ONE CANNOT LOOK AT THIS (NO SE PUEDE MIRAR)

CLASIFICACIÓN: PRINTS

SERIE: DISASTERS OF WAR (PRINTS Y DRAWINGS, 1810-1815) (26/82)

DATOS GENERALES

CRONOLOGÍA	Ca. 1810 - 1812
DIMENSIONES	145 x 210 mm
TÉCNICA Y SOPORTE	Etching, burnished lavis, drypoint and burin
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	02 Dec 2010 / 24 May 2023
INVENTARIO	836 225

INSCRIPCIONES

Goya (lower left-hand corner), 27 (lower left-hand corner).

HISTORIA

See*Sad presentiments of what must come to pass.*

There is a third artist's proof that predates the writing, burnishing and scratches in the sky. The number 27 already appears in the lower left-hand corner.

The title was handwritten on the print by Goya in the first and only series that is known to have been printed at the time the works were created, which the artist gave to his friend Agustín Ceán Bermúdez. Therefore, the title was etched into the plate at a later date and left

unchanged as of the first edition of the Disasters of War printed by the San Fernando Royal Academy of Fine Arts in Madrid in 1863, after the printing of the series in the possession of Ceán Bermúdez.

There is no surviving preparatory drawing of this print.

ANÁLISIS ARTÍSTICO

Goya ups the rhythm of The Disasters of War in this print with the depiction of a scene imbued with a strong, dramatic intensity that contrasts with the calm of previous prints in the series, which featured wounded people being assisted or corpses. The work shows the interior of a cave where various figures are going to be executed. On the left, a woman prostrates herself face down on the floor with her hands clasped on her head, while another covers her face and in front of them yet another woman stretches out her arms, her chest thrust out towards the enemy. In the middle of the composition there is a figure covered from head to foot holding a child in their arms. By their side is a kneeling man who brings his hands together in a gesture of prayer. In the centre of the foreground, another man begs for this torment to end. As in the case of print no. 15, *And it can't be helped*, here we see only the very ends of the bayonets that appear in a row in the right-hand side of the print.

The French soldiers are at the mouth of the cave where they have surprised the Spanish people they are about to execute. Once again, as in the case of other prints in this series, what should be a place of shelter that protects man has become a trap. The cave is a place that has hidden these people from their enemy for some time but has now become a dead end with no escape route. The short distance between the French and the Spanish figures means that they have to look at each other face-to-face.

The most striking figure in the print is the woman at the centre of the composition: facing death, she displays her torso, spreading out her arms in the form of a cross. This gesture is echoed in the central figure in the print*Third of May 1808*, who also wears a white shirt.

CONSERVACIÓN

The plate is stored in the National Chalcography (cat. 277).

EXPOSICIONES

Goya. Das Zeitalter der Revolucionen. Kunst um 1800 (1980 – 1981)
Hamburger Kunsthalle Hamburg 1980
cat. 78

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 26

Francisco Goya. Sein leben im spiegel der graphik. Fuendetodos 1746-1828 Bordeaux. 1746-1996
Galerie Kornfeld Bern 1996
from November 21st 1996 to January 1997
cat. 114

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
cat. 106

Goya's Realism
Statens Museum for Kunst Copenhagen 2000
from February 11th to May 7th 2000
cat. 40

Goya. La imagen de la mujer
Museo Nacional del Prado Madrid 2001
from October 30th 2001 to February 10th 2002. Exhibitied also at the National Gallery of Art, Washington, March 10th to June 2nd 2002, consultant editor Francisco Calvo Serraller
cat. 110

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006

exhibition celebrated from December 16th 2006 to April 1st 2007

Goya en tiempos de guerra
Museo Nacional del Prado Madrid 2008
consultant editor Manuela B. Mena Marqués, from April 14th to July 13th 2008
cat. 88

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat.65

2007
p. 64

Goya: Order and disorder
Museum of Fine Arts Boston 2014
cat. 194

2022

BIBLIOGRAFÍA

Goya, grabador
BERUETE Y MONET, Aureliano de
cat. 128
1918
Blass S.A.

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
cat. 146
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
cat. 1037
1970
Office du livre

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
cat. 228
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 132
2013
Pinacoteca de París

Goya: Order & Disorder
ILCHMAN, Frederick y STEPANEK, Stephanie L. (comisarios)
p. 289
2014
Museum of Fine Arts Boston Publications

Goya. In the Norton Simon Museum
WILSON BAREAU, Juliet
pp. 114-151
2016
Norton Simon Museum

TORAL OROPESA, María and MARTÍN MEDINA, Víctor
p. 63
2022
Museo de Bellas Artes de Badajoz y Diputación de Badajoz

ENLACES EXTERNOS