

HUMAN RIGHT IN RELATION TO VARIOUS ART FORMS

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Abstract : Both Aesthetics and human right go together in fact, they are often interdependent. A work of Art preserves human right. Human right also preserves a work of art. A work of art raises voice against violation of human rights. Similarly, human rights help preservation and protection of esthetics.

Walter pater’s exploration of human subjectivity essential for an understanding of the creative process, moreover it is possible to read into Pater the particular importance of the individual in the construction of beauty. The flux of mind and environment is captured by art as an enduring movement to beauty. On the other hand, his insistence on the autonomic of the specialist appraiser has a leaning toward culture, but in a manner that is filtered by the unique craft skills perpetual, intellectual and creative empathy of the appraiser. This qualification routine the foundations of the aesthetics in terms of personality, appraiser and culture, represent a more complete formation outer boundaries.

Introduction The contextualize aspect of esthetics seeks to connect are to the broader frame work of human experience and human values. In this sense human right aspects of aesthetic are certainly important for the connection of art to the basic human values of social life. Philosopher maintain that both these perspective are crucial to an understanding of aesthetic. In effect art integrates the unique and the generic, the isolated and contextual. The unique aspects of art located in the specific image in the creation, contemplation, and intrinsic context. The next is triggering of context to give it meaning viva interpretation the image normally explicit; the meaning has to be teased out the image, meaning has genetic features, which implicate values and connects are to those value.

“The values expressed in a work a art, moreover are partly unique..... They also fall within a geneas and thus have a universal character.....the specificity is the basis of the isolationist theory, the generality is the basis of the contextualized theory.”

The salience of values to art and existential experience is affirmed by Melvin Radar.: “Experience of this sort, in which values are inextricably fused with specific qualities, Esthetic experience of this level. The artist creates a work of art which transmits this sort of experience.” Art and beauty capture the foundations of ethical experience in terms of the inter play of personality, values and culture..... The values culture context of art provides an important place for aesthetic process in clarification and grounding of human rights values.

Representative illustration :

Conventional art and values

Some representative illustration of artistic image and its contextual relevance in the context of fundamental values of social organization are provided here.



Guernica by Pablo Picasso

This painting is about the aerial bombing of the city of Guernica. The representation of the event is not done in a form of literal artistic expression done in the form of symbols and the form of the art really has these symbols falling over each other to represent the chaos and the anarchy non human life forms as well of the emotional experience on the ground. Most reverting are

the image given prominence of the two animals namely horse and bull. In effect it is meant to present the complete incomprehension of the horse as it experiences the epitome of terror and the bull, standing over the grieving women and the dead child is in effect a dumb witness to the atrocity.

Picasso also indicated that his artistic work was in part an artistic response to the struggle of the people in the Spanish civil war.

“In the panel on which I am working, which I shall call Guernica, and in all my recent works of art, I clearly express my abhorrence of the military caste which has sunk Spain in an ocean of pain and death.”

It is an artistic memorial of the terrors of modern warfare. The values implicated how are some of the most important values about the conduct of war : This is a form of war that ignores the principle of humanity.

Statue of Peace

The Statue of Peace (Korean : Pyeonghwani sonyeosang) , also often called Sonyeosang (literally " Statue of Girl ") in Korean pronunciation or Comfort Woman Statue (lanfu - zo) in Japan , is a symbol of the victims of sexual slavery , known as comfort women, by the Japanese imperial military during World War II . The Statue of Peace was erected to call for apology and remembrance.

History

The Wednesday demonstration started in 1992 and nearly 20 years later the idea for the Statue of Peace was proposed by the Korean Council for Women Drafted for Military Sexual Slavery by Japan . More specifically , the council proposed that a memorial stone be erected in front to the Embassy of Japan in Seoul to commemorate the pain of comfort women as the victims of sexual slavery by the Japanese imperial military. This proposal was realized on 14 December 2011, when the bronze statue was installed in front of the embassy. Yeongjong Kim , who was head of jongno - gu, provided design ideas and works of art in the form of a girl instead of a memorial stone .

The Statue of Peace was designed by the couple Kim Seo - kyung and Kim Eunsung. The statue depicts a girl dressed in a chima jeogori (a modified form of hanbok in the late 19th -- 20th century) , with small hands and short hair , sitting and staring at the Embassy of Japan in central Seoul.

Japan has repeatedly demanded that the statue be removed , but Seoul and especially the victims have rejected such demands consistently as the Japanese government has never officially admitted its direct involvement to the military with regards to comfort women issue.

Until now in South Korea , since the statue of Peace has not been designated as public sculpture it was hard to intensely surprise damaging the statue , but on 30th June 2017 , the civil congress of Busan (South Korea) made the legal foundation to protect the statue of Peace by passing the relative ordinance. By reason of this , it has become difficult to shift the site or demolish the statue .



Statue of Peace. Sad looking Korean woman in traditional garb with clenched fists. Park-like background with tree trunks and leaves on ground. Autumn setting.

Other statues inspired by the statue of Peace

The issue of comfort women and the statue of Peace has inspired other such statues to be built in Seoul and cites around the world with sizable Korean populations.

In May 2012, officials in the borough of Palisades Park in Bergen Coutry, New Jersey rejected requests by two diplomatic delegations from Japan to remove a small monument from a public park, a brass plaque on a block of stone, dedicated in 2010 to the ,memory of so-called comfort women, tens of thousands of woman and girls, many Korean; who were forced in to sexual slavery by Japanese soldier during World War II. Days later, a South Korean delegation endorsed the borogh’s decisions.

However in neighboring Fort Lee, New Jersey, various Korean American groups are not reached consensus on the design and for such a monument as of early April 2013. In October 2012, a similar memorial was announced in nearby Hackensack, New Jersey, to be raised behind the Bergen County Courthouse, alongside memorials to the Holocaust the Irish Potato Famine, and the American Genosid, and was unveiled in March, 2013. An apology and monetary compensation of roughly US \$ 8 million by Japan to South Korea in December 2015 for this transgression largely fell flat in Bergen County, where the first US monument to pay respects to comfort woman was erected.

Art as testimony and witness

Historically art has been dominated by society's rulers, whose patronage supported artistic creation which glorified war. We are all familiar with 'heroic' battle scenes with kings on horseback and patriotic images of noble soldiers. One of the first artists to break with that tradition was Jacques Callot, who produced two series of etchings on 'The Miseries of War' depicting the horrors of the Thirty Years War which devastated central Europe in the 17th century.

Two hundred years later Francisco Goya responded to the Napoleonic Wars in Spain (1808-1814) with his series of etchings, The Disasters of War showing the maiming and killing of Spanish peasants who had risen up against the occupying French army. Goya was influenced in his work by Callot, and in turn Goya's work influenced many later artists, including Picasso. Considered anti-clerical and unpatriotic in their time, Goya's anti-war prints were banned for thirty years after his death (Jones: 2003). Likewise from that war, we have Goya's iconic painting which depicts the execution of Spanish insurgents by firing squad.



The Third of May 1808 (also known as *El tres de mayo de 1808 en Madrid* or *Los fusilamientos de la montaña del Príncipe Pío*, or *Los fusilamientos del tres de mayo*) is a painting completed in 1814 by the Spanish painter Francisco Goya



Goya's *Y no hay remedio* (*And it can't be helped*) from 'The Disasters Of War' (*Los desastres de la guerra*), c. 1810–1812, prefigures elements of *The Third of May*.

Art as a premonition of War

Prior to First World War, some artists sensed the chaos and destruction that was about to be unleashed on the world, and expressed it in their art. Some artists were 'sensors' of what was to come, for example, the Expressionist artists Wassily Kandinsky, Franz Marc, and August Macke. Wassily Kandinsky, a Russian émigré living in Munich before the war, was a founder of the German Expressionist Blaue Reiter (Blue Rider) circle of artists along with Franz Marc. He produced a series of paintings, *Compositions and Improvisations*, which were apocalyptic in nature, with visions of inundation and conflict. He believed that a spiritual rebirth was at hand but he was also increasingly drawn into the tumult of the times. (Cork: 1994)

The German artist, Franz Marc was conscripted and killed in the war - at Verdun in 1915. Like Kandinsky, Marc's paintings were a prophecy of what was to come. Sent a postcard reproduction of his painting *The Fate of the Animals* in 1915 he said "It is like a premonition of this war, at once horrible and stirring. I can hardly believe that I painted it." August Macke, another German artist of this school, was also killed early in the war. The painting, *Farewell*, portrays the many departures to the battlefield taking place throughout Germany in August 1914. It was also a reminder of how many lives were lost, including of the lives of artists, writers, and poets. (Cork: 1994)

Censorship of Anti-War Art

During the war, over 90 artists were commissioned by the British government to record it. Rather than allowing their art to be used as propaganda, many of these artists resisted and produced antiwar imagery. John Singer Sargent was asked to produce a painting depicting cooperation between British and American troops, but instead painted *Gassed* showing a group of soldiers suffering from the effects of poison gas. (Harries: 1983)

Censorship of anti-war art was rife. The war artist Paul Nash painted desolate landscapes destroyed by war and said: "I am not allowed to put dead men into my pictures because apparently they don't exist" He wrote in a letter to his wife in November 1917: *I am no longer an artist. I am a messenger who will bring back word from the men who are fighting to those who want the war to go on forever. Feeble, inarticulate will be my message, but it will have a bitter truth and may it burn their lousy souls.* (Cork: 1994).

Christopher Nevinson's ironically entitled painting 'Paths of Glory' (1917) showing a dead soldier was considered unacceptable at the time and was not exhibited until after the armistice. Toward the end of the war, William Orpen was asked to paint portraits of leaders such as Field Marshall Douglas Haig, but he refused and instead painted a flag draped coffin with skeletal soldiers beside it. The image was later altered, and the skeletal figures were painted out. (Cork: 1994).

German Anti-War Art of WWI

A number of *German* artists also produced very powerful anti-war imagery during and after the war. Kathe Kollwitz, whose own son was killed in the early days of the First World War, produced prints of anti-war imagery that are still familiar to us today and have been adopted by 3

peace movement groups. Some of her works depict mothers sheltering and protecting their children, which she, sadly, was unable to do for her son. She became passionately opposed to war, as expressed in her graphic image of a youth with upraised fist crying 'no to war.' In the German cemetery in Belgium where her son is buried there is a very moving memorial sculpture by Kathe Kollwitz that stands beside the graves of German soldiers; it is of two grieving parents, herself and her husband. (Prelinger: 1992).

The German artist Otto Dix survived active duty in both world wars. He was a machine gunner in the First World War and much of his art depicted in a visceral way the pain, terror and revulsion he experienced. His painting 'Flanders' was painted in 1934 as a reminder of the horrors of war. It was only exhibited once before being confiscated by the Nazis, as was much of his earlier anti-war art. In 1939 he was conscripted into the German army, captured and held prisoner of war until 1946. He returned to his home city of Dresden to find it obliterated by Allied bombing. (Cork: 1994).

The Dada Movement

Anti-war art was produced both during and immediately after the war by artists in the Dada movement. The Dada 'movement' was founded in Zurich in 1916 by immigrant artists, writers and poets from other European countries who fled to neutral Switzerland. Dada was a revolt against war. As described by Jean Arp, an Alsatian Dadaist artist: "Losing interest in the slaughterhouse of the world war, we turned to the Fine Arts... We searched for an elementary art that would, we thought, save mankind from the furious folly of these times." (Jordan and Weedon: 1995)

Often using collage and photomontage, Dada art expressed the chaos of the times. The term 'dada' was a nonsense word the meaning of which the Dadaists deliberately obscured. The movement was 'anti-art' as they were against the established order which they saw as morally bankrupt, of which the art World was a part. Dada continued into the inter-war years spreading to other cities, including Berlin, New York and finally Paris where it died out in 1924, when surrealism was born. Its aim had been to stop the war machine, but in that it was of course unsuccessful. (Lipard: 1971).

Anti-War Art during and after WWII

The Second World War produced little anti-war art. There was no artistic freedom in Nazi occupied Europe and many leading European artists fled to the U.S. Under the Nazi regime virtually all modern art was considered 'degenerate' and the work of such 'degenerate artists was confiscated - the artists were dismissed from their teaching positions and forbidden to produce art. Anti war art such as that of Otto Dix, Kathe Kollwitz, Franz Marc and many others was confiscated and destroyed. There was also an

exhibition in Munich in 1937 organized by the Nazi regime in which confiscated 'degenerate art' was put on display with disparaging

commentary and denunciation of 'Jewish art'. In Britain and the U.S., most artists supported the war. (Ferguson: 1980). After 1945 the tradition of anti war art was revived. Picasso's involvement with the communist led peace movement led him to produce a series of peace images using the symbol of the dove, which are still used by peace movement groups today. Art was also produced in reaction to the atomic bombing of Hiroshima and Nagasaki. For example, the Japanese artists Iris and Toshi Maruki produced a series of prints entitled 'the Hiroshima Panels'. In August 1945 they searched the ruins of Hiroshima for their Missing relatives and were traumatized by the experience, but eventually managed to express their sorrow through their art. Later they also took on other themes, making statements about Auschwitz, the Nanjing massacre and environmental themes. (Young: 2000).

There is also a whole body of work produced in reaction to the Holocaust, by survivors and other artists, some in the form of memorials. Naomi Blake, a survivor of Auschwitz, produced public sculpture which can be found throughout Britain, much of it depicting the sheltering of human beings.

War Photography

Photography has had a significant impact on how societies have 'seen' war and reacted either in favor of it or against it. A classic example is the WWII photograph by Joe Rosenthal of U.S. marines raising the American flag on Mount Suribachi on the island of Iwo Jima. It was meant to express heroism and the triumph of the Allies in the battles against the Japanese in the Pacific. Actually the original photograph was rejected as the American flag appeared too small, so the photograph was re-staged in the composition that has become so famous. (Jeffrey: 1997). The recent film directed by Clint Eastwood, *Flags of our Fathers*, tells the story of this photo, how it was used to promote the war, and the impact it had on the lives of those featured in the photo.

Photography has been used since the 19th century (Crimean War) to document war and has also been used to manipulate public opinion in favor of war. But photography can be more than just documentation. Certain photos shift from being a 'document' to an iconic image that enters the culture and has an effect on the way people see the world. An example of that is the photo taken from the city hall tower in Dresden, the day after the bombing of the city in 1945. It has come to represent the targeting of civilian populations in war.

Another iconic photograph was that taken by Nick Ut in 1972 entitled 'Accidental Napalm' It became one of the most reproduced images of that time, and had an enormous impact on American opinion. It increased the revulsion and opposition to the war that was already widespread in American society. (Sontag: 1977).

In contrast to war photography, an example of photography being used to affirm a common humanity was the 1955 exhibition *The Family of Man* organized by Edward Steichen in New York, in which over 500 photographs from around the world were divided into categories of human experience: creation; birth; love; work; death; justice; democracy; peace, and so on. The aim of the exhibition was to express the essential oneness of humankind (Steichen: 1955).



Hilda Clayton photographed the explosion that killed her and 4 other soldiers in Afghanistan during 2013.



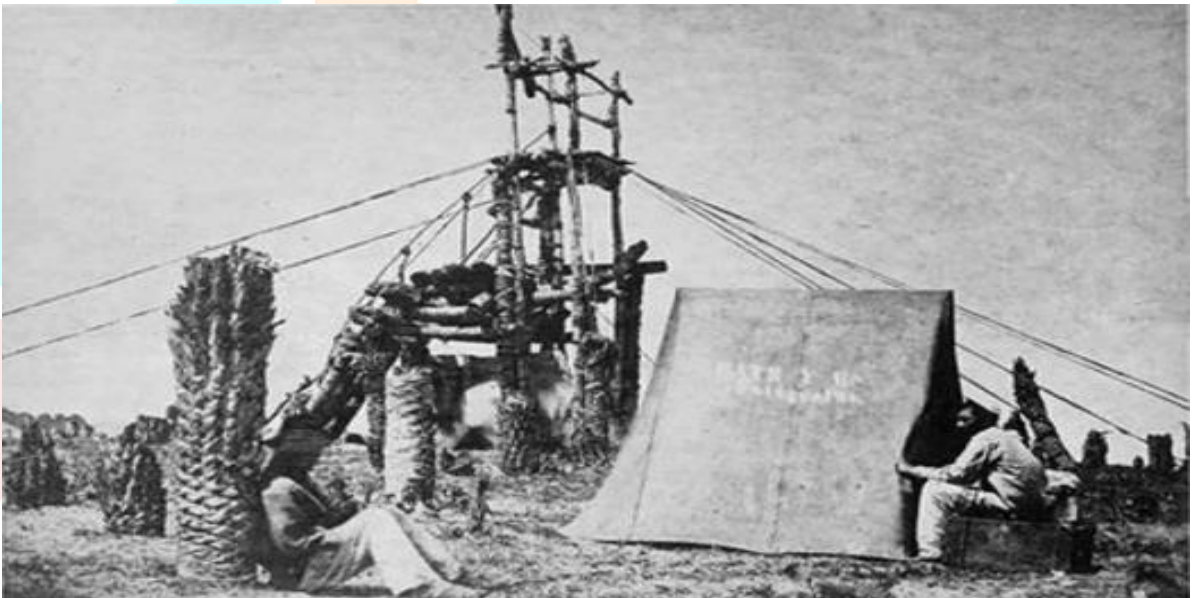
Chinese Eighth Route Army fighting the Japanese on the Great Wall, during the Second Sino-Japanese War in 1938. Photograph by Sha Fei.



A war photograph of the fire of anti-aircraft guns deployed near St. Isaac's cathedral during the defense of Leningrad in 1941.



Battle of Vimy Ridge (1917), photographed by soldier-photographer Jack Turner



The Mangrullo (the watchtower) and the tent-darkroom of war photographer Javier López of Bate & Ca., by Javier López



Interior of Fort Taku immediately after their capture in 1860, by Felice Beato.



The ruins of Sikandar Bagh palace showing the skeletal remains of rebels in the foreground, Lucknow, India, 1858, by Felice Beato.



The field at Antietam, American Civil War by Alexander Gardner, 1862.



Versions of *Valley of the Shadow of Death* by Roger Fenton, with and without cannonballs.

Art as resistance: the poster

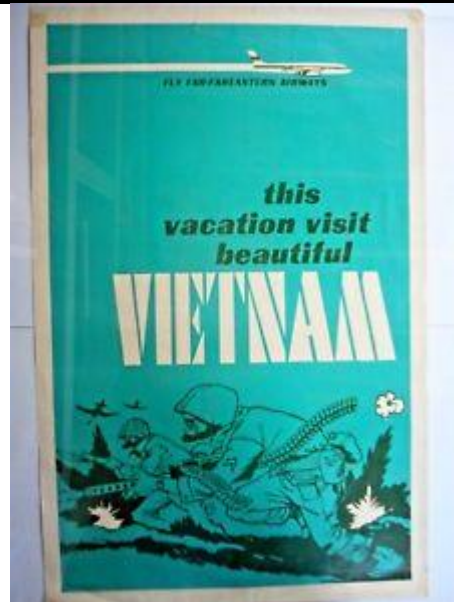
Thus far we have been considering famous works of art or 'high art.' We now turn to popular art and the poster as a form of resistance. The poster is the dominant art form for expressing protest and the examples of anti-war posters over the generations are too numerous to adequately represent here.

One example is the classic peace poster depicting the phrase: '*War is not healthy for children and other living things*'. It was produced in 1967 by California artist Lorraine Schneider, originally as a small (4 inch square etching. She donated the etching to the organization 'Another Mother for Peace' and the image has since become internationally known as an anti-war graphic. (Bickhart and Benn: 2004)

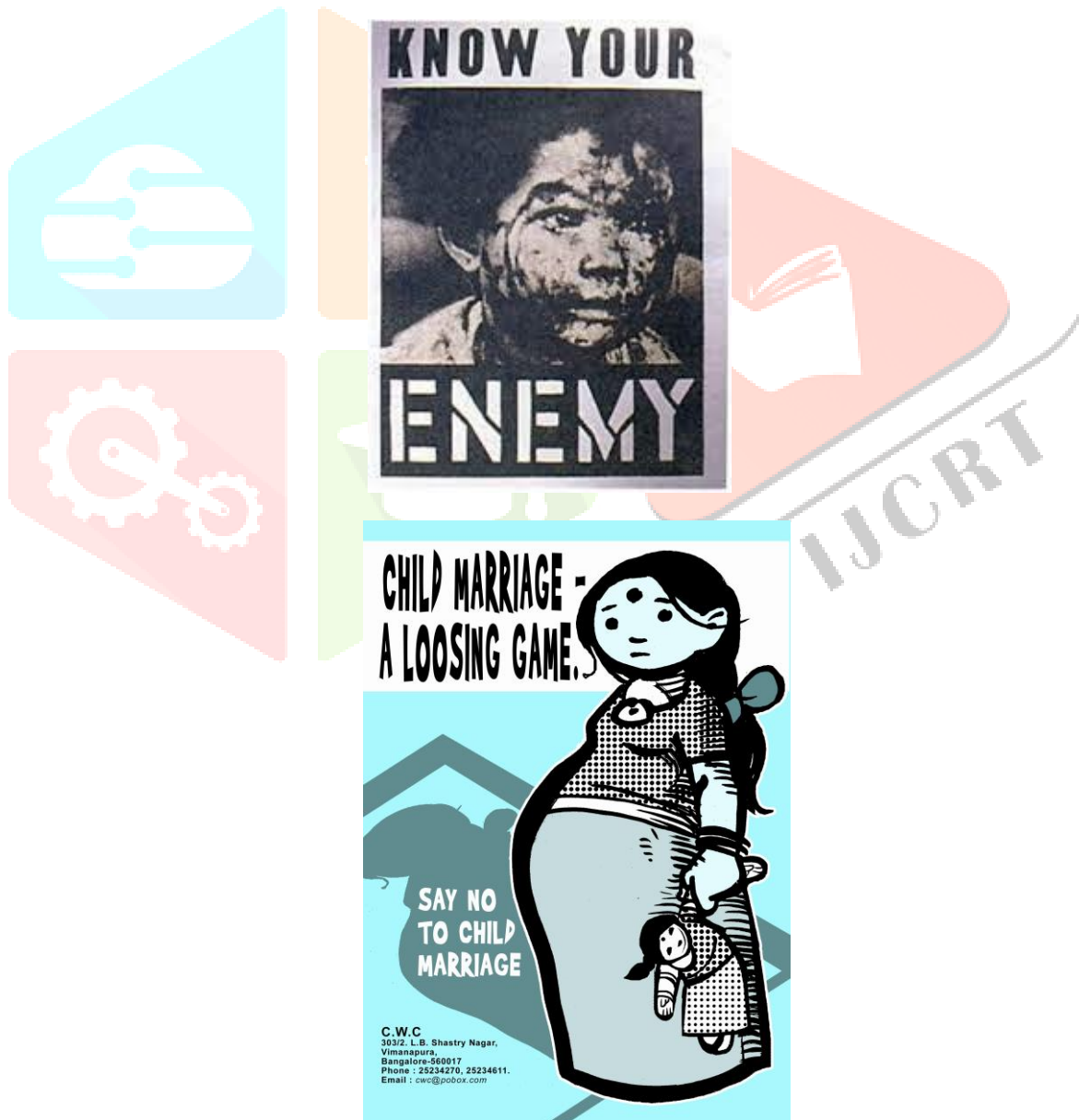
Most recently the war in Iraq, which has cost so much human life, has generated a great deal of 'art of resistance' in the form of posters. These posters speak for themselves.



"Your Son Next?" American anti-war poster, 1970



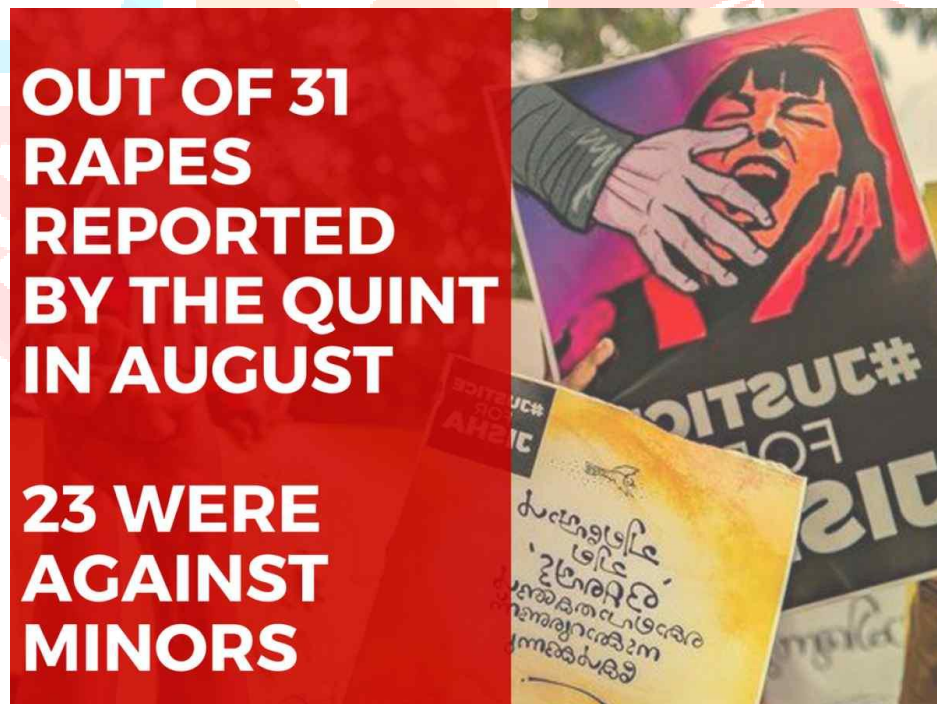
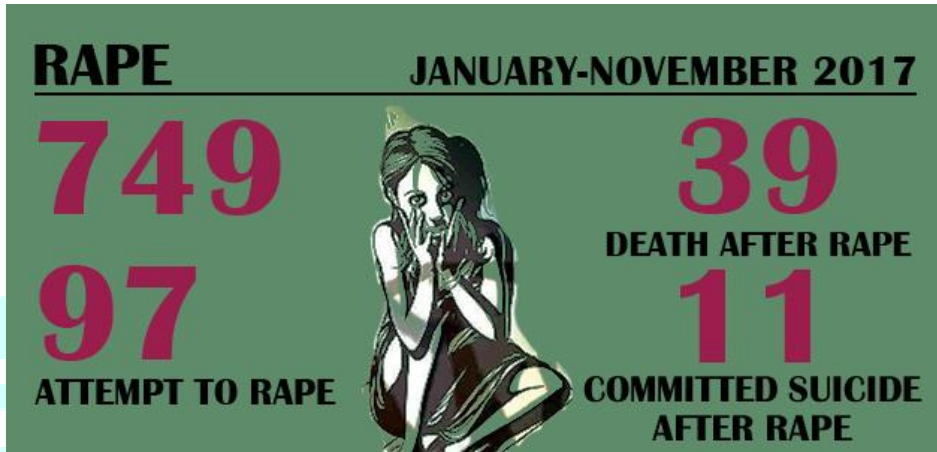
Anti-War Poster This Vacation Visit Beautiful Vietnam - Fly Far Eastern Airways



A poster designed by CWC for its campaign against child marriage



Illustration by Varghese Kallada (Source: 2011 census data)



The Quint's 'Fighting Rape' Trend for August: Rape Against Minors

High Art in Films and its Human Rights Values

We move from painting to the salience of modern film as an art form implicating both aesthetics and basic values. We start with Sergei Eisenstein's silent film "Battleship Potemkin" in 1925. It represented the 1905 mutiny on board the battleship Potemkin. The mutiny coincided with strikes, protests and resistance marches to Tsarist Regime. Eisenstein weaves the pictorial narrative to include the people's participation in protest and resistance. This film succeed in making "the people" the hero. Heroism is in effect a collection people's effort in its forms of resistance and collective courage. From the point of view of values , the role of the state and its. Indifference is reflected in the manner in which the sailors the armed forces are treated.

The film represents the idea of proactive resistance to injustice. The crew has the support of the civil community in Odessa is an important indicator of people's expectations about elementary justice. The role of the state is overreaching and being ruthless and indiscriminate in its repression is an example of the states valuation of negative values.



POSTER OF BATTLESHIP POTEMKIN

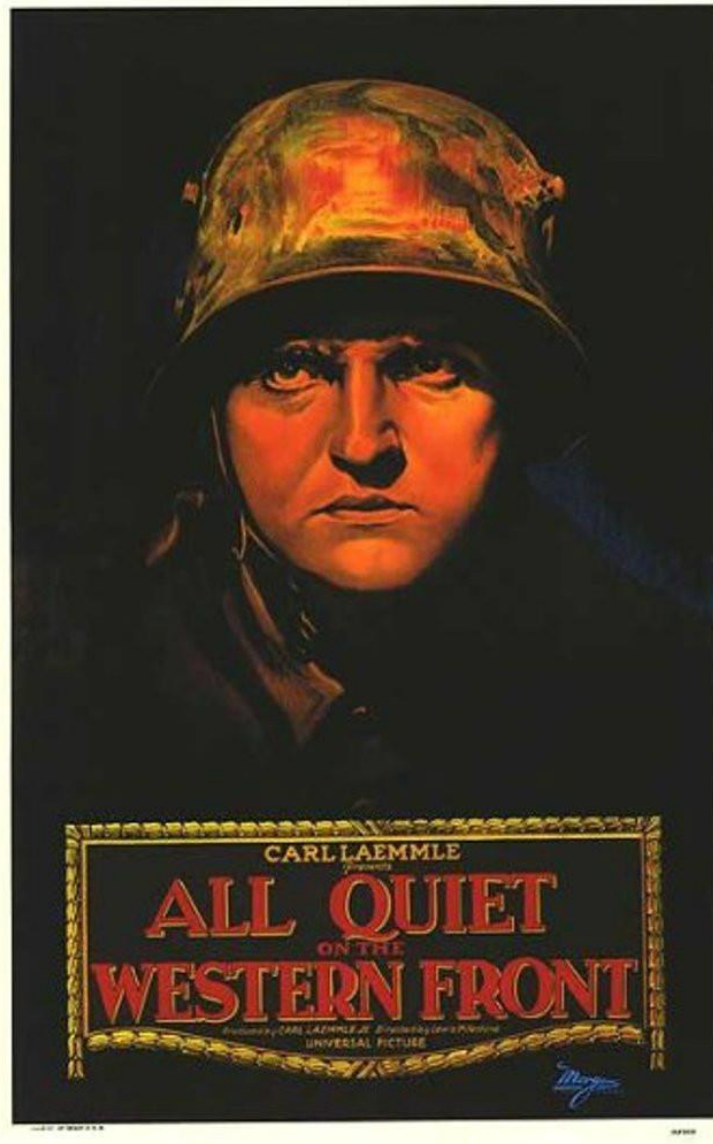


British painter Francis Bacon called this *Battleship Potemkin* image a "catalyst" for his work.

Eisenstein made this historical movie, 'Alexander Nevsky', in 1938. It was a work of art and a work of patriotism. Here modern mechanized warfare means invasion led by tanks or panzer armies. The Teutonic knights covered as they are in steel helmets are almost like the invading tank armies that in 1941 invaded the Soviet Union. The values are clearly the values that repudiate imperialism and support the values patriotic resistance to imperial conquest.

The film "All Quiet on the Western Front", was a major achievement in the art of the cinema. In the first picture we see the professor who is the biggest war recruiter of **Canon Fodder**. Below the professor is the former postmaster, a lower class arrogant German who gets class revenge on the young recruits and who it turns out is a coward. To achieve this cinematically the artists used a charcoal mixture, spread over the film, which could graphically accentuate the form of the figures as they went over the top in attack and retreat between the trenches in defense. The picture below is a graphic illustration of a soldier killed, in no man's land, changing to barbed wire. The pictures captures the types of bonding that can only happens in war among different classes of man. The picture on the right shows a veteran form the lower classes bonding with the young hero Paul. The hero has killed a French soldier and he finds in the French soldier's personal effects a picture of his child and his wife.

For a moment, the idea that the French man is an enemy is destroyed. The soldier in the field finds compassionate identity and remorse. The enemy is simply a common man. There is a background of crosses symbolizing the price of conflict. It is rare, indeed, for a film to capture the complexity of the emotionalized dynamics in the context of action, death, and dying. This film has being held as the ultimate artistic expression of the antipathy to war, and an assertion of its futility.



Poster of the Film All Quiet on the Western Front

Human Rights Law and Protection of Art and Aesthetic Values Both Article 27 of the UDHR¹⁰⁵ and Article 15 of the ICESCR¹⁰⁶ as human rights standards connect art to the concept of culture.

Cultural tradition is therefore, a peoples' cultural inheritance. This inheritance includes "Both tangible and intangible works through which the creativity of that people finds expression: Languages, rites, beliefs, historic places and monuments, literature works or art, archives and Libraries."¹⁰⁹ In 1989, the UNESCO General Conference adopted a specific international legal instrument on the ICH. This was the Recommendation on the Safeguarding of Traditional Culture and Folklore (RSTCF)¹¹¹. The RSTCF articulated principles for facilitating conservation, preservation, distribution, and the legal protection of folklore.

Culture implicated spiritual values, which could be seen as an aspect of art as well. The initiative in this respect focused on states to grant official recognition of uniquely talented traditional transmitters of arts and craft.

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M. Haddad Fellow of the University of Florida Institute for Human Rights, Peace, and Development Junior Fellow, World Academy of Art & Science

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