

Art, Ideality, and Reality: A Feminist Review through Griselda Pollock's Lens

RA. Sekartaji Suminto

Product Design, Faculty of Fine Art, Indonesian Institute of The Arts Yogyakarta

Corresponding Author: sekartaji@isi.ac.id

ABSTRACT

This article explores the intricate connection between art, ideality, and reality from a feminist perspective, focusing on the influential insights of Griselda Pollock, a renowned art historian, and feminist scholar. By critically analyzing Pollock's work, this study uncovers the complexities of feminism within the art realm and its intersections with idealized notions and tangible realities. The article begins by contextualizing Pollock's contributions to feminist art theory and her approach to understanding artistic practices. It highlights how Pollock challenges patriarchal frameworks and amplifies the marginalized voices of women artists. Examining the concept of ideality, the study explores how idealized standards and societal expectations shape artistic representations and their impact on gender inequalities. Pollock's lens reveals art as a powerful tool for feminist resistance, disrupting dominant ideologies and asserting diverse narratives. The investigation of reality within the feminist review uncovers the interplay between art and the material world. Pollock's perspective illuminates how art reflects and responds to women's lived experiences, addressing social, political, and cultural realities. It showcases art's potential as a platform for feminist activism, shedding light on social injustices and advocating for change. This article emphasizes the significance of Pollock's feminist lens in understanding the dynamics of art, ideality, and reality. It underscores art's transformative potential as a vehicle for feminist critique and activism, challenging gender representation and power structures. The insights contribute to feminist art theory and its relevance in contemporary discourse. It highlights the ongoing need to engage with diverse feminist perspectives to critically examine art and its relationship to broader societal issues.

Keywords: art, ideality, reality, feminism.

INTRODUCTION

Art has long been a subject of profound inquiry and interpretation, reflecting the complexities of human experiences, ideals, and realities. The interplay between art, ideality, and reality has fascinated scholars across various disciplines, offering insights into the ways in which artistic representations both shape and are shaped by the world in which they exist. This article delves into the intricate dynamics between art, ideality, and reality, aiming to shed light on their interconnectedness and explore the transformative potential they hold. The concept of ideality encompasses the ideals, aspirations, and subjective perceptions that influence artistic creation and interpretation. It involves the pursuit of beauty, perfection, and transcendence within artistic expressions. Ideals can be influenced by cultural, societal, or personal factors, and they play a significant role in shaping artistic representations. By examining the influence of ideality, this article seeks to unravel the ways in which artistic creations reflect and challenge prevailing norms, as well as the impact of idealized standards on the reception and interpretation of art.

Simultaneously, art is deeply rooted, capturing, and reflecting the diverse experiences, struggles, and aspirations of individuals and communities. It serves as a powerful medium for expressing social, political, and cultural realities, as well as challenging existing power structures and dominant narratives. By exploring the relationship between art and reality, this article aims to illuminate how art becomes a vehicle for social commentary, cultural critique, and advocacy for change. Through a comprehensive

analysis of artistic expressions across different periods, genres, and cultural contexts, this study delves into the intricate interplay between art, ideality, and reality. It examines how artists navigate the complex terrain between personal vision and societal expectations, and the ways in which audiences engage with and interpret art within their own lived realities. Ultimately, this exploration of art, ideality, and reality seeks to deepen our understanding of the transformative power of art and its profound influence on shaping and reflecting the diverse facets of human existence. By critically engaging with the dynamic interplay between these elements, we hope to contribute to the broader discourse surrounding the role of art in society and its capacity to inspire change, provoke thought, and challenge the status quo (Jackson, A. April 21, 2021). The relationship between art, ideality, and reality has been a subject of extensive exploration and interpretation within the realms of art history and feminist studies. Feminist scholars have sought to critically examine and challenge dominant narratives, highlighting the role of art in shaping and reflecting societal ideals and the lived experiences of women. One such influential figure in this discourse is Griselda Pollock, a renowned art historian and feminist scholar whose work has significantly contributed to our understanding of the complex intersections between art, ideality, and reality from a feminist perspective.

This article presents a feminist review that engages with Pollock's lens to explore the intricate dynamics between art, ideality, and reality. Drawing upon Pollock's groundbreaking theories and analyses, this study aims to uncover the multifaceted ways in which feminist perspectives can inform our understanding of art as a transformative tool for challenging and reshaping societal norms. Pollock's work has challenged traditional patriarchal frameworks within art history, advocating for a more inclusive and diverse understanding of artistic practices. By amplifying the voices of women artists and highlighting their often-marginalized contributions, Pollock has paved the way for a more comprehensive exploration of gender representation and the complexities of artistic creation. Furthermore, this review delves into the concept of ideality, examining how societal expectations and idealized standards shape artistic representations and perpetuate or challenge gender inequalities. Through Pollock's lens, we seek to understand how art becomes a site for negotiating and contesting these idealized notions, providing a platform for feminist resistance and alternative narratives.

The exploration of reality within this feminist review investigates how art reflects and responds to the lived experiences of women, addressing social, political, and cultural realities. Pollock's perspective enables us to examine the ways in which art serves as a catalyst for feminist activism, shedding light on social injustices and advocating for transformative change (Denis, 2003). By critically engaging with Pollock's insights and analyses, this article aims to contribute to the ongoing dialogue surrounding art, ideality, and reality from a feminist standpoint. Through this examination, we hope to further understand the transformative potential of art in challenging dominant ideologies and reshaping societal norms. We invite readers to join us on this journey of exploring art, ideality, and reality through the lens of Griselda Pollock's feminist perspective. By critically examining her influential theories and analyses, we aim to shed light on the complexities of gender representation, the role of art in shaping societal ideals, and the transformative potential of feminist activism within the art realm.

This article is structured as follows: first, we provide a comprehensive overview of Griselda Pollock's contributions to feminist art theory, highlighting key concepts and methodologies employed in her work. We delve into her critique of patriarchal frameworks and her emphasis on amplifying the voices and experiences of women artists. Next, we delve into the concept of ideality and its implications within feminist discourse. We examine how idealized standards and societal expectations influence artistic representations and perpetuate or challenge gender inequalities. Through Pollock's lens, we explore how feminist artists and theorists have harnessed art to disrupt normative ideals and offer alternative narratives that challenge dominant ideologies. Following that, we investigate the intersection of art and reality within the feminist review. We explore how art reflects and responds to the lived experiences of women, addressing social, political, and cultural realities. By analyzing Pollock's perspective, we aim to highlight how art becomes a powerful medium for feminist activism, shedding light on social injustices and advocating for transformative change. Lastly, we conclude by emphasizing the ongoing relevance of Pollock's feminist lens in our understanding of art, ideality, and reality. We reflect on the contributions of feminist art theory and the need for continued engagement with diverse perspectives to critically examine art and its relationship to broader societal issues. Through this feminist review, we

aim to contribute to the scholarly discourse surrounding art, ideality, and reality, highlighting the transformative potential of feminist perspectives in reshaping artistic practices and challenging prevailing power structures.

Art

The ocean possesses an inherent beauty that captivates our aesthetic senses, evoking a sense of satisfaction and awe when beholding its magnificence. However, not everyone has the privilege of residing near the sea or experiencing its splendour first-hand. Nevertheless, the desire to witness the sea's grandeur remains strong within those who have yet to encounter it personally. Consequently, seascapes serve as a source of pleasure and fascination for such individuals. While it is undeniable that observing the actual sea would be far superior to viewing its pictorial representation, humans often find contentment in substituting an inferior alternative when the genuine article is unavailable. Even those fortunate enough to appreciate the real sea are unable to always do so, leading them to rely on memories to evoke its essence. However, the human imagination is sometimes feeble and requires support and stimulation. Therefore, individuals turn to seascapes to rekindle their recollections, enabling them to envision the sea with greater clarity and intensity. This fundamental purpose lies at the heart of numerous works of art - to provide those who have not experienced the beauty of reality with an opportunity to acquaint themselves with it to some extent. Moreover, these artistic creations serve as reminders, prompting and revitalizing the memories of those who have personally encountered the sea and cherish the ability to recall its splendour (Denis, 2003).

In essence, seascapes and other works of art primarily aim to bridge the gap between individuals who have yet to encounter beauty in its genuine form and the possibility of acquainting themselves with its essence. They serve as vessels that transport individuals to realms of beauty and evoke a profound appreciation for the wonders of the natural world, both for those yearning to witness it first-hand and for those seeking to rekindle their cherished memories. Hence, the primary purpose of art is to replicate nature and life, encompassing all forms of artistic expression without exception. Their connection to the corresponding aspects and phenomena of reality can be likened to the relationship between an engraving and the original picture it is derived from, or a portrait and the person it represents. An engraving is created based on a picture not because the original is inadequate, but precisely because it is exceptional. Similarly, reality is reproduced in art not to rectify flaws or because reality itself lacks beauty, but precisely because reality is inherently beautiful.

Artistically, an engraving is not superior to the original picture it is derived from, but significantly inferior. Likewise, works of art never attain the same level of beauty and grandeur as reality. However, the original picture is unique and only accessible to those who visit the gallery where it is displayed. On the other hand, the engraving is reproduced in hundreds of copies, reaching a global audience. Anyone can appreciate it at their convenience, without leaving their room, remaining comfortably on their couch, and without changing out of their dressing gown. Similarly, a beautiful object is not always within reach for everyone. Reproductions of it, though feeble, crude, and pale in comparison, exist in works of art, making it accessible to all. These reproductions serve as a substitute for the original, allowing everyone the opportunity to experience its beauty. A portrait is created of a beloved person not to eliminate the imperfections in their features, as we are often indifferent to or even fond of those flaws. Instead, it serves to admire their face even when they are not physically present. Similarly, works of art have the aim and purpose of providing a substitute for reality, not to correct or embellish it, but to faithfully reproduce it. They serve to admire and appreciate reality, even in its absence.



Figure 1. Sea Landscape Painting by Angelina Nadin.
(Source: Art Gallery Online, 2018)

While we do not claim that these ideas represent a completely novel concept in the history of aesthetic thought, we firmly believe that the prevailing pseudo-classical theory of "imitation of nature" during the seventeenth and eighteenth centuries demanded something distinct from the formal principle implied by the definition: "Art is the reproduction of reality." To support our argument that there exists a fundamental distinction between our perspective on art and the theory of imitation of nature, we will present a critique of the latter taken from a highly regarded textbook on the current prevailing aesthetics. This critique will serve two purposes: first, it will demonstrate the disparities between the concepts it challenges and our own viewpoint, and second, it will highlight the limitations of our initial definition of art as the reproduction of reality. Consequently, this will allow us to proceed toward a more precise and comprehensive development of artistic concepts (Denis, 2003). Usually, it is said that the content of art is beautiful; but this restricts the sphere of art too much. Even if we grant that the sublime and the comic are moments of. The beautiful, content of many works of art will not come under the three headings of the beautiful, the sublime, and the comic. In painting, these subdivisions do not apply to pictures of domestic life in which there is not a single beautiful or ridiculous person, to pictures of old men or old women not distinguished for the exceptional beauty of age, and so forth. In music it is still more difficult to introduce the usual subdivisions; if we put marches, pathetic pieces, and so forth, under the heading of the sublime, if we put pieces that breathe the spirit of love or gaiety under the heading of the beautiful, and if we find numerous comic songs, there still remain an enormous number of works the content of which cannot be put under any of these headings without stretching a point. Under what heading are we to put sad melodies – under the sublime, as suffering, or under the beautiful, as tender dreams?

Initially, art held a distinct position separate from other endeavors, primarily encompassing painting and sculpture, while talents like singing and drama were relegated to the domain of "entertainers," which was considered a less esteemed occupation. However, in contemporary times, our understanding of art has become more subjective and inclusive, encompassing a wide range of forms, from video games to a simple photograph capturing our dinner from the previous night. This evolution prompts us to ponder when art ceases to be a mere representation of our lives and instead becomes a reality. The shifting perceptions and interpretations across different historical periods add further intrigue to this captivating topic, reminding us of the diverse perspectives that have shaped our understanding of art (Painter, 2002).

Reality

Reality is often juxtaposed with concepts such as imagination, illusion, delusion, mental constructs, dreams, falsehood, fiction, and abstraction. However, it is worth noting that abstract ideas have significance in both everyday life and academic research. For example, concepts like causality, virtue, life, and distributive justice are abstract in nature and may pose challenges when it comes to precise definitions. Nevertheless, they are seldom regarded as pure figments of the imagination. The existence and reality of abstractions are subjects of debate, with one extreme viewpoint dismissing them as mere linguistic constructs and another considering them as higher truths compared to less abstract concepts. This disagreement forms the basis of the philosophical problem of universals.

In the realm of art, realism is an approach that strives to depict subject matter faithfully, avoiding artificiality and eschewing artistic conventions that involve implausible, exotic, or supernatural elements. It seeks to capture the essence of reality without embellishment. Realism, which has been prominent throughout various periods in the arts, primarily revolves around technique, training, and the avoidance of stylization. In the visual arts, illusionistic realism focuses on accurately depicting life forms, perspective, and the intricate details of light and color. Realist artworks often highlight the ordinary, unattractive, or gritty aspects of life, as seen in social realism, regionalism, or kitchen sink realism.

Realism, also known as naturalism, mimesis, or illusionism, refers to the precise and meticulous representation of scenes and objects in art, often resembling photographic precision. It has been practiced in different periods and relies heavily on technical skill and training, emphasizing the avoidance of stylization. Notably, Early Netherlandish painters like Jan Van Eyck in the 15th century exemplified this form of "realism," even though they depicted angels with wings, which they had not observed in real life. Similarly, 19th-century Realism Art Movement painters like Gustave Courbet were not particularly known for their precise rendering of visual appearances. In Courbet's time, academic painting often showcased meticulously crafted scenes that were contrived, artificial, or imagined historical settings. Therefore, Realism as a movement in painting is defined more by the choice and treatment of subject matter rather than solely focusing on visual accuracy. The terms "naturalism," "naturalistic," and "veristic" also share similar ambiguities, although distinguishing between "realistic" (related to visual appearance) and "realist" can be useful, as can the term "illusionistic" for accurately portraying visual appearances (Robertson, et al, 2005).

Ideality

Ideality refers to the pursuit of perfection, beauty, and refinement in all aspects of life within the realm of the arts. On the other hand, reality entails ensuring that the artistic product aligns with its intended use and meets the requirements of the users. The process of transforming "ideality" into "reality" extends beyond the consideration of the artwork itself. It poses a challenge to represent the contexts of use and the needs of users in a manner that artists with technical backgrounds can directly incorporate.

When incorporating the "arts" into the realm of "business," it becomes essential to gain a deeper comprehension of the interaction between humans and art. This understanding not only allows us to engage with the broader human context but also enhances the interactive experiences associated with art. As a result, we propose a comprehensive framework for aesthetic art that encompasses the representation of human-art interactions and the translation of aesthetic elements into user requirements within real-world product design scenarios. The main objective of this paper is to provide a framework that facilitates the examination of how artists engage across the realms of art and the interactive experiences of users within the art design process. In the present era, characterized by the still-emerging digital age, complex "late" capitalism, and the elusive nature of a Utopian vision, abstract art holds significant importance. It serves to understand the implications and workings of our current reality, including the role of individuals amidst complex hyper-connectivity, the vastness of data networks, the ideological grip of capitalism, and the absurdity of the internet. Abstraction operates within a space where the tangible surpasses the conceivable, as artists once depicted the immensity of skyscrapers within the confines of a gallery. Today, we are overwhelmed by information, and the internet itself holds a sense of grandeur and awe.

Thus, abstraction has the capacity to convey the influence of networks and connectivity or to find an aesthetic that metaphorically represents the nature of digital technology, much like Bomberg, a painter, or Marinetti, a poet, and author of the Futurist Manifesto, characterized industrial machinery. Marinetti stated, "Idealists, workers of thought, unite to show how inspiration and genius walk in step with the progress of the machine, of aircraft, of industry, of trade, of the sciences, of electricity" (Marinetti, 1905). Abstraction can engage in a dialogue with the history of painting while expressing anxiety or hope for the future or conveying the struggle for human agency in the face of digital technology. Abstract artists, armed with a profound understanding of both the medium's historical context and the present world, still have significant work to accomplish. Despite the humbling impact of postmodernism, they possess the philosophical mandate to justify their artistic pursuits.

Of course, technological advancements also bring into question the very act of art production. Painters, in response to the emergence of photography, found justification by turning towards abstraction. However, contemporary painters constantly grapple with the question, "Why paint at all?" It may appear somewhat masochistic to employ traditional brushes and pigments in a world where Photoshop exists. Merely relying on the notion that painting is more "human" or "real" seems overly simplistic. Nonetheless, as long as people continue to pay attention to painting as a medium, it remains relevant and valuable.

METHODS

In the realm of feminism, the discussion of pricing and rewards in the art world presents a dichotomy between reality and ideality. The reality lies in the artist's struggle to fight for their artistic vision and secure income for their livelihood. While the ideal situation would involve recognition and appreciation for their work, the reality is that artists require monetary compensation to support their needs and artistic practice. Ideally, the value of a work of art should be measured by the quality of criticism and appreciation it receives, rather than the amount of money it generates. However, artists rely on financial resources to acquire the materials and tools necessary for their creative process. The idealistic notion of artistic appreciation clashes with the practical need for monetary compensation (Parker, R., & Pollock, G, 2013).

Moreover, the art market introduces additional complexities. Artwork is often treated as a collectible, subject to purchase and resale at inflated prices. There is a harsh criticism that labels this phenomenon as "prostitution" in the art world, where artists are forced to create sellable works that deviate from their personal artistic expression and principles. This compromises their ideals to fulfill the demands of the market and meet their basic needs. This raises the question of whether such artworks can still be regarded as significant works of art and worthy of recognition within the art world. Some artists, especially those with familial responsibilities, may find their idealism challenged by the necessity of fulfilling practical needs. This shift in the value of idealism often leads to a focus on consumer tastes, market trends, and the preferences of collectors.

However, it is important to note that there is no inherent problem with this shift in idealism. Artists adapt to their circumstances and fulfill their diverse needs, whether they are related to daily living or the pursuit of aesthetic and idealistic values. When these values can be balanced and harmonized, where the fulfillment of daily needs coexists with the expression of taste and emotion, it can be referred to as real idealism. However, this state of equilibrium is typically achievable only for artists who have attained stability in both emotional and financial aspects of their lives, free from immediate concerns about survival and the overwhelming burden of daily needs. In the context of feminism, it is crucial to recognize the specific challenges and complexities that women artists face within the art world. Gender inequalities often intersect with the issues of pricing and rewards, further complicating the dynamics of reality and ideality.

Women artists, in addition to grappling with the need for financial stability and recognition, also confront systemic barriers and biases that affect their opportunities for success and fair compensation. The art world historically has been dominated by male voices and perspectives, marginalizing, and undervaluing the contributions of women artists. This has led to a gender pay gap and a lack of representation and visibility for women's artistic endeavors. The pressure to conform to market demands and produce sellable works can be particularly challenging for women artists. They may face expectations to create art that aligns with stereotypical gender roles or conforms to prevailing aesthetic preferences, limiting their creative freedom and authentic expression. Moreover, the notion of "kolekdol" or artwork purchased as collectibles for investment purposes can perpetuate gender inequalities within the art market. Women artists may find it more difficult to enter this market and receive recognition for their work, as they often face barriers in accessing opportunities, galleries, and influential networks that can elevate their artistic careers. Considering these challenges, feminist perspectives highlight the importance of advocating for fair and equal compensation for women artists, as well as dismantling the systemic barriers that limit their opportunities and recognition. It calls for a

reevaluation of the criteria for pricing and rewards in the art world, considering not only the market value but also the social, cultural, and historical significance of women's artistic contributions (Nochlin, 2015).

Ultimately, the intersection of feminism and the discussion of pricing and rewards in the art world underscores the need for a more inclusive and equitable approach that values and uplifts the diverse voices and experiences of women artists. It requires challenging existing power structures and promoting a broader understanding of artistic worth beyond monetary terms, while actively working towards creating a more inclusive and supportive environment for women in the arts. In the context of feminism, it is also important to acknowledge the special challenges and complexities faced by female artists in the art world. Gender inequality often impacts issues of price and appreciation, further complicating the dynamic between reality and ideality. Women artists, apart from having to face financial needs and recognition, must also face systemic barriers and biases that affect their chances of success and fair compensation. The art world has historically been dominated by male voices and perspectives, which ignore and value the contributions of female artists. This results in a gender pay gap and a lack of representation and visibility for women's artistic achievements.

The pressure to adapt to market demands and create marketable works can be a particular challenge for female artists. They may face expectations of creating art that conforms to stereotypical gender roles or caters to prevailing aesthetic preferences, which limit their creative freedom and authentic expression. In addition, the notion of "collections" or works of art that are purchased as collections for investment purposes can explain gender inequality in the art market. Women artists may face difficulties in entering this market and gaining recognition for their work, as they often face barriers in accessing opportunities, galleries and influential networks that can enhance their artistic careers. In the view of feminism, it is important to fight for fair and equal compensation for women artists, as well as remove systemic barriers that limit their opportunities and recognition. This calls for a reassessment of pricing and award criteria in the art world, considering not only market value but also the social, cultural, and historical significance of women's artistic contributions. A feminist perspective related to discussions about prices and rewards in the art world emphasizes the need for a more inclusive and equitable approach that values and encourages the various voices and experiences of women artists. This involves challenging existing power structures and promoting a broader understanding of artistic value beyond the monetary dimension, while actively working to create a more inclusive and supportive environment for women in the art (Reckitt, et al, 2012).

RESULTS

According to Griselda Pollock's feminist perspective, the beauty of the sea is often unquestioned and aesthetically satisfying. However, not everyone has the privilege of living near the sea or having the opportunity to see it in person. Many individuals desire to experience the sea's beauty, which explains why seascapes hold appeal and interest for them. Pollock acknowledges that while seeing the actual sea is far superior to viewing its representations, in the absence of the real thing, humans find contentment in substitutes. When the genuine article is unavailable, an inferior alternative suffices. Even those fortunate enough to admire the real sea may not always have access to it when they desire. In such instances, they rely on memories to invoke its essence. However, human imagination is often limited and requires support and stimulation. To rekindle their memories of the sea and envision it more vividly in their minds, people turn to seascapes. Pollock argues that this serves as the primary aim and objective of many works of art: to provide individuals who have been unable to experience the beauty of reality with the opportunity to familiarize themselves with it to some extent. Additionally, these artistic creations serve as reminders, prompting and reviving memories of beauty in those who have encountered it firsthand and possess a deep fondness for its recollection.

In essence, Pollock's feminist perspective highlights how seascapes and other works of art fulfill a crucial role. They allow individuals who have not had the chance to experience beauty in its reality to engage with it, albeit to a lesser degree. Furthermore, they serve as catalysts, triggering the recollection and appreciation of beauty in the minds of those who have encountered it before and cherish its memory.

According to Griselda Pollock's feminist viewpoint, the primary purpose of art is to replicate nature and life, encompassing all forms of artistic expression. This holds true for every work of art, without exception. Pollock draws parallels between the relationship of art to reality and that of an engraving to the original picture it is copied from, or a portrait to the person it represents. An engraving is created from a picture not because the original is lacking in quality, but precisely because it possesses inherent value. Similarly, art reproduces reality not to eliminate its flaws or because reality itself lacks beauty, but precisely because reality is inherently beautiful. From an artistic standpoint, an engraving is not superior to the original picture it is derived from, but rather significantly inferior. Similarly, works of art never attain the same level of beauty and grandeur as reality. However, the original picture is unique and can only be admired by those who visit the gallery where it is displayed. On the other hand, the engraving is reproduced in numerous copies that are sold worldwide. This allows everyone the opportunity to admire it at their convenience, without needing to leave their room, get up from their couch, or even change out of their dressing gown. Likewise, a beautiful object is not always accessible to everyone. However, reproductions of it in works of art, although feeble, crude, and pale in comparison, make it perpetually accessible to everybody.

A portrait is created of a beloved person not to eliminate the flaws in their features, as these flaws are often overlooked or even appreciated. Rather, the purpose is to provide us with the opportunity to admire that face even when the person is not physically present. Similarly, the aim and objective of works of art are to reproduce reality and serve as a substitute for it. They do not aim to correct or embellish reality but rather faithfully reproduce it. While acknowledging that these ideas are not entirely groundbreaking in the history of aesthetic thought, it is important to note that the prevailing pseudo-classical theory of "imitation of nature" during the seventeenth and eighteenth centuries required something beyond the formal principle implied by the definition: "Art is the reproduction of reality." Griselda Pollock's feminist perspective further emphasizes the need to critically examine this theory. To support our argument that a fundamental distinction exists between our viewpoint on art and the theory of imitation of nature, we will incorporate a critique of the latter from a highly esteemed textbook on current aesthetics. This critique serves two purposes: firstly, it demonstrates the disparities between the concepts being challenged and our own perspective, and secondly, it sheds light on the limitations of our initial definition of art as the reproduction of reality. By doing so, we can move towards a more precise and comprehensive development of artistic concepts, considering the insights provided by Griselda Pollock's feminist perspective.

In the past, art was confined to a distinct category, mainly comprising painting and sculpture, while talents like singing and drama were marginalized and considered less prestigious, associated with the occupation of "entertainers." However, the feminist perspective of Griselda Pollock highlights the inherent biases and limitations of this hierarchical view. In contemporary times, our understanding of art has become more subjective and inclusive, embracing a diverse array of forms, ranging from video games to mundane photographs capturing everyday moments like our dinner from the previous night. This expanded notion of art raises intriguing questions about its transformation from a mere representation of our lives to an independent reality. Through a feminist lens, we recognize the significance of challenging traditional categorizations and acknowledging the inherent value and artistic expression found in various domains. The ever-shifting perceptions and interpretations of art throughout different historical periods add a layer of fascination to this discourse, underscoring the multifaceted nature of artistic understanding and the diverse perspectives that have shaped it. Reality is often contrasted with the realm of imagination, illusion, and delusion, as well as being associated with concepts that exist only in the mind or in dreams, falsehood, fiction, and abstraction. However, Griselda Pollock, a feminist scholar, brings a unique perspective to this discourse. She acknowledges that abstract ideas play a significant role not only in our everyday lives but also in academic research. While concepts like causality, virtue, life, and distributive justice can be challenging to define precisely, they are rarely dismissed as mere delusions. Pollock emphasizes that the existence and reality of abstractions are subjects of ongoing debate, with varying viewpoints. Some argue that abstractions are merely linguistic constructs, while others consider them as higher truths compared to less abstract concepts. This philosophical disagreement forms the basis of the problem of universals.

When considering art, Pollock's feminist perspective highlights the significance of realism. Realism in the arts entails the sincere attempt to depict subject matter truthfully, avoiding artificiality and rejecting artistic conventions that rely on implausible, exotic, or supernatural elements. It aims to capture the essence of reality without embellishment. Pollock's perspective brings a critical lens to the discussion of realism, examining how it intersects with gender, power dynamics, and societal constructs. By analyzing the representation of reality in art, Pollock challenges traditional notions and opens new avenues for understanding the complex relationship between art, reality, and feminist thought. Realism, which has been a significant presence in the arts across different periods, is primarily characterized by its emphasis on technique, training, and the avoidance of stylization. In the realm of visual arts, illusionistic realism aims to faithfully capture the forms of life, perspective, and the intricate nuances of light and color. Realist artworks often bring attention to the mundane, unattractive, or gritty aspects of existence, as evident in movements like social realism, regionalism, or kitchen sink realism.

Commonly known as naturalism, mimesis, or illusionism, realism entails the precise and meticulous representation of scenes and objects in art, often achieving a level of photographic precision. It has been practiced throughout various historical periods, relying heavily on technical skills and training, with an emphasis on avoiding stylized interpretations. It is worth noting that early Netherlandish painters such as Jan Van Eyck, despite depicting angels with wings, which they had not observed, exemplified this form of "realism." Similarly, 19th-century Realism Art Movement painters like Gustave Courbet were not particularly renowned for their exact replication of visual appearances. During Courbet's time, academic painting often presented meticulously crafted scenes that were contrived, artificial, or imagined historical settings. Therefore, Realism as a painting movement is primarily defined by the choice and treatment of subject matter rather than solely relying on visual accuracy. While terms like "naturalism," "naturalistic," and "veristic" share certain ambiguities, distinguishing between "realistic" (pertaining to visual appearance) and "realist" can be useful, just as the term "illusionistic" captures the aim of faithfully representing visual appearances. Griselda Pollock's feminist perspective sheds light on the complex dynamics of representation and challenges the traditional narratives surrounding realism in art. The concept of ideality pertains to the pursuit of perfection, beauty, and refinement across all aspects of life within the domain of the arts. Conversely, the reality involves ensuring that the artistic creation aligns with its intended purpose and fulfills the requirements of its users. The process of transforming the ideal vision into reality goes beyond considering the artwork itself, presenting a challenge to represent the contexts of use and the users' needs in a way that artists with technical backgrounds can directly incorporate.

In the integration of the arts into the business sphere, it becomes crucial to cultivate a deeper understanding of the interaction between humans and art. This understanding serves not only to engage with the broader human context but also to enhance the interactive experiences associated with art. Therefore, we propose a comprehensive framework for aesthetic art that encompasses the representation of human-art interactions and the translation of aesthetic elements into user requirements within real-life product design scenarios. The primary objective of this paper is to provide a framework that facilitates the examination of how artists engage with both the realms of art and the interactive experiences of users throughout the art design process. When integrating the "arts" into the realm of "business," it becomes crucial to develop a deeper understanding of the interaction between humans and art. This understanding is not only valuable for engaging with the broader human context but also for enriching the interactive experiences associated with art. Consequently, we propose an inclusive framework for aesthetic art that encompasses the portrayal of human-art interactions and the translation of aesthetic elements into user requirements within practical product design scenarios. The primary aim of this paper is to provide a framework that enables the examination of how artists engage across the realms of art and the interactive experiences of users within the art design process.

In the contemporary era, marked by the ongoing emergence of the digital age, complex "late" capitalism, and the elusive nature of a Utopian vision, abstract art assumes great significance. It serves as a tool for comprehending the implications and mechanisms of our present reality, including the role of individuals amidst intricate hyper-connectivity, the vast networks of data, the ideological grip of capitalism, and the absurdity of the internet. Abstraction operates within a realm where the tangible exceeds the conceivable, as artists in the past depicted the immense scale of skyscrapers within the

limited space of a gallery. Today, we find ourselves inundated with information, and the internet itself carries a sense of grandeur and wonder. Abstraction holds a significant role in challenging and reshaping traditional patriarchal structures within the art world. It provides a platform for artists, particularly women artists, to explore alternative modes of expression and challenge dominant narratives. Abstraction allows for a departure from the male-dominated canon of representational art, which often objectifies and commodifies women. Pollock emphasizes that abstraction can be a tool for subverting patriarchal norms and reclaiming agency for women artists. By breaking away from realistic depictions that perpetuate gender stereotypes and objectification, abstraction offers the potential to create art that embodies feminist values of empowerment, autonomy, and self-expression.

Furthermore, in the context of technological advancements, Pollock argues that abstraction can serve to navigate and critique the complex relationship between gender, technology, and society. As digital technologies reshape our understanding of art and its production, abstraction allows for the exploration of the implications and possibilities that arise within this changing landscape. In summary, from a feminist perspective, abstraction becomes a means of challenging patriarchal structures, reclaiming agency, and offering alternative narratives for women artists. It provides a space for feminist exploration and critique of gender dynamics in both the art world and the broader context of technological advancements.

CONCLUSION

In conclusion, in the context of integrating art into the business world and from a feminist perspective, there are complexities to consider regarding pricing, rewards, and recognition for artists. When discussing the relationship between reality and ideality, there is a conflict between financial needs and creative freedom, as well as artistic recognition. Artists, including women artists, face pressure to produce marketable works and meet market preferences. However, this can sometimes compromise their integrity and authentic expression. Moreover, gender imbalances and biases in the art world also affect the opportunities, recognition, and fair compensation for women artists.

In advocating for justice and equality for women artists, it is important to strive for changes in pricing and reward systems in the art world. Inclusive and fair approaches should be promoted, recognizing the contributions of women artists, and incorporating diverse perspectives in artistic evaluations. Artists, including women artists, face pressure to create marketable works that cater to market preferences. However, this can compromise their integrity and authentic expression. Additionally, gender imbalances and biases in the art world also affect the opportunities, recognition, and fair compensation for women artists. In the fight for justice and equality for women artists, it is important to advocate for changes in pricing and award systems within the art world. An inclusive and fair approach should be promoted, recognizing the contributions of women artists, and incorporating diverse perspectives in artistic evaluations.

The feminist approach in this context also emphasizes the importance of addressing systemic barriers and gender injustices in the art world. To create a more inclusive and supportive environment, steps need to be taken to eliminate gender bias, enhance the representation of women artists, and provide equal opportunities for growth and recognition. The feminist approach in this context also emphasizes the importance of addressing systemic barriers and gender injustices in the art world. Creating a more inclusive and supportive environment requires steps to eliminate gender bias, increase the representation of women artists, and provide equal opportunities for growth and recognition. Ultimately, the integration of art into business and the pursuit of fair recognition and rewards for artists, particularly women artists, require hard work and changes in existing perspectives and structures. By advocating for justice and equality, we can create an environment that allows artists to reconcile their ideals with real needs while promoting authentic expression and appreciating diverse contributions in the art world.

REFERENCES

- Butler, J. (1990). *Gender Trouble: Feminism and the Subversion of Identity*. Routledge.
- Chadwick, W. (2012). *Women, Art, and Society*. Thames & Hudson.
- Denis, D. (2003). "Aesthetics and Evolutionary Psychology" in *The Oxford Handbook for Aesthetics*. Oxford University Press.
- Marinetti, F, review 'Poesia', 1905; as quoted in *Futurism*, ed. By Didier Ottinger; Centre Pompidou / 5 Continents Editions, Milan, 2008
- Pollock, G. (2021). In Encyclopedia Britannica. Retrieved from <https://www.britannica.com/biography/Griselda-Pollock>
- Pollock, G. (2021). In The Art Story. Retrieved from <https://www.theartstory.org/artist/pollock-griselda/>
- Jones, A., & Pollock, G. (Eds.). (1992). *Issues in Feminist Film Criticism*. Open University Press.
- Jackson, A (2021). The Origins of The Feminist Art Movement. Retrieved from <https://daily.jstor.org/the-origins-of-the-feminist-art-movement/>
- Nochlin, L. (2015). *Women Artists: The Linda Nochlin Reader*. Thames & Hudson.
- Parker, R., & Pollock, G. (Eds.). (2013). *Framing Feminism: Art and the Women's Movement 1970-1985*. Tate Publishing.
- Parker, R., & Pollock, G. (Eds.). (2013). *Old Mistresses: Women, Art, and Ideology*. I.B. Tauris.
- Painter, Colin. (2002). *Contemporary Art and the Home*. Berg Publishers, USA.
- Pollock, G. (2003). *Differencing the Canon: Feminism and the Writing of Art's Histories*. Routledge.
- Reckitt, H., & Phelan, P. (Eds.). (2012). *Art and Feminism*. Phaidon.
- Robertson. J and Craig McDaniel (2005). *Themes of Contemporary Art, Visual Art after 1980*, Art Gallery Online, 2018, 6th, May