

Social Change, Resensitising Humanity and
Relationships with Creative Practice in an Era
Technology and Consumption.

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Introduction:

Within this dissertation, the aim is to examine the power and effectiveness of artistic creativity on our relationships and connections between the world and ourselves. Throughout different art practices and theories, we can question how creativity has helped us develop our sensitivity and empathy in the age of consumerism. The research will explore and expand the impact of constant and unfiltered access to the internet and a relationship with technology on our perception of the reality we live in, as well as on our sensorial encounters with it. The subject of my research is important to me because the connected overuse of the internet and technology negatively affects the functioning of my family and friends. It can be increasingly witnessed that a deeply rooted, everyday use of technology leads to developmental and emotional disorders (especially in children), resulting in isolation and fear of living in physical reality.

By exploring the contemporary world we inhabit, the culture of egocentric consumption and disconnection from the place, time, community and nature, the essay will question the problems we face – how to be an artist and a human of today. How we can face the ubiquitous expansion of technology that changes our perception of seeing the world, reducing our creativity and desire to develop. In contrast, the essay will examine the effectiveness of existing artworks and projects by modern and contemporary artists such as Rosemary Trockel, Joseph Beuys, Tania Bruguera, Rikrit Tiravanija and James Turrell. Through their practices, these artists and others strive to rethink and change the way we look at the reality that surrounds us, and even try to question the values that we should really follow in life.

Research on the definition of 'human change' within the era of an increasing expansion of technological development alongside the relationship between individuals and technology

(and the relationship of the human body from Earth) has been sourced from a recent visit to the *Venice Biennale*, conducted under the leadership of curator Cecilia Alemani. A particular point of this exhibition and my research became the question borrowed from the terminology of the philosopher Rosi Bardotti, post-anthropocentrism and the role of a post-human man, that is, one who is no longer placed in the centre of the universe (Bardotti,2019) but become a part of “symbiotic web interdependencies’ that bind us to each other, to other species and the planet”. (Margutti,2022:45)

The famous theorist and activist Silvia Federici has been guided by the concept of re-enchanting the world, understanding it as a probe to reconnect what capitalism has divided: our relationship with others, with our bodies and nature, escaping from the gravitational attraction of capitalism in favour of regaining a sense of wholeness in our lives. (Federici, 2018)

Poet, author and musician Kae Tempest complements the positive outlook and explores the possibility of resensitising people:

We are emphatic beings who feel for each other. Our very success as a species is rooted in our ability to be aware of each other’s needs, to notice each other’s pain and to experience deeply felt physiological and emotional empathy (...) Beneath the surface, we are connected. (Tempest, 2020:47-48)

Chapter One: Love, Empathy and Sensitivity in Technology and Consumptions Era.

Love has always been a significant theme in art history, showing that it is the essence and the most critical aspect of human life. Berger states:

The person loved is the being who continues when the person's action and egocentricity have been dissolved. Love recognises a person before the act and the same person after it. It invests a person with a value that is untranslatable into virtue. (Berger,2008:137)

This means we are in continuous relation with others, not to compare but to find our soul in someone's soul. According to the Cambridge dictionary, the word ego is to "idea or opinion of yourself, especially your feeling of your own importance and ability," so in itself, it is nothing harmful or wrong. Unfortunately, in a world of consumerism and ego-centeredness, humankind has lost its consciousness of who we really are, and how far we have grown far from each other. Within this, we could ask if we still have the power to rethink who we really are, as Franz Marc states:

Everything has appearance and essence, shell and kernel, mask and truth. What does it say against the inward determination of things that we finger the shell without reaching the kernel, we live with appearance instead of perceiving the essence, that the mask of things so blinds us that we cannot find the truth? (Marc cited in Chipp, 1984;180)

Gorsky finds a solution to this observation in two ways and holds that there are two intangible factors on which effective creative practice is based: it is the potential of experience based on the capacity of empathy and, as a result of this – deepening elucidation of the medium utterance. (Gorsky cited in Chipp,1984;539)

This means that empathy is a crucial factor in artistic practice and our lives. As artists, we are responsible for constantly and effectively commanding our faculty of empathy to possess the means to create. Tournier argues that it is not possible to fully develop and find meaning in

our lives if we do not have a compassionate person next to us. He notices that you can't discover yourself just through memories or notes from your life. Dialogue and meeting with another person are tools to discover who you really are. (Tournier,1967;29,30.)

Experiencing the other side is, in Martin Buber's words, "the heart of dialogue". Feeling any experience from the other person's side and one's side can make the experience twice as rich. Seeing any event through different eyes in addition to one's own makes the scene truly three-dimensional. (Buber cite in Augsburg, 1982) Unfortunately, the era of technology began affecting all areas of life and the ability for true and constructive dialogue. Although many advantages, such as the ease and constant of establishing communication through social media our sensitivity is flattened and numb by using symbols to replace our genuine emotions. Foltz refers to Ellul's claim that: "Every intervention of technique is, in effect, a reduction of facts, forces, phenomena, means, and instruments to the schema of logic".

It is a process that tends to bring technology to bear on all that is irrational and spontaneous. Foltz states that a world characterised by *technique* reduces all too technical means that seem to be the most efficient operations in the artificial world that are created. Consequently, it ignores a great deal of reality and life by breaking natural connections to nature, place, time and community. (Foltz,2018:21) Foltz notes that technology removes people and things from their natural context. Many studies investigate the adverse effects of technology abuse on society. Crawford notes that due to an overreliance on the internet and keeping isolated from the outer world, many people suffer from different forms of mental issues such as anxiety, depression or bipolar disorder. In addition, she mentions that it can cause a lack of social skills, aggression and isolation manifested by a lack of social involvement. (Crawford,2011)

Another threat that has a significant impact on the diminishing of people's ability to feel empathy and the desire for development and creative thinking is the all-encompassing consumerism and advertising. Filled with information overload driven by relentless product advertisement, we stop noticing the real problems affecting today's world and, thus also entire communities. John Berger states:

Glamour cannot exist without personal social envy being a widespread emotion. The industrial society (...) is ideal for generating such an emotion. The pursuit of individual happiness has been acknowledged as a universal right. Yet the existing social conditions make the person feel powerless. He lives in a contradiction between what he is and what he would like to be. (Berger,2008:148)

The author notes that advertising - the driving force of consumerism becomes a 'substitute for democracy' as meaningful global choices are replaced by choice of what we wear or want to buy. This means that publicity is a tool for masking the most important events happening worldwide. In addition, it has an enormous impact on eliminating development and any becoming. It is the result of embedding it in an ever-postponed future and present excluding. (Berger,2008:153)

In their book *On Connection*, Kae Tempest writes that the system we live in needs our numbness because we are an 'agent of consumption'. They point out that for the government, man is only a 'lubricant in the machine' of enrichment. We were subordinated to the cooperative acquisition of resources for 'others' and constant competition by killing each other for goods in their greed. Tempest refers to Jung's *Red Book* and draws attention to society. "Culturally, we are cut off from our deeper natures; we have turned our back on the spirit of the depths and live entirely in the heart of times". Poet calls us to look for the soil in ourselves anew and to turn away from outside things. To regain our balance, we must come face to face

with our inner spirit. Only thanks to it will we regain connection and creativity. The word connection expresses the human desire for oneness with nature, place, time and community. Foltz notes that the development of technology and the continued growth of consumerism break these connections ignoring a great deal of reality and life. (Foltz,2018;22)

Connection to place and time.

In our present existence, technologies hold over society and employment forces people to move from where they were born and educated, to another place for work. This socio-economic shift is softened by people's ability to still connect with others from their hometown if they are in a different part of the world. As a result of this socio-economic displacement, people lose the development of an identity naturally built on belonging to the place where they were born and lived. Foltz characterised the technology narrative as "devastating because it made efficiency and practical necessity the standard for everything while denigrating the traditions, customs, and values by which people knew themselves and on which community was based." (Foltz, 2018)

Many artists, in their practices, encourage others to look deep into themselves and ask about the meaning of their being and their connection to place. Few, however, refer to throwing out their fears and worries. The work of the German artist Rosmery Trockel which gives voice to real fear has hidden an invitation to contemplate mortality and resurrection, in a sense of self-transformation. Artist's utterance 'Ich Habe Angst' seems to be positioned in the wrong place. The revered space of the church is recognised as the one in which one should not feel fear. However, they are shocking and suggest personal subjectivity demanding attention. God is calling us, '*Don't be afraid!*'. In context to the function of the Church, it is an invitation to those

who have sought refuge and liberation to unite and confess their judgement or discrimination in the presence of God and all those gathered there despite fear of judgement. It indeed can be a way to overcome weaknesses and discover new strengths or faith, as there is a place for normality, and tradition, keeping love and empathy alive and initiating society (Lewer, 2020). The Holy Bible states, "Come to me all, who are weary and burdened, and I will give you rest. Take my yoke upon you and learn from me, for I am gentle and humble, and you will find rest for your souls". (Matthew 11:28-29). Lewer rightly notes that the culture and economy of a contemporaneous society, value self-confidence and strength. There is no room in this model for sensitivity that can dampen confidence in global capitalism. He calls for this time of human crisis to be a:

"time to discern, urgently, between fear that holds tyranny in its place for love that might be found in a new kind of 'immunity' in collective resistance".

Bruggemann, in his reflection on an overworked society living only to satisfy his material desires and possess, sees the power of "compassionate solidarity' to openness for restraint, distancing, or divestment from the concrete practises of society that specialises in anxiety". (Brueggemann, 2014)



Fig.1 *Ich Habe Angst*, 1993.

Chapter two:

Connection to nature. Art as Re-sensitisation Tool.

Throughout history, nature has guided human existence. Humans adapted to the natural conditions and plan daily according to weather conditions. Even Shakespeare writes that humankind could find “tongues in trees, books in the running brooks, sermons in stones, and good in everything”. (Shakespeare cite in Foltz, 2018) Today, in the era of a massive expansion of technology and urbanisation, there is a slow but visible disconnection of humans from

nature. Technology tries not only to influence every aspect of human life but also to overcome the limitations that nature puts in front of us. In his book *The End of Nature*, Doctor Bill McKibben notes that in our technological society, it is hard to know what is natural anymore. To expand our awareness of the importance and timeliness of the connection between man and nature, the *Ecopsychology* theory says that humans are ultimately connected through unconscious processes to all life and the earth itself. Interaction with nature promotes mental health and psychological development, and the resulting sensorial experiences are a fundamental source of knowledge and joy (Fisher, 2013).

Numerous texts speculate that our current detachment from nature is a direct cause of the deterioration of well-being and social-psychological health (Roszak, 2001, as cited in Berger & Lahad, 2013). In addition to that, Brymer notes:

The pillaging of natural resources needed for mass consumption is one of the factors responsible for our current environmental crisis, and the mourning of the resulting loss of species and green spaces has been anecdotally termed “ecological anxiety”. (Brymer, 2010, as cited in Greenleaf, Bryant & Pollock, 2014:168).

The authors wonder if the arts could help formulate a response to the planetary crisis whereas Alain de Botton examines what it means to be a real artist. He understands that recognising an artist is the ability to use brushes and love to promote a sensual understanding of what value is the most important today and what a man should be guided by in his life. De Botton writes;

An artist will create the occasion, which might mean a tower, a crater, a dinner party or a kindergarten, for events that will promote the values to which the artist has always been devoted.

De Botton calls artists more '*choreographers of an experience*' than a recorder of experiences. An example of the practice of the American artist James Turrell is drawn here, who, through the architecture of space and the control of light, directs the viewer in some way to understand the work – they invite us to contemplate our relationship with nature and time. By creating a circular chamber with a hole in the sky above the heads, the artist's idea was to design a place where people with similar experiences could meet, a social space. Turrell explains, the idea is to bring the cosmos to the viewer and be confronted with a space occupied with a light older than the solar system. He aims to experience that "the cosmos is personally accessible and makes it part of our sense of territory". (Turrell cite in a Tylor, 2012)



Fig.2 Sky-view Chamber

Mark Taylor, in his book *Refiguring the Spiritual: Beuys, Barney, Turrell, Goldsworthy*, cites the phase from Kant's Second Critique as framing his experience after visiting Turrell's crater:

Two things fill the mind with ever new and increasing admiration and awe; the more often and steadily reflection is occupied with them, the starry heaven above me and the moral law within me. (..) I see there before me and connect them immediately with my existence. (Tylor, 2012;116)

The direct and profound experience for the viewer of Turrell's installation confirms that a work of art can be a tool for sensitising a person and rediscovering one's depths through contact with nature. The process of individual and social transformation through the connection to nature is also possible within the institution, specifically within its interior. Welsh artist Owen Griffiths, whose practices have always been socially engaged, took on the challenge of creating a research space like a garden inside the Glynn Vivian Gallery. The atrium combining collections from the city of Swansea encourages critical reflection on the relationship between man and nature, the problems of today's agriculture, countryside, industry, and climate breakdown, as well as on finding new solutions through the exploration of 'garden' as a space for creative learning contributing to modelling and changing society. The main goal of the artist's practice is to use art as a tool of transformation, utility, acquiring knowledge through cooperation and creating conditions for the development of environmental justice and a field of hope. Griffiths aptly and acutely refers to the environments he created as 'community design studios'. The 'Thinking Green' project not only allows you to broaden your knowledge and experience but also creates conditions for dialogue, reflection and the desire to change by inviting the viewer to be an active participant in the entire work.



Fig.3 *Thinking Green*

Chapter three.

Relational aesthetics and Useful Art as a tool for social connection and transformation.

This chapter will examine the impact and effectiveness of art on rebuilding interpersonal relationships and making people more sensitive to the realities of the world. By asking whether art can be 'effective' and how much it can affect non-artistic validity by actively engaging in cultural, economic and political practices. Patterns and projects created for this purpose will be critically examined for their effectiveness. Artistic practices that bring people together will be explored, works that allow an experience or each other, giving the public a chance to regain openness, to come out of their shells of numbness and change society. One of the first representatives of the idea of social arts was German artist, Joseph Beuys. The artist divided

his involvement between galleries and exhibitions, didactic work, and political activities - pro-democratic and pro-ecological. He believed that: “every man is an artist, that is, capable of creating change in his environment at the level of social relations’. (Beuys cite in Jordan, 2016)

Cara Jordan, in the article *Ecology and Environmentalism in Joseph Beuys Projects of Social Sculpture*, writes that artists understood art as a tool for such a change in the context of 'social carving' and 'extended concept of art' centred on the belief that art can include every aspect and process of living such as conversation, thoughts, action and even objects. By creating social and civic projects that often aroused a lot of controversies, such as '*7000 oaks*' (1982–1987), to which he invited volunteers willing to help, he proved that knowledge and political activity could be an area of creative and direct involvement of every human being. Beuys notes:

I wish to go more and more outside to be among the problems of nature and problems of human beings in their working places. This will be a regenerative activity; it will be a therapy for all the problems we are standing before. (Beuys cited in Jordan, 2016).

Beuys finds an alternative to the effects of the state of crisis of consciousness and the meaning of existence that the state and money produced in the post-war era, such as the destruction of the environment, the threat of nuclear war, the consumption of overproduction of goods as well as inequality.

Beuys, as a radical and utopian democratic, gave a strong expression of the effectiveness of his concept of social carving; in conjunction with Heinrich Boll, he presented his plan for an alternative pedagogical system which has based on the transfer of creativity over skills free from the state control by developing the initiative of Free International University of Creativity and Interdisciplinary Research. (Jordan, 2016:2).

In Joseph Beuys's essay he can be seen searching for a Field of Character, he notes that communication occurs in reciprocity:

It must never be a one-way flow from the teacher to the taught. The teacher takes the equally from the taught. So oscillates – at all times and everywhere, in any conceivable internal and external circumstance, between all degrees of ability, in the workplace, institutions, the streets, work circles, research groups, and schools – the master/pupil, the transmitter/receiver, relationships. (Beuys,1973)

He wants to draw attention to the fact that relationships should be built on every level, regardless of the hierarchy, as knowledge is universal, and we should learn from each other.



Fig.4. 7000 Oaks

The French curator and art critic Nicolas Bourriaud through their concepts of relational aesthetics, classifies the practice of artists such as Rikrit Tiravanija or Felix Gonzales Torres' works as relational, i.e. those that aim to establish meetings between people, giving them the meaning of a collective and thus is understood as a carrier for building community – no matter it might be temporary or utopian. Bourriaud points out that his theory of 'relational aesthetics' is not just about interactive art but is to be seen as much as possible in the possibility of contemporary practice in global culture. He states: "Being an artist doesn't mean that you create form, publish participation in the promotion thanks to sharing one medium of views shared with others." (Bourriaud, 1996) This theory has become a response to the virtual relationship between the internet and globalisation, triggering the desire for more direct and possibly physical interaction between people. The theoretician departs from the statement that this is a continuation of the emphasis on directness known from the 60s when artists put authenticity on a pedestal in the viewer's encounter with the presence of oneself or space. (Bishop, 2016;116) She claims that today's artists have a different approach to change than previous generations. Instead of dealing with the utopian program trying to change the environment, they prefer to establish 'micro utopias'. They are simply learning to inhabit the world in a better way.

One of the most prominent artists who still effectively use this method is Rikrit Tiravanija. He was born in Buenos Aires to Taiwanese parents but raised in Thailand, Ethiopia and Canada. His nomadic upbringing is manifested in his eclectic performances-installations. His most famous work involved cooking pad thai for gallery visitors to which he invited to participate and congregate. The artist himself and many critics emphasised that the contribution of the

audience and building a bond between them is the main idea of his work, while food as a worldwide symbol of connectivity across all cultures, attempts to solve other problems. Tiravaniji's project gives testimony to the effectiveness of art in establishing relations between people where the active participation of people becomes privileged against the background of the usual contemplation associated with experience in the gallery. Bishop notes: "Open-ended, participatory work of art is more ethical and political in implication than the autonomous, finite object." (Bishop, 2016:118).



Fig.5 *Pad Tai*

Another form of art that helps people understand others and build bridges between them but have their voice is a concept called 'Useful Art' created by Cuban artist Tania Bruguera. This artistic and international concept helps, through community participation, devise and initiate tactics that will solve the most crucial and valid problems of society. Its main aims are 'to re-

establish aesthetics as a system of transformation’, respond to current urgencies, *‘replaces authors with initiators and spectators with users’* and pursue sustainability. Through her practice, she encourages audiences to participate in her projects and create space and opportunities to imagine, develop and implement their voice. Bruguera states, “through my practice, I wish to transform the audiences into active citizens.” Working more as an ‘initiator’ than as an artist, Bruguera tries to construct new conditions for her work by giving the audience a chance to share some responsibility for which direction the project will take. It is a way to show that social and public work can be sustained by intervention, enthusiasm and care for others. (Eccles, 2016)

Chapter four:

Alternative Design: Designing Relationships and Connection to Communities.

Referring to the previously discussed Social Arts and projects related to the involvement of viewers in artistic works to create a relationship and social change, this essay will now examine how the effectiveness of design can affect social return. Social value-oriented design and contemporary artistic practices often use the same concepts because they use close creative and intervention strategies using similar tools. The key concepts for both approaches define and justify the criteria for the effectiveness of social and artistic practices, explaining design as a tool for change are cooperation, participation and socialisation. (Krajewski, 2013). Victor Papranek was recognised as the founder of alternative design and created the concept of 'social design' described in the work *Designing for the real world*. His design was supposed to be a tool for improving the conditions of people's lives not through artificially created desires but to meet their real needs. It was also crucial for him to take care of the good of the natural

environment by using ecological materials and technologies. Papranek believes that; *properly designed objects can shape new behaviours and attitudes in their users*. (Papranek, 2019) In his book *Electronic Products, Aesthetic Experience and Critical Design*, Anthony Dunne points out that; “We cannot redesign the planet for our current needs, purposes and lifestyle. We have to think about how to live, which means we must consider the values professed seriously.”

To this end, Dunne proposes to use design as a cognitive tool to redefine existing phenomena and develop new values. This innovative approach is called 'design for debate' (Dunne, 2002). “Working with, not for clients” was the central theme of the activities of the New Zealand design group Wellington Media Collective which has been operating from 1978-1998. Members of the group created commercial posters as well as socially engaged projects. The designers set themselves the goal of improving the qualifications and skills of their clients, not limiting themselves to the order initiated by them. This was a fundamental principle of their work, which justified the importance of the collective and set the model of the relationship between people. (Derby, 2013)

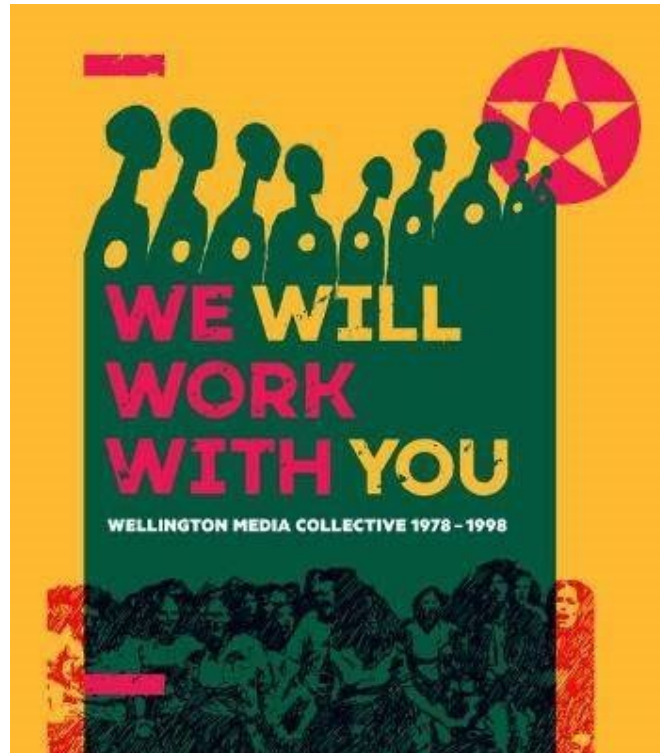


Fig.6 Wellington Media Collective.

Polish artist Artur Zmijewski disseminated postulates similar to those declared by Dunne in his book *Applied Social Arts* from 2007. These postulates, however, referred to the field of art. The artist wanted artistic practice to increase its social usefulness on the model of science, religion and politics. He declared that the art of individual artists would become a transmitter of their knowledge which they should constantly expand or even become specialists in their field. (Zmijewski, 2007) The tools of change mentioned above, i.e. participation, cooperation and socialisation, are flourishing in the era of democratic progress. The artist notes that because of this progress, we have a problem dealing with the complexity of the world and the density of social relations in which individuals live. Richard Sennett defines cooperation as the lubricant in the targeting machinery in the book *Together, Rituals, Advantages and Principles of Cooperation*.

Sharing work with others allows us to compensate for individual shortcomings. Collaboration is written in our genes, but we should not take it for granted. It is necessary to develop and deepen it – especially when dealing with people who are different from ourselves. Then it becomes not straightforward challenge. (Sennet,2013)

In his concept, the author emphasises that cooperation and participation should be treated as a skill because, as Sennet emphasises - we do not know what we want or what others could want from us. Secondly, the condition for effective action is the ability to listen, tactful conduct and behaviour. The third condition is to remember that diversity is the foundation of human coexistence as well as the source of inspiration (Sennet, 2013). DIAM (The Design Anthropological Innovation Model) became an exciting project illustrating the model of building social innovations. It aimed to redesign the waste management method in Copenhagen and involved numerous designers, consulting and local companies, schools, local waste incineration plants and residents. Together, mainly by re-enacting future scenarios, they created a so-called 'co-design lab' to research and test new forms of relation between them. (Binder,2016) The experiment presented gave evidence for the existence of the concept of 'collaboratories' described by Frackowiak, which summarises the principles of cooperation in the design. It expresses the conviction that "whatever experiment on which the participants of social life are to gain, cannot do without taking them into account not only as beneficiaries but also as partners in studying social change". (Frackowiak, 2013).

In addition, active exchange between experts and members of a given community can serve to reach the learning knowledge that could remain hidden. This is the kind of action David Wiener calls the *expertise of everyday life*. Discovery and gaining of that knowledge are served by

research techniques that allow the analysis of knowledge stored in the habits and routines of daily life to design the social change better. (Rosinska, 2018)

Conclusion:

Indeed, the times in which we live, the times taken over by capitalism that use the power of money and possession, unfortunately, are not accessible to our sense of humanity. They consistently disrupt and even disable our ability to develop freely, discover the deeper layers of our consciousness, and establish more profound and authentic interpersonal relationships.

The times of enormous expansion of technology, which in many fields seems to go beyond the control of all systems, effectively disconnect us - people from the most important life values such as love, compassion, and empathy. It is on these and many other matters from which we are stripped that not only our development, behaviour, and looking at the reality around us but also our relationship towards others. This dissertation examined various artistic practices which, in varying degrees of effectiveness, influenced the re-sensitization of the viewer to critical events from the world, for which we should take responsibility and the desire to change. Many of the presented projects initiated new currents, from which subsequent artists spread inspiration for continuity and development on new, more effective fronts. Thanks to those artistic practices, awareness was strengthened, and the desire to get out of the fog and change oneself and the world for the better was triggered. Methods based on Nicolas Bourriaud's 'relational aesthetics', many artists such as Rosmery Trockel and Joseph Beuys have successfully tried to divert the viewer's attention from himself in favour of building relationships whether it's connecting with similar fears or working together every day to save the world. Connections are needed to create the right conditions for personal development,

experience and awakening in our soul's sensitivity to the other. These practices call for activities within exhibition institutions and outside of it, giving a wider resonance and reaching people from all social strata. De Botton sees the potential of creativity:

Art peels away our shell and saves us from our spoilt, habitual disregard for what is about us (...) We should channel and co-opt artworks to the direct task of helping us achieve self-knowledge, remember forgiveness, and love – and to remain sensitive to the pains suffered by our ever- troubled species and its urgently imperilled planet. (De Botton, 2013:73)

Despite many critics directed on social and participation art on Joseph Beuys' concept of 'social sculpture' as well as Victor Paprank's idea of 'social design, in which the main idea was to work with communities by performing activities of everyday life with them, one can notice the emerging positive models of behaviour full of potential to change in the newly created community groups.

It is precisely at a time of existential crisis that artists should place even greater and constant emphasis on the importance of their practices and the power of their artistic works to sensitise the individual with truth as well as on social change. Despite the adversity and the ubiquitous silencing criticism, the artist should still strive for the core of the problem. As one of the representatives of fauvism - Franc Marc, in his universal manifesto called out:

This art is our religion, our centre of gravity, our truth. It will be profound enough and substantial enough to generate the greatest form, the greatest transformation the world has ever seen. (Mark cited in Chipp, 1987:180).

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Appendix 1:

In addition to my research on the impact technology and access to unlimited internet data on our life, I decided to do an independent study case through a survey among students, revealing additional confirmation of assumed and researched arguments. The main point of the study was to show the impact of unrestricted access to the internet on the quality of learning, daily life and relationships. Eight people took part in the survey, including six from the second and third year of university studies and two from college. All of them have access to the internet all the time.

Question 1. What impact does unrestricted data access have on the quality of your learning performance?

As positive:

7 out of 8 students answered that it helps them get information for their study research more easily than from books.

As individual answers are that they have access to work on different software, they see other artworks and have online access to additional galleries whenever they like.

As negative:

8 out of 8 students feel constantly distracted from studying by notifications from social media, messages, emails and adverts.

7 out of 8 students realised they spend too much time on social media instead of studying.

Some noticed that they feel tired, bored or anxious about returning to studying again.

Question 2. What impact does unlimited access to the internet have on your daily life and relationships?

As positive:

6 out of 8 notice they have constant contact with friends, family members, and those far away.

3 out of 8 said they have regular access to the information they need and entertainment such as music, films etc.

As negative:

5 out of 8 students realise that they often waste their time on social media, so it greatly impacts the lack of communication between family members.

2 out of 8 pointed out that this fact makes them anxious, guilty, or even depressed.

Question 3. How much time did you spend online for studying?

5 out of 8 students spend less than 30 minutes studying a day.

1 out of 8 spends between 2-4 hours a day.

1 out of 8 spends around 4 hours a day.

How much time do you spend on social media and others?

5 out of 8 spend around 2-3 hours a day.

2 out of 8 spend 12 hours every day.

One student spent frequent time but haven't described the exact time.

Question 4. Do you think unlimited access to the internet affects the way you speak and write in your everyday life?

4 out of 8 answered YES

Question 5. How often are you distracted from learning by being online?

6 out of 8 answered OFTEN and 2 out of 8 answered ALL THE TIME.

Question 6. How often do you need to reach your phone to check the information online?

6 out of 8 students note they need to check information often.

2 out of 8 notes all the time.

Question 7 How often do you need to check the activity on Social Media?

7 out of 8 need to check activity on Social Media often.

1 out of 8 needs to check all the time.

Question 8. Does unlimited access to the internet affect your emotions and well-being?

5 out of 8 students agree that access to spending time online does affect their emotions and well-being. Two of them indicate they often feel sad, guilty and depressed because of it and because they constantly compare to others.

Question 10. Do you think that unlimited access to data has an impact on your relationships with family or friends?

7 out of 8 students indicate that it has a **negative** impact on their relationships.

They note having more expectations of them and less patience. They also prefer to rely on the internet than on their family and friends, so they are not as close as before.

Question 11. Could you spend time more productively if you did not have access to the internet?

8 out of 8 answers YES!

Conclusion:

The research shows that unlimited access to the Internet by students has the advantage of continuous and extended access to information needed in exploring studio knowledge. The survey also revealed issues related to the possibility of continuous access to the Internet. The majority of respondents experience constant interference in learning through received messages, notifications and e-mails affecting their concentration in delving into research. The next phase associated with the constant distraction from science manifests itself through

discouragement or even abandonment of further study work. This is manifested by such emotions like irritability, anxiety and boredom.

A positive aspect of access to the Internet, as noted by the respondents, is continuous and unlimited access to communication with family and friends and access to entertainment like music and movies. However, most of the respondents are aware that they overusing social media and complain about the constant feeling of guilt that they do not spend enough time with family members face to face. This results in emotional distancing and a sense of instability.

Noteworthy is that, according to the respondents, the time spent on social media is 4-6 times longer than the time spent on study. Most of the respondents admit that they constantly need to check information online and activity on social media. All respondents note that their time spent without using the internet would be more productive.

The survey shows that the respondents are aware of the significant impact of unlimited internet access on their lives and they see its effects in wasted time, unfavourable changes in relationships, decreased concentration as well as in felt emotions. However, it can be inferred that this is beyond their control and they do not know how to change it.