

GOYA RECLAIMED: CONTEMPORARY ARTISTS' APPROPRIATION OF  
FRANCISCO DE GOYA'S WORK FOR A CONTEMPORARY CONSUMPTION

---

A Thesis

Presented to

The Faculty of the Department

of Art History

University of Houston

---

In Partial Fulfillment

Of the Requirements for the Degree of

Master of Art History

---

By

Madison T. Rendall

May, 2019

GOYA RECLAIMED: CONTEMPORARY ARTISTS' APPROPRIATION OF  
FRANCISCO DE GOYA'S WORK FOR A CONTEMPORARY CONSUMPTION

---

Madison T. Rendall

**APPROVED:**

---

Sandra Zalman, Ph.D.  
Committee Chair

---

H. Rodney Nevitt, Jr., Ph.D.

---

Candace Clements, Ph.D.

---

Andrew Davis, Ph.D.  
Dean, Kathrine G. McGovern College of the Arts  
Department of Art History

GOYA RECLAIMED: CONTEMPORARY ARTISTS' APPROPRIATION OF  
FRANCISCO DE GOYA'S WORK FOR A CONTEMPORARY CONSUMPTION

---

An Abstract of a Thesis

Presented to the Faculty of the

School of Art

Kathrine G. McGovern College of the Arts

University of Houston

---

In Partial Fulfillment

of the Requirements for the Degree of

Master of Art History

---

by

Madison T. Rendall

May 2019

## Abstract

Francisco de Goya was a Spanish painter during the 18<sup>th</sup> and 19<sup>th</sup> centuries whose body of work, paired with the social commentary and his role as a critic, is still heavily influential on many contemporary artists working today who choose to appropriate his work within their own. Regarded as the Last of the Old Masters and First of the Modern Painters, Goya's ability to make his art relatable to individuals of different backgrounds and cultures shows how influential his art has become. By examining three contemporary artists, Emily Lombardo and Jake and Dinos Chapman, these artists show the different ways in which contemporary artists approach his work in terms of appropriation. Lombardo recreated Goya's *Caprichos* by incorporating 21<sup>st</sup> century American imagery creating a new dialogue. Jake and Dinos Chapman appropriate Goya's *Disasters of War* in sculpture, but also purchased physical editions of the prints and drew on them directly.

## Table of Contents

Abstract .....	v
List of Figures .....	vi
Introduction .....	1
Jake and Dinos Chapman .....	15
Emily Lombardo .....	37
Conclusion .....	55
Appendix: Figures .....	63
Bibliography .....	93

## List of Figures

1. Francisco de Goya, <i>The Family of Carlos IV</i> , 1800 .....	63
2. Gregory Botts, <i>Blue Figure/”Woman with Clothes Blowing in Wind”</i> , 1985.....	64
3. Francisco de Goya, <i>Woman with Clothes Blowing in the Wind</i> , 1824-1825 .....	65
4. Francisco de Goya, <i>The Sleep of Reason produces Monsters</i> , 1799 .....	66
5. Yinka Shonibare, <i>The Sleep of Reason Produces Monsters (Africa)</i> , 2008 .....	67
6. Jake and Dinos Chapman, <i>The Disasters of War</i> , 1993.....	68
7. Francisco de Goya, <i>Great Deeds Against the Dead!</i> , 1810-1820.....	69
8. Jake and Dinos Chapman, <i>Great Deeds Against the Dead</i> , 1994.....	70
9. Jake and Dinos Chapman, <i>Sex I</i> , 2003 .....	71
10. Francisco de Goya, <i>Those Specks of Dust (Aquellos polbos)</i> , 1799 .....	72
11. Emily Lombardo, <i>Those Specks of Dust (Aquellos polbos)</i> , 2014.....	73
12. Damien Hirst, <i>Mother and Child (Divided)</i> , 1993 .....	74
13. Tracey Emin, <i>My Bed</i> , 1998 .....	75
14. Jake and Dinos Chapman, <i>Mummy and Daddy Chapman</i> , 1993.....	76
15. Jake and Dinos Chapman, <i>Zygotic acceleration, Biogenetic de-sublimated libidinal model (enlarged x 1000)</i> , 1995.....	77
16. Francisco de Goya, Plate 37: <i>This is Worse</i> , 1809-1814 .....	78
17. Francisco de Goya, Plate 18: <i>Bury Them and Keep Quite</i> , 1809-1814 .....	79
18. Francisco de Goya, Plate 7: <i>Que Valor! (What Courage!)</i> , 1809-1814.....	80
19. Jake and Dinos Chapman, <i>Death I</i> , 2003.....	81
20. Jake and Dinos Chapman, <i>Insult to Injury</i> , 2003.....	82

21. Jake and Dinos Chapman, <i>Insult to Injury</i> , 2003 .....	83
22. Jake and Dinos Chapman, <i>Insult to Injury to Insult</i> , 2004.....	84
23. Jake and Dinos Chapman, <i>Insult to Injury to Insult</i> , 2004.....	85
24. Francisco de Goya, <i>Bullfight, Suerte de varas</i> , 1824.....	86
25. Jake and Dinos Chapman, <i>Hell</i> , 1999-2000.....	87
26. Emily Lombardo, Plate 19: <i>All Will Fall</i> , 2016 .....	88
27. Francisco de Goya, Plate 2: <i>They say yes and give their hand to the first comer</i> , 1797-1798 .....	89
28. Emily Lombardo, Plate 2: <i>They say yes and give their hand to the first comer</i> , 2013.....	90
29. Film still from <i>12 Years a Slave</i> , 2013 .....	91
30. Francisco de Goya, <i>The Custody of a Criminal Does not Call for Torture</i> , 1810.....	92

## Introduction

Many contemporary artists have found success by appropriating the works of “Old Masters” and make it a very critical aspect of their style. Some contemporary artists wish to pay homage to a particular Old Master whom they may have been profoundly influenced by. Other contemporary artists feel that by borrowing preexisting imagery or portions of imagery, they are allowing the viewer the opportunity to re-contextualize the original work in a new light, giving the viewer the ability to renegotiate the meaning of the older work. There is also argument however that contemporary appropriation of historical art can often be used in a transgressive way as a means of promoting a new agenda.<sup>1</sup> By separating the work from its original context, the contemporary artist is asking the viewer to consider the cultural change from the Old Master’s time. This thesis will examine the appropriation of the work of Francisco José de Goya y Lucientes by three contemporary artists who each had a particular reason for appropriating Goya’s work: Emily Lombardo and Jake and Dinos Chapman. I will focus on why these contemporary artists chose to appropriate Goya’s work as well as the changing perception of Goya which may have had an impact on the choice these artists made to appropriate his work.

Appropriation can be defined as taking something for an individual’s own use, without the original owner’s permission. For the purposes of this thesis, appropriation can be looked at as one artist using either an exact or closely related image from a work of art created by a different artist either recently or centuries prior. It was commonplace

---

<sup>1</sup> Kirk Ambrose, "Notes from the Field: Appropriation: Back Then, in Between, and Today," *The Art Bulletin* 94, no. 2 (June 2012): 169.

centuries ago for aspiring artists within workshops and at different academies to copy the art of the masters who came before them. This was a way of practicing and refining the skills needed to be an artist. By studying the masters, this training proved to be a fruitful way for these students to master their own craft. There is also the notion that art has always been an exchange of ideas and that influences are not just abnormal isolated incidents but are also proudly accepted within works of art.<sup>2</sup> Thus, this in turn makes the history of art a story of homages, remakes, rivalrous borrowings, and nuanced imitations.<sup>3</sup> Many historians have argued that this fact by itself means that there has never been a time in art history when appropriation was not in use by artists.<sup>4</sup> Another factor of this argument states that originality does not come organically to an artist, but is instead a series of subtle variations and transformations which can perhaps lead to true artistic surprise. Furthermore, in order to make this practice of appropriation acceptable to modern eyes, the key to success is if, and only if, the artist doing the appropriating incorporates something new with the original work, adding to what was there and improving upon it.<sup>5</sup> Yet, there is a counter audience who believes that within the process of finding one's own creativity, the beginning stages, including appropriation of other art, will reflect the influences which have been a key element in shaping an individual's

---

<sup>2</sup> Ursula Anna Frohne, Kirk Ambrose, "Notes from the Field: Appropriation: Back Then, in Between, and Today," *The Art Bulletin* 94, no. 2 (June 2012): 174.

<sup>3</sup> Jonathan Jones, "Contemporary Art Isn't Original – Even Copying Has Been Done Before," *The Guardian*. May 30, 2014, <https://www.theguardian.com/commentisfree/2014/may/30/contemporary-art-isnt-original-marina-abramovic-row>.

<sup>4</sup> Philip Kennicott, "Borrowing, Appropriating and Stealing as Old as Art Itself," *The Washington Post*, March 20, 2015, [https://www.washingtonpost.com/entertainment/borrowing-appropriating-and-stealing-as-old-as-art-itself/2015/03/19/9c832ac2-c8f3-11e4-b2a1-bed1aaca2816\\_story.html?utm\\_term=.395f7cb1b2a9](https://www.washingtonpost.com/entertainment/borrowing-appropriating-and-stealing-as-old-as-art-itself/2015/03/19/9c832ac2-c8f3-11e4-b2a1-bed1aaca2816_story.html?utm_term=.395f7cb1b2a9).

<sup>5</sup> Jones, "Contemporary Art Isn't Original – Even Copying Has Been Done Before."

original ideas.<sup>6</sup> For example, when Goya was in the beginning stages of his career he took it upon himself to make etchings of paintings by the earlier Spanish master, Diego Velázquez, whom he was influenced by. Following his death, these etchings would become a profound influence on Édouard Manet and other French painters. An article of 1863 stated that “Goya repainted the portraits of the master in engraving, and he was even able, through the management of paper and frankness of his bite, to give them a relief, a depth-a spiced flavor-which was not to be found in the original.”<sup>7</sup> So, even though Goya was copying a great master who came before, his etchings were executed so beautifully that at least one critic believed that they were better than the original and thus, lead to Goya finding his own identity and style as an artist. While the subject matter was not his own, the style that developed from his appropriation of Velázquez was original to Goya. This “cult of originality” was once mandatory for Western art and the avant-garde, yet with the change of culturally accepted visual formulas, it was no longer required for an artists’ ideas to be wholly of their own conception.<sup>8</sup> With contemporary artists’ appropriation of historical works of art and repeating these images, the “original” is freed from its own “uniqueness” and is then imbued with the context that the appropriation artist desires for it to have.<sup>9</sup> This new “original” with its contemporary meaning can now be alternately articulated as either a congenial approach in homage of an older artist. However a different reception can also be had of the new original if it seems to transgress accepted practices, leading to the work being seen as an iconoclastic repulsion with the

---

<sup>6</sup> Michael Riley, "The Paradox of Originality in Art," *ART Marketing*. August 23, 2017, <https://artplusmarketing.com/the-paradox-of-originality-in-art-454793056b31>

<sup>7</sup> Anne Higonnet, "Manet and the Multiple," *Grey Room*, no. 48 (Summer 2012): 102-16.

<sup>8</sup> Ursula Anna Frohne, Kirk Ambrose, "Notes from the Field: Appropriation: Back Then, in Between, and Today," 174.

<sup>9</sup> Ursula Anna Frohne, Kirk Ambrose, "Notes from the Field: Appropriation: Back Then, in Between, and Today," 174.

contemporary artist enraging the art world by the artist's blatant disrespect towards the original artist's work. Examples of these different receptions can be seen in contemporary art that appropriates the work of Francisco de Goya.

Born 1746 in Fuendetodos, Spain, Goya became one of the most prolific Spanish painters of all time. His training was like that of many artists of the time, including copying the works of the great masters before him. As noted earlier, Goya recreated the paintings of artists such as Diego Velázquez, in drawings and etchings to aid in his artistic development. As his skills became more advanced, his style became more and more independent, allowing him to paint with his own technique. His particular style earned him commissions from local churches for religious paintings, which then led to his employment in 1777 as a tapestry designer for the Royal Tapestry Factory. With the rise of his popularity, he was granted many titles: in 1786 Painter to the King, in 1789 Court Painter, and in 1799 First Court Painter to Charles IV of Spain.<sup>10</sup> However, his time among the aristocracy possibly led Goya to becoming disillusioned about the life of luxury that they lived. While it is still debated as to exactly how Goya felt about his royal patrons, I would argue that he did find them to be corrupt and self-serving and it could be argued that he displayed his emotions in his portraits of them. Goya had a very particular way in which he could express this disdain for the aristocracy that was subtle and understated, but the artist's feelings towards his patrons can nonetheless be seen. His portraits showed with frankness "ugly persons clad in magnificent clothes, portrayed with uncomfortable honesty."<sup>11</sup> One such portrait is *Charles IV of Spain and His Family* (fig.

---

<sup>10</sup> Rose-Marie Hagen, Francisco Goya, and Rainer Hagen, *Francisco Goya, 1746-1828*, (London: Taschen, 2003), 21.

<sup>11</sup> Caroline Cannon-Brookes, "Goya: The Portraits," BSECS, December 21, 2015. <https://www.bsecs.org.uk/criticks-reviews/goja-the-portraits/>.

1). Goya made no attempt to flatter the appearance of the royal family and went so far as to place the Queen in the center of the canvas to show where the true power of Spain was held, leaving Charles cast to the side as if he was just an extension of the royal family.<sup>12</sup> However, it was not only the members of the aristocracy who were the subjects of Goya's criticism. In 1799, Goya published his *Los Caprichos* series of prints depicting what he believed to be the "innumerable foibles and follies to be found in any civilized society, and from the common prejudices and deceitful practices which custom, ignorance, or self-interest have made usual."<sup>13</sup> The artist believed that Spain relied too heavily upon tradition and customs, to the point that these were holding the country back from making the same advancements that more progressive countries were moving towards, such as limiting the power of the church and ceding more power from the monarchies to the people. Goya's unwillingness to hide his feelings towards these follies is quite palpable in his *Caprichos*. He did not hold back from attacking established institutions such as the Catholic Church, the Spanish monarchy, or the traditions that hindered Spain's ability to become more progressive in the world. Goya's unrelenting social commentary, his role as a historian and critic of his own time, paired with how he broke the tradition of the Old Masters formal style sets him apart historically from the artists that came before him.<sup>14</sup> Goya was not under the illusion that Spain was becoming more progressive in its beliefs but that it was regressing to a more medieval state with the authority of the church reigning supreme over the monarchy, especially after the Peninsular War which saw the

---

<sup>12</sup> Alisa Luxenberg,, "Further Light on the Critical Reception of Goya's "Family of Charles IV" as Caricature," *Artibus Et Historiae* 23, no. 46 (2002): 179-82.

<sup>13</sup> "Los Caprichos," University of Glasgow, August 2006, <http://special.lib.gla.ac.uk/exhibns/month/aug2006.html>.

<sup>14</sup> Mieke Bal, *Of What One Cannot Speak: Doris Salcedo's Political Art*, (Chicago: University of Chicago Press, 2010) 83.

restructuring of a more conservative government.<sup>15</sup> His understanding of the atrocities committed by the Spanish Inquisition, the corruption of the Spanish monarchy, and the ignorance of the general Spanish public made him desire to express his anger towards what he knew was wrong, while maintaining his position as court painter.

In 1808, the French army invaded Spain under the rule of Napoleon Bonaparte which led to the outbreak of the Peninsular War. During this period of chaos and unrest, Goya witnessed, or heard word of, the atrocities committed against the Spanish citizens by the French army and the violence committed against the French by the Spanish. These acts of great violence would leave a dark impression on the artist and prompted him to create a series of gruesome etchings entitled *The Disasters of War*. The artist's macabre depictions of castrations, dismembered bodies, and rape show his revulsion at, and protest against, the violence of the Peninsular War. However, it is unknown if Goya ever intended for these prints to be viewed by the public since they were published thirty-five years after his death. Goya's expressive style, coupled with his social commentary and insight into human nature's macabre and violent urges, attracted many artists to Goya's work for different reasons. Goya's influence can be seen in many of the prominent artistic movements which followed his death, whether it be in style or in subject matter. More recently, Goya is most notably referred to as the last of the Old Masters and the father of modern art.<sup>16</sup> This moniker has been rightfully placed upon him since he had such a profound impact on the Modern artists that would follow him such as Manet, Picasso, and Bacon, to more contemporary artists.

---

<sup>15</sup> Sandra Forty, *Francisco De Goya*, (Charlotte, NC: TAJ Books International, 2014) 9.

<sup>16</sup> "The Life and Art of Goya," Ten Things to Know About Goya, Christie's, January 24, 2019, <https://www.christies.com/features/The-life-and-art-of-Goya-9648-1.aspx>.

One example is Gregory Botts (b. 1952) from Harrisburg, Pennsylvania. During the early 1980s, which as previously stated was the high point for appropriation, Botts created a series of works in which he painted canvases with compositions adapting plates from Goya's *Disasters of War* as well as a few of his drawings. Botts would begin by staining the canvas blue, taping off different geometric shapes, and then painting the composition on the canvas, using a related color palette as Goya's print or drawing. Once the scene was painted, Botts would go back into the canvas and remove the tape revealing the geometric blocks of color which seem to appear as if they cover different sections of the scene. The end result would look like blocks of solid color with faint appearances of a black and gray image underneath them. Yet, Botts credits his appropriation of Goya's work purely to his love for the Old Master's style.<sup>17</sup> In the canvases that Botts has painted with scenes from Goya's drawings, the "romantic lines" which Botts loves can be seen sweeping from one side of the canvas to the other, however Botts decided in many of these works to abruptly stop the line with one, or more, of his blocks of color which he incorporates into the same scene.<sup>18</sup> One such instance is in Botts' *Blue Figure/ "Woman with Clothes Blowing in the Wind"* (fig. 2), which derives from Goya's drawing of the same name (fig. 3). In the painting, the woman's clothes billow around her, as they do in the drawing. In this work of 1985,

---

<sup>17</sup> Gregory Botts, in discussion with the author, February 7, 2018.

<sup>18</sup> Botts, interview.

Botts first stained the canvas blue “like the rest of the color field painters” and then taped off a square, covering the rest of the blue with white paint.<sup>19</sup> He did not want to create his own version of this figure and did not want to change Goya’s style, so instead of copying the painting by sight, Botts instead used a projector to project the image of Goya’s woman onto the canvas.<sup>20</sup> Copying the woman as closely as possible to the style Goya painted her, Botts then swished a blade across the paint to dramatize the wind blowing her clothes.<sup>21</sup> Once this was done, Botts removed the tape revealing a blue square that had been covered and protected. What was produced was a large 116 by 116 inch painting with a blue square seemingly overlaid upon Goya’s woman, but which was in fact technically a layer beneath Goya’s woman. For Botts, there was “a kind of profundity, the blue square was overlaid, like everyone was doing, but it was coming from underneath.”<sup>22</sup> Like his contemporaries, he was showing the relationship between an abstract, geometric shape with a figurative representation. The viewer’s eyes follow the whipping movement of her clothing, but are interrupted by the block of color that Botts originally taped off beneath the figure, obstructing the remainder of the fabric. It is strange that the artist would choose to do this, because unless the viewer knew what they were looking for or had previous knowledge of Goya’s prints and drawings, the scene

---

<sup>19</sup> Botts, interview.

<sup>20</sup> Botts, interview.

<sup>21</sup> Botts, interview.

<sup>22</sup> Botts, interview.

being blocked by the block of color would be mostly unrecognizable. While Botts claims that the main reason for his appropriation of these prints and drawings is due to Goya's unique painterly style, he covers up the specific lines that mark that style.<sup>23</sup> However, the reason why Botts claims he appropriated Goya's work, was because during the 1980s, it was a popular and lucrative trend in art to copy the works of established masters. I would argue that this is not the entire case since after speaking with the artist, Botts was in actuality paying homage to Goya and often related Goya's *Disasters of War* to the Vietnam War which had ended only a decade prior.

Another example of a contemporary artist who appropriated the art of Goya is Yinka Shonibare (b. 1962), a British artist of Nigerian heritage. In 2008, Shonibare adopted plate number 43 of Goya's *Caprichos*, *The Sleep of Reason Produces Monsters* (fig. 4), to critique global colonialism perpetuated by Western countries within the African continent and others (fig. 5). Shonibare's photograph depicts a close adaptation of Goya's print, with the exception of the identity of the sleeping figure and the fact that it is a color image and not black and white. In the foreground of the composition, there is a white male figure sleeping at a desk with papers scattered around his head which is resting on his arms. The man is dressed in the brightly colored, Dutch wax-printed cotton which may look like traditional African dress, but are actually not African at all. In fact,

---

<sup>23</sup> Botts, interview.

these fabrics are British factory-produced wares that resemble Indonesian batiks.<sup>24</sup> These fabrics became popular in West Africa, inextricably becoming linked with African identity.<sup>25</sup> According to Shonibare, “the fabrics are not really authentically African the way people think. They prove to have a crossbred cultural background quite of their own...it’s the fallacy of that signification that I like. It’s the way I view culture - it’s an artificial construct.”<sup>26</sup> Surrounding him are stuffed animals such as owls, bats, and a lynx cat. On the side of the desk, facing the viewer, there is an engraving that reads “Les songes de la raison produisent-ils les monstres en Afrique?” which translated means “Do the dreams of reason produce monsters in Africa?” Shonibare reimagines Goya’s image to reflect on how the ideals of the Enlightenment, specifically with regards to colonialism, were not beneficial for the cultures that bore the impact of these new ambitions of the European community. The artist continued with this series to reflect four other continents and how the ideals of the invading entity may have influenced the indigenous population.

While Goya had a profound influence on many artists immediately after him and later, this thesis will undertake a deeper analysis of three specific contemporary artists, Emily Lombardo and Jake and Dinos Chapman. These three artists approach the art of

---

<sup>24</sup> "Yinka Shonibare," Minneapolis Institute of Art, Accessed March 23, 2019. [http://archive.artsmia.org/until-now/artworks/shonibare\\_sleep.html](http://archive.artsmia.org/until-now/artworks/shonibare_sleep.html).

<sup>25</sup> "Yinka Shonibare," Minneapolis Institute of Art.

<sup>26</sup> Chris Spring, *African Textiles Today*, London: British Museum Press, 2012.

Goya in particular ways. Lombardo uses her appropriation of Goya as a means of paying homage to him as well as opening a dialogue with contemporary artists to show that the issues Goya tackled in his art are still being faced in American society today. The Chapman Brothers have a completely different approach to working with Goya's art. While they have appropriated his art, these Brothers have set about a way of systematically manipulating, and what even some would consider destroying, print editions of Goya's work.

The first two artists discussed in this thesis are Jake (b. 1966) and Dinos (b. 1962) Chapman. In the early 1990s, the brothers created 82 different scenes of torture and disfigurement on a miniature scale with plastic toy soldiers (fig. 6), which were derivative of Goya's *Disasters of War*. Four years later in 1994, the Chapmans would return to Goya's *Disasters of War* with the scene from Plate number 43, *Great Deeds Against the Dead* (fig. 7), reimagined on a life-sized scale made out of fiberglass mannequins (fig. 8). The Brothers made another life-size sculpture of the same plate in 2003 with the new title, *Sex I* (fig. 9). However, the second sculpture is much more gruesome than the original sculpture created by the Chapmans. Instead of human mannequins, the Brothers used fake skeletons and decomposing body parts in the same poses as their full-bodied counterparts. The decapitated head situated at the end of the branch is a skull with large, pointed ears, a clown nose and devil horns. Other

components of this sculpture are the many different types of insects such as maggots, worms, and flies which are commonly found on decomposing corpses. Instead of returning to the medium of sculpture to appropriate Goya, in the mid-2000s, the brothers bought a mint collection of Goya's *Disasters of War* prints and "set about systematically defacing them" by drawing even more troubling imagery on the actual prints themselves.<sup>27</sup> By titling the altered prints *Insult to Injury*, the artists acknowledged that they were aware of the actions they were taking against Goya's art and were quite possibly purposefully stoking outrage within the artistic community. Whether as a gimmick or not, this action garnered them worldwide attention.<sup>28</sup> The Chapman brothers wanted to dispel the moralistic view of Goya's series as a simple antiwar manifesto by choosing to draw even more disturbing images on Goya's already grotesque imagery.<sup>29</sup> These gruesome images were already shocking for the time in which they were published and even today as well. Yet the Chapman brothers wanted to push the boundaries that Goya had already broken for his age and see just how much further they could take disturbing imagery in art.

---

<sup>27</sup> Jonathan Jones, "The Chapman Brothers' 'rectified' Goya - the Breaking of Art's Ultimate Taboo," *The Guardian*, March 31, 2003,

<https://www.theguardian.com/culture/2003/mar/31/artsfeatures.turnerprize2003>.

<sup>28</sup> Alan Riding, "Goya Probably Would Not Be Amused," *The New York Times*, April 6, 2003.

<https://www.nytimes.com/2003/04/06/weekinreview/goya-probably-would-not-be-amused.html>.

<sup>29</sup> David Barrett, *Jake & Dinos Chapman*, (London, Royal Jelly Factory, 2007) 47.

The Chapmans have not limited themselves to just their visual interest in Goya and have incorporated within their public personas a mischievous aloofness, bordering malicious, attitude towards Goya. In interviews, Jake Chapman has stated that he is more interested in the art that was created by Goya than in Goya the man himself.<sup>30</sup> It comes as no surprise that these artists were drawn to Goya because of his frequent use of violent and dark imagery since the Chapman brothers' art, outside of their appropriation of Goya, is already very unrelenting with its use of horrific and gory imagery.

The final artist I will be discussing is Emily Lombardo (b. 1977). In 2013, she began recreating all 80 plates of Goya's *Caprichos* series, replacing the iconography of his social grievances with iconography of contemporary social issues she cares strongly about. Goya was known for being critical of, in an inconspicuous way, the social injustices which plagued the Spanish government and church and often depicted this in his art. His frustration and anger can especially be seen within his *Los Caprichos* series in which Goya condemned the follies of the Spanish society. Lombardo, like Goya, illustrates her concerns about 21<sup>st</sup> century United States within her version of Goya's *Caprichos*. She touches on issues such as the Iraq war, the Catholic Church sex abuse scandal and the treatment of minorities. For example, one plate that she reimagines is *Those Specks of Dust (Aquello polvos)* (fig. 10). In Lombardo's version, she has

---

<sup>30</sup> Gustavo Paiva, interview by BBC, *Goya Exposed With Jake Chapman*, September 26, 2016, <https://www.youtube.com/watch?v=2caLeRolfKo&t=43s>.

replaced Goya's individual with a Native American in traditional garb as he sits in front of what the viewer can presume to be the white settlers who would later remove the Native Americans from their own land, declaring them to be guilty of savagery (fig.11). This issue of racism is still very prominent in the United States today and Lombardo wanted to show just how far back this problem reaches in American history. So, like Goya's *Perico*, the Native American is also on trial for an illegitimate reason. While both artists express the same frustration with issues that plague their respective societies, Goya was risking his position within the court to critique the government as well as his personal safety with the Spanish Inquisition still persecuting individuals for committing petty crimes against the church during this time. Since he was not a member of the aristocracy, Goya faced considerable punishment if the monarchy ever decided to hold him accountable for his critical commentary on their government. While for Lombardo, it is not out of the ordinary for contemporary artists to make their frustrations known with the current government parties in their art. Her circumstances are greatly different from Goya's since she does not have the limitations of royal patronage and instead has the freedom to express her animosity for the social injustices within the United States.

Each of these contemporary artists has his or her own reasoning for appropriating Goya's work. Lombardo was interested in appropriating his technique of social commentary within his *Caprichos* and relating them to social injustices of the 21<sup>st</sup>

century. The Chapman brothers wanted to rob death of its impact with miniature sculptures of scenes of torture and then created outrage in the art world by using their appropriation of Goya's *Disasters of War* by defacing rare first edition prints of Goya's series. This thesis will look at each of these two case studies to gain a deeper understanding for the reasoning behind these choices.

## Chapter 1

### Jake and Dinos Chapman

The last two artists that will be discussed are Jake (b. 1966) and Dinos (b. 1962) Chapman, more commonly referred to as the Chapman Brothers. In comparison with the other artists mentioned in this thesis, the Chapman Brothers have appropriated Goya's work the most, "amassing" over 1,000 artworks, including the individual etchings, editions, sculptures, and models, related to Goya in 25 years.<sup>31</sup> While these artists say they have "amassed" these works, which implies that they have collected works by Goya, they have in fact created the objects themselves.<sup>32</sup> It could be argued that they feel that the word "amassed" is appropriate since in some cases they have collected works by Goya, and then added their own alterations once they've been collected. Even if they do believe this assumption to be true, it's possible that the two artists could attribute the majority of their commercial success to their appropriation of Goya's works. Jake Chapman has even gone as far by stating that "We haven't been conventionally inspired by Goya's work. Instead we've drawn on, rectified and remade it. We've inhabited and invaded it."<sup>33</sup> By this, he means that they have done more than just appropriate Goya's art. They have reclaimed it, by recreating Goya's prints as miniature sculptures, life-size sculptures and by drawing directly on more than one set of Goya's prints, and in doing so they have created controversy along the way which further promotes their art and their

---

<sup>31</sup> This is counting each individual print, sculpture and edition made by the Chapman Brothers from 1993 to present day.

<sup>32</sup> *Goya Exposed with Jake Chapman*, BBC Four, December 14, 2017.

<sup>33</sup> *Goya Exposed with Jake Chapman*, BBC Four.

notoriety and has led them to return to Goya time and time again. This is because they have found success in exploiting Goya's own legacy and by committing violence against, or "modifying" as they would see it, his art in order to bring them the publicity they seek.

The Chapman brothers were a part of the Young British Artist movement and they found that the YBA movement suited their interest in depicting the macabre and using shock tactics that they enjoyed incorporating into their art, which may have led them to appropriating Goya's work in the specific way that they did. During the 1980s, a predominantly conservative taste in art led to open hostility against contemporary art and with an economic recession hitting London, young artists just graduating, with little to no job prospects, found themselves increasingly frustrated and disenchanted with the confinements of traditional art.<sup>34</sup> So, instead of following the expectations set by their predecessors of producing art which was conservative in subject and aesthetics, these artists began exhibiting with each other in 1988 facing their challenges with optimism. These artists had open minds to new kinds of materials for use and processes and this coupled with their entrepreneurial attitudes and shock value, such as incorporating subject matter which included real, dead animals, depictions of extreme violence and sexuality, brought them into the mainstream media. The artists who participated in this group are figures like Damien Hirst who in one such work titled *Mother and Child (Divided)* (1993) (fig. 12) placed a deceased baby calf and female cow in separate formaldehyde solutions and then had them split down the middle, thus, dividing the two in more than just a separation of a mother from her child. Another artist was Tracey

---

<sup>34</sup> Elizabeth Legge, "Reinventing Derivation: Roles, Stereotypes, and "Young British Art", "*Representations*, no. 71 (2000): 1-23.

Emin whose work, *My Bed* (1998) (fig. 13), defied the traditional conceptions of women as she confesses to the viewers what her bed looked like after a bad break up. Found objects such as empty vodka bottles, condoms, and period-stained clothes scattered the area around her bed and she decided that this assortment was a piece of art.<sup>35</sup> The Chapmans started being represented by art dealer, Jay Jopling, who also represented other YBAs and so, the Brothers began exhibiting with this group of artists and believed that their art fell into this same grouping of shocking, contemporary art. Some of their earlier works, such as *Mummy and Daddy Chapman* (1993) (fig. 14), consisted of two mannequin figures, one male and one female. The male figure is covered in what looks to be anuses formed into clusters on his torso and neck resembling a sort of disease manifesting itself on the skin. As for the female mannequin, she is covered in male and female genitals, with penises protruding from her torso, neck, and forehead, while vaginas appear on her breast and also serve as one of her eyes. What was so strange and different about this work is the possibility that these artists were attempting to portray their parents as these diseased, genital covered monsters. To title this work as *Mommy and Daddy Chapman* gives viewers the impression that these artists possibly had a bad childhood and that their parents were to blame. However, a more likely analysis is that since the woman has both reproductive organs and the male only has anuses that these two significant parts of creating life have been made obsolete. The mother has both reproductive organs needed, but cannot situate them to successfully create fertilization and since the father has no sexual organs, he can only excrete unnecessary toxins. Or

---

<sup>35</sup> Alina Cohen, "Tracey Emin's 'My Bed' Ignored Society's Expectations of Women," Artsy, July 30, 2018. <https://www.artsy.net/article/artsy-editorial-tracey-emins-my-bed-ignored-societys-expectations-women>.

maybe, just like other YBAs, the Brothers were trying to do something upsetting that would outrage the conservative classes of Britain, because certainly they could not truly feel this way about their parents

If one were to take a look at the work by the Chapmans that is independent of Goya's more obvious influence, it is incredibly troubling and difficult to look at, since the brothers have incorporated in almost all of their art elements of extreme violence and graphic sexual references. With the Brothers' already had this instilled interest in the macabre, to have an interest in Goya's work does not seem like a far-fetched idea. The task of making Goya's already terrifying images even more challenging, would make the Chapman's the perfect people to do so. One of their earlier works represents the appalling and obscene subjects that the Chapmans feel the need to create over and over again. Titled *Zygotic acceleration, Biogenetic de-sublimated libidinal model (enlarged x 1000)* (1995) (fig. 15) this sculpture uses the same type of mannequins which would later be used to create life-sized replicas of Goya's prints. However, instead of adults being shown in this work, the main subject is what looks to be a group of at least sixteen school aged children who seem to have been melded together at the torso. They are completely naked except for oversized black and white tennis shoes. While the majority of them seem to be standing upright, at least two have been connected to hang upside down off of the main body. The gender of these children is unknown since they are all lacking genitals, to an extent. Instead, the genitals, unknown if they belong to the children or not, are located between faces, or as facial features. For example, there are vaginas connecting faces together, and the noses of some children have been replaced by erect penises. Some of the figures even have had their mouths replaced by gaping anuses. At

first glance, the viewer does not notice these deformations, but instead sees only a cluster of children. However, after a while, the viewer begins to notice the lack of normal genitals and the presence of sexually mature genitals. Immediately, the viewer becomes repulsed by what they are looking at, fearing themselves to be viewing something perverse. Almost immediately, the viewer does not want to be implicated in whatever is going on in the scene. They fear that they have committed some sexual crime against the children by looking at them with these mutations. This unpleasantness and apprehension to what has just been witnessed is exactly what the Chapmans wanted to do with this work.

The Brothers work can be called transgressive, and they use this to their advantage not only in the defense of their appropriation of Goya's work, but also in the defense of how they modify it to fit their own meaning of diminishing the impact of death and undermining Goya's original works with their use of cheaply made materials and joke shop accessories. The Chapman brothers' appropriation of Goya connects their contemporary artworks to an already institutionalized precedent -- the acceptance of Goya as a canonical artist. The Chapman brothers want to play on Goya's acceptance, strategically using it to bolster their own success even as they transgress and undermine the original meaning. Transgressive art sets out to outrage or violate generally basic held morals.<sup>36</sup> One of the main techniques that artists use within transgressive art to be accepted by critics in an academic and social context, is by connecting the controversial art with a well-established, unanimously respected historical precedent.<sup>37</sup> By this logic,

---

<sup>36</sup> Anthony Julius, *Transgressions: The Offences of Art*, Chicago, IL: University of Chicago Press, 2003.

<sup>37</sup> Kieran Cashell, *Aftershock: The Ethics of Contemporary Transgressive Art*, (London: I.B. Tauris & Co, 2009) 67.

the controversial new work has ground to stand on because it has been appropriated from Old Masters and is being compared it to works that have already been respected by critics and historians. By appropriating the exact images of Goya, regardless of the new additions of extra gore and demonic figures it “was a way of amplifying some of the more monstrous or abject elements of the work which maybe perhaps tease them out.”<sup>38</sup> With the act of drawing directly on the prints and altering the features and characteristics of the figures, they have inhabited the physical work and they have invaded the meaning Goya set out for these prints by in fact exaggerating the inhuman in not only the additions the Brothers added but also the violence of man against their fellow man which Goya originally portrayed. Yes, these Chapman works of transgressive art are deeply troubling and problematic, but the works also reflect and incorporate Goya’s work.<sup>39</sup> This means that by appropriating an already institutionally accepted artist, they are creating acceptable art and that their modified series of prints should be, in turn, beheld as terrifying but also beautiful just as Goya’s art was. The Brothers even acknowledge Goya’s own interest in the transgressive form of art stating that “Our interest in Goya is the degree to which he constantly attempts to territorialize transgression to try and somehow represent something which is within the limits of prohibition, within the law, but he constantly exceeds that limit.”<sup>40</sup> Goya was transgressive in a different way than the Chapmans, however. Goya was transgressive in the way that he expressed his feelings towards his society’s politics and the violence he saw during the Peninsular War. His etching series *Los Caprichos* was his contemporary criticism of Spain’s societal

---

<sup>38</sup> Jake Chapman, interview by Tate, *Lost Art: The Chapman Brothers vs. Goya*, July 23, 2015. <https://www.youtube.com/watch?v=wt-jVRpotIo>.

<sup>39</sup> Cashell, *Aftershock: The Ethics of Contemporary Transgressive Art*. 67.

<sup>40</sup> Ramkalawon Chapman, ‘Jake and Dinos Chapmans’ *Disasters of War*, pp.76-77.

follies. What was so strange about these etchings was the fact that Goya not only printed this series during his lifetime, but that he was also taking a stance as a critic with his grievances against the Catholic Church and the Spanish monarchy of the time while he was beholden to both of those institutions. Separately from the *Carpichos*, Goya's *Disasters of War* were printed posthumously and were transgressive in the artist's unwillingness to shy away from the horrors that were witnessed across Spain during the Peninsular War. This was the first time that an artist had depicted real events in such a gruesome and unromanticized way. The Chapman brothers are drawn to appropriating Goya's work because Goya's graphic and violent depiction of humankind still operates within the language of art. The Chapman brothers seem most interested in breaking down aesthetic categories to show that violence is ugly, but they do so by committing violence against Goya's own work. While showing us violence depicted in art, they are also showing us violence against art at the exact time by drawing directly upon and altering some of the original prints which will be discussed in depth later in this chapter.

In 1990, the Brothers began thinking about Goya because they were concerned with examining what it meant to become an artist. Like many other YBAs, they were encouraged by artists such as Michael Craig-Martin, who the Brothers were also assistants to and also taught many other YBAs at the Goldsmith College "reflect on their social position as artists, to adopt a critical approach to art history and to engage with the art market."<sup>41</sup> In regards to the critical approach to art history, the Chapmans felt that Goya played a pivotal part in the development of the modern artist.<sup>42</sup> Jake Chapman has

---

<sup>41</sup> Julian Stallabrass, *High Art Lite: British Art in the 1990s*, London: Verso, 2002.

<sup>42</sup> Jake Chapman, Dinos Chapman, Nick Hackworth, and Tim Marlow, *Flogging a Dead Horse: The Life and Works of Jake and Dinos Chapman*, New York: Rizzoli International Publications, 2011.

even stated that they “picked on Goya for a reason. He’s regarded as the first major artist of the modern era and his depictions of man’s inhumanity to man are seen as an explicit protest against violence.”<sup>43</sup> In Goya’s *Disasters of War* series, violent and horrific images are on display for the viewer and while there is supposed to be a repulsed reaction by the viewer, there is also at the same time the notion that in order to be depicted in art, violence is also aestheticized. Goya’s depiction of the Peninsular War was published posthumously and so he never had to defend his etchings against any academic or socially held conventions. Instead, his etchings were regarded as “a genius representation to the outrage against the immorality of war.”<sup>44</sup> This is what makes Goya’s *Disasters of War* a critical starting point for the Chapman’s. Because the artists had already shown interest in shocking and disturbing imagery, it is no surprise that they would be interested in appropriating Goya’s work. Since the Old Master had previously been institutionally accepted and successful despite his transgressive subject material, the Brothers could have believed that by using Goya as their inspiration and influence, they were more likely to achieve success in the art world.

During his time, Goya was investigating what it meant to be a human living in a chaotic and violent time. The French invasion of Spain in 1808, which started the Peninsular War, brought about the bloodiest period in the history of modern Spain. The estimated population of Spain in 1808 was 10 million and in the short span of the war, 1808-1814, Spain lost an estimated total of 400,000 military members and civilians.<sup>45</sup> Goya, like many other Spanish liberals, felt conflicted and were left in a very difficult

---

<sup>43</sup> *Goya Exposed with Jake Chapman*, BBC Four.

<sup>44</sup> Anthony Julius, *Transgressions: The Offences of Art*.

<sup>45</sup> Charles Oman, *A History of the Peninsular War*, 7 vols. Oxford: Clarendon Press, 1980.

position after France invaded Spain. Originally, Goya had supported the French Revolution and hoped that the ideals held by the revolutionaries of an Enlightened populous and a democratic government would spread to feudalist Spain. However, once Napoleon seized control of France and invaded Spain under the guise of reinforcing the Spanish armies, Goya witnessed the subjugation of his Spanish countrymen by the French military. While Goya continued to paint portraits of the newly established French court and the “Intruder king”, Joseph I the brother of Napoleon, it was also during this time that he began work on his *Disasters of War* series.<sup>46</sup>

Goya considered the war to be the “dismemberment of Spain” and recorded the haunting scenes he saw in his *Disasters of War* series.<sup>47</sup> During this time, Goya would visit battlefields, witnessing the atrocities committed by both sides and recorded them in his etchings. Instead of depicting the traditional scene of battles ensuing between the two warring sides, he would instead illustrate the aftermath. His etchings included imagery of mutilated figures, such as in Plate 37: *This is Worse* (fig. 16). This particular plate is based on an event that occurred in Chinchón in which two French soldiers were killed by Spanish rebels and the French retaliated against the Spanish by massacring local civilian men.<sup>48</sup> This plate depicts the corpse of one of the rebels in the foreground impaled onto a tree with the pointed tip of the branch protruding out from the back of the base of his neck. In the background, French soldiers can be seen dragging other corpses as well as possibly mutilating other rebel bodies. Other plates, such as Plate 18: *Bury Them and*

---

<sup>46</sup> Renato Barahona, *Vizcaya on the Eve of Carlism Politics and Society, 1800-1833*, Reno, NV: University of Nevada Press, 1989.

<sup>47</sup> Belle Waring, and Elizabeth Fee, "The Disasters of War." *American Journal of Public Health* 96 (January 2006): 51.

<sup>48</sup> Oman, *A History of the Peninsular War*.

*Keep Quiet* (fig. 17) shows naked, dead bodies littered across a sloped, undefined terrain. Two unknown individuals stand over them with their faces buried in their hands. Goya strips war of the honor and glory normally bestowed upon it by artists of the past and instead, he exposes war for the barbarity and violence it truthfully is. Even with the one recognizable event depicted in the series with a known individual, Plate 7: *What Courage!* (fig. 18), Goya kept his figures anonymous, denying them the status of martyr.<sup>49</sup> By doing this, Goya made the subject of his plates the magnitude of the effects of death and violence, not the individuals who are shown. With death as the subject of the *Disasters of War*, Goya places the inevitable end at the forefront of the viewer's thoughts. This coupled with the inhumanity and violence that these figures faced at their end encapsulates the purpose of the series. Goya shows the reality of war, violence and death and demonstrates that the cruelty humans inflicts against their fellow humans is the real enemy.

The first time the Brothers appropriated the work of Goya was in 1993, when they took the *Disasters of War* series and stripped death of its imposing impact. They recreated all 83 plates of Goya's etching series and turned them into colorized, miniature sculptures. These miniature sculptures, made and pieced together from various toy figures replicate the scenes that Goya etched out. For instance, one such scene, Plate 39: *Great Deeds Against the Dead*, which the Chapmans would return to over and over again, depicts a tree covered in the dismembered body parts of corpses. On the left is the trunk

---

<sup>49</sup> *What Courage!* depicts the historical event of the 1807 Napoleonic siege of Saragossa. The hero of this battle was Augustina Zaragoza who leapt to the defense of her city when the Spanish militia could no longer fight. She is shown having climbed over the bodies of the dead and dying, lighting the fuse for the cannon as she takes aim at the French forces. Like Goya's other plates in the *Disasters of War* series, he keeps Zaragoza anonymous by turning her back towards the viewer. So even though the viewer can know the story of her bravery, her face is not shown preserving her anonymity.

of the tree where two figures can be seen tied to it. The one facing the viewer has his arms bent over the top branch, with a rope securing his torso to the trunk. His ankles and feet are bound together on a branch that comes from the base of the tree. On the backside of the trunk is another figure who is hung upside down with his feet near the arms of the front figure. Both individuals have been castrated with their genital areas covered and blood. The branch that holds the front figure has another body hanging over it, with his legs being used to hold himself upside down. However, this individual has also had his arms and head removed, along with his genitals. Towards the end of the branch there are two right arms tied together hanging down. Whether one of these arms belongs to the decapitated figure and another unknown individual, one is not sure. At the end of the branch is a human head, possibly belonging to the upside down hanging decapitated man. The Chapmans' appropriation undoes the magnitude of death's effect in part because of the toy sized sculptures which evoke childhood playfulness. The Chapmans' appropriation of Goya's *Disasters of War* does not amplify the message that Goya intended for the series, which was a condemnation of violence and the gravity of war and death, but instead gives the series a completely different take on the subject of violence and death. As stated previously, the YBAs were encouraged to take a new approach to art history and that is exactly what the Chapmans did. The Brothers plundered art history and appropriated the images they wanted in order to reattribute the meaning that they desired, and this was their reasoning for choosing to appropriate Goya.<sup>50</sup> The *Disasters of War* series, when Goya first created it, was both an objection to war and the atrocities committed by the Napoleonic forces against his countrymen but can also be understood

---

<sup>50</sup> Jennifer Ramkalawon, "Jake and Dinos Chapmans' "Disasters of War"," *Print Quarterly* 18, no. 1 (March 2001): 64-77, <http://www.jstor.org/stable/41825954>.

as a condemnation of all of the violence committed by man against their fellow man. Strangely enough, the reason why the Chapman brothers chose to appropriate Goya is paradoxical.

They chose Goya not only because he was the first modern artist with his way of depicting violence in a beautiful manner, but also because of the violent underlying theme in all of their works related to Goya. Their goal was to reduce the impact of death. As Jake Chapman stated, “By reducing their scale to the domain of toys, we wanted to deny death its true magnitude, to call into question the obvious moral certainty of these images.”<sup>51</sup> Their reasoning in doing this is significant because while they recreated the scenes that Goya illustrated precisely, the fact that they dwarfed the figures to the size of toys, the effect that death now has on the viewer has been stolen. The scenes are no longer horrifying depictions of man’s inhumanity towards man, instead they now seem to belong in a child’s playroom like toy soldiers scattered in a chaotic clutter. These toy sized sculptures received critical acclaim, with the entire series eventually being purchased by the Tate Liverpool in 1998.

The following year, the artists recreated only one plate from the series, the aforementioned Plate 39: *Great Deeds Against the Dead!*, on a life-sized scale using, their now trademark, fiberglass mannequins to depict the gruesome castrations, decapitations, and dismemberment. Also titled *Great Deeds Against the Dead!* the main differences between this replica and the miniature version is not only the size, but also how it was created. Instead of painstakingly recreating this scene as they had previously,

---

<sup>51</sup> *Goya Exposed with Jake Chapman*, BBC Four.

the brothers instead used “badly made mannequins, accessorized so that they look like porn stars, to play the victims...The mannequins don’t sustain the honorific content of the original. The exteriority of the work de-nudes interiority.”<sup>52</sup> Because of how cheap the materials look that were used to create the work, the meaning and intensity of the subject is no longer able to be taken seriously. With the bad wigs and adult film star facial hair, the Chapmans once again diminished the fear and importance that death holds over humankind. By using cheaply made mannequins, bad wigs, joke shop accessories, and then covering it with a highly finished surface, the artists have allowed the “material rawness to be confused for sincerity...to deploy a form of expression that is at least indirectly opposed to the content it’s supposed to be articulating. We’re hiding it, covering it over.”<sup>53</sup> They want the message of the art to be obscured by the cheaply made material. The Brothers purposefully use these poorly made objects in order to undermine death and take away its severity but more importantly, to undermine Goya’s art. Even stranger, in 2003 the Chapmans created two separate works that one cannot help but see as a contradiction to one another.

Created within the same year, *Death I* (fig. 19) and *Sex II* seem to be related to each other, but not in a conspicuous way. *Death I* depicts two bronze figures which have been painted and made to look like rubber sex dolls, performing oral sex upon one another on an inflatable pool raft. *Sex II* is a revisiting of Plate 39 from the *Disasters of War* series and would include another life-sized sculpture recreating the same scene from the plate as did. This time though, the Brothers did not use mannequins to depict living

---

<sup>52</sup> Jake Chapman, Dinos Chapman, Nick Hackworth, and Tim Marlow, *Flogging a Dead Horse: The Life and Works of Jake and Dinos Chapman*.

<sup>53</sup> Jake Chapman, Dinos Chapman, Nick Hackworth, and Tim Marlow, *Flogging a Dead Horse: The Life and Works of Jake and Dinos Chapman*.

or just recently deceased bodies. Instead, they used replicas of skeletons and decaying limbs covered in monstrous and exaggerated facial features from joke shops to recreate the image. All over the tree and figures are fake species of insects which are commonly found on decomposing things. Very much like their last life-size replica of *Great Deeds Against the Dead!* artists used ready-made objects to create this work and just like the last version, these objects are once again poorly made. The skeletons, ears, bugs, and eyes are all objects that the brothers bought at a joke shop. These two works seem as if their titles were accidentally mixed up, but everything with the Chapman brothers is for a specific purpose. As with the porn star mustaches that they used for the human mannequins, the Chapmans have diminished the impact of death by undermining it with a ridiculous title. Not only that, but they are also taking these two very different aspects of life and contradicting them with each other by distorting their original meanings and functions. Sex, as a non-reproductive purpose, gives its participants a pleasurable and euphoric experience. It is seen as an enjoyable activity that should bring happiness to those who are participating. As a reproductive purpose, it is a way to bring about new life. It creates a new living thing which will, hopefully, have a full long life of happiness as well as pleasure. Yet, with naming the reproduction of Goya's *Great Deeds Against the Dead!* as *Sex I*, they are comparing death to a pleasurable experience and perhaps stating that these figures found happiness in pleasure in their own ridiculous looking death. The work showing the couple in *Death I* is a contradictory view of sex as death and life taking instead of the natural opposite function that sex has as life producing. With these contradictions being depicted, the viewer is set to question whether or not they agree with the tongue and cheek connections the Chapman's are proposing or

perhaps to view these titles as only a feeble tactic used to create confusion and confliction as a disturbing element for the art created.

In 2003, the Chapmans purchased a complete, mint condition set of the *Disasters of War* etchings and then proceeded to systematically deface each one of them in a series appropriately titled *Insult to Injury* (fig. 20-21).<sup>54</sup> These defacements included drawing demon like or clown faces on some figures and even foolish, googly-eyed faces on horses. As the brothers saw it, these additions were only mere “modifications” to the original prints.<sup>55</sup> Unsurprisingly though, these simple modifications created great controversy amongst art critics and other artists. In fact one artist, Aaron Barschak, went as far as to throw a pot of red paint at Jake Chapman while he was giving a talk in May 2003. Yet the Chapmans maintained that they saw their series was a reworking and an improvement upon Goya’s originals.<sup>56</sup> “I think the question of it being vandalism is actually, technically, incorrect because vandalism is normally schematically destructive when what we did with the Goya pictures was to draw on them very delicately. So, they are more over-drawings than they are acts of vandalism.”<sup>57</sup> They believed that since they planned ahead and were quite gentle with the prints themselves, that their drawings could not be considered vandalism. While these artists considered these alterations not acts of vandalism, their repeated voluntary defacement of more prints by Goya suggests otherwise.

---

<sup>54</sup> Jones, "The Chapman Brothers' 'rectified' Goya - the Breaking of Art's Ultimate Taboo."

<sup>55</sup> Ramkalawon, 'Jake and Dinos Chapmans' *Disasters of War*', pp.76-77.

<sup>56</sup> Jake Chapman, Dinos Chapman, Nick Hackworth, and Tim Marlow, *Flogging a Dead Horse: The Life and Works of Jake and Dinos Chapman*.

<sup>57</sup> Jake Chapman, interview by Tate, *Lost Art: The Chapman Brothers vs. Goya*.

Following the sale of their first modified series of Goya etchings, *Insult to Injury*, the Brothers were able to fund the purchase of another set of *Disaster of War* etchings and once again “improved”, as Jake Chapman stated, the originals with mutations drawn directly on to the prints.<sup>58</sup> The brothers believed that this print series needed their help because they were “evil, unpleasant and nasty.”<sup>59</sup> These new and improved features were more grotesque than the previous edition, with these looking alien or insectoid like with multiple beady eyes, exposed teeth and brains, or sometimes having antenna sprouting from the head. Once again referencing *Great Deeds Against the Dead!* this new version contained the original image of the print, but this time the front facing figure has his eyeballs dangling by their tendons down to his chest with droplets, or tears, of blood falling from them. As for the figure tied upside down to the trunk, his face has been replaced with something resembling an alien creature with bulging eyes, an exposed, bloody brain, and bared pointed teeth. No changes were made to the figure hanging upside down by his legs, nor the two right arms. As for the decapitated head, it has now been drawn on to resemble some monstrous, green and blue bird like creature with tiny teeth showing from its slightly parted beak, huge eyes, bat like ears, and two devil horns protruding from its skull. This later portfolio was titled *Insult to Injury to Insult* (fig. 22-23) a reference to their first series of alterations. The title of this portfolio gives the exact reason why this work is so important in regards to the Brothers’ relationship with Goya’s art. They are fully aware that their actions against his prints are to be considered an insult

---

<sup>58</sup> Jake Chapman, Dinos Chapman, Nick Hackworth, and Tim Marlow, *Flogging a Dead Horse: The Life and Works of Jake and Dinos Chapman*, 140.

<sup>59</sup> Harry Thorne, "Jake Chapman: 'Show Me a Hitler and I'll Draw on It', Studio International," Studio International - Visual Arts, Design and Architecture, June 5, 2015, <http://www.studiointernational.com/index.php/jake-chapman-interview-show-me-a-hitler-and-ill-draw-on-it-sturm-und-drang-ektebergparken-sculpture-park-oslo>.

and an injury to Goya. Regardless of how careful they were in drawing upon the prints, this is still an act of violence and they know it, otherwise there would not be a reason to title the portfolio *Insult to Injury to Insult*. The Chapmans are acknowledging their actions, claiming it as their own and for what it literally is, and yet they are denying it in interviews. This is because the Chapmans do not limit themselves to only visual representations in their art. They have incorporated a performative aspect into their art, with an emphasis on their works which appropriate Goya's.

While the Chapmans owe the majority of their success to Goya, their comments toward Goya as an artist are ambivalent, almost strategically so. In their public personas, the brothers present themselves as aloof and apathetic, but looking at their choices, it is obvious that they admire and respect Goya. Yet in interviews, it is clear that they feel the need to disdain Goya to maintain their reputation as the “enfants terribles of Britart.”<sup>60</sup> The Chapman brothers claim that they “collaborate” with Goya, because as they see it, they are working with the artist.<sup>61</sup> The idea the artists described their appropriations of Goya's work as collaborations with him, suggests that the Brothers are consider their work from both visual and performative angles. In multiple interviews, the Brothers have made outrageous statements about their feelings towards Goya. For instance, when asked if it was hard to make the first mark when they began working with Goya prints, Dinos answered “No, because neither of us has any respect for the object.”<sup>62</sup> Continuing on in the same interview, when questioned about how rare the edition of prints that they drew

---

<sup>60</sup> Jones, "The Chapman Brothers' 'rectified' Goya - the Breaking of Art's Ultimate Taboo."

<sup>61</sup> In an interview, Jake and Dinos joke about working with Goya in their studio, because while he is present in his art, he is not there in person which lead Dinos to making a joke about how he never puts on the tea.

<sup>62</sup> Jake Chapman, Dinos Chapman, Nick Hackworth, and Tim Marlow, *Flogging a Dead Horse: The Life and Works of Jake and Dinos Chapman*, 141.

on actually were, Dinos joked that they were “medium rare”.<sup>63</sup> He has also stated that if he were given the opportunity to meet Goya he would have “stepped on his toes, shouted in his ears and punched him in the face.”<sup>64</sup> There is no doubt that the Chapman brothers have used Goya’s legacy in order to achieve their own success. They have figuratively ridden Goya’s coattails, copying his art and drawing upon his prints. This point is further proved by examining how after the success of their miniature sculptures copied from the *Disasters of War* prompted the Brothers to further investigate their increasing interest in Goya’s art.<sup>65</sup> The two artists have even gone as far as to state that they are interested in the “proposition that if we drew on them (the prints), could we raise their financial value and use the money we could make from drawing on one set to buy the next set so that we could have a kind of infinite series of, a rollover slush fund, a Goya slush fund.”<sup>66</sup> One could argue though, that these kinds of comments and remarks from the artists are said not only to incite more controversy, because for the Chapmans there is no such thing as bad publicity, but also because their art and appropriation of Goya is, on a level, performative. Yet, while these artists might want to make it seem like Goya is only useful to them as a meal ticket, I would argue that the Brothers still regard Goya as one of the most important figures in all of art history. Shortly after they graduated from the Royal College of Art in London, as previously stated, they were considering what it meant to be an artist and they looked specifically to Goya for aid in trying to find that

---

<sup>63</sup> Jake Chapman, Dinos Chapman, Nick Hackworth, and Tim Marlow, *Flogging a Dead Horse: The Life and Works of Jake and Dinos Chapman*, 142.

<sup>64</sup> Tate, "Jake and Dinos Chapman: Bad Art for Bad People – Exhibition at Tate Liverpool," Tate, December 2006, <https://www.tate.org.uk/whats-on/tate-liverpool/exhibition/jake-and-dinos-chapman>.

<sup>65</sup> Jake Chapman, Dinos Chapman, Nick Hackworth, and Tim Marlow, *Flogging a Dead Horse: The Life and Works of Jake and Dinos Chapman*, 140.

<sup>66</sup> Jake Chapman, *Lost Art: The Chapman Brothers vs. Goya*.

answer. In fact, around this same time, they even considered changing their surnames to Goya.<sup>67</sup>

The Chapmans decision to modify Goya's prints, rather than his paintings, stems from the prints' relative accessibility. That is not to say that anyone can go and purchase prints of Goya's etchings, but for artists who have already made money off of work that they have sold would easily be able to purchase some prints, especially in the early 1990s. While Goya's paintings, such as his famous *The Third of May 1808* (1814), may be more well-known than his etchings and prints, Goya's paintings are exceedingly rare to find on the market and when they are for sale, they are incredibly expensive. For example, in 1992, close to the time when the Chapman brothers were looking towards Goya as an example of what it meant to be an artist, Goya's oil on canvas painting *Bullfight, Suerte de varas* (1824) (fig. 24), sold for \$7.1 million to the J. Paul Getty Museum, in Los Angeles.<sup>68</sup> It is important to keep in mind that one of the things that YBAs were encouraged to do was to engage with the art market. The Chapman brothers would have been able to learn the selling prices for Goya paintings and they would have known. However, Goya's prints were much more affordable, especially after the Chapmans began selling some of their art.

While it is not known how much the Chapman's paid for their set of the *Disasters of War*, one can compare other selling and auction prices for Goya's prints. For example, the most ever paid for a series of Goya's prints was in June of 2007 in which a first

---

<sup>67</sup> Tate, "Jake and Dinos Chapman: Bad Art for Bad People – Exhibition at Tate Liverpool."

<sup>68</sup> Gleadell, "Measuring the Goya Market: The Last Old Master's Highs and Lows," Blouin Artinfo. October 31, 2013, <https://www.blouinartinfo.com/news/story/832408/measuring-the-goya-market-the-last-old-masters-highs-and-lows>.

edition of Goya's *Los Caprichos* sold at Kornfeld in Bern, Switzerland for \$360,000.<sup>69</sup> Since the Chapmans purchased their *Disasters of War* series in 2003, it can be deduced that they did not pay as much for their prints. In fact, a complete first-edition set of the *Disasters of War* sold at Christie's London in March 2006 sold for less than half of what the *Caprichos* sold for, only \$136,000.<sup>70</sup> Now while this is still quite a bit of money, especially for artists who had not obtained global success yet, they were still able to purchase their set because British art collector, Charles Saatchi, paid about \$800,000 for the Chapman's work *Hell* (1999-2000) (fig. 25).<sup>71</sup> It was with this money that the Brothers were able to purchase their set of the *Disasters of War*. Since that time, the Brothers have been able to sell their original art, plus the art in which they appropriate Goya, helping to create the Goya slush fund that they desire. With the price of prints at such an accessible amount for the Brothers, it is no wonder that they continue to appropriate Goya since they are still able to afford his prints. However, they have stated that they are trying to make the remaining original prints of Goya's etchings rarer and if they continue to draw on the prints they acquire, the prices of the other non-harmed prints will become more and more expensive since they will become even hard to acquire.<sup>72</sup> If this is the case, perhaps the Chapmans will no longer be able to afford any more Goya prints to draw on, that is unless they do not raise the prices of the prints that they modify.

However, it could be interesting to note that perhaps the Chapmans are drawing on Goya's prints as a way for the artists to critique the anesthetization of violence. In an

---

<sup>69</sup> Gleadell, "Measuring the Goya Market: The Last Old Master's Highs and Lows."

<sup>70</sup> Gleadell, "Measuring the Goya Market: The Last Old Master's Highs and Lows."

<sup>71</sup> Riding, "Goya Probably Would Not Be Amused."

<sup>72</sup> Jake Chapman, Dinos Chapman, Nick Hackworth, and Tim Marlow, *Flogging a Dead Horse: The Life and Works of Jake and Dinos Chapman*.

interview, Jake Chapman made a comment about aestheticizing other people's misery in art. Dinos Chapman went on to say that "It's a terrible, terrible, terrible thing that artists think that painting other people's poverty or hardship helps. It doesn't help their hardship or poverty it just glorifies it and it also doesn't do anything apart from make the artist feel like they've done something, which is a terrible thing."<sup>73</sup> He then goes on to liken this kind of mentality to a celebrity giving up their first class seat to a serviceman. The celebrity never actually does it, "but he feels really good about thinking that he should do it. That's an artist's' mentality."<sup>74</sup> While other artists may be aestheticizing violence as a way of bringing attention to other peoples' strifes in life, the Chapmans see this as a vain attempt in making one's self feel better for the lack of progress that is truly being made on these fronts. So, instead of making violence beautiful, they decide to do the opposite and make it more brutal and disturbing so as to show violence as it truly is, a powerful force of destruction that cannot be undone by romanticizing images of it. It could be argued that this is what they were doing to Goya's prints. Goya's *Disasters of War* have been viewed by art historians and critics as an outspoken protest against violence, just like contemporary artists who aestheticize violence as an attempt at reformation of it. However, since the Chapmans decided to draw on Goya's prints as a way of undoing this hopeful gesture, they inflate violence's impact on the viewer by adding these ridiculous features to the prints. With these absurd additions, the victims portrayed in the prints are no longer able to be put upon the pedestal of martyr, but are

---

<sup>73</sup> "Brothers Grim: An Interview Of Dinos Chapman On The Power Of Humor And Violence," *Autre Magazine*, January 30, 2017, <https://autre.love/interviewsmain/2017/1/30/brothers-grim-an-interview-of-dinos-chapman>.

<sup>74</sup> *Autre Magazine*, "Brothers Grim: An Interview Of Dinos Chapman On The Power Of Humor And Violence."

now reduced to silly images the viewers can smirk and laugh at. Oliver Kupper, the editor-in-chief of the Los Angeles-based art magazine, *Autre*, believes that the biggest misunderstanding of the Chapmans' art is that it is not funny. Kupper goes on to state that the Chapmans' work "is hilarious-a laugh riot, and obscene and brilliant joke. If you don't laugh, you are missing the point all together."<sup>75</sup> So, perhaps it could be argued that the modifications the Chapmans make to Goya's prints is a humorous attempt at exposing the hypocrisy of the self-righteousness of artists and their empty attempts at transforming issues they believe are wrong.

With so much of their success linked to Goya, the Chapman brothers show no sign of slowing down in regards to returning to his works for inspiration but also in continuing to deface and damage series of Goya prints they purchase. In fact, Jake Chapman has stated that by drawing on these prints they are "turning it from a conceptual or gestural act into something which was much more malevolent. Which is to say that if we get our hands on every Goya set, we will draw on them."<sup>76</sup> These spoiled prints have been shown in exhibitions at the Tate Liverpool, The British Museum, The Saatchi Gallery and have been purchased by institutions such as the Fitzwilliam Museum in Cambridge, England in 2010 and were even given as a gift to the Metropolitan Museum of Art in New York in 1999 by donors. So even though there may be backlash against the actions the Brothers have taken against Goya's prints, with this kind of positive reception and purchase of the prints, there is no reason for them to stop defacing or appropriating Goya's art. However, with their promise of drawing on every Goya print

---

<sup>75</sup> *Autre Magazine*, "Brothers Grim: An Interview Of Dinos Chapman On The Power Of Humor And Violence."

<sup>76</sup> Chapman, *Lost Art: The Chapman Brothers vs. Goya*.

they get their hands on, it seems questionable if these modified prints will be as valuable as the Brothers' first editions. In fact, with the depletion of the non-harmed Goya prints available, it would make it much more likely that the Brothers will have hindered their chances at success by appropriating and harming Goya's art. This is because their kitsch prints will no longer be as difficult to purchase on the market and instead the untouched prints by Goya will become more valuable. So, regardless of how the Chapman Brothers feel about Goya, if they do follow through with their plan, they may contribute to the increase in value of Goya and render their own project inconsequential within the annals of art history except as a footnote on vandalism.

## Chapter 2

### Emily Lombardo

Emily Lombardo (b. 1977) recreated all 80 prints in Goya's series *Los Caprichos* as a means of examining how 21<sup>st</sup> century United States' societal issues have not changed much from Goya's time in 19<sup>th</sup> century Spain. However, rather than reusing the problems that Goya tackled in his *Caprichos*, Lombardo reimagined the images to address contemporary social issues and injustices. Although Goya died almost 200 years before Lombardo began working on her *Caprichos*, she established an apprentice-mentor relationship with Goya by copying his work as a learning tool. For Lombardo, this relationship was "successfully completed when originality became discernible in the hand of the apprentice."<sup>77</sup> Lombardo's originality came by replacing Goya's iconography from the late 1700s and inserting specific imagery from the 20<sup>th</sup> and 21<sup>st</sup> century which referenced contemporary popular culture. This allowed for the message of each print to be re-contextualized within Lombardo's work, bringing about new meanings. These depictions are recognizable in Western, specifically American, culture and enable a dialogue to be created about present-day societal issues. While Goya's *Caprichos* dealt with issues that were relevant to 18<sup>th</sup> century Spain, there is an eerie similarity in Lombardo's social commentary which connects these two artists together. Both Goya and Lombardo tackle social injustices such as poverty and racism, but the biggest transgression both artists engage with is the abuse of power by politicians and religious

---

<sup>77</sup> "Caprichos: Goya and Lombardo," SPAIN Arts & Culture, November 21, 2017, <https://www.spainculture.us/city/washington-dc/caprichos-goya-and-lombardo/>.

figures, more specifically the Catholic Church. With Lombardo's appropriation of Goya's work, she adds legitimacy to her art by reimagining similar ideas and compositions of an established master in the realm of art history.

Lombardo first moved to Boston to attend the Massachusetts College of Art and Design, graduating with a BFA in 2002, and then graduated with an MFA from the School of the Museum of Fine Arts at Tufts University in 2013. Since that school has close ties with the Museum of Fine Arts, Boston, she began regularly visiting the museum, which would often show Goya's etchings.<sup>78</sup> However, during many of her trips to the museum, Lombardo noticed that she could not find any narratives "in the art historical context and contemporary work" to which people of specific backgrounds, like herself, could relate.<sup>79</sup> Since the majority of 18<sup>th</sup> century and more modern European art at the Museum of Fine Arts, Boston was created for a white, male gaze it is not surprising that Lombardo was unable to see a correlation between her world and the world presented in the artworks. Lombardo felt it was necessary to use her perspective as a queer woman to express her outrage at conservative religious groups fueling the ignorance and prejudice of a vocal portion of the American people. While Lombardo may have found difficulty connecting to historical art because of its lack of diversity, she was able to bridge this distance when engaging with Goya's work.

Her first "apprenticeship" was with a "newspaper, pen, and paper," where she would tirelessly copy political cartoons depicting Nixon, Reagan, Castro and others

---

<sup>78</sup> Emily Lombardo, interview with the author, February 2, 2018.

<sup>79</sup> Emily Lombardo, interview by *The Spy*, December 5, 2017, [https://www.youtube.com/watch?v=OTuT\\_6TKG9E](https://www.youtube.com/watch?v=OTuT_6TKG9E).

political leaders.<sup>80</sup> At the time, she had only a slight understanding of the historical significance and intent of the political cartoon artist, but this method “evolved into a personal narrative, born in reaction to a lack of resonance with mainstream conversations.”<sup>81</sup> With this exposure to political cartoons, Lombardo decided to create her own art in which she could instill her own individual narrative. In doing this, she knew that she wanted to look towards one of her artistic heroes, allowing herself to “be in conversation with what many people believe to be the first real piece of modern art which was his *Los Caprichos*.”<sup>82</sup> Ironically enough, with Goya serving as her artistic hero and inspiration to pursue this project, she was referencing a white, male, heterosexual artist who created work for an audience similar to himself. To appropriate the *Caprichos* was an important decision by Lombardo, because she would be reimagining it in a more contemporary way which would add importance to her work.<sup>83</sup> This is because she was choosing to appropriate the work of a well-known and respected master in art history. In 2013 Lombardo began working on her *Caprichos* series where both she and Goya tackle the abuse of power in both political and religious figures, and also the absurdity of certain social practices in their respective cultures.

The reason why Lombardo chose to appropriate Goya is because of the fine line he was able to work with in terms of his role in the aristocracy, but also as a contemporary social critic. Lombardo truly admired Goya’s ability to have this

---

<sup>80</sup> Lombardo, interview.

<sup>81</sup> Greg Maki, "Museum Featuring 'The Caprichos: Goya and Lombardo'," *The Star Democrat*, November 29, 2017, [https://www.stardem.com/entertainment/arts/museum-featuring-the-caprichos-goya-and-lombardo/article\\_0da3cdd6-ace6-5558-908f-af68611acb5e.html](https://www.stardem.com/entertainment/arts/museum-featuring-the-caprichos-goya-and-lombardo/article_0da3cdd6-ace6-5558-908f-af68611acb5e.html).

<sup>82</sup> Lombardo, interview by *The Spy*.

<sup>83</sup> Andrew Schulz, *Goya's Caprichos: Aesthetics, Perception, and the Body*, (New York: Cambridge University Press, 2005) 63.

“relationship to painting for and working for the upper class, like the upperclassmen and the nobility, the way that he had this kind of duality, where he was kind of like in many ways, you know, he’s painting them in this very affectionate way, but then turns around and criticizes their luxury.”<sup>84</sup> This is because Goya played a very specific role within the aristocracy. He was appointed First Painter to the King, which was the highest honor for a Spanish painter, due to his “talent and knowledge in the noble art of painting” but also Director of the Royal Academy of San Fernando.<sup>85</sup> In other words, Goya was a respected artist amongst his artistic contemporaries, and he was also respected by the monarchy for his talent and knowledge of art allowing him to intermingle and gain commissions from high profile clients.<sup>86</sup> However, while he interacted and socialized with all of the stately individuals, he himself was from a lowborn family and so he was never truly a part of the aristocracy. In Lombardo’s view, Goya “was really playing this line with being there and doing it, but then also recognizing and criticizing it and within the *Caprichos* he includes himself and criticizes himself for his role in that.”<sup>87</sup> Lombardo also noted that had she “appropriated the work of any other Old Master, it would not have been as impactful as appropriating Goya.”<sup>88</sup> While many other artists within art history have also held important positions within monarchies and academies, Lombardo believes that none of them attempted to also comment on what they believed to be the shortcomings of societies in such a visible way as Goya. It was imperative for Lombardo to appropriate

---

<sup>84</sup> Lombardo, interview.

<sup>85</sup> Nigel Glendinning, *Goya and His Critics*, (Ann Arbor, MI: UMI, 1995) 63.

<sup>86</sup> For example, in the fall of 1783, Goya spent several weeks with Don Luis de Bourbon, who had become a very important client for Goya. In this short span of a few months, Goya painted Don Luis’ portrait, his wife’s, their son, and their daughter. These commissions alone were worth 50,000 reales.

<sup>87</sup> Lombardo, interview.

<sup>88</sup> Lombardo, interview.

the work of Goya's *Caprichos* because she felt that no other artist had before done what he did in terms of social commentary.

In late 2014, while Lombardo was working on the artist proofs for her *Caprichos*, the Museum of Fine Arts Boston held a major exhibition on Goya's work which Lombardo frequented many times. As stated by the exhibition's curators, Stephanie Loeb Stepanek and Frederick Ilchman, in the catalogue, this reason of Goya's complexity was the concept for this exhibition.<sup>89</sup> The exhibition, titled "Goya: Order and Disorder," was a landmark retrospective of the artist's work, the largest one to take place in America in the previous 25 years.<sup>90</sup> Many of the works which were on view at the exhibition showed the balance of order and disorder Goya incorporated into his portraits of the aristocracy. Even though he depicted the aristocrats and statesmen of his time as the epitome of grace and luxury with their sumptuous clothing and ornamentations, he would reveal their shortcomings and fabrications with the use of his art. Holland Cotter of *The New York Times* remarked that while "he was finally realizing many of his professional goals...and had been appointed painter to the king and the society portraitist everyone wanted to hire, his grave illness had left him permanently deaf and, in some fundamental way, withdrawn, watchful and soured on the world."<sup>91</sup> Even though Goya's professional life was in order, his ideas and feelings towards his society were deeply conflicted. This explanation not only helps to support the exhibition's title, but also the fragile

---

<sup>89</sup> Stephanie Loeb Stepanek, Frederick Ilchman, Janis Tomlinson, and Clifford S. Ackley, *Goya: Order and Disorder*, (Boston: MFA Publications, 2014) 32.

<sup>90</sup> "Museum of Fine Arts, Boston, Presents "Goya: Order and Disorder"," Museum of Fine Arts, Boston. August 21, 2014. <https://www.mfa.org/news/goya>.

<sup>91</sup> Holland Cotter, "Cosmic Grumbling, Awash With Acid," *The New York Times*, <https://www.nytimes.com/2014/10/17/arts/goya-order-and-disorder-at-museum-of-fine-arts-boston.html>. October 16, 2014.

relationship Goya had with the monarchy that Lombardo alludes to as the reasoning for her appropriation of Goya's *Caprichos*. She credits the exhibition with underscoring how important it was for her to appropriate Goya, because no other artist she "had studied had been as astute an observer of the human condition and its complexity as Goya."<sup>92</sup> This large exhibition contained 170 works by Goya, with the majority of the ones present showed the artist's pessimistic view of the world and the society in which he lived.

This exhibition had a great influence on Lombardo when she saw it while living in Boston. Although she had already been working on her *Caprichos* for about a year when the exhibition opened, it reinforced how important it was for her to appropriate the work of Goya. Lombardo was excited to see in this exhibition how Goya was able to depict the powerful in a beautiful and fond way, but then uses subtle hints to expose the corruption they may be responsible for. A prime example of this is Goya's portrait *Charles IV of Spain and His Family* (1801) which was discussed earlier in detail. This manipulation of his sitters expressed to Lombardo how important it was for her as an artist to expose the hypocrisy of American society and the abuse of power by politicians. Once the exhibition had opened, Lombardo was informed that the Museum of Fine Arts Boston was committed to acquiring her own *Caprichos* solidifying not only the importance of Goya to her project and her art, but also in the realm of art history. This was a defining moment for Lombardo since the museum houses one of the most extensive collections of Goya's prints and drawings, only second to the Prado Museum in Madrid.<sup>93</sup> With Lombardo's prints being acquired by an institution with such a

---

<sup>92</sup> Lombard, interview.

<sup>93</sup> Cotter, "Cosmic Grumbling, Awash With Acid."

substantial collection of Goya's work, she credits this as being an "obviously huge influence" on her, continuing to pursue her endeavor of appropriating Goya's *Caprichos* with contemporary issues which plague the United States of America.<sup>94</sup>

Goya's *Los Caprichos* was one of the first pieces of art where the artist was not only being self-reflective, but also assumed the role of an active critic of long-standing traditions and customs in his native Spain. At the age of 46, Goya was stricken with a life-threatening illness which lasted months, causing vision and hearing loss, dizzy spells, paralysis on the right side of his body, and general discomfort.<sup>95</sup> While the majority of his symptoms resolved over a two-year span, he was left completely deaf in both ears. It was after this horrible illness that the artist secluded himself from public life and began the process of making prints. Goya devoted himself to more personal artistic projects, and *Los Caprichos* was his first sustained original printmaking endeavor.<sup>96</sup> With these prints, Goya is revealed to be a transitional figure between the end of the Enlightenment and the emergence of the Romantic period.<sup>97</sup> In fact notable Goya historian, Robert Hughes, has argued that if Goya had "died before the drawings and prints for *Los Caprichos* were made, he would today be rated as an attractive painter of the pre-Revolutionary era, and, in graphics, as mainly a reproductive etcher - not the major artist and the father of modern art which he had started to become."<sup>98</sup> Published as an album in

---

<sup>94</sup> Lombardo, interview.

<sup>95</sup> S. Betlejewski, and R. Ossowski, "Deafness and Mentality in Francisco Goya's Paintings," *The Polish Otolaryngology* 63, no. 2 (March/April 2009): 186-90.

<sup>96</sup> Benjamin Genocchio, "Social Commentary in Evocative Prints from Goya," *The New York Times*, <https://www.nytimes.com/2008/11/02/nyregion/new-jersey/02artsnj.html>. October 31, 2008.

<sup>97</sup> John F Moffitt, "Goya's 'Sleep of Reason Produces Monsters': Another look at the Renaissance and Romantic Contexts of 'La Fantasía'," *Source: Notes in the History of Art* 24, no. 1 (2004): 36-43. <http://www.jstor.org/stable/23207894>.

<sup>98</sup> Francisco De Goya, and Philip Hofer, *Los Caprichos*, London: Dover Publications, 1969.

1799, Goya described the subject of his *Caprichos* as coming “from the multitude of follies and blunders common in every civil society, as well as from the vulgar prejudices and lies authorized by custom, ignorance or interest, those that he [the artist] has thought most suitable matter for ridicule.”<sup>99</sup> So, in order for Goya to try and discreetly mock his portrayal of Spanish customs and deeply held beliefs, he disguised his satire as the daftness of any civilized society. Goya is able to speak broadly and avoid political persecution by condemning all civilized societies, yet the inspiration of the series was unequivocally on the culture and customs of 18<sup>th</sup>-century Spain. Since Goya was the appointed court painter to the Spanish king, it was imperative that he avoided any negative attention from the monarchy, or possibly more importantly, the Catholic Church.

Not even a man in Goya’s position as “Painter to the King” was safe from the wrath of the Spanish inquisition and in fact, his position may have made him more prone to speculation for a tribunal. When *Los Caprichos* was first published, only 27 copies were sold out of the 300 that were available for purchase to the public. This is because Goya retracted the series after only a few days of being offered for sale, out of fear of being punished by the government, which at the time was under great influence of the Catholic Church and its Inquisition.<sup>100</sup> Even though the threat of being brought before the Inquisition tribunal court was still a possible punishment for a man in Goya’s standing, it did not stop the artist from conscientiously depicting the injustices of the Church in his *Caprichos* series. For example, Plate 23, *Those Specks of Dust (Aquellos*

---

<sup>99</sup> Curt Proskauer, "The Hidden Political Allusion in a Dental Etching by Francisco De Goya (1745-1828)," *Journal of the History of Medicine and Allied Sciences* 14, no. 3 (1959): 354-59. <http://www.jstor.org/stable/24620889>.

<sup>100</sup> Sabina Fogle, with Gabriel P. Weisberg and Janet Whitmore, exhibition review of “Goya Graveur,” *Nineteenth-Century Art Worldwide* 7, no. 2 (Autumn 2008), [http:// www.19thc-artworldwide.org/autumn08/82-goya-graveur](http://www.19thc-artworldwide.org/autumn08/82-goya-graveur).

*polbos*) (1797-1798), deals directly with the Spanish Inquisition. Depicted in this plate is a public personality of his day, Perico, a disabled woman who sold love potions and was arrested for this very reason. She is shown sitting on a chair on top of a platform in the foreground of the composition. Her head is bowed down with her eyes closed and atop her head is the traditional cap, a *coroza* or “cap of infamy”, placed upon those who were on trial.<sup>101</sup> Perico’s hands are clasped together in her lap, possibly bound, this gesture paired with her lowered head resembles the position of an individual in prayer. Her stark white clothes, which stand out against the grey and black colored surrounding area facilitate this pure spirituality even further. Encircling her platform is a crowded mass of spectators dressed in typical penitential uniforms, whose facial expressions are barely visible amongst the congregation, but the ones whose faces are shown have a solemn countenance. Past the onlookers, two religious officials, possibly the Grand Inquisitor and a General Inquisitor, are standing in podium towards the background. While the second figure is more obscure, the foremost figure is reading, possibly what the charges are against Perico or her sentencing, out of a book. While the fate of Perico is unknown, Goya’s thoughts on this proceeding are known. He remarked “Badly done! To treat an honorable woman in this way, a woman who for nothing served everyone so well and so usefully. Badly done!”<sup>102</sup> Goya understood that the Inquisition was a tool of abuse for the Catholic Church to use. Perico was a harmless woman who was trying to make enough money to survive by selling love potions. However, in the view of the Church, she practiced witchcraft. Even though the Inquisition was considerably less barbarous in

---

<sup>101</sup> Robert Hughes, *Goya*. New York: Knopf, 2012.

<sup>102</sup> Norton Simon Museum. "Caprichos: Those Specks of Dust (Aquellos Polbos)." Norton Simon Museum. Accessed January 3, 2019. <https://www.nortonsimon.org/art/detail/F.1969.04.23.G>.

Goya's time, it still "remained a detestable institution, a tool of ideological terror and a loathed symbol of what *la legenda nera* 'the black legend' of old Spain had meant. And Goya, passionate humanist that he was, invoked it with a corresponding hatred."<sup>103</sup> Goya was utterly disgusted with the atrocities that were committed by the church and tried to depict that in this print. In Goya's mind, the Church was no longer an institution that could be trusted.

Lombardo had a similar epiphany about the Catholic Church in the early 2000s when the disturbing sex abuse scandal shocked the city of Boston and the entire world. Having grown up in a very conservative Northeastern town and being brought up, baptized, and confirmed into the Catholic Church, Lombardo was aghast when it came to mainstream attention that priests had been molesting children and these crimes had been systematically covered up by the Catholic Church for decades. Lombardo expressed how one of the greatest disappointments and tragedies in her life "was the issue of the Catholic child abuse scandal. Come to find out, these priests are abusing their power on children; to me, it was like finding out that firefighters are the ones that set all of the fires."<sup>104</sup> Lombardo expressed this outrage against the Church via Goya when she reimagined his *Caprichos* as her own. In Plate 19, *All Will Fall* (2016) (fig. 26), in her *Caprichos* the artist illustrates a sort of revenge fantasy for the victims of these priests. There is a woman in the foreground holding up a flashlight which illuminates above her a child placed upon a pedestal attached to a branch. The child serves the purpose of prey and bait for the flocking birds around him, which have the faces of old men in the place

---

<sup>103</sup> Hughes, Robert, *Goya*, New York, 2012, p. 197.

<sup>104</sup> Lombardo, interview by *The Spy*, December 5, 2017, [https://www.youtube.com/watch?v=OTuT\\_6TKG9E](https://www.youtube.com/watch?v=OTuT_6TKG9E).

of bird heads. Around their necks are clerical collars, identifying these vulturous creatures as priests, as they swarm and trap their next victim. Unbeknownst to the lecherous priests above right below them are two children, possibly past victims of the church, who have snatched one of the birdlike creatures out of the sky, plucked the feathers from his lower half, exposing his buttocks, and are sodomizing one of the priests that either did the same to them or protected the individual who did harm them.

Lombardo makes a reference to the movie “Spotlight” which tells the story of *The Boston Globe* newspaper exposing the truth about the evils the Catholic Church was hiding. In 2002, *The Boston Globe*’s Spotlight team published the first story of their investigation into allegations that Boston’s archdiocese was fully aware of abuse being committed against children by Catholic priests in the Boston area. Over the next year, they would publish over 600 more stories using the Church’s own documents to expose this systemic abuse.<sup>105</sup> Priests who were accused of abuse were either removed or allowed to work in other parishes, or they would be sent to “treatment facilities” where they would be under the supervision of a healthcare provider, most of the times employed by the Church.<sup>106</sup> However, these reassignments and treatment centers were of little to no avail in keeping the children attending those churches safe. Many priests would go on to be repeat offenders in their new districts and would once again be moved once word of their transgressions reached the archdiocese. By the end of their investigation, the Spotlight team uncovered some 200 priests in Boston, out of a diocese of 2,200, were sexually

---

<sup>105</sup> Sarah Larson, ""Spotlight" and Its Revelations," *The New Yorker*, June 19, 2017.

<https://www.newyorker.com/culture/sarah-larson/spotlight-and-its-revelations>.

<sup>106</sup> Michael Rezendes, "Spotlight Church Abuse Report: Church Allowed Abuse by Priest for Years - The Boston Globe," *BostonGlobe.com*, January 06, 2002, <https://www.bostonglobe.com/news/special-reports/2002/01/06/church-allowed-abuse-priest-for-years/cSHfGkTlrAT25qKGvBuDNM/story.html>.

abusing children.<sup>107</sup> For the people of Boston, news of this came as a complete shock. What was even more shocking, was *The Globe's* determination to go ahead and publish these findings in a prominent Catholic community. In order to see documents which would prove these findings to be true, the newspaper needed to file a motion in court to have the seal removed. However, the community would see this as the paper suing the Catholic Church. With a fifty-three per cent subscriber base identifying as Catholic, this was a very risky move.<sup>108</sup> When the story was first published, *The Globe* received some harassing calls and letters, with one reader even claiming that if a child was repeatedly abused by a priest the child "at some level wanted it to happen."<sup>109</sup> Meaning, that there were some individuals who were willing to protect the Church and blame the victims, despite the overwhelming evidence mounted against the archdiocese in Boston. However, according to the Spotlight team, the majority of the feedback they received from the Boston Catholic community was positive. The first stories in the series published by *The Globe* included the phone number which was the direct line to the Spotlight offices. This way, if any other survivors wanted to come forward about their stories and place further accusations against priests, they were able to do so. Lombardo created this print to explicitly critique the Catholic Church's response to the abuse of children within its purview. Lombardo specifically uses the central female character as the revealer of these crimes with the flashlight that she controls in bringing to light, and eventually to punishment, these religious leaders.

---

<sup>107</sup> Walter V Robinson, "Scores of Priests Involved in Sex Abuse Cases - The Boston Globe," BostonGlobe.com, January 31, 2002, <https://www.bostonglobe.com/news/special-reports/2002/01/31/scores-priests-involved-sex-abuse-cases/kmRm7JtqBdEZ8UF0ucR16L/story.html#comments>.

<sup>108</sup> Larson, "Spotlight" and Its Revelations."

<sup>109</sup> Larson, "Spotlight" and Its Revelations."

This abuse by Catholic priests is not limited only to the 20<sup>th</sup> and 21<sup>st</sup> century; sexual abuse by religious figures in the Catholic Church was prominent even during Goya's lifetime. Founded in 1622, the Piarist order was created by Spaniard Father José de Calasanz whose revolutionary idea was to open schools for poor boys to attend free of charge. His followers insisted on teaching useful skills such as writing and arithmetic to underprivileged boys in order to provide them with the education they needed to gain fruitful employment in order to better themselves.<sup>110</sup> However, just like the case with the Boston archdiocese, these priests and friars were taking advantage of their positions of power and trust these children had with them and many boys were sexually molested. One priest in particular, Father Cherubino, was particularly notorious within the order for his abuse of young boys.<sup>111</sup> Unfortunately, due to his familial ties with important figures within the Church, Cherubino found himself being promoted to high positions in order to move him to different districts when accusations would begin to arise.<sup>112</sup> In 1646, Pope Innocent X suppressed the order, but by the end of the 17<sup>th</sup> century the order had been re-established as a teaching sect and these Pious Schools were becoming popular once again in Europe.<sup>113</sup> In the early years of his life, Goya began attending the Escuela Pías de San Antón in his home town of Zaragoza. However, his time at this school was very brief and the next known recorded accounts of his life are not until he is 14 years old.<sup>114</sup> Just like the schools established during Calasanz's lifetime, this school offered free education

---

<sup>110</sup> Claudia FitzHerbert, "Scandal in the Piarist Order," *The Telegraph*, May 15, 2004.  
<https://www.telegraph.co.uk/culture/books/3617036/Scandal-in-the-Piarist-Order.html>.

<sup>111</sup> Damian Thompson, "The 350-year Cover-up," *The Telegraph*, April 25, 2004,  
<https://www.telegraph.co.uk/culture/books/4192201/The-350-year-cover-up.html>.

<sup>112</sup> Karen Liebreich, *Fallen Order: Intrigue, Heresy and Scandal in the Rome of Galileo and Caravaggio*, London: Atlantic, 2005.

<sup>113</sup> Liebreich, *Fallen Order: Intrigue, Heresy and Scandal in the Rome of Galileo and Caravaggio*.

<sup>114</sup> Hughes, *Goya*.

to the gifted children of the poor. During this period, as well as before and after, the Spanish Inquisition pursued heresy with the goal of defending the purity of the faith.<sup>115</sup> Since the various inquisitions were controlled by the clergy, it is largely believed that they covered up clerical sexual abuse cases.<sup>116</sup> In fact, in an analysis of cases between 1565 and 1785 found that most of the priests and religious figures accused of committing sexual crimes were charged with committing acts with adolescents, either religious novices, or students, or boys plying ‘the street trade’.<sup>117</sup> Between 1530 and 1819, there were 223 documented cases of solicitation investigated by the Inquisition but there could have possibly been many more that were not reported just like the case of the Boston archdiocese and individuals being guilted by shame to remain quiet.<sup>118</sup> While it is unknown how much the Spanish public knew about these accusations made against the Catholic Church, it is safe to assume that it may have been a well-kept secret within the community with only the victims and perpetrators knowing of the crimes. However, it may be even more similar to the cases in Boston where only a few priests were revealed to the public when their trial became news within the community. If this is the case, it would further prove as reasoning for Goya’s anti-clerical attitude and his negative depictions of the Catholic Church within his *Los Caprichos*.

---

<sup>115</sup> Helen Rawlings, *The Spanish Inquisition*, Oxford: Blackwell Publishing, 2007.

<sup>116</sup> Thomas P. Doyle, A. W. Richard Sipe, and Patrick J. Wall, *Sex, Priests, and Secret Codes: The Catholic Church's 2000-Year Paper Trail of Sexual Abuse*, Los Angeles: Volt Press, 2006.

<sup>117</sup> Desmond Cahill, and Peter Wilkinson, *Child Sexual Abuse in the Catholic Church: An Interpretive Review of the Literature and Public Inquiry Reports*. Report. School of Global, Urban, and Social Studies, RMIT University, Melbourne, 2017, 44-45.

<sup>118</sup> Karen Liebreich, "The Catholic Church Has a Long History of Child Sexual Abuse and Coverups," *The Washington Post*, February 18, 2019, [https://www.washingtonpost.com/opinions/the-catholic-church-has-a-long-history-of-child-sexual-abuse-and-coverups/2019/02/18/53c1f284-3396-11e9-af5b-b51b7ff322e9\\_story.html?noredirect=on&utm\\_term=.ddd345de04c2](https://www.washingtonpost.com/opinions/the-catholic-church-has-a-long-history-of-child-sexual-abuse-and-coverups/2019/02/18/53c1f284-3396-11e9-af5b-b51b7ff322e9_story.html?noredirect=on&utm_term=.ddd345de04c2).

Another aspect of Goya's *Caprichos* that Lombardo was able to see contemporary parallels in was his depiction of the Spanish aristocracy's predilection for excessive luxuries. Instead of monarchies however, Lombardo uses celebrities and reality television to depict the Americans' growing obsession with the luxurious lifestyles of these one percent individuals and the false narratives that are conceived for mass entertainment, regardless of the institutions that they are mocking. For example, in Plate 2 of Goya's *Caprichos*, *They say yes and give their hand to the first comer* (1797-1798) (fig. 27), the artist depicts a young, beautiful woman in the center of a group of old, aristocratic men intending to become her suitor. She places her right hand in that of one of the men, while her left hand is behind her back. The young woman wears a simple black mask on the front of her face, but also a second mask on the back of her head to deceive the men behind her into thinking she is also looking towards them, while offering her available left hand which is behind her in case one of these suitors makes her a better offer. In the background, a crowd clamors toward them possibly also hoping to win her hand, but they are in the lower classes, so they do not even stand a chance against her current suitors. This is a prime example of Goya criticizing the aristocracy for the life of luxury and those who strive to achieve it, just as this young woman is attempting to do through her marriage to a well to do gentleman.

Lombardo tackles the same issue of sham marriages for a better position in life, but she uses a contemporary example in her *Caprichos*. Using the same title and formatting for her Plate 2 (2013) (fig. 28), Lombardo inserts another beautiful, young woman into the composition as the individual giving her hand in marriage for a better life. Unlike Goya's print however, Lombardo's young woman is only giving herself to

one individual, but like Goya's print, this is an older man who is in the elite group of society and is well off. To the right of the couple is Chris Harrison, who is the host of the American reality television program "The Bachelorette" and behind him, the nation watches in excitement as their television Bachelorette marries her "true love" in a wedding which is being officiated by the Pope himself due to the ceremony's fictitious importance. Lombardo has given the viewer a contemporary example of how individuals will marry their way into better positions in life, but also expresses how reality television can distort the institutions which are so important to achieving equality for gay, lesbian and transgender Americans. It was especially important for Lombardo to be a critic of this bigotry since as a "queer woman, who could only legally marry in Massachusetts at that time, it was infuriating to see the mainstream make fun of this institution that is so coveted that gay people aren't allowed to have it, but meanwhile, people can get paid a couple thousand dollars to get fake married on tv and then divorced two weeks later."<sup>119</sup> For Lombardo, it seemed that the privileges that heterosexuals enjoyed on television shows like the Bachelor and Bachelorette further exposed the inequality of marital rights in the United States between heterosexuals and homosexuals. If Lombardo wanted to get married at the time, she could have only done so legally in the state of Massachusetts and so her frustration with the way that these television shows presented marriage as a frivolous thing, discounting the work of marriage equality activists. Meanwhile, she was denied marriage equality because of her sexuality. Heterosexual individuals were privileged enough to be married in front of millions of viewers on television for a vast sum of money only for the marriage to likely end soon after, while gay individuals were

---

<sup>119</sup> Lombardo, interview.

denied the right to marry because it was against the traditional Christian definition of marriage. Instead, homosexual individuals like Lombardo would have to wait until 2015 when the Supreme Court ruled that the Constitution guaranteed a right to same-sex marriage.<sup>120</sup> However, just as Goya included himself in his *Caprichos* to show that he was susceptible to societal follies, Lombardo included herself within her own series stating that she loves the show “The Bachelor” and “The Bachelorette” but yet “at the same time, it’s like this is such a waste of resources. So, it’s that kind of like, everyday criticism that we’re part of, you know, this everyday kind of complete ridiculousness but also realizing that we’re a part of the problem which is kind of ironic in general. We keep stoking it and we can’t stop, even me. I’m totally not above it.”<sup>121</sup> Lombardo acknowledges that as a consumer of these celebrities and reality television shows, she must include herself in the crowd behind her figures in this plate, because she cheers along with the crowd for the happy couple entering into holy matrimony, or at least this warped version of it.

Even though Lombardo has been an exhibited artist for only ten years, her work has been received with critical success. As stated previously, before she completed her *Caprichos*, the Museum of Fine Arts, Boston had already agreed to purchase the series. When she exhibited her *Caprichos* alongside Goya’s *Caprichos* at the Academy Art Museum in Baltimore in November of 2017, it was met with great reviews. One local paper stated that she “approached it as an opportunity to develop an extraordinary range of cultural and personal commentary” and that even though there were 160 etchings in

---

<sup>120</sup> Adam Liptak, "Supreme Court Ruling Makes Same-Sex Marriage a Right Nationwide," *The New York Times*, June 26, 2015, <https://www.nytimes.com/2015/06/27/us/supreme-court-same-sex-marriage.html>.

<sup>121</sup> Emily Lombardo, interview by author, January 7, 2019.

the exhibition “the art is fascinating and highly entertaining.”<sup>122</sup> For Lombardo though, she aspires for her *Caprichos* to be used as a teaching tool for the future generations of artists but also for anyone looking to learn from historical transgressions. “I like to think of myself as an optimistic person even though the world we live in can easily bog you down, but I hope that with my *Caprichos* being shown in tandem with Goya’s *Caprichos* one day it will finally click and we as a society will learn from our mistakes and no longer commit these injustices.” Using these two *Caprichos* series together would serve as a great teaching tool since it would show that Goya’s society and modern-day society still struggles with many similar issues. No matter how much today’s society in the United States would like to think that we have come so much farther than 18<sup>th</sup> century society in Spain, there are still many social issues which plague our progressive culture.

Although quite the opposite of them, Lombardo is aware of the Chapman Brothers body of work and when questioned on it, she shared her feelings towards them quite freely. “They are only doing this for shock value. They don’t have any respect for their source material and are only using Goya’s work as a way for them to be financially successful. I honestly believe that if they were to remove Goya from their oeuvre, the work that they have created outside of his influence would not be able to stand alone and or be able to bring the success that their work appropriating Goya has.”<sup>123</sup> It is obvious to see that Lombardo does not hold the Chapman’s in high regards with their work relating to Goya and, as previously stated, her opinion of them matches with the majority of art critics. Lombardo’s practice in appropriating Goya comes from a much more

---

<sup>122</sup> Mary McCoy, "Spy Review: The Caprichos: Goya and Lombardo by Mary McCoy," *The Talbot Spy*, January 28, 2018, <https://talbotspy.org/spy-review-the-caprichos-goya-and-lombardo-by-mary-mccoy/>.

<sup>123</sup> Lombardo, interview.

respected use and the aim of her appropriation of Goya is for the viewer to learn something intrinsic of human nature.

Lombardo's appropriation serves many purposes such as a teaching tool of the apprentice-mentor relationship which is still in use today and also in showing how even some of the most ideally progressive societies have room for improvement so long as it is willing to learn from history. She uses Goya's *Caprichos* to her advantage since Goya is already an established artist in the history of art, her work appropriating his is almost immediately accepted as respectable because of Goya's legacy. The way in which she appropriates Goya's work is not malevolent or an act of violence against the artist and his art, but more of a homage and a way of recognizing Goya's influence as a social commentator. Lombardo respects her source material and the individual who created it and seized the opportunity to open a new dialogue about contemporary social issues and how the United States could still use a lesson in learning that one is doomed to repeat history itself if one does not choose learn from it.

## Conclusion

While Goya may not be an artist whom is immediately recognizable by a layman to art history, those who have a general understanding can appreciate his importance and those who have a deep knowledge of his art recognize the vital role he played, and continues to play, within the realm of art history. These contemporary artists who chose to appropriate Goya over other well-known artists see the prominence that Goya holds over many others. Goya's ability to balance his delicate role as a servant to the monarchy and aristocrats which he painted for with his role as a social commentator shows a finesse that few could conduct. Also, his depiction of the inhumanity man can commit against their fellow man is portrayed in such a way that while it is horrifying in its imagery, it must be appreciated for its candor of the atrocities of war.

Goya's influence is not limited to just art, instead his influence can be seen spread across many elements of entertainment. In 2014, *The Wall Street Journal* wrote an article titled "Goya's Pop-Culture Moment" in which the author discusses how Goya has reached modern day cinema and television with directors and cinematographers. Often times, they would refer back to Goya's art for ideas on how they want a movie's atmosphere to look, which often lead to them appropriating from his work.<sup>124</sup> The article references the 1997 epic "Amistad" directed by Steven Spielberg who studied the artist's works with his cinematographer.<sup>125</sup> When asked why Spielberg chose to appropriate the

---

<sup>124</sup> Ellen Gamerman, "Goya's Pop-Culture Moment," *The Wall Street Journal*, September 25, 2014, <https://www.wsj.com/articles/goyas-pop-culture-moment-1411668311?ns=prod/accounts-wsj>.

<sup>125</sup> Janet Maslin, "'Amistad': The Pain of Captivity Made Real," *The New York Times*, December 09, 1997, Accessed March 25, 2019, <https://archive.nytimes.com/www.nytimes.com/library/film/121097amistad-film-review.html>.

look of Goya's paintings within his cinematography, he said that Goya was such a "fierce humanist and I wanted to give the film a dark look borrowed from his paintings."<sup>126</sup>

Goya's war images were also a visual influence for Steve McQueen's 2013 "12 Years a Slave" (fig. 29-30) stating that "Goya painted the most horrific images on battlefields, but they are the most beautiful paintings you've ever seen. He wants your attention. He's saying look at this: This is us."<sup>127</sup> For movies such as "Amistad" and "12 Years a Slave" that are so candid in their graphic portrayal of the barbarity against the African slaves brought to the United States, the appropriation of Goya's darkened paintings and etchings, in subject matter and color palette, makes sense. In order to try and comprehend the atrocities that were committed against the Africans, the director's understood that Goya's depiction of man's violence towards his fellow man embodied the brutality and inhumanity the Africans faced from the white slave traders and plantation owners. Goya's art has a wide spread of influence that crosses many media boundaries as well as cultural boundaries, with many individuals being able to relate to something within his work.

Emily Lombardo paid homage to Goya and his unflinching commentary by reimagining all 80 of his prints from his *Los Caprichos* series with imagery which would resonate with a contemporary, American audience. Her choice to appropriate Goya's art accentuates her own works' importance because she borrows directly from an already established artist whose depiction of social faults is regarded as the first of its kind. Lombardo recognized how in Goya's *Caprichos* he tackled the same kind of issues that

---

<sup>126</sup> Maslin, "'Amistad': The Pain of Captivity Made Real."

<sup>127</sup> Tim Gray, "Directors on Their Teams: Steve McQueen Talks '12 Years'," *Variety*, November 14, 2013, <https://variety.com/2013/film/awards/directors-on-their-teams-steve-mcqueen-talks-12-years-1200823996/>.

she was trying to depict in her own *Caprichos*. The abuse of power by religious and political figures has not changed much from 19<sup>th</sup> century Spain to 21<sup>st</sup> century America. There are still political figures who are more concerned with their own wellbeing than that of the citizens whom they are supposed to be serving. There are still priests who are sexually abusing children and deviating away from the righteous path they so forcefully push on others. Furthermore, Lombardo's ability to express her concerns as a queer woman by appropriating the art of a heterosexual, white, male who came 200 years before her, shows that contemporary artists, regardless of their backgrounds, are able to find a common dialogue with Goya because of his universal and timeless arguments of which many people are able to connect with.

Jake and Dinos Chapman have made themselves quite successful on the fact that they have systematically drawn on, and arguably destroying, prints of Goya's *Disasters of War*. They have promised within multiple interviews that they will continue to purchase and rework Goya's art, possibly never ceasing until they get their hands on every Goya set and draw on them.<sup>128</sup> The Brothers have prided themselves on this gestural act becoming something much more malevolent and enjoy the notoriety that they have garnered along the way.<sup>129</sup> They have made public jokes at Goya's expense by saying that it was easy to draw on his art because they have no respect for the work and even saying that they have no interest in Goya as a person or an artist.<sup>130</sup> Their public personas as the *enfants terribles* of the art world may seem like their real personalities,

---

<sup>128</sup> Chapman, *Lost Art: The Chapman Brothers vs. Goya*.

<sup>129</sup> Riding, "Goya Probably Would Not Be Amused."

<sup>130</sup> Jake Chapman, Dinos Chapman, Nick Hackworth, and Tim Marlow. *Flogging a Dead Horse: The Life and Works of Jake and Dinos Chapman*.

but as this thesis has come to argue, this is just the performative aspect of their art.<sup>131</sup> Regardless of their public antics, there is no doubt that the Chapmans have a profound respect for Goya. They originally planned on changing their surnames to Goya when they were first thinking what it meant to be an artist and they also purchased a series of Goya's *Disasters of War* and held onto it for years before they decided to damage it. Even with their threat of drawing on every Goya print in existence, the fact that they admitted that if they were to do so, the prints by Goya that would remain untouched would become even more valuable because of its lack of their defacement. This recognition of the value placed upon Goya's work reveals the brothers true admiration for him not only as an artist, but as a person as well.

In an interview with Alison de Lima Greene, the Isabel Brown Wilson Curator of Modern and Contemporary Art at the Museum of Fine Arts, Houston, she gave some insight as to why some contemporary artists would feel apt to appropriating Goya's work within their own. She also explained why contemporary audiences feel such a strong connection when looking at Goya's art and art related to Goya's.

"Contemporary artists can relate so much to Goya because the issues he tackles within his art resonate with us today and are timeless and will continue to remain timeless unless there is a time where there is no corruption, war, abuse of power. Because there has never been a peaceful time, nor will there be a peaceful time in the history of man, Goya will always be contemporary. His voice spoke at the beginning of the modern age when the focus was on the individual. Even now, artists focus on the individual and not the group ethos. While we may not see ourselves exactly as depicted in his art, like an individual about to be bayoneted, contemporary artists and ourselves as viewers can make a connection with Goya and his art in the emotion that he invokes."<sup>132</sup>

---

<sup>131</sup> Stuart Jeffries, "How the Chapman Brothers Became the Brothers Grim," *The Guardian*, August 03, 2010,

<https://www.theguardian.com/artanddesign/2010/aug/03/jake-dinos-chapman-childrens-art>.

<sup>132</sup> Alison De Lima Greene, interview by author, March 20, 2019.

The day when the world somehow finds itself in a state of utopia with no violence or corruption, then Goya's art will no longer be relevant to contemporary audiences. However, because people in today's world are bombarded with news stories of corrupt politicians, pedophilic priests, and the bloody images of ISIS hostage killings and innocents affected by the Syrian Civil War, Goya will remain a profound influence on many up and coming contemporary artists as well as already established artists. Goya's images reflect the same issues that we still face today and will continue to face in our future. His unwavering eye, which earned him the title as being an unforgiving artist, should not be seen as a negative aspect of his art but more so a realistic look at humankind and all of its faults.<sup>133</sup> Art critic and historian, John Berger, argued that "no artist has ever achieved greater honesty than Goya: honesty in the full sense of the word, meaning facing the facts and preserving one's ideals. Goya could etch the appearance of the dead and the tortured, but underneath the print he scrawled impatiently, desperately, angrily, 'Why?' The inestimable importance of Goya for us now is that his honestly compelled him to face and to judge the issues that still face us."<sup>134</sup> Goya has made himself and his art timeless and universal, achieving what all great art should strive to do: he makes the past relatable to our present, feverishly contemporary.

---

<sup>133</sup> Matthew McLean, "What Happens to Our Bodies: Francisco De Goya's Influence on Modern Art," *Frieze*, October 1, 2015, <https://frieze.com/article/what-happens-our-bodies>.

<sup>134</sup> John Berger, *Portraits. John Berger on Artists*, London: Verso, 2016, 142.

## Appendix: Figures



Figure 1. Francisco de Goya. *The Family of Carlos IV*. 1800. (The Prado Museum, Madrid, Spain).

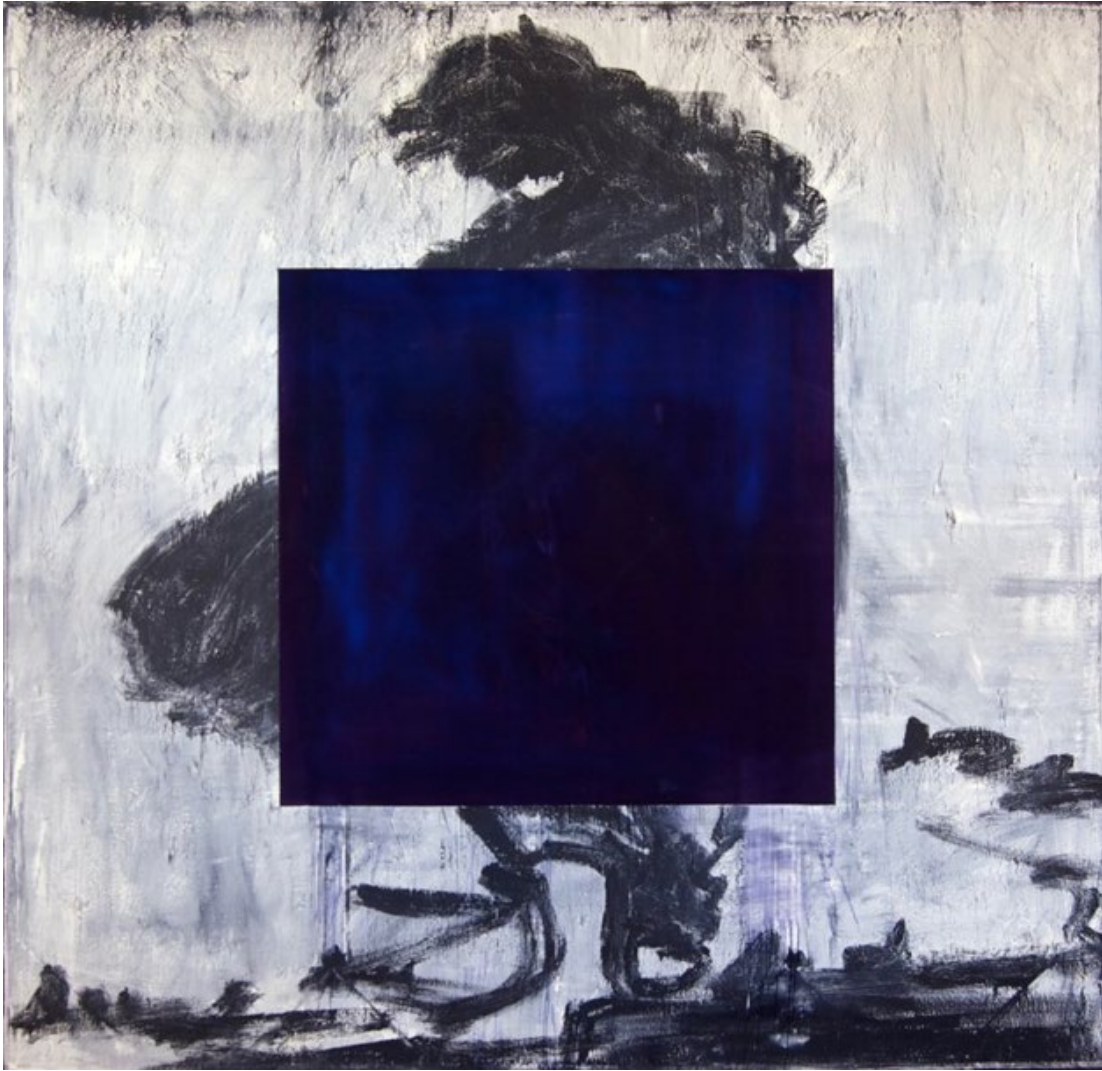


Figure 2. Gregory Botts. *Blue Figure/\"Woman with Clothes Blowing in Wind\"*. 1985.



Figure 3. *Woman with Clothes Blowing in the Wind*. Francisco de Goya. 1824-1825. (Museum of Fine Arts, Boston.)



Figure 4. Francisco de Goya. *The Sleep of Reason Produces Monsters*. 1799. (The Prado Museum, Madrid, Spain).



Figure 5. *The Sleep of Reason Produces Monsters (Africa)*. Yinka Shonibare. 2008. (The Museum of Fine Arts, Houston, Texas).



Figure 6. Jake and Dinos Chapman. *The Disasters of War*. 1993. (The Tate, London).



Figure 7. Francisco de Goya. *Great Deeds Against the Dead!* 1810-1820 (first published 1863). (The Prado Museum, Madrid, Spain).



Figure 8. Jake and Dinos Chapman. *Great Deeds Against the Dead*. 1994.

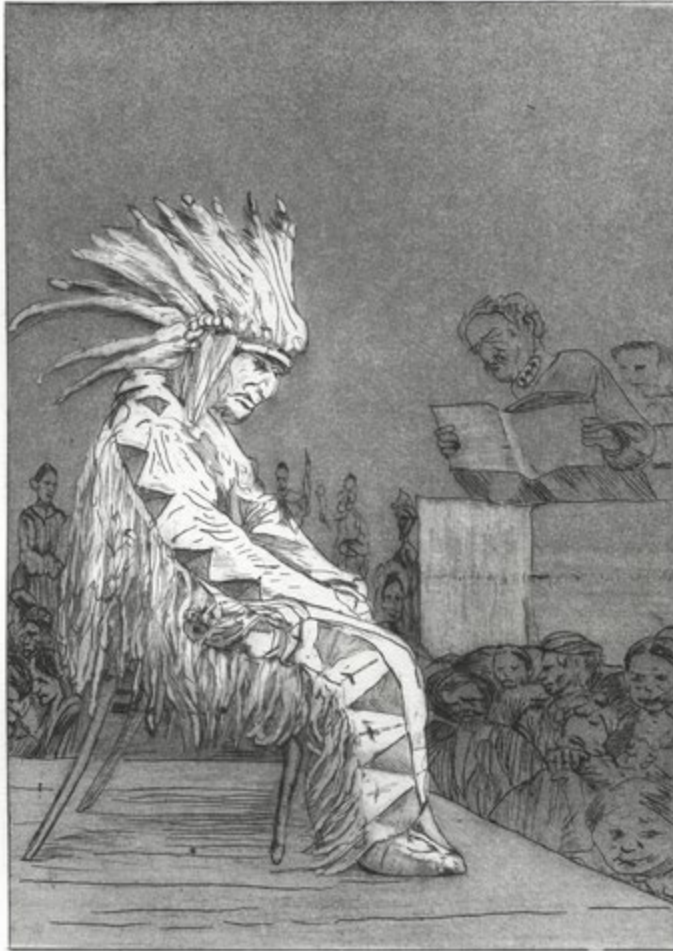


Figure 9. Jake and Dinos Chapman. *Sex I*. 2003.



Figure 10. Francisco de Goya. *Those Specks of Dust* (*Aquello polbos*). 1799. (The Prado Museum, Madrid, Spain).

23.



*Those specks of dust.*

Figure 11. Emily Lombardo. *Those Specks of Dust* (*Aquellos polbos*). 2014. (The Museum of Fine Arts, Boston, Massachusetts).



Figure 12. Damien Hirst. *Mother and Child (Divided)*. 1993. (The Tate, London).



Figure 13. Tracey Emin. *My Bed*. 1998. (The Tate, London).



Figure 14. *Mummy and Daddy Chapman*. Jake and Dinos Chapman. 1993.



Figure 15. Jake and Dinos Chapman. *Zygotic acceleration, Biogenetic de-sublimated libidinal model (enlarged x 1000)*. 1995.



Figure 16. Francisco de Goya. Plate 37: *This is Worse*. 1809-1814 (first published 1863). (The Prado Museum, Madrid, Spain).



Figure 17. Francisco de Goya. Plate 18: *Bury Them and Keep Quiet*. 1809-1814 (first published 1863). (The Prado Museum, Madrid, Spain).



Figure 18. Francisco de Goya. *Plate 7: Que Valor! (What Courage!)*. 1809-1814 (first published 1863). (The Prado Museum, Madrid, Spain).



Figure 19. Jake and Dinos Chapman. *Death I*. 2003.



Figure 20. Jake and Dinos Chapman. *Insult to Injury*. 2003.



Figure 21. Jake and Dinos Chapman. *Insult to Injury*. 2003.



Figure 22. Jake and Dinos Chapman. *Insult to Injury to Insult*. 2004.



Figure 23. Jake and Dinos Chapman. *Insult to Injury to Insult*. 2004.



Figure 24. Francisco de Goya. *Bullfight, Suerte de varas*. 1824. (The J. Paul Getty Museum, Los Angeles, California).



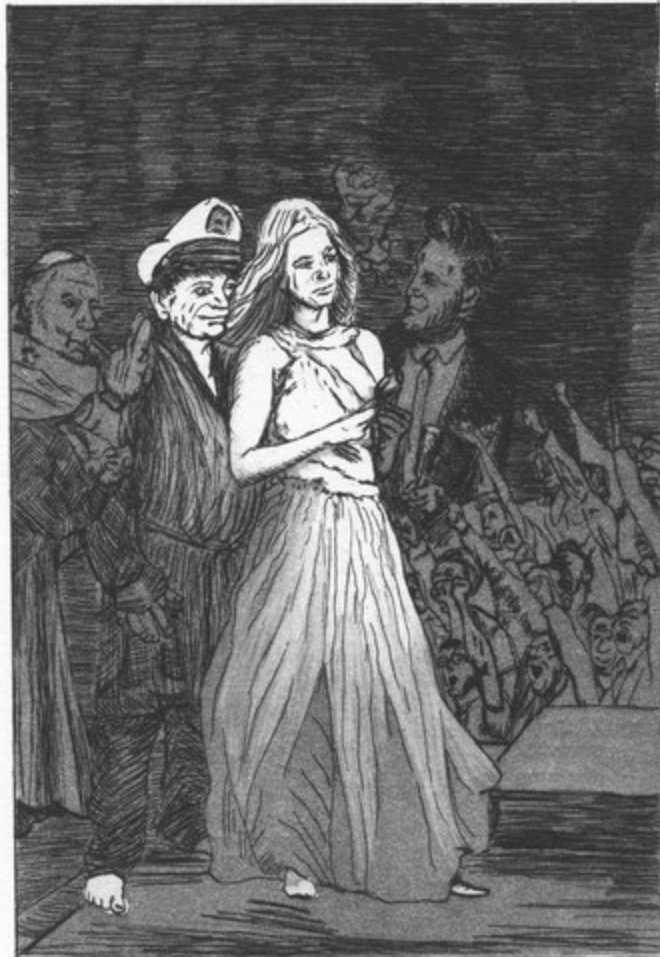
Figure 25. Jake and Dinos Chapman. *Hell*. 1999-2000. (Collection of Charles Saatchi, London.)



Figure 26. Emily Lombardo. *Plate 19: All Will Fall.* 2016. (The Museum of Fine Arts, Boston, Massachusetts).



Figure 27. Francisco de Goya. *They say yes and give their hand to the first comer.* 1797-1798. (The Prado Museum, Madrid, Spain).



*They say yes and give their  
hand to the first comer.*

Figure 28. Emily Lombardo. *Plate 2: They say yes and give their hand to the first comer.* 2013. (The Museum of Fine Arts, Boston, Massachusetts.)



Figure 29. Film still from 12 Years a Slave. 2013.



Figure 30. Francisco de Goya. *The Custody of a Criminal Does not Call for Torture*. 1810. (The Prado Museum, Madrid, Spain).

## Bibliography

- Ambrose, Kirk. "Notes from the Field: Appropriation: Back Then, in Between, and Today." *The Art Bulletin* 94, no. 2 (June 2012). 168-172.
- Autre Magazine. "Brothers Grim: An Interview Of Dinos Chapman On The Power Of Humor And Violence." *Autre Magazine*. January 30, 2017.  
<https://autre.love/interviewsmain/2017/1/30/brothers-grim-an-interview-of-dinos-chapman>.
- Bal, Mieke. *Of What One Cannot Speak: Doris Salcedo's Political Art*. (Chicago: University of Chicago Press, 2010).
- Barahona, Renato. *Vizcaya on the Eve of Carlism Politics and Society, 1800-1833*. Reno, NV: University of Nevada Press, 1989.
- Barrett, David. *Jake & Dinos Chapman*. (London, Royal Jelly Factory, 2007) 47.
- Berger, John. *Portraits. John Berger on Artists*. London: Verso, 2016. 142.
- Betlejewski, S., and R. Ossowski. "Deafness and Mentality in Francisco Goya's Paintings." *The Polish Otolaryngology* 63, no. 2 (March/April 2009): 186-90.
- Botts, Gregory. Interview by the author. February 7, 2018.
- Caffin, Charles Henry. *The Story of Spanish Painting*. London: Nabu Press, 2010.
- Cahill, Desmond, and Peter Wilkinson. *Child Sexual Abuse in the Catholic Church: An Interpretive Review of the Literature and Public Inquiry Reports*. School of Global, Urban, and Social Studies, RMIT University. Melbourne, 2017. 44-45.
- Cannon-Brookes, Caroline. "Goya: The Portraits." *BSECS*. December 21, 2015.  
<https://www.bsecs.org.uk/criticks-reviews/goya-the-portraits/>.
- "Caprichos: Goya and Lombardo." *SPAIN Arts & Culture*. November 21, 2017.  
<https://www.spainculture.us/city/washington-dc/caprichos-goya-and-lombardo/>.
- Cashell, Kieran. *Aftershock: The Ethics of Contemporary Transgressive Art*. (London: I.B. Tauris & Co, 2009) 67.
- Chapman, Jake, Dinos Chapman, Nick Hackworth, and Tim Marlow. *Flogging a Dead Horse: The Life and Works of Jake and Dinos Chapman*. New York: Rizzoli International Publications, 2011.

- Chapman, Jake. "Lost Art: The Chapman Brothers vs. Goya." Interview by Tate. July 23, 2015. <https://www.youtube.com/watch?v=wt-jVRpotIo>.
- Cohen, Alina. "Tracey Emin's "My Bed" Ignored Society's Expectations of Women." *Artsy*. July 30, 2018. <https://www.artsy.net/article/artsy-editorial-tracey-emins-my-bed-ignored-societys-expectations-women>.
- Cotter, Holland. "Cosmic Grumbling, Awash With Acid." *The New York Times*. <https://www.nytimes.com/2014/10/17/arts/goya-order-and-disorder-at-museum-of-fine-arts-boston.html>. October 16, 2014.
- De Lima Greene, Alison. Interview by the author. March 20, 2019.
- Doyle, Thomas P., A. W. Richard Sipe, and Patrick J. Wall. *Sex, Priests, and Secret Codes: The Catholic Church's 2000-Year Paper Trail of Sexual Abuse*. Los Angeles: Volt Press, 2006.
- FitzHerbert, Claudia. "Scandal in the Piarist Order." *The Telegraph*. May 15, 2004. <https://www.telegraph.co.uk/culture/books/3617036/Scandal-in-the-Piarist-Order.html>.
- Forty, Sandra. *Francisco De Goya*. (Charlotte, NC: TAJ Books International, 2014) 9.
- Frohne, Ursula Anna. Ambrose, Kirk. "Notes from the Field: Appropriation: Back Then, in Between, and Today." *The Art Bulletin* 94, no. 2 (June 2012): 174.
- Gamerman, Ellen. "Goya's Pop-Culture Moment." *The Wall Street Journal*. September 25, 2014. <https://www.wsj.com/articles/goyas-pop-culture-moment-1411668311?ns=prod/accounts-wsj>.
- Genocchio, Benjamin. "Social Commentary in Evocative Prints from Goya." *The New York Times*. October 31, 2008, <https://www.nytimes.com/2008/11/02/nyregion/new-jersey/02artsnj.html>.
- Gleadell, Colin. "Measuring the Goya Market: The Last Old Master's Highs and Lows." *Blouin Artinfo*. October 31, 2013. <https://www.blouinartinfo.com/news/story/832408/measuring-the-goya-market-the-last-old-masters-highs-and-lows>.
- Glendinning, Nigel. *Goya and His Critics*. Ann Arbor, MI: UMI, 1995.
- Goya Exposed with Jake Chapman*. BBC Four. December 14, 2017.
- Goya, Francisco De, and Philip Hofer. *Los Caprichos*. London: Dover Publications, 1969.

- Goya, Francisco, Xavier Bray, Manuela Mena, Thomas Gayford, Allison Goudie, Juliet Wilson-Bureau, and Francisco Goya. *Goya: The Portraits*. London: National Gallery Company, 2015.
- Gray, Tim. "Directors on Their Teams: Steve McQueen Talks '12 Years'." *Variety*. November 14, 2013.  
<https://variety.com/2013/film/awards/directors-on-their-teams-steve-mcqueen-talks-12-years-1200823996/>.
- Hagen, Rose-Marie, Francisco Goya, and Rainer Hagen. *Francisco Goya, 1746-1828*. (London: Taschen, 2003), 21.
- Helman, Edith. "Identity and Style in Goya." *The Burlington Magazine* 106, no. 730 (1964): 34. <http://www.jstor.org/stable/874234>.
- Higonnet, Anne. "Manet and the Multiple." *Grey Room*, no. 48 (Summer 2012): 102-16.
- Hughes, Robert. *Goya*. New York: Knopf, 2012.
- Huysmans, Joris Karl. *Against Nature*. Wilder Publications, 2018
- Jeffries, Stuart. "How the Chapman Brothers Became the Brothers Grim." *The Guardian*. August 03, 2010.  
<https://www.theguardian.com/artanddesign/2010/aug/03/jake-dinos-chapman-childrens-art>.
- Jones, Jonathan. "The Chapman Brothers' 'rectified' Goya - the Breaking of Art's Ultimate Taboo." *The Guardian*. March 31, 2003.  
<https://www.theguardian.com/culture/2003/mar/31/artsfeatures.turnerprize2003>.
- Jones, Jonathan. "Contemporary Art Isn't Original – Even Copying Has Been Done Before." *The Guardian*. May 30, 2014. Accessed February 12, 2019.  
<https://www.theguardian.com/commentisfree/2014/may/30/contemporary-art-isnt-original-marina-abramovic-row>.
- Julius, Anthony. *Transgressions: The Offences of Art*. Chicago, IL: University of Chicago Press, 2003.
- Kennicott, Philip. "Borrowing, Appropriating and Stealing as Old as Art Itself." *The Washington Post*. March 20, 2015,  
[https://www.washingtonpost.com/entertainment/borrowing-appropriating-and-stealing-as-old-as-art-itself/2015/03/19/9c832ac2-c8f3-11e4-b2a1-bed1aaea2816\\_story.html?utm\\_term=.395f7cb1b2a9](https://www.washingtonpost.com/entertainment/borrowing-appropriating-and-stealing-as-old-as-art-itself/2015/03/19/9c832ac2-c8f3-11e4-b2a1-bed1aaea2816_story.html?utm_term=.395f7cb1b2a9).
- Kubissa, Teresa Posada. *August L. Mayer Y La Pintura Española: Ribera, Goya, El Greco, Velázquez*. Madrid: Centro De Estudios Europa Hispánica, 2010.

- Larson, Sarah. "'Spotlight' and Its Revelations." *The New Yorker*. June 19, 2017.  
<https://www.newyorker.com/culture/sarah-larson/spotlight-and-its-revelations>.
- Legge, Elizabeth. "Reinventing Derivation: Roles, Stereotypes, and 'Young British Art'." *Representations*, no. 71 (2000): 1-23. doi:10.2307/2902923.
- Liebreich, Karen. "The Catholic Church Has a Long History of Child Sexual Abuse and Coverups." *The Washington Post*. February 18, 2019.  
[https://www.washingtonpost.com/opinions/the-catholic-church-has-a-long-history-of-child-sexual-abuse-and-coverups/2019/02/18/53c1f284-3396-11e9-af5b-b51b7ff322e9\\_story.html?noredirect=on&utm\\_term=.ddd345de04c2](https://www.washingtonpost.com/opinions/the-catholic-church-has-a-long-history-of-child-sexual-abuse-and-coverups/2019/02/18/53c1f284-3396-11e9-af5b-b51b7ff322e9_story.html?noredirect=on&utm_term=.ddd345de04c2).
- Liebreich, Karen. *Fallen Order: Intrigue, Heresy and Scandal in the Rome of Galileo and Caravaggio*. London: Atlantic, 2005.
- "The Life and Art of Goya." Christie's. January 24, 2019.  
<https://www.christies.com/features/The-life-and-art-of-Goya-9648-1.aspx>.
- Liptak, Adam. "Supreme Court Ruling Makes Same-Sex Marriage a Right Nationwide." *The New York Times*. June 26, 2015.  
<https://www.nytimes.com/2015/06/27/us/supreme-court-same-sex-marriage.html>.
- Lombardo, Emily. Interview by the author. February 2, 2018.
- Lombardo, Emily. Interview by the author. January 7, 2019.
- Lombardo, Emily. Interview by *The Spy*. December 5, 2017.  
[https://www.youtube.com/watch?v=OTuT\\_6TKG9E](https://www.youtube.com/watch?v=OTuT_6TKG9E).
- "Los Caprichos." University of Glasgow. August 2006.  
<http://special.lib.gla.ac.uk/exhibns/month/aug2006.html>.
- Luxenberg, Alisa. "Further Light on the Critical Reception of Goya's 'Family of Charles IV' as Caricature." *Artibus Et Historiae* 23, no. 46 (2002): 179-82.
- Maki, Greg. "Museum Featuring 'The Caprichos: Goya and Lombardo'." *The Star Democrat*. November 29, 2017.  
[https://www.stardem.com/entertainment/arts/museum-featuring-the-caprichos-goya-and-lombardo/article\\_0da3cdd6-ae6-5558-908f-af68611acb5e.html](https://www.stardem.com/entertainment/arts/museum-featuring-the-caprichos-goya-and-lombardo/article_0da3cdd6-ae6-5558-908f-af68611acb5e.html).
- Maslin, Janet. "'Amistad': The Pain of Captivity Made Real." *The New York Times*. December 09, 1997.  
<https://archive.nytimes.com/www.nytimes.com/library/film/121097amistad-film-review.html>.

- Mayer, August L. *Francisco De Goya*. Germany: München, Bruckmann, 1923.
- McLean, Matthew. "What Happens to Our Bodies: Francisco De Goya's Influence on Modern Art." *Frieze*. October 1, 2015.  
<https://frieze.com/article/what-happens-our-bodies>.
- McCoy, Mary. "Spy Review: The Caprichos: Goya and Lombardo by Mary McCoy." *The Talbot Spy*. January 28, 2018.  
<https://talbotspy.org/spy-review-the-caprichos-goya-and-lombardo-by-mary-mccoy/>.
- Moffitt, John F. "Goya's 'Sleep of Reason Produces Monsters': Another look at the Renaissance and Romantic Contexts of 'La Fantasia'." *Source: Notes in the History of Art* 24, no. 1 (2004): 36-43. <http://www.jstor.org/stable/23207894>.
- "Museum of Fine Arts, Boston, Presents 'Goya: Order and Disorder'." Museum of Fine Arts, Boston. August 21, 2014. <https://www.mfa.org/news/goya>.
- Norton Simon Museum. "Caprichos: Those Specks of Dust (Aquellos Polbos)." Norton Simon Museum. Accessed January 3, 2019.  
<https://www.nortonsimon.org/art/detail/F.1969.04.23.G>.
- Oman, Charles. *A History of the Peninsular War*. 7 vols. Oxford: Clarendon Press, 1980.
- Paiva, Gustavo, Goya Exposed With Jake Chapman. Interview with the BBC. September 26, 2016. <https://www.youtube.com/watch?v=2caIeRoIfKo&t=43s>.
- Prodger, Michael. "From Princes to Paupers: How Goya's Portraits Tell the Story of Spain." *The Guardian*. September 26, 2015.  
<https://www.theguardian.com/artanddesign/2015/sep/26/francisco-de-goya-portraits-national-gallery-london>.
- Prokop, Ellen. "August L. Mayer Y La Pintura Española: Ribera, Goya, El Greco, Velázquez." CAA Reviews. April 9, 2018.  
<http://caareviews.org/reviews/3445#.XHryPVNKhIA>.
- Proskauer, Curt. "The Hidden Political Allusion in a Dental Etching by Francisco De Goya (1745-1828)." *Journal of the History of Medicine and Allied Sciences* 14, no. 3 (1959): 354-59. <http://www.jstor.org/stable/24620889>.
- Ramkalawon, Jennifer. "Jake and Dinos Chapmans' 'Disasters of War'." *Print Quarterly* 18, no. 1 (March 2001): 64-77. Accessed August 28, 2018.  
<http://www.jstor.org/stable/41825954>.
- Rawlings, Helen. *The Spanish Inquisition*. Oxford: Blackwell Publishing, 2007.

- Rezendes, Michael. "Spotlight Church Abuse Report: Church Allowed Abuse by Priest for Years - The Boston Globe." *BostonGlobe.com*. January 06, 2002. <https://www.bostonglobe.com/news/special-reports/2002/01/06/church-allowed-abuse-priest-for-years/cSHfGkTlRAT25qKGvBuDNM/story.html>.
- Riding, Alan. 2003. "Goya Probably Would Not Be Amused." *The New York Times*. April 6, 2003. <https://www.nytimes.com/2003/04/06/weekinreview/goya-probably-would-not-be-amused.html>.
- Riley, Michael. "The Paradox of Originality in Art." *ART Marketing*. August 23, 2017. Accessed February 17, 2019. <https://artplusmarketing.com/the-paradox-of-originality-in-art-454793056b31>
- Robinson, Walter V. "Scores of Priests Involved in Sex Abuse Cases - The Boston Globe." *BostonGlobe.com*. January 31, 2002. <https://www.bostonglobe.com/news/special-reports/2002/01/31/scores-priests-involved-sex-abuse-cases/kmRm7JtqBdEZ8UF0ucR16L/story.html#comments>.
- Sabina Fogle, with Gabriel P. Weisberg and Janet Whitmore, exhibition review of "Goya Graveur," *Nineteenth-Century Art Worldwide* 7, no. 2 (Autumn 2008), <http://www.19thc-artworldwide.org/autumn08/82-goya-graveur>.
- Schulz, Andrew. *Goya's Caprichos: Aesthetics, Perception, and the Body*. (New York: Cambridge University Press, 2005) 63.
- Spring, Chris. *African Textiles Today*. London: British Museum Press, 2012.
- Stallabrass, Julian. *High Art Lite: British Art in the 1990s*. London: Verso, 2002.
- Stepanek, Stephanie Loeb, Frederick Ilchman, Janis Tomlinson, and Clifford S. Ackley. *Goya: Order and Disorder*. (Boston: MFA Publications, 2014) 32.
- Tate. "Jake and Dinos Chapman: Bad Art for Bad People – Exhibition at Tate Liverpool." Tate. December 2006. <https://www.tate.org.uk/whats-on/tate-liverpool/exhibition/jake-and-dinos-chapman>.
- Thorne, Harry. "Jake Chapman: 'Show Me a Hitler and I'll Draw on It', Studio International." *Studio International - Visual Arts, Design and Architecture*. June 5, 2015. <http://www.studiointernational.com/index.php/jake-chapman-interview-show-me-a-hitler-and-ill-draw-on-it-sturm-und-drang-ekebergparken-sculpture-park-oslo>.
- Tinterow, Gary, Geneviève Lacambre, and Deborah L. Roldán. *Manet/Velázquez: The French Taste for Spanish Painting*. New York: Metropolitan Museum of Art, 2003.

Tomlinson, Janis A. *Goya in the Twilight of Enlightenment* Janis A. Tomlinson. New Haven: Yale University Press, 1992.

Thompson, Damian. "The 350-year Cover-up." *The Telegraph*. April 25, 2004.  
<https://www.telegraph.co.uk/culture/books/4192201/The-350-year-cover-up.html>.

Waring, Belle, and Elizabeth Fee. "The Disasters of War." *American Journal of Public Health* 96 (January 2006): 51.

"Yinka Shonibare." Minneapolis Institute of Art. Accessed March 23, 2019.  
[http://archive.artsmia.org/until-now/artworks/shonibare\\_sleep.html](http://archive.artsmia.org/until-now/artworks/shonibare_sleep.html).