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Student Number – 2203190

Program of Study – Fine Art Studio Site and Context (BA)

Module – Independent Project

Thesis Title - To what extent does art act as a catalyst for societal change, and how is this relationship mediated by cultural and institutional frameworks?

Word Count -

Author's Declaration

I declare that all the material contained in this thesis is my own work.

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I confirm that I have not used any AI tools in the research and creation of this assignment. I confirm that I have not presented any AI generated materials as my own work. I confirm that I have copies of my drafts, notes, and other resources I used, which I may be asked to provide in evidence.

Table of Contents

Cover Page	1
Table of Contents	2
Abstract.....	3
List of Figures	4
Introduction	5
Chapter 1.....	6
Chapter 2.....	9
Chapter 3.....	12
Chapter 4.....	16
Conclusion.....	21
Bibliography	22

Abstract

This essay will delve into the world of art's relationship with society, seeing how these two have affected each other. I aim to gain a better understanding of this relationship, being pushed and pulled in different directions and how each influences the other. My curiosity for the connection between art and society has stemmed from a discussion with my friends at New Years 2024, where while playing a game of who is more likely, they all decided that as I am studying art, that I will make the least contribution to society. Feeling shocked, I wanted to explore if there was any truth to these conclusions and prove that art has a strong influence within society, not only in modern society, but throughout history. It will be important to explore this topic as there are many young artists out there that are not recognising their worth and moving away from art as a career. They believe they won't be successful and fulfilled doing art as a job, with many parents deterring their children from pursuing art in a levels or college, saying "It doesn't take you anywhere". This could lead to less creativity in the world which could lead to less innovation in the future.

List of Figures

Figure 1	8
Figure 2	8
Figure 3	15
Figure 4	19
Figure 5	19
Figure 6	20
Figure 7	20

Introduction

Within this thesis I will be exploring the impact of art on society and how these two worlds' impact on each other. By transversing how the art world works, I can better understand its relationship with society. Furthermore, when researching, I will explore this relationship in art's history, looking into prominent artists. When deciding this topic of interest, I was celebrating new year's with friends, we were playing a game of 'who's most likely to'; the question of who's most likely to contribute least to society came up, and they decided that I am least likely to make any significant contribution as I am studying art. Taken aback, I attempted to argue that their reasoning was ridiculous and lacked validity, but my response was promptly dismissed. This interaction made me reflect on why art is often perceived as a lesser contribution to society, despite its significant and pervasive influence. Preliminary assumptions would suggest it's most likely due to the lack of knowledge and understanding around the art world, along with parents not seeing it as somewhere where you can be successful and in turn putting their children off from perusing it. So, by starting to explore the art world and its inner workings, I will be able to create a base from which to better understand how all aspects of the art world affect society. Existing debates on art's societal value often center around the perceived economic and cultural contributions. Scholars such as Pierre Bourdieu argue that art functions as a form of cultural capital, shaping social hierarchies and reinforcing identity. Conversely, critics highlight elitism within the art world, questioning whether its benefits are accessible to all. This thesis will seek to address these tensions by examining how art influences societal structures and vice versa, with a focus on education, historical precedents, and contemporary practices.

Chapter 1

The art world has a lot of different sections that all interlink. These allow the art world to keep moving and evolving; this can be thought of with the Gaia theory. Based on the Greek goddess Gaia, goddess of the Earth, her theory looks at all the different ecosystem of the world and how each one needs each other to survive, emphasizing the connection between nature and humans. This theory underpins the art world, with each section's reliance on others to maintain functionality, such as without the artist's creations the galleries wouldn't have work to display and would have no need to exist. It is theorised that Gaia has had an impact on art throughout history, being a major influence for many well-known artists. For example, during the time of the impressionists whose work moved towards creating en plain air, with works such as Claude Monet's '*Water Lilies*' (Figure 1) series showing heavy influence from the Earth goddess in the way he searches to find the ephemeral beauty in nature. In a more modern society, artists are aiming to reconnect to Gaia in a more technological and industrialized world. Artists such as Olafur Eliasson, a Danish-Icelandic artist, who's installation works take inspiration from Gaia through rediscovering the beauty of the world, sharing it with others and promoting our connection to nature.

Through reading 'Seven Days In The Art World' by Sarah Thornton (Seven Days In The Art World, 2007), I have found that each individual section of the profession contributes in their own unique ways. All artworks begin with an idea that becomes physical within the studio space. The way in which artworks become physical varies depending on the artist and their chosen medium. For instance, writer Sarah Thornton visited the three studios of Takashi Murakami, a Japanese contemporary artist whose work "merges Japanese pop culture referents with the country's rich artistic legacy, effectively obliterating any distinction between commodity and high art" (Takashi Murakami, 2025). She describes the main painting studio as a space that works like a well-oiled machine, with each person knowing exactly what they should be doing and when they should be doing it; "the staff arrived by 8:50... and started their day by swinging their arms to recorded piano music for 10 minutes of *rajio taiso*, or calisthenics." (Seven Days In The Art World, 2007). The demonstration of discipline shown is variably different to the studio space in which I currently occupy, along with my fellow students. Our studio environment is informal and dynamic, characterized by scattered materials and flexible attendance amongst peers. From a personal standpoint, I feel the fluidity of the environment appears to foster the development of unique ideas, allowing creativity to flourish with new ideas flowing through the studio. In comparison with Thornton's description of Murakami's main studio, where one wrong move could be costly. When it comes to artists who create work commercially such as Andy Warhol or Damien

Hirst, their studios act more as a factory with people employed to create photorealist paintings for the artists they work for. This use of apprentice artists within the studio dates back to the Renaissance period, where a head artist would start the initial drawing of the work, then let the apprentices finish the work and complete the bulk of the painting. This way of working under the title of a commercial artist allows the head artist of the studio to have more time to explore new ideas, while the apprentices complete the copies of work and learn techniques and process at the same time. However, this can sometimes bring up the question of authorship and authenticity; the question of whether the work then belongs to the head artist or the apprentices who painted it blurs the line, which has led to controversy and some deliberation about whether this method is still one that should be used in modern society. This may be one of the many reasons why the impressionists began to move away from this method and worked en plain air, to create more personal views of the world around them and capture fleeting moments in the environment.

Once completed, the artworks are moved on to galleries or private buyers. Depending on where the artwork goes, its journey can vary substantially. For instance, if a piece is bought or displayed in a gallery space, it can continue its journey going to other galleries, buyers, private collections or back to the artist's studio to be stored or reused. Currently it is more common for art to be displayed in galleries and exhibitions, putting it under the banner of public art. Understanding the difference between public and private art is important for comprehension as to why it has been produced. Private artworks are usually pieces that end up in private collections, owned by people who keep them for personal viewing, pleasure and as status symbols. Public art is displayed in galleries or museums that exhibit it for anyone to come and view. The work is usually commissioned by community organizations or governments but can also come from local artists looking to get their work seen. Artworks can also be sold at auction houses, these works are typically pieces by more well-known artists such as Monet and Banksy, the latter headlining on the news in October 2018. At auction after the gavel sounded signaling the end of bidding, Banksy's *'The Girl and Ballon'* (Figure 2) work self-shredded, causing upheaval in the auction house; The work then increased in value and broke a record at £16 million. Beyond cultural influence, the art world exerts a significant economic impact. According to the Art Basel and UBS Global Art Market Report (2023), global art sales reached \$67.8 billion, demonstrating the role they play as a major economic driver. Galleries, auction houses, and art fairs not only support artists but also generate employment in logistics, marketing, and conservation. Furthermore, the rise of digital art and the monetization of digital works raise concerns about authenticity, accessibility and sustainability, challenging established norms within the art market while expanding opportunities for emerging creatives.



Figure 1



Figure 2

Chapter 2

From my own understanding, children first come across art through school or in nurseries. They are presented with pen and paper, helping to develop their motor function and hand-eye coordination skills, basic skills needed for development. It starts with this and a combination of the child's own imagination, depicting basic shapes and forms with colours and lines. This develops with time and practice with written words and more realistic looking imagery. As the child grows and moves into comprehensive school, these basic skills are then homed in on, working on gaining a better understanding of line, form and tone. This is the point where children can begin to develop an interest in the subject and want to learn more, exploring mediums and subject matter, and continue to pursue art into higher education. Between the time in school where art is a compulsory subject and when it becomes a choice they make can be crucial; if parents aren't supportive of their child's interests or the idea that their child might want to pursue a career in the artistic field, they can be put off from achieving their potential. With many parents and adults that don't understand or work within the artistic field, they can fail to see the importance or value of it, discarding it as frivolous or unimportant. This naivety can be a source of frustration for professionals within the art sector, not demonstrating a want or need to understand its relevance. Many adults or parents that can't see the many varied routes of art and dismissing it so quickly are in turn limiting not only their children's potential opportunities and happiness but also help develop the world creatively for the better.

In the current English curriculum for key stage 1 and 2, it states "Art, craft and design embody some of the highest forms of human creativity." (Department of Education, 2013), and goes on to explain how the subject of art in school should be there for students to learn how to experiment within the subject and combine it with research on other artists to be able to successfully create works of their own. In the Welsh curriculum (Gov.Wales, 2020), it mentions how the arts help a child to become well rounded and cultured individuals. Both curriculums require pupils to use sketchbooks to explore, record and revisit ideas, to explore 'great' artists and practice a range of artistic techniques from different mediums. All these things are key to building up knowledge around art and artistic society which helps to build the basis of what is needed when creating independently. However, as much as these skills are relevant, artists still need the creativity to create in the first instance, to compose an idea to execute. This is not something that can be taught, but something that can be encouraged. Within schools, particularly secondary schools, it's more praised to blend in with peers. Demonstrating individuality within a school setting can be challenging, given the social emphasis on conformity and peer acceptance; this can drive children not to explore their creative sides. This should be considered more by school staff when

teaching the arts and encouraged. Outside the UK, other countries explore the subject of art in different ways. Finland for instance integrate arts across other subjects, emphasizing creativity as a core component rather than an isolated discipline. Japan combines rigorous technical training with cultural heritage, fostering respect for craftsmanship from an early age. A (2022) UNESCO report found that students participating in arts programs scored 15% higher on measures of creativity and collaboration when compared with peers without such exposure. These findings highlight the need for robust arts education policies that transcend national boundaries.

Exploring the topic of children and art, I came across a video from the Whitechapel Gallery who worked with artist Eva Rothschild back in October of 2012. The video interviews children, specifically boys from Wellington Primary School who participated with an art piece. Rothschild allowed the boys to enter the gallery space where abstract sculptures of hers were on display. They then began to interact with the pieces and eventually began breaking them apart. With the broken pieces of the work, the boys began to play and create, using the materials to use as swords to fight with or to try creating their own sculptures. This interaction really engaged the children with the work, something that isn't usually encouraged in gallery spaces. When interviewing the boys about their opinions on the work and what they did, they believed that Rothschild chose only boys to participate as they are stereotypically more likely to be destructive compared with girls at a young age. Boys specifically are not afraid to make mess compared to girls who are more likely to be scared to damage things. This collaborative work with the boys at Wellington Primary School demonstrates to young children that art isn't always just a pretty picture on a wall that you can't touch but can be interactive and interpreted differently depending on who is interacting with it. This helps to open conversation and possibilities to these and other children and opens new possibilities compared with the stereotypical structural ways of creating artworks.

Through trying to find information on child art and the relevance of it, I've also come across a web article on the Royal Academy of Arts' website. The article explore the idea that child artworks are not take as seriously as they should be, being discarded as naive and worthless, shown in the beginning of the article, stating "My kid could have done that" is one of the oldest art clichés around – managing to both dismiss radical new ideas and slip in an assumption that children's art is worthless" - (Art, 2022). Reading further into this article, Molly Bretton who wrote this piece talks about the way society encourages children to create and explore as much as possible, however never really regard the outcomes with much worth. As most people are aware, when you dedicate your time and effort into

creating something, if people around you then disregard the outcome of your effort, you in turn feel like there was no point in trying in the first place. This in turn can deter many from trying to create or put their energy into that again, feeling it is not of any worth. When neglecting a child's work like this, no matter what age, they end up feeling as though there would be no point in pursuing art or making again, this could potentially put them off looking at art as a career option in later life. To help children recognize the value in their creations, in Summer 2022 the Royal Academy put on a show that displayed 572 artworks sent in by children from around the world between the ages of 5 to 19, demonstrating their talent and imagination for all to see. This is an annual exhibition that allows children to explore their own creativity and be recognized for their efforts. This is a step towards a more positive outlook for encouraging young artists.

Chapter 3

There are many artists within the last decade that have created works that are inspiring and important to the development of the artistic world. The first I have chosen to explore is the work of Phyllida Barlow; born in 1944, Barlow is a prominent British visual artist known for her unconventional sculptures, working on a large scale and challenging traditional notions of form and materials. In her book of 'Collected Lectures, Writings and Interviews' Barlow states, "the best thing about sculpture is it doesn't have to be the right way up, it also doesn't necessarily have to have an idea in order for it to come into existence" (Phyllida Barlow Collected Lectures, Writings and Interviews, 2021). She pushes the boundaries in which artistic sculpture is viewed, exploring the unique ways of creating rather than concentrating on a finalized product. My own practice similarly prioritizes processes over product, feeling as though the process and effort put into creating the work is more important and can hold more meaning than the final piece, which is something I have always aimed for. Barlow's forms look beyond the basic ideas of sculpture, pushing the boundaries of mass, scale and engaging the audience to view her works in a way that pushes the ordinary relationship they have with sculpture within the gallery environment. By using everyday materials to create her monumental sculptures and leaving parts of the construction visible, she has created more conversation in society on what constitutes as 'art'. The notion that art must be a painting on a wall is broken by Barlow's sculptures, demonstrating art as an interpretive element that comes in multiple forms. By creating a new context between art and the environment that it exists in allows the public to ask the question, does art have to be displayed in a gallery to make it art? By making people question these basic things, it allows the conversation around art to move forward, promoting the idea that art is anything made through creative means, such as painting, performance and film. Art is not bound by where it is or what it is, but only by our imagination and stereotypes. It can be a drawing by a child or someone making a statement on an important topic of conversation. Barlow's works have also helped to inspire new generations of artists, showing children that art can be anything. Her sculptures are both playful and thought-provoking, creating sustainable work that will continue to amaze for generations to come.

Another modern artist I have been exploring is Banksy. Most famous for his street artworks are usually the subject for making a controversial statement on modern society. His works are usually displayed on the sides of buildings, made with spray paint and stencils, depicting images that interact with the environment around them. Usually brought up in media such as on the news or social media sites like Instagram, Banksy's pieces explore

themes that comment on what's happening in the area that they are produced in. Not much is known about Banksy himself as he keeps his identity anonymous to avoid being arrested for graffitiing. His works originally began popping up in Bristol, UK during the early 1990's, slowly progressing to other towns, cities and countries, with each new work stirring up either excitement or disgust. Banksy's artworks mostly look at what events are currently occurring and comment on what's happening, such as his most recent work that appeared on the wall of the Royal Courts of Justice, London in September 2025. The piece depicts a judge using his gavel to bludgeon a protester, commenting on the new law passed that banned support for Palestine action. It was removed a few days later, striking up controversy and outrage. These concise yet impactful works often serve as catalysts for community engagement and discourse, sparking conversations and change within society. This could be due to his work being presented outside in public places rather than in a conventional gallery space. By displaying the artworks in public places rather than galleries or museums, it first allows for a wider viewing audience which therefore gets a message across to more people. Secondly, Banksy's style of art goes against what is typically displayed in traditional art galleries, which can also be restricted to what artists can say or show due to the ethics and opinions of the gallery owners. By placing his work in society's view, head on, and making such controversial comments that spike up conversations, this allows for change to happen for the better, not just allowing these things to happen in the background.

A contemporary artist that I have been researching is Ai Weiwei; a Chinese contemporary artist, documentarian and activist, Weiwei's work is a comment on China's social situation. Classing his work as 'excessivism', which critiques modern consumerism and capitalism which reflects societal waste, Wiewei uses multiple mediums to get the point across. Growing up in harsh living conditions due to his father's exile in northwest China, he began to explore and investigate cover ups and corruption within the Chinese government. This eventually led to his arrest for "economic crimes" and was unfortunately detained for 81 days. Upon his release he "emerged as a vital instigator in Chinese cultural development, an architect of Chinese modernism, and one of the nation's most vocal political commentators" (tate). This comes across strongly within his installations and photography, clearly making an impact on all who see and admire his pieces.

The last modern artist that I am researching is Andy Warhol, a visual artist, film director, producer and a leading figure during the pop art movement. Most recognized for his works

using bright colours and bold style, shown in one of his most popular works, '*Campbell Soup Cans*' (Figure 3), 1962, where the medium of silk screen printing made art more accessible. As well as the use of consumer goods as subject matter, raising them up to the public eye and art world. He experimented with many different mediums such as film, photography and painting, becoming one of the pioneers of pop art. His studio named 'The Factory' became the place to be, being a gathering place for many celebrities, distinguished intellectuals, drag queens and many more, using them in his films and coining the term "15 minutes of fame". This mingling of people from different backgrounds and disciplines allowed the line between art and the rest of society to blur, further pushing the limits of how creativity is and has been defined. This has continued into modern society, where his use of mediums and choice of subject matter have assisted in how we interact with commercialism and media. At the same time, Warhol used his work as a form of self-expression, exploring his queer identity; similarly, I also use art as a form of self-expression. This use of art for Warhol, in a time when homosexuality in America was majorly frowned upon, was possibly one of the many ways in which his work impacted society. Through his own self-expression, he encouraged an entire generation of artists and people to do the same, paving the way for future generations and increasing the acceptance of the queer community. Warhol's way of working and interpreting the dramatically changing world around him helped to challenge traditional concepts of art. Being a pioneer for the pop art movement, Warhol reflected the post-war and ever changing world of 60's America by demonstrating what he sees through both medium and material, possibly best shown through his repetition of imagery that represented the increase in consumer goods and the mass production line. It effortlessly showed the way in which society was moving more forcefully into a world of consumerism, not just through goods but also celebrities and the desire to be famous.

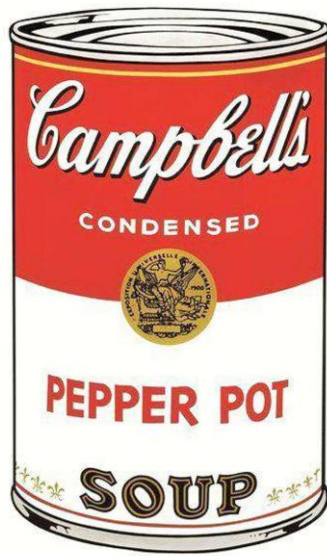


Figure 3

Chapter 4

Historical artists can teach us more about society and where the art world began through their creations. One of those artists is Pablo Picasso, a Spanish painter, ceramicist, sculptor, printmaker and theatre designer, best known for his cubist paintings in the early 19th century. Picasso's style and techniques have been continually copied and adapted throughout history and continued into modern society, even being extended into disciplines such as ceramics and sculpture. His paintings and drawings developed a new and more abstract way of working into the artistic world, showing a simpler way to these mediums and stepping away from tradition. Picasso's style and works went through seven different periods, each defined by a common theme running through each. His first and one of the best known was his 'Blue Period', which lasted for four years, beginning in 1901. As appropriately named, the work produced in this period is identifiable by the blue colour palette and the subject matter having melancholy and isolated figures. These works were made in the wake of Picasso's friend, Carlos Casagemas' death, which greatly affected Picasso. His works in this period suggest his feelings of loss and loneliness, shown by the marks, colour and subject matter. He painted portraits of people who lived their lives on the edge of society such as prostitutes, beggars, the elderly and poor, showing honesty of the depressing narrative of their lives. This helped him to search for and understand his own emotions during this time and better understand himself. Visually the works though still ingrained in realism, have more elongated forms and have a sense of simplicity to them. This showed the beginning of his move into his 'Cubism Period'. This was Picasso's fourth period and second of the three most well-known periods of his career. Between 1909 and 1912, alongside Georges Braque, Picasso co-founded the Cubist movement, where many different ways of depicting space became more used. The cubism movement consisted of two styles, synthetic cubism and analytical cubism, which were both invented by Picasso. Synthetic cubism used mixed media and collage techniques, and analytical cubism was where the artist breaks down an image into more geometric shapes to analyze the forms. This analytical way is more how Picasso worked, focusing on breaking down form and interpreting it on paper in a way that would provoke the viewer to stay and try to take in everything. This is shown best in Picasso's '*Guernica*' (*Figure 5*), made in 1937 using oil on canvas. This artwork was commissioned for the Spanish Pavillion and depicts the horrors of the Spanish civil war, particularly the bombing of the Basque town, Guernica. Picasso used this opportunity to demonstrate the resilience of humans alongside the awful nature that war brings, combining both these awful effects with the need for survival on one canvas. Though being affected by these events himself, Picasso managed to create a piece that both is "a poignant political statement and a testament to the resilience of humanity" (Cubism Artwork, 2025). The work is currently on display in the Museo Reina Sofia, Spain

where I had the honor of seeing it person myself in 2023. The difference between experiencing this monumental artwork in person adds to the atmosphere of the work, where the scale combined with the brush strokes creates an emotive effect on the viewer. 'Guernica' is a work that led into Picasso's final period of the three most known, his 'Surrealism Period'. During his later years, he combined his cubist style of working with a more surrealist subject matter, making works appear to have a more dream-like appearance to them. Being influenced by the fallout of World War One, Picasso's paintings moved into displaying more unconscious imagery, that was more influenced by emotion than physical objects. This gave the narrative for his later paintings and sculptures. The exploration of the unconscious within these later works influenced others to self-express through art and not be afraid to show a final artwork that didn't necessarily make sense to everyone. This could be seen as creating the pathway for other artists such as Andy Warhol or Tracey Emin to be confident enough to express themselves through the medium of art.

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Another influential historical artist, whose relevance in the art world is still prominent today, is Frida Kahlo. A Mexican painter who created beautiful self-portraits depicting her culture and emotions through bright and bold colours. Beginning her artistic career 1925, Kahlo painted mostly self-portraits that exquisitely depicted her Mexican heritage. This was shown through her cultural attire within the paintings, displaying this allowed her to introduce the Mexican culture on an international scale, making it more recognisable and appreciated around the world. Being able to interact and learn more about other cultures creates space for better understanding and growth of acceptance within all types of societies. Within these portraits, Kahlo challenged the traditional gender roles of the time and unapologetically explored the female identity, its sexuality and pain. Furthermore, Kahlo used these self-portraits as a way in which she could openly express herself, exploring the themes of her own life such as wealth, relationships, and cultural identity. This has helped to inspire generations of artists to express themselves in their artworks and use the process as a way of embracing their experiences and identities. Seen as an inspiration in not just the artistic world, Kahlo also inspired many women and is seen as a feminist icon, standing for women being self-reliant, independent and equally as valuable as men. During the late 1920's and early 1930's the role of women was becoming less restrictive, allowing them to take jobs such as typewriters and salesclerks. This time was a remarkable turnaround for what defined women, allowing them to take part in democratic matters and have more freeing lifestyles, in both clothing and leisure activities. Kahlo was a major part of these changing times, and a prominent figure for persuading women to take a stand for themselves. Within more modern times, this influence has continued, giving more

marginalised communities a chance to resonate with her work and gain confidence within themselves. This can especially be seen within the LGBTQIA community who have adopted her as a prominent figure within their society. Many who identify with this community see her work that displays themes of love, identity and human experience as ones that resonate deeply, helping to root her artwork within this community.

Lastly, as a prominent figure at the beginning of artistic history is Leonardo da Vinci. Born in 1452, he worked under many different disciplines; he was an active painter, draughtsman, engineer, scientist, theorist, sculptor, and architect. Best known for his paintings, the '*Mona Lisa*' (Figure 8) and '*The Last Supper*' (Figure 6), which used the technique sfumato. Sfumato is where the artist blends colours in such a way to create smoother, softer transitions that enhance the realism and depth of the work. This is a key part of art that is taught in schools as a fundamental, however this wouldn't be possible without Da Vinci's paintings. Another key technique that is essential to learning the form of art within modern society is life drawing. The ability to draw an accurate interpretation of what is laid before an artist is key to creating work that is insightful and believable. Leonardo Da Vinci used the methods of painting and drawing along with perspective to create anatomical accuracy within his work, best shown by '*The Vitruvian Man*' (Figure 4). This combination of art and science was a key moment in history, showing the ideal proportions for the average man, which has helped generations of artists to create more lifelike artworks. Created based upon Da Vinci's extensive research of human anatomy through dissection, Da Vinci was able to create a better understanding of the human form. His intrigue with the natural world and humans allowed the development of many fields, from art to medicine. Without Da Vinci's exploration of medicine, his understanding of how the human body works might not have been possible. His work in across all fields allowed us to better interpret what we see and document it for future generations to explore and use as their own basis to create further.

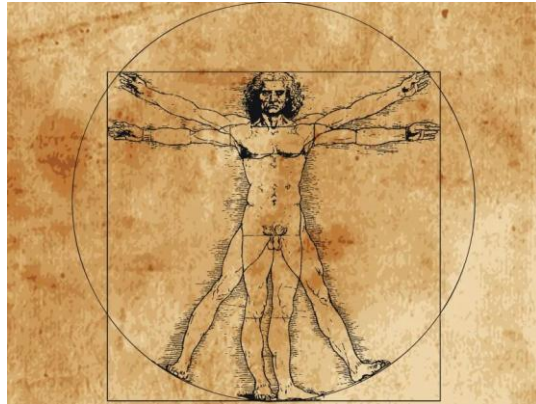


Figure 4



Figure 5

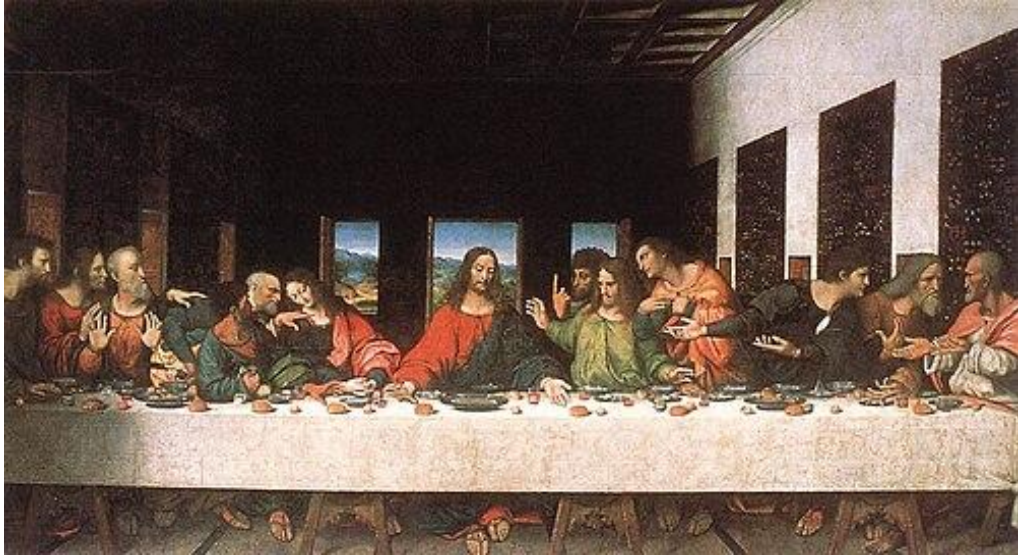


Figure 6



Figure 7

Conclusion

Through researching art and its relationship with the rest of society, I have found that there is a clear correlation between the workings of society and art being the catalyst for it. Beginning in schools where children learn about major artists, techniques and mediums, this is where it begins. The decision whether that child decides to continue a career in art is based on the physical abilities to create as well as the support they get from those around them. Without encouragement from parents or teachers, those children will fall before getting to the first hurdle and give up before trying. If we encourage that art has multiple routes and options for careers, there is more likely to be an increase in creativity in the working industry. Schools should add to the requirements to teach how the art world works. Having a better understanding of the system might assist in reassuring young students of the plethora of possibilities to choose from. For instance, if a child in school displays an interest in looking at and examining old artworks but doesn't show that he or she enjoys creating artworks themselves, a teacher should be able to explain that they can pursue that as a future career and allow the option to be open for them. Providing alternatives such as being a gallery director or an art historian in contrast to just being an artist who creates unique pieces allows children to better learn about the art world and the endless possibilities provided by it. Furthermore, the education system should not just show the most popular artists but the ones who have made groundbreaking impacts, such as the artists mentioned above. If schools taught that art isn't always about making a pretty picture but documenting what is happening in the world as shown in Picasso's *'Guernica'*, or simply a form of self-expression as such demonstrated in Frida Kahlo and Andy Warhol's many artworks, these can drastically influence how art is viewed. A more comprehensive understanding of art's purpose and significance could reduce its frequent dismissal as inconsequential.

Moreover, without artists such as the ones I've explored, the art world and its influences on society may not have happened. Such as without Leonardo Da Vinci we might not be creating art that shows a real human likeness, or without Frida Kahlo women may not of had as much confidence to break away from the traditional roles of a women, or without the works from Andy Warhol people might be less inclined to express themselves in any way that feels right to them. These artists and many more have helped to pave the way for society to become what it is today.

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