

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

A SPACE *for* DIALOGUE

CHECKLIST

Richard Westall, English, 1765–1836
Ophelia, 1793, oil on canvas
Gift of Henry H. Erbe III, Class of 1984, and
Margaret Trevisani Erbe, Tuck 1989; 2013.27

John Raphael Smith, English, 1752–1812,
after Henry Fuseli, Swiss, 1741–1825
*Ezzelin, Count of Ravenna, Surnamed Braccioferro
or Iron Arm; Musing over the Body of His Wife
Meduna, Slain by Him for Infidelity During His
Absence in the Holy Land*, March 31, 1781,
mezzotint on laid paper
Purchased through the Adelbert Ames Jr. 1919
Fund; PR.2004.33

Lesley Dill, American, born 1950
Sewn by Jennifer Luk
Front (The Soul Has Bandaged Moments), from
the suite *A Word Made Flesh*, 1994,
photolithograph, etching, and aquatint on
tea-stained Mulberry paper, hand sewn onto
Arches buff paper
Purchased through the Hood Museum of Art
Acquisitions Fund; PR.995.7.3

Max Klinger, German, 1857–1920
Angste (Anxieties), number 7 of 10 from the
portfolio *Ein Handschuh (A Glove)*, 1880,
published 1889, etching and
aquatint on cream wove paper
Purchased through a gift from the Cremer
Foundation in memory of J. Theodor Cremer
and the Hood Museum of Art Acquisitions
Fund; PR.984.52.7

Francisco José de Goya y Lucientes,
Spanish, 1746–1828
*El Sueño de la Razón Produce Monstruos
(The Sleep of Reason Produces Monsters)*,
plate 43 from the series *Los Caprichos
(The Caprices)*, 1797; published 1799, etching
and aquatint on ivory laid paper
Purchased through a gift from Dorothy and
Jerome R. Goldstein, Class of 1954; PR.986.26

Thomas Nast, American, 1840–1902
Illustration for Edgar Allan Poe's "The Raven,"
about July 1862, brush and ink and white
opaque watercolor over graphite on tan wove
paper with machine-printed text on wove
paper mounted below image
Purchased through the Julia L. Whittier Fund;
D.944.31.1

Ernest Haskell, American, 1876–1925
The Old Lunatic, from *The Paris Suite*, 1910,
etching on laid paper
Hood Museum of Art, Dartmouth College;
PR.X.280.5

John Dixon, Irish, about 1740–1811, after
Joshua Reynolds, English, 1723–1792
Count Ugolino and His Sons, 1774,
mezzotint on laid paper
Purchased through the Adelbert Ames Jr. 1919
Fund; 2011.30

William Hogarth, English, 1697–1764
Cruelty in Perfection, number 3 from the series
The Four Stages of Cruelty, 1751,
etching and engraving on laid paper
Purchased through the Jean and Adolph
Weil Jr. 1935 Fund; 2007.62.3

Antonio Frasconi, Uruguayan and
American, 1919–2013
The Raven, illustration for
The Face of Edgar Allan Poe, 1959,
color woodcut on handmade Goyu paper
Purchased through the Julia L. Whittier Fund;
PR.959.69.6

Man Ray, American, 1890–1976
Sade (Imaginary Portrait of the Marquis de Sade),
1970, color lithograph on Japan nacre paper
Gift of Timothy Baum, 2014.110.3

Honoré Victorin Daumier, French, 1808–1879
Le Supplice de Tantale (The Torment of Tantalus),
plate 37 from the series *Histoire Ancienne
(Ancient History)*, 1842,
lithograph on wove paper
Purchased through the Class of 1935 Memorial
Fund; PR.2000.39.2

Eugène Delacroix, French, 1798–1863
*Hamlet et Horatio devant les Fossoyeurs (Hamlet
and Horatio before the Gravediggers)*, from
Hamlet, Treize Sujets Dessinés par Eug. Delacroix,
Act V, scene i, 1843,
lithograph on wove paper
Purchased through the Julia L. Whittier Fund;
PR.951.84M

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Man Ray, *Sade (Imaginary Portrait of the Marquis de Sade)*, 1970,
color lithograph on Japan nacre paper. Gift of Timothy Baum; 2014.110.3.
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THE TORTURED SOUL

Exploring the Excesses of Human Emotion



John Dixon after Joshua Reynolds, *Count Ugolino and His Sons*, 1774, mezzotint on laid paper. Purchased through the Adelbert Ames Jr. 1919 Fund; 2011.30.

When encountering the tortured soul, one is forced to confront aspects of the human experience that are often easier to ignore. The tragedies of human folly frequently appear in literature and have captured the attention of a variety of people, including artists. Often the aberrant behavior of a troubled individual comes as the result of excess, whether it is lust for power, greed, love, or some emotion that is felt so intensely that the pull is irresistible, regardless of consequences. As artists depict these struggles, the relationship between the rational and irrational comes into play. Questions arise about the role of imagination and creativity in the face of fact and logic. Both imagination and reason have much to offer; yet both can be dangerous. The works of art featured in *The Tortured Soul* represent the darker aspects of humanity described in literature in order to reveal continuities with contemporary life.

Jealousy. Revenge. Desire. Greed. These forces have the capacity to ensnare the individual and wrap him or her up in a web of inescapable torment. Although all people experience such feelings

at times, the individuals depicted in these works exhibit extreme responses, often creating a sense of separation between the subject and the viewer. Why, then, are artists and their audiences often drawn to such scenes? For artists, perhaps, there is a unique sense of kinship with their tormented subjects, as both are often seen as outsiders on the fringes of society. The audience's attraction to such depictions can be varied. Some enjoy the shock value, the macabre, the grotesque; others see manifestations of their own feelings driven to their ultimate realization; still others enjoy the history and mythology that ground these stories in a conversation across time. The power of the literary and historical references in these works as well as the vast span of time during which they were created speak to the recurrent excesses in human behavior throughout history.

Artists depict the tortured individual in different ways, some emphasizing a fantastical quality in suffering, some focusing on the causal tragedy, and others taking a moralistic approach. These perspectives offer insight into the intention of the artist and opportunities to contemplate the role of the outsider. Goya's *The Sleep of Reason Produces Monsters* addresses the role of imagination and reason for the artist. He suggests that imagination and creativity are useful when limited by reason; however, unchecked, they lead to terror, as do the bats, owls, and lynx in the print's background, animals known for their nightmarish roles in Spanish folklore. The caption that Goya wrote reads: "imagination abandoned by reason produces impossible monsters; united with her, she is the mother of the arts and source of their wonders." This viewpoint straddles the line between enlightenment and romanticism, appreciating the fantastical but only within clearly defined bounds.

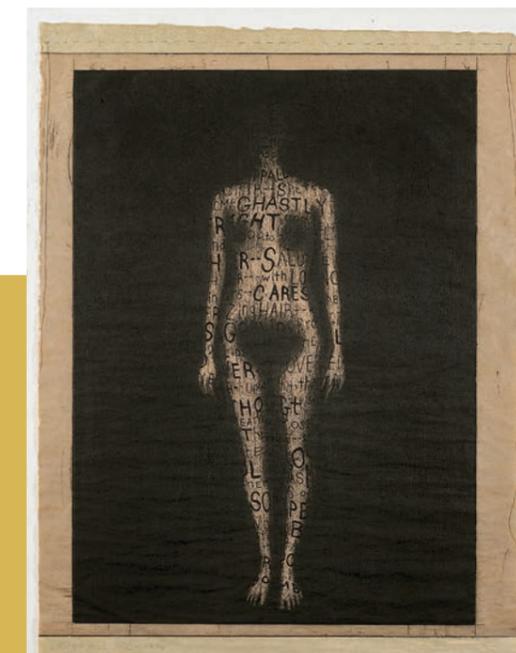
The protagonist of Max Klinger's series *A Glove*, in contrast, is not bound by reason. Through the symbolism of a woman's lost glove, Klinger's work explores the darker recesses of the mind relating to fetish objects and sexual desire. The subject's complete surrender to his obsession is apparent in the fantastical image of *Anxieties*, in which the glove becomes a monstrous form looming over the sleeper, who is tormented by grasping gloved hands, demonic creatures, and the roiling sea. The glove is both phallic in its overall shape and suggestive of female sexuality with the slit in the wrist of the glove. *Anxieties* stands in contrast to Man Ray's portrait of the Marquis de Sade, an incarcerated libertine known for his belief that desire and unfettered imagination should come before social and moral constraints. De Sade has not left reality for a fantastical dreamscape, but remains firm and rational in his belief in letting desire be realized in the extreme. His face in Man Ray's portrait is made of the same stones as the Bastille, implying that the length of his imprisonment has led to him becoming a part of the institution itself.

For some artists, the depiction of excessive acts is less interesting than the moment when reason falls away and is replaced by an inescapable trajectory. Joshua Reynolds's *Count Ugolino* is a chilling figure as he resolutely refuses to look at his begging and tragic children, underscoring his resolve to eat them rather than starve to death. "And then the hunger had more power than even sorrow over me," says Ugolino in Dante's *Inferno*. The depiction of the moment of resolve rather than the gruesome act itself suggests a fascination with the mental processes behind the behavior. When does self-preservation overtake the love of one's children?

Other artists choose to depict the moments following an outrageous act. Henry Fuseli portrays Ezzelin, Count of Ravenna, in angry torment after murdering his unfaithful wife upon his return from the Holy Land. Ezzelin's gaze and the positioning of his body are aggressive and angry, yet he appears to be in turmoil. Tom Nero is also depicted following a gruesome murder. In William Hogarth's *Cruelty in Perfection*, Nero murders his pregnant girlfriend after she steals from her mistress to run away with him. Unlike Fuseli's Ezzelin, Hogarth's Nero does not contemplate his actions alone, but instead is surrounded by angry townspeople preparing to arrest him.

Some artists question the notion of the outsider, challenging the viewer to think twice about creating categories like "normal" and "insane." Ernest Haskell's *The Old Lunatic* does so because the subject's madness is revealed by the work's title, not the image itself; without the title, he could be a tired old man, a poor artist, an aging veteran, or any number of personalities. In her depiction of a female body inscribed with lines from Emily Dickinson's "The Soul Has Bandaged Moments," Lesley Dill suggests that everyone is vulnerable, and that this can be a unifying as much as a separating factor. The idea of the soul's bandaged moments allows for mistakes to be made or peculiarities to emerge as a part of being human. Dill thus explores the fragility of the human experience, connecting the various types of outsiders in these works in a way that reveals how they, too, offer valuable insight that transcends the individual, and exist firmly within the framework of humanity.

Laura Dorn '15
Homma Family Intern



Lesley Dill, sewn by Jennifer Luk, *Front (The Soul Has Bandaged Moments)*, from the suite *A Word Made Flesh*, 1994, photolithograph, etching, and aquatint on tea-stained Mulberry paper, hand sewn onto Arches buff paper. Purchased through the Hood Museum of Art Acquisitions Fund; PR.995.7.3.