



Room 1 - Religious Art - Works by Donatello, Perugino, Brūgel, Cranach, van Eyck, Bosch

Room 2 - Early (pre-Enlightenment) for Peace and Individual Rights - Works by Reni, Jacques Callot

Room 3 & 4 - Francisco de Goya y Lucientes: an Artist for Human Rights.

Room 3: Major paintings; Room 4: The disasters of war

Room 5 - The social struggle of the XIXth century - Works by Daumier, Rivera

Room 6 - The XXth Century, Art against Fascist dictatorships; works by Picasso

Room 7 - Art of the Holocaust

Room 8 - Art against state terror and censorship.

Room 9 - Art denouncing torture, disappearances and the death penalty; Works by Warhol

Room 10 - Women's rights, with a section on domestic workers rights.

Room 11 - Toward the XXIth century

Entrance Hall: Bookstore for this exhibition

A link to the Human Rights Awareness bookstore and to the H. R. A. Reports and Essays room.

*The Art of Peace
Human Rights*

*An on-line, permanent exhibition
featuring works of art on human rights*

Accessible at

<http://www.geocities.com/humanrightsart>

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 **Human Rights Awareness**



Art has played a role in social progress that is difficult to undermine. Many major writers and painters have, with a sensibility often ahead of their time, depicted situations of hatred and human suffering with compassionate heart, often aimed at whom, at a given moment, was labeled as "outcast". We call now many of these situations human rights abuses. Artists paved the way, if not to a rational understanding of social issues, to comprehension and immediate perception of human suffering, and to a call to alleviate such plights. This happened before the very notion of "human rights" in the modern accession was born.

We believe that art – beyond many technical and historical aspects – can be an important part of any human right education curriculum. It can let experience the sheer injustice of many human rights abuses – real crimes against innocent individuals perpetrated by states and institutions wielding political power – which we hope no viewer will have to experience in person, but which every viewer must be prepared to face and to hamper with all the strength of his or her conscience if chance makes him or her on the side of potential perpetrators. We need to fight away indifference. We need to never forget internalizing others' experiences if we want to really hope for a time when "it will never happen again."

Across centuries, art has changed its role in the minds of artists as well as in those of the viewer, passing from a privileged experience

to a right of the people since the French revolution. Many roles have been attributed to art: for instance, a "liberating valence," a most efficient tool for denunciation – two roles that could be used to motivate an exhibit like the present one. We cannot dwell here on the development and evolution of definition and interpretation of artistic achievement. We make no effort to filter thorough our modern eye ancient works of art. Rather, we aim exactly at letting the visitor realize the message – with the intensity major artists were and are able to convey in a timeless fashion – almost entirely by her- or himself. Let art speak by itself!

Not many details are therefore given on the artistic developments. Instead, a note is available whenever paintings refer to situations and historical facts that may not be obvious to the viewers.

The exhibit can be ideally subdivided in three parts. The 1st is on Christian religious art, which has had a pivotal role. Yet it is with the Enlightenment that "human rights" start having the modern meaning. We have devoted a large space to Goya's paintings and engravings. Goya's rooms make up much of the 2nd section.

The 3rd section – by far the largest – hosts works from painters of the XXth and late XIXth century. Given the more explicit focusing of many works, we have subdivided it according to major human rights themes: the Holocaust, torture, totalitarianism, death penalty, and womens' rights.