

FRESH PERSPECTIVES *on the Permanent Collection from* DARTMOUTH'S STUDENTS

A SPACE *for* DIALOGUE

BIBLIOGRAPHY

Boettger, Suzaan. "Susan Hauptman at Forum." *Art in America* (September 1999).

Friedrich, Annegret. "Klinger, Max." *Grove Art Online. Oxford Art Online*. Available at <http://www.oxfordartonline.com/subscriber/article/grove/art/T046899> (accessed May 4, 2010).

Kuspit, Donald. "The Modern Fetish." *Artforum* 27, no. 2 (Oct. 1988): 133-140

Malt, Johanna. *Obscure Objects of Desire: Surrealism, Fetishism, and Politics*. Oxford: Oxford University Press, 2004.

Powell, Kirsten H. "Hands-On Surrealism." *Art History* 20, no. 4 (1997): 516-33.

Riches, Harriet. "A Disappearing Act: Francesca Woodman's Portrait of a Reputation." *Oxford Art Journal* 27, no. 1 (2004): 95-113.

Varnedoe, J. Kirk T., and Elizabeth Streicher. *Graphic Works of Max Klinger*. New York: Dover Publications, 1977.

Williams, Tom. "Simmons, Laurie." *Grove Art Online. Oxford Art Online*. Available at <http://www.oxfordartonline.com/subscriber/article/grove/art/T2086059> (accessed May 4, 2010).

Zucker Saltz, Lizzie. "Athens." *Arts Papers Magazine* (May/June 2000).

CHECKLIST

Max Klinger, German, 1857-1920
A Glove, portfolio, 1881, print 1898
Etching and aquatint on cream wove paper
Purchased with a gift from the Cremer Foundation in memory of J. Theodor Cremer and the Hood Museum of Art Acquisition Fund; PR.984.52.1-10

Susan Hauptman, American, born 1957
Self-Portrait, La Perla 2, 2006
Charcoal on Paper
Purchased through the Virginia and Preston T. Kelsey '58 Fund; 2008.73

Laurie Simmons, American, born 1949
Walking Glove, 1996
Color photogravure on Somerset textured paper
Purchased through gifts in memory of Churchill and Dorothy Lathrop; PR.997.32.1

A Space for Dialogue, founded with support from the Class of 1948, is made possible with generous endowments from the Class of 1967, Bonnie and Richard Reiss Jr. '66, and Pamela J. Joyner '79.

HOOD
MUSEUM OF ART
www.hoodmuseum.dartmouth.edu

Designed by Christina Nadeau, DPMS
© 2010 by the Trustees of Dartmouth College



Susan Hauptman, *Self-Portrait, La Perla 2*, 2006, charcoal on paper.
Purchased through the Virginia and Preston T. Kelsey '58 Fund; 2008.73

HAND-IN-GLOVE

Representations of the Glove as Fetish Object



Max Klinger, *Anxieties*, from the portfolio *A Glove*, 1881, print 1898, etching and aquatint on cream wove paper. Purchased with a gift from the Cremer Foundation in memory of J. Theodor Cremer and the Hood Museum of Art Acquisition Fund; PR.984.52.7

As an object with roots in protection, propriety, and indeed fashion, the glove has long elicited significantly symbolic expression. Whether as a quotidian commodity or a metaphoric icon, however, the appearance of a glove in a work of art demands consideration beyond its utilitarian or sartorial role. In particular, its function has been gradually eclipsed by certain erotic implications, as the glove has become a virtual repository of sublimated sexuality. Its form—the interiority evocative of female genitalia—and its use as a burlesque prop together charge this garment with libidinal implications, rendering it a fetish object. A favorite of psychoanalysts and Surrealists alike, the glove certainly sheaths more than hands. As an accoutrement turned actor, the glove performs on a fantastic stage of the imagination, as an artifact of femininity and souvenir of social realities. In the works in this installation, it contains the displaced anxieties and cultural critiques of three otherwise unrelated artists.

Max Klinger’s cycle of ten etchings from 1881 entitled *A Glove* prefigures Freud’s labeling of the glove as a fetish object and reflects developing late-nineteenth-century concerns with sexuality. The glove leitmotif, later appropriated by Surrealist artists who admired the psy-

chological weight of Klinger’s imagery, exemplifies the sublimation of unconscious desires, displaced onto the glove as object. According to Freudian psychoanalytic fetish theory, a male fixates on an object, usually an article of women’s clothing, in order to alleviate the Oedipal castration anxiety he suffers upon seeing the naked female body, noting especially its lack of phallus. The pathology of such an obsession, which may in turn command sexual arousal, establishes the interiority of the female genitalia as a threatening absence. The fetish object acts as a mechanism for relieving this anxiety by shifting visual focus away from the threatening implications of the female anatomy and onto an innocuous prop.

Klinger’s suite of prints progresses through a tumultuous narrative initiated when a young man (some scholars suggest that it is Klinger himself) picks up the fallen glove of a mysterious woman at a skating rink. A psychological drama ensues during the man’s restless sleep—his twisted sheets are flooded by demonic creatures, while the lost glove transforms into an animated antagonist. The man’s dreams wax from fantasy to nightmare in a tumultuous sea as he struggles to rescue the glove from treacherous black waters. No longer limp and empty, the glove emerges from the water triumphantly at the helm of a saturnine chariot, holding the reins of wild horses as well as the dreamer’s imagination. Oscillating between colossal tyrant and sacred object, Klinger’s glove is at once sublimely terrifying and seductively alluring, intimate yet distant, familiar yet strange. Viewed through a Freudian lens, the protagonist’s psychic unease reflects his sexual anxiety, as the removed glove symbolizes his fear of, and unfulfilled desire for, its owner. This fetishistic impulse, wherein the glove’s mantle is to conceal feminine deficiency, protects the man from this mysterious woman, who remains anonymously faceless. The glove not only evokes the female anatomy but also resembles a collapsed prophylactic—a used “glove” as well as a psychological barrier.

The glove, then, symbolizes her inaccessibility, standing in as a surrogate woman (and sex object). The artist’s embrace of this simultaneous disavowal of and substitution for the absent phallus signals a pervasive theme of incongruity around the representation of the glove. As a marker of female (and phallic) absence and presence, the glove also evokes the tension between woman’s status as subject and object. Situating the glove-as-fetish-object within the discourse of feminine subjectivity illuminates its role in exploring issues of gender and identity.

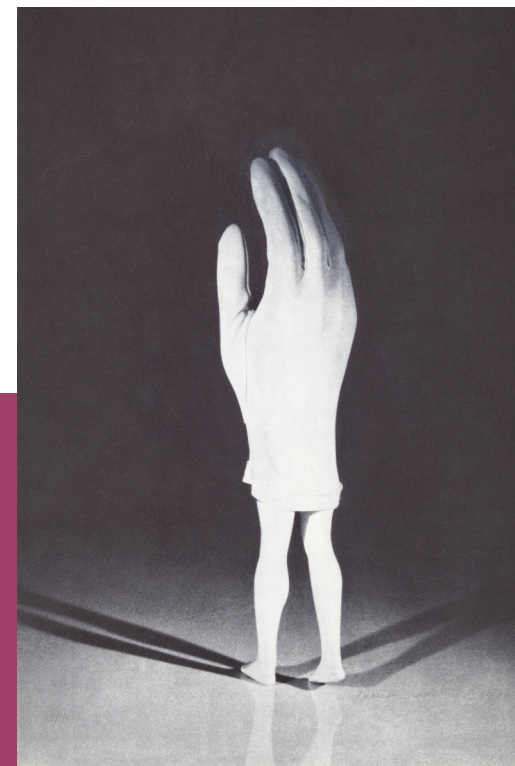
Laurie Simmons baldly caricatures the notion of the female “sex object” in her 1996 photograph *Walking Glove*. Like Klinger, she

anthropomorphizes her glove by giving it legs, animating and thus subjectivizing the woman for whom it substitutes. She parodies the trope of glove as female genitalia by literally portraying a woman as a walking “vagina.” Woman is herein reduced to her sexuality—a sardonic comment on her role in society.

The handleless and thus subjectless gloves that Klinger and Simmons animate develop a dichotomy between absence and presence, as they vacillate between active subject and passive object as symbolic personifications. In contrast to this “female subjectivity absented from the frame of representation” (Riches 100), Susan Hauptman instead actively occupies her glove in her discomfiting 2006 self-portrait *La Perla 2*. Hauptman treats her glove not as an object but as a signifier of hypersubjectivity, representing a decidedly conspicuous female presence. This glove is not empty, hollow, limp, or collapsed but instead simply *worn* by Hauptman herself. Rendered with exacting photo-realism and intense detail, her strangely androgynous face, masculine haircut, and confrontational stare present a head that is entirely at odds with a body clothed in a silk slip and elbow-length lace glove. These cultural signifiers of femininity are made to contend with her own idiosyncratic self-representation in their communication of gendered identity.

The glove, then, represents a figurative embodiment of paradox, conflating various binaries while signaling the psychological anxiety associated with questions of sexuality and identity. This index of polarities—absence/presence, subject/object, male/female, allure/fear, interior/exterior, conceal/reveal, even light/dark—demonstrates the complexity of this utilitarian commodity in the work of art and well beyond it.

Thisbe Gensler ’10, Curatorial Intern



Laurie Simmons, *Walking Glove*, 1996, color photogravure on Somerset textured paper. Purchased through gifts in memory of Churchill and Dorothy Lathrop; PR.997.32.1