

Aesthetics Case Paper© 2003-2010

Dr. Michael C. LaBossiere

Last Updated 1/21/2010

Introduction

This document is a detailed guide to writing the paper. The paper is a four part paper consisting of an introduction, a body and a conclusion. Be sure to read this guide completely and carefully. This guide has the following sections:

- **The Draft & Rewrite:** This explains the difference between the draft and the final rewrite. It also details how to turn the paper in.
- **Writing the Paper:** This explains how to write the paper. Each of the four sections of the paper are presented in great detail. This section also includes the text you will be summarizing, provides detailed guides to the arguments needed for the paper, and also includes the standards by which the paper is graded.
- **Checklist & Comment Sheet:** This section explains and then provides the Checklist & Comment Sheet for this paper. Be sure to have a copy of this sheet on hand-you will need it in order to make sense of the comment marks on your paper.
- **Sample Paper:** A complete sample paper.

The Draft & the Rewrite

The paper is intended to be written in two stages: a draft (or drafts) and the rewritten final version. The following details the draft and the rewrite of the paper.

The Draft

The draft version of the paper is due on the date specified on the syllabus. Drafts can be turned in prior to this date and additional drafts can be done after this date as well. Drafts will be commented on, graded and returned to you. You will need the comment & checklist sheet (included in this document) to make sense of the marks on the paper. **If you do not revise the paper, the grade you received on your draft will be your grade on the paper.**

The Rewrite

You have the opportunity to revise the paper and turn it in again. While you can do as many drafts as you would like, the rewrite must be turned in by the deadline. The following are the rules pertaining to the rewrite.

1. The rewrite must be turned in no later than the deadline date set on the syllabus. You can (and should) turn in the revised paper before this date. This is the last day a rewrite will be accepted. **Aside from using the mercy (see the syllabus) there are no exceptions to this.** Failure to turn in the rewrite by that time will result in a grade of zero (0) on the rewrite.
2. You must turn in the original paper draft with the rewrite. If you did additional drafts, turn in only the most recent graded draft with the rewrite. If you did not do a draft, then just turn in your final paper.
3. You must highlight the changes you made in the **revised** paper (**highlight the revised paper, not the original**). The best way to do this is to use the ability of most current word processing programs (like Word) to highlight text. A low tech way to do this is to use a highlighter marker. Be sure to select a color that leaves the text readable. If you made no changes from the original, you do not need to turn in the paper again. If you turn it in anyway, please write “unchanged” on the first or cover page.
4. If the revised paper receives a better grade than the original paper, the grade for the revised paper will replace the original grade. If the revised paper receives a grade that is worse than the draft, then the draft

grade will be the grade that counts. An exception to this is plagiarism. If the revised paper is plagiarized, then the paper grade will be a zero.

5. If you did not turn in the paper the first time, you can still turn in the 'revision.' Be sure to clearly indicate this by writing or typing "First Time" on the first page or cover sheet of the paper.

Turning the Paper In (Draft or Rewrite)

The paper should be turned in during class. There is also a drop envelope by my office that you can use (entirely at your own risk). A paper is considered turned in when I actually receive (or find) it. Do not ask administrators, faculty or staff members to time stamp your paper-that is not their job. It is your responsibility to make sure that I receive your paper.

Because of viruses, Trojan horses and worms, I do not accept papers via email except when prior arrangements have been made and the circumstances warrant the risk. Such circumstances include such things as documented overseas military service and documented physical incapacitation such as that resulting from a broken back or legs. If arrangements have not been made in advance, emailed papers will be deleted.

Because of viruses, Trojan horses, worms and various hardware problems (such as bits of metal falling into my computer's floppy disk drive), I do not accept papers on disks. This also includes CDs, DVDs, USB/Firewire drives, etc.

Additional Information

Additional information is provided in the class notes, class lecture, on the FAQs web page, as well as in the *Paper Rules & Policies*. The *Paper Rules & Policies* document is especially important as it spells out the general rules and policies governing the paper. You are required to read the *Paper Rules & Policies* document.

I have a separate *Paper Rules & Policies* document because while the papers vary from class to class, the rules and policies remain the same.

Writing the Paper

This is a step-by-step guide to the content of the paper. This guide spells out, in detail, everything that should be done in the paper.

The Goal and Picking Your Case: The goal of the paper is to take and defend a position on one of the ethical issues provided in the Aesthetics Cases document. This document is available as a download from the class website or you can bring a disk to my office hours to get a copy. You need to pick one (and only one) case from the Aesthetics Cases. Your paper must be on one of the cases in the Aesthetics Cases document. A paper that is not on one of the specified cases (or an approved alternative case) will receive a grade of 0 (zero).

When picking a case, you should read through the various cases and find one that appeals to you the most. Some cases include a variety of issues-be sure to pick one (and only one) of them to focus on.

Creating Your Own Case: If you do not wish to write on any of the existing cases, then you have the option of creating your own case. If you take this option, then you must have your new case approved or you will receive a zero (0) on the paper for writing off topic. You will need to submit your case idea to me using the (short) DIY Case form provided below (and also available as separate download). If you are writing on a case from the Aesthetics Cases, then you DO NOT need to use this form.

Important: The paper has only three sections (introduction, body, and conclusion) but this guide has broken the sections into various parts. **Be sure to label each of these sections in your paper** (see the sample paper for how this should look). Each section is graded based on specific criteria and hence it is important for you to indicate to me which section is which in your paper.

Writing the Introduction

The Introduction is worth five (5) points. It should be no more than 125 words in length. The purpose of the introduction is to inform the readers about the purpose and content of the paper. The introduction should be written out as text rather than presented as an outline (see the sample paper, below). The introduction should contain the following five things:

- 1. Thesis Statement:** State the specific thesis for the paper.
 - a. Example: In this paper I intend to exam Case 5, Artists' Rights and critically address the issue raised by this case.
- 2. Case Statement:** Briefly identify the case you will be addressing.
 - a. Example: This case focuses on situations in which an artist has sold his/her work and claims a right to prevent the current owner of the work from changing the work. This situation raises the issue of whether artists have the right to control the treatment of their work in terms of such things as the display or alteration of the work when they no longer own it?
- 3. Position Statement:** Clearly state your position on the issue.
 - a. Example: My position is that artists do not have such a right.
- 4. Argument Statement:** Briefly state what arguments of your own that you will present.
 - a. Example: I will defend my position by the use of an analogy and by replying to two objections.
- 5. Minimal Relevant Background:** Provide some minimal background to set the stage for the reader.
 - a. Example: While it might be suspected that this debate is of mere academic interest, there have been numerous cases in which disputes of this sort have arisen in the "real" world. Three of the best known examples include, in historical order, the mobile *Pittsburgh*, the work of Takis, and a park created by David Phillips.

Writing the Body

The body is worth ninety (90) points. It must be at least two pages (500 words) in length. The following describes how to write the body of the paper.

You will need to reach two overall goals the body. The goals are not weighted equally in terms of the grade (see below). The first goal is to clearly, concisely, and accurately present the key details of the case in your own words. The second goal is to clearly state your position on the issue and then support your position with argumentation.

Contents

The body contains two main components. The first component consists of the case information and the second consists of your argument in defense of your position.

The first component, the case information, is worth approximately 10 points out of the 90 points of the body. In this component, you will provide a brief summary of the case you have selected. You can also provide additional background information that is relevant to the paper. The main objective is to provide enough information so that an intelligent reader will have a basic understanding of the case and the issue you will address. The amount of information you need to provide will depend on the case you select. Some cases require very little information because they are easy to understand or well known situations. Some cases will require more information because they are complex or involve matters that are not well known. If you are unsure how much you should write when presenting the case information, then ask about your specific case and the approach you are taking.

Be sure to keep in mind that the case paper is an argumentative paper and not a report. Because of this you need to keep the information about the case to a minimum-just what the reader would need to understand the paper. The sample paper, below, provides an example of how to do this. Argumentative essays, such as well-written editorials, also provide excellent examples about how to present background information before progressing to an argument. News magazines (*Newsweek*, *Times* and *US News & World Reports*) and high

quality news papers (*New York Times*) provide many excellent examples of editorial essays that contain arguments.

The second component, the argument, is worth approximately 80 of the 90 points of the body. Because of this, the argument component is your main focus.

In this component you will begin by stating your position on the issue you have selected. Be sure to take a definite position on the issue. While it is generally better to argue for what you actually believe, this is not required and it can be educational to argue for a position you disagree with.

After you have stated your position, then the challenging work begins—you must argue in defense of your view. The objective is to present arguments that establish the truth (or at least the plausibility) of your position. Since this is a short paper, it is better to have a few well developed arguments instead of many underdeveloped arguments.

The argument component will vary significantly from case to case. In some cases, you might need to address one or more factual issues and resolve them as part of your argument. In some cases, you might need to address one or more conceptual issues (arguments about definitions) and resolve them as part of your argument. In all of the cases you will need to address the overall value issue as part of your argument.

The first part of the course is devoted to discussing the methods of addressing these types of issues and how to create effective value arguments.

Writing an Effective Body

The first step in writing an effective body is picking the case and issue that you want to write about. It is generally a good idea to pick the case that you find to be the most interesting (or the least boring). It is also a good idea to pick a case about which you have at least some initial opinion—although it can be enlightening to work towards an opinion on an issue.

Once you have selected the case, the next step is to decide your position on the issue. This is usually done by thinking about what you believe in regards to the issue. It can, however, be interesting to argue for a position that you do not accept. In any case, you need to take a clear and definite position on the issue.

After you have chosen your position you will need to back up this position. This process can begin with brainstorming. This is done by thinking of many reasons as to why your position is correct. The basic idea is that you are coming up with numerous answers to the question “why should anyone logically believe that you are right?”

Depending on the case you select and how you approach the issue you might need to argue over facts or concepts in addition to presenting a normative argument. These matters will be discussed in class.

If there are factual issues in dispute that are relevant to your case, then you might need to resolve these as part of supporting your position. For example, one factual issue is whether or not violent media affects peoples’ behavior in the real world. The resolution of this issue could be relevant to addressing the censorship of violent media.

If there are conceptual issues that are relevant to your case, then you might need to resolve these as part of supporting your position. For example, arguing about racist or sexist media might involve presenting and defending a definition about what counts as sexist or racist.

In any case, you will need to address the normative issue—each case is a normative case and has at least one normative issue associated with it.

Once you have thought up a variety of reasons, go through them and find the ones you consider to be the most plausible, the strongest and those that you think can be developed the most. Select the best of these and work up an outline for each that presents the argument’s premises and conclusion. Once you find the ones you consider to be your best arguments develop these fully into complete arguments and write them out in a form suitable for the paper.

Since the paper is a short one, it is generally best to focus on developing a few effective arguments rather than presenting many underdeveloped arguments. To use an analogy, it is usually more satisfying to have a balanced meal with a few complete portions rather than snacking on a variety of unhealthy junk foods.

Given that the goal of the arguments is to support your position you need to make sure that each argument you present is connected to the issue. In short, each argument needs to be aimed at directly or indirectly showing that your position on the issue is correct-or at least plausible.

Argumentation, normative issues and normative reasoning will be discussed extensively during the first part of the course. Hence, much of how to do the paper will be presented and discussed in class.

Once you have completed the paper it is a good idea to revise it. While revising it on your own can be useful, it is even better to turn in a draft for comments. While revising does take time it generally yields a payoff in the form of a better grade.

Assessment of the Body

While assessing papers is not as exact as grading a true/false or multiple choice exam, there are clear standards used to assess the work. The following provides a general guide to the assessment of the body.

An excellent body (A)

- Clearly and concisely presents the case information, the issue and your position on the issue.
- Presents effective and well-developed arguments.
- Presents the argument section of the work as a coherent whole.
- Clearly presents how the arguments impact on the overall issue.
- Is extremely well organized.

A good body (B):

- Does most of what an excellent summary does, but has some flaws that prevent it from being excellent.

An adequate or average argument section (C)

- Adequately presents the case information, the issue and your position on the issue.
- Presents basic arguments that are relevant and connect to the issue.
- Does not achieve the quality of a good argument section but does not have any major flaws.

A poor body (D)

- Does not adequately present the case information, the issue or your position on the issue.
- Presents weak or poor arguments.
- Contains some fallacies.
- Is poorly organized.
- Is incomplete.
- f. Has some other major flaws.

A failing body (F)

- Contains very poor arguments.
- Contains fallacies.
- Is very poorly organized.
- Is incomplete.
- Has many major flaws.

Common Mistakes

The following presents various common mistakes made in writing the body of the paper. Be sure to avoid these mistakes-they would have a negative impact on your grade.

- **Writing a Report:** merely presenting a report on the subject. While you do need to provide the reader with information, the main goal is to argue for your position and not to write a report.
- **Writing a “Compare & Contrast” paper:** This involves merely comparing and contrasting various views on the issue. While it is acceptable to consider objections to your view the goal in the paper is to defend your position-not compare and contrast various views.

- **Assertions without Arguments:** It is common for people to make a claim (assertion) but not back it up with any reasons. Be sure that your claims are adequately supported.
- **Argument, but not an aesthetic argument:** It is common for people to argue in support of their position using arguments that are not of the right sort. For example, a person might argue for censorship of a certain type of work and cite the bible. While this is a religious argument it is not automatically an aesthetic argument. It is possible to use arguments from other normative areas (law, religion, etc) by properly using the mixing norms method (see the notes). As another example, a person might argue for censoring violent media so that people would not be psychologically harmed by such works. This would be a medical argument-but not an aesthetic one unless a link is made between the psychological harms and the aesthetic aspect of the matter.
- **A Non-Approved Topic:** It is not uncommon for a person to turn in a paper that is not on one of the cases. In most instances people are attempting to recycle papers written for other classes. Be sure that you only write on one of the cases-a paper that is not on a proper topic will receive a grade of zero.
- **Plagiarizing:** The internet has made plagiarizing very easy-but has also made it **extremely** easy to catch people who plagiarize. I easily catch most people by typing in a few key words into Google-it is as simple as that. It is far better to type up something crappy at the last minute than plagiarize. A person who plagiarizes will receive a grade of zero on the paper and this also raises the possibility of academic misconduct. Plagiarism is discussed in detail in the *Paper Rules & Policies* document.

Writing the Conclusion

The conclusion is worth five (5) points and needs to contain the following five points. It should be no more than 125 words in length. The conclusion should be written out as text rather than presented as an outline. See the sample paper, below. The purpose of the conclusion is to remind the reader what was done in the paper.

1. **Thesis Statement:** Restate the specific thesis for the paper.
 - a. Example: In this paper I examined Case 5, Artists' Rights and critically addressed the issue raised by this case.
2. **Case Statement:** Briefly identify the case you addressed
 - a. Example: This case focused on situations in which an artist has sold his/her work and claims a right to prevent the current owner of the work from changing the work.
3. **Position Statement:** Clearly restate your position on the issue.
 - a. Example: My position was that artists do not have such a right and I defended my position by using an analogy and by replying to two objections.
4. **Argument Statement:** Briefly state what arguments of your own you presented.
 - a. Example: My position was that artists do not have such a right and I defended my position by using an analogy and by replying to two objections.
5. **Final Relevant Remark:** Provide some relevant remark to close the paper.
 - a. Example: Thus, if an artist treats her work as a commodity to be sold, she should accept that the purchaser has every right to treat it the same way.

Checklist & Comment Sheet

The Checklist & Comment Sheet is provided below. It is also available as a separate file, for easy printing. Be sure to print a copy of the sheet and attach it to your paper. The sheet is divided into four parts. The first part is the Checklist for the draft (and final version). It is a list of things that could cost you points if they were not done. The main purpose of the checklist is to give you a quick way to check that you haven't missed any points

needlessly. The second part is the Rewrite Checklist. This has the same purpose as the Checklist, but includes the additional requirements for the rewrite (final version) of the paper.

The third part is the signature section. Signing this indicates that the paper is your own work, that you are aware of the requirements of the paper, and so on-as spelled out on the sheet. Please be sure to sign this before turning the paper in.

The fourth part consists of the codes for the comments. When grading papers I found that I tended to write the same comments over and over. That fact, combined with my horrific handwriting, inspired me to develop the comment sheet.

When you get your draft(s) and final rewrite back, it will have various comments codes on it (such as S2, A14, and so on). To figure out what those marks mean, consult the sheet on the next page. The comments are divided into five categories. The first is Organization/Style/Presentation. These comments, amazingly enough, relate to the organization, style and presentation of the paper. The second is Introduction/Conclusion and these are comments specific to the Introduction and Conclusion sections of the paper. The third category consists of the comments on the Argument and Objection & Reply sections of the paper.

Revised: 12/17/2010

Important: You must print this sheet, check the boxes, print your name, sign it, and then staple it to each paper. A paper is not considered turned in until all these steps have been taken.

Final Checklist

- Paper is typed/computer printed (-10 penalty for handwritten papers).
- All four sections are labeled (-1 per section that is not labeled).
- All direct quotes/paraphrases are properly cited (-1 per failure to cite, possibility of plagiarism).
- Pages are stapled together (-1 for failing to staple pages).
- An extra copy has been made and put in a safe place.
- Your name and the name of the course are on the paper.
- All requirements for the paper have been met and the paper is on the proper topic.
- All pages are present and the paper is the correct paper for the course.
- You have signed and attached this Checklist & Comments sheet to the paper (the paper is not officially turned in until this is done).

Rewrite Checklist

- The rewrite has been completed before the deadline.
- The original paper has been turned in with the rewrite.
- Changes from the original have been highlighted in the **revised** version.
- If the paper is being turned in for the first time on the rewrite deadline, it has been marked "First Time."
- If the original paper was late and is being turned in again unchanged, it has been marked "Unchanged."

I, _____ (print your name), assert that this paper is my own work and that all sources have been properly cited and documented. I further assert that I understand the concept of plagiarism and I am aware of the penalties associated with plagiarism. Finally, I assert that I have completed the checklist above and that I am aware of the requirements for the papers in general and this specific paper in particular.

Signature: _____ Date: _____

Paper Comments

Information: The letters and numbers in the paper correspond to the letters and numbers on this comment sheet—simply match what is marked on your paper to this list of comments. These are general comments so your paper might not contain all of them.

<p>Organization/Style/Presentation</p> <p>O1. This needed to be better organized. O2. This needed to be better presented. O3. This needed to be clearer. O4. This is too vague. O5. This is ambiguous. O6. This needed to be more concise. O7. You need to start a new paragraph here.</p> <p>Introduction/Conclusion</p> <p>I1. Not all five required points are present. I2. This is needlessly long.</p> <p>Body</p> <p>B1. This needs to be more detailed. B2. Important details have been left out. B3. This is not accurate. B4. This should be in your own words. B5. Too many direct quotes are being used. . B6. Delete this—this does not need to be in the paper. B7. You needed to state what case you are addressing. B8. You needed to provide more information about the case. B9. You needed to clearly state your position on the issue. B10. This is not the issue for the case/you are not addressing the issue. B11. This is not relevant/you needed to show relevance. B12. There is no argument here.</p>	<p>B13. You needed to support this. B14. You needed to develop this argument more. B15. You might try using method X (name of method) in developing your argument. B16. This is a fallacy. B17. While this is an argument, it is not an aesthetic argument. B18. You need to modify this so it is a moral argument. B19. You need to define this concept. B20. You need to support this factual claim. B21. You needed to show how this impacts the issue.</p> <p>Penalties</p> <p>P1. You needed to properly cite this. -1 point/incident. P2. This is plagiarism. P3. All sections are not labeled. -1 point per unlabeled section. P4. The paper not stapled. -1 point. P5. The paper not typed/computer printed -10. P6. This is not on an assigned topic.</p>
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Do It Yourself Case Form

Dr. LaBossiere

Directions: If you cannot find a case that you like, you have the option of creating your own case. To do so, complete this form and provide it to me at least one week before the draft is due. If you are writing on one of the provided cases, you DO NOT need to complete this form.

Name:	
Class:	
Email:	

Case Title:	
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Case Description:	
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Case Issue:	
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Sample Case Form

This is an example of how to complete the DIY Case form.

Name:	Michael LaBossiere
Class:	Aesthetics
Email:	Michael.labossiere@famuc.edu

Case Title:	Artist's Rights
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Case Description:	<p>In 1958 the owner of the mobile <i>Pittsburgh</i> donated it to Pennsylvania's Allegheny County. The work, created by Alexander Calder, was to be displayed at the Pittsburgh airport. Though Calder was probably pleased that his work would be displayed in such a prominent manner, he was upset when he learned that the black and white mobile would be repainted to match the colors of the county, green and gold. Despite his objection, the mobile remained green and gold during his life.</p> <p>In 1969 the sculptor Takis (Panayotis Vassilakis) attempted to remove his work from New York City's Museum of Modern Art. Takis contended that as an artist he possessed the right to determine how his art was exhibited. He further contended that he, as the artist, retains this right even if the work in question has been sold.</p> <p>The November 12 <i>Newsweek</i> reported on artist David Phillips' conflict with the investment company Fidelity. Fidelity had hired the artist to create a sculpture park for one of their buildings in Massachusetts. When the work was completed, the company wanted to change the location of one sculpture and alter one path. Neither party was willing to compromise so Phillips sued Fidelity. His case is grounded in the federal Visual Artists Rights Act. The intent of this law was to protect artists in case the purchaser of their works decided to destroy the art. Phillips' contention is that his work was designed specifically for the location and making these changes would mutilate the work. While all these cases raise legal and practical issues, the relevant concerns are philosophical concerns about aesthetics and the rights of artists as artists.</p>
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Case Issue:	Do artists have the right to control the treatment of their work in terms of such things as the display or alteration of the work when they no longer own it? Alternatively, is it wrong for the owner of a work to display or change it against the artist's wishes?
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Sample Case Paper © 2003

Dr. Michael C. LaBossiere

Note: This paper is intended to provide an example of what I am looking for in regards to the first paper. Obviously, copying, paraphrasing, etc. from this paper constitutes plagiarism.

I Introduction

In this paper I intend to exam Case 5, Artists' Rights and critically address the issue raised by this case. This case focuses on situations in which an artist has sold his/her work and claims a right to prevent the current owner of the work from changing the work. This situation raises the issue of whether artists have the right to control the treatment of their work in terms of such things as the display or alteration of the work when they no longer own it? My position is that artists do not have such a right and I will defend my position by the use of an analogy and by replying to two objections. While it might be suspected that this debate is of mere academic interest, there have been numerous cases in which disputes of this sort have arisen in the "real" world. Three of the best-known examples include, in historical order, the mobile *Pittsburgh*, a work by Takis, and a park created by David Phillips.

II Body

Artists often claim to have a special relationship with their art that gives them rights over it even after it has been sold. This view recently created a conflict between artist David Phillips and Fidelity. Fidelity hired Phillips to create a sculpture park and after it was completed the company wanted to make some alterations to the park. With neither side willing to compromise, Phillips sued Fidelity alleging that the changes would mutilate his work.

This situation is nothing new. In 1958 the owner of the mobile *Pittsburgh* donated it to Pennsylvania's Allegheny County. Alexander Calder, the creator unsuccessfully opposed the plan to repaint the black and white mobile green and gold.

In 1969 sculptor Takis (Panayotis Vassilakis) tried to remove his work from New York City's Museum of Modern Art. He claimed he had the right to determine how his art was exhibited-even after the work had been sold.

It is my position that artists do not have the right to control their work after it has been sold. If an artist elects to sell her work, it seems reasonable to regard the art as any other commodity or service. My view is supported by the following analogy.

Suppose Sally hires Jane to paint the interior of her house. After the work is done, Sally decides she has changed her mind about one room and plans to repaint it. Imagine Jane learns of this and demands the room be left unchanged. Imagine further that Sally learns that Jane intends to spend her painting fee on a new laptop and demands that Jane give the money to charity instead. While Sally's demand might seem absurd, it is no more absurd than Jane's demand-either both have a right to control their former property or neither does. Thus, it seems reasonable to see this situation as a change of ownership and hence a change of control: Sally now owns Jane's painting and Jane now owns Sally's money. Thus, neither has a right to tell the other what she can or cannot do with her new property.

If the analogy holds, an artist who wishes to retain the right to control his work must place such restrictions in the original agreement (or not sell it at all). To simply insist on new conditions after the sale would be unfair.

It might be objected that the artist has a special relationship with his art that places it outside the "commercial" realm and that this gives an artist the right to control his work even after selling it. In reply, when the artist agrees to sell his work for money he places the art within the "commercial" realm. He cannot consistently accept payment and at the same time insist that art is special-he cannot have his cake and eat it too. This point can be further illustrated by second analogy, this one to marriage.

When two people are married a special relationship exists giving each participant certain rights others do not possess. For example, only the wife has the right to have sexual relations with the husband. Given this, the wife has a right to control her husband's sexual activities. By analogy, the artist can claim a right to control her work via a special relationship that exists between them.

Continuing the analogy, if a wife treats her husband like a prostitute (“selling” him to other women), then she can no longer expect to have a special right to control his sexual activities. If she wanted the special relationship to continue, she should not have taken the money. The same is true regarding art-if the artist wants to keep the special relationship intact, she should not prostitute her art by selling it.

It might be claimed that a work of art itself has an inherent right not be altered. In reply: A work of art does not intuitively seem to be an entity that can have rights. While it is reasonable to suppose that people and animals have rights, it seems odd to assert that a non-sentient thing has rights. After all, rights against abuse are often based on the fact that the thing in question can suffer and while art might cause suffering, it is clear that art cannot suffer. Thus, the burden of proof would seem to rest on those who claim that a work of art has such a right.

In light of the above arguments it is most reasonable to believe that an artist does not have a special right to control her work after it has been sold.

III Conclusion

In this paper I examined Case 5, Artists’ Rights and critically addressed the issue raised by this case. This case focused on situations in which an artist has sold his/her work and claims a right to prevent the current owner of the work from changing the work. This situation raised the issue of whether artists have the right to control the treatment of their work in terms of such things as the display or alteration of the work when they no longer own it? My position was that artists do not have such a right and I defended my position by using an analogy and by replying to two objections. Thus, if an artist treats her work as a commodity to be sold, she should accept that the purchaser has every right to treat it the same way.