FASHION UPSIDE DOWN

CLASIFICACIÓN: DRAWINGS

SERIE: CAPRICES NOT ENGRAVED



DATOS GENERALES

CRONOLOGÍA	Ca. 1797
UBICACIÓN	The Prado National Museum. Madrid, Madrid, Spain
DIMENSIONES	204 x 145 mm
TÉCNICA Y SOPORTE	
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	El Prado National Museum
FICHA: REALIZACIÓN/REVISIÓN	20 Aug 2021 / 19 Apr 2023
INVENTARIO	939 D3940

INSCRIPCIONES

11 (in pencil, recto, lower left-hand corner)

50 (in pencil, recto, lower right-hand corner)

Watermark: [Shield crowned with the monogram "*MA*" and the letter "*SOLE*"] (lower half)

HISTORIA

The drawing passed by inheritance in 1828 to Javier Goya, the painter's son, and in 1854 to Mariano Goya y Goicoechea, the artist's grandson. It was subsequently owned by Valentín Carderera (ca. 1861) and Mariano Carderera (ca. 1880). In 1886 it was acquired from Mariano Carderera by the General Direction of Public Instruction and was assigned to the Prado Museum, where it entered on 12 November 1886.

ANÁLISIS ARTÍSTICO

This drawing, which was transferred to the plate but was not finally engraved, can be related to *Capriche 26. They already have a seat.*
Just like that.In both cases the grotesque use of clothing on the main figures is the link between them. While in *Caprice 26* young women are depicted with petticoats on their heads, in the present drawing a man in the centre of the composition wears breeches instead of a jacket, which he wears as a skirt. He wears shoes with buckles over his ears, as does the small figure in front of him. Her left hand rests on a brazier as a walking stick, while with her right she is trying to make a sign to the figure in front of her, who, like the prostitutes in Whim 26, is wearing a petticoat over her head. According to Wilson-Bareau, both figures dressed upside down express an ambiguous sexuality. The direct gaze between them suggests an unclear relationship. Behind them, the figures of two women looking and laughing are reminiscent of the old men and women in *Caprice 26* and those in *Caprice 5. Just like that.*

It is a magnificently finished drawing which, however, was never engraved, perhaps because of the implications of the subject in Goya's time, who finally decided to exclude it from the *Caprices* series.

EXPOSICIONES

Europa 1789. Aufklärung, Verklärung, Verfall
Hamburger Kunsthalle Hamburg 1989

Goya. La década de Los Caprichos
Madrid 1992
organized by Real Academia de Bellas Artes de San Fernando sponsored by Fundación Central Hispano, Madrid, consultant editor Nigel Glendinnig. From October 26th 1992 to January 10th 1993
cat. 144

Madrid 2007
cat. 19

BIBLIOGRAFÍA

MAYER, August L.
nº 95, il. 346.
1925
Labor

SÁNCHEZ CANTÓN. Francisco Javier
n. 195
1954
Museo del Prado

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 186, cat. 629
1970
Office du livre

Dibujos de Goya, 2 vols
GASSIER, Pierre
p. 170, cat. 133
1975
Noguer

CAMÓN AZNAR, José
p. 96
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

La década de los Caprichos. Retratos 1792-1804
GLENDINNING, Nigel (Comisario)
pp. 240-241, cat. 144
1992
Real Academia de Bellas Artes de San Fernando

PALABRAS CLAVE

AMBIGÜEDAD VESTIMENTA ROPA CALZONES CHAQUETA ZAPATOS

ENLACES EXTERNOS