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Reframing severed representations: from biography towards a psychoanalytical reading of Caravaggio's self-portraiture

Alyson McGowan

University of Tennessee at Chattanooga

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Reframing severed
representations: from biography
towards a psychoanalytical
reading of Caravaggio's self-
portraiture

Alyson McGowan

The University of Tennessee at Chattanooga

About the Author

- Alyson McGowan is a recent graduate from The University of Tennessee at Chattanooga. She received her Undergraduate degree in Art History. She is continuing her education at The Istituto Lorenzo de Medici in Florence Italy as part of the Museum Studies Graduate Program.



*Digital Portrait of the Author while in Italy.
December 2018.*

About this research:

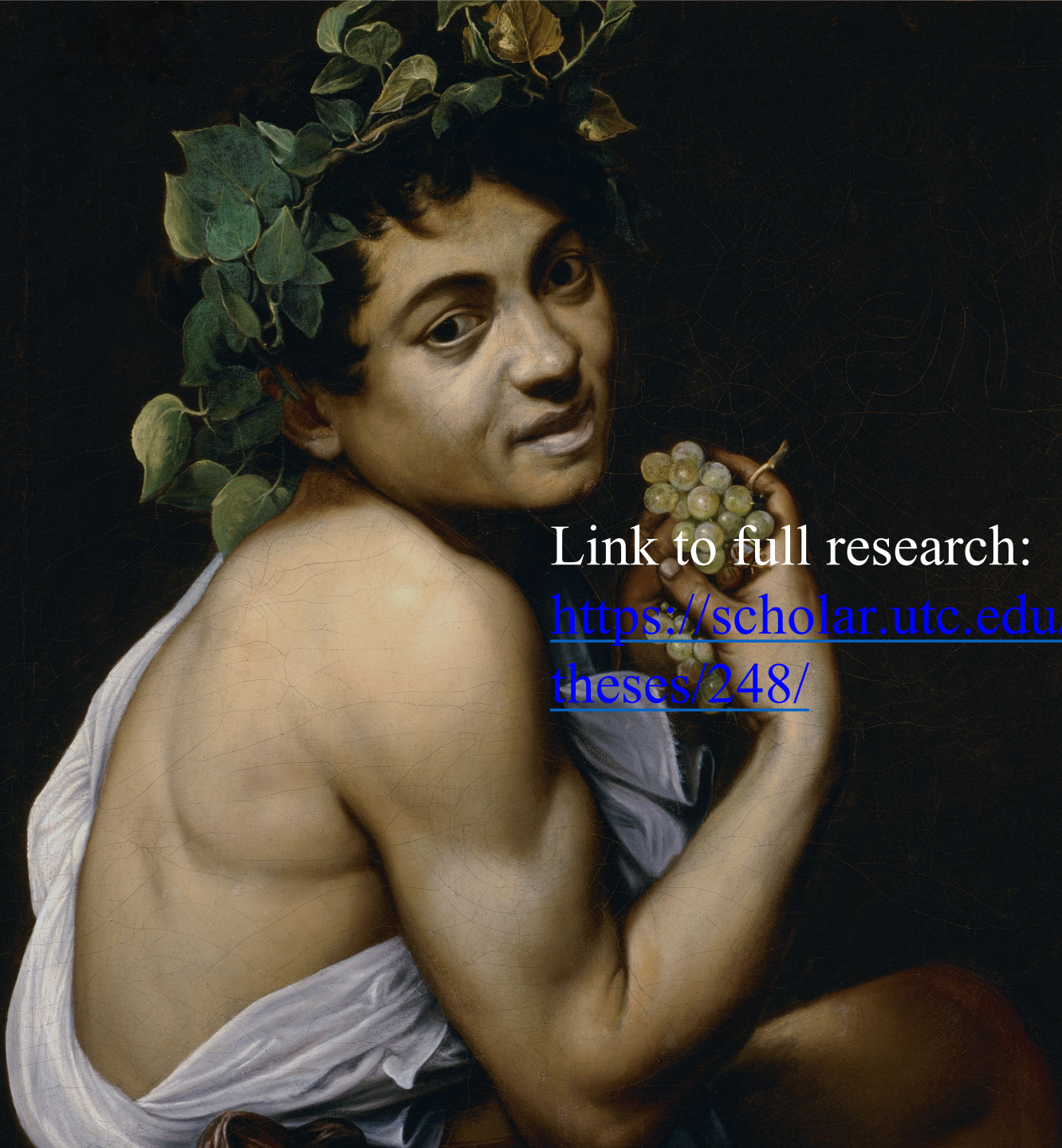
- The author uses Lacanian Psychoanalysis to provide a fresh analysis of two of the artist's verified self-portraits, *The Young Sick Bacchus* (1593), and *David with the head of Goliath* (1610), as seen on the following slides.
- By combining Lacanian Psychoanalysis with historical documentation, the author aims to present the possibility that by the end of his life, Caravaggio was concerned with issues of decapitation and self-forgiveness as he waited for a papal pardon.
- This research was presented in progressive developmental stages at UTC's Research Dialogues 2019, SECAC 2019, and published as a successfully defended Honor's thesis on UTC Scholar.



Michelangelo Merisi da Caravaggio, *The Young Sick Bacchus*, circa 1593-4, oil on canvas, 67 cm x 53 cm. Rome, The Borghese.



Michelangelo Merisi da Caravaggio,
David with the Head of Goliath, circa
1610, oil on canvas, 125 cm x 110 cm.
Rome, The Borghese.



Link to full research:

<https://scholar.utc.edu/honors-theses/248/>

