



- 2X4
AGEY TOMESH DESIGN BUREAU
RUTH ANSEL
DANIEL ARSHAM
JACQUES AUGER
JUSTIN BEAL
MARK BEARD
FÉLIX BELTRÁN
R. O. BLECHMAN
MATTHEW BRANNON
NEVILLE BRODY
PHILIP BROOKER
KEN CARBONE
ALLAN CHOCHINOV
SEYMOUR CHWAST
CRISPIN PORTER + BOGUSKY
WIM CROUWEL
ALAN DYE
ELLIOTT EARLS
MANUEL ESTRADA
EXPERIMENTAL JETSET
EDWARD FELLA
LIAM GILICK
ROBERT GROSSMAN
ADLER GUERRIER
KIT HINRICHS
TIM HOSSLER
CHIP KIDD
KIND COMPANY
CRAIG KUCIA
GUILLERMO KUITCA
ANITA KUNZ
ADAM LEWIN
ITALO LUPI
ELLEN LUPTON
BOBBY C. MARTIN JR.
RICHARD MASSEY
CHAZ MAVIVANE-DAVIES
CAMPBELL MCGRATH
ARMANDO MILANI
GEORGE MILL
MARK MOSKOVITZ
NUMBER SEVENTEEN
SILVIA ROS
TAKU SATOH
ENRIC SATUE
PAULA SCHER
ADRIAN SHAUGHNESSY
HELENE SILVERMAN
KATE SPADE, NEW YORK
SPOTCO
JOSHUA RAY STEPHENS
LUKE STETTNER & YOONJAI CHOI
SCOTT STOWELL
THE MAP OFFICE
RICHARD TUTTLE
FRANCESCO VEZZOLI
JAMES VICTORE
LAWRENCE WEINER
WINTERHOUSE
VADIM ZAKHAROV

Remember!

Freedom of Speech
 Freedom of Worship
 Freedom from Want
 Freedom from Fear

The Wolfsonian-FIU receives ongoing support from the State of Florida, Department of State, Division of Cultural Affairs, the Florida Arts Council; the National Endowment for the Arts; the Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council, the Miami-Dade Mayor and Board of County Commissioners; the City of Miami Beach, Cultural Affairs Program, Cultural Arts Council; the Arthur F. and Alice E. Adams Foundation; William J. & Tina Rosenberg Foundation; the Miami Herald; Continental Airlines, the preferred airline of The Wolfsonian; Crispin Porter + Bogusky; Bacardi U.S.A., Inc.; Robert Mondavi Winery; and Pistils & Petals.

MIAMI BEACH MIAMI-DADE COUNTY culturalaffairs BACARDI U.S.A., INC. Crispin Porter + Bogusky

GENERAL INFORMATION

LOCATION The Wolfsonian-FIU is located at 1001 Washington Avenue (Washington Avenue and 10th Street), Miami Beach, Florida.

PARKING Parking garages are conveniently located at 7th, 10th, and 13th Streets along Collins Avenue; and on Washington Avenue at 12th Street. Metered parking lots are at 9th and 10th Streets and Washington Avenue.

ADMISSION \$7 adults; \$5 seniors, students, and children 6-12; free for Wolfsonian members, City of Miami Beach residents, State University of Florida staff and students with ID, and children under 6.

HOURS Noon-6pm Sunday, Monday, Tuesday, Saturday; Noon-9pm Thursday, Friday; closed Wednesdays. Free admission after 6pm on Fridays, thanks to the generous support of The Miami Herald.

THE DYNAMO MUSEUM SHOP & CAFÉ

Open during museum hours. The café also offers fixed price menus following certain programs. For reservations or to plan a special catered event, please contact: dynamo@lyonandlyon.com or 305.535.1457.

Poster, REINTERPRETING THE FOUR FREEDOMS, FOR THE WOLFSONIAN-FIU'S THOUGHTS ON DEMOCRACY, 2008. WIM CROUWEL, THE WOLFSONIAN-FIU

WOLFSONIAN
 FLORIDA INTERNATIONAL UNIVERSITY
 1001 WASHINGTON AVENUE, MIAMI BEACH, FLORIDA
 www.wolfsonian.org

THOUGHTS ON DEMOCRACY

REINTERPRETING NORMAN ROCKWELL'S FOUR FREEDOMS POSTERS

THE WOLFSONIAN-FLORIDA INTERNATIONAL UNIVERSITY
 JULY 5 - DECEMBER 7, 2008

Sixty contemporary artists and designers responded to The Wolfsonian's invitation to create graphic works that express ideals at the core of American democracy. Each was asked to consider Norman Rockwell's visually moving paintings from 1943 that conveyed the meaning of Franklin Delano Roosevelt's "Four Freedoms" speech to Congress and the American people. Rallying the country to defend the democratic way of life in 1941 when Europe was at war, FDR envisioned a world "founded upon four essential human freedoms:"

- FREEDOM OF SPEECH**
- FREEDOM OF WORSHIP**
- FREEDOM FROM WANT**
- FREEDOM FROM FEAR**

Rockwell's images were widely circulated, first on the cover of the popular *The Saturday Evening Post* and later as posters for the U.S. Office of War Information to promote the sale of war bonds. His straightforward renderings of complex ideas—represented by ordinary Americans—struck a chord in a society struggling to make sense of the world at war and America's place in it.

Contemporary ideas about democracy are vividly portrayed in the new posters. Some reconsider the *Four Freedoms*; others propose new ideals. They are being circulated on billboards, in print, and online to promote civic engagement. To contribute to the conversation on democracy, and to learn more about the project, visit www.thoughtsondemocracy.blogspot.com

Thoughts on Democracy is generously supported by the Knight New Work Award from the Funding Arts Network (FAN), in partnership with the John S. and James L. Knight Foundation; the Miami Herald; and Continental Airlines, the preferred airline of The Wolfsonian. Additional support provided by Turnberry for the Arts exhibited at the Aventura Mall.



Posters, 1943. Designed by Norman Rockwell (1894-1978). Published by the US Office of War Information, Washington, DC. Printed by the US Government Printing Office, Washington, DC. The Wolfsonian-FIU, Gift of Leonard A. Lauder

Thoughts on Democracy:
Revisualizing the Four Freedoms
 By Steven Heller

When Norman Rockwell's *Four Freedoms* were first published as a weekly series in *The Saturday Evening Post* in 1943, America was at war with the Axis powers—Germany, Italy, and Japan. Two years had passed since President Franklin D. Roosevelt articulated what he believed were the four essential freedoms that are the foundation of American democracy in his speech on January 6, 1941 before the 77th Congress: Freedom of Speech, Freedom of Worship, Freedom from Want, and Freedom from Fear. At the time, America was just eleven months away from the devastating bombing of the American fleet at Pearl Harbor, which triggered the entry into the world war. America was hiding behind a veil of isolationism, but Roosevelt was already preparing citizens to shoulder their responsibility in the struggle against totalitarianism. "I suppose that every realist knows that the democratic way of life is at this moment being directly assailed in every part of the world—assailed either by arms or by secret spreading of poisonous propaganda by those who seek to destroy unity and promote discord in nations that are still at peace," he said to America's lawmakers. "... [T]his assault has blotted out the whole pattern of democratic life in an appalling number of independent nations, great and small. And the assailants are still on the march, threatening our nations, great and small. ... Therefore, as your President, performing my constitutional duty to 'give to the Congress information of the state of the union,' I find it unhappily necessary to report that the future and the safety of our country and of our democracy are overwhelmingly involved in events far beyond our borders."

Persuading the nation to engage in "events far beyond our borders" fell to artists and designers commissioned to conceive powerful mnemonics and narratives that would pique patriotic fever. Rockwell was the most influential among the many who accepted the challenge. He was at once America's Vermeer—in the manner he pictorially rendered the American way of life—and its most effective propagandist—in the way he sold it. How he chose to portray and compose the key tenets of Roosevelt's message removed it from the rhetorical realm by giving it a concrete presence. There could be no more effective method in those days than to pictorially represent average American citizens (albeit all white) matter-of-factly exercising their respective freedoms. The family around the Thanksgiving table, the standing man making his opinion known, the parents watching their children sleep, the group praying to their god(s) were icons frozen in time and space, yet they were also so authentic they could be experienced as family snapshots.

The Four Freedoms are timeless; they are inviolate. But they are not the only freedoms that underpin our democracy. Every election cycle we vote for equally important freedoms: Freedom of Choice, Freedom to Learn, Freedom to Work, Freedom to Love, Freedom to

Marry, Freedom to Live in a Clean Environment, Freedom from Being Lied to by our elected officials, and Freedom from Sacrificing for an Unjust Cause, are among the more controversial. In addition to paying homage, this current group following Rockwell's footsteps has also added Freedom from Foreclosure, Freedom from Identity Theft, and Freedom to be an Individual. Some of these works are pleas to save our freedoms (and fight those who would take them away), others are praising freedom in all its manifestations.

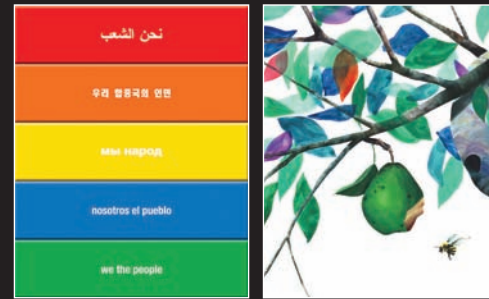
As the presidential election nears—as one administration prepares to give way to the next—it is more critical than ever before to reconsider Roosevelt's Four Freedoms in light of national and global concerns. While Rockwell's images have continued resonance, they also require reexamination. Current threats to democracy have eroded many of these hard fought freedoms. Art and design serve both reflective and cautionary functions, and the artists and designers of today, while not slavishly adhering to old methods and styles, echo Rockwell's essential cautionary humanism.

The artists and graphic designers The Wolfsonian invited to visually address the freedoms are not, however, just nostalgically repurposing Rockwell's work. Their strategies range from parody and commentary to the invention of new and alternative images that eloquently speak to issues facing society today. Rockwell's *Four Freedoms* vividly represent a moment when optimism was a weapon against the despair (and terror) much of the world was facing. These new *Thoughts on Democracy* graphic works are created at a time when our leaders' mistakes have made optimism more difficult than ever, but more necessary too.

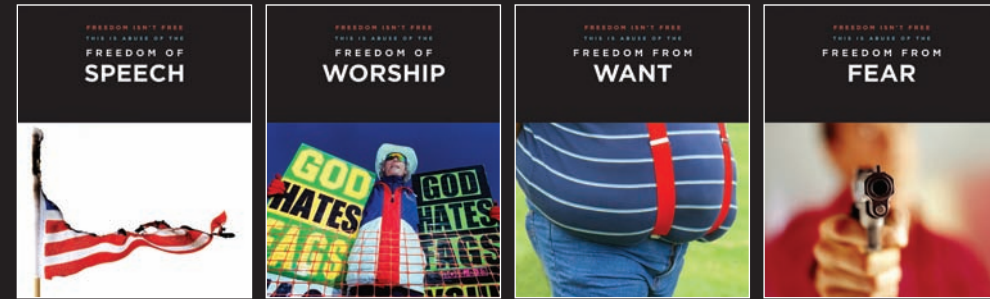
For artist and designer biographies, plus more project information, please visit

WWW.THUGHTSONDEMOCRACY.BLOGSPOT.COM

THE WOLFSONIAN-FLORIDA INTERNATIONAL UNIVERSITY
JULY 5 - DECEMBER 7, 2008



CHAZ MAVIYANE-DAVIES CRAIG KUCIA



CHIP KIDD



DANIEL ARSHAM KIND COMPANY MARK MOSKOVITZ ITALO LUPI EXPERIMENTAL JETSET



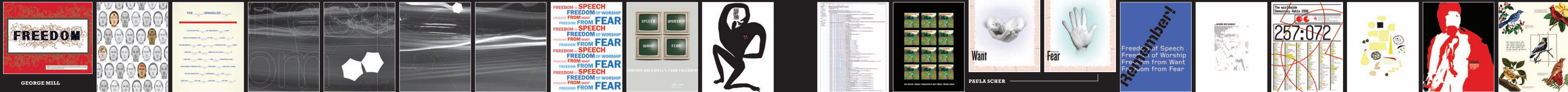
TAKUSATOH ADAM LEWIN SEYMOUR CHWAST LUKE STETTNER & YOONJAI CHOI



KATE SPADE, NEW YORK JAMES VICTORE 2X4 KIT HINRICHS RICHARD MASSEY R. O. BLECHMAN VADIM ZAKHAROV JUSTIN BEAL WINTERHOUSE EDWARD FELLA KEN CARBONE GUILLERMO KUITCA ROBERT GROSSMAN RICHARD TUTTLE SILVIA ROS ELLIOTT EARLS CAMPBELL MCGRATH



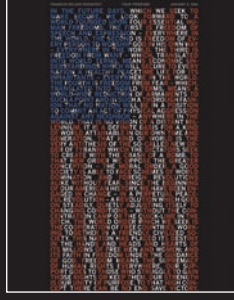
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GEORGE MILL ANITA RUNZ CRISPIN PORTER + BOGUSKY ADLER GUERRIER FÉLIX BELTRÁN ENRIC SATUE MANUEL ESTRADA ALLAN CHOCHINOV AGEY TOMESH DESIGN BUREAU WIM CROWWEL LIAM GILLICK ADRIAN SHAUGHNESSY MATTHEW BRANNON NEVILLE BRODY ELLEN LUPTON

A "graphic remix" strives to interpret past meanings and messages through a contemporary lens. This project evolved from the donation to The Wolfsonian of Rockwell's *Four Freedoms* posters by the philanthropist and art collector, Leonard A. Lauder, chairman of the Estée Lauder Companies. *Thoughts on Democracy* is organized by The Wolfsonian-Florida International University. It is curated by Steven Heller, co-chair MFA Design program, School of Visual Arts, New York, Tim Hossler, art director, and Marianne Lamnaca, associate director for curatorial affairs and education.

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NUMBER SEVENTEEN