

ART AND AUTONOMY

Productions of visual art in Europe have never been fully financed by a clean, market based economy. In variety degrees, it exist governmental funds and ways of funding art, that are not based on the logic of the market. As opposed to public support, that is primarily substantiated to correct deficiencies, when the market does not work. However, when the economies are in crisis, these founding's become vulnerable. How does this work?

Questions we want to ask is: To what extent are there cultural-political intentions/regulations on public funding for art and artists? Is it so that states and governments misuse these founding for own purposes? Is founding art from the private sector preferred, and is that kind of money apolitical and unfettered? The question is, makes it a difference for the artist, if the founding's come from the government or the market? Is it only one answer in front of the question of what best secure the artist's autonomy? In witch way should this kind of discussion be articulated? Do we have to distinguish between founding's? Are art politics foremost a question about welfare, or is it also about business, artistic recognition or reputation?

Tore Slaatta is professor at the Institute of Media and Communication at University of Oslo. Tore Slaatta is also the head of a national research program about the conditions for making contemporary art in Norway today.

VISUAL ARTS AND FREEDOM OF EXPRESSION STATE IN EUROPE

Over the last decade, censorship of artists and attacks on art exhibitions has occurred in Europe, as well as in the rest of the world. We also see an increasing tendency that artists are imprisoned (recent in countries like Russia and Turkey). What is the state of freedom of expression for visual artists in Europe today? Where do we begin to visualize the condition?

The aim of this input is to continue work on freedom of expression in IAA - world, and possibly kick-start efforts to create a website where violations of freedom of expression in the visual arts field are documented. Furthermore, we are able to get a glimpse of The Norwegian PEN work in this field for writers and other artists.

Norwegian PEN is the Norwegian division of International PEN founded in 1922. Like several European and North-American centers, Norwegian PEN works primarily with freedom of expression-issues, mostly internationally. Norwegian PEN is active in International PENs Writers in Prison Committee and the IFEX (International Freedom of Expression exchange) network.

POLITICS AND SOCIETY

Visual art in the modern society have strived for autonomy and freedom of expression. But isn't it also so, that visual artists, to a greater extent than other art fields, is inextricably linked to the socio-economic, political and ideological currents that at any given time is dominant in the community? Which political and ideological thoughts inflicting on the visual art in our times? How is the political situation in Europe reflected in the future of art politics, in front of the four freedoms?

Arne Johan Vetlesen, professor in philosophy, Department of Philosophy, Classics, History of Art and Ideas, University of Oslo, gives us a summary of the essay "Neoliberalism, a revolution to consolidate the capitalism". This input will hopefully be a platform for further discussion and work in groups.

The seminar continues the work of IAA Europe meeting in Istanbul 12th October 2012 with the theme «Art in Service of Freedom and Professional Artist NOW». The conference is initialized by IAA Europe with Office IAA Europe in Slovakia. Results from the seminar will be summed up in a publication, and make a platform for further work in IAA Europe.