

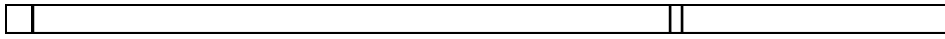






exposed to art. From this event, a multitude of possibilities arise in the psychological aspect. Nietzsche believes that the goodness of an artwork is proven when it 'moves' us in what he probably deemed as a cathartic experience in a sense (1984). But not all art can be good by nature, especially if art is but a representation of human individuality. Some art can be a pleasure to our senses indeed, but some art can also provoke more negative emotions in someone. As to why this is so, the answer can only be also subjective, for judgment could only be formed after having developed impressions, that is, perception of why this art is deemed so unethical that it incited such a bad reaction.

Art has no main function other than appealing to the five senses. But before being deemed acceptable, social constructs make it so that art has to abide by a few norms in order to be privileged with public visibility. First thing to consider is the very content of the art, what it portrays, how it portrays said thing, and why it is portrayed as such. Whatever an individual sees from an art work, they base it from what they've perceived before. Judgment can only be made *a posteriori* because art is fundamentally subjective by nature. Hence, trying to create a rational set of moral rules for art is but a futile attempt. As per this moment, there's no doubt we've established that art is capable of inciting negative reactions from its audience, depending upon its content. Let us examine some examples of this kind of content. We've stated that art is based on experience. So art, especially the ones portraying realistic scenes and images, showcases a part of humanity that we know of in the form of sense and perception. It would not be sufficient if I didn't talk about the explosion of nudity that happened in the West. Amongst other things, there were sculptures and paintings that displayed the human body in its entirety, once again the influence of the individualistic philosophy coming from the Renaissance period. During that time, the human being was revered, and everything that comes with





limited when such restrictions like censorship are demanded of it (Nietzsche, 1984).

5. AN ARTIST'S LIBERTY

To sum up our main argument, censorship is not a viable solution because it goes against the very ideals of art itself. That said, we've put forth the conclusion that despite the objectives of censorship, it doesn't prove to be efficient in controlling the flow of society ethics. By censoring what is conceived as unethical art, we are not solving the problem but rather covering it up with a temporary blanket. Putting obscene depictions of art on the side, away from sight, doesn't directly address the biases imbued in society's minds about the notion of obscenity. In simpler terms, censorship only fuels the fire it's trying to extinguish. First of all, the fact that there are some art deemed unethical or evil in the first place should be reevaluated because as art is subjective, what is deemed bad may not be as bad as it actually is, and there are many examples in history regarding this—of course, there's the example regarding nudity. On the other hand, if the art

actually portrays something so appalling, censoring it or banning it from the public eye is not as good a solution as people play it out to be. Following Mill's harm principle (1956), art doesn't directly harm people; therefore, it has no reason to be tampered with by the government. Without freedom, an artist is anything but.

6. REFERENCES

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