

Artist uses own paintings to savage ‘visual vandalism’ of Emin and Hirst

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Peter Goodfellow's *The Gaze of Narcissus* satirises Tracey Emin, who he says has ‘self-analysed herself to the point of embarrassment’

AN ARTIST has launched an attack on the “narcissism” and “visual vandalism” of the Young British Artists (YBAs) movement, including Tracey Emin and Damien Hirst, by producing satirical works in their styles.

In a series of paintings and sculptures, Peter Goodfellow ridicules the rotten meat and unmade beds of exponents of “conceptual art” who, he claims, have “perverted” the achievements of Michelangelo and other great masters.

A double portrait entitled *The Gaze of Narcissus* satirises Emin, whose works include a bed strewn with soiled underwear. “She [Emin] has analysed herself to the point of embarrassment and displayed it,” said Goodfellow, 65, whose work has previously been exhibited at the National Portrait Gallery.

“All her visualisation is to do with her narcissism. Plus [there’s] the fact that she is unbelievably unskilled.”

Another work, *The Fake’s Progress through 20th Century Art*, is intended to lampoon Hirst’s use of dead animals in formaldehyde. It shows Michelangelo’s *David* with a shark’s head jutting from his groin and the rear of a cow attached to his bottom.

“This is what Hirst has done to the beauty of western art,” said Goodfellow, whose *Treason of the Scholars* exhibition opens at the Panter & Hall gallery in London on Tuesday. “It’s like the Victorian freak shows.”

Other works by Goodfellow criticise the “sycophantic” curators who promote works by the YBAs and the collectors who buy it. His exhibition is accompanied by a book of critical essays on the YBAs by academics including David Starkey and Roger Scruton, which accuses buyers and curators of being “hijacked by greedy charlatans and pseudo intellectuals”.

The Tate and White Cube galleries, which represent Hirst and Emin respectively, both declined to comment.