inescapable torment. Although all people experience such feelings to ensnare the individual and wrap him or her up in a web of represent.

The works of art featured in logic. Both imagination and reason have much to offer; yet both can reveal continuities with contemporary life.

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 art, 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 The power of the literary and historical references in these works as well as the vast span of time during which they were created speak to the recurrent excesses in human behavior throughout history.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 the glove becomes a monstrous form looming over the sleeper, who is tormented by grasping gloved hands, demonic creatures, and the rolling 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 stand 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 desires be realized in the extreme. His face is 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 pregnant girlfriend after she steals from him, underscoring his resolve to eat them rather than starve to death. Why, then, are artists and their audiences often drawn to stories of human folly? Why is the individual tormented by grasping gloved hands, demonic creatures, and the rolling 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 stand 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 desires 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.

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Lesley Dill, sewn by Jennifer Luh, Event (The Soul Has Bandaged Moments), from the suite A Word, Made Flesh

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