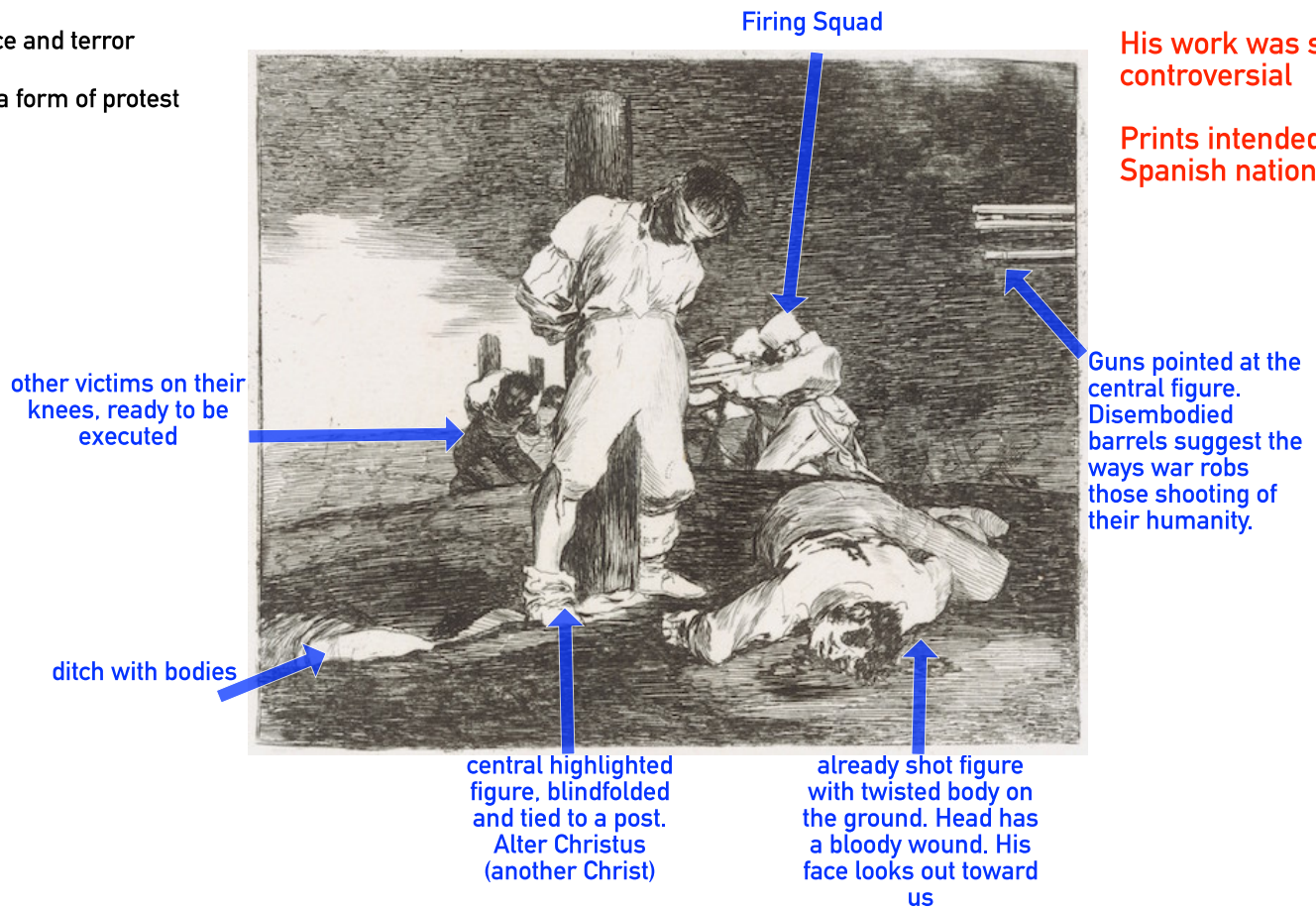


106. Y no hai remedio (And There's Nothing to Be Done), from Los Desastres de la Guerra (The Disasters of War), plate 15. Francisco de Goya. 1810–1823 C.E. (published 1863). Etching, drypoint, burin, and burnishing.

Form: Black and white
Function: Meant to protest the French occupation and the brutality against the Spanish people
 The landscape has some depth and the scene is dark
 Show conflicts between French troops and civilians → consequences
Themes: Showing that war brings out the inhuman in people

Power and authority
 The human psyche
 Psychology, human monsters, the inhumanity in humans
 Violence and terror
 Art as a form of protest

Goya
 Worked as a painter for the French and Spanish royalty
 His work was so controversial
 Prints intended to install Spanish nationalism



Context:
 Disasters of war was created from 1810–1820. 82 images meant to protest against the French occupation of Spain by Napoleon Bonaparte
 Napoleon tricked the king of Spain into letting his troops cross the border → then he usurped the king and put his brother on the throne. There was an uprising and a lot of Spaniards died. The French were pushed out after the Peninsular war → very bloody conflict

Also satirizing Spanish socio-economy → which caused people to live in poverty

- First plates → effect of conflict
- Middle plates → effect of famine
- Last plates → disappointment and demoralization of Spaniards

Their new monarch was also a tyrant and would not institute political reform

Process of making the images:

Etch the plate → cover the metal plate with wax, carve out the shapes, dip in acid so that the acid goes into the incisions, melt off the wax and the incisions remain

Drypoint → scratch lines on the surface with a stylus → create a less even line

Then the artist pours ink on the plate and wipes it off so that it only remains in the spots where the acid burned or the artist etched

Moist paper is put on the plate → run through a press