

**Press Release**  
**July 2018**

**Prints of Darkness: Goya and Hogarth in a Time of European Turmoil**  
**7 July 2018-August 2019**

The Whitworth, The University of Manchester

Hogarth and Goya were both outsiders who cast their candid gazes on their dysfunctional societies. Poverty, homelessness, warfare, violence, cruelty, sexual abuse and human trafficking, social inequity, political corruption, racism, superstition, hypocrisy, rampant materialism, nationalism, mental illness, and alcoholism; all were subjected to their forensic scrutiny and no topic was off-limits. Simultaneously attractive and repellent, these challenging prints provoke a spectrum of responses, including shock, discomfort, laughter, and empathy, raising profound questions about the ethics of representation and viewing. The scenarios that they unflinchingly depicted are troublingly familiar to the contemporary viewer, eliciting an embarrassed contemplation of their own society, and themselves.

This exhibition features 100 prints by Goya and Hogarth, selected from the stellar collections at the Whitworth and Manchester Art Gallery. Although both artists are celebrated and represented in museum collections throughout the world, this is the first exhibition to consider Hogarth and Goya in tandem, providing an opportunity to compare their extraordinary graphic work.

Francisco José de Goya Lucientes (1746-1828) and William Hogarth (1697-1764) were the most remarkable artists of their times. Both were extremely successful portrait and history painters, but arguably their most compelling works were the uncommissioned prints they made with dazzling technical virtuosity, using line-engraving (Hogarth) and a combination of etching and aquatint (Goya). Whilst the artists were not working contemporaneously - Hogarth was fifty years old when Goya was born, and died twenty years later - and never met, Goya was almost certainly familiar with Hogarth's prints, and there are strong affinities between their works.

The exhibition is timely, as it takes place during the troubled run-up to Britain's exit from the European Union, scheduled for 29 March 2019, and the accompanying fractious debates currently taking place in Europe and elsewhere regarding national identity. Hogarth and Goya both lived through extended periods of warfare with France, and Hogarth claimed to hate the French, although he was a frequent visitor to Paris and hired French engravers for his print series *Marriage a-la Mode*. Angry, troubled, and ambivalent, Hogarth seems to embody the tortured mind-set of Britain on the eve of Brexit.

The exhibition will feature 50 prints by Hogarth, all drawn from the Whitworth's collection. Bookended by the *South Sea Bubble* and his final print, the *Bathos*, which he published the year he died, the selection includes the serial works - *The Rake's Progress*, *Marriage a-la Mode*, the *Times of the Day*, and the *Four Stages of Cruelty* - as well as single prints, including his emblems of British national identity, *O The Roast Beef of Old England (Calais Gate)* and the *Enraged Musician*. Drinking culture was a pervasive theme in Hogarth's work, and *Gin Lane*, *Beer Street*, and *A Midnight Modern Conversation* will be included, accompanied by a Hogarth-themed punchbowl made in Liverpool in 1748. The exhibition will feature 50 prints by Goya, including impressions from all the four series, as well as two etchings made early in his career in 1778, *Margaret of Austria* and *Moenippus Menippo Filosofo*.

## Notes to editors

**William Hogarth** was raised in abject poverty in London and was apprenticed to a silver engraver at the age of sixteen. Talented and driven, within a decade Hogarth had established himself as a successful painter, but as a savvy businessman he was also drawn to print publishing as a means of marketing himself to a wider audience, maintaining control of his images, and income generation. In the course of forty-three years Hogarth published over two hundred prints, the majority of which he engraved himself, and established an enduring international reputation. His prints were highly original, and he is regarded as the “father” of graphic satire, with a legacy that includes James Gillray, George Cruickshank, Enrique Chagoya, Paula Rego and Steve Bell. Hogarth created the genre of the serial, producing narrative sequences of prints that he termed “modern moral subjects”.

Francisco José de **Goya** Lucientes made a handful of prints early in his career, but he embarked in earnest on printmaking following a period of illness which rendered him profoundly deaf, possibly stimulated by seeing Hogarth’s prints at the home of his patron Sebastián Martínez y Pérez in Cadiz where he was recuperating in 1792. Goya’s first print series, *Los Caprichos* (the Caprices, or Follies), published in 1799, is a searing critique of contemporary Spain that was subjected to draconic censorship. Goya did not attempt to circulate his next print series *Los Desastres de la Guerra* (Disasters of War), a chronicle of the atrocities of the Napoleonic invasion of France and horrors of the 1811-12 famine in Madrid, but in 1816 he published *Tauromaquia* (Art of Bullfighting), a visual history of a practice he found simultaneously fascinating and repellent. His final print project was *Los Disparatos* (the Follies), which remained unpublished, like the *Disasters of War*, until nearly forty years after his death.

## About the Whitworth

The Whitworth is part of The University of Manchester. It is home to internationally renowned collections of modern art, wallpaper, textiles, watercolours, prints, drawings and sculpture. Created in 1889 as the first English gallery in a park, the Whitworth has developed a new vision for the role of a university gallery. A creative laboratory within an ambitious university, the Whitworth is a place where good, unusual things happen. The Whitworth re-opened to the public on 14 February 2015 after a major £17 million redevelopment by architects MUMA. The Whitworth has welcomed over one million visitors since re-opening, and more than doubled its previous annual records. The redevelopment has doubled public space and created state-of-the-art new facilities including expanded gallery spaces, a study centre, learning studio, and a collections centre. The gallery was crowned Art Fund Museum of Year 2015, nominated for the prestigious Stirling Prize and named Best Emerging Cultural Destination in Europe. [www.manchester.ac.uk/whitworth](http://www.manchester.ac.uk/whitworth)

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