

Contents

<i>Acknowledgements</i>	<i>page xi</i>
<i>Table of Cases</i>	xiii
Introduction	1
1 Defining Art	10
1.1 Defining Art in Theory of Art	11
1.1.1 Classical Approaches to Art	12
1.1.1.1 Does Art Mean Making Beautiful Things?	12
1.1.1.2 Does Art Mean Imitating Reality?	13
1.1.2 Modern Theories of Art	14
1.1.2.1 Modern Artistic Practice and Its Influence on Modern Artistic Theories	15
1.1.2.2 Art as an Open Concept	17
1.1.2.3 Danto and the Institutional Theory of the Arts	18
1.1.3 Contemporary Art Theories	20
1.2 Defining Art in Law	22
1.2.1 Why the Law Should Not Provide a Definition of the Arts	22
1.2.2 The Law Does Not Offer a Definition of the Arts	24
1.2.2.1 Non-definition of the Arts under Cultural Heritage Law	24
1.2.2.2 Non-definition of the Arts under Intellectual Property Law	26
1.2.3 Challenges Arising from the Problem of Non-definition of the Concept of 'Art'	27
1.2.3.1 Exceptions to Rules of General Application	28
1.2.3.2 Classification of Artists and Artworks	29

1.2.3.3	Legitimate Limitations or Negation of the Qualification of Art?	33
	Concluding Remarks	36
2	The Nature, Scope and Protection of Artistic Freedom	38
2.1	The Emergence of a Distinct Right to Artistic Freedom	40
2.1.1	Issues of Terminology: Creation, Expression or Entertainment?	40
2.1.2	The Input of Constitutional Traditions	42
2.1.2.1	The Legacy of the Weimar Constitution	42
2.1.2.2	The Legacy of the French Genre of Caricature	44
2.2	The Nature of Artistic Freedom	47
2.2.1	The Free Enjoyment of the Arts in Light of Article 27 of the UDHR	48
2.2.2	The Free Speech Approach to Artistic Freedom	49
2.2.3	Cultural and Collective Aspects of Artistic Freedom	51
2.3	The Scope and Institutional Protection of Artistic Freedom	53
2.3.1	The Protection of Artistic Freedom by UNESCO	53
2.3.2	The Practice of International Human Rights Bodies	56
2.3.2.1	The Practice of the UN Human Rights Committee	56
2.3.2.2	The Practice of the Committee on Economic, Social and Cultural Rights	57
2.3.3	The Practice of Regional Human Rights Bodies	59
2.3.3.1	Artistic Freedom in the Context of the European System	59
2.3.3.2	Artistic Freedom in the Context of the Inter-American System	62
2.3.3.3	Artistic Freedom in the Context of the African System	64
	Concluding Remarks	66
3	Censorship and Restrictions	68
3.1	Arts Should Be Free: Abstaining from Censorship in the Arts	70
3.1.1	Legitimate or Illegitimate Censorship?	70
3.1.1.1	Lack of Clarity in International Standards	71
3.1.1.2	The Hate Speech Exception	76
3.1.1.3	Negationism, Revisionism and Holocaust Denial	80

3.1.2	Challenging Prior Restraints before Human Rights Bodies	82
3.1.2.1	An Obligation of Most Careful Scrutiny	83
3.1.2.2	Challenging Classification for Theatre, Video Art and Cinematography	85
3.1.2.3	Challenging Censorship in Painting and the Visual Arts	87
3.2	Minimal Restrictions in the Exercise of Artistic Freedom	89
3.2.1	Subsequent Imposition of Liability	89
3.2.2	Balancing Conflicting Interests at the ECtHR	90
3.2.2.1	Effectively Protecting the Arts	90
3.2.2.2	Restrictions or Duties and Responsibilities?	92
3.2.3	Preventing Private Actors from Interfering?	93
3.2.3.1	Private Exhibitions and Events	93
3.2.3.2	Digital Art and Social Media	96
	Concluding Remarks	97
4	Positive Obligations in Relation to Artistic Freedom	99
4.1	Providing Effective Judicial Remedies	101
4.1.1	Effective Remedies against Censorship in Performance, Art and Music	101
4.1.2	Reparations for Demolition of Art Installations	103
4.2	Positive Obligations under the ICESCR	103
4.2.1	Obligations Relevant to Participation in Cultural Life	103
4.2.1.1	Artistic Freedom and Participation in Cultural Life	104
4.2.1.2	Shaping Collective Cultural Representations	106
4.2.2	Positive Obligations Relevant to Artistic Freedom and Practice	107
4.2.2.1	Take Steps . . . by All Appropriate Means	107
4.2.2.2	To the Maximum of Its Available Resources	108
4.2.2.3	Achieving Progressively	111
4.2.3	The Application of the 4-A Scheme in Artistic Freedom	111
4.3	Non-discrimination and Equality Obligations in the Art Worlds	115
4.3.1	Towards the Elimination of Discriminatory Practices against Artists and Creatives	115
4.3.1.1	Towards Elimination of Direct Discrimination	115

4.3.1.2	Towards Elimination of Indirect Discrimination	118
4.3.1.3	Eliminating Discrimination in the Digital Art World	119
4.3.2	Real Equality in the Art World	121
4.3.2.1	Is Real Equality Ever Possible?	121
4.3.2.2	Affirmative Action and Artistic Freedom	122
	Concluding Remarks	126
5	Street Art, Graffiti and Art in Public Space	128
5.1	The Human Rights Law Perspective on Graffiti and Street Art	130
5.1.1	Definitions of Graffiti and Street Art	130
5.1.1.1	Terminology Issues	130
5.1.1.2	Transgressive or Mainstream?	131
5.1.2	Graffiti as a Grey Area in Law	135
5.1.2.1	Legal Treatment in Domestic Laws	135
5.1.2.2	State Obligations under Human Rights Law	136
5.1.2.3	Arguments against Removal from the Public Space	138
5.1.3	Street Art for Future Generations?	141
5.1.3.1	Murals and the Preservation of Cultural Identities	141
5.1.3.2	Murals as Urban Cultural Heritage	144
5.2	Artistic Freedom, Cultural Heritage and Urban Planning	146
5.2.1	Is Contemporary Street Art Cultural Heritage?	146
5.2.1.1	La Demeure du Chaos (Abode of Chaos)	146
5.2.1.2	The Legacy of 5Pointz	149
5.2.2	Unpopular Art and the Urban Space	152
5.2.2.1	A Human Rights Law Perspective to Richard Serra's <i>Tilted Arc</i>	152
5.2.2.2	Debates on Racist and Sexist Art in the Public Space	155
	Concluding Remarks	157
6	Public Morality, Obscenity and the Arts	159
6.1	Evil, Worthless and Immoral Arts	161
6.1.1	The Contextuality of Morality Considerations	161
6.1.1.1	Is There a Universal Standard of Morality?	161
6.1.1.2	Obscenity Treaties and Lack of Agreement	163

6.1.2	The Applicable Legal Framework	165
6.1.2.1	UNESCO, Plato and Human Rights Law	165
6.1.2.2	Who Is the Average Person?	166
6.1.3	Artistic Value as an Oxymoron	169
6.1.3.1	To Pronounce or Not to Pronounce on Artistic Value?	169
6.1.3.2	Art Value for Funding	172
6.2	Obscenity, Artistic Defences and the Human Body	174
6.2.1	Defences against Obscenity for Fine Arts and Performance	174
6.2.1.1	Painting, Sculpture and the Artistic Genre of Nude	175
6.2.1.2	Bodily Harm in Performance Art	176
6.2.2	Human Dignity and Cadaver Art	178
6.2.2.1	The Exhibition <i>Body Worlds (Korpewelte)</i>	178
6.2.2.2	Human Rights Concerns in Relation to Cadaver Art	180
6.2.3	Paedophilia and Child Pornography as a Hard Case	182
6.2.3.1	The Problem of Child Pornography in Fine Arts and Photography	182
6.2.3.2	Japanese Manga and <i>Lolicons</i>	185
6.2.3.3	Raising Awareness about Child Pornography	187
	Concluding Remarks	188
7	Blasphemous Paintings, Cartoons and Other Religiously Offensive Art	190
7.1	Local and Global Controversies	193
7.1.1	A Divide between Religious and Secular States?	193
7.1.1.1	The Decline of Purely Religious Arts	193
7.1.1.2	Persistence of Religious Offences	194
7.1.1.3	The Unique Approach of the US Supreme Court to Religious Offences	198
7.1.2	The Rise of Globalized Cultural Conflicts	200
7.1.2.1	Blasphemous Arts and Cartoons across Religious Traditions	200
7.1.2.2	What Does the Sharia Actually Say?	204
7.2	The Approach of Human Rights Bodies	208
7.2.1	Key Elements of Religious Offences in the Arts	208
7.2.1.1	What Are Intentional Offences?	208
7.2.1.2	The Impact of the Work	210

7.2.2	Where Would UN Human Rights Bodies Draw the Line?	211
7.2.3	Where Would the European Court Draw the Line?	213
	Concluding Remarks	217
<i>Index</i>		221