



1.1 Francisco Goya, *Los Desastres de la guerra*, 1810–1820, plate 2: *Con razon ó sin ella* (*With reason, or without*). Etching, lavis, drypoint, burin and burnisher, 15 × 20.9 cm. Copyright © British Museum Department of Prints and Drawings.

## Abjection Sustained: Goya, the Chapman brothers and the *Disasters of War*

Philip Shaw

Today the title the *Disasters of War* refers to at least three works: the first a set of engravings etched by Francisco Goya (1748–1828) from around 1810 to 1820 and published posthumously as *Los Desastres de la guerra* in 1863; the second and third a set of miniature dioramas and a suite of engravings produced by Dinos (b. 1962) and Jake (b. 1966) Chapman in the 1990s. All three works take as their subject the horrors of war: Goya's is based on his first-hand experience of the sufferings of the Spanish people during the Napoleonic occupation and its immediate aftermath; the Chapmans', which, in the first instance, take the form of a three-dimensional copy of Goya's sequence, is born out of a desire 'to virally infect or be contagious to' the artist's 'association with humanism'.<sup>1</sup> The latter *Disasters* are attempts, in other words, to reanimate the founding trauma of Goya's work, to reveal the indivisible remainder, the abject object, that art criticism, wedded as it is to the ideology of humanism, seeks to repress.

Eschewing 'man' for matter, imminence for transcendence, the monstrous for the sublime, Dinos and Jake Chapman, like many of their generation, regard Goya as a strong precursor of 'new neurotic realism', a radical nihilist for whom the affirmation of man remains, at best, a symptom of civilized fallibility, at worst a manifestation of mass, psychotic breakdown. What the Chapmans 'affirm' therefore, with their 'infection' of Goya, is the failure point of civilized, democratic society, the indigestible or non-dialectical core which humanism strives to put to work. To revivify the disturbance of this indigestible core, which is the abject by any other name, one must reposition Goya's images outside the humanist framework; we must, in effect, repeat *Los Desastres de la guerra* in another form so as to reactivate their critical difference. The form, in other words, becomes critical, lending ironic counterpoise to existential angst; displacing the fecundity of etching, lavis and drypoint, in the case of the sculptures, with the hyper-reality of fibreglass, resin and paint; intensifying the violence of Goya's vision, in the case of the later engravings, through a perverse overdetermination of *Los Desastres'* primary medium.

Buoyed along by their schooling in post-Nietzschean critical theory (Bataille *not* Breton, Deleuze *not* Derrida), together with their instinctive appreciation of the shock tactics of abject art (from Piero Manzoni to Mike Kelley) and the faux naturalism of mannequin art (from Hans Bellmer to Charles Ray), the

Chapmans recreated *Los Desastres* 'with the intention of detracting from the expressionist qualities of a Goya drawing and trying to find the most neurotic medium possible, which we perceived as models. It gave us a sense of omnipotence to chop these toys up.'<sup>2</sup> To 'detract' from the darkened knowledge of 1810 requires some nerve. To admit an investment in a medium that is neurotic, with all the connotations of flight and fancy that this entails, could be judged flip but in a way that conveys, however perversely, a seriousness of intent.

But, first, why humanism? What lies behind the Chapmans' ire is a rich tradition of art-historical commentary, dedicated to the re-visioning of Goya's horror from a rational or ethical perspective. In the exhibition catalogue for the Hayward Gallery's touring exhibition of war-related works by Jacques Callot, Goya and Otto Dix, Juliet Wilson-Bareau states that *Los Desastres de la guerra* provide insight into 'the cruelty within all human nature, the desire for dignity and the betrayal of a people's sense of its own humanity'.<sup>3</sup> The work is properly described as humanist, therefore, to the precise extent that it compels the viewer to take up a moral stance against war. But as anyone who has looked closely at *Los Desastres* will attest, the unstinting portrayal of rape, genocide, torture and ritual mutilation, the abject at its most insistent, is at odds with the transcendental aspirations of humanism. When Goya is located in a continuum with Callot's *Les misères et malheurs de la guerre* (1633) and with Dix's *Der Krieg* (1924), the effect is particularly acute: at what point does the representation of war find relief in a certain kind of libidinal pleasure? Does the enjoyment of disaster qualify the raising of a moral perspective? Thus Jake Chapman: 'to take a moral stance on violence you have to engage with it and show it. We've used Goya's work in our own because it illustrates that paradox. Moral taboos are normally demonstrated through utmost transgression.'<sup>4</sup> If the taboo, in this case, is the injunction against barbarism, then it is possible to see how Goya's engagement with the abject object, be this in the shape of the maimed and dismembered body, or the eruption of excremental matter, should arouse critical suspicions.<sup>5</sup> A culture may sustain *Los Desastres*, in the sense in which a body sustains a wound, but wounds may become malignant, beyond the point of endurance. In the light of this reasoning, Jake and Dinos Chapman are surely right to focus on the 'unconscious values' at the heart of *Los Desastres*' critique of war.<sup>6</sup>

The problem, however, is that this notion is far from startling. It fails, moreover, to take into account the possibility that humanism might already have anticipated the force of the non-dialectical remainder. Once this possibility is grasped, the abject object may no longer be regarded as the negative other of identity, but rather as its foundational trauma. Here, as elsewhere in this essay, I am guided by Slavoj Žižek's neo-Hegelian revision of poststructuralist theory. Žižek's commentary on the 'night of the world' passage from Hegel's 'Jenaer Realphilosophie' is especially relevant to this discussion:

The human being is this night, this empty nothing that contains everything in its simplicity – an unending wealth of many representations, images, of which none belongs to him – or which are not present. This night, the interior of nature, that exists here – pure self – in phantasmagorical

representations, is night all around it, in which here shoots a bloody head – there another white ghastly apparition, suddenly here before it, and just so disappears. One catches sight of this night when one looks human beings in the eye – into a night that becomes awful.<sup>7</sup>

As Žižek continues, the ‘unity the subject endeavours to impose’ on this night ‘is always erratic, eccentric, unbalanced, “unsound”, something that is externally and violently imposed on to the multitude ... every synthetic unity is based on an act of “repression”, and therefore generates some indivisible remainder.’ At the risk of leaping too quickly to the analysis of Goya’s night, it is worth noting that his *Desastres* engravings portray a related concern with the “unruliness” of the subject’s abyssal freedom which violently explodes reality into a dispersed floating of *membra disjecta*.<sup>8</sup> Goya depicts the Romantic imagination at its most violent, disrupting passivity and continuity in the name of pure invention. Whether the cause is enlightenment or autocracy, the outcome is the same: the creation of hideously sensuous remainders. Yet, in another sense, the serial depiction of the wounded and dismembered body does not so much exceed the civilizing agenda of humanism as provide confirmation of its necessary involvement with that which cannot be redeemed or laid to rest. This brings Goya closer, perhaps, to the Freud of *Totem and Taboo* than Jake and Dinos Chapman, with their ‘basic household knowledge of psychoanalysis’, might allow.<sup>9</sup>

Leaving aside, for now, a detailed account of this aspect of the *Disasters*, there is something about the Chapmans’ refocillation of Goya that leaves me wondering whether it is as clear-sighted, as *post*-modern, or for that matter *post*-Romantic, as the artists would like us to assume. To what extent, in other words, do *Los Desastres* anticipate and address the ‘unconscious values’ that the Chapmans supposedly ‘tease out ... within the work’?<sup>10</sup> Could it be that, contrary to the prevailing view, Goya has already brought to light the irrationality that is at the core of the humanist tradition? And beyond this, might it be appropriate to suggest that Goya provides a properly ethical response to the elegant sardonism of Jake and Dinos Chapman, one that might prompt contemporary audiences to reassess their understanding of the relations between violence and representation?<sup>11</sup>

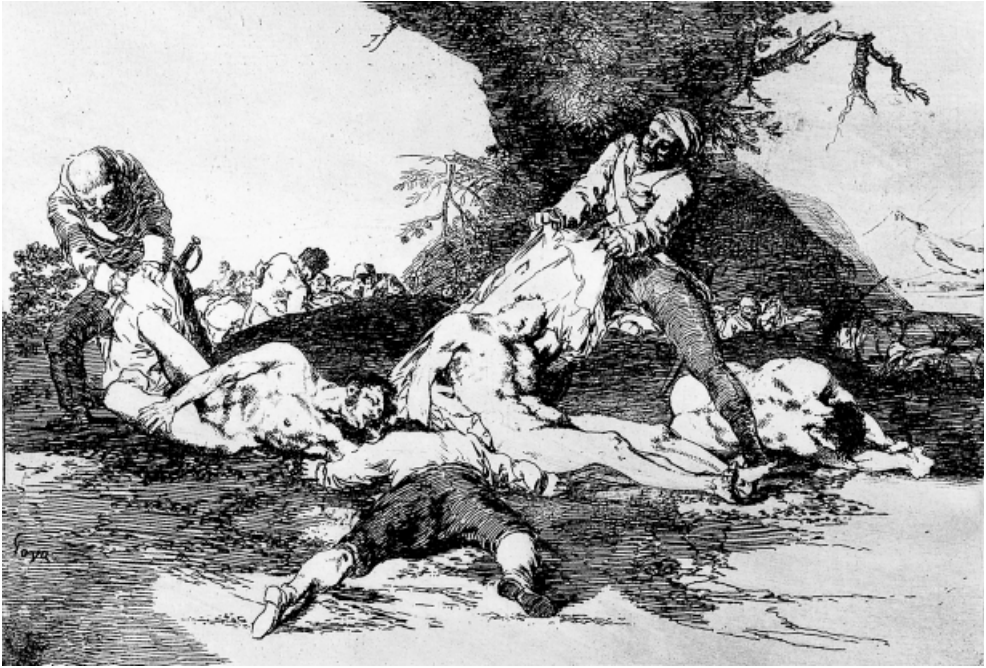
In response to these questions let us look more closely at Goya’s recent critical reception. To anyone familiar with the trajectory of theory over the past thirty years or so, the notion that the affective charge of the *Desastres* is neutered by its association with humanism might seem quaint, to say the least. Consider, as example, Gwyn Williams’s *Goya and the Impossible Revolution*, published in 1976.<sup>12</sup> In this Marxist classic, the reader is guided through a series of fraught personal and historical oppositions, with Williams emphasizing throughout the sense in which Goya’s personal relation with his subject matter is conditioned and informed by historical processes (the touchstone here is Marx’s preface to his *A Contribution to the Critique of Political Economy* [1859]). Goya’s social being is mapped out thus: with social origins in the *pueblo* (Goya’s father was a gilder) and intellectual stakes in the pro-French *ilustrados* (during the

occupation he swore allegiance to Joseph Bonaparte and received the Napoleonic ‘Royal Order of Spain’), the artist was torn between competing impulses: on the one hand, an ideological commitment to the principles of Gallic modernization, and thus to liberal ideas of ‘normal change’, and on the other a deep-seated engagement with the atavistic, pre-political urgings of the Spanish populace.

For Williams, the dialectical struggle in Goya’s life and times is manifested, most vividly, in *The Third of May 1808* (Madrid: Prado). As an act of historical representation the painting documents the brutal suppression of the Spanish *pueblo* who, on 2 May 1808, had risen up against the Imperial occupation in defence of the Bourbon monarchy. The executions precipitated a mass revolt against the French, a struggle that would turn into a lengthy ‘war of independence’, directed not only at the external threat of imperialism but also at the internal forces of liberal constitutionalism, which were working insidiously to drag Black Spain out of a pre-political feudal past and into a secular, democratic future. In this sense the painting attests to the persistence of certain key elements of the pre-political: the traumas residing at the core of liberal modernity. What is specifically traumatic about this conflict, however, is the way in which it runs against the crude perception of war as a binary opposition between a pacific domestic sphere and a belligerent foreign other. Since, in Spain, the antagonist is both within and without the social fabric, a tension that becomes especially marked following the withdrawal of France in 1812, it becomes almost impossible to sustain any kind of positive consistency; both sides, the forces of reaction and the forces of reason, must confront the fact that the negative, disruptive power of the other, which is menacing their identity, is simultaneously a positive condition of it. The Spanish war of independence is thus best characterized as a struggle for (mis)recognition: a civic as well as a defensive war in which both parties, the atavistic supporters of monarchy, Catholicism and feudalism on the one hand and the liberal, bourgeois *ilustrados* on the other, battle for ontological consistency.

Evidence of the tension, as Williams notes, is detectable in a number of prints from *Los Desastres de la guerra*. In *Los Desastres 2* (plate 1.1), for instance, the artist’s sympathies appear to be with the people; the detailed rendering of the patriot’s defiance in the face of anonymous cruelty arguably lends credence to the idea of Goya as an instinctive supporter of the people. The effect is qualified, however, by the ambiguity of the caption: *Con razon ó sin ella* (with or without reason, rightly or wrongly, for something or for nothing). It is left for the viewer/reader to decide whether the positive terms of these statements apply to the attackers or the defenders. In either case, the ideological opposition of beleaguered patriotism and ruthless imperialism is undermined by the tension between image and text.

As the sequence progresses, category distinctions become increasingly strained. Thus, as the neo-Freudian critic Ronald Paulson observes, enmity becomes ‘anonymous and undifferentiated’, with ‘no distinction between French and Spanish, men or women’ or, one might add, between the heroic defenders of the fatherland and the barbaric supporters of the old regime.<sup>13</sup> What emerges, towards the end of the sequence, in the visual blurring of *pueblo*, priests and kings, is again reiterated in the ironic verbal ‘play’ of the captions. In *Los*



1.2 Francisco Goya, *Los Desastres de la guerra*, 1810–1820, plate 16: *Se aprovechan* (*They help themselves*). Etching, burnished lavis, drypoint and burin, 16 × 23.7 cm. Copyright © British Museum Department of Prints and Drawings.

*Desastres* 16 (plate 1.2), for instance, the text runs ‘They help themselves’, although, as Williams notes, the Spanish is ambiguous, *Se aprovechan* could mean ‘they’re of use to each other’, ‘they equip themselves’, or even ‘they’re learning’.<sup>14</sup>

To this list one might also add the connotations of good eating, a level of sense that chimes well with Paulson’s emphasis on the oral and anal eroticism in Goya’s prints. The idea that Spain consumes its dead, putting the corpse to good use as sustenance in its bid to re-establish itself, is suggested here together with the mordant sense in which the transition from infant incapacity to ‘the assumption of the armour of an alienating identity’ entails the repression, and hence the inevitable return, of the fragmented body.<sup>15</sup> Although not mentioned by Paulson, Lacan’s theorizing in his paper on the ‘Mirror Stage’ is explicit on this point. For Lacan, the earliest, most primitive experience of the body is one of dispersal. The ‘cut-up body’, or *corps morcelé*, is thus prior to the alienating assumption of synthetic unity and coherence. Whilst the assumption of wholeness may be a necessary precondition of entry into the symbolic order, remnants of this fragmented body return in the form of *imagos* ‘constituted for the instincts themselves’:

Among these *imagos* are some that represent the elective vectors of aggressive intentions, which they provide with an efficacy that might be



1.3 Francisco Goya, *Los Desastres de la guerra*, 1810–1820, plate 12: *Para eso habeis nacido?* (*Is this what you were born for?*). Etching, drypoint, burin and burnisher, 15.9 × 23 cm. Copyright © British Museum Department of Prints and Drawings.

called magical. These are the images of castration, mutilation, dismemberment, dislocation, evisceration, devouring, bursting open of the body, in short, the *imagos* that I have grouped together under the apparently structural term of *imagos* of the fragmented body.<sup>16</sup>

To strip the enemy of its psychic ‘armour’ is to engage the ego in the fundamental process of ‘death-work’, a mode of repetition ‘in which the unified self continuously sees itself undone – castrated, mutilated, perforated, made partial’. Once again, the compulsion to mutilate the body of the other is given symbolic coherence via the master trope of abjection; incorporation and projection, ingestion and excretion are the means by which the threatened totality endeavours to gain control over ‘the fundamental process of unbinding’.<sup>17</sup>

In *Los Desastres* the waste of war thus returns as disgorged matter (*Los Desastres* 16 [plate 1.3]), undifferentiated body parts (*Los Desastres* 10, 18 [plate 1.4] 21, 22, 23, 24, 30) and, crucially, the excremental (*Los Desastres* 28, 68). The obsession with incorporation and projection thus locates the sequence in the realm of the imaginary, the zone in which the *infans* gains its first experience of mastery and which precipitates the illusory image of totality. That the sequence continually returns to this primal scene suggests once again the extent to which narrative progression is stalled by the compulsion to repeat. As Lennard Davis suggests, such a compulsion may well have, as its root cause, a



1.4 Francisco Goya, *Los Desastres de la guerra*, 1810–1820, plate 18: *Enterrar y callar* (*Bury them, without a word*). Etching, burnished lavis, drypoint, burin and burnisher, 16.3 × 23.7 cm. Copyright © British Museum Department of Prints and Drawings.

fascination with the erotics of dismemberment; in this reading, incorporation and projection become the means by which castration and its symbolic recuperation alternate in accordance with the pleasure principle. Goya's interest in the opening up of the body, in the disruption of the skin as a metaphor for unity, wholeness and completion, is particularly apposite in this respect. In those plates in which the body is stripped of its covering, the eye/I is invited to partake in a dialectic of attraction and repulsion, seeing in those *unheimlich* depths an *imago* of its own fundamental incompleteness. If the civilized ego is born out of the repression of this body, then war may be regarded as an attempt to project the fear of unbinding onto the body of the enemy.

At the same time as such projections introduce an element of the erotic into displays of aggressivity, the suggestions of castration, which occur throughout the sequence, together with gestures towards anality (*Los Desastres* 3), female abjection (*Los Desastres* 30 [plate 1.5]) and the return to corporeal indifference (*Los Desastres* 27), prompt a more general meditation on Goya's fascination with negation. Whilst negativity is undoubtedly a key facet of the visual impact of *Los Desastres*, its effect is redoubled by the semiotic disturbance of the commentaries. Plate 69 (plate 1.6) depicts a corpse surrounded by the skeletons of beasts and men scrawling a simple, pithy message: 'Nothing. That's what it says.' When, in 1863, *Los Desastres de la guerra* was first published by the Royal Academy of Fine Arts in Madrid, the editors, disturbed by the implications of Goya's atheistic commentary, altered the caption to 'Time will





1.5 Francisco Goya, *Los Desastres de la guerra*, 1810–1820, plate 30: *Estragos de la guerra* (*Ravages of War*). Etching, drypoint, burin and burnisher, 14.1 × 17 cm. Copyright © British Museum Department of Prints and Drawings.

tell.’ For Williams, as for Paulson, the message is bleak but not incompatible with a form of negative humanism, one that looks the negative in the face and endeavours transcendence. Like the good men of the Royal Academy, in other words, the men of Marx and Freud maintain faith in social progress, in a vision of humanity which takes into account its investment in waste and ruin.

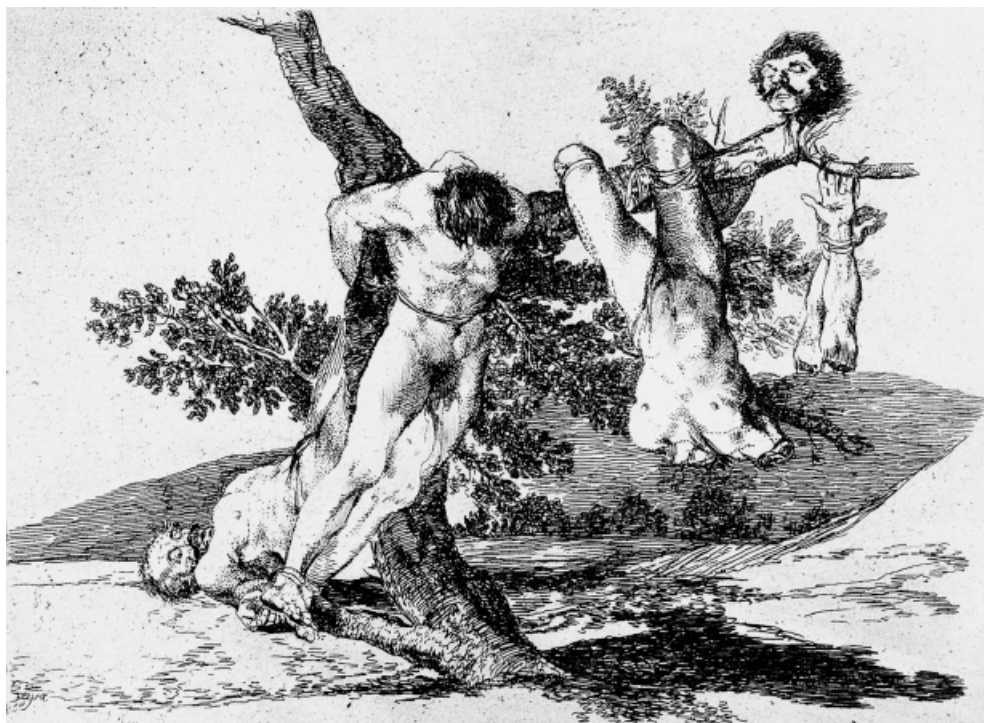
In the wake of the Lacanian critique of the negative, however, we might well wish to query this approach. If ‘it’ says ‘nada’, as Goya’s commentary helpfully explains, then it seems reasonable to assume that plate 69 marks the point at which symbolization fails. In this sense, nothing comes of nothing; like the distended skull in Hans Holbein’s *The Ambassadors*, the corpse’s message defies dialectical recuperation. At the end of the sequence, there is no more play, no semiosis in excess of visual sense. Instead Goya leaves his viewers with a glimpse of that which, to adapt a further Lacanian formulation, ‘sticks in the throat’ of identification, an untenable subject position made all the more impossible by the failure of the commentary to wrest the negative from the grip of extinction. Seeing oneself from the point of view of this ‘it’, which in itself is nothing, entails succumbing to ‘that other point where the subject sees himself caused as a lack



1.6 Francisco Goya, *Los Desastres de la guerra*, 1810–1820, plate 69: *Nada. Ello dirá* (*Nothing. Time will tell*). Etching, burnished aquatint, lavis and drypoint, 15.5 × 20.1 cm. Copyright © British Museum Department of Prints and Drawings.

by [*objet*] *a*, and where [*objet*] *a* fills the gap constituted by the inaugural division of the subject'.<sup>18</sup> In figuring *objet a* as nothing, no longer even the negated 'thing' of abjection, Goya presents the viewer with a fitting image of the lure on which symbolization depends; the idea that the subject is sustained by its relation with an other which fills in the gap of that 'impossible' object, the 'Real', around which identification clusters and towards which it is fatally attracted.<sup>19</sup>

To explain this idea more clearly it is worth spending some time thinking about the significance of plate 39 (plate 1.7), perhaps the most shocking of all Goya's *Desastres*. The plate is entitled *Grande hazaña! Con muertos!*, which translates as 'What a feat! With dead men!', or 'Great deeds against the dead', and it is conventional to take this statement as an unproblematic expression of bleak irony, directed against the forces of barbarism. What is shown here is abjection at its most unsettling: the dismembered body as the formlessness to which society returns when the lawless brutality of the Real is allowed to overflow into reality. But this description doesn't exactly capture the transgressive effect of Goya's image, for there is something wilfully excessive, even contrived, about Goya's composition, which qualifies the integrity of its moral stance. With sacrificial, ritualistic overtones, the image depicts three castratos draped from a tree, three figures echoing the crucifixion, their absurdly suggestive poses at odds with the solemnity of



1.7 Francisco Goya, *Los Desastres de la guerra*, 1810–1820, plate 39: *Grande hazaña! Con muertos!* (*Great deeds against the dead*). Etching, lavis and drypoint, 15.6 × 20.8 cm. Copyright © British Museum Department of Prints and Drawings.

death. The notion is underscored when we meditate on the ironic contrast between the leaf-laden tree, symbolic of the cyclical economy of nature, and the unregenerate mortality draped and skewered on its branches. The tableau convulses the taboo that offers the loathsome corpse as a counterbalance to sacrifice; instead of differentiating the abject and the sacred, Goya succeeds in a kind of violent yoking, suffusing the abject with sacrificial meaning whilst subjecting the sacred to sadomasochistic defilement.

If sexuality is founded in contradiction, in the division and divisiveness of meaning, then Goya's image is disturbingly erotic. And certainly this is the aspect of Goya's particular disturbance that attracts the gaze of Dinos and Jake Chapman. In view of the anguish that accompanies the erotic in Goya's vision, however, it is a salutary experience to turn to the suave neutrality of the Chapman brothers – for there is perhaps no better way to describe their work. But I want to suggest that something of the Real is evoked here as well, though it may not be where we expect to find it. But to start at the beginning: like many people, I first saw Dinos and Jake Chapman's recreation of *Grande hazaña! Con muertos!*, re-titled in English as *Great Deeds Against the Dead 2* (plate 1.8) at the well-publicized *Sensation* exhibition in the autumn of 1997. The piece had been displayed before: at Victoria Miro in 1993; at Andrea Rosen, New York, in 1994; and then again at the Institute of Contemporary Arts, London, in 1996.<sup>20</sup>



1.8 Dinos and Jake Chapman, *Great Deeds Against the Dead 2*, 1994, Mixed media with plinth, 277 × 244 × 152 cm. Copyright © Jay Jopling/White Cube Gallery, London.

With *Sensation*, however, the Chapman brothers, along with fellow ‘Young British Artists’ Damien Hirst, Sarah Lucas, Tracey Emin, Gavin Turk, Mark Wallinger and Marc Quinn, brought their concern with abjection to a mass audience. Death was suddenly *de rigueur*, as was the ‘pop’ fascination with immanence, surfaces and the repetition of outmoded forms – from the sub-Duchampian readymades of Emin and Hirst to the belated hyper-realism of Wallinger (after Stubbs), Turk (after Warhol) and the Chapmans (after Goya).

But talk of reanimation, as if the expressionist qualities of Goya’s vision could be brought back to life, does not exactly capture the intention and effect of the Chapmans’ work. Announcing that they ‘were interested in making a dead sculpture. Dead in content and dead – or inert – in materiality’,<sup>21</sup> the artists set

out, with self-conscious verve, to create a non-dialectical, non-utilitarian and ultimately post-humanist object. The effect of this transformation is certainly arresting. Where Goya suffuses his image with violent juxtapositions, jolting the viewer back and forth between competing attitudes and experiences, here there is no emotive contrast, no chiaroscuro from which to derive significant affect. Stripped of darkness, drained of life (witness the absence of any foliage on the supporting tree), the life-size fibreglass sculpture, unlike the plate, is perversely two-dimensional; its deadness is total. The Chapmans' figures are standardized, they could be storeroom dummies, or surgical models – in either case the effect is brutally estranging. Where Goya challenges the viewer to probe into a wound that is dark, unfathomable and thus paradoxically imbued with obscene vitality (see, for example, the dark stain that takes the place of the face of the central figure), the effect of the Chapmans' plasticized wounds is to nullify the gaze. In this latter vision everything is open to the gaze, yet curiously the object fails to generate sustained attention. If, as Lacan claims, 'The *objet a* in the field of the visible is the gaze', then the status of the gaze as symbolic of the central lack of desire has been transformed into something altogether more deadening: not the gaze as *objet a*, but rather as the emptiness, the void or gap that *objet a* stands in for.<sup>22</sup> In short, what we see when we gaze at *Great Deeds Against the Dead 2* is the Lacanian Real.

The artists have spoken of their desire to produce an object with 'zero cultural value', 'to produce aesthetic inertia'.<sup>23</sup> Unlike many of their peers in the world of abject art (for example, Mike Kelley, Andres Serrano, John Miller), they are savvy enough to realize that abjection is precisely what feeds the contemporary art market, converting the excremental into so many affirmations of the sanctity of art. Where death is marked in the Chapmans' work, it does not serve the interests of the sacred. The banal texture of *Great Deeds* suggests instead a kind of neutrality, or suspension of desire, perhaps even a convulsion, 'one that reduces the moral certitude of Goya's critique to a position of hysterical, uncontrollable laughter'.

This last statement comes from Douglas Fogle, an art critic with a keen interest in concepts of transgression. It's worth reading on:

Neither the intentionality of conscious meaning (the stock in trade of conceptualism) nor the moral vicissitudes of humanism hold sway here as Goya's litany of aesthetic outrage is misdirected by the Chapmans into a spectacle of failed artistic transference which de-magnetizes the moral compass, leaving the viewer in an ambivalent position oscillating between the binary poles of abject disgust and perverse delectation.

Specifically, Fogle argues that 'in ritually sacrificing Goya', the artists have

performed a kind of scatological clearing ... which allows them to exorcise the venerable sanctity of the Romantic theology of the artist, replacing it with a notion of the sacred more aligned with its scatological origins, thereby freeing them to make work which ... might 'shake' [the oedipal corpus of liberal humanism] to its foundations.<sup>24</sup>



1.9 Dinos and Jake Chapman, *Disasters of War*, 1993. Mixed media, 130 × 200 cm. Copyright © Tate Gallery, London.

The artists themselves are somewhat more circumspect than Fogle. In presenting themselves as ‘always already ... functions of discourse’, as the ‘servile’ labourers of a failed ‘cultural climax’, the notion of libidinal transgression remains, at best, a fantasy. The assertion of ‘a scatological aesthetic for the tired of seeing’ remains subservient to the culture industry on which it feeds, as does their faith in the old, Dadaist notion of art as ‘an attack on conscious meaning’.<sup>25</sup> What Fogle misses, therefore, in his approach to the Chapmans’ work, is the emphasis placed by the artists themselves on the limitations of libidinal transgression; an aesthetic that aims ‘to occupy a de-territorial space’ is just as likely to succumb to the logic of cultural sublimation as it is to exceed it.<sup>26</sup> For all its laconic perversity, the work of the Chapmans is ‘battered on both sides’, its ‘deconstructive imperative’ serviced and constrained ‘according to the rules of an industrial dispute’. In light of this Saatchian pact, could it be that Dinos and Jake Chapman are more serious, that is, more Hegelian, than their supporters would wish?

This notion becomes clearer when we consider two related pieces of work, both dating from the early 1990s. In 1996, at the Institute of Contemporary Arts, the brothers exhibited *Great Deeds* alongside eighty-three smaller-scale replicas (*Great Deeds Against the Dead 1*), and a group of finely crafted dioramas, each depicting in miniature a plate from *Los Desastres* (*Disasters of War*, 1993, plate 1.9). Like the models on display in the later *Apocalypse* exhibition at the Royal Academy, there is something about the Chapmans’ work in miniature that runs against the facile shock value of their larger work. Fashioned in what Jake Chapman calls ‘the most neurotic medium possible’,<sup>27</sup>

these small-scale *Disasters* were a concerted attempt to stage a flight from reality, or rather to attach the self to 'a different piece of reality', in this case the serial reproduction of mutilated toy figurines, 'from the one against which it has to defend itself'.<sup>28</sup> Since, as Lacan points out, neurosis is essentially a defence against the reappearance of the non-symbolized in the Real,<sup>29</sup> could those models turn out, after all, to be a 'reaction formation' to an underlying trauma? And, were this to be the case, might one conclude that the retreat from Romantic expressionism and the embrace of 'hysterical laughter' is less transgressive and more defensive than the artists might allow?

But what exactly are the Chapmans afraid of? I'd like to propose that what is Real or traumatic in the Chapmans' sculptures is not the encounter with the fragmented body. For, unlike Goya, when the abject is displayed in their work, the effect is camp, dull, even boring. Here one could easily invoke Baudrillard's distinction between the discourses of poetry and psychoanalysis as a means of justifying the coolness of the work of the Chapman brothers. In Baudrillard's thesis, where 'the psychoanalytic signifier remains a surface indexed on the turbulent reality of the unconscious', the poetic, by contrast,

diffracts and radiates in the anagrammatic process; it no longer falls under the blows of the law that erects it, nor under the blows of the repressed which binds it, it no longer has anything to designate it, not even the ambivalence of the repressed signified. It is nothing more than the dissemination and absolution of value, experienced, however, without the shadow of anxiety, in total enjoyment.<sup>30</sup>

The repetition of Goya, that is, drives *Los Desastres* to the point where there is no longer a 'dream thought' or libido to testify to the productive economy of the unconscious. In accordance with Baudrillard's thesis, meaning in the Chapmans' work is no longer tied to a signified. And the effect of all this, as the artists insist, is fundamentally comic.<sup>31</sup> For Baudrillard, invoking Freud's gloss on Kant,

('[The comic is] a tense expectation that suddenly vanished, [transformed] into nothing'). In other words: *where there used to be something, now there is nothing* – not even the unconscious. Where there used to be some kind of finality (albeit unconscious), or even a value (albeit repressed), now there is nothing. *Enjoyment is the haemorrhage of value*, the disintegration of the code ... In the comic, the moral imperative ... is lifted.<sup>32</sup>

The comic, however, does not account fully for the actual effect of the *Disasters*, for there is, it seems to me, an elegiac, even Romantic, aspect in the Chapmans' work that runs against the slick excesses of the simulacra. That this revision of the Chapmans' schema should entail a further reversal of Baudrillard's comic exchange should come as no surprise. For as much as the mutilated figurines in these works speak of the banality of castration and the impossibility of profundity, so too do they testify to a form of lyric longing: for the obscene enjoyment that is the product of radical transgression, there being no other form of enjoyment in the absence of the law. Rather interestingly, therefore, it is this



1.10 Jeff Wall, *Dead Troops Talk*, (A vision after an ambush of a Red Army patrol near Moqor, Afghanistan, winter 1986), 1992. Cibachrome transparency in lightbox, 229 × 417 cm. Copyright © Jeff Wall, image courtesy of the artist.



marking of the banality of horror, in the absence of the moral law, that causes the viewer to reassess trauma, not as some burgeoning, insistent event, as a violent memory say, which continues to impinge on normal life, but instead, in the later Lacanian sense of the 'missed encounter'.<sup>33</sup> Such work is pitiful precisely because it forces the viewer to measure the distance, quite literally so when overlooking the miniatures, between trauma and recovery, the abject event and its postmodern dematerialization. In measuring this distance, the viewer is introduced, inevitably, to the bar of repression, and thus to the resurrection of value.

The reproduction of catastrophe, contrary to the official tenets of postmodernism, thus creates its own form of disjunction. Like Jeff Wall's *Dead Troops Talk* (1992, plate 1.10), a massive Cibachrome transparency depicting the harrowing aftermath of a conflict in Afghanistan, the work of the Chapmans is a calculated affront against the very idea that viewers can imagine what war is really like.<sup>34</sup> When we gaze at *Great Deeds* are we not made aware of the extent to which technology sanitizes images of the utmost suffering, to the point where we long, perversely no doubt, for contact with the fecund, palpitating body of *Los Desastres*? It is worth thinking that the Chapmans produced these works against a background (the artistic reference is appropriate here) of international conflict. Like Goya, they are self-proclaimed war artists, but the war, as well as the means of its reproduction, has changed. To the Western observer, what distinguishes the military interventions in Iraq, the Balkans and Afghanistan from the wars of the past is precisely the lack of direct encounter. Unlike previous campaigns, where armies clashed in face-to-face combat, the violence of modern conflict is projected outwards to such an extent, aided by the development of 'smart' weapons and 'stealth' technology, that the belligerent subject is unable to recognize itself in relation to the desire of the antagonistic other.<sup>35</sup> By a strange irony, the notion of the Real as a violent or catastrophic event, figured in images of extreme suffering, becomes the fantasy that protects this subject from the knowledge of its 'dehumanization'.<sup>36</sup>

The force of this statement is worth dwelling on. Where Baudrillard triumphs in the end of the unconscious and the liberation of enjoyment, Žižek registers a humanist concern with the death of tragedy. If, in recent conflicts, the deployment of 'smart' and 'stealth' technology represents in some way the dominance of the symbolic order over the imaginary chaos of war, then one can see how nostalgia for the fragmented body takes shape as postmodern fantasy. As Lacan noted in the 1950s, 'the coming into operation of the symbolic function ... ends up abolishing the action of the individual so completely that by the same token it eliminates his tragic relation with the world.'<sup>37</sup>

The waning of that tragic relation is, it seems to me, manifestly represented in the work of Jake and Dinos Chapman. Look again at the wounds on display in *Great Deeds Against the Dead 2* (plate 1.8). Despite the Chapmans' insistence that 'the segmented mannequin ... incite[s] a fear of castration',<sup>38</sup> the scene of castration is not the traumatic element in this sculpture. What is missing here is the provider of symbolic authority, otherwise known as 'the Name-of-the-Father, the prohibitory "castrating" agency that enables the subject's entry into the symbolic order, and thus into the domain of *desire*'.<sup>39</sup> Unlike Goya's horrifying vision of the commingling of violence and desire, and here it is worth



1.11 Francisco Goya, *Los Desastres de la guerra*, 1810–1820, plate 33: *Qué hai que hacer mas?* (*What more can be done?*). Etching, lavis, burin and burnisher, 15.7 × 20.7 cm. Copyright © British Museum Department of Prints and Drawings.

noting that dismemberment is the subject of at least two images from the same cluster (*Los Desastres* 33 and 37 [plates 1.11 and 1.12]), the Chapmans' sculpture is disconcertingly bland, dead to any kind of prohibitory demand. In connection with this effect, mention should be made here of an installation entitled *Little Death Machine (Castrated)*, 1993, recently on display at Tate Modern. Formerly entitled *Little Death Machine*, the work, which comprises two cast sculptures of the brain, one of which is bashed by a hammer while a prosthetic phallus ejects synthetic semen onto the other, was decommissioned by the Tate when the conservators found traces of botulism in the milk bottles used to contain the 'semen', making it a danger to the gallery-going public. The Chapmans state that 'When our sculptures work they achieve the position of reducing the viewer to a state of absolute moral panic ... they're completely troublesome objects.' Yet, as Jennifer Ramkalawon notes, the work is not so much 'castrated' as impotent; the 'viewer/voyeur feels cheated of the experience and is left dissatisfied, like an unfulfilled partner.'<sup>40</sup>

Ramkalawon's observation may be extended to *Great Deeds Against the Dead 2*. Is this sculpture not, despite its horrifying features, an indication of the futility of postmodern abjection? Well, no doubt. But it is worth adding, again with a glance towards the unexpected seriousness of Jake and Dinos Chapman,



1.12 Francisco Goya, *Los Desastres de la guerra*, 1810–1820, plate 37: *Esto es peor* (*This is still worse*). Etching, lavis and drypoint, 15.7 × 20.8 cm. Copyright © British Museum Department of Prints and Drawings.

that the expression of futility might not be without purpose. In gazing at these objects, what the viewer longs for is precisely the reactivation of desire: for the signifying bar, for the repressed, for the traumatic Real that is the origin and tendency of all *jouissance*. What one longs for, in short, is the return of Goya. The trauma that Dinos and Jake Chapman assume is veiled by the redemptive ideologies of humanism emerges, then, as that Thing (*das Ding*), the fundamental emptiness that comes into being with an object's loss. In Lacan's revision of Freud, *das Ding* is not a thing in the physical sense but rather the emptiness fashioned from the loss of the object. Nothing in itself, the Thing must necessarily be represented by something else.<sup>41</sup> Pathos in the art of the Chapmans is thus brought about through the endeavour to represent Goya's loss. It seems that the attempt to 'bypass disembodies notions of aesthetic enjoyment'; to expose 'the psychoanalytic text's fixated attempts' to curtail pleasure is doomed from the start.<sup>42</sup>

In 1998 the publisher Edward Booth-Clibborn invited Jake and Dinos Chapman to produce a portfolio of prints. The resulting *Disasters of War* (1999) mark a return, as Ramkalawon notes, to the artists' ongoing dialogue with art history, and place renewed emphasis on the role of drawing in their work. As



1.13 Dinos and Jake Chapman, *Disasters of War*, 1999. Etching and aquatint, 12.3 × 14.8 cm. Copyright © British Museum Department of Prints and Drawings.

Ramkalawon goes on to explain, Booth-Clibborn arranged for the artists to work with the printers Simon Marsh and Peter Kosowicz at Hope Sufferance Press in South London. Using a variety of techniques, including drypoint, aquatint and soft- and hard-ground etching, the Chapmans worked quickly to produce eighty-three prints, the entire process taking no longer than thirty days. The prints come in four editions: black ink on a white background in an edition of fifteen, plus three artists' proof sets; ten sets printed in white ink on black chine collé; three sets juxtaposing pictures from a child's colouring book with the original prints; and two hand-coloured sets. The artists signed all the plates.

These new *Disasters* take Goya's sequence as departure point, rather than copy text, transforming the original with apocalyptic imagery drawn from the Holocaust, contemporary world conflicts, and the realms of pornography, Surrealism and science fiction. The impulse to mutate rather than repeat is evident too in the drawing style, which veers precariously from the edgy intensity of Antonin Artaud to the comic grotesquery of Dix, and then again from the wandering line of Andre Masson to the biomorphic strangeness of Alfred Wols (plates 1.13 and 1.14). The overall effect is child-like, naive and at times deliberately amateurish, with little or no sense of governing intention.



1.14 Dinos and Jake Chapman, *Disasters of War*, 1999. Etching and aquatint, 13.3 × 19.2 cm. Copyright © British Museum Department of Prints and Drawings.

A commitment to the contingent is echoed in the conditions of production. Instead of transcribing the images from preparatory drawings, the artists drew directly onto the plates: ‘They were supplied with 83 plates (one per image) and would request which technique they wanted or thought suitable.’<sup>43</sup> The prints, then, were no longer the work of a single individual but rather of a collective. The frenzied pace of production, together with the collaborative approach, had the interesting effect of enabling the artists to ‘expel’, as Jake Chapman explains, ‘all of the anxieties that a single person has in the production of their own work’. In the absence of any clearly discernible bar to contain the ‘pleasure of ... the process’, the prints would seem then to meet the requirements of a pure scatological aesthetic. With the repressive ego ‘initiated into a process’, the work is free to make spectacular play of the constraints normally associated with the excitement and maintenance of ‘a certain kind of libidinal pleasure’.<sup>44</sup>

In this manner, as Jake Chapman goes on to claim, the prints ‘intensify’ Goya’s own tendency constantly to exceed ‘the limits of prohibition’. And for the artist, the devil, as always, is in the detail:

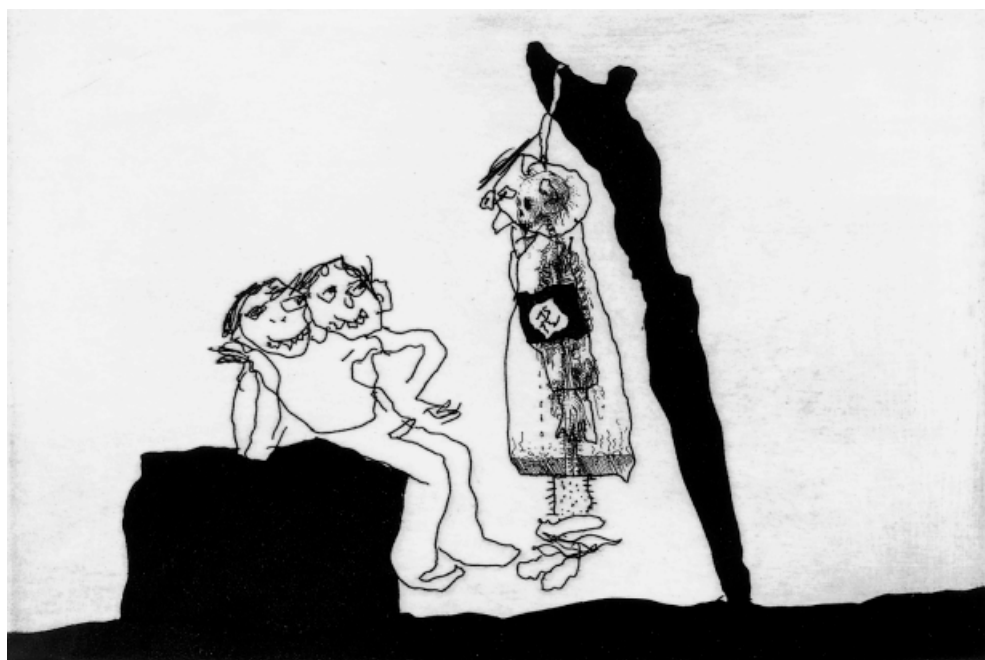
We started to notice certain solarized areas in [Goya’s] images which were often the points of extreme violence, (for example) an area of castration becomes heavily drawn. So the process of drawing becomes a form of intensification of certain areas.<sup>45</sup>



1.15 Francisco Goya, *Los Desastres de la guerra*, 1810–1820, plate 36, *Not (in This Case) Either*. Etching, burnished aquatint, drypoint, burin and burnisher, 15.6 × 20.5 cm. Copyright © British Museum Department of Prints and Drawings.

In a redrafting of plate 36, *Not (in This Case) Either* (plate 1.15) the smiling French soldier is replaced by a crudely executed Siamese twin (plate 1.16). Where in Goya's version mirth is prompted by satisfaction at having violated a taboo, the expressions in the Chapman's print are essentially without shame. The latter image is disconcerting precisely because it fails to include any reference to the censoring mechanisms that distinguish the perverted pleasures of adulthood from the pre-oedipal satisfactions of infancy. Freed from the consciousness of sin, the double-headed figure is free, too, of the commitment to individuation. Its being, like its pleasures, proliferates without reserve. In the absence of any signifying cut, the burden falls on the viewer to re-establish the divisions between laughter and profundity, insanity and identity, which the print effectively suspends.

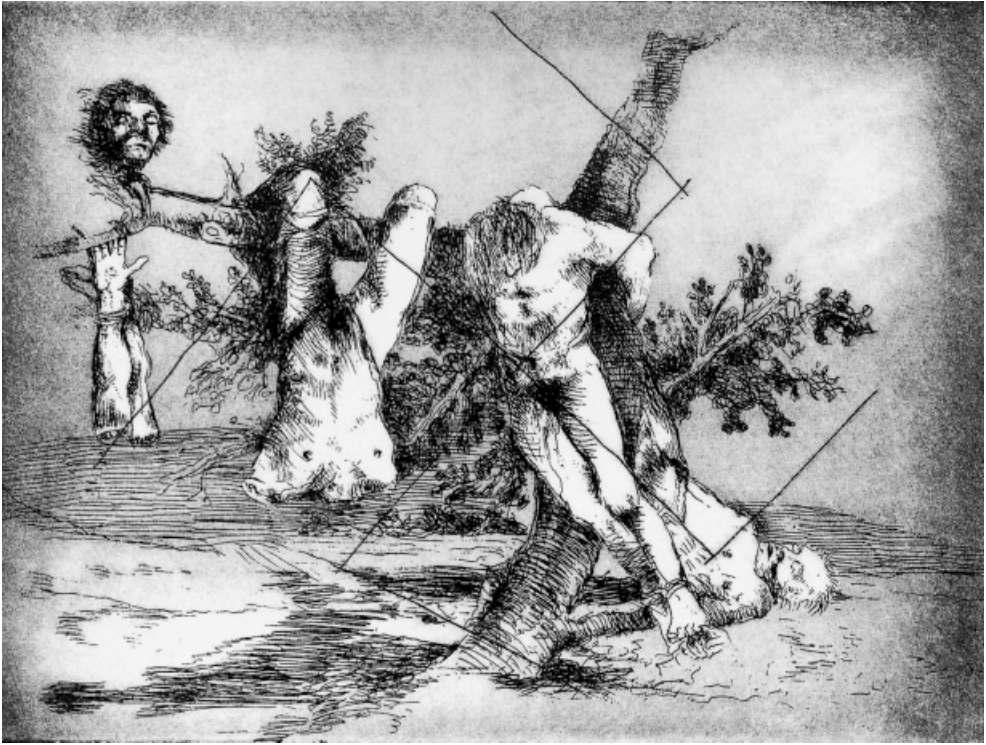
When the artists return to *Grande hazana! Con muertos!* (plate 1.17), the emphasis is once again on the attempt to 'bypass disembodied notions of aesthetic enjoyment'.<sup>46</sup> The effect of the scrawled swastika is unsettling enough, conjuring as it does an association between the atrocities of the French invasion of Spain and the Nazi holocaust, and there is something here, too, of the interest in *détournement* characteristic of Situationism and the late 1970s British punk movement, but what is perhaps more disturbing is the way in which the image – a meticulous reversal of the original *Disaster* – resembles a printing block, a



1.16 Dinos and Jake Chapman, *Disasters of War*, 1999. Etching and aquatint, 13 × 19.3 cm. Copyright © British Museum Department of Prints and Drawings.

device for producing an unlimited series of *Great Deeds*. As such, the image might be said to invite the viewer to recall the relations between pleasure and production, which condition the work as a whole.

But to what extent do these images assist in the desire to move beyond an amoral fascination with suffering? The British Museum holds both the *Disasters of War*, 1999, and *Los Desastres de la guerra*, 1863. When the works are compared, the thought occurs that the consciousness of the relations between pleasure, pain and prohibition is no less marked in the Chapmans than it is in Goya. In so far as the *Disasters* encourage viewers to take a close look at the dependence of ethics on what Bataille calls ‘the (regulated) transgression of taboos’, it is tempting to conclude that the Chapmans’ ‘viral infection’ is indeed a serious attempt to expose the structural perversities of liberal humanism.<sup>47</sup> Where the Chapmans might be said to fail, however, is in their reluctance to progress beyond this exposure. Faced with such unrelenting nihilism, the viewer must work hard to re-establish the grounds for an ethical critique of the representation of war. Thus where an artist such as Jeff Wall (plate 1.10) invites viewers to regard themselves not merely as passive consumers of horror, but as potential agents of change, the Chapmans seem content merely to wallow in tragic futility. When *Great Deeds Against the Dead 2* and *The Disasters of War* are viewed alongside *Dead Troops Talk* it is hard to see how the Chapmans’ post-oedipal fantasies, their embrace of the simulacrum and their contempt for the human can take us any further in dealing with the brute realities of war. Humanism, as Wall acknowledges, may well be traversed by the desire for



1.17 Dinos and Jake Chapman, *Disasters of War*, 1999. Etching and aquatint. 14.4 × 19.4 cm. Copyright © British Museum Department of Prints and Drawings.

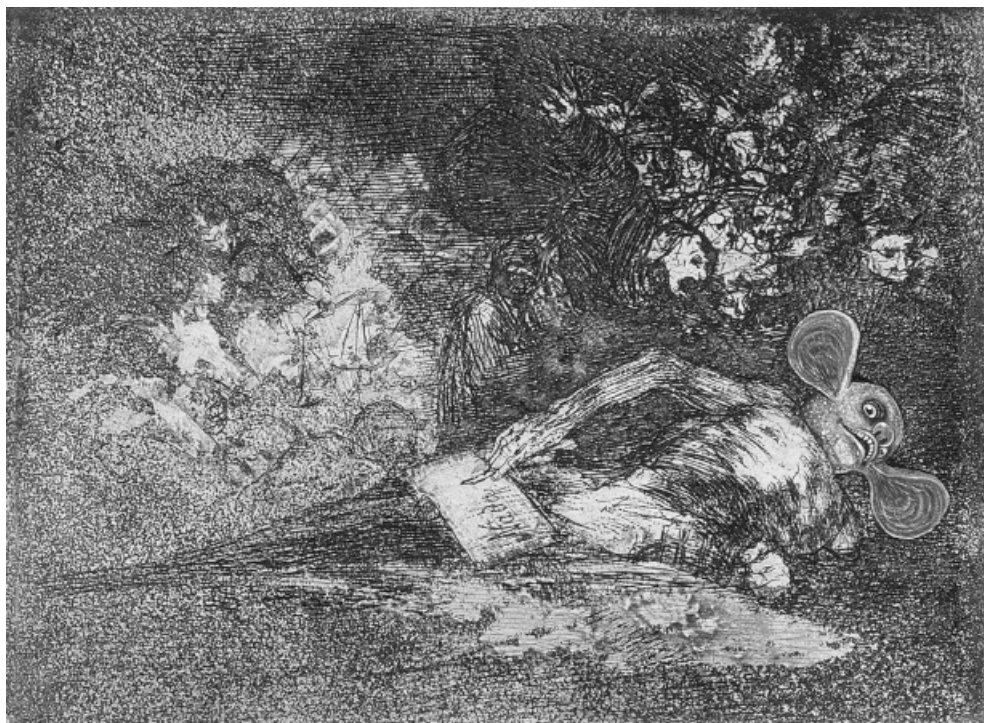
‘shock and awe’, but it is also capable of providing thoughtful and intelligent commentary on its internal contradictions. In times like these, the ability of art to condemn the fascination with abjection must surely be sustained.

While remaining suspicious of humanism, the Chapmans’ latest intervention in Goya’s sequence comes close to fulfilling this role. In 2001 the artists purchased an historically significant edition of *Los Desastres de la guerra*. Issued in 1937 as a protest against Fascist outrages in the Spanish civil war, the edition includes a frontispiece showing a photograph of bomb damage to the Goya Foundation. As such the work offers confirmation of the force of art, its ability to resist and triumph over the ravages of war. What the Chapmans have done to this edition appears at first to be a violent affront to this force. Re-titled *Insult to Injury*, the prints have been ‘rectified’, to use the artists’ description, by the addition of ghoulish clown and puppy heads, drawn on every ‘visible victim’ in all eighty plates (plate 1.18). The complete set of engravings was exhibited at the Museum of Modern Art, Oxford, in an exhibition entitled *The Rape of Creativity* (12 April–8 June 2003).<sup>48</sup>

Jake Chapman describes his own and Dinos’s intention in producing the work:

[Goya]’s the artist who represents that kind of expressionistic struggle of the Enlightenment with the *ancien régime*, so it’s kind of nice to kick its





1.18 Dinos and Jake Chapman, *Disasters of War, 1999, Insult to Injury*. Etching, burnished acquatint, lavis, drypoint and other media, 15.5 × 20.1 cm. Copyright © Jay Jopling/White Cube Gallery, London.

underbelly. Because he has a predilection for violence under the aegis of a moral framework. There's so much pleasure in his work. To produce the law, one has to transgress it. Not to be too glib in the current conditions, but there's something quite interesting in the fact that the war of the Peninsula saw Napoleonic forces bringing rationality and enlightenment to a region that was presumed Catholic and marked by superstition and irrationality. And here's Goya, who's very cut free from the Church, who embodies this autonomous enlightened being, embodied as a gelatinous dead mass without redemption – then you hear George Bush and Tony Blair talking about democracy as though it has some kind of natural harmony with nature, as though it's not an ideology.<sup>49</sup>

The parallels drawn between the 'enlightened' annexation of Spain and the recent 'humanitarian' interventions in Iraq are nicely highlighted in this account. But it is the work itself that provides perhaps the most compelling testimony to the artists' intent. As Jonathan Jones notes, 'the clown heads and puppy faces are astonishingly horrible. They are given life, personality, by some very acute drawing, and so it's not a collision but a collaboration, an assimilation, as they really do seem to belong in the pictures.' In this defamiliarized version of *Los Desastres*, the Chapman brothers' obsession with the amoral and unredeemable

taps directly into an aspect of Goya that humanist readings tend to neglect. As Jones suggests, by adding *Insult to Injury*, Jake and Dinos Chapman respond to ‘the most primitive and archaic and Catholic pessimism of [Goya’s] art – the sense not just of irrationality but something more tangible and diabolic’. These rectified images are thus not so much a violation of the sanctity of art – for in a very real sense, there are no properly ‘original’ sets of *Los Desastres* – ‘as an extension of Goya’s despair’. The Chapmans themselves claim that they prefer to be denounced as ‘banal anti-humanists than praised piously as humanists’, yet there is something in these latest *Disasters* which verges on the profound.<sup>50</sup> By a strange reversal, in an age where Anglo-American troops hold fire on enemy forces sheltering in holy sites, whilst routinely subjecting city-dwelling civilians to missile attack, an act of desecration becomes a way of telling the truth. This is to go beyond the mere revelation of internal contradictions; it is to despair at the very idea of human progress. In this sense, the Chapmans are perhaps closer to Goya than most critics would allow.

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#### Notes

- 1 Jake Chapman, ‘Jake Chapman on Goya: Drawings from his Private Albums’, *Hot Tickets*, no. 41, 23 February–1 March 2001, p. 41.
- 2 Martin Maloney, ‘The Chapman Bros.: when will I be famous’, *Flash Art*, no. 189, 1996, p. 64.
- 3 Juliet Wilson-Bareau, ‘Goya: The Disasters of War’, *Disasters of War: Callot, Goya, Dix*, London: South Bank Centre Publications, 1998, p. 37.
- 4 Chapman, ‘Jake Chapman on Goya’, p. 41.
- 5 See Julia Kristeva, *The Powers of Horror: An Essay on Abjection*, trans. Leon Roudiez, New York, 1982. Abjection, *pace* Freud, is presented here as a dual process of projection and incorporation – an expulsion of that which threatens the integrity of the self, and an introjection of a taboo object or impulse into the self so as to defend against it. The abject stands therefore as the perverse material core of synthetic identification.
- 6 Elsewhere, in conversation with Jennifer Ramkalawon, Jake Chapman states that what fascinates the artists is ‘the extent to which the practical application of making a work of art to enforce a certain prohibitive, repressive or ethical point i.e. that murder and death is bad necessarily descends into the most excessive forms of demonstration, most excessive forms of spectacle and relieves itself of a certain kind of libidinal pleasure and libidinal economy in order to actually communicate some form of disgust’. See Jennifer Ramkalawon, ‘Jake and Dinos Chapman’s *Disasters of War*’, *Print Quarterly*, vol. 18, no. 1, 2001, pp. 64–77, 69.
- 7 G.W.F. Hegel, ‘Jenaer Realphilosophie’, in *Frühe politische Systeme*, Frankfurt, 1974, p. 204; trans. quoted, from Donald Phillip Verene, *Hegel’s Recollections*, Albany, NY, 1985, pp. 7–8. See Slavoj Žižek, *The Ticklish Subject: The Absent Centre of Political Ontology*, London and New York, 1999, pp. 29–30.
- 8 Žižek, *The Ticklish Subject*, p. 33.
- 9 Klaus Biesenbach and Emma Dexter, ‘Foreword’, *Chapmanworld*, London: ICA Publications, 1996, n.p.
- 10 Chapman, ‘Jake Chapman on Goya’, p. 41.
- 11 Mention should be made here of the critical reception of the Chapman brothers’ work. The artists’ contributions to the *Sensation* exhibition at the Royal Academy (18 September–28 December 1997) provoked an ongoing debate on the worthlessness of contemporary British art, ranging in tone from the anarcho-Christian moralizing of Paul Virilio’s *The Information Bomb*, trans. Chris Turner, London and New York, 2000 to the neo-Leavisite scepticism of Julian Stallybrass’s *High Art Lite*, London and New York, 1999 and, most recently, Anthony Julius’s *Transgressions: The Offence of Art*, London, 2002. By way of contrast see *Chapmanworld*. The calculated impenetrability of Nick Land’s contribution to this catalogue of the artists’ works is presented as a challenge to ‘rationalist’ appropriations of the artists’ work.
- 12 See Gwyn Williams, *Goya and the Impossible Revolution*, London, 1976.

- 13 Ronald Paulson, *Representations of Revolution, 1789–1820*, New Haven and London, 1983, pp. 336–7.
- 14 Williams, *Goya and the Impossible Revolution*, p. 8.
- 15 Jacques Lacan, *Ecrits: A Selection*, trans. Alan Sheridan, London, 1977, p. 4.
- 16 Lacan, *Ecrits*, p. 11.
- 17 Lennard J. Davis, *Enforcing Normalcy: Disability, Deafness, and the Body*, London and New York, 1995, pp. 118–20.
- 18 Jacques Lacan, *The Four Fundamental Concepts of Psychoanalysis. The Seminar of Jacques Lacan, Book XI*, ed. Jacques-Alain Miller, trans. Alan Sheridan, London, 1979, p. 270.
- 19 To desire a little piece of the real is, in effect, to dally with the lack which constitutes the inaugural division of the subject. Hence the desire for further accumulation of partial objects in an endless bid to heal the primal wound. Elizabeth Roudinesco discusses Lacan's revision of Bataille's *parte maudite* (doomed or accursed part) in *Jacques Lacan: An Outline of a Life and a History of a System of Thought*, trans. Barbara Bray, Cambridge, 1999, pp. 135, 217. See also Lacan, *The Four Fundamental Concepts of Psychoanalysis*, p. 270.
- 20 Tate has since acquired the piece for its permanent collection.
- 21 Maia Damianovic, 'Dinos and Jake Chapman', *Journal of Contemporary Art*, 1997, p. 5: <http://www.jca-online.com/chapman.html>.
- 22 See Lacan, *The Four Fundamental Concepts of Psychoanalysis*, p. 105.
- 23 Robert Rosenblum, 'Dinos and Jake Chapman', *Artforum*, no. 1, 1996, pp. 100–101.
- 24 Douglas Fogle, 'A Scatological Aesthetics for the Tired of Seeing', in *Chapmanworld*, n.p.
- 25 From the Chapmans' anti-manifesto, *We are Artists*. The full text, in letraset, was imposed over brown painted smears on a wall of the Hales Gallery, London, in 1992. The work is reproduced in *Chapmanworld*, n.p.
- 26 Douglas Fogle, 'Interview with Dinos and Jake Chapman', *laap op de avond*, no. 9, 1995, pp. 1–4, 3: <http://www.vpro.nl/data/laat/materiaal/chapman-bros-interview.shtml>.
- 27 Chapman, 'Jake Chapman on Goya', p. 64.
- 28 Sigmund Freud, *On Psychopathology. The Pelican Freud Library, Vol. 10*, trans. James Strachey, compiled and ed. Angela Richards, London, 1979, p. 226.
- 29 Jacques Lacan, *The Psychoses, 1955–1956. The Seminar of Jacques Lacan, Book III*, ed. Jacques-Alain Miller, trans. Russell Grigg, New York, 1993, pp. 86–7.
- 30 Jean Baudrillard, *Symbolic Exchange and Death*, trans. Iain Hamilton Grant, London, 1993, p. 227.
- 31 Thus David Falconer: '[the Chapmans'] art attempts to bypass disembodied notions of aesthetic enjoyment: it is about pleasure in that it spectacularises the psychoanalytic text's fixated attempts to circumscribe it, as well as being a calculated attempt to arouse a visceral response (whether it be expressed as amusement or disgust).' From D. Falconer, 'Doctorin' the Retardis', in *Chapmanworld*, n.p.
- 32 Baudrillard, *Symbolic Exchange and Death*, p. 230.
- 33 For Lacan, the fantasy of engaging with dismemberment is a lure, designed to conceal the truth that 'reality ... can no longer produce itself except by repeating itself endlessly in some never attained awakening.' The real must therefore 'be sought beyond the dream – in what the dream has enveloped, hidden from us'. See Lacan, *The Four Fundamental Concepts of Psychoanalysis*, pp. 53–60, *passim*.
- 34 Susan Sontag discusses this image and other related war images in *Regarding the Pain of Others*, London, 2003.
- 35 Though as I write (25 March 2003), the nature of the conflict in Iraq would appear to qualify this thesis.
- 36 Slavoj Žižek, *The Fragile Absolute or, Why is the Christian Legacy Worth Fighting For?* London and New York, 2000, pp. 76–8.
- 37 Lacan, *The Psychoses, 1955–1956*, p. 168.
- 38 Fogle, 'Interview with Dinos and Jake Chapman', p. 3.
- 39 Žižek, *The Fragile Absolute*, p. 75.
- 40 See Fogle, 'Interview with Dinos and Jake Chapman', and Ramkalawon, 'Jake and Dinos Chapman's *Disasters of War*', p. 74.
- 41 See Jacques Lacan, *The Ethics of Psychoanalysis, 1959–1960. The Seminar of Jacques Lacan, Book VII*, ed. Jacques-Alain Miller, trans. Dennis Porter, New York, 1992, p. 63, p. 119.
- 42 Falconer, 'Doctorin' the Retardis'.
- 43 Ramkalawon, 'Jake and Dinos Chapman's *Disasters of War*', p. 69.
- 44 All quotations are from Jake Chapman, from an interview with Jennifer Ramkalawon, 'Jake and Dinos Chapman's *Disasters of War*', p. 69.
- 45 Ramkalawon, 'Jake and Dinos Chapman's *Disasters of War*', p. 69.
- 46 Falconer, 'Doctorin' the Retardis'.
- 47 Ramkalawon, 'Jake and Dinos Chapman's *Disasters of War*', p. 72.
- 48 As reported in the *Guardian*, 31 March 2003, p. 11.
- 49 Quoted by Jonathan Jones in a special feature on *Insult to Injury* printed in G2 section of the *Guardian*, 31 March 2003, pp. 2–4.
- 50 Jones, in G2, p. 4.