* Carolyn Korsmeyer, 1950-
* Professor Korsmeyer's (University of Buffalo) chief research areas are aesthetics and emotion theory. She recently completed a study of disgust as an aesthetic response entitled Savoring Disgust: The Foul and the Fair in Aesthetics. Her book Making Sense of Taste: Food and Philosophy (1999) explores the neglected gustatory sense of taste and its claims for aesthetic status. She also works in the area of feminist philosophy, and her latest book on this subject is Gender in Aesthetics: An Introduction (2004).
* **Heide Goettner-Abendroth:** **The Dancing Goddess. Principles of a Matriarchal Aesthetic**
* Beacon Press, Boston MA, 1991
* “Heide Goettner-Abendroth is a philosopher and researcher on culture and society, focused on matriarchal studies. She was born in Thuringia (Germany) in 1941 In 1973 she took her Ph.D. in philosophy and theory of science at the University of Munich and taught philosophy for ten years there (from 1973-1983).
* Since 1976 she has been doing pioneering work in Women’s Studies in West Germany. She has published various books on matriarchal society and culture.
* In 1986 she founded the “HAGIA. International Academy for Matriarchal Studies  and Matriarchal Spirituality” in Germany, and since the beginnings she has been its director”
* http://www.goettner-abendroth.de/en/biography.html
* Principles of Matriarchal aesthetics derived from description of [ancient] matriarchal art.
* Matriarchal aesthetic is descriptive and prescriptive of aspects of modern art, some of which already has matriarchal features.
* Nine principles:
* Nine Principles
* First, located beyond the fictional, art becomes magic, which intrudes in reality by means of symbols, and changes reality:
* Ancient: influences nature,
* Modern: changes psychic and social reality.
* Second, its framework is the structure of matriarchal mythology, which is universal for all mythologies and religions: a fundamental objective category of human imagination. Matriarchal art, which derives from this, is diversity in unity, not dogmatic or subjective.
* Ritual Dance
* Third, transcends the traditional mode of communication of author/text/reader. It is not limited to manufacturing art products, but is a process expressing a structure found in ritual dance. All participants are authors and spectators.
* The imagination involved is not undisciplined eclecticism or arbitrary chain of associations: follows its own rules.
* Karagam dance form of Tamil Nadu (South India), in honor and praise of rain goddess Mari amma.
* Shango Praise Dance Part 2
* https://www.youtube.com/watch?v=NAxJOtcxPQg&list=PL1CEB62EDE1CAF67A&index=1
* worshipping of shango and inauguration of shango priest by the babamogba and iyamogba with the priest kneeling down, while babamogba and iyamogba are praying for him.(BABAMOGBA male and IYAMOGBA female, are the priest makers of the shrine)after the inauguration
* Fourth, demands total commitment of all participants, [and there is] no division between emotion and thought. All participants operate at the levels of emotional identification, theoretical reflection and symbolic action.
* Matriarchal art welds together feeling, thinking and doing in a concrete mythological image, releasing ecstasy.
* Dancing Maenad, painted Greek vessel [This, and the next three illustrations were chosen by Gottner-Abendroth to illustrate the principles of matriarchal aesthetics.]
* Women’s ceremonial dance, gold-ring from Crete, 1550 B.C.
* Labyrinth, dancing place of the Muses, Greek coin
* Temple in the shape of the Goddess, Malta, Mnaijdra, 3500 B.C.
* Fifth, does not correspond to the model of communication of author/text/dealer/agent/audience. The dealer and agent are redundant. [opposed to Danto’s notion of art requiring the artworld] It cannot be sold, archived, in a museum, or objectified (turned into an object).
* It is a dynamic process characterized by ecstasy and magic.
* Sixth, it cannot be divided into genres, the ritual dance embracing all the arts while it praises the goddess. It rejects the division between art and non-art and art and theory. It merges with philosophy, the humanities, the sciences.
* It breaks down the barrier between art and life, and is associated with lifestyles ranged against the status quo. It is a process of social interaction.
* Seventh, it shares the system of values of matriarchal mythology, the erotic vs. work and discipline. “The continuation of life as a cycle of rebirths is its primary principle, and not war or heroic death for abstract, inhuman ideals” characterized by patriarchy. Motherliness and sisterly love, not paternal authority and egoism are stressed.
* Matriarchal art is a subversive process in patriarchal society.
* Eighth, its social changes override divisions into formalist, elitist art vs. popular outcast art.
* It brings aestheticization of the whole of society.
* Ninth, is not “art” as fictional (vs. patriarchal aesthetics) and artificial. It is the ability to shape life and change it through, again, aestheticization of society.
* Further Remarks
* Is “modern magic” a contradiction in terms? No.
* Even seeing ancient magic in terms of interference with natural forces oversimplifies. They could forecast weather but were convinced that rational-technical knowledge was not enough: emotion had to be in involved
* The rain dance would only be performed when there were physical signs of coming rain.
* They saw nature as a living being that could change its mind (a goddess) and could be communicated with by means of symbols.
* They were also aware of magic in psychosocial reality, that medicines alone would not help the sick. There is a psychological element to medicine. Magic was complementary with medicine.
* Erotic and aggressive drives were controlled, danced out, and contained, leading to communal living.
* Contemporary psychology, by contrast, is not healing since the ethos of magic has been lost, replaced by patriarchal pressure to conform.
* Magic was seen as witchcraft and was a target of patriarchy.
* Ancient magic was based on the ideal of harmony in the individual and society.
* Modern magic means symbolic practices which influence psychosocial reality but are based on an ethos of totality that is not sectarian or private.
* Matriarchal art should develop symbolic activities based on the ethos of magic consistent with present knowledge.
* On the Second Principle
* Matriarchal mythology is a category of human imagination found in primitive peoples as well as in early complex cultures. It had an impact on patriarchal religions, philosophies, and arts, in secret cults or as images and ideas, in folklore and festivals.
* I am only demanding that something that has always existed in poetry and art now be consciously realized.
* We need no theory of mysterious archetypes here, but ethnological and cultural-historical research.

Cox, Renée “A Gynecentric Aesthetic” *Hypatia.* Summer 90, Vol. 5 Issue 2, p43. 20p.

In the proposed gynecentric aesthetic, which follows the work of Heide GottnerAbendroth and Alan Lomax, aesthetic activity would function to integrate the individual and society Intellect, emotion and action would combine to achieve a synthesis of body and spirit. Song and dance would involve the equal expressions of all participants, and aesthetic structures would reflect this egalitarianism.

The erotic would be expressed as a vital, positive force, divorced from repression and pornography. The emphasis would be off aesthetic objects to be coveted, hoarded and contemplated, and on dynamic process, fully engaging and socially significant

* Cynthia Eller *The Myth of Matriarchal Prehistory: Why and Invented Past Won’t Give Women a Future,* 2001
* “According to the myth of matriarchal prehistory, men and women lived together peacefully before recorded history. Society was centered around women, with their mysterious life-giving powers, and they were honored as incarnations and priestesses of the Great **...” Eller**
* Feminist Art in U.S. began at CSU, Fresno!
* “The nation’s first feminist art education program took place at California State University, Fresno in California in 1970 when fifteen female students and instructor Judy Chicago helped pioneer key strategies of the early feminist art movement, including collaboration, the use of “female technologies” like costume, performance, and video, and early forms of media critique. Judy Chicago, with painter Miriam Schapiro, went on to found the feminist art program at California Institute of the Arts (CalArts) in Los Angeles, whose students created, in 1972, a month-long installation in an empty house, entitled Womanhouse.” Wikipedia “Feminist Art Movement”
* Womanhouse, 1972, Sandy Orgel, Linen Closet, usan Frazier, Vicki Hodgetts, Robin Weltsch, *Nurturant Kitchen*
* Miriam Schapiro. Gates of Paradise, 1980.
* Peg Brand “Feminism in Context” 1993, Brand is Associate Professor of Philosophy, Indiana University
* Brand’s books
* *Beauty Revisited* (forthcoming Indiana University Press)
* articles in *100,000 Years of Beauty* (Editions-Babylon, Paris 2009),
* article in *The Blackwell Guide to Feminist Philosophy* (2007),
* Editor *Beauty Matters* (Indiana University Press 2000),
* Editor with Carolyn Korsmeyer *Feminism and Tradition in Aesthetics* (Penn State Press 1995),
* course blog for GWSS 3307: Feminist Film/Media Studies, in the Women, Gender, and Sexuality Studies Department at the University of Minnesota, Fall 2007. [author unknown…accessed May 12, 2010]
* “It can be assumed that the woman is unbothered by the presence of the domineering man. This shows how it’s supposed to be ok for a woman to be the subordinate to the man. The man is holding a bottle of Skyy in one hand and two glasses in the other. It looks as though he is clenching the objects in his hand and it can be inferred that the woman below him has no choice but to have drinks with him. This shows dominance as being sexy, and that women have no authority over the men. In terms of the woman she is thin with full breasts, and presents the idea that women should live up to this standard to be attractive to men.”
* *Susanna and the Elders*;   
  Jacopo TINTORETTO; 1555 oil on canvas; Kunsthistorisches Museum, Vienna
* Re-discovered female artists…
* Judith Leyster’s *Self-portrait* (c. 1630, oil on canvas, National Gallery of Art, Washington,   
  Gift of Mr. and Mrs. Robert Woods Bliss, 29 3/8 x 25 5/8 in.).
* Present phase of feminism.
* The present phase of feminism shows interest in metacriticism (theory about criticism) and metatheory (theory about theory).
* It seeks to construct an alternative to dominating male criteria for interpreting and evaluating art.
* When this involves rejecting the greatest *master*pieces of all time the notion of aesthetic value itself is at stake.
* What is feminist theory?
* Many say that feminism is untheorizable: that there can be no definition of it.
* The very idea of defining something is thought to be phallocentric [Focused on or concerned with the phallus or penis as a symbol of male dominance. Centered on men or on a male viewpoint, especially one held to entail the domination of women by men.]
* But feminists do try to characterize the feminist framework for interpreting and judging works of art. [So they do theorize!]
* Guiding Principles of Feminism
* Janet Richards, 1980, writes that a feminist is committed to participation in consciousness-raising groups, non-hierarchical organization, the inherent equality of the sexes, and the idea that the enslavement of women is the root of all oppression.
* Brand says a feminist seeks to undo wrongs of previous oppression [esp. of women, I assume] and prevent similar occurrences from happening in the future.
* Is feminist theory or feminist art propaganda?
* Works of art can be an expressive and effective means of actively communicating [feminist] principles.
* Feminism not only advances a world view but prescribes a way of life: it is an ideology [“body of ideas reflecting the social needs and aspirations of an individual, group, class, or culture”]
* Although some art created by feminists has been labeled “propaganda” this need not be negative, for “propaganda” simply means propagation of ideas.
* Propaganda as defined by dictionary.com [accessed 5/12/10]
* 1. information, ideas, or rumors deliberately spread widely to help or harm a person, group, movement, institution, nation, etc.
* 2. the deliberate spreading of such information, rumors, etc.
* 3. the particular doctrines or principles propagated by an organization or movement.
* [It was not originally pejorative.]
* Nancy Spero, *We are Pro-Choice*, silkscreen, 1992
* Judy Chicago, *The Dinner Party,* 1979
* Yolanda López
* “Portrait of the Artist as the Virgin of Guadalupe”
* 1978
* Yolanda López
* “The Virgin of Guadalupe” or “A Woman’s Work is Never Done”
* 1978?
* Yolanda López
* Who’s the Illegal Alien Pilgrim?
* Poster
* published by Galeria de la Raza, 1994,
* Guerilla Girls
* Wikipedia article on Guerilla Girls accessed May 12, 2009
* “The Guerrilla Girls began in 1985, after a few women attended an exhibition titled “An International Survey of Painting and Sculpture” held by the Museum of Modern Art in New York and discovered that only 13 of the 169 featured artists were women. The ratio of artists of color were even smaller, none of whom were women artists either.
* One of their most famous posters was plastered across New York City buses in 1989
* Its headline read, "Do women have to be naked to get into the Met. Museum?" The Guerrilla Girls conducted a "weenie count" at New York's Metropolitan Museum of Art, counting naked males and naked females in the artworks as well as numbers of female artists in the collection. Less than 5% of the artists in the Met's modern art sections were women, but 85% of the nudes were female. Their design was rejected by The Public Art Fund as a billboard so the Guerrilla Girls ran it as an ad in the public buses in New York City.”
* 1985 guerrillagirls.com
* Guerilla Girls 1985
* 1988
* Guerilla Girls  
  by Virginia Butler  
  Published Sep 24, 2004
* guerrillagirls.com 2007
* 2008
* 2009
* **Mary Kelly  
  “**Post-Partum Document: Documentation I  
  Analysed faecal stains and feeding charts (prototype),”
* 1974 (detail)  
  Perspex unit, white card,
* diaper linings, plastic  
  sheeting, paper, ink  
  1 of the 7 units, 28 x 35,5 cm  
  Collection Generali Foundation, Vienna
* **Mary Kelly  
  Post-Partum Document: Documentation IV  
  Transitional Objects, Diary and Diagram**, 1976  
  (detail)  
  Perspex unit, white card, body/hand imprint in clay,  
  Plaster of Paris, cotton fabric, string
* Feminist Goal
* The single goal for feminists might be a nonsexist, egalitarian, nonhierarchical society.
* Rejection of Isolationism.
* Giselda Ecker says that all investigations into art have to be thoroughly “genderised”: the sex of artist and critic has to be taken into account.
* Brand argues that an isolationist approach to art not only ludicrous but pernicious [harmful]: the work of art can never be “objectively” created, interpreted or evaluated.
* Summary

Contra Stolnitz and Beardsley, knowledge of external, contextual data ***is*** relevant to aesthetic value of a work of art, and gender is one aspect of contextual theories that needs to be investigated, and so feminist theory is an essential part of aesthetic inquiry.

* Linda Nochlin, “Why are There No Great Women Artists?” ArtNews 1971
* Dr. Linda Nochlin is currently the Lila Acheson Wallace Professor of Modern Art at the Institute of Fine Arts/New York University.
* Some of her books
* *Women, Art, and Power: And Other Essays* (1988),
* *The Politics of Vision: Essays on Nineteenth-Century Art and Society* (1989),
* *Women in the 19th Century: Categories and Contradictions* (1997),
* *Representing Women* (1999).
* *Courbet* (2007)
* She has also co-curated art shows
* 1976 — "Women Artists: 1550-1950" (with Anne Sutherland Harris) at the Los Angeles County Museum of Art.
* 2007 — "Global Feminisms" (with Maura Reilly) at the Brooklyn Museum.
* “Why are there no great women artists?”
* It has been argued that this is because women are incapable of greatness. [Nochlin does not accept this.]
* The feminist first reaction was to attempt to answer the question as put: dig up examples of worthy women in history, e.g. Berthe Morisot, Angelica Kauffman, Artemisia Gentileschi.
* But this did nothing to question the assumptions lying behind the question.
* **Berthe Morisot. *On the Balcony.*** c. 1871-72.
* Angelica Kauffmann *“*Virgil Writing His Own Epitaph” (1785)
* **Artemisia Gentileschi,**
* **Judith and Holofernes, c. 1614-1620**
* Caravaggio *Judith Beheading Holofernes* (1598-99).
* Another option: accusing the questioner of using “male” standards as a criteria for greatness
* This would involve claiming that there is a different kind of greatness for women’s art.
* This depends on the notion of a distinctive and recognizable feminine or feminist style.
* Unfortunately there is no such style: no subtle essence of femininity in the historically known women artists, any more than in the known women writers.
* It might be argued that women are more inward-looking, more delicate, while men are the opposite.
* But male artists like Redon and Fragonard seem to refute this, as well as such female artists as Rosa Bonheur and Helen Frankenthaler.
* Odilon Redon
* “The Birth of Venus”
* 1912
* Next Two Paintings by a male and a female
* Fragonard, “The Swing,” 1766.
* Louise Élisabeth Vigée Le Brun (1755 – 1842) “Self Portrait in a Large Hat” after 1782.
* **The Horse Fair**, 1853–55  
  Rosa Bonheur (French, 1822–1899)
* **Frankenthaler, Helen “**Mountains and Sea,” 1952
* Mary Cassatt, “The Boating Party” 1893-4
* **Pierre-Auguste Renoir. *Gabrielle with Renoir's Children.*** 1892-1894. Pastel on paper
* Misconception of what art is.
* The problem is with a misconception of what art is, with the naïve idea that art is the direct, personal expression of individual emotional experience, a translation of personal life into visual terms. [Collingwood’s view.]
* Great art is never that.
* The making of art involves a self-consistent language of form, involving temporally defined conventions which have to be learned or worked out, and must be embodied in some material.
* Questioning the question
* It is a fact that there are no great women artists, e.g. equivalent to Michelangelo. 1508-1512. *The Creation of Adam.*
* But the question “Why are there no great women artists?” is based on shaky received ideas about the nature of art and the role of the social order in human excellence.
* The question makes uncritical assumptions about the making of art and of great art.
* It links artists under the title “Great Artist” as one who has genius.
* Genius is here seen as an atemporal and mysterious power embedded in the Great Artist.
* So the question of the conditions generally productive of great art is rarely investigated.
* Art historians avoid sociology.
* Yet a sociological approach would reveal the entire romantic, elitist, individual- glorifying substructure upon which professional art history is based.
* Underneath the question is the myth of the unique, godlike subject of a hundred monographs, bearing the mysterious essence, the golden nugget, called genius.
* This concept of the magical aura of genius gave birth to myths.
* For example there is the myth of the boy wonder discovered in pastoral circumstances.
* Picasso was such an example. [ Yet we learn that “From the age of seven, Picasso received formal artistic training from his father in figure drawing and oil painting.” Wikipedia“Pablo Picasso” accessed 5/9/09]
* But what if Picasso had been born a girl?
* Pablo Picasso, First Communion, 1895-6, Museu Picasso, Barcelona.
* Picasso completed this painting when he was fifteen years old.
* Vincent Van Gogh  
  *Self-Portrait with Bandaged Ear*1889
* Stressed in these stories is the apparently miraculous, non-determined, and asocial nature of artistic achievement.
* Mad Van Gogh is an example.
* Art History Assumptions
* The art history monograph accepts the notion of the Great Artist as primary, and the social and institutional forces as secondary influences.
* The Argument Nochlin **Opposes**
* If women had the golden nugget of artistic genius, then it would reveal itself,
* but it never revealed itself,
* thus women do not have the golden nugget.
* Look at the actual situation of production!
* But look at the actual situations in which important art has been produced.
* For example, transmission from father to son was a matter of course.
* Ask “from what social classes etc. artists were most likely to come at different periods of art history?”
* Why no great aristocrat artists?
* Why have there been no great artists from aristocracy, even though they provided most of the patronage and audience for art, and even though, like [middle-class] women, they had leisure and other advantages?
* It is not because they were missing the golden nugget of genius but because the demands placed on them, as well as on women, made total devotion to art unthinkable.
* The Development of the Child Artist
* We also need to see the development of reason and imagination in young children as a dynamic activity rather than a static essence: it happens in a situation.
* The characteristics of impressive child artists may only *appear* to be innate.
* Scholars will have to abandon the notion of individual genius as innate.
* Summary
* Art making, both in terms of the development of the art maker, and the nature and quality of the work of art itself, occurs in a social situation, and mediated by social institutions, including mythologies of the divine creator.
* Georgia O’Keefe, “Red, White and Blue” 1931
* Sophie Taeuber-Arp. (Swiss, 1889-1943). *Dada Head*. 1920.
* Martha Rosler, Gladiators, 2004
* Update
* 2006 — "'Why Have There Been No Great Women Artists?' Thirty Years After" in *Women Artists at the Millennium*, edited by Carol Armstrong and Catherine de Zegher. Cambridge: MIT Press.
* Interview “**Linda Nochlin on the many faces of contemporary feminist art”** *Art News* *by Barbara A. MacAdam*  Feb. 2007
* BAM: Your 1971 article is a comprehensive, very eloquent assessment of the state of women’s art at the time. Where do you believe feminism stands today?
* LN: I think we’ve made a lot of progress. I know it’s not fashionable to admit it, but I’m just stating a fact. I think women artists occupy a better position today than they did 30 or 35 years ago. Some of the best artists in every medium are women. The problem is to make collectors, museums, and curators who aren’t really up on things see that there are many great women artists. There are collectors and curators who—out of habit, laziness, or even misogyny—simply don’t bother with women.
* But that’s happening less and less frequently as women begin to occupy the most prominent places in the art world as creative artists. I mean, who wouldn’t think of collecting Louise Bourgeois? You’d be crazy if you didn’t. Or if you were interested in video artists, you’d be foolish not to consider the videos of Sam Taylor-Wood or Pipilotti Rist, not to speak of women working in various media from other parts of the world— Shahzia Sikander, for example, or Ghada Amer, or some of the Latin American women, or the Japanese. They are major figures. They’re the ones who are doing the most interesting and challenging work. It isn’t that people have to be charitable toward women in general or to people of other ethnicities, as they often were in the past.
* **Louise Bourgeois** 1911- Maman, 1999, London
* Louise Bourgeois “Blooming Janus”
* Louise Bourgeois, *Spiral Woman* , 2003, fabric, hanging piece, 175.2 x 35.5 x 34.2 cm., Courtesy Cheim & Read, New York
* Louise Bourgeois, *Arched Figure* , 1999, pink fabric, mirror, wood and glass, 190.5 x 152.4 x 99cm, Photo: Peter Bellamy
* **Bram Stoker's Chair VI, 2005**C-print. Image size: 48 x 38 in. (121.9 x 96.5 cm).  
  by: **Sam Taylor-Wood**
* Shahzia Sikander
* "Fleshy Weapons“
* 1997Acrylic, dry pigment watercolor, tea wash on linen, 96 x 70 inches
* **Next page: “Pleasure Pillars,” 2001.**
* **Eva Hesse**  
  *Untitled* (Rope Piece)  
  1970
* Eva Hesse. *Metronomic Irregularity I*, 1966.
* Eva Hesse. *Untitled or Not Yet*, 1966.
* Anne Eaton “Painting and Ethics” originally published in 2004
* The value of a painting.
* There are several ways in which paintings can be valuable: economically, historically, and simply as works of art.
* What is this last value and how is it related to other kinds of value?
* Can a painting be worse artistically because it is ethically flawed, or better for its ethical merits?
* Can a painting be the object of ethical judgment at all? After all, paintings are inanimate objects, like toasters.
* We might think of Hitler’s watercolors: but the ethical judgment here regards the painter, not the painting.
* Hitler watercolor 1910
* Adolf Hitler watercolors 1914-17?
* Karl's Church in Winter - Watercolor painting by Adolf Hitler
* Hitler, watercolor of ruins 1919
* Another way we might see a painting as unethical.
* Paintings could be produced in unjust conditions: painting with the blood of a murder victim for example.
* But such a painting is not itself unethical. The nature of the act does not tell us anything about the ethical value of the product.
* The painting and the act that produced it are ontologically distinct [i.e. they are different types of things].
* Representational Paintings [and photographs]
* Unlike other inanimate objects *representational* paintings can depict actions which may be ethically judged.
* Senator Helms indicted Robert Mapplethorpe’s homoerotic photographs.
* But such judgments are aimed at the things represented, not the representation.
* Picasso’s *Guernica* depicts an immoral act, but that does not make the painting itself unethical.
* Robert Mapplethorpe self-portrait, 1980
* Picasso Guernica, 1937
* One view is that a painting is ethically good if it produces good actions and bad if it promotes bad ones.
* Titian’s *Rape of Europa* shows Jupiter as a bull dragging Europa off for sex.
* Imagine it encouraged its audience to having erotic feelings towards rape and even incited some rapes.
* Titian, *Rape of Europa* 1559-62
* Consequentialist
* If so, a consequentialist [an ethical theorist who says that one must determine whether an act is ethical based on the consequences] would say that it was an unethical painting.
* But it is unlikely the painting would turn a virtuous person into a rapist.
* What the Painting Invites
* Even if a consequentialist could handle this problem the question remains whether the rape is the result of correct interpretation of the painting.
* Many paintings have complex and sometime contradictory meanings.
* Only when the audience’s unethical response is appropriate is the painting to be judged unethical.
* Perhaps it is the response the painting invites [encourages] that makes it immoral.
* Both the Picasso and the Titian depict an act of cruelty.
* One must consider *how* the events are depicted: what attitude does the painting take to the event depicted.
* Picasso’s painting condemns the bombing it depicts, whereas Titian’s painting celebrates and eroticizes Jupiter’s sexual act.
* These are the responses required by proper engagement with the paintings. [?]
* How does the Titian painting celebrate the event?
* Learning to look at paintings involves coming to see how the subject matter is presented.
* One learns to see the formal elements and how they gain an emotional character: one learns how to respond to the elements in the right way.
* Titian’s painting
* Europa’s firm grip on the bull’s phallic horn
* folds of wet drapery evoking genitalia
* these erogenous elements are along the strongest diagonal
* the two cherubs stare at her crotch
* glowing colors of sunrise lend to celebratory air
* thus the painting aims to kindle the viewer’s carnal appetites
* Picasso’s painting
* flat, austere landscape the is colorless and stark
* joyless world with jagged edges
* mood of disorder, confusion, turmoil
* figures suggest extreme suffering
* painting aims to disturb and unsettle
* In each the solicitation of responses derives from formal and content features of the paintings themselves.
* Do these ethical features bear on the paintings’ artistic value?
* **separatism**: ethical and artistic values are distinct
* But such a rigid separation does not always work.
* **moralism**: an artwork is artistically excellent insofar as it is ethically good [Brand?]
* But this ignores artistic value altogether.
* Eaton’s Own View
* **ethicism**: a painting can be artistically improved or diminished by its ethical properties [this is Eaton’s view]
* Both paintings we have discussed call for a certain response.
* In the Titian case the artistically relevant response is one we ought not have and in the Picasso case it is one we ought to have.
* Ultimately, assessment must rest on scrupulous attention to visual details.
* Ovid *Metamorphosis* 8 A.D.
* And gradually she lost her fear, and he
* Offered his breast for her virgin caresses,
* His horns for her to wind with chains of flowers
* Until the princess dared to mount his back
* Her pet bull's back, unwitting whom she rode.
* Then — slowly, slowly down the broad, dry beach —
* First in the shallow waves the great god set
* His spurious hooves, then sauntered further out
* 'til in the open sea he bore his prize
* Fear filled her heart as, gazing back, she saw
* The fast receding sands. Her right hand grasped
* A horn, the other lent upon his back
* Her fluttering tunic floated in the breeze.
* Europa and the Bull
* Red-Figure Stamnos,
* Tarquinia Museum, 480 BC
* Mosaic, Roman period? Beirut National Museum
* Pompeii, Europa and the Bull, fresco, 1st century CE
* *The Abduction of Europa* by Rembrandt, 1632
* *The Rape of Europa, Noël-Nicolas Coypel, 1726-27.*
* The Abduction of Europa by Jean-Baptiste-Marie Pierre, 1750.
* Titian: *Diana and Actaeon*, 1556–1559
* Titian, "Diana and Callisto"
* Andrew Butterfield “Titian and the Rebirth of Tragedy” *New York Review of Books,* Dec. 23, 2010.
* *Diana and Actaeon* and *Diana and Callisto* are two from a suite of six mythological paintings that Titian executed for Philip II between about 1551 and 1562. The other canvases in the series, which Titian called *poesie* (Italian for poems or poetry), are *Danaë* (the version now in the Prado), *Venus and Adonis* (Prado), *Perseus and Andromeda*, (Wallace Collection, London), and *The Rape of Europa* (Isabella Stewart Gardner Museum, Boston).
* All the *poesie* paintings are approximately six by seven feet, with the exception of the first work in the series, *Danaë*, which is somewhat smaller than the others. It is clear from the letters between Titian and Philip II that the painter imagined the *poesie* hanging together in one room, although at the time he was making the pictures a specific setting had not been selected for them. Philip II traveled regularly between his residences, as was the custom with Hapsburg royalty, and the paintings did not have a permanent home before 1623, when they were installed in the Alácazar palace in Madrid.
* At the left in the painting, the nymphs surround Callisto and rip her clothes from her body. The complexity of Titian’s depiction of the women is notable. The nymphs are beautiful and yet terrifying in the avidity with which they pounce on their victim, who moments before had been their companion. In his translation Dolce contrasts the fearful solitude of Callisto with the happiness of the “beautiful elect band” formed by Diana’s nymphs; this contrast does not appear in Ovid’s original text.
* Titian, too, wants us to feel Callisto’s abandonment and isolation; he shows her isolated and alone in her suffering. In contrast to the elegant coiffures of the other nymphs, her hair is disheveled and unbound, a common sign of rape in classical literature. Callisto’s sweaty face is in shadow, and yet her gravid abdomen is in light, intensifying the sense of exposure. She looks up to heaven, and her eyes glisten with tears. In both Ovid’s poem and Dolce’s translation, she pleads with the gods for mercy, and when this is denied, she curses Jove for his evil. In Ovid, no longer able to speak, Callisto woefully raises her arms to express her anger; but Dolce adds that she also glances up to heaven with pitiful and terror-stricken eyes. Likewise, Titian wants the viewer to empathize with Callisto in her sorrow and desperation.
* See also A. W. Eaton “Where Ethics and Aesthetics Meet: Titian's Rape of Europa.” *Hypatia*, Vol. 18, No. 4, Women, Art, and Aesthetics (Autumn - Winter, 2003), pp. 159 -188.
* For much more detail on this painting see Titian’s Rape of Europa **(1559-1562), The Isabella Steward Gardner Museum, Boston, by Dr. Frances Van Keuren, University of Georgia** http://wps.prenhall.com/hss\_wilkins\_artpstpres\_5/22/5833/1493345.cw/content/index.html#textual accessed May 12, 2011
* **Here’s another feminist take on the painting: Diane Wolfthal, *Images of Rape: The "Heroic" Tradition and its Alternatives http://www.oneonta.edu/faculty/farberas/arth/ARTH200/Heroic\_Rape.html*** accessed May 12, 2011