An Instrument in the Shape of a Woman: The Real Nonsense of Eva Hesse

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On April 1, 1960, the day that I was born, Eva Hesse moved house. She had found a place in downtown New York. She noted it in her journal: *home! Independent. I love being here alone, making my own decisions*.[1] In the course of that year, between graduation from Yale and her marriage, she painted, among other things, the works we are now calling the "spectre" paintings.

A woman in the shape of a monster / a monster in the shape of a woman / the skies are full of them /... I am an instrument in the shape / of a woman trying to translate pulsations / into images for the relief of the body / and the reconstruction of the mind.

Adrienne Rich (1968)[2]

They are mysterious pictures, deceptively childlike, verging on the grotesque. Abbreviated figures loom out of dream-spaces — faceless females, heads of uncertain gender, skulls and dancers. Stylistically, the imagery reaches over the ocean and back one generation, to Edvard Munch and the German Expressionists. The death's head of Munch's *The Cry*, 1893 — stripped of its empathic *mise-en-scène* — seems to lie behind cat. nos. P71 & P70 and possibly cat. nos. P57, P58, P61. One or two catch the memory of Edgar Degas's dancers (P58, P59). There are single heads (P72–78), full-length pairs or duos of figures (P55-61, P68, P70-71) and at least one trio (P63, possibly P55). If we did not have Hesse's later achievements in sculpture with which to compare them, what would we make of these works?

Vision sets out / journeying somewhere / walking the dreamwaters: / arrives / not on the far shore but upriver / a place not evoked, discovered.

Denise Levertov (1968)[5]

The paintings present themselves as meditations on the unconscious in various ways. Hybrid and *Doppelgänger* figures, were traditionally used to refer to death, dreams, and the occult.[3] These are also tropes of Freudian dream-distortion, involving condensation, displacement, multiplication. In one image (cat. no. P71), the gaze itself is surreally multiplied: a monstrous multi-goggled head turns to regard its other, an oddly innocent female death's head, as a man might watch a woman passing in the street. Or, if we take the female as protagonist, the skull-woman walks between us and the background, eyes fixed beyond the frame, paying no heed to the Argos-face at her left. Formally, this picture resembles the frontally posed pair of death's head and eyeless bride (cat. no. P70). Such inventions evoke the dimension of dreams because, for millennia, they have been used to mark the places in the imagination where "missing" presences or simulacra of the self, such as the dead, have their origin. The hybrid or double is a figure of traumatic absence, a sort of black hole attached to the dream-text. As Freud explained, dream-distortion marks this edge, limit, or navel of the dream, where representation fails and desire begins.[4]

A drawing Eva gave me has all the forms off the right side. The left is completely blank, which leaves one with an uneasy feeling... She said it was "impossible space!

Ethelyn Honig (1963)[7]

In memory, dream narratives are enigmatic, as if they were parts of some missing whole; in art and literature, this quality can be represented through fragmentation and asymmetry. Hesse places figures at an extreme edge of the picture-space (cat. nos. –P59–61, P68, P73), or cuts them off at the frame.[6] The flat, carefully painted cream void in cat. no. P74 dominates the picture, a strong absent presence.

In the duos, stance and torque generate a sense of emotional dialogue, even when the figures do not touch one another, as in P59–61, P68, P71. Violent or subtle marks animate abstract areas between separated pairs (P59–61), suggesting unspoken, unspeakable relationships. In P61, the figure at the left aims a set of arcs and a horizontal "rod" — made using a brush handle in the paint — at the female across from it. A shorter horizontal "rod," extruding from her belly, points back. Some figures have exaggerated breasts and bellies with rudimentary heads; others are mainly eye; and some are asexual *homunculi*. In three cases, joined pairs seem to lead each other or dance together (P56–58). In P55, two or three figures exuberantly fuse together; and in P63, three green figures stand posed, as if in a ronde-like dance or some minimal version of the *Choice of Hercules*.[8] If all the duos were arranged in a sequence, one of these two — the green trio (P63) or the block of bodies (P63) — could be the concluding term of the series. Either a movement from two to three (*explicatio*) or from two to one (*complicatio*) would make a formal solution to the tension of separated pairs.

I dreamed this film sequence... an exquisitely-colored fog swirled and a man and a woman wandered in it. She was trying to find him, but when she bumped into him, or found him, he nervously moved away from her; looking back at her, then away, and away again.

Doris Lessing (1962)[9]

How do the single heads (P72–78) relate to the duos? The heads are often categorized as portraits, or as self-portraits (P73–75).[10] There are problems in labelling works of radically abstract figuration as portraiture.[11] Like contemporaneous paintings by Francis Bacon or Leon Golub, the "spectre" images are primarily representations of heads and bodies. The solo heads lack breasts. To interpret them as gendered depends on ambivalent markers: long hair, lips, headgear. What then are we to make of the one with no hair at all (P72), or the creature with the enormous orange mushroom hat (P77)? Or the blonde "doll head" (P76)? One skull head (P78) is the equivalent of the fused duo merging into its red ground. Another head (P73) is outlined in black (like many of the duos); thus, the two usually taken as having "black hair" (like Hesse herself) could be read similarly.

By writing herself, woman will return to the body which has been more than confiscated from her, which has been turned into the uncanny stranger on display – the ailing or dead figure... the nasty companion.

Hélène Cixous (1975)[12]

However, in some sense, any work by any artist — especially figurative work — can be regarded as self-portraiture. As in dreams, "everything you see in your dream is you."[13] Like the dreamer, the artist draws theme, style, plot and scenery — the building-blocks of her personae — from the available cultural repertoire.

Two key elements of Hesse's situation were, of course, shared by millions of other people alive in 1960: she was born female and she grew up in the shadows of the Holocaust and the Cold War. These conditions shaped Hesse in particularly sharp ways — as a German-Jewish American, as a child of divorce and suicide — but she was not unique in this, nor would her experience have been of much value to her as an artist had she not been capable of mapping it on to collective aesthetic agendas. I propose that, in the "spectre" images, we are watching her develop a sort of visual argument about the nature of the self and consciousness. We can regard Hesse's single and double avatars as investigations into the dream-culture of herself and her contemporaries.

Even in a generation... revision has taken place, sometimes in our most intimate behavior. So far these revisions have been blind... Except for our unwillingness to face cultural changes in intimate matters until it is forced upon us, it would not be impossible to take a more intelligent and directive attitude. The resistance is in large measure a result of our misunderstanding of cultural conventions, and especially an exaltation of those that happen to belong to our nation and decade.

Ruth Benedict (1934)[14]

Psychoanalysis hit a peak of popularity among the generation inheriting the psychic cost of Depression and World War. This was the heyday of understanding the psychological as mythological and vice versa — from Robert Graves's *White Goddess* (1948) to Joseph Campbell's *Hero with a Thousand Faces* (1949) and *Masks of God* (1959-68).[15] Interest in the inner rather than the outer world was thus a basic given for 1950s artists. Hesse's older contemporaries were mainly Abstract Expressionists, whose work sublimated the psychological focus of the Surrealists. This alignment produced a fresh reading of pre-war art, pulling the Expressionists and previously outlying figures (such as Georges Rouault and Edvard Munch) into the direct line of use, as can be seen in P72–77.

Essential to the art rhetoric of the day was the Jungian take on myth as a repository of archetypes, a set of links back into the DNA of culture. Among women Surrealists, unhappy with the role of muse, Meret Oppenheim famously declared the artist's mind to be androgynous — a position Hesse explicitly shared (" *Excellence has no sex*, she wrote in 1969)[18] — so endorsing a Jungian view of the psyche.

American Jungianism was bound up with efforts to find "universals," ideally from New World rather than Old World sources. One of Hesse's heads, cat. no. P73, combines all these strands: it looks like an Easter Island statue or a Kwakiutl totem pole; it evokes "faces" by Emil Nolde and Georges Rouault; it carries with it the atmosphere of the dream.

This mytho-psychological nexus was also pre-feminist. Freud had named psychological syndromes after Classical myths — insights predicated on standard assumptions about the centrality and normalcy of the male ego. In America, the machismo of the Truman-Eisenhower era further underwrote masculinity as the blueprint for creativity. All positions assumed the female psyche was more divided than the male. Even the most insightful pre-war theorist of feminine psychology, Joan Rivière, deployed a metaphor of division — that of the masquerade.

For someone of Hesse's age and background, psychological health as a woman depended on finding the right male partner. Psychological health as an artist depended on seeing oneself as androgynous, which in practice meant becoming a classificatory male. The master metaphor of the divided (female) self thus permeated Hesse's identities as analysand, woman, and artist. By 1960, Hesse had been undergoing analysis for three years, seeking an end to anxieties resulting from her traumatic childhood. She therefore had good reason to attend to her dreams, and to write them down. Hesse recognized herself in common psychoanalytic templates: haunted by the death of the mother; afraid of replicating the mother's mental illness; resentful of the stepmother.

A Woman sits on my prison bed tonight / ominously silent like the grass on graves / her figure darker than the darkness / her heavy shadow strays over me.

Cene Vipotnik (1962)[16]

The opposite of the persona is the shadow, that part of the personality that is the devil within us, the suppressed and unacceptable aspects of the personality, not consciously admitted.

Norman MacKenzie (1965)[17]

In addition to our immediate consciousness and the personal unconscious... there exists a second psychic system...identical in all individuals. This collective unconscious consists of the archetypes, which give form to certain psychic contents. Mythological research calls them "motifs"

Carl Jung (1936–37)[19]

A great work of literature, art, music, philosophy is always the product of a whole person. And every person is both male and female.

Meret Oppenheim (1974)[20]

She had dreams of people putting masks on their faces in order to avert disaster... Womanliness therefore could be assumed and worn as a mask, both to hide the possession of masculinity and to avert the reprisals expected if she was found to possess it... The reader may ask where I draw the line between genuine womanliness and the "masquerade." My suggestion is that there is no difference... They are the same thing.

Joan Rivière (1929)[21]

Consider the nightmare of one cartoonist who drew a striptease girl, responding to the demand for more, by gracefully, with an enticing smile, drawing out her entrails and displaying them to her avid audience.

Elaine Morgan (1972)[22]

In one dream-account, she writes of her father as *dream-director*. She dreams of places that resemble hells or camps, of being late for a graduation, a wedding, or a play she is performing in; she dreams of her sister and stepmother, her friends and lovers; she dreams that her eyes and body are diseased.[23]

The sometimes agonized tone of her entries on these subjects is in marked contrast to the way she writes about her art in this year: *do what you feel. Remember first guess is good*. She describes her paintings as *free in feeling and handling of medium / "Ultra alive."* Around August, she writes: *My paintings (last 2) look good to me / They are painterly / They are developed images, they were really built, made, and came into being. Both of them spoke back*.[24]

What does she mean by *ultra-alive* and *speaking back*? The poet Novalis wrote of the importance of babble as the most alive aspect of language, concerned with *nothing but its own marvellous nature; this is why it is so expressive, it mirrors the strange play of relationships among things*.[26] Nonsense, as well as defining sense, gives shape to the vitality of sense-bearing systems; what it expresses is desire, the motive force of the unconscious, which is structured *like a language*, as Lacan observed.[27] Very important in Hesse's later work was what she called *real nonsense*.[28] She used this phrase as a term of high praise for the first sculpture she regarded as fully successful (*Hang Up*, 1966). It relates to her interest in the absurd and the impossible as visual interfaces for the unconscious. *Real nonsense* also fits her use of dream-distortion in the "spectre" images.

Lyotard argued that the condensed and displaced sign of the dream-image is fundamentally illegible — that is, mysterious — because it creates a *communication* of forms *between the parts*, not a chronological and/or spatial ordering of elements. The dream-work of condensation is also a displacement, a change of state which crumples, folds and scrambles the order of linguistic (or perspectival) space.[29] This dream-work — the operation of desire in sleep — looks like distortion because desire is itself inherently semiotically transgressive. Dream-work thus constructs word-things (dream-thoughts), whose "thingness" appears to emanate from a hidden depth — the navel of the dream — while their "wordness" (their legibility) is partly crushed and partly visible. Conversely, this capacity of the figure-thing to supplant the word produces an (aesthetic) effect of great latent meaning, like the organic vitality of form that Novalis saw in nonsense. It is this *real nonsense* — that is, depictions of desire — which, I suggest, Hesse saw in the paintings that spoke back, and which she was later to find the means of conveying in her sculptural work.

I have to cross the frontier, but the night is pitch-black... I see a tiny light in the distance, and assume the frontier is there. I lose my way in a dark wood... Then I notice that someone is near me. Suddenly he clings to me like a madman and I awake in terror.

I have to cross a frontier, or rather, I have already crossed it... I have only a handbag with me and I think I have nothing to declare. But the customs official dives into my bag and, to my astonishment, pulls out a pair of twin beds.

Variant nightmares of a woman, recently married, at the start of treatment by two different psychoanalysts

C. G. Jung (1954)[25]

In the artwork it is form which establishes communication between the parts, in keeping with certain constraints, which must not be inscribed in any language. Why? Because language is communication between interlocutors, while the figure ... has to jam that communication... the figure surprises the eye and the ear and the mind by a perfectly improbable arrangement of the parts.

Jean-François Lyotard (1974)[30]

Hesse's dense single heads and duos establish particular kinds of *communication between the parts* that evoke these effects of dream-work. Consider the formal relations in the head with the best claim to be called a self-portrait, the picture Hesse reportedly showed her analyst, cat. no. P75.[31] As Max Ernst was to explain a year later, in 1961, the artist works with one eye on the inner world and one on the outer.[32] Here the asymmetrical eye connects with the sketched-in bulge — a white-on-white cloud — beside it. Where this big eye swells down like a pouch, the contour of the head nips in sharply, a shape reiterated in the ghostly edge of the cloud. The same contour-shape impresses a skull into the head, and a female breast and belly into the cloud.

The whole shadow of Man is only as big as his hat / It lies at his feet like a circle for a doll to stand on.

Elizabeth Bishop (1935)[33]

In this way, all the single heads represent processes of condensation and displacement, inscribed together as signs of doubleness and duality. Consider the huge soft hat-head (P77) and the spiky blonde "hair ornament" head (P78). The hat curls around the hairless head; a spike intrudes into its pale forehead, like the arm of a small creature. The fully hairless face is a straight condensation of skull and head — a skull with lips. I see the "blonde" head as a doll or *imago*. Its solid hair-cap — like contemporary "helmets" of chemically frozen hair (à la Jackie Kennedy) — gives the effect of a wig or headgear. Even the forehead of the "Easter Island" head (P73) bisects into pink and maroon. All of them — single heads and pairs alike — are in fact "doubles," and the subconscious registering of this strangeness generates an oneiric dimension across all these images.

Once upon a time a young woman... found a bare skull lying in the wilderness. She put it into one leg of her breeches and took it home, this human skull. She took it to her sleeping-room... She made a puckered cap [to] cover [it]. Then every evening... she sets the skull [at] the wall [and] laughs at it. And that bare skull also laughs a little, "Hm!" Her mother says, "What may she be laughing at, this one?" "I am laughing only at a cap, newly made and adorned."

The Girl Who Married a Skull
Chukchee legend (1910)[34]

Doubleness is used at a compositional level to inflect mythic matter in the "spectre" pictures. Once in costume, the skull-people evoke folk-tradition models such as the Dance of Death.[35] There is a dark wit in these pictures, found in other postwar treatments of death and the supernatural. *To see my work*, says Lady Death in Jean Cocteau's film *Orphée* (1947), *look in the mirror*. Hesse's sleepwalking turquoise skull-face and her multi-eyed companion (P71) are exact inversions of the eyeless, near-headless bride and her skull-face partner. The death's heads swap gender. One has no eyes, the other too many. The brainless bride cannot see that she is marrying Death; the Argos-head cannot make the blue female death see him. Death and marriage are wickedly equated: in fact, both are psychological rites of passage, since the child-self must die in order for the adult-self to be born.

The recurring skull-face motif — a dream distortion — also represents an impossible merger of inside and outside, life and death. Like the X-ray structure of some of Hesse's duos, this is a type of grotesque — the genre that expresses how the body perceives itself from the inside.[36] Jung uses a Siberian tale, about a maid who takes a skull as her groom, to illustrate his idea that, for a woman, transformative work must take place inside the head, the location of her male alter ego (*animus*).[37] In some sense, Hesse's skull imagery is thus rooted in the established psycho-analytic view of women as divided creatures — two-faced performers of femininity, deriving identity at second hand from father or husband. Yet her imagery rides the crest of a cultural

Whence the mystery that woman represents in a culture claiming to count everything, to number everything... She is neither one nor two... She resists all adequate definition.

Luce Irigaray (c. 1975)[39]

sea-change in the whole concept of the double self, and – ultimately -- its gender-specificity. As R. D. Laing worked on *The Divided Self* and Lacan published his ideas about the Mirror Stage, ego-consciousness in the world of signs came to be seen as involving a mandatory, ongoing split in the self.[38]

The most profound meditation on doubleness in Hesse's works is their treatment of condensation. To be apprehended as condensed, in the dream-work sense, the sign must be recognizable as having more than one element, where one or more of these elements is effectively illegible, or hallucinatory. This is more precisely seen, not simply as a double sign, but as a "sign of 2+," a sign with (at least) one finite and one infinite (i.e. illegible) component.

Consider Hesse's most abstract skull-head, P78. Unusually, this one is dated: August 1960, the time of her diary entries on the pictures that *spoke back*. The colours are those of the inside of the body. We see the eye socket surrounded by red, as if it were also a mouth, and we see a rudimentary dark slash for the mouth/teeth. The top of the head blurs into the picture surface. Below this blurring, cupped by a fragmented strut of yellow forehead and the lipped eye, a mass of painterly blocks collapses the form asymmetrically; dark strokes pull this area back "inside" the head and weight it toward the right, where the other eye socket would be. It is the topographical relation-ships that are important here. The implication is that, if we added up the customary metaphors for the divided female self — mask-face, inside-outside, male-female, girl-skull — the result would be a piece of dream-work: *an instrument in the shape of a woman... trying to translate pulsations / into images For the relief of the body / and the reconstruction of the mind*. Eva Hesse, painter. The year is 1960.

NOTES

1. Eva Hesse Archives, Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio, Box 2, diary Y103, dated April 1, 1960.

2. Adrienne Rich, "Planetarium," first published in *The Will To Change: Poems 1968–70* (1971); repr. in *Adrienne Rich's Poetry and Prose*, eds. Barbara Charlesworth Gelpi and Albert Gelpi (New York: W.W. Norton, 1993), 38

3 Louise Milne, *Carnivals and Dreams* (London, Mutus Liber, 2007), Ch. 1 & 5.

4. On dream-memories as fragmentary, see Louise Milne, "On the Side of the Angels," in James Lingwood, ed., *Susan Hiller: Recall, Selected Works 1969–2004* (Gateshead: Baltic, 2004); on Freud's navel of the dream, see Milne, "Mermaids and Dreams in Visual Culture" (2008), *Cosmos: Journal of the Traditional Cosmology Society* 23 (2006 [2008]): 65–104. The dream-memory cannot be constructed by the dreamer as a satisfactory "whole" because the production of enigmatic effects is the main function of the dream-work.

5. Denise Levertov, *Relearning the Alphabet* (New York: New Directions, 1970); reprinted in *Denise Levertov: Selected Poems* (New York: New Directions, 2002), 67.

6. In Degas, the cropping is often likened to that of a photograph; here, it is more like that of a film-frame.

7. Ethelyn Honig, a fellow painter, quoted in Lucy Lippard, *Eva Hesse* (New York: New York University Press, 1976; rept. New York: Da Capo Press, 1992), 24.

8. The fable of how Hercules met two women at a crossroads, Virtue and Vice, and had to choose between them is given in Philostratus (483, c. 496, ed. Olearius) and in Xenophon (*Memoribilia* 2.1.21); its 1596 depiction by Annibale Carracci, *Hercules at the Crossroads* (Naples, Museo Nazionale di Capodimonte), became a much imitated compositional prototype.

9. Doris Lessing, *The Golden Notebook* (New York: Simon and Schuster, 1962; paperback edition, London: HarperCollins, 1993), 433.

10. Cat. no. P75 in particular is invariably reproduced with the information that Hesse showed this picture to her analyst as exemplifying her state of mind; see Lippard, *Eva Hesse*, 13, and also McKinnon's essay in the present volume.

11. There are two issues here: First, how does identification of the sitter aid interpretation of the image? Well before Hesse, anonymous models replaced named sitters in avant-garde art; also, under modern economic conditions, the artist's body — via her mirror — often became the only available model. It does not follow that works based on the painter's physical appearance are self-portraits in the traditional sense. Second, works by women are too often pigeonholed as autobiographical: if a male depicts a (male) head, the presumption is that this represents "Man"; but if a female depicts a (female) head, the presumption is that it must represent herself.

12. Helène Cixous, "Le rire de la Méduse," *L'Arc* (1975); in English as "The Laugh of the Medusa," trans. Keith Cohen and Paula Cohen, *Signs*, 1, no. 4 (1976): 880. Also in *New French Feminisms*, ed. Elaine Marks and Isabelle de Courtrivron (New York: Schocken Books, 1981).

13. Louise Milne, "Spirits and Other Worlds in Nightmare Imagery," *Cosmos: Journal of the Traditional Cosmology Society* 24 (2008 [2010]), 177-210.

14. Ruth Benedict, *Patterns of Culture* (Boston and New York: Houghton Mifflin, 1934; 2nd edition, London: Routledge, 1961), 7.

15. One reason for the enormous success of this approach was that it could be used equally well to support radical conservative or revolutionary cultural agendas.

16. Cene Vipotnik, "A Visit," trans. from Slovene by Janez Gradisnik, in George Steiner, ed., *The Penguin Book of Modern Verse* (Harmondsworth, Eng.: Penguin, 1966), 244.

17. Norman MacKenzie, *Dreams and Dreaming* (London: Aldus Books, 1965), 186.

18. Hesse wrote this "across the bottom of a letter from a feminist"; Lippard, *Eva Hesse,* 205.

19. C. G. Jung, *Archetypes and the Collective Unconscious*, trans. R. F.C. Hull (New York: Pantheon, and London: Routledge & K. Paul, 1959; 2nd ed., paperback, Princeton, N.J.: Princeton University Press, 1981), 43.

20. Meret Oppenheim, "Acceptance Speech for the 1974 Art Award of the City of Basel, January 16, 1975," in Bice Curiger, *Meret Oppenheim: Defiance in the Face of Freedom*, trans. Catherine Schelbert, (Cambridge, Mass.: M.I.T. Press, 1989), 130.

21. Joan Rivière, "Womanliness as Masquerade," *International Journal of Psychoanalysis* 10 (1929): 303–13.

22. Elaine Morgan, *The Descent of Woman* (New York: Stein and Day; London: Souvenir Press, 1972), 260.

23. Hesse Archives, Oberlin Draft, Box 2, Jan 97, diary, Y86–Y124.

24. Hesse's journals, in Hesse Archives, Oberlin, all Y120 (Wed; in August?); Y88, Y95; Y124 (diary, Thurs. eve).

25. C. G. Jung, *The Practice of Psychotherapy*, trans. R. F. C. Hull (New York: Pantheon, 1954; 2nd rev. ed., New York: Pantheon, and London: Routledge & Kegan Paul, 1966; rept., 1981), 144.

26. Novalis (Friedrich von Hardenberg), "Monologue" (n.d.), in David Simpson, ed., *The Origins of Modern Critical Thought: German Aesthetic and Literary Criticism from Lessing to Hegel* (Cambridge, Eng. and New York: Cambridge University Press, 1988), 274.

27. Lacan wrote that "beyond... speech, what the psychoanalytic experience discovers in the unconscious is the whole structure of language"; Jacques Lacan, "The Agency of the Letter in the Unconscious," in *Écrits: A Selection*, trans. Alan Sheridan (New York: Norton, 1977; repr. London: Routledge Classics, 2001), 163. The original French, "L'instance de la lettre dans l'inconscient ou la raison depuis Freud," was first published in 1958, and reprinted in Lacan, *Écrits* (Paris: Éditions du Seuil, 1966).

28. Cindy Nemser, transcript of interview with Eva Hesse, January 1970; Eva Hesse Archives, Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio.

29. Lyotard, 26-28.

30. Jean-François Lyotard, "Le travail du rêve ne pense pas," in *Discours, figure* (Paris: Editions Klincksieck, 1971), p 239–61; in English as "The Dream Work Does Not Think," trans. Mary Lydon, *Oxford Literary Review* 6, no. 1 (1983): 3–34, repr. in *The Lyotard Reader* ed. Andrew E. Benjamin (Oxford: Blackwell, 1989), 30.

31. See note 11 above.

32. Max Ernst, filmed interview with Roland Penrose for *Monitor*, BBC, 1961; British Film Institute database, http://ftvdb.bfi.org.uk/sift/title/852637.

33. Elizabeth Bishop, "The Man Moth," in Bishop, *The Complete Poems* (1983; London: Chatto & Windus, 2004), 14.

34. Waldemar Bogoras, *Chukchee Mythology* (Leiden: E. J. Brill, and New York, G. E. Stechert, 1910; paperback repr., Charleston, S.C.: Forgotten Books, 2007), 22.

35. On the Dance of Death in art and popular culture, see Louise Milne, *Carnivals and Dreams: Pieter Bruegel and the History of the Imagination* (London: Mutus Liber, 2007), chap. 5, "The Triumph of Death."

36. As opposed to the classical body, which constitutes an external, distanced view. See Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Baltimore, Md.: John Hopkins University Press, 1984; paperback ed., Durham, N.C. and London: Duke University Press, 1993), 134–36.

37. Jung, *Practice of Psychotherapy*, 303, n. 43.

38. Lacan was far from being a feminist; but his view of the male self as fundamentally divided enabled others to see division in the female as less deviant.

39. Luce Irigaray, "Ce sexe qui n'en est pas un," *Cahiers du Grif*, no. 5 (ca. 1975), repr. in *Ce sexe qui n'en est pas un* (Paris: Editions de Minuit, 1977); in English as *This Sex Which Is Not One* (1977), trans. Catherine Porter and Carolyn Burke (Ithaca, N.Y.: Cornell University Press, 1985), 26.

This essay is dedicated to the memory of Ellie Maxwell (1977-2009)