

## 1: What Is Freedom? : The Art of Non-Conformity

*Freedom of the Presses is a textbook and a toolbox for using artists' books and creative publications to further community engagement and social justice projects.*

Genealogy[ edit ] Ruskin was the only child of first cousins. John James was born and brought up in Edinburgh , Scotland, to a mother from Glenluce and a father originally from Hertfordshire. To save the family from bankruptcy, John James, whose prudence and success were in stark contrast to his father, took on all debts, settling the last of them in They shared a passion for the works of Byron , Shakespeare and especially Walter Scott. Its language, imagery and stories had a profound and lasting effect on his writing. Travel helped establish his taste and augmented his education. Tours took them to the Lake District his first long poem, Ileriad, was an account of his tour [10] and to relations in Perth , Scotland. As early as , the family visited France and Belgium. Their continental tours became increasingly ambitious in scope, so that in they visited Strasbourg , Schaffhausen , Milan, Genoa and Turin , places to which Ruskin frequently returned. In particular, he admired deeply the accompanying illustrations by J. Turner , and much of his art in the s was in imitation of Turner, and Samuel Prout whose Sketches Made in Flanders and Germany he also admired. Derwentwater" and published in the Spiritual Times August They show early signs of his skill as a close "scientific" observer of nature, especially its geology. Ruskin was generally uninspired by Oxford and suffered bouts of illness. Perhaps the keenest advantage of his time in residence was found in the few, close friendships he made. His biggest success came in when at the third attempt he won the prestigious Newdigate Prize for poetry Arthur Hugh Clough came second. But Ruskin never achieved independence at Oxford. His mother lodged on High Street and his father joined them at weekends. In the midst of exam revision, in April , he coughed blood, raising fears of consumption, and leading to a long break from Oxford. The twelve-year-old Effie had asked him to write a fairy story. During a six-week break at Leamington Spa to undergo Dr. It remains the most translated of all his works. He was galvanised into writing a defence of J. John James had sent the piece to Turner who did not wish it to be published. It finally appeared in Both painters were among occasional guests of the Ruskins at Herne Hill, and Denmark Hill demolished to which the family moved in An electronic edition is available online. He explained that he meant "moral as well as material truth". For Ruskin, modern landscapists demonstrated superior understanding of the "truths" of water, air, clouds, stones, and vegetation, a profound appreciation of which Ruskin demonstrated in his own prose. He described works he had seen at the National Gallery and Dulwich Picture Gallery with extraordinary verbal felicity. After the artist died in , Ruskin catalogued the nearly 20, sketches Turner gave to the British nation. In , at the age of 26, he undertook to travel without his parents for the first time. It provided him with an opportunity to study medieval art and architecture in France, Switzerland and especially Italy. He drew inspiration from what he saw at the Campo Santo in Pisa , and in Florence. He was particularly impressed by the works of Fra Angelico and Giotto in San Marco , and Tintoretto in the Scuola di San Rocco but was alarmed by the combined effects of decay and modernisation on Venice: Drawing on his travels, he wrote the second volume of Modern Painters published April It was a more theoretical work than its predecessor. Ruskin explicitly linked the aesthetic and the divine, arguing that truth, beauty and religion are inextricably bound together: Generally, critics gave this second volume a warmer reception although many found the attack on the aesthetic orthodoxy associated with Sir Joshua Reynolds difficult to take. Middle life " [ edit ] Effie Gray painted by Thomas Richmond. She thought the portrait made her look like "a graceful Doll". The couple were engaged in October. They married on 10 April at her home, Bowerswell, in Perth , once the residence of the Ruskin family. Effie was too ill to undertake the European tour of , so Ruskin visited the Alps with his parents, gathering material for the third and fourth volumes of Modern Painters. He was struck by the contrast between the Alpine beauty and the poverty of Alpine peasants, stirring the social conscience that became increasingly sensitive. The marriage, not consummated, later dissolved under discord and eventual annulment. The title refers to seven moral categories that Ruskin considered vital to and inseparable from all architecture: All would provide recurring themes in his work. Seven Lamps promoted the virtues of a secular and Protestant

form of Gothic. It was a challenge to the Catholic influence of A. For Effie, Venice provided an opportunity to socialise, while Ruskin was engaged in solitary studies. One of these troops, Lieutenant Charles Paulizza, made friends with Effie, apparently with no objection from Ruskin. Her brother, among others, later claimed that Ruskin was deliberately encouraging the friendship to compromise her, as an excuse to separate. Meanwhile, Ruskin was making the extensive sketches and notes that he used for his three-volume work, *The Stones of Venice* – It acted as a warning about the moral and spiritual health of society. Ruskin argued that Venice had slowly deteriorated. Its cultural achievements had been compromised, and its society corrupted, by the decline of true Christian faith. Instead of revering the divine, Renaissance artists honoured themselves, arrogantly celebrating human sensuousness. The worker must be allowed to think and to express his own personality and ideas, ideally using his own hands, not machinery. We want one man to be always thinking, and another to be always working, and we call one a gentleman, and the other an operative; whereas the workman ought often to be thinking, and the thinker often to be working, and both should be gentlemen, in the best sense. As it is, we make both ungentle, the one envying, the other despising, his brother; and the mass of society is made up of morbid thinkers and miserable workers. Now it is only by labour that thought can be made healthy, and only by thought that labour can be made happy, and the two cannot be separated with impunity. This was both an aesthetic attack on, and a social critique of the division of labour in particular, and industrial capitalism in general. Ruskin came into contact with Millais after the artists approached him through their mutual friend Coventry Patmore. Suffering increasingly from physical illness and acute mental anxiety, Effie was arguing fiercely with her husband and his intense and overly protective parents, and seeking solace with her own parents in Scotland. The Ruskin marriage was already fatally undermined as she and Millais fell in love, and Effie left Ruskin, causing a public scandal. In April, Effie filed her suit of nullity, on grounds of "non-consummation" owing to his "incurable impotency," [46] [47] a charge Ruskin later disputed. Ruskin did not even mention it in his diary. Effie married Millais the following year. The complex reasons for the non-consummation and ultimate failure of the Ruskin marriage are a matter of continued speculation and debate. Ruskin continued to support Hunt and Rossetti. During this period Ruskin wrote regular reviews of the annual exhibitions at the Royal Academy under the title *Academy Notes* – 59. He created many careful studies of natural forms, based on his detailed botanical, geological and architectural observations. Originally placed in the St. Such buildings created what has been called a distinctive "Ruskinian Gothic". A frequent visitor, letter-writer, and donor of pictures and geological specimens, Ruskin approved of the mixture of sports, handicrafts, music and dancing embraced by its principal, Miss Bell. In the s, Ruskin became involved with another educational institution, Whitelands College, a training college for teachers, where he instituted a May Queen festival that endures today. MP IV presents the geology of the Alps in terms of landscape painting, and its moral and spiritual influence on those living nearby. His first were in Edinburgh, in November, on architecture and painting. Individuals have a responsibility to consume wisely, stimulating beneficent demand. The year also marked his last tour of Europe with his ageing parents, to Germany and Switzerland. This involved Ruskin in an enormous amount of work, completed in May. He would later claim in April that the discovery of this painting, contrasting starkly with a particularly dull sermon, led to his "unconversion" from Evangelical Christianity. His confidence undermined, he believed that much of his writing to date had been founded on a bed of lies and half-truths. Unto This Last[ edit ] Whenever I look or travel in England or abroad, I see that men, wherever they can reach, destroy all beauty. Cook and Wedderburn, 7. Nevertheless, he continued to lecture on and write about a dazzlingly wide range of subjects including art and, among many others, geology in June he lectured on the Alps, art practice and judgement *The Cestus of Aglaia*, botany and mythology Proserpina, The Queen of the Air. He continued to draw and paint in watercolours, and to travel widely across Europe with servants and friends. In, his tour took him to Abbeville, and in the following year he was in Verona studying tombs for the Arundel Society and Venice where he was joined by William Holman Hunt. Yet increasingly Ruskin concentrated his energies on fiercely attacking industrial capitalism, and the utilitarian theories of political economy underpinning it. He repudiated his eloquent style, writing now in plainer, simpler language, to communicate his message straightforwardly. Life, including all its powers of love, of joy, and of admiration. That country is the richest which nourishes the

greatest number of noble and happy human beings; that man is richest who, having perfected the function of his own life to the utmost, has always the widest helpful influence, both personal, and by means of his possessions, over the lives of others. Cook and Wedderburn, Just as he had questioned aesthetic orthodoxy in his earliest writings, he now dissected the orthodox political economy espoused by John Stuart Mill , based on theories of laissez-faire and competition drawn from the work of Adam Smith , David Ricardo and Thomas Malthus. In his four essays, Unto This Last , Ruskin rejected the division of labour as dehumanising separating labourer from his product , and argued that the "science" of political economy failed to consider the social affections that bind communities together. Ruskin articulated an extended metaphor of household and family, drawing on Plato and Xenophon to demonstrate the communal and sometimes sacrificial nature of true economics. The essays were originally published in consecutive monthly instalments of the new Cornhill Magazine between August and November and was published in a single volume in The press reaction was hostile, and Ruskin was, he claimed, "reprobated in a violent manner".

### 2: Iowa FR Tour Info - The Freedom Rock®

*In the United Nations issued a report on the right to artistic expression and creation because artists all over the world were facing restrictions on their freedom of artistic expression.*

Police had apparently requested a final draft of the script, and there had been talk of plain-clothes police attending performances. The play is the latest victim of an encroaching nervousness among authorities and arts organisations. Bailey presents his show as antiracist and anticolonial. Others took a diametrically opposed view. Sara Myers, a journalist in Birmingham, started Boycott the Human Zoo , an online petition, supported by a broad coalition of campaigners, artists and arts organisations, condemning the work and calling for it to be cancelled. On the opening night in London, protesters gathered to picket the show. Accounts differ as to what happened next, but the evening ended with police advising that Exhibit B be shut down, and not reopened. The Barbican felt they had no alternative but to follow the advice. Booklets set to help arts organisations fight off closures over controversy Read more The Exhibit B closure may have been unexpected, but it was not unprecedented. Last year in Edinburgh, pro-Palestinian and pro-Israel supporters protested outside The City - a hip-hop musical by Israeli company Incubator that received funding from the Israeli government. There, again, the police advised the venue to cancel the show. Given the controversy surrounding Behzti, Behud was treated as a potential public order issue from day one. Importantly, it revealed that there was, and there remains, no specific guidance for policing of artistic freedoms. Coming out of this conference was a picture of self-censorship as pervasive, complex and troubling, and there was a clear call for guidance to navigate an increasingly volatile cultural landscape. Specifically, many arts professionals who attended the conference were unclear about the role of the police and largely ignorant of the laws that impact on what is sayable in the arts. There is no training for arts professionals in art and the law as part of tertiary education. There is also very little in the way of legal precedent to guide arts organisations. And, of course, freedom of expression is innately complex. The right to it includes the right to shock, disgust and offend. It is therefore unsurprising that arts organisations can be unsure about how best to defend their right to free expression. Tamsin Allen , senior partner at law firm Bindmans, and I decided to do something to help and have produced a series of information packs for arts organisations that introduce the law in a way that is relevant and tailored to their needs. The booklets contextualise and explain qualifications to free expression, how they are represented in our legislation and what they mean for artists and arts bodies. Choosing five areas of law that address these protected areas – legislation covering child protection, counterterrorism, race, religion and obscenity – the lawyers explain the offences, and the roles and responsibilities of police and prosecuting services, as well as those of artists and arts bodies. However, it is the pack on public order that is probably most relevant to the arts sector, because it is far more likely that a public order problem arises because of the reactions of third parties to the work of art. This reflects how the art we see is much more subject to social rather than legal controls, and that is where the police come in, to arbitrate over the public space where some deep-seated social conflicts are acted out.

### 3: Aquarium Drunkard » Various Artists :: Freedom of the Press

*Censorship is like poison gas: a powerful weapon that can harm you when the wind blows. www.enganchecubano.com of expression for ourselves requires freedom of expression for others. It is at the very heart of our www.enganchecubano.com SPEECH Sex in art and entertainment is the most frequent target of censorship crusades.*

Defending artistic freedom of expression in the UK has been generously supported by Arts Council England. It needs to be actively sustained at the heart of artistic practice and mission, or it risks being undermined and diminished by competing concerns. Censorship and self-censorship are significant influences in the arts, creating a complex picture of the different ways society controls expression. In contrast to conventional state sponsored censorship which is direct and clearly demarcated, contemporary censorship in the UK is the result of a wide range of competing interests—public safety and public order, religious sensibilities, corporate interests. These constraints are often implemented without clear guidance or legal basis. A key focus of this report is on how self-censorship manifests in arts organisations and institutions. The causes of self-censorship range from the fear of causing offence, losing financial support, violent public reaction or media storm, police intervention, prejudice, managing diversity and the impact of risk aversion. Participants acknowledged that these considerations influence many decisions about what work is commissioned or produced. Fear of prosecution for expression that might be considered to be criminal was also cited. Many admitted that a lack of knowledge around legal limits contributed to self-censorship. Juggling the expectations and rights of the artist with those of audiences, funders, sponsors, media and the general public emerged as a difficult and demanding task. Many speakers from the platform and the floor felt strongly that, to reinforce support for artistic freedom of expression, arts organisations will have to be more transparent about the dilemmas they face and more willing to open up dialogue about critical decisions. There was a range of thought about the benefits of providing guidelines or policies, though there was strong support for developing guidance around policing. Representatives of arts organizations raised common themes that would benefit from further discussion. There should be more debate with the audience, general public and young people about the positive value of controversy, disagreement and diversity of opinion as a means of understanding ourselves and our society. There is unequal access to exercising the right to artistic freedom of expression, with artists from ethnic minorities encountering additional obstacles. The size and funding of organisations will be a determining factor in how far they can go to support challenging work. Support for artistic freedom of expression at senior management and board level is absolutely central to developing an ethos that is able to defend artistic freedom when challenged. Censorship and self-censorship This report distinguishes between censorship and self-censorship. Self-censorship is the suppression of ideas by artists or institutions. It refers to work that has not yet been made. Censorship is used to describe the silencing of work that has been made. This includes the removal of work that is on display or in performance or the vetting of finished work before it is displayed or performed. The conference discussed and debated how best to defend and push back the boundaries to free expression across the arts in the UK and how to build and reinforce support throughout the arts sector in defence of the fundamental right to freedom of expression. The conference was held mainly on the record with the goal of opening up debates within the arts sector first and then to take the debate to a wider public audience in the future. Backlash around challenging work from audience members, board members, funders, sponsors, general public and media can be hard to handle and can leave those in the eye of the storm feeling isolated. We will persuade the media and the public that this is an arena in which we have the right to determine how we operate. It also addressed practical means to tackle the pressures that can lead to censorship with the final panel looking at what practical steps are needed to address the problems raised. We hope the conference itself and this report will prove of value across the sector. The day-long conference was attended by an audience of people from the cultural sector, law, funders, and religious groups. Full details of the programme and the audience evaluation are in the appendix. In this report, we present the range of opinions and ideas voiced during the conference at the panels, plenaries and in the breakout sessions. The report considers the discussion under a series of headings, drawing together themes of debate, rather than following

the format of the programme itself. In the opening section the report looks at a key issue – which generally gets assumed rather than talked about sufficiently – what is artistic freedom of expression and what status does it have in contemporary culture? The report then looks at the whole gamut of constraints, controls and suppression of artistic freedom that were identified during the day before drawing together the different strategies needed to reinforce support across the sector. The final section summarises some of the key conclusions including ways to take the debate forward. What is artistic freedom of expression? The premise for the conference was that whilst everybody in the arts would probably support artistic freedom of expression as an essential tenet of our cultural life, there has been little or no cross-sector discussion or debate about it and therefore no shared idea of what it is, or the many and complex challenges that are inherent in actively supporting it. Discussion of artistic freedoms inevitably opens up complex debate about competing rights and responsibilities. A powerful yet vulnerable right Our freedoms are, as Nicholas Serota, director of The Tate, said in his keynote speech, hard won and the struggle to support them is necessarily on-going as the conditions in society constantly change. It allows for artists to challenge stereotypes and taboos and, as playwright Gurpreet Kaur Bhatti stressed, it requires considerable personal courage on the part of the artist and those who provide the infrastructure to present work. The right to shock The right to freedom of expression is extended to opinion that is abhorrent, that shocks, disgusts and appals and causes offence. Some of the conditions in which artistic freedom thrives were described by various participants as: Inequality of access to this right Several participants pointed out that access to this right is not equally distributed across society and that education, in particular of young people and audiences is very important to ensure that all people can access and exercise the right to freedom of expression. One artist pointed out that community artists work in a different world from major venues and established artists, who have freedoms that the majority of artists do not. Kenan Malik warned against artists being given special privileges to be freer than other people as this would diminish the right of non-artists; any defence of freedom of expression should encompass any form of expression. The right to freedom of expression is enshrined in the Human Rights Act, and in various international declarations to which the UK is a signatory. It is a fundamental not an absolute right, which is not without boundaries. In certain qualified circumstances, it can be argued that constraints should be placed on artistic expression. What are the limits to freedom of artistic expression? In the case of arts venues and institutions, judgments about where to draw the line are ultimately the responsibility of the artistic director. Trust has to be developed with many different agencies, funders, sponsors, artists, audiences and it is important that an institution or arts organisation can demonstrate how it made its decision to present contested work, in good faith and for the public interest. The absence of direct state-sponsored, highly visible censorship, which prevails in many countries around the world, may contribute to the commonly held view that there is no censorship in this country and that it is not a problem. The lawyer Anthony Julius, Deputy Chairman, Mishcon de Reya, differentiated between the age-old paradigm of censorship of the arts as the confrontation between the artist and the authoritarian state, and contemporary UK censorship, which sits within a liberal democracy. Human rights charters acknowledge the relatively narrow range of acceptable interventions on legal grounds – such as security and violence – but also open up a much broader set of public order and public morality issues which various actors and influencers can then use as justification when attempting to silence speech for social or moral reasons. Institutional self-censorship, a term that was used for the first time in a public discussion at this conference, was seen as a key factor and accordingly a discussion of its causes and characteristics has a separate section devoted to it. Legal limits There are UK laws, both criminal and civil, that outlaw hate speech and criminalise, but do not define, certain forms of grossly offensive expression. Recent guidelines produced by the Crown Prosecution Service, as Sir Hugh Orde, President of Association of Chief Police Officers told us, attempt to rein in the growing number of social media prosecutions and give some indication of where the bar is set in terms of legally acceptable expression that might cause offence at least online. However as was pointed out several times, since there have been so few court cases concerning artistic expression, many agreed that the boundaries in the arts are controlled to a far greater extent by non-judicial considerations including public opinion and prevailing and changeable morality, taste, sensitivity. Public Censorship CCensorship due to public influence happens when pressure on an art venue to remove work comes from

members of the general public or special interest or religious groups. This can sometimes be the result of violent and disorderly protest or the threat of violence. The media plays an important role in influencing opinion, with some within it on occasion stirring public outrage about an artwork with the aim of having work removed. David Abraham described how public censorship of this kind is often led by elements within the media who encourage members of the public to complain to the police or to come out in protest against work, often involving people decrying work that they have not seen. The internet, social media and digital technology have made it easier for public outrage to gain momentum. This kind of moral outrage and public censorship, which can be hostile and sustained, is roused by work that is, for example, considered blasphemous, pornographic, appears exploitative of minors, or that portrays homosexuality especially in relation to religion. Some members of the public expect to influence decisions on what is acceptable, and public views on what is acceptable can have considerable impact on institutions presenting controversial work. The police, as the arm of the law, have discretion to and can under certain circumstances intervene directly in the name of crime prevention, keeping the peace, or balancing the rights of other individuals or groups against the rights of the artist, to remove or stop artistic work. As a private company Google, which owns Youtube, has to operate within the law, but they do have quite a lot of power to set standards for their online spaces. According to Google, online censorship is on the increase around the world, as the amount of material uploaded increases year on year. Bill said that with 72 hours of content being uploaded every minute some governments are increasingly looking to whether and how to control digital freedom of expression. At any one time, 30 of the countries where Google is used, 30 are blocking or censoring products, including YouTube, Blogger and Search. One participant pointed out that smaller organisations and those in rural areas were most at risk of producing: The ripple down effect of self-censorship is the elephant in the room. See following section for more discussion on financial pressures. One speaker, in the break out session on this issue, voiced some concern that, increasingly, philanthropists are expressing the view that they would like to give money in return for some influence. Another speaker questioned how organisations can truly support freedom of expression when they are pressured to take money from major corporates with poor human rights records. Censorship and fear of causing offence The fear of causing offence, in particular to religious sensibilities, can be a very powerful factor in controlling speech and artists who are trying to tackle uncomfortable truths relating to religious issues and find they encounter censorship. Svetlana Mintcheva, Director of Programmes, National Coalition Against Censorship, asserted that suppression of speech is often done to protect vulnerable groups, but it should nevertheless be treated as a free speech issue and challenged. They were a crucial part of the storyâ€“We live in a fear-ridden culture. Self-censorship The group in the breakout session on self-censorship in the main accepted that a degree of self-censoring is part of everyday interaction in which we edit out expression that may be inappropriate, hurtful or offensive or out of a desire to be respectful or polite. Regulation and classification Channel 4 as a public broadcaster, is regulated by Ofcom. Channel 4 Chief Executive David Abraham believes this underpins their commitment to freedom of expression and increases public trust. The British Board of Film Classification is an independent body that regularly consults with the general public to set its standards on what is acceptable. When discussing how high the bar is set, Vice-President Gerard Lemos, alluded to examples of extreme violence and sexual sadism that are given an R18 classification indicating that in his view the bar is set high. A notion of harm, rather than offence, is the touchstone of their classification and, at times, censorship of film. Institutional self-censorship Making difficult choices about what work to produce is an essential part of the role of any programmer, commissioner or artistic director, and they have to take funders, sponsors, artists, audiences into account when making decisions. But self-censorship can be distinguished from other forms of editing, when the decision to drop a particular piece of work, or cut certain phrases, characters or aspects of a work is dictated by either fear of the consequences or triggered by prejudice. A key focus for the conference was to look at how self-censorship operates in arts organisations and institutions of all sizes, public authorities and other stakeholders. Strategies for tackling the causes of institutional self-censorship are discussed in the next section. Fear of consequences The term institutional self-censorship was used by several people, indicating that they felt self-censorship to be an established and pervasive factor in the cultural arena, but one that, because it is institutional behaviour,

is largely invisible to those involved and is not openly discussed. The causes of institutional self-censorship were identified and discussed during the day. Svetlana Mintcheva, Director of Programmes, National Coalition Against Censorship, listed fear of litigation, PR backlash, loss of funding, violence and causing offence as typical triggers for institutional self-censorship. It was noted that trustees on arts boards come from a wide range of business, legal and marketing backgrounds bringing a heightened awareness of reputational damage, relations with governments and corporates. Financial pressures Being able to demonstrate positive economic impact of arts programming is nothing new. Especially hard hit is the infrastructure of smaller arts venues that foster emerging and diverse talent, risk and experimentation. He observed that the tendency to homogenise minority communities has created significant obstacles for artists coming from ethnic minorities who may not conform to the idea of what is acceptable or expected by the mainstream. Jeanette Bain-Burnett, Artistic Director Association for Dance of the African Diaspora, concurred, describing a deep-seated prejudice in the UK that limits the range of work that ethnic minority artists are able to produce, based on specific yet unspoken expectations. Local authorities There was some discussion about the need to maintain good relations with local authorities who have it in their power to block work. She recommended keeping up an open and sustained dialogue with all involved.

## 4: Artists Need Freedom of Artistic Expression - Linda Friedman Schmidt

*with Christina Bianchini "IN ART, everything is beautiful." That is the mantra for the year-old 'free spirit' and artist, Christina Bianchini. Though she says she follows a monotonous home-work-home schedule, there's much more to her than meets the eye, much like with art itself.*

Many artists then and now still feel trapped between political, religious, cultural, economic, and familial interests. We must remember that according to the Universal Declaration of Human Rights , Article 19, , everyone has the right to freedom of expression. This right includes the freedom to impart information and ideas through any media. Children also have the right to freedom of expression thanks to the Convention on the Rights of the Child , Article 13, My parents never spoke about their past history, the war. Their suffering was unspeakable, their stories hidden. I felt controlled, manipulated, objectified. My own voice was silenced. I could not express my true self. I had to hold everything inside, keep my feelings hidden. I had no freedom. As a child I had no choice because I could not survive by myself and needed parental approval. Now I will not allow any restriction of my hard won freedom which includes the freedom of artistic expression. Freedom of Artistic Expression is Necessary for Health Artists must express what haunts them the most for their own sanity and health. I have learned that unexpressed traumatic emotional experiences become organic diseases later in life, illnesses for which doctors have no answers. They should be free to decide what they will create and how they will create it. Artists know they have the right to freedom of artistic expression and creativity, but when there is desperation for money or neediness to exhibit their work they may self-censor or be tempted to enter exploitative situations with unreasonable limits and requirements. The need for cash and the desire for exposure often get in the way of good judgment. That is why there are so many competitions, group shows, and galleries with rules that take advantage of artists and interfere with their freedom of artistic expression. The purpose of making art is not making money, nor is it exhibiting the work. It is expressing who you are. Galleries and Group Exhibits Can Challenge Artistic Freedom Instead of being paid to exhibit their work, many artists pay fees to exhibit in venues that require them to curtail their freedom of artistic expression. Gallery owners and exhibition organizers can set any rules they like. It is up to the artist to choose wisely. Freedom of artistic expression is threatened when gallerists and group exhibition sponsors exclude what they consider to be controversial subject matter. This is enormously subjective. When broad categories of importance to artists are not allowed it is a red flag indicating that artistic expression is being controlled and silenced. One current show excludes anything political, anything with religious symbols, anything sexually suggestive, anything with nudity, anything racist, anything sexist. Though this may be motivated by a fear of negative public reaction, this censorship is harmful to artists. This type of exhibit effectively excludes much content that really matters. The freedom, spontaneity, and creativity are gone with rules like this yet artists desperate for an exhibition will enter. Artistic freedom of expression should not be controlled, constrained, nor suppressed. Why should an exhibit that is neither brand nor store-sponsored stipulate this? Not only does this prerequisite add to the cost of entering, it limits the possibilities for creation and limits the freedom of artistic expression. Size limitation may be necessary for small venues, but why should the brand of canvas behind the art, covered, and hidden by the art matter, and why must the art have any backing at all? Demanding a specific brand be purchased from a specific vendor is the epitome of manipulation and control and smacks of unethical motives. Challenges May Come From Within the Arts Community When exhibition coordinators, curators, artist organizations, and arts publications operate with too many rules it stifles innovation and limits the freedom of artistic expression. Fearing that some might not heed this rule, she ordered that all images submitted include some background showing all around the canvas edge; this became the requirement despite the fact that images with background showing are considered unprofessional in the art world and generally unacceptable. Another example of rules taken to the extreme is an arts publication with a yearly competition requiring artists to submit not only images and details of the front side of each artwork entered, but also an image of one corner of the back of each artwork. In other words, no matter how much artistic merit a submitted artwork may have, a canvas not perfectly stretched in the back, or an artwork finished in a

non-traditional manner would automatically be disqualified. For a publication that only features the front sides of images, why does neatness and conformity on the back side trump creativity and artistic talent? Is proficiency of technique all that matters in art? What about content, ideas? Family Can Challenge Freedom of Artistic Expression I am the eldest of three children, an honest artist telling autobiographical stories that relate to current social, cultural and political issues. I bring to the forefront the hidden stories, the alternative views, the excluded perspectives. I disrupt the norm, push the envelope, speak out, break down the wall of silence, and make a difference. This is difficult for my siblings who would like to decide whose stories should be told, and whose suffering recognized. They would prefer to erase my stories, my pain, and my achievements. They would prefer to render me invisible and blot out my artwork. It is a shame that we cannot understand each other better. I was silenced for too long, will not be silenced now; I continue to tell all on the surface of my artwork, break the silence about uncomfortable topics, raise my voice to advocate for human rights through emotional artwork that touches others, inspires others, and promotes freedom of artistic expression. Self-Censorship Self-censorship happens when there is fear of offending others, fear of disapproval, fear of reprisals, and pressure from others. In many countries state-sponsored, highly visible censorship prevails with artists fearing harm and persecution. Those who feel threatened by the emotional power of art should not be allowed to repress human creativity. Artists have the right to create work that pushes boundaries and promotes discussion of controversial topics. We need the freedom to offend without fear. Get to know me better â€” my inspiration, mission, studio photos, work in progress, upcoming shows, and more. I invite you to join my list:

### 5: Freedom of Expression :: NAVA

*Freedom from (negative freedom) and freedom to (positive freedom). The splitting of freedom into this binary framework can be traced at least back to Kant, was articulated by Erich Fromm in his work, *Escape from Freedom*, made famous by Isaiah Berlin's essay, "Two Concepts of Liberty," and explored more modernly by Charles Taylor.*

It is targeting him again! How did this happen? For six years, Jack suffered. He faced threats and government punishment simply because he runs his business according to his faith. Jack declined a request to create a wedding cake celebrating a same-sex marriage. Jack explained that he would be happy to design a cake for the customers for a different event, or sell them anything else in his shop. But he just could not create a cake expressing messages and celebrating an event that conflicted with his deeply held religious beliefs about marriage. Still, the couple filed a complaint, and the State of Colorado punished Jack for living in accordance with his faith. Supreme Court finally gave Jack justice when it handed down its decision in *Masterpiece Cakeshop v. Colorado Civil Rights Commission*. Jack won in a ruling that upheld his religious freedom. Jack politely declined to create a custom cake expressing a message that conflicted with his faith. Jack has never before created a cake like the one this attorney requested. He believes that God creates us male and female. This means our sex is a God-given, biological reality, not something we choose based on our feelings. Once again, Jack acted based on his conscience. He did not turn his back on his beliefs about human sexuality. And he did not give in to those who would punish him for believing and living in light of this truth. New threats and harassment from the state When Jack declined this request, the attorney filed a complaint with the same Colorado agency that prosecuted Jack before. The agency did not take a position on this complaint while the *Masterpiece* case was pending in the U. Colorado just seems to be looking for opportunities to punish me for my faith. Alliance Defending Freedom is defending Jack again. We have filed a lawsuit against the relevant state officials. We have to put an end to this harassment. And we are seeking your support so that all Americans can freely live out their faith. The state has doubled down on its unconstitutional effort to punish people of faith. Jack just wants his life back. For six years, he fought for the right to run his business consistently with his faith. And just when he thought it was possible to go back to normal, the government is threatening him again. State agencies should be fair and impartial to the people who are before them. But this agency is anything but that. Jack had an encounter with Jesus Both Jack and his wife Debi were raised in churchgoing families, but neither put much stock in what they learned. They started their own family with zero interest in anything related to faith. But that all changed one morning as Jack finished a late shift and started driving home. You need a Savior. Let me clean up my life. He walked out to the kitchen. We want Him to be part of our lives every day. So when Jack started his cakeshop in , it was not only to provide for his family and his employees, but also to honor God through his work every day. From an early age, Jack had developed his expertise in painting, drawing, and cartooning. Now he had the opportunity to combine those gifts with his skills as a pastry chef to create beautiful works of art. Still trusting in God Jack was shocked the first time his business, his faith, and even his family became the subject of threats and punishment. And now, even with an important Supreme Court victory behind him, Jack is facing government harassment once again. Will you stand with Jack, and with others who are being threatened with punishment for living out their faith, to provide the strong legal defense they need? Please help as generously as you can. Your gift today is also critical because the income we receive determines the resources that we have to fight. We want to be able to provide the strongest possible legal defense for Jack and others who are "and will continue to be " threatened with the loss of their religious freedom. Your gift will be doubled by a matching grant A generous group of Ministry Friends has given a matching grant to help defend Jack and others like him. Alliance Defending Freedom has established a record of success in defending your religious freedom. But your help is critically needed now. Because, for Jack and many others, the fight is not over. God has shown us time and time again that when we stand together to fight for religious freedom, we can be victorious. Double My Gift About Alliance Defending Freedom Alliance Defending Freedom is an alliance-building, nonprofit legal organization that advocates for the right of people to freely live out their faith. ADF was launched in by 35

ministry leaders, including Dr. Bill Bright, and Larry Burkett.

### 6: Video: Man spray-paints 'freedom' on Spanish dictator's disputed tomb - The Local

*The Freedom Rock (established in ) is a large (approx. 60+ ton) boulder located in rural Iowa that is repainted every year with a different Thank You for our nations Veterans to honor their service to our country.*

He could also produce works from new perspectives and the Four Freedoms represented "low vantage point of Freedom of Speech, to close-up in Freedom of Worship, midrange in Freedom from Fear, and wide angle in Freedom from Want". The town [of New Rochelle] seemed tinged with everything that happened to me". In New Rochelle, he had both endured a divorce and run with a fast crowd. The resident artists, Rockwell included, were mutually supportive and hired local citizens as their amateur models. He was followed by Wesley W. Stout for five years. Mabry relayed the need for Four Freedoms artwork. He was inspired to use this scene to illustrate Freedom of Speech, and Rockwell decided to use his Vermont neighbors as models for an inspirational set of posters depicting the themes laid out by Roosevelt the previous year in a Four Freedoms series. At one point a Manhattan gastroenterologist prescribed a surgery of uncertain nature, though it was not performed. He had commissions for other magazines, and business complications regarding second reproduction rights. These promoters would treat as stupid and reluctant customers the men and women of the United States. Harrington who became the devout old woman in Freedom of Worship and a man named Jim Martin who appears in each painting in the series most prominently in Freedom from Fear. They cite an encouraging April 23, correspondence with Thomas D. Roosevelt responded with both a personal letter to Rockwell and an "official" letter of commendation to The Post dated February For the authors of the accompanying essays, Hibbs had numerous options given the number of regular contributors to The Post. Massachusetts Representative Edith Nourse Rogers put forth a congressional resolution to declare a fifth freedom: Rockwell and Stephens communicated, and, over the course of his career, Rockwell did contemplate and depict race relations in several works, but not as a series. The government used several forms of solicitation, advertising, and marketing, such as aircraft carrier exhibits. Arnold, Ernest King, Chester W. Nimitz, and William D. They boosted patriotism and were a good marketing device for drumming up support. Using an all-star celebrity roster and the Hollywood Writers Mobilization, they created a March radio dramatization via their "Free World Theater". The OWI produced and distributed posters of the Four Freedoms to, retailers via the Boy Scouts and began receiving 2, daily poster requests. In the subsequent days, he sketched people in the White House waiting room using charcoal. Bob Hope, Bing Crosby, and Durant were among the celebrities on hand. According to The New Yorker in, the Four Freedoms "were received by the public with more enthusiasm, perhaps, than any other paintings in the history of American art". Although his style is painterly, his work is produced for the purpose of mass reproduction, and it is produced with the intent of delivering a common message to its viewers via a detailed narrative style. I congratulate you not alone on the execution but also for the spirit which impelled you to make this contribution to the common cause of a freer, happier world". Others have pointed to the universality of the Freedom of Religion as disconcerting to practitioners of particular faiths. It was diametrically opposed to abstract art and far removed from the intrigue of surrealism. Guggenheim Museum on February 11, Pictures for the American People touring exhibition attendance was record-setting and critical reviews were quite favorable. The New Yorker remarked two years later: She notes the inspiration comes in part from their cumulative "heft". Hibb retired in and by the time The Post was discontinued in, Rockwell regained possession of the original paintings. Pictures for the American People, which was a seven-city tour that ran from November until February For example, in at the Wolfsonian museum at Florida International University, 60 artists exhibited 80 works that represented their takes on the Four Freedoms.

### 7: Flushing Meadows Corona Park Monuments - Freedom of the Human Spirit : NYC Parks

*The actress and activist Rosario Dawson posed for a reimagining of Norman Rockwell's "Freedom of Speech." The work was created in by the artists Hank Willis Thomas and Emily Shur.*

Life What Is Freedom? For me, everything began with the notion of freedom—the ability to determine the course of my daily schedule and overall life direction. I was very motivated by the opportunity to decide for myself. But that was early on. Freedom is still extremely important to me. I wanted to make things, to challenge myself, and to value growth and learning. More than anything else, most people who are attracted to the ideas of this blog want freedom of their own. They want the ability to make their own choices and determine how they live their lives. The desire for freedom is what takes someone from a comfortable life to an uncertain, but far more fulfilling one. But is there such a thing as too much freedom? You wake up and wander out into the day with no obligations or expectations. After a while, though, this kind of freedom can itself feel stifling. One piece of cake is good, but eating a whole cake at once, or having cake delivered every morning? I think that most of us want freedom to create, to make something meaningful. The freedom that we achieve allows us to move to higher planes of mission and purpose. For me, when I have nothing but time on my hands, I get antsy. I want freedom with a purpose, a project, a vision to pursue. Freedom is the opportunity to choose our own future, but choose we must. What do you think—what does freedom mean to you? Feel free to share your answer in the comments. The next book will be all about quests and big adventures.

### 8: Artist: Ray "Bubba" Sorensen II - The Freedom Rock®

*The orientations of governmental art policies was the single factor that most artists saw as connected to their freedom of expression. It is the supportive and positive role that was emphasized, and most responding artists saw few dangers with an active and supportive state in art politics.*

What do artists say about freedom of expression in the arts? In the survey report see [www.limits.to/artistic-freedom-of-expression](http://www.limits.to/artistic-freedom-of-expression). Although most Norwegian artists believed that their fundamental rights for freedom of expression were well protected in Norway, close to one third of all artists reported incidents when their freedom of expression had been limited. Almost one-third of the responding authors had experienced critics saying that certain parts of their texts ought to be changed. In contrast with more general citizens groups the same question was used in several surveys, almost all artists and journalists agreed that critical expressions about religion must be allowed in society. The impact of cultural policies The orientations of governmental art policies was the single factor that most artists saw as connected to their freedom of expression. It is the supportive and positive role that was emphasized, and most responding artists saw few dangers with an active and supportive state in art politics. Almost no one thought that receiving public funding weakened their artistic freedom of expression, or that public funding regimes implied dangers for the arms length principle. However, among visual artists, one in five saw the practices of the Arts Council as limiting their freedom of expression. In general the survey confirmed that four cultural policy factors are important: Engagement and politics The everyday challenges to middle class living seemingly receive a lot of attention in contemporary art. However, a strong social engagement is alive and kicking among Norwegian artists. This supports the hypothesis that socially engaged art is being strengthened in contemporary art worlds. Over 40 per cent of the total, and 67 per cent of the responding authors, answered yes to the question of whether their position as artist or author had given them advantages when it came to having a voice in the public sphere. The status of art The results from the survey on artistic freedom of expression can be read as an indicator of how the status of art in society is felt and interpreted. Most artists found that art has a weakened position in society. In general we must conclude that the conditions for artistic freedom of expression are generally not under threat and plurality in the artistic public sphere is not restricted. The impression from the survey is that it is the public sphere and the cultural conditions for expression, and not the conditions for autonomous art production and artistic expressions, that are under pressure. Tore Slaatta is a professor at the University of Oslo and a researcher of European media and cultural politics. April 7, with No Comments Share this article.

### 9: Four Freedoms (Norman Rockwell) - Wikipedia

*The ThemeTracker below shows where, and to what degree, the theme of Religion, Nationality, and Freedom appears in each chapter of A Portrait of the Artist as a Young Man. Click or tap on any chapter to read its Summary & Analysis.*

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