





art | socialdesign and society
future perspective

At the beginning of the 21st century, we are still mostly confronted with a relationship between art and society as depicted in the sketch.

In one area, various components of society are grouped together as examples, and somewhat separated from the rest, and without a real connection to it, we find art. A considerable portion of artistic, creative activity takes place in this confined space, which is granted to it more or less generously by the rest of society as a kind of soundproofed, protected space. This structure—to put it somewhat bluntly—is a more or less closed system of hierarchically arranged levels that functions without significant impact on other areas of society: the production of artworks in studios, a curatorial level inserted between producer and audience that selects, hypes, or blocks according to its own preferences, museums that attract a manageable number of us on Sundays, galleries where art historians talk about silent, present artists and where the sale of artworks takes place, biennials, art world gurus, auctions. It is evident that in this sphere, neoliberal principles of the economic system are all too often simply transferred to art without question.

Most people feel excluded from this system. It simply doesn't affect their lived reality.

Art understood in this way is very limited in its social impact. It remains trapped in internal competition, self-referential, toothless.

Regarding the utopia depicted in the second drawing:

Art can only unleash its primal power when its cocoon opens and when, moreover, it exerts an influence on all other areas of society through direct creativity. This means far more than simply that physical art, for example, further enhances the aesthetic value of the respective situation in public spaces or in the executive suites of corporations; rather, it means that, far beyond the corporation, perhaps even the entire economic system is subjected to a creative process of questioning form.

To achieve this, however, one must first consider art as a self-evident resource for questioning structures, mechanisms, and processes in many areas of society whose sclerotic routine has long since caused more harm than good. Thinking from all sides, a vivid view of things beyond well-worn mechanisms, can be cultivated in art, enabling one to see everything anew each day, to practice conscious orientation in the unknown, and to act accordingly.