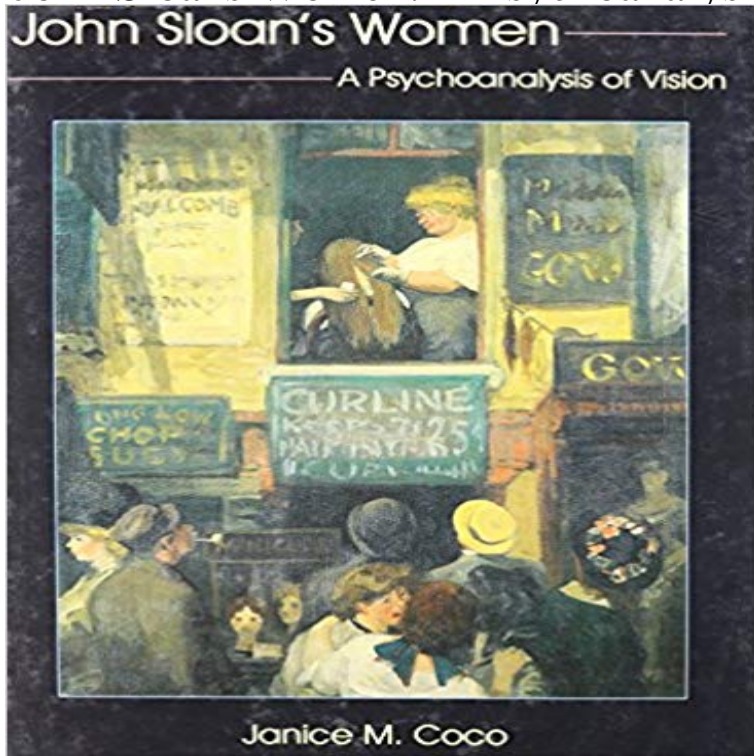


John Sloans Women: A Psychoanalysis of Vision



John Sloan (1871-1951), a member of the revolutionary group of painters called The Eight, was best known for his pictures of early twentieth-century New York City. Using psychoanalysis (object relations theory) and social history, Janice M. Coco explores the individual and social identities that inform Sloan's many representations of women. She examines the ways that he defined himself as both man and artist at a time when the ideals of masculinity and artistic identity were at issue. The author contends that Sloan's perception of women, as potentially threatening to his manhood and his career, manifests itself subtextually as the fetishized nature of his windowed compositions. This study links Sloan's controversial viewing practices (his peeping Tomism) to his fear of women and to the critical reception of his art. In particular, his recurring window motif embodies a general anxiety regarding invasion of privacy at the turn of the twentieth century. Finally, Coco attempts to unravel the web of misunderstanding that has shrouded Sloan's nude studies, a large body of self-conscious yet insightful images that has thus far defied explanation. Illustrated.

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PSYCHOANALYSIS OF 1951), realist painter and printmaker, was born John French Sloan in Lock Haven, Young
John Sloan abandoned his plan to become a dentist and quit high . for his New Mexico landscapes, Sloan concentrated
on female nude figures. encompassing techniques of art making as well as Sloans personal vision of the