Enrique Chagoya’s highly sophisticated work elevates the cultural dialogue of our times with sharp-witted humor. Whether calling attention to the cyclical nature of historical events, questioning the hegemonic narrative of American history, or lampooning contemporary political figures, Chagoya’s practice follows the example of great political artists such as Callot, Goya, Daumier, Cruikshank, and Posada (each of whom are influences). And, like them, Chagoya expresses some of his most important ideas in his prints.

History is the wellspring for Chagoya’s printmaking, both thematically and technically. He has frequently borrowed from historical compositions, materials, and formats to shed light on current events; likewise, his use of traditional media and superior skills of execution harken to the past. Meanwhile, he has pushed the medium forward, exploring new materials and techniques. For over three decades, Chagoya has created a rich body of work that enlivens and extends the distinguished tradition of political printmaking for a contemporary audience; this selection of over 80 works provides an unprecedented opportunity to explore his exceptional contribution to date.

—Sarah Kirk Hanley

Elaine L. Jacob Gallery

The Elaine L. Jacob Gallery features regional, national, and international artworks. The gallery invites exhibiting artists and curators to participate in the installation of work, conduct studio visits with graduate students, lecture, and provide demonstrations, all within the context of the Department of Art and Art History, Wayne State University.
**Chagoya’s Goyas**

**Grande el Sombrero** (Hat’s too Big), plate 1 of 8 from the suite  
*Recurrent Goya* (2012)  
Political Satire

Lou Dobbs Nightmare (2013)

Borderlandia

Codex Espangliensis: From Columbus to the Border Patrol (1998)
Accordion-folded artist’s book: letterpress in black and red with hand additions on amate paper, encased in portfolio box. 9 in. x 31 ft. (overall). From the deluxe edition of 5 with hand-coloring (there was also a standard edition of 45), published by Moving Parts Press, Santa Cruz, CA. Image courtesy Moving Parts Press, Santa Cruz, CA. © Enrique Chagoya 1998.
Reverse History

Time Can Pass

Fast or Slowly (2009)
Reverse History


(Left)

Political Satire


(Bottom)
Reverse History

The Enlightened Savage (2002)
Political Satire

Road Map (2006)
Jacquard tapestry from digital matrix, 75 x 76 in.
Early Work

Contra el bien general. (Against the common good.), 1983
After plate 72 of Goya’s Desastres de la Guerra (Disasters of War)
Eッチング with red rubber stamp
One of a handful of early proofs by the artist
Courtesy the artist

Diosos (Gods and Godesses), 1994
Monotype
Published by Segura Publishing Company, Tempe, Arizona (now Segura Arts Studio, University of Notre Dame, South Bend, Indiana)
Courtesy Segura Arts Studio, University of Notre Dame, South Bend, Indiana

El pan de los Dias: Once Poetas Mexicanos
(The Bread of Days: Eleven Mexican Poets), 1994
Poems by Bernardo de González Martínez, Ramón Mirón, Amado Nervo, José Juan Tablada, Enrique González Martínez, Ramón López Velarde, and Alfonso Reyes
Translation by Samuel Beckett
Illustrated book: letterpress with 12 etchings in colors on linen binding with linen slipcase
Deluxe edition with 12 unbound etchings (total edition of 141)
Published by Yolla Bolly Press, Covelo, California
Courtesy the artist

Hand of Power, 1997
Lithograph and woodcut in colors
Edition of 30, plus proofs
Published by Shark’s Ink, Lyons, Colorado
Courtesy George Adams Gallery, New York

Sea Hunt, 1999
Eッチング and spitbite aquatint in colors
Edition of 40, plus proofs
Published by Made in California, Oakland, California
Courtesy George Adams Gallery, New York

You Are Here (with Alberto Ríos), 2000
Suite of six lithographs in colors with rubber stamp; poems by Alberto Ríos
(american, b. 1953)
Edition of 60, plus proofs
Published by Segura Publishing Company, Tempe, Arizona (now Segura Arts Studio, University of Notre Dame, South Bend, Indiana)

Chagoya’s Goya
Homage to Goya II: The Disasters of War, 1983–87, published 2003
Plates ix–viii after Goya’s etchings of the same title; plates 30, 39, 66, 69, 71, 72, 73 and 77 from Disastres de la Guerra (Disasters of War)
Edition of 25, plus proofs
Published by Segura Publishing Company, Tempe, Arizona (now Segura Arts Studio, University of Notre Dame, South Bend, Indiana)
Courtesy the artist

Borderlandia
El Regreso del Canibal Macробiотицкый (The Return of the Macabre Cannibal), 1998
Accordéon-folded artist’s book: six-color lithograph and woodcut (9 plates and 1 woodblock) on joined sheets of 23 x 30” handmade ivory Papel de Amate paper and white Thai mulberry chine collé Edition of 30, plus proofs Published by Shark’s Ink, Lyons, Colorado
Courtesy Shark’s Ink, Lyons, Colorado

Codex Esparxiensis: From Columbus to the Border Patrol, 1998
Accordéon-folded artist’s book letterpress in black and red with hand additions on amate paper, and encased in portfolio box
From the deluxe edition of 5, there was also a standard edition of 45 and an unlimited trade edition
Published by Moving Parts Press, Santa Cruz, CA
Courtesy the artist

Flame Boy, 1998
Lithograph in colors
Edition of 60
Published by Landfill Press, Chicago (now Santa Fe)
Courtesy the artist

The Pastoral or Arcadian State: Illegal Alien’s Guide to Greater America, 2006
Lithograph in colors
Edition of 30, plus proofs
Published by Shark’s Ink, Lyons, Colorado
Courtesy Shark’s Ink, Lyons, Colorado

Border Patrol on Acid, 2007
Eッチング with acrylic paint hand-painting
Edition of 26
Published by Universal Limited Art Editions, Bay Shore, New York
Courtesy George Adams Gallery, New York

Modo de volar (Way of flying), 2003
After plate 14 of Goya’s Disparates/Proverbios (Follies/Proverbs)
Eッチング with aquatint and red rubber stamp
Edition of 25, plus proofs
Published by Segura Publishing Company, Tempe, Arizona (now Segura Arts Studio, University of Notre Dame, South Bend, Indiana)
Courtesy the artist

Aquellos polvos (Those specks of dust), 2006
After plate 23 of Goya’s Caprichos (Caprices)
Monotype
Published by Smith Andersen Editions, Palo Alto, California
Courtesy George Adams Gallery, New York

Esto es peor (This is worse), 2008
After plate 37 of Goya’s Desastres de la Guerra (Disasters of War)
Eッチング and aquatint with red remarque in lithography
Edition of approximately 30, plus proofs
Published by University of Minnesota, Twin Cities
Courtesy the artist

El Regreso del Caníbal
(Disastres de la Guerra)
After Goya’s etchings of the same title; plates 3, 12, 27, 40, 41, 43, 51, and 68 from the Caprichos (Caprices)
Portfolio of 8 etchings with aquatint and red rubber stamp with title page (letterpress in black and red) and paper portfolio case
Edition of 40, plus proofs Published by Segura Publishing Company, Tempe, Arizona (now Segura Arts Studio, University of Notre Dame, South Bend, Indiana)
Courtesy the artist

Los Ensayados (Men in Sacks), 2003
After plate 8 of Goya’s Disparates/Proverbios (Follies/Proverbs)
Eッチング with aquatint and red rubber stamp
Edition of 40, plus proofs
Published by Rhode Island School of Design, Providence, Rhode Island
Courtesy the artist

Con razon ó sin ella (2012, published 2013)
After plate 17 of Goya’s Disparates/Proverbios (Follies/Proverbs)
Eッチング with aquatint and red rubber stamp
Edition of 30, plus proofs
Published by International Print Center New York and Universal Limited Art Editions, Bay Shore, New York
Courtesy Universal Limited Art Editions, Bay Shore, New York

Cannibal), 1998
Lithograph in colors
Edition of 60
Published by Shark’s Ink, Lyons, Colorado
Courtesy Shark’s Ink, Lyons, Colorado

Los Ensayados (Men in Sacks), 2003
After plate 8 of Goya’s Disparates/Proverbios (Follies/Proverbs)
Eッチング with aquatint and red rubber stamp
Edition of 40, plus proofs
Published by Rhode Island School of Design, Providence, Rhode Island
Courtesy the artist

La Lealtad (Loyalty), 2003
After plate 17 of Goya’s Disparates/Proverbios (Follies/Proverbs)
Eッチング with aquatint and red rubber stamp
Edition of 30, plus proofs
Published by International Print Center New York and Universal Limited Art Editions, Bay Shore, New York
Courtesy Universal Limited Art Editions, Bay Shore, New York

Babalón (Simleton’s Folly), 2013
After plate 8 of Disparates/Proverbios (Follies/Proverbs)
Photogravure and aquatint with letter press stamp

Choice of Works

Chagoya’s Goya
Homage to Goya II: The Disasters of War, 1983–87, published 2003
Plates ix–viii after Goya’s etchings of the same title; plates 30, 39, 66, 69, 71, 72, 73 and 77 from Disastres de la Guerra (Disasters of War)
Edition of 25, plus proofs
Published by Segura Publishing Company, Tempe, Arizona (now Segura Arts Studio, University of Notre Dame, South Bend, Indiana)
Courtesy the artist

Con razon ó sin ella (Rightly or Wrongly), 2011, published 2012
After plate 2 of Goya’s Desastres de la Guerra (Disasters of War)
Eッチング
Edition of 30, plus proofs
Published by Red Press Editions, Boston University, Boston, Massachusetts
Courtesy the artist

No se puede mirar. (One can’t look.), 2011, published 2012
After plate 26 of Goya’s Desastres de la Guerra (Disasters of War)
Eッチング
Edition of 30, plus proofs
Published by Red Press Editions, Boston University, Boston, Massachusetts
Courtesy the artist

After Goya’s etchings of the same titles; plates 1, 14, 23, 30, 42, 43, 45 and 56 from the Caprichos (Caprices)
Portfolio of 8 etchings and aquatint with red letterpress remarque with title page, enclosed in clamshell portfolio box bound in burgundy silk with title stamped in ink on the cover
Edition: 18, plus proofs
Published by Universal Limited Art Editions, Bay Shore, New York
Courtesy Universal Limited Art Editions, Bay Shore, New York

Political Satire

Untiled, 1997
Monotype
Published by Smith Andersen Editions, Palo Alto, California
Courtesy Smith Andersen Editions, Palo Alto, California

Utopiancannibal.org, 2000
Accordéon-folded artist’s book: color lithograph and woodcut with applied “wiggly eyes” on joined sheets of 23 x 30” handmade ivory Papel de Amate paper
Edition of 30, plus proofs
Published by Shark’s Ink, Lyons, Colorado
Courtesy Shark’s Ink, Lyons, Colorado

Artists’ proof outside of the edition of 30
Published by Kala Art Institute, Berkeley, California
Courtesy the artist

The Return to Goya’s Caprichos, 1999
After Goya’s etchings of the same titles; plates 3, 12, 27, 40, 41, 43, 51, and 68 from the Caprichos (Caprices)
Portfolio of 8 etchings with aquatint and red rubber stamp with title page (letterpress in black and red) and paper portfolio case
Edition of 40, plus proofs
Published by Segura Publishing Company, Tempe, Arizona (now Segura Arts Studio, University of Notre Dame, South Bend, Indiana)
Courtesy the artist

Liberty Backwards, 2008
After Tampoco. (Nor This.), plate 36 of Goya’s Desastres de la Guerra (Disasters of War)
Photo-etching with red rubber stamp on Arches Cover paper
Edition of 60, plus proofs
Published by Des Moines Art Center, Des Moines, Iowa
Courtesy the artist

Return to Goya No. 9, 2010
After No he escapará. (You will not escape.), plate 72 from Goya’s Caprichos (Caprices)
Eッチング with aquatint and red letterpress remarque
Edition of 30, plus proofs
Published by International Print Center New York and Universal Limited Art Editions, Bay Shore, New York
Courtesy Universal Limited Art Editions, Bay Shore, New York


Reverse History

The Dispersal of Matter into Perceptual Flicker or Implied Motion of the Inner Orgasmic Object, 2001. Lithograph and woodcut in colors with chine collé. Artist’s proof outside of the edition of 20-30. Printed and published by the Print Department at the University of Wisconsin-Madison. Courtesy the artist.


