

## Chapter 1 : Erotic Art (Stanford Encyclopedia of Philosophy)

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Email Copy Link Copied Sculpture lovers and those who sculpt love the three-dimensional aspect of this art form. Statues are generally made out of stone, metal, ceramics, wood, clay, ice and many other unique materials. Modern artists have become more creative about their methods and often use a combination of materials, textiles and processes. There are several different techniques that artists have always used to bring their visions to life and they include carving, welding, molding, casting and whittling. Artists from more recent eras employ techniques that include assembling, constructing and other processes to achieve their desired result. Obviously, stone sculptures last the longest so the ancient sculptures we are most familiar with were made from stone, such as the great pyramids, Stonehenge and more. Sculpture has been used for religious purposes for centuries and by many different cultures. The Greeks actually produced masterpieces based on their gods and goddesses. Long story short, this whole process lasted for years and was responsible for destroying most of the Catholics visual arts. It is also responsible for making "shame" a common emotion. Not one statue in the Vatican has an exposed penis. The real question is why were the male members saved instead of discarded? What did the Pope have in mind? In the interest of further education on sculptures and art, we decided to find some of the most erotic sculptures and statues on the planet. Some may call them irreverent, we think they are amusing and wanted to share them with you. Most are man-made, although there are a couple of natural surprises thrown in just to prove Mother Nature also has a strong sense of humor. Beware - there are a few that are extremely explicit. We want to give you a heads up in the event any tiny tots happen to be lurking in your vicinity. Earlier civilizations seemed to have fewer limitations on what they considered normal sexual activities. These interesting sculptures are located in a sculpture park in Frogner Park in Oslo. Gustav Vigeland handcrafted this fascinating series. Who would have thought Korea would be sexually-minded enough to build a dedicated park? These penis-shaped rocks are found in various places all around the world. Thailand has the Grandfather Rock; Turkey has these penis rocks in the Love Valley pictured above ; Vietnam has a cave-hidden group that is illuminated in a bright pink hue. This civilization really goes all out for tactical pleasure and seems to promote group sex in every way. Most of the temples include highly sexual scenes that include orgies, the 60 sexual Kama Sutra positions and more. The Khajuraho Temple seems to be the place for most of the orgy-type depictions. Kama Sutra is an ancient Indian Hindu work that had become the standard for human sexual behavior. It was written in Sanskrit literature hundreds of years earlier and adopted by many even today. There is a complete line of sexual aids that have been developed and made available in adult stores and online. Well, little did you know that many of his other pieces might be considered a bit on the erotic side.

## Chapter 2 : History of erotic depictions - Wikipedia

*Although the tradition of erotic art harks back to the ancient Venus of Willendorf, eroticism became a major theme of Western art during the Renaissance, with the rise of the female nude (as in Titian's Venus of Urbino, ) as an accepted category of painting.*

For one thing, an extensionally adequate definition should exclude scientific-behavioral studies or medical illustrations of sexual activity which tend to be neither erotic nor artistic in nature. Still, it is widely considered to be an erotic masterpiece. Instead of claiming that erotic art is about sexual feelings or desires, one could say that erotic art elicits sexual feelings or desires. But this characterization would also be too broad. A pious Madonna and Child painting may elicit sexual feelings or desires in some people, but that in and of itself does not make it erotic art. The intention to be sexually stimulating appears crucial, as Jerrold Levinson acknowledges in his definition of erotic art as art which aims to engage viewers sexually through explicit sexual content, and that succeeds, to some extent, in doing so. The artist has tilted the picture 90 degrees to make it suggestive of female genitalia, thereby soliciting sensuous feelings and associations in spectators. It is highly erotic, though it has no explicit sexual content. A more adequate definition, and one that will be adhered to in this article, is the following: This raises the further question what sexual stimulation precisely entails. According to Guy Sircello However, a kick below the belt will give a man certain feelings in his sexual parts, but not of the sort that erotic art is supposed to bring about. So, an important qualification is needed. Sexual stimulation is probably best understood as the inducing of sexual feelings, desires and imaginings, that would generally be regarded as pleasant in themselves. In general, it is good to keep in mind that the domain of erotic art only constitutes a small subsection of the much larger class of items that are called erotic erotic massages, erotic games, erotic toys, etc. Erotic art also seems to fall within the broader category of sexually themed art. All works of erotic art have a sexual theme, it could be argued, but not the other way around: The piece is usually exhibited together with its complement, Is Legal Sex Anal? Sexually themed art should be distinguished from sexually stimulating art, i. While some may find it difficult to think of any examples in this category, Sircello argues on phenomenological grounds that everything that is truly beautiful, and hence every work of art that is truly beautiful, will be experienced as sexually titillating. Anti-erotic art, on the other hand, is art that aims to induce negative sexual feelings, thoughts, and imaginings in its target audience. Finally, because censorship and moral policing have often prevented artists from making work that is openly erotic, it is worth drawing attention to the existence of covertly erotic art, that is, art made with the covert intention to stimulate its target audience sexually and that succeeds to some extent in doing so. As a result, hidden see-through shunga prints were designed to escape the strict eye of the censor. This may seem a silly question, especially to anyone who is familiar with art history and with the well-established tradition of erotic art in particular. But to students of modern aesthetics, that is, the philosophy of art and beauty from roughly the beginning of the 18th century to the end of the 19th century, that question will not appear absurd at all. According to Kant, a pure aesthetic judgment is based entirely on a feeling of disinterested pleasure, i. But since works of erotic art are meant precisely to tap into and stimulate our sexual appetites and desires, it is hard to see how they can be the object of an aesthetic judgment. The sensual pleasure offered by such representations is very different from the enjoyment that occurs in an aesthetic experience and which results from the free play of the cognitive faculties of imagination and understanding. According to Kant, it is because aesthetic judgments are grounded not in any interest, but rather in the subjective conditions of cognition, which are shared by all rational beings, that they can lay claim to universality. Kant was not the first to introduce disinterestedness as hallmark of the aesthetic and isolate it as such from what is merely sensually or sexually appealing. Anthony Ashley Cooper, the third Earl of Shaftesbury, is often credited with this insight. In his *Characteristics of Men, Manners, Opinions, Times* Shaftesbury already stated that the response solicited by beauty is one of rational and refined contemplation, far removed from the crude pleasures that we receive through our senses. Here, beauty and sensual appeal, far from being antithetical, actually seem to go hand in hand. Still, Shaftesbury insists that the two kinds of

pleasure are utterly distinct, even though, in this particular case, erotic pleasure may indeed follow in the wake of aesthetic pleasure. One could make a comparison, he writes, with someone who goes from contemplating the beauty of a tree to fantasizing about its tasty fruits. Both activities are pleasurable, but the pleasures involved are very different: The contemplation of beauty, by contrast, is unique to us rational beings. But can one really draw the distinction in such absolute terms? Shaftesbury dismisses this line of thought almost out of hand. What whets and satisfies appetite of both humans and animals is not the striking form, but what lies beneath that striking form, that which is mere matter. Accordingly, the more a mouthwatering dish or body is viewed, the further they are from satisfying by mere view. Just as it is not the material that makes a sculpture beautiful, but rather the artistic intentions and designs that shape the material, so it is not the body in itself, something that is mere matter, that is beautiful: What is it you admire but mind, or the effect of mind? 'Tis mind alone which forms. All which is void of mind is horrid, and matter formless is deformity itself. It is evident that, for Shaftesbury, erotic art, which is all about presenting desirable bodies and stirring up sensual pleasures, can have no legitimate place within the realm of the aesthetic. Like Kant, his primary focus is not art, but beauty. Someone who does explicitly take up such a critical stance, however, is Arthur Schopenhauer. If Shaftesbury is the philosopher who inspired Kant to develop the theory of disinterestedness, then Schopenhauer is the philosopher who, inspired by Kant, has taken this notion of disinterestedness and worked it up into a fully-fledged philosophy of art. It ought to be shunned at all price in art, says Schopenhauer, because it draws the beholder down from pure contemplation, demanded by every apprehension of the beautiful, since it necessarily stirs his will by objects that directly appeal to it. Thus the beholder no longer remains pure subject of knowing, but becomes the needy and dependent subject of willing. Schopenhauer is quite specific about what the stimulating consists in: In historical painting and in sculpture it consists in nude figures, the position, semi-drapery, and whole treatment of which are calculated to excite lustful feeling in the beholder. What he objects to is a particular treatment of the nude, one which is designed to excite lustful feelings in the beholder. In other words, what he targets and denounces is erotic art. Like Shaftesbury and Kant he is drawn to make a comparison with food. Fruit is admissible as a subject matter for paintings for it exhibits itself as a further development of the flower, and as a beautiful product of nature through form and colour, without our being positively forced to think of its edibility. Dutch still life paintings depicting oysters, herrings, crabs, bread, butter, beer, wine, excite the appetite and are objectionable for the exact same reasons as erotic paintings and sculptures, which excite sexual appetite, are objectionable: Clive Bell, the great champion of aesthetic formalism, inscribes himself neatly in that tradition. In his landmark book, *Art*, he begins by drawing a sharp contrast between the aesthetic emotion, which is provoked by works of art in virtue of a certain pleasing combination of lines and colors, and sexual feelings and desires which are provoked by sensually appealing bodies. The two could not be more different, he thinks: Shaftesbury, one will recall, was revisionist in the opposite direction, refusing to employ the word beauty for that which is merely desirable. What about those works of art that appeal to our sensual feelings and desires and that are so popular with the man in the street? They are simply confusing the sensual and the aesthetic. Of course, this does not mean that paintings depicting pretty girls cannot be art. They can, but if they are art, they will be so despite their erotic content. Tell them aloud, dear master, that you are not what they think you are, that a painting is for you a mere pretext for analysis. You needed clear and luminous tones, and you introduced a bouquet; you needed black tones and you placed in a corner a Negress and a cat. In *The Principles of Art*, R. For Collingwood, a beautiful man or woman ordinarily means one whom we find sexually desirable. Similarly, Monroe Beardsley insisted on a strict divide between the two sorts of responses and revised his theory of aesthetic experience when it was pointed out to him that it did not exclude sexual experiences from the realm of the aesthetic. Beardsley Matthen makes this claim in an essay review of *The Art Instinct*, a book on evolutionary aesthetics written by Denis Dutton, who also claims that eroticism is best avoided in art, though for different reasons than Matthen. While the latter considers the sexual response too distracting, Dutton argues that it is rather too crude and too basic to count as a proper aesthetic response. As a consequence, love is the most pervasive theme for representative arts everywhere, whereas explicit eroticism does not tend to figure importantly in the greatest masterpieces. It is certainly noteworthy that Dutton, who is the antipode of modern aesthetics in doing

away with the very notion of a disinterested pleasure and assuming that matters of sexual reproduction are vital in explaining our interest in art and aesthetics, actually finds himself in the company of Schopenhauer, Kant, and Shaftesbury where erotic art is concerned. Yet, we do, as a matter of fact, have this longstanding tradition of erotic art, not just in the West but also in many non-Western cultures. How to account for this? Proponents of modern aesthetics could simply bite the bullet here and argue, as Mohan Matthen does, that erotic art tends not to be great art, or, following Bell, that erotic paintings, books, poems can only attain art status despite their erotic content. But that is a big bullet to bite, by any standard. Not only are there so many outstanding works of erotic art, but the eroticism of these works is also more often than not an integral part of their status and value as art. To be sure, there are nude paintings and sculptures which seem to qualify first and foremost as studies in formal beauty certain sculptures of Henry Moore come to mind. That is why the great majority of aestheticians today prefer the other horn of the dilemma. Instead of denying the existence of genuinely erotic art, they will deny that aesthetic and erotic responses are antithetical and hence reject the basic tenets of modern aesthetics. But instead of offering a general critique, let us consider briefly some of the philosophers who, in attacking modern aesthetics, have explicitly pleaded for the inclusion of the sexual within the domain of aesthetics. One of the most vehement early critics was Friedrich Nietzsche. In an oft-quoted passage in *On the Genealogy of Morals* The translations we have used are listed in the bibliography Pygmalion fell under the spell of the beautiful statue he had created, but his enjoyment was certainly not bereft of any desire. For Nietzsche, the case of Pygmalion is not exceptional, but rather emblematic: And, as he writes in *Twilight of the Idols* , all beauty incites to procreationâ€”â€¡ precisely this is the proprium of its effect, from the most sensual regions up into the most spiritualâ€¡. Far from building a wall between the aesthetic and the sexual, Nietzsche sees them as intimately linked: The two experiences really share the same structure and phenomenology. And the pleasure that one receives is not a disembodied, cognitive pleasureâ€”a unique kind of experience that would set us apart from animals. No, art reminds us of states of animal vigour: Within contemporary aesthetics, Alexander Nehamas and Richard Shusterman are perhaps the two most high-profile philosophers to have made a serious and sustained effort to make room for the erotic within aesthetics and art. In the first few pages of his book *Only a Promise of Happiness* , Nehamas lays his cards on the table. While eros should not necessarily be understood in a sexual sense here, Nehamas does think that erotic encounters provide an instructive model for aesthetic experiences in general: The most abstract and intellectual beauty provokes the urge to possess it no less than the most sensual inspires the passion to come to know it better. For Nehamas, too, erotic art is not at all a recalcitrant exception in need of explanation. Quite the contrary, it offers the best possible inroad to understanding what beauty and art are all about.

**Chapter 3 : Stunning "Erotic" Artwork For Sale on Fine Art Prints**

*Erotic Paintings And Sculpture [Iwan Bloch, Keene Wallis] on [www.nxgvision.com](http://www.nxgvision.com) \*FREE\* shipping on qualifying offers. This scarce antiquarian book is a facsimile reprint of the original.*

Prints became very popular in Europe from the middle of the fifteenth century, and because of their compact nature, were very suitable for erotic depictions that did not need to be permanently on display. Nudity and the revival of classical subjects were associated from very early on in history of the print, and many prints of subjects from mythological subjects were clearly in part an excuse for erotic material; the engravings of Giovanni Battista Palumba in particular. Although the plate has been used until worn out, then re-engraved and heavily used again, none of the contemporary impressions printed, which probably ran into the hundreds, have survived. In particular Leda and the Swan, where the god appeared as a swan and seduced the woman, was depicted very explicitly; it seems that this "rather strangely" was considered more acceptable because he appeared as a bird. Raimondi was subsequently imprisoned by the Pope Clement VII and all copies of the illustrations were destroyed. Raimondi based the engravings on a series of erotic paintings that Giulio Romano was doing as a commission for the Palazzo del Te in Mantua. Though the two depictions were very similar, only Raimondi was prosecuted because his engravings were capable of being seen by the public. Romano did not know of the engravings until Pietro Aretino came to see the original paintings while Romano was still working on them. I Modi was then published a second time in 1616, with the poems and the pictures, making this the first time erotic text and images were combined, though the papacy once more seized all the copies it could find. Raimondi escaped prison that time, but the censorship was so strict that no complete editions of the original printings have ever been found. The text in existence is only a copy of a copy that was discovered years later. It consists of an illustrated dialogue between two women, a year-old and her more worldly cousin, and their explicit discussions about sex. The author remains anonymous to this day, though a few suspected authors served light prison sentences for supposed authorship of the work. Libertine pornography was a subversive social commentary and often targeted the Catholic Church and general attitudes of sexual repression. The market for the mass-produced, inexpensive pamphlets soon became the bourgeoisie, making the upper class worry, as in England, that the morals of the lower class and weak-minded would be corrupted since women, slaves and the uneducated were seen as especially vulnerable during that time. The stories and illustrations sold in the galleries of the Palais Royal, along with the services of prostitutes were often anti-clerical and full of misbehaving priests, monks and nuns, a tradition that in French pornography continued into the 20th century. In the period leading up to the French Revolution, pornography was also used as political commentary; Marie Antoinette was often targeted with fantasies involving orgies, lesbian activities and the paternity of her children, and rumours circulated about the supposed sexual inadequacies of Louis XVI. They were often accompanied by illustrations and served as political commentary for their author. While the text satirised the literary conventions and fashionable manners of 18th century England, it was more scandalous for depicting a woman, the narrator, enjoying and even reveling in sexual acts with no dire moral or physical consequences. The text is hardly explicit as Cleland wrote the entire book using euphemisms for sex acts and body parts, employing 50 different ones just for the term penis. Two small earthquakes were credited to the book by the Bishop of London and Cleland was arrested and briefly imprisoned, but Fanny Hill continued to be published and is one of the most reprinted books in the English language. However, it was not legal to own this book in the United States until 1959 and in the United Kingdom until 1969. Erotic photography 19th-century nude photograph In 1839, Louis Daguerre presented the first practical process of photography to the French Academy of Sciences. Artists adopted the new technology as a new way to depict the nude form, which in practice was the feminine form. In so doing, at least initially, they tried to follow the styles and traditions of the art form. Each had to be registered with the French government and approved or they could not be sold. However, the realism of a photograph as opposed to the idealism of a painting made many of these intrinsically erotic. The main difficulty was that they could only be reproduced by photographing the original picture since each image was an original and the all-metal process does not use negatives. In addition,

the earliest daguerreotypes had exposure times ranging from three to fifteen minutes, making them somewhat impractical for portraiture. Unlike earlier drawings, action could not be shown. The poses that the models struck had to be held very still for a long time. Because of this, the standard pornographic image shifted from one of two or more people engaged in sex acts to a solitary woman exposing her genitals. It was cheaper to hire a prostitute and experience the sex acts than it was to own a picture of them in the s. This technology produced a type of three dimensional view that suited erotic images quite well. Although thousands of erotic daguerreotypes were created, only around are known to survive; however, their uniqueness and expense meant that they were once the toys of rich men. Due to their rarity, the works can sell for more than 10, GBP. Also, the reduction in exposure time made a true mass market for pornographic pictures possible. The technology was immediately employed to reproduce nude portraits. Paris soon became the centre of this trade. In only thirteen photography studios existed in Paris; by , there were over Most of them profited by selling illicit pornography to the masses who could now afford it. The pictures were also sold near train stations , by traveling salesmen and women in the streets who hid them under their dresses. They were often produced in sets of four, eight or twelve , and exported internationally, mainly to England and the United States. Both the models and the photographers were commonly from the working class, and the artistic model excuse was increasingly hard to use. Woman walking with fishing pole detail The Victorian pornographic tradition in Britain had three main elements: French photographs, erotic prints sold in shops in Holywell Street, a long vanished London thoroughfare, swept away by the Aldwych , and printed literature. The ability to reproduce photographs in bulk assisted the rise of a new business individual, the porn dealer. Many of these dealers took advantage of the postal system to send out photographic cards in plain wrappings to their subscribers. Therefore, the development of a reliable international postal system facilitated the beginnings of the pornography trade. Victorian pornography had several defining characteristics. It reflected a very mechanistic view of the human anatomy and its functions. Science, the new obsession, was used to ostensibly study the human body. Consequently, the sexuality of the subject is often depersonalised, and is without any passion or tenderness. At this time, it also became popular to depict nude photographs of women of exotic ethnicities, under the umbrella of science. Studies of this type can be found in the work of Eadweard Muybridge. Although he photographed both men and women, the women were often given props like market baskets and fishing poles, making the images of women thinly disguised erotica. Such cards came to be known in the US as " French postcards ". Pornographic magazine During the Victorian period, illegal pornographic periodicals such as The Pearl , which ran for eighteen issues between and , circulated clandestinely among circles of elite urban gentlemen. The new printing processes allowed photographic images to be reproduced easily in black and white, whereas printers were previously limited to engravings, woodcuts and line cuts for illustrations. The publications soon either masqueraded as "art magazines" or publications celebrating the new cult of naturism , with titles such as Photo Bits , Body in Art, Figure Photography, Nude Living and Modern Art for Men. These were crude hand drawn scenes often using popular characters from cartoons and culture. Betty Grable and Marilyn Monroe were two of the most popular pinup models. Soon, this type of magazine was the primary medium in which pornography was consumed. These magazines featured nude or semi-nude women in extremely coy or flirtatious poses with no hint of pubic hair. Penthouse , started by Bob Guccione in England in , took a different approach. Women looked indirectly at the camera, as if they were going about their private idylls. This change of emphasis was influential in erotic depictions of women. Penthouse was also the first magazine to publish pictures that included pubic hair and full frontal nudity , both of which were considered beyond the bounds of the erotic and in the realm of pornography at the time. In the late s, magazines began to move into more explicit displays often focusing on the buttocks as standards of what could be legally depicted and what readers wanted to see changed. By the s, they were focusing on the pubic area and eventually, by the s, featured sexual penetration , lesbianism and homosexuality, group sex , masturbation, and fetishes in the more hard-core magazines such as Hustler. Magazines for the gay community flourished, the most notable and one of the first being Physique Pictorial, started in by Bob Mizer when his attempt to sell the services of male models; however, Athletic Model Guild photographs of them failed. It was published in black and white, in a very clear yet photographic manner celebrating the male form and was

published for nearly 50 years. The magazine was innovative in its use of props and costumes to depict the now standard gay icons like cowboys, gladiators and sailors. Pornographic film Images from early Austrian erotic films by Johann Schwarzer. Production of erotic films commenced almost immediately after the invention of the motion picture. Her gyrating and moving pelvis was censored, one of the earliest films to be censored. It was a second film loop, with a close-up of a nuzzling couple followed by a short peck on the lips "the mysteries of the kiss revealed". The kissing scene was denounced as shocking and pornographic to early moviegoers and caused the Roman Catholic Church to call for censorship and moral reform - because kissing in public at the time could lead to prosecution. Because Pirou is nearly unknown as a pornographic filmmaker, credit is often given to other films for being the first. The Argentinian *El Satario* might be even older; it has been dated to somewhere between and . One film demonstrates how early pornographic conventions were established. The German film *Am Abend* is "a ten-minute film which begins with a woman masturbating alone in her bedroom, and progresses to scenes of her with a man performing straight sex, fellatio and anal penetration. Soon illegal stag films or blue films, as they were called, were produced underground by amateurs for many years starting in the s. Processing the film took considerable time and resources, with people using their bathtubs to wash the film when processing facilities often tied to organized crime were unavailable. The films were then circulated privately or by traveling salesman but being caught viewing or possessing them put one at the risk of prison. Technological developments, particularly the introduction of the 8mm and super-8 film gauges, resulted in the widespread use of amateur cinematography. Entrepreneurs emerged to supply this market. On the continent, such films were more explicit. Pornography was first legalized in Denmark July, [60] soon followed by the Netherlands the same year and Sweden in, and this led to an explosion of commercially produced pornography in those countries, with the Color Climax Corporation quickly becoming the leading pornographic producer for the next couple of decades. Now that being a pornographer was a legitimate occupation, there was no shortage of businessmen to invest in proper plant and equipment capable of turning out a mass-produced, cheap, but quality product. Vast amounts of this new pornography, both magazines and films, were smuggled into other parts of Europe, where it was sold "under the counter" or sometimes shown in "members only" cinema clubs. As the first generally available gay pornographic film, the film was the first to include on-screen credits for its cast and crew albeit largely under pseudonyms, to parody the title of a mainstream film in this case, *The Boys in the Band*, and to be reviewed by *The New York Times*. *The Devil in Miss Jones* followed in and many predicted that frank depictions of sex onscreen would soon become commonplace, with William Rotsler saying in, "Erotic films are here to stay. Eventually they will simply merge into the mainstream of motion pictures and disappear as a labeled sub-division. Nothing can stop this". Internet pornography Digitally altered erotic photograph By, most pornographic films were being shot on the cheaper and more convenient medium of videotape. The technology change happened quickly and completely when directors realised that continuing to shoot on film was no longer a profitable option. This was the end of the age of big budget productions and the mainstreaming of pornography. It soon went back to its earthy roots and expanded to cover every fetish possible since filming was now so inexpensive.

### Chapter 4 : Category:Chinese erotic art - Wikimedia Commons

*Nude paintings, obscene sculptures and gods having sex with animals: Pompeii's treasure trove of erotic artefacts which prudish scholars kept locked up Erotic paintings and sculptures were part of.*

Her interests lie in social and cultural aspects of contemporary art production and she especially enjoys writing about street and urban art. Likes to knit, play adventure video games and host quiz nights at a local bar. Erotica in art has been explored in the variety of our articles focusing mostly on contemporary art, photography, and painting. But we often forget that erotic art and interest in human sexual behavior have been with us from the dawn of humanity. To the delight of three-dimensional art lovers this week we are digging through the art history to find some of the best sculptural works that deal with the theme of eroticism and sexuality. From the Roman ancestors who were obsessed with eroticism as an inseparable part of the hedonist lifestyle, to Indian Kama Sutra art of love-making depicted in various sculptural forms, to some modern examples that continue the millennia-long interest in human sexuality and bodily beauty. Explore the world of erotic sculpture in 10 provoking examples from the art history! The statue depicts Pan, Greek god of the wild having sex with a nanny goat. The Pan himself is half-man, half-goat creature and in the Greek and Roman mythology he is one of the nature deities famous for his sexual powers and a symbol of procreation. With phallic sculptures being a commonplace in the house of Romans who believed in their power to bring luck, Pan copulating with a goat statue was never questioned as perverse or shocking, as it was part of the religious beliefs. Should it be shocking now? View and explore more amazing sculptures on Widewalls Marketplace! Khajuraho Monuments in India Except from their monumental architectural style Khajuraho Group of Monuments in Madhya Pradesh, India are also world-famous for their erotic sculptures that decorate the interior and exterior walls of the temples. There are disputes among scholars whether these visualizations of various sexual behaviors stand for tantric sexual practices or are they representations of Kama as an essential part of the cultural tradition. Further on, it is not certain whether these sculptures represent gods or humans, mythical or everyday scenes. Whatever they stand for, these sculptures bring the orgy-like scenes and various sexual positions, celebrating the erotic freedom as a necessary part of the human life. Bernini – The Ecstasy of St. Theresa Compared to the explicit scenes of lovemaking in our first two examples our third sculpture brings a more suggestive approach to the erotic bliss. Made by one of the masters of sculpture from the Baroque era, Gian Lorenzo Bernini, the marble sculpture depicts one scene from the life of Teresa of Avila. The moment captured by Bernini is St. Theresa is actually a physical orgasm. Rodin – The Kiss Sculpture One of the all-time favorite sculptors, Auguste Rodin, famous for his piece The Thinker, did a number of erotic sculptures during his career. Perhaps the most recognizable ones which deal with the themes of sensuality and eroticism are his sculptures The Kiss and The Eternal Idol. This is probably the best known erotic sculpture done by Rodin, but you can look for the others as well. Erotic Netsuke Figurines Invented for practical purposes in Japan, the small netsuke figurines quickly became the valuable art possessions. Since the traditional Japanese garments had no pockets, netsuke were used to secure cords of the pouches that contained personal belongings. Netsuke craftsmanship became popular in the 17th century and these objects are still produced in Japan representing a valuable part of the cultural heritage. Usually carved from ivory or hardwood, these figurines come in different shapes and sizes and you would be surprised to hear that even some explicitly erotic scenes were represented on them. Opened in Jeju sculpture park, also known as Loveland, is focused on the exploration of sex and it encompasses public pieces depictions of humans in various sexual positions, giant phalluses and other interesting and interactive genitalia-shaped statues. Oh yes, it also has the educational purpose with regular workshops, sex education films, and rotating exhibitions. What more can you ask for? Dominique Regnier - Faceless Erotica To see how far has sculptural erotica evolved during the centuries we should look at some contemporary art examples. An interesting one is the work of the French sculptor Dominique Regnier. However, the lack of faces and heads on his sculptures is the main reason why his works are sometimes seen as objectification of women. Shary Boyle – Erotic Ceramics Multidisciplinary artist Shary Boyle from Canada, who had the honor of representing her country at the

Venice Biennale in , works in various mediums from sculpture and drawing, to performance and installation. Throughout her feminist-inspired work, she has been reinventing and undermining the history of the traditional porcelain figures. Those erotic statuettes often invite the viewers to rethink the conventional gender roles and human sexual relationships. One of the greatest fascinations for this young sculptor is a female figure, and she constantly explores new ways of reinterpreting her favorite subject. The nude figures of Zhang Yaxi epitomize female sexuality and emotional aspects of female desire. The works of Yaxi are at the same time sensual and provocative, a true celebration of bodily beauty carved in marble and bronze. The works of Zhang Yaxi have been exhibited worldwide and she also has some monumental public pieces behind her.

Weird Nudes of Jason Briggs After our little walk through the art history and after we have revisited some of the best works of the sculptural masters it is time for a little treat, if we can call it a treat at all. I do not know about you, but the sculptures of the American artist Jason Briggs are one of the weirdest things I saw recently, if not ever. Bizarre, disquieting and quite intriguing the ceramic sculptures of Jason Briggs will not leave anyone indifferent. As the artist states, his aim is not to suggest nature, but to create it and perhaps this is why his sculptures strike us as a quite peculiar phenomena. From Roman Faun to contemporary erotic sculptures, the eroticism in art is explored every week! To read about it make sure you are signed up for My Widewalls free of charge! Never miss a story again.

### Chapter 5 : 10 Of The World's Most Erotic Statues | TheRichest

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With their colors, clear line and composition they influenced artists such as Edouard Manet, Toulouse-Lautrec Vincent van Gogh and Impressionists. The type that was characterized by seemingly relaxed attitude to nakedness and sexuality. On the exhibition you can see erotic color woodblock prints which are loans from the Leopold Private Collection, supplemented by prints from the MAK collection and a further Viennese private collection. And they will blow your mind. Almost all great ukiyo-e artists produced erotic pictures. Although forbidden by the government, they were sold unsigned under the counter and estimated to form up to fifty percent of ukiyo-e production. Japanese approach to sexuality was very different from the European one, where sexuality has been cloaked in heroic and religious connotations. In Japanese culture playful approach to sex is in central focus. Religion, philosophy, and medicine are often employed in them as metaphor. What always seems important is the consensus of the participants and the lack of violence, which is only rarely a subject of the genre. Also a frequent touch of humour, supported by entertaining dialogue is added to them. Shunga offered sexuality a shameless visual platform, where sexual pleasure, female sexuality, and homosexuality were not only acknowledged but encouraged. Kitagawa Utamaro , summer evening, From the album Negai no itoguchi [ Awakening of Desire ]. The images were also used to provide sexual education for young couples or to encourage a warrior going into battle. It seems that they were also highly valued by women as it has been found among the material goods presented to a Japanese bride. Occasionally there also appear Dutch or Portuguese foreigners. Courtesans also form the subject of many shunga. Woman-on-woman images were less common but there are extant works depicting this. Masturbation was also depicted. Anonymous , Roll with erotic scenes, 2nd half 17th century.. Nudity was not inherently erotic in Japan “ people were used to seeing the opposite sex naked in communal baths. The clothing also helped the reader identify courtesans and foreigners, the prints often contained symbolic meaning, and it drew attention to the parts of the body that were revealed, i. There is an interesting explanation for this include increased visibility of the sexually explicit content. Illustration from a three-volume book.

### Chapter 6 : Category:Erect human penis in art - Wikimedia Commons

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### Chapter 7 : Erotic Sculpture “ 10 Titillating Examples from the History of Art | Widewalls

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