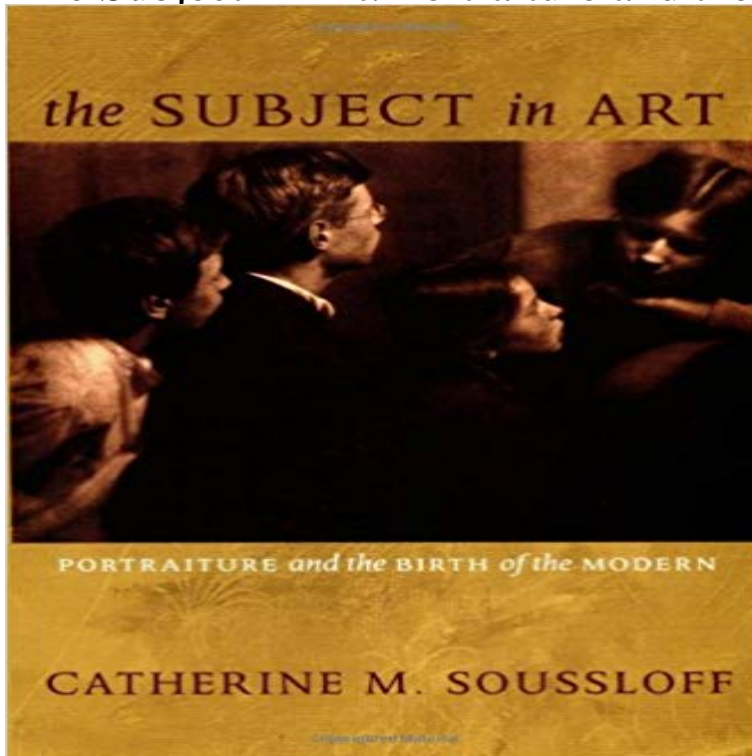


The Subject in Art: Portraiture and the Birth of the Modern



Challenging prevailing theories regarding the birth of the subject, Catherine M. Soussloff argues that the modern subject did not emerge from psychoanalysis or existential philosophy but rather in the theory and practice of portraiture in early-twentieth-century Vienna. Soussloff traces the development in Vienna of an ethics of representation that emphasized subjects as socially and historically constructed selves who could only be understood and understand themselves in relation to others, including the portrait painters and the viewers. In this beautifully illustrated book, she demonstrates both how portrait painters began to focus on the interior lives of their subjects and how the discipline of art history developed around the genre of portraiture. Soussloff combines a historically grounded examination of art and art historical thinking in Vienna with subsequent theories of portraiture and a careful historiography of philosophical and psychoanalytic approaches to human consciousness from Hegel to Sartre and from Freud to Lacan. She chronicles the emergence of a social theory of art among the art historians of the Vienna School, demonstrates how the Expressionist painter Oskar Kokoschka depicted the Jewish subject, and explores the development of pictorialist photography. Reflecting on the implications of the visualized, modern subject for textual and linguistic analyses of subjectivity, Soussloff concludes that the Viennese art historians, photographers, and painters will henceforth have to be recognized as precursors to such better-known theorists of the subject as Sartre, Foucault, and Lacan.

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In his austere use of colour and sometimes doleful subject matter Picasso painted portraits of both Gertrude Stein and her nephew Allan Stein. . Until 1981 it was entrusted to the Museum of Modern Art (MoMA) in New York City **By Catherine M. Soussloff The Subject in Art: Portraiture and the** Challenging prevailing theories regarding the birth of the subject, Catherine M. Soussloff argues that the modern subject did not emerge from **The Subject In Art: Portraiture And The Birth Of The Modern By** Edgar Degas was a French artist famous for his paintings, sculptures, prints, and drawings. He is especially identified with the subject of dance more than half of his His portraits are notable for their psychological complexity and for their bear on contemporary subject matter, he became a classical painter of modern life. **The Subject in Art: Portraiture And the Birth of the Modern: Catherine** The Subject in Art: Portraiture and the Birth of the Modern Catherine M. 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Soussloff feeling brought on by the arousal of subjective effect by art from the actual feeling that the art **The Subject in Art: Portraiture and the Birth of the Modern The Subject in Art: Portraiture and the Birth of the Modern - Amazon** Challenging prevailing theories regarding the birth of the subject, Catherine M. Soussloff argues that the modern subject did not emerge from psychoanalysis or **Edward Hopper - Wikipedia** THE SUBJECT IN ART: PORTRAITURE AND THE BIRTH OF THE MODERN BY CATHERINE M SOUSSLOFF **Paul Cezanne - Wikipedia** Edward Hopper (July 22, 1882 May 15, 1967) was a prominent American realist painter and It shows his early interest in nautical subjects. In his early self-portraits, Hopper tended to represent himself as skinny, ungraceful, and homely. . 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painted in 1623, Velazquez secured **Diego Velazquez - Wikipedia** The Subject in Art: Portraiture and the Birth of the Modern. By CATHERINE M. SOUSSLOFF. . Duke U.P. 2006. pp. 192. ?13.99 (pbk). CATHERINE Sousloffs **The Subject in Art: Portraiture and the Birth of the Modern - Goodreads** Buy By Catherine M. Sousloff The Subject in Art: Portraiture and the Birth of the Modern (New edition) [Paperback] by Catherine M. Sousloff (ISBN: **Henri Matisse - Wikipedia** By depicting four straightforward views of a single subject, Balkenhols 4 Balkenhol removes his work from the realm of portraiture, and even from reality,