



WOMEN SEEN THROUGH ARTISTS' EYES

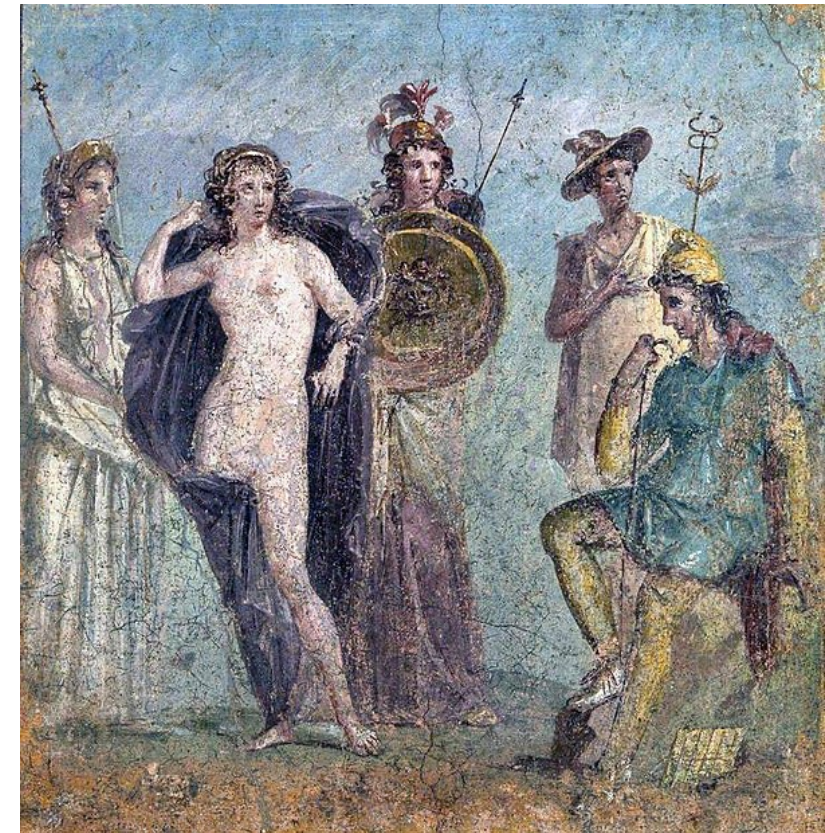
*Another interesting insight appeared in your commentary when you were talking about the portrayal of women in an upcoming class. You commented Freudianly something about “how women were **betrayed** in art”. It made me smile, and I can’t wait to learn what you subconsciously know!*

Women as Beautiful Objects of Adoration

The Judgement of Paris, a Mythical 3-Way Beauty Pageant



Greek Goddesses: Juno, Minerva, Venus
Athenian red-figure Kylix C 5th B.C



Roman: Hera, Athena, Aphrodite
Pompeii Fresco A.D. 45–79

Peter Paul Rubens 1577 - 1640



The Judgement of Paris 1636

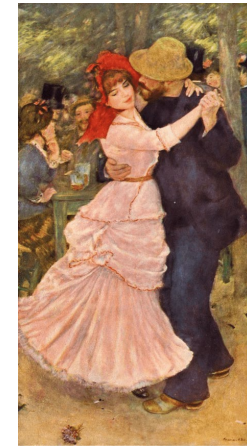
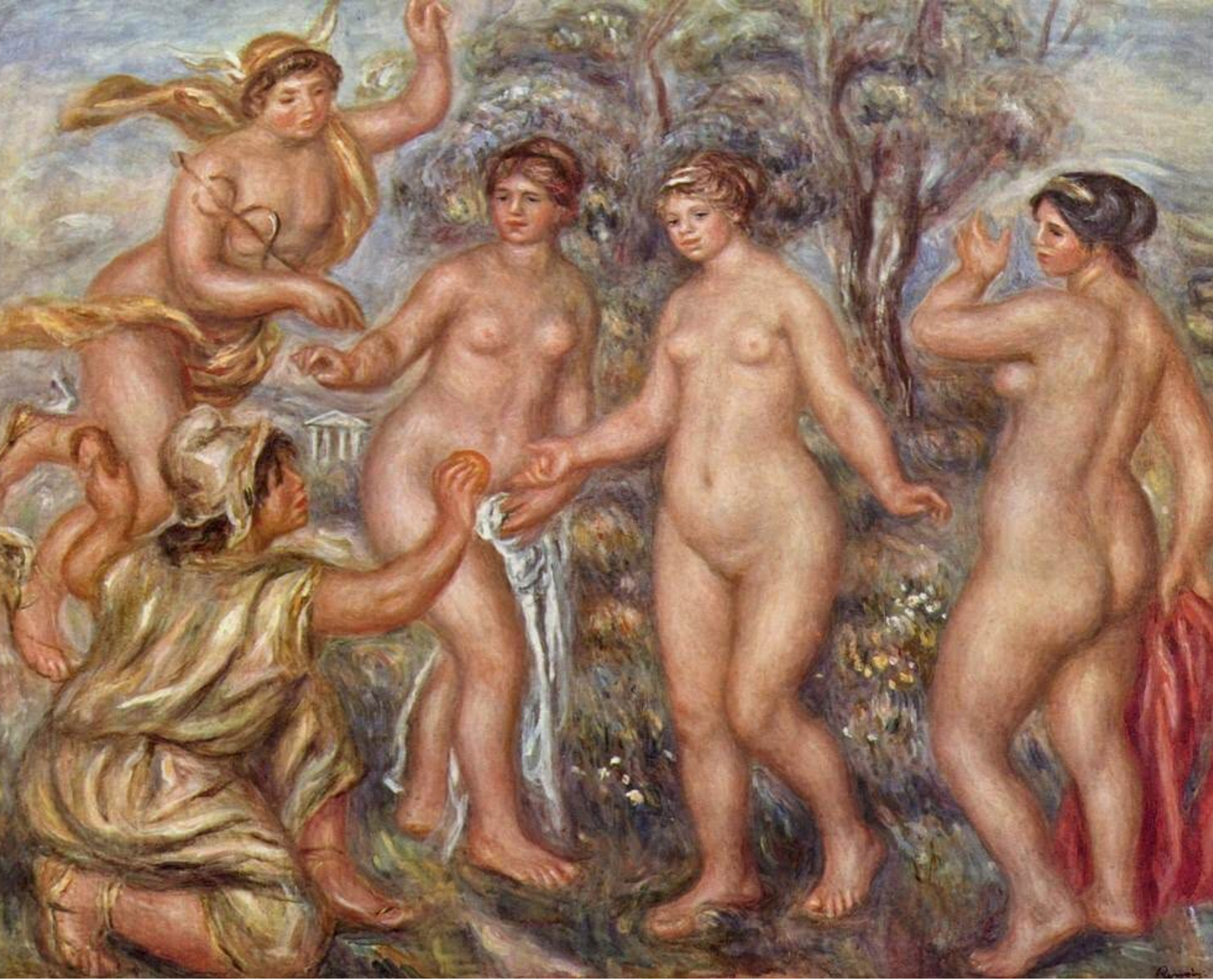
One of 22 Versions Rubens Created

What do Rubens, the Michelin Man and The Venus of Willendorf Have in Common?



**25,000 Years Old Discovered in 1908
in Austria**

**Paris, Mercury
and Rosey
Rotundity by R
in 1910**

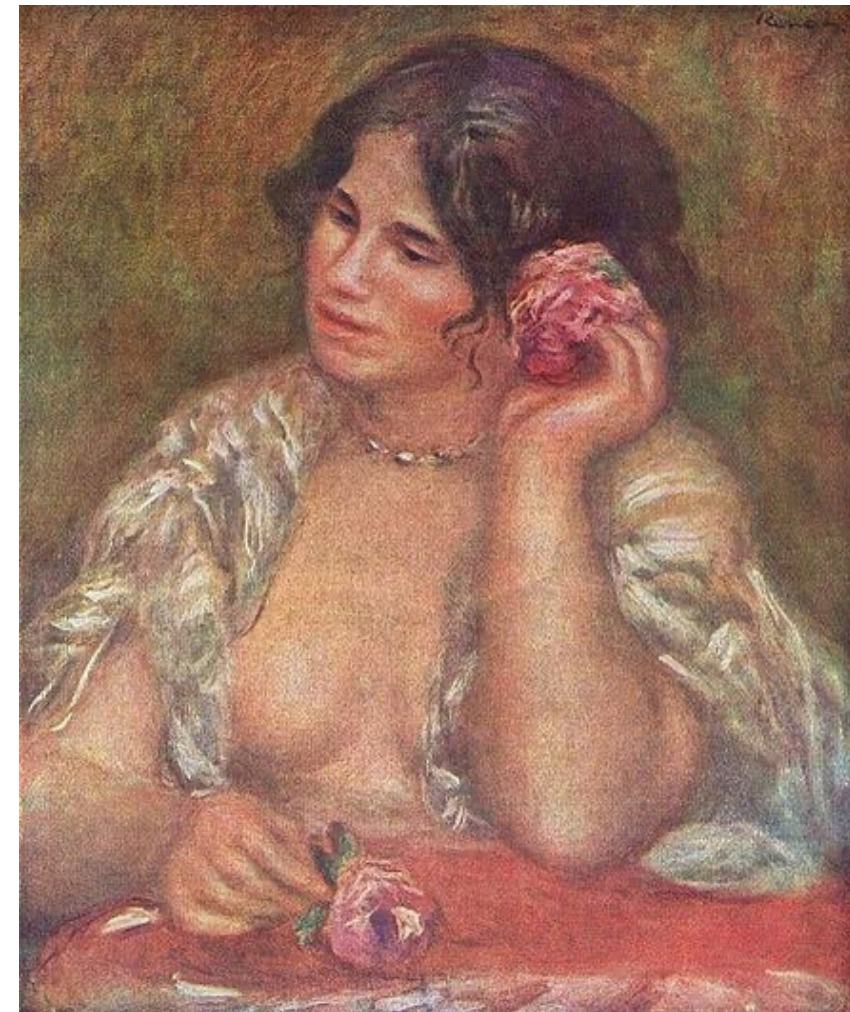


Pierre-Auguste Renoir 1841- 1919

The artist's Family 1895

Gabrielle Renard and Jean Renoir 1895

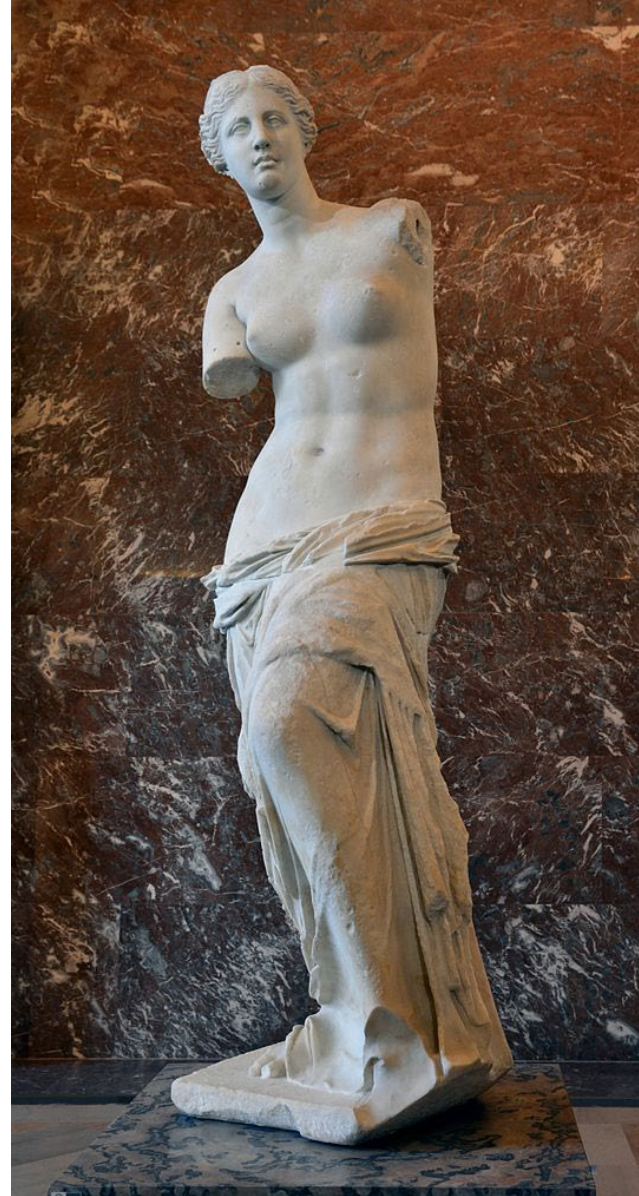
Gabrielle with Rose 1911



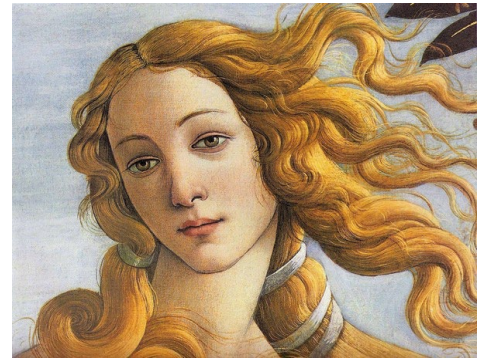
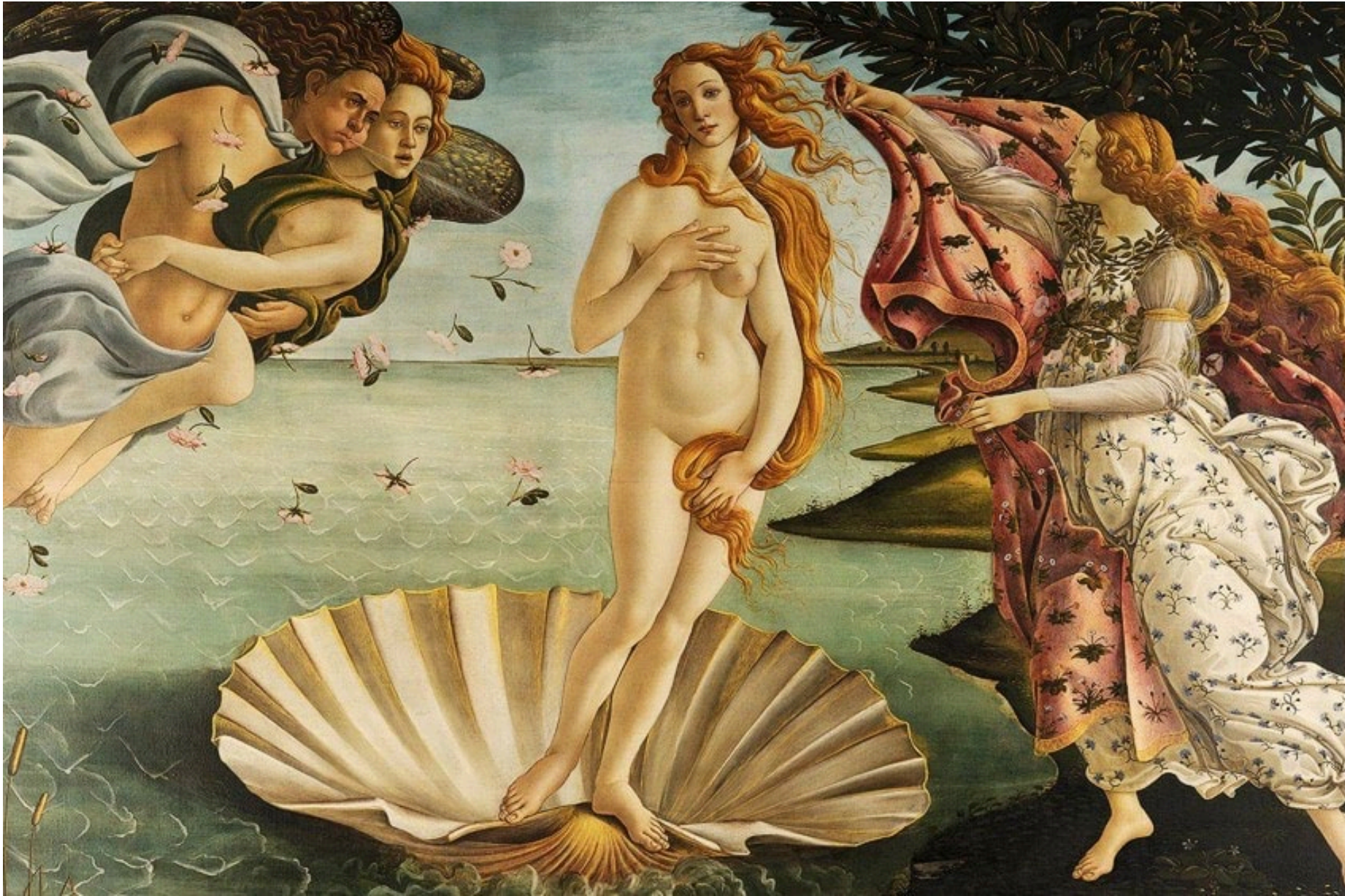
Venus, the Winner, the Ideal of Beauty



***Venus de Milo* 125 BC**



Sandro Botticelli c.1445 – 1510
The Birth of *Venus* 1486





April 27, 2023: Italians Are Mad at Their Country's New "Barbie Venus"



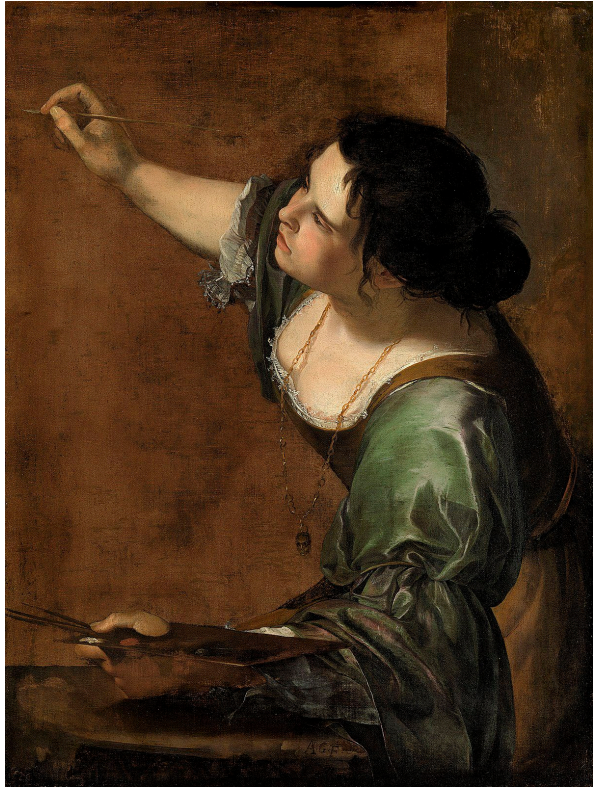
A government tourism campaign depicting Botticelli's Venus as a "virtual influencer" is widely criticized as trivializing the nation's cultural heritage.





***Venus of Urbino* 1534 by Titian 1506 - 1576**

Artemisia Gentileschi 1593 – 1653 *Sleeping Venus* 1626



Venus and Cupid is a depiction of a sleeping Venus, who reclines on a blue bed covering and rich crimson and gold tasseled pillow. She wears nothing except a thin wisp of transparent linen around her thigh. Her son Cupid fans her with richly colored peacock feathers as she drifts to sleep. He is gazing at her with an adored, raptured expression. In the background, there is a window looking out onto a moonlight landscape where a temple to the goddess lies.

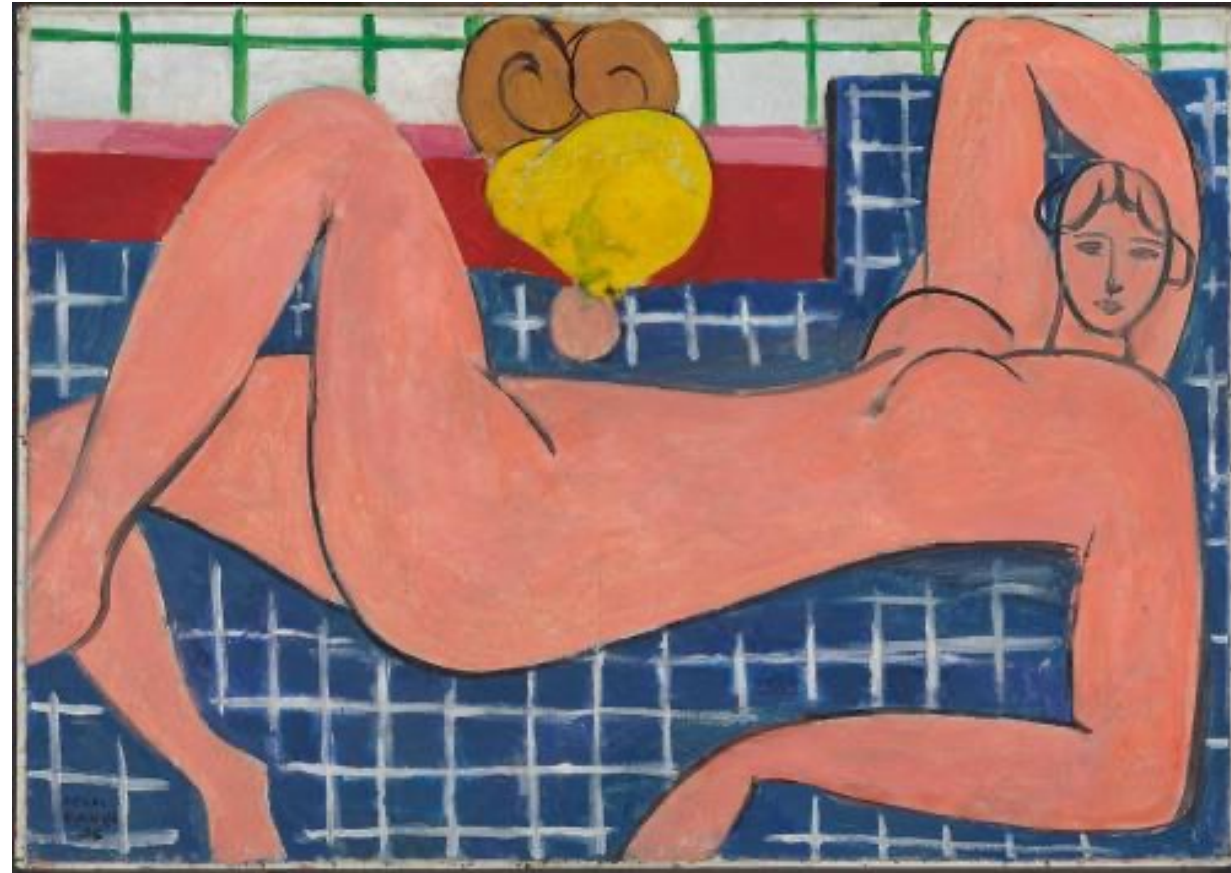
Baroque Chiaroscuro

Reclining Nudes

Francisco Goya
Dressed and Undressed
the Maja Around 1800



Henri Matisse 1869 - 1954

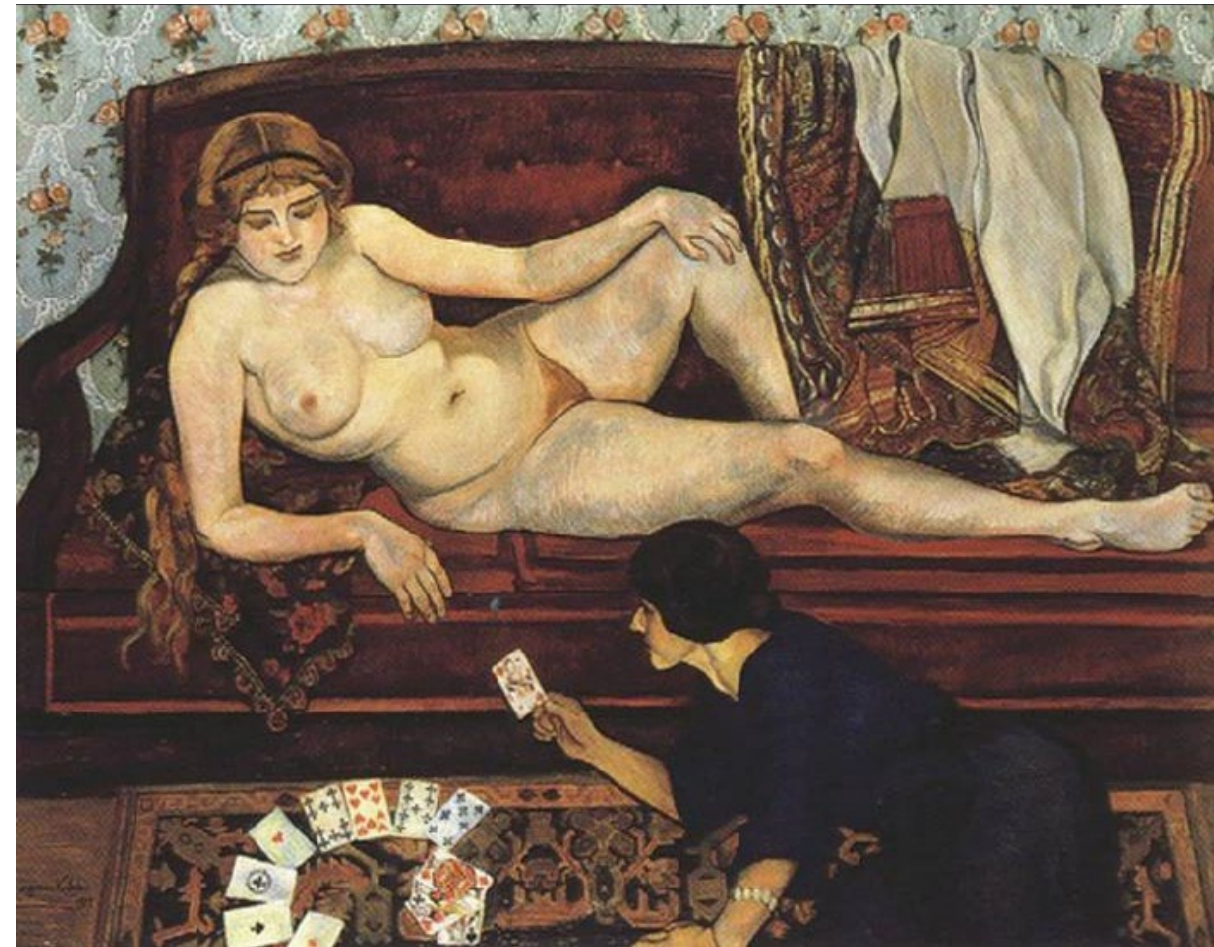


Suzanne Valadon 1865-1938

The Blue Room



More of Valadon's 20th Century Recliners



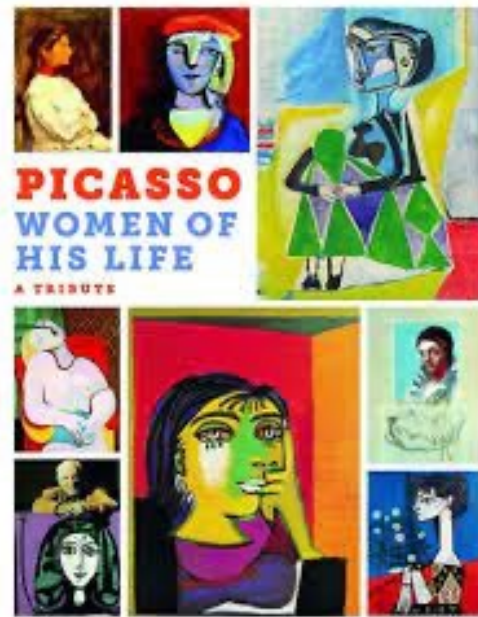
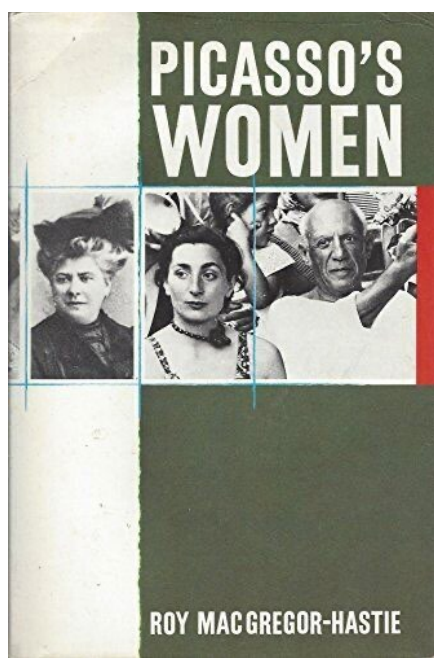
Lucian Freud 1922 - 2011 Lounging Ladies



Women In the Eye of the Beholder



Picasso's Women



Picasso's women (among others): Fernande Olivier (clockwise from top left), Olga Khoklova, Marie-Thérèse Walter, Dora Maar, Françoise Gilot and Jacqueline Roque

MONSTERS

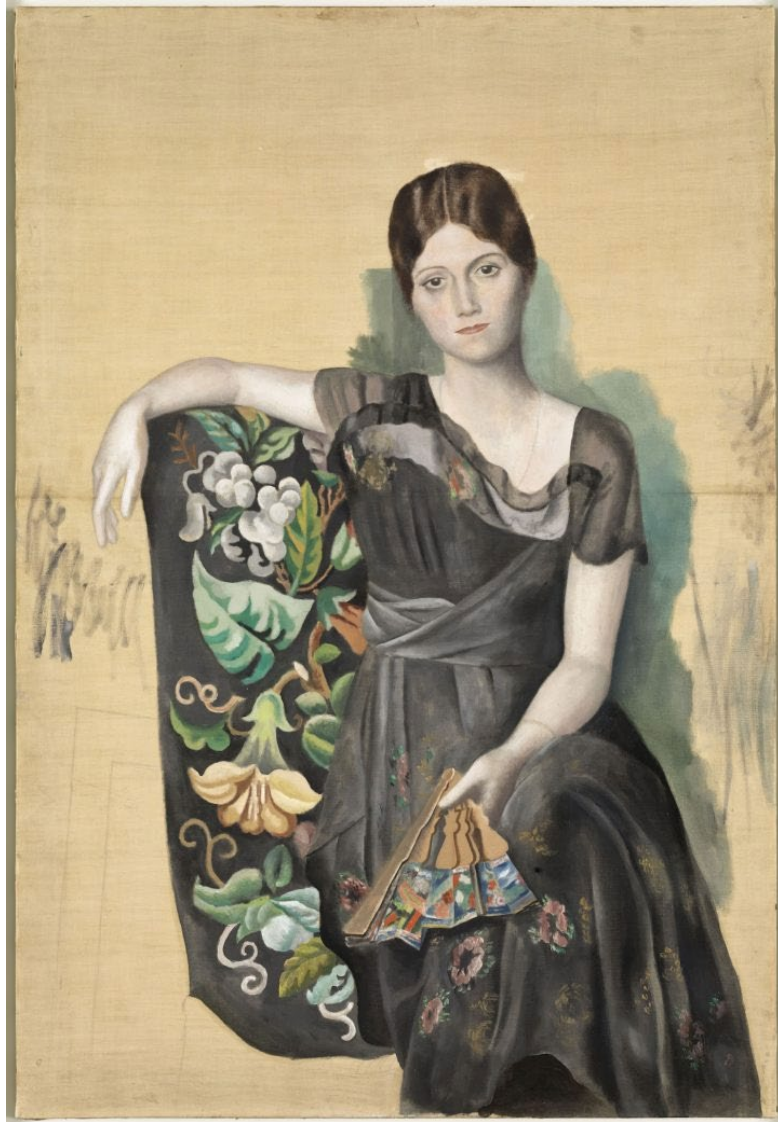
A Fan's Dilemma



CLAIRE DEDERER

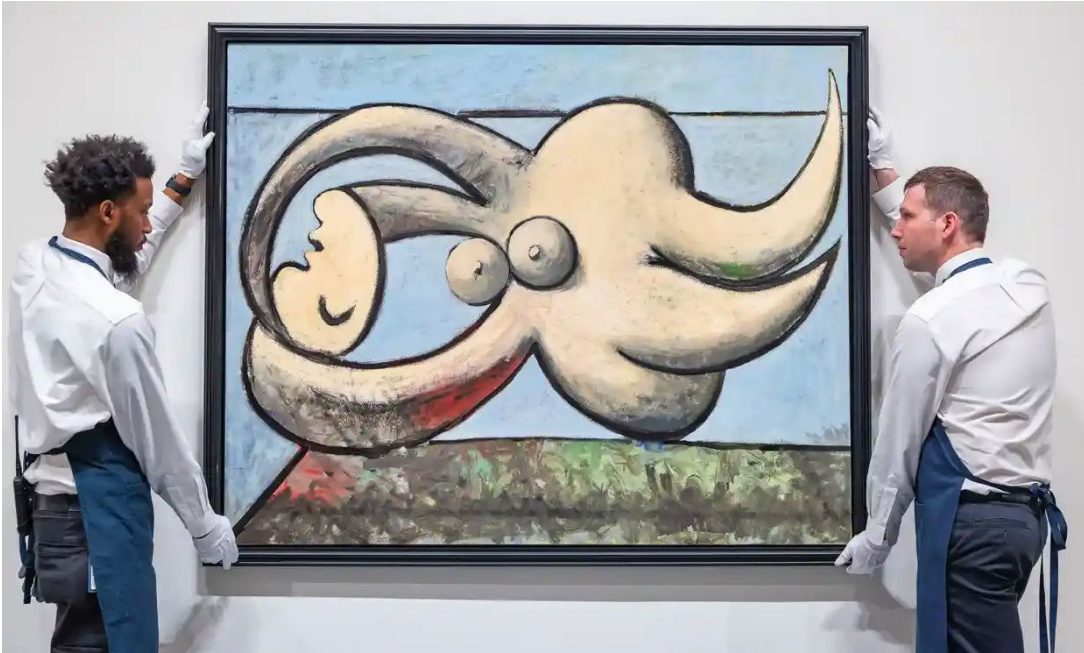


First and Second Wives Olga and Jacqueline



1918 And the Sixties and Seventies

Marie-Thérèse Walter



Marie-Thérèse Walter (13 July 1909 – 20 October 1977) was a French model and lover of Pablo Picasso from 1927 to about 1935 and the mother of their daughter Maya Widmaier-Picasso. Their relationship began when she was seventeen years old; he was 45 and married to his first wife, Olga Khokhlova. It ended after Picasso moved on to his next relationship, with artist Dora Maar. Walter is known as Picasso's "golden muse" and inspired numerous artworks and sculptures that he created of her during their relationship.

Dora Maar

Dora Maar (1907-1997) was 29 when they met. He was 54. Dora was a French photographer, poet and painter, also best known for being a lover and muse of Picasso. Picasso referred to Dora Maar as a “woman of tears” and used her as a metaphor for the “tears” brought on by the Spanish Civil War. Dora Maar (1907-1997), Picasso's “Weeping Woman”, had seen him through the creation of his masterpiece, *Guernica*. The work was designed as a protest of the bombing of civilians in Spain.



The Years Lie in Wait for You by Dora Maar, c. 1935
and Picasso's *The Weeping Woman* and *Guernica* 1937

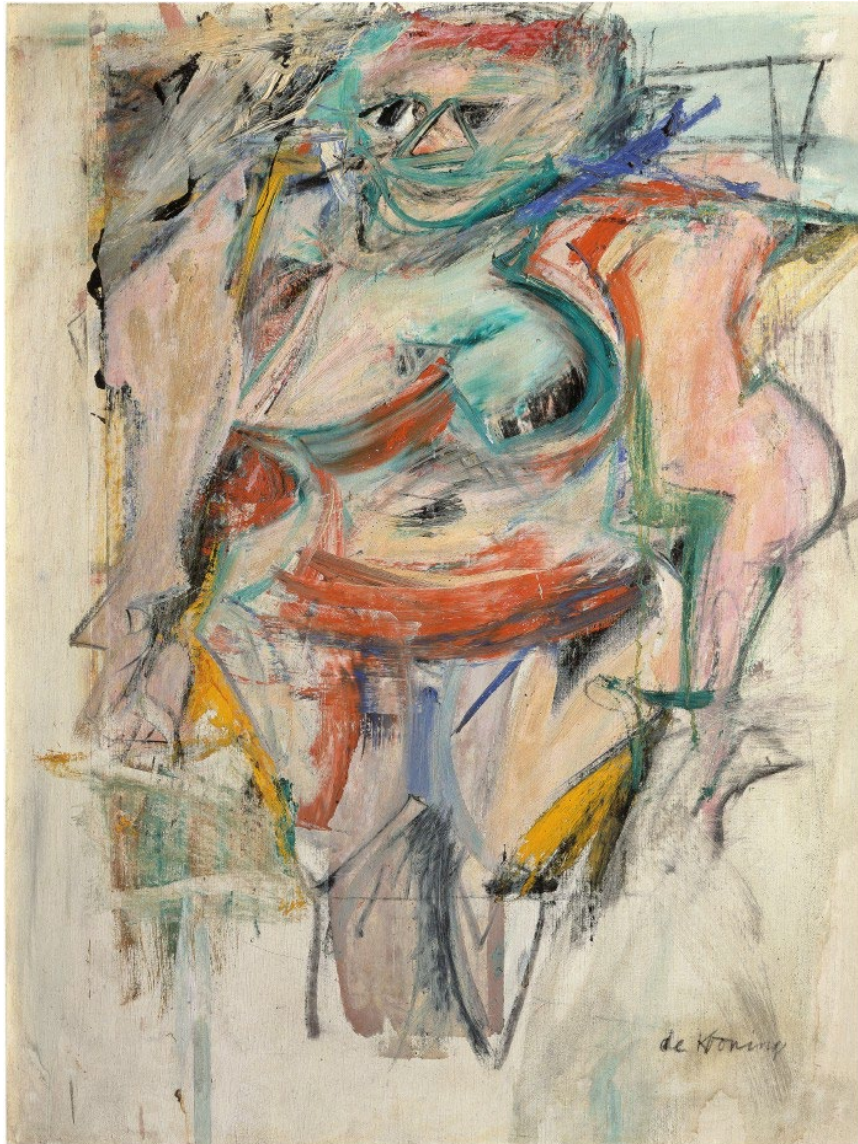
Willem de Kooning 1904 - 1997



Fabrizio Cassetta 2016 HM *Woman with a Hat* 1905

Woman Standing Pink

Two Women in the Country 1954-1955



Faith Ringgold Born 1930



Two Jemimas: The American Collection #9, 1997

Acrylic on canvas, pieced, painted fabric border
Glenstone Museum, Potomac, Maryland

Calling Aunt Jemima her “feminist issue,” Faith Ringgold confronts and reappropriates the caricature of the mammy in *Two Jemimas: The American Collection #9*. Used during enslavement and Jim Crow by white Southerners in an attempt to normalize the oppression of Black women, the mammy caricature, embodied by Aunt Jemima, insidiously twined a construction of Black womanhood with domestic servitude and desexualization.

Through invoking the composition of Willem de Kooning's 1954 painting *Two Women in the Country*, part of a series expressing the artist's misogynistic views, Ringgold challenges the idea that a woman's beauty depends on society's valuation of it. Full-figured and sensual, the women in this quilt proudly transcend intersecting racist and sexist ideals of Black women's beauty. When asked about the figures' broad toothy grins, Ringgold said, “The minute you close their mouths and give them a silly smile, right away you are trying to atone for them not having all these things that pretty women are supposed to have. So let their teeth show and just make everything as bold and wonderful and sexy as they can be. Look at how sexy they are.”

Two Ladies at the Automat 1966



Central Park Gillian Wearing's

Diane Arbus

1922 - 1971



Who is This?



Cindy Sherman

Born 1954



Joshua Reynolds 1723 – 1792

A Portrait of Marriage Material

The Ladies Waldegrave 1781

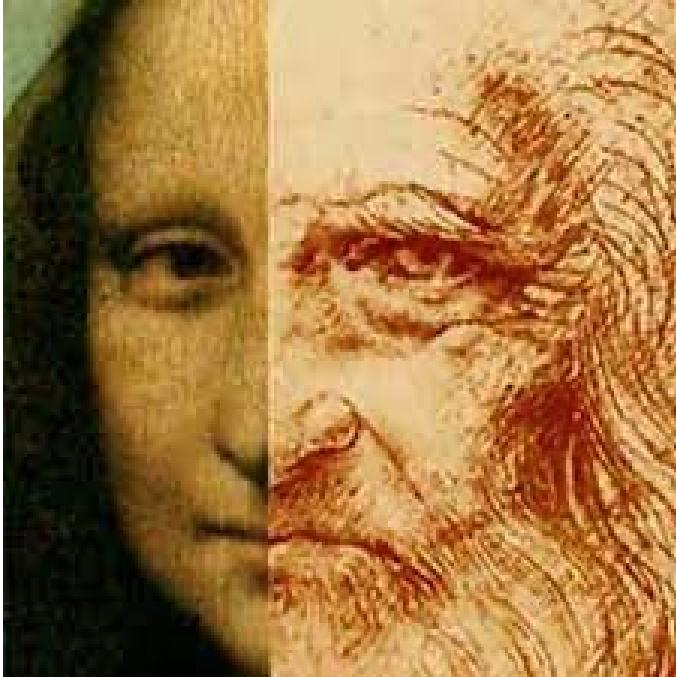
A group portrait shows the three daughters of James Waldgrave and Maria Walpole– from left to right: Charlotte holding a skein of silk), Elizabeth winding Charlotte's skein onto a card and Anna producing tambour lace. it was commissioned by the subjects' mother in the hope of attracting potential suitors for them – all three of them were then unmarried.



Just Us Girls



The Star



**Leonardo Da Vinci *The Mona Lisa*,
(Lisa del Giocondo) 1503**

Considered an archetypal masterpiece of the Italian Renaissance, it has been described as "the best known, the most visited, the most written about, the most sung about, the most parodied work of art in the world".

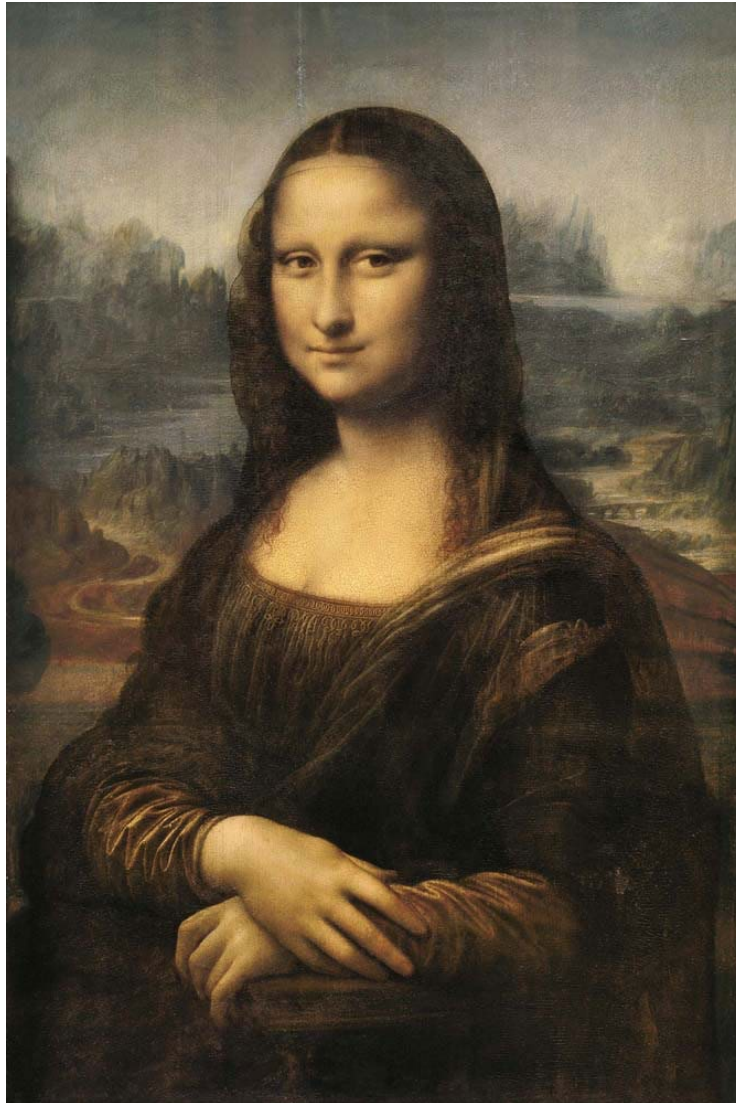


Mona Lisa, Mona Lisa Men Have Named You



Nancy Harray

You Too?



Sfumato

Exhausting. Exhilarating.
Tolerating everyone's ideas
About who I am
Where I was
Where I should be now.
Behind bulletproof glass?
On one man's kitchen table
His gaze as intense then
As the stares of the throngs
Who want to grasp me now
Their cacophony of languages
Swirling around me.

Exhausting. Exhilarating.
I am a woman.
I am a man.
Or my gender is fluid
As the torrent of words
Proclaiming I am Lisa
Or I am Leonardo

Or I am their Rohrschach
Are you an inkblot too?



From Writing with the Masterpieces

***Girl with a Pearl
Earring 1665***

A Tronie By JV

Writing With the Masterpieces

