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Anatomies of Melancholy

Anatomies of Melancholy

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Fine Arts in Art

by

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California State University San Bernardino
Bachelor of Art in Art, 2010

August 2014
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This thesis is approved for recommendation to the Graduate Council.

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Abstract

The works presented in “Anatomies of Melancholy” explore the residual affects of pain and trauma through photography. By combining personal stories with documentary photography this body of work conveys a tension between the (in)visibility of pain and the need to speak.¹

Through the process of spending time with individuals and discussing their personal trauma while making photographs, I hope to acknowledge and even conserve the pain of others. Though the images do not include a narrative of the subjects’ pain, they are able to communicate and begin a visual discourse. The raw and emotive images become a platform for the viewer to empathize with the pain of others or understand their own pain. I am interested in a photograph’s power to console, articulate and offer a map of our experiences. “Anatomies of Melancholy” questions the stigmatization of pain by serving as a reminder that it is a human condition, felt by all.

¹ Reinhardt, Mark, Holly Edwards and Erina Duganne. *Beautiful Suffering: Photography and the Traffic in Pain*, 11.

Acknowledgements

Special thanks to my awesome thesis committee, Kristin Musgnug, Mathew Mc Connel, and Ana Pulido Rull for all of your help with the development of my work and thesis.

Thank you to Michael Peven for pushing me since day one, being a shoulder to cry on, and believing in me. You have been a great mentor. I appreciate all of your time and wouldn't have made it without you.

Thank you Cara for all of your insight, revisions, and advice.

Dedication

“Anatomies of Melancholy” is dedicated to all of my wonderful friends in Arkansas. Thank you for being my biggest cheerleaders, my models, and my rock.

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I. Introduction

Over the past few years, I have explored the residual damage of trauma and loss, both physical and emotional through photography. Initially, I was focused on my own personal anguish that ranged over the death of a loved one to violent abuse. Later, my work investigated sharing the pain of strangers through my photographs taken in Joplin, MO following the devastating tornado of 2011. These images simultaneously illustrated feelings of place and displacement, isolation and exploitation, denial and exposure as well as a forced voyeurism that seems intrinsic to images of others' pain. However, these feelings were overshadowed by a deep sense of detachment as the photos failed to provide a voice for the pain. While making the photographs in Joplin, I had little human contact. It was just my camera and I walking through the remnants of people's lives, stranger's lives. The detachment found in the images was directly related to the isolated and lonely process of making them. I was still an outsider looking in. In my recent body of work, "Anatomies of Melancholy," I aimed to restore the human element within the photographs by altering my process. By combining personal stories with documentary photography this current body of work conveys a tension between the (in)visibility of pain and the need to speak.² Through the process of spending time with individuals and discussing their personal trauma while making photographs, I hope to acknowledge and even conserve the pain of others. I am interested in a photograph's power to console, articulate and offer a map of our experiences. The work presented in "Anatomies of Melancholy" reflects my

² Reinhardt, Mark, Holly Edwards and Erina Duganne. *Beautiful Suffering: Photography and the Traffic in Pain*, 11.

personal desire to further understand pain, the roots of pain, and the process of healing. In making this work and sharing in others' pain I hope to begin to understand my own.

II. The Subjects

Initially in choosing subjects, I limited myself to friends that lived within close proximity to Northwest Arkansas. I thought that the already established bond and trust that we shared would make the process of creating images more fluid. I imagined a typical heart-to-heart with a friend, where deepest secrets, fears and desires are shared, vulnerabilities surface and emotions are unbridled- only this time there would be a camera. I questioned whether or not there could be such honesty and a strong sense of security formed if I were to photograph strangers. I wanted to convey the intimate moment, trust, and relationship shared between sitter and photographer. To photograph a stranger seemed to risk the dynamic I was after.

As the project progressed, an interesting thing began to happen- previous subjects began spreading the word. All of a sudden, I had aunts, uncles, mothers and siblings who were eager to be a part of this series. At first I was shocked to learn that anyone outside of close friends, especially an acquaintance, would consciously consent to divulging and uncovering traumatic experiences while being photographed. It seemed however, that the most common result was a feeling of relief in having shared their burden or pain, and a welcome escape from their feelings of isolation. As mentioned previously, it was my hope that through the process of photographing them, the subjects would be able to give a voice to their pain, feel heard and at the very least be acknowledged.

The location of where the subject and I would be talking and ultimately where the photos would be made was an important decision. I considered a studio setup that would appeal to a more formal approach and serve as a classical portrait. However, I was concerned that a studio would lack any contextual clues about the subject and that they would also look too uniform. The possibility of uniformity was alarming, as it seemed to commodify the person and their experiences in a way that no longer held any emotional weight. I wanted each person to be his or her own individual while representing something that is universal. Therefore, in considering location, an important factor was comfort. This needed to be a place the subject felt safe to share and become vulnerable. I decided to allow the subject to choose his or her own safe haven, a place that best suited them for whatever they had intended on discussing with me. Most often, this was a certain spot on the couch, a bedroom or office. Other times, it was an emotionally charged location with certain significance to the subject. By allowing the subject to choose their own space, it gave them a sense of control over the situation that in turn provided a feeling of ease for them.

In my pursuit to find more subjects (coercing of friends), I was met with a gamut of responses and excuses. The most common being, “oh, I really haven’t been through anything hard or traumatic in my life.” It is only now, after countless sessions for this project that I realize what an issue and fallacy this actually is. But, it also reiterates the necessity for making this body of work. Everyone has a different road to travel from the greatest of triumphs to the hardest of struggles. It is common to add subjective value to these experiences; rating them as more or less painful or important. On the positive end, some accomplishments seem better or more worthy

than others. By assigning comparative value experiences, one is able to compartmentalize emotions, thus making them seem more manageable. While this scale is often an attempt to objectify experiences, particularly negative ones, it is in fact subjective as it is individual in nature; i.e. everyone's experience is different. This attempt to rank one's experience among those of others has an isolating effect. The isolation is the result of comparison. While it can help to identify someone as "having it worse," it can also invalidate one's experience as not being "important enough." It can also create the perception that others don't understand. The result can be isolating and stigmatizing as well as cause a further chasm between people. This project sets a stage for individualism specifically regarding pain but also serves as a reminder that it is a human condition, felt by all.

III. The Stories

Much like an oral historian, I sit down with individuals and ask them to share a memory or experience in their own life that has caused pain or trauma. These meetings are much more informal than a typical interview and there is no set questionnaire. I am interested in the organic process of recollection and sharing. Instead of recording the dialogue as in traditional oral history I make photographs to document the moment. Unlike traditional documentary photography, the events chronicled are not of social relevance but are focused on very personal significant experiences. While pain and trauma are human conditions, universally felt by all, their origin is specific (and often intimate) to an individual. In her book, *The Cruel Radiance*, Susie Linfield notes that photographs often lack names or life stories but "the best photographic

portraits present us not with biographical information but with a soul.”³ While the stories in my photographic process are imperative to the image making processes, they are only a catalyst in representing the human condition that is pain.

Because I was photographing friends and acquaintances, I was certain that I knew what each would share going in to the process. However, I learned that no matter how well you know someone there are always things buried deep below the surface. Because I was unsure and unprepared for what was to be shared the process of image making became more honest and organic. I would observe my subject closely and try to capture a moment from our encounter that could serve as an honest visual transcription of their feelings.

While it may be obvious that everyone handles loss and suffering differently, it was interesting to see firsthand what that looked like. In some circumstances, the subject might as well have been reading from a script. There was such a detachment from each word almost like it was a recited poem for school. Other times, sentences would stop short and empty stares into the distance would fill the room. The social stigmatization of emotion as weakness and a vulnerable state seemed to transcend any friendship bond or relationship. These defense mechanisms are formed in an attempt to distance unpleasant thoughts or feelings and act as an emotional barricade. The emotion that is trying so desperately to remain concealed forever, surfaces through their gestures, expressions and body language, conveying a sense of pain or loss.

³ Linfield, *The Cruel Radiance*, 40.

IV. Issues

From its inception, photography has been the focus of criticism. These criticisms range from its technical origins to its voyeuristic, sometimes intruding nature. Despite this, unlike any other art form, photography has an immediacy and calculated objectivity that has forever transformed society's ability to see. The capacity to capture moments of far off places and events, then disseminate them to a mass audience elicits questions of truth, reality and intention of the medium. This inquiry has grown exponentially over the past century with the rise of photojournalism, especially during wartime.

Images of pain, suffering and violence imbue our lives on a daily basis. Susan Sontag writes, "Let the atrocious images haunt us. Even if they are only tokens, and cannot possibly encompass most of the reality to which they refer, they still perform a vital function."⁴ This vital function is one of increasing our awareness. While photographs cannot provide every detail of a situation, they possess the ability to capture an essence and acknowledge something outside of ourselves. They are nothing more than an invitation to pay attention, to reflect, to learn.⁵ Photographs of suffering and loss can be arresting and engulf us in others' pain but they also grant permission to look. The photographs then become a platform for the viewer to empathize with the pain of others or understand their own pain.

Photographing emotionally charged subject matter can be difficult when it comes to ideas of beauty. As an artist, the photographs become my vernacular and in an effort to effectively

⁴ Sontag, *Regarding the Pain of Others*, 115.

⁵ Ibid, 117.

convey my ideals it is imperative that I am as articulate as possible. Meaning, the photographs are made with care and have concern for lighting and other formal elements so that they are aesthetically pleasing. Often such images are more palatable and “create a bridge of understanding” if they possess formal and aesthetic elements.⁶ For instance, contemporary photographer, Margaret Mitchell’s series of portraits, “Stories of Fact and Fiction.” This series is about eight people and their stories of loss. Mitchell effectively uses dramatic lighting in otherwise dark photographs to ease the tension of the emotionally charged content. The marriage of aesthetic beauty with images of suffering can be especially troubling. Beautification of pain cannot only be considered distracting from the intended focus of the image but it also has the potential to reinforce certain passivity toward the experience it reveals. According to Ingrid Sischy, “to aestheticize tragedy is the fastest way to anesthetize the feelings of those who are witnessing it.”⁷ The relationship between beauty and art is complex and to put it so simply disregards important facts. I would argue that the inclusion of beauty and formal qualities within images of suffering depends entirely upon context and intent. What is the purpose of the images? How and where will they be displayed? The conflation of beauty and formal elements arises not in the photograph but in the viewer. In regards to perceiving beauty within a photograph of suffering James Nachtwey states, “perhaps it’s a mechanism within human nature that allows us access to a space in our minds which we can contemplate tragedy and begin to

⁶ Marion Mertens, “Prix Bayeux - James Nachtwey débarque en Normandie” *Paris Match*, October 10, 2013, accessed March 3, 2014.<http://l-instant.parismatch.com/Jour-apres-jour/Prix-Bayeux-James-Nachtwey-debarque-en-Normandie-532903>

⁷ Ingrid Sischy, “Good Intentions” *The New Yorker*, September 9, 1991, 92.

deal with it.”⁸ Beauty found in images of trauma allow taboos to be faced and makes difficult subject matter more accessible. Formal qualities and beauty temper images of pain and loss so that their overall impact is not lost.

Beauty and formal qualities are critical factors in composing an eloquent and powerful visual testimony in photographs. Nachtwey notes, “Photography is a visual language. It has specific formal qualities that might be seen as analogous to vocabulary and structure in written language.”⁹ Visual art is born out of the limitations of language. It is created in an attempt to fill in the gaps, elaborate ideas and tell stories that are impossible otherwise. I am interested in the idea of developing a non-verbal language to communicate the pain and suffering I have witnessed. Words do not have to be the antidote to images- photographs of suffering needn't always be accompanied by an explanation. The stories from the subjects were an integral aspect of the process and development of “Anatomies of Melancholy.” However, it is the subject’s expressions and gestures juxtaposed with formal qualities within the photographs that are able to transcend communication beyond words.

V. Influences

This body of work is influenced by a diverse assemblage of ideas and visual references including, documentary photography and Early Renaissance paintings. Documentary

⁸Marion Mertens, “Prix Bayeux - James Nachtwey débarque en Normandie” *Paris Match*, October 10, 2013, accessed March 3, 2014.<http://l-instant.parismatch.com/Jour-apres-jour/Prix-Bayeux-James-Nachtwey-debarque-en-Normandie-532903>

⁹Marion Mertens, “Prix Bayeux - James Nachtwey débarque en Normandie” *Paris Match*, October 10, 2013, accessed March 3, 2014.<http://l-instant.parismatch.com/Jour-apres-jour/Prix-Bayeux-James-Nachtwey-debarque-en-Normandie-532903>

photography often suggests a socially conscious concern that is addressed by utilizing photography to record significant and insignificant every day or historical events. In *The Cruel Radiance*, Susie Linfield discusses that; while imperfect and incomplete, photographs provide glimpses of the reality of suffering with certain literalness.¹⁰ The camera has become a key tool in cultivating a global consciousness. Though photographs may be fragmentary in information they are a vehicle for awareness outside of oneself.

The work of documentary photographers such as James Nachtwey and W. Eugene Smith resonates in this current body of work-specifically, in their processes. Their photos conjure deep emotions, maintain a compassionate reverence to the subject, and are committed to portraying the human condition.

Nachtwey understands the power of photography to capture an image with meaning and to communicate a truth and the essence of a moment. He has said, "For me, the strength of photography lies in its ability to evoke a sense of humanity."¹¹ Nachtwey's disquieting images of war and strife capture human anguish wrought by conflicts around the world. In his photo essay, "Struggle to Live- the fight against TB", Nachtwey traveled the world to document the effects of tuberculosis and increase public awareness. The images illustrate a heartrending plight for the people portrayed-people that are nearly skeletons fighting for each breath, healthcare providers in masks administering shots and victims of tuberculosis writhing in extreme pain. In addition to the disease, many of the photos create an intimacy with the subject through their eyes. In an

¹⁰ Linfield, *The Cruel Radiance*, 44.

¹¹ *War Photographer*, directed by Christian Frei (2001; Switzerland: Christian Frei Filmproductions;2003), DVD.

interview with *Burn* magazine, Nachtwey discusses the importance of people's eyes. He said he was able to see pain, fear, dislocation and even hope in his subject's eyes.¹² I am interested in Nachtwey's attention to gaze in conveying emotion as well as his regard for the more formal qualities of photography.

In one of the photographs from the *Struggle to Live* series, there is a masked patient staring off into the distance while a medical provider has a stethoscope to his back and there is the hand of a third person on the shoulder of the patient. The anonymous hand is an interesting inclusion as its ambiguity offers several narratives. The doctor is far less obscure but still understood as secondary overall due to a shallow depth of field. His healing and care are important but the focus of the image is on the patient and his suffering. The patient's shoulders are hunched forward, his chest is concave and his bones are poking through his thin sickly skin. The man wears a mask, leaving only his eyes and furrowed brow exposed. His eyes are glassy and distant but seem full of worry. During the process of making photos for my body of work there were often moments of pause similar to this image. Quiet moments that allowed a time for the subject to be consumed by their own words, a time of reflection, a time to be transported somewhere else. Like Nachtwey, I found these instances so intimate and revealing-when silence was the most powerful scream. These moments of pause and stillness I also seek in my own image making process.

Nachtwey's image of a mother in Cambodia holding her young son who is overcome with pain from disease is especially poignant in gesture and composition. The woman gently cradles the

¹² David Alan Harvey, "James Nachtwey: Struggle to Live- the fight against TB" *Burn Magazine*, January 20, 2010, accessed March 3, 2014.
<http://www.burnmagazine.org/essays/2010/01/james-nachtwey-struggle-to-live/>

ailing child in a way that resembles Christian imagery for the Pieta. The Cambodian mother and Virgin Mary each have an expression of calm acceptance in immense sorrow as they gaze at their ailing child. The comforting, loving gesture and intimate moment between mother and son successfully distill a significant human experience into the image. In my work, I was also interested in the importance of gesture and its ability to communicate beyond words.

W. Eugene Smith was an icon of photojournalism and a true pioneer in exploring the human condition. Smith's evocative, emotionally charged bodies of work like, "Country Doctor" or "Minamata" have been very influential to my work, specifically in process. Smith would spend weeks immersing himself in the lives of his subjects. This approach reflected his desire to reveal the true essence of his subjects. He wasn't interested in capturing one groundbreaking image of suffering but of telling the stories of real people. Smith would spend days scouring an area for just the right subject, someone with a story to tell. Once found, he would spend weeks getting to know them and taking great care to ensure their comfort.

"Country Doctor" was a photographic essay made over a three-week period in Kremmling, Colorado. Smith chronicled the daily life and challenges of the humble, hardworking, Dr. Ernest Ceriani. The images capture moments of physical agony and emotional anguish from amputation to death yet retain a remarkable formal eloquence. To ensure his subject's comfort and ease, he began photographing "Country Doctor" without film so that Dr. Ceriani could acclimate to his presence, without the pressure of actual images. There are many striking photos of the doctor's patients that display both physical and emotional pain. However, the image that speaks most strongly to my own work is not of a patient or family member but of the doctor himself. Smith's process of spending time with the doctor allowed moments of intimacy that

might never have surfaced otherwise. In my own practice, spending time with each subject was crucial to developing a deeper relationship and witnessing personal moments.

In the aforementioned image, Dr. Ceriani leans against the counter in a dazed state of exhaustion, having a cup of coffee in the hospital kitchen around 2 am. The doctor had just performed a cesarean section where the baby and mother both died due to complications. Smith captured a rare, still moment of reflection for the doctor. A moment when instead of constantly doing and caring for others, he is focused inward. Doctors face loss and suffering on a daily basis but they are trained to move forward and withhold any emotional attachments. I question whether such stoicism and detachment are humanly possible. By photographing the doctor in this state of reverie, Smith acknowledges that pain is not limited to certain individuals. Smith, though not a doctor, faced countless situations of severe suffering. He commented, "I've never made a picture, good or bad, without paying for it in emotional turmoil."¹³ During the process of making photos for this body of work I was often overcome with emotions. It is an almost tangible grief that he captures as the doctor stares past his cup of coffee. He was able to capture Ceriani as not just a doctor but as a human. While Ceriani, as a doctor, may not be an obvious victim, he is clearly exhausted and suffering here. In my work, as in W. Eugene Smith's, the process of spending time with an individual is crucial and necessary in peeling back layers and identifying with them below the surface.

The Renaissance is often considered the rebirth of humanism based on its embrace of social philosophy, intellectuality, and growing secularism. A newfound passion for human experience

¹³ “ W. Eugene Smith Memorial Fund,” accessed February 19, 2014, <http://smithfund.org/smith-legacy>

and individualism was born. This allowed artists like Giotto to break free from the chains of elaborate ornamentation found in European Gothic art and focus on greater realism. I have been influenced by Giotto's masterful ability to portray human emotion, capturing gesture and achieving a powerful stillness within each of his pieces.

Giotto's depiction of the Crucifixion set a new standard not only in Renaissance painting but in all art. Past representations of the Christ figure were depicted as strong, grandiose, and even heroic, despite his experiencing immeasurable physical torment. Giotto however, showed the human side of Christ by embracing his emotions and human experience. He understood pain and suffering as a human condition and made a more relatable, accessible Christ. Christ has a sallow complexion, hair soaked in perspiration, each tendon and bone visible, and his head sagging in agony. Giotto's abandonment of idealism and desire to capture raw human emotion resonates within my work. Historically, portraiture has been a romanticized and illusory representation of a person. Like Giotto however, I am interested in exposing a truer reflection of reality through emphasis on human emotion. Several of my images show faces twisted in grief, tear soaked cheeks, and even scars ripping through the flesh that echo Giotto's portrayal of Christ.

VI. Contemporary Practices

Contemporary photographers like Margaret Mitchell and Adrain Chesser are both dealing with stories of pain and loss similar to my work. Chesser's series, "I Have Something to Tell You" explores a photograph's potential to access emotions bound to memories.¹⁴ After Chesser was diagnosed with AIDS, he asked friends to come over because he had something to tell them.

¹⁴ "Adrain Chesser" accessed April 28, 2014, <http://adrainchesser.com>

While he informed them of his diagnosis he photographed their unique responses. Similar to my work, Chesser is photographing friends and focused on their personal emotional reactions. In my work however, it is the subject with something to tell me and I am going to their personal spaces. Margret Mitchell's series, "Stories of Fact and Fiction" is about eight people and their stories of loss.¹⁵ Similar to my photographs, the images are all black and white with dramatic lighting. Unlike my work, the portraits in this series are all very uniform- taken from the chest up, each on a blank black background, and each with eyes shut. Although the individuals are anonymized, their stories are shared and printed next to the images. The interest in pain and stories is shared between myself and these photographers, but the process and end result are quite different.

VII. The Title

The title of this body of work, "Anatomies of Melancholy," was inspired by a classic medical textbook by Robert Burton. The book is a treatise on what melancholy is and what causes it but far transcends anything in its genre by providing a scope broader than a clinical definition. Similarly, my work is interested in the different manifestations of melancholy among people and the catalyst for these emotions.

The term Melancholy is often accompanied by negative connotations as it is connected too closely or even equated with sadness or depression. Melancholy and other emotional idioms are often used equivalently, making it simple to view them as one entity. This work is concerned with understanding melancholy as a separate, unique emotion by advancing beyond prejudiced meanings and clinical definitions. A primary feature of Melancholia, unlike other debilitating

¹⁵ "Margaret Mitchell" accessed April 28, 2014, <http://margaretmitchell.co.uk>

unproductive emotions, is that it invites a spirit of reflection and contemplation. In Emily Brady's essay "Melancholy as an Aesthetic Emotion" it states:

Melancholy's reflective feature lies in the fact that its objects are often indirectly experienced through memories, thoughts or imaginings related to an absent object. The emotion itself seems to grow out of reflection or contemplation, so that melancholy is typically caused by particular memories or thoughts. The melancholic response to a desolate mood might arise from the setting combined with the recollection of particular memories, a narrative of some kind.¹⁶

This body of work aims to capture these moments of reflection amidst melancholy and visually represent the narrative through photographs.

VIII. Selected Works

The images in "Anatomies of Melancholy" are taken in various locations, spanning from an intimate bedroom setting to a public storage unit. Likewise, the expression and gestures of the subjects differ depending on their emotional state at the moment the photograph was made. All of the photos in the series are black and white adding to the overall mood of the images.

Removing color from the photographs helps to eliminate the distraction of color in both the subject and environment. By abstracting the photographs to black and white they become more emotionally charged and raw. Attention to light and leading lines are just a few examples of the formal aspects involved in this body of work. By employing these formal elements, the physical and emotional scars within the photographs are easier to access.

In Figure I. there is a woman sitting on the edge of her bed, wearing only her under garments. A sliver of light falls across part of her face and thighs as she peers down at her belly. She cradles

¹⁶ Emily Brady, "Melancholy as an Aesthetic Emotion," *Contemporary Aesthetics*, 2003, accessed February 6, 2014. <http://hdl.handle.net/2027/spo.7523862.0001.006>

the loose skin and scars around her stomach as if to recall something that is no more. The scars breed a curiosity of their cause and her gesture begins an explanation. The image is straight forward and simple in regards to formal qualities but remains complex in content.

In Figure II. a woman lies curled up in a fetal position on the floor. Old photographs surround her while she stares longingly at what is assumed to be another photograph. The position of the woman's body curled into itself suggest a longing for comfort as she faces pain of the past. Her body stretches the length of the frame horizontally while the grain of the wood floor is perpendicular, directing the viewer back to the woman and her picture. The arm she is resting on reaches past the picture plane leaving her exposed veins pointing back at her. The woman's dark attire and defeated body language reflect an overall melancholy.

In Figure III. the subject stands in a storage unit among her belongings. Rather than be organized or in some sort of order, her things are scattered in disarray. The subject's expression is solemn and her eyes pained as she stares past the overturned furniture and remains of her storage unit. Formally, there is an interesting repetition of both parallel and vertical lines echoed from the furniture to the structure. In regards to content, the storage unit becomes very suggestive symbolically. The items left askew in her storage unit may reflect inner turmoil that she is still holding on to. The subject's placement amongst all of the items in the storage unit exude a sense of isolation.

IX. Exhibition

Each of the images is printed at the same size 23.5 x 36 inches. Although small images can provide a level of intimacy both physically and psychologically, they risk losing important details. It is important that every tear and scar be visible and apparent in each photograph.

Intimacy is established through the emotional rawness and weight that the photographs carry regardless of physical proximity. An image that is too large becomes overwhelming and risks losing its significance due to inaccessibility. At an almost poster dimension, the images are slightly larger than life and command attention. The texture of the scars become tangible and the tears are brought to life.

The photos (Figures IV-VII) will be hung with small magnets to eliminate frames and thereby continue to break down boundaries between viewer and subject. Without frames, the viewer will have less obstacles between them and the subject and ultimately a more direct ability to connect with the photographs. Omitting frames allows the images to be viewed less as fine art but more as a study in suffering.

The sequence of the photographs is determined by environments within the images and by similarities in gesture and expression. Breaking the images down and grouping them simply allows pauses for the viewer and makes difficult subject matter more palatable.

X. Conclusion

The works presented in “Anatomies of Melancholy” explore the residual effects of pain and trauma. By interviewing people about their experiences with loss and subsequently photographing them, the process of image making is vital to the final product. Through the attention to process, quiet moments of reflection are captured and begin a visual discourse. Though the images do not include a narrative of the subjects’ pain they are able to communicate it. The raw and emotive images become a platform for the viewer to empathize with the pain of others or understand their own pain. “Anatomies of Melancholy” questions the stigmatization of pain by serving as a reminder that it is a human condition, felt by all.

XI. Index of Images



Fig. I, Lindsay Barquist, *Anatomies of Melancholy*, 2014.



Fig. II, Lindsay Barquist, *Anatomies of Melancholy*, 2014.



Fig. III, Lindsay Barquist, *Anatomies of Melancholy*, 2014.



Fig. IV, Lindsay Barquist, *Anatomies of Melancholy*, 2014.



Fig. V, Lindsay Barquist, *Anatomies of Melancholy*, 2014.



Fig. VI, Lindsay Barquist, *Anatomies of Melancholy*, 2014.



Fig. VII, Lindsay Barquist, *Anatomies of Melancholy*, 2014.

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