

# Printmaking Movement in Advocating Environmental Issues in the Batu City

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**Abstract.** The complexity of environmental problems in Batu City is based on various factors, giving rise to undesirable natural disasters, namely: (1) natural disaster, (2) non-natural disaster and (3) social factors / human (man-made disaster). Therefore, a practical movement that is contextual and concrete is needed to advocate environmental (nature) issues in Batu City. While the method used is descriptive qualitative with a participatory approach. The relationship between art (printmaking), cultural anthropology, environment (nature) and society can be found in the *Sapa Aruh* which was held at the Raos Gallery followed by other dissemination activities. Remembering *Sapa Aruh* Art Exhibition can accumulate information, ideas, arguments, and intentions in the form of activities that are easier for the public to understand. So that it can also be projected as a transformation of knowledge, self-criticism of community and government activities in the exploitation of nature

**Keywords:** Environmental Advocacy, Printmaking, Poster, Art Exhibition

## 1 Introduction

Disaster is a series of events that threaten and disrupt people's lives and livelihoods caused by both natural and/or non-natural factors as well as human factors, resulting in human casualties, environmental damage, loss of property, and psychological impacts [1]. Natural disasters are natural events that have a major impact on humans. Victims can be individuals, families or groups of people who suffer both physically, mentally and socio-economically. As a result of the disaster, causing them to experience obstacles in carrying out their life tasks.

Indonesia as an archipelagic country has a variety of geographical characteristics both in tectonic order, meteorological dynamics, and climatologically prone to natural disasters. Responding to the facts of this disaster, floods accompanied by landslides are disasters that often occur in Indonesia, especially in Batu City, East Java Province. The series of natural disasters that occurred in Batu City can be seen from 1968, namely the landslide on the Banyak Mountain, in 2005 was the first flash flood from the Tulungrejo area to the west, center and north; in 2017 a typhoon hit Batu City, and in 2021 the 2nd flash flood occurred again, water surged from Tulungrejo to the east, there were six points in the Batu City area that were affected namely Sidomulyo Village, Bulukerto Village, Sumber Brantas Village, Bumiaji Village, Tulungrejo Village, and Punten Village. Approximately 89 families were recorded, 625 people were displaced, 7 people died, 73 motorcycles, 7 cars were damaged, 107 cattle died and 10 cages were damaged [2]

The phenomenon of natural damage that has occurred recently in Batu City is directly caused by 3 (three) crucial variables, namely (1) government regulations, (2) community orientation, namely from an agrarian society to a service society (tourism services). The change in the identity of Batu City has also had an impact on the general lifestyle of the community, as a result the land has become a livelihood for the Banjar Community to become an Industrial Community; (3) the crisis of knowledge perception; when science is positioned too high from a legal point of view and comes from power, science is more powerful than nature where humans live in it. So that humans feel more powerful then humans also lose the sense of obligation to protect and respect nature. On the other hand, humans demand that nature is obliged to protect and respect human existence. a concrete example is when humans choose to place mechanistic technology as a source of determining the dynamics of their civilization, what happens is violence against nature and destruction of the natural order that threatens life, then by itself humans have chosen to go towards the path of destruction. Meanwhile, mechanistic technology can develop rapidly due to support from economic powers that want to maintain the personal benefits of several "economic actors" (vested interests). Through the support of economic power, technology is encouraged to become a force that can protect interests. This system has 4 (four) principles, namely exploitation, competition, monopoly, and domination; thus indirectly giving way to the direction of devolution, decline, chaos, decay, instability, inefficiency, bankruptcy, and all that lead man into the realm of destruction. Therefore, it is time for contemporary human civilization to be able to see all kinds of discourses and life practices through the lens of rational awareness about the unity of life (nature). Because only with awareness in seeing reality correctly (awareness of the sense of beauty) we can overcome the complexities of chaotic reductionism life with all kinds of consequences.

Awareness of the sense of beauty in the unity of life as the creative basis for every aspect of civilized life. Because by having an awareness of "a sense of creative beauty" we can respect creative work (art) [3]

The art community movement and the research team are based on two approaches, namely Anthropology and Art. Anthropology sees art activities as a part of reality, an expression and even a protest against the reality that exists in society and its environment. [4], for example, places art objects as agencies or performance strengths that can influence audience perceptions. By using a symbolic approach, Anthropology sees that visual signs and codes in art can create an action system that motivates humans to reflect on the indexes and codes in the artwork.

In line with this, the art approach also argues that art can never stand alone, or separate from its environment. therefore art cannot be viewed from an aesthetic point of view only, but must relate it to the world around which it exists. This is a way of understanding that is more real and relevant, namely seeing art in relation to its environment, so that the separation between art and society is minimized. to borrow Plekhanov's term, [5] in his book art and social life: "art for art" is the same as wealth for wealth, knowledge for knowledge and the like; all human activities must serve humanity if they are not to be futile work. Wealth exists so that man can benefit from it, knowledge exists so that it can be his guide, also art must serve a useful purpose, and not useless pleasures. Art should be able to guide humanity, art must have a social mission to advance a group or society, both in terms of awareness and understanding of the social conditions that occur around them, that is the essence of the function of art as one of the most important parts of culture.

The manifestation of the massive art movement for the people in Indonesia can be seen from the posters as a means of struggle from 1945 to the present. The collective movement of graphic artists in Indonesia produces works of art that represent the condition of society, namely a depiction of the social values of society. it was from this movement that the impacts that arose during the revolution for independence did not automatically arise by themselves. In every colonization of a sense of freedom there should be upheavals of resistance, as a form of a dialectical process over all existing injustices.

Based on the thoughts above, printmaking is projected as a transformation of knowledge in society through works of art, bearing in mind that visuals have language characteristics that are universal and can be disseminated with more than one print; as well as functionally can be easily understood. In practice, by initiating a printmaking community movement in Indonesia through poster work, it can serve as a catalyst and stimulus in building public awareness to be sensitive to the environment (nature) as well as a visual recreation with self-criticism on existing regulatory policies. Dissemination of printmaking works of art is carried out through exhibitions and workshops with the theme of caring for the environment, both in the form of suggestions and self-criticism for all of us. The movement's activities are creative works of social products resulting from social relations, interactions from the thoughts of the people involved in the form of social and environmental (nature) contexts.

## **2 Research Methods**

This research method is descriptive qualitative with a participatory approach, this is done bearing in mind the aim to describe, explain, explain and answer in more detail the problem to be studied by studying as much as possible whether an individual, a group or an event. Considering that the researcher is also a member of several printmaking art communities in Indonesia, and also plays an active role in the environmental issue advocacy movement in Batu City. Research data collection techniques by participating in discussions to take or make decisions, interviews, observations, and document collection.

The participatory approach has the opportunity to develop and guarantee a social community that enables the learning process from the community to adapt and integrate with its environment. a participatory approach is not only carried out by researchers, but explores and fosters community participation in the entire process of research activities, because in a participatory approach it is the development of community-based development which is the

ultimate goal of empowering affected groups in one or more project/program/activity cycles: design, implementation, monitoring, and evaluation. In this way, the community is invited to play a role and is encouraged to participate because the community is considered: (a) they know fully about the problems and their interests/needs, (b) they truly understand the condition of their social, economic and natural environment, (c) they are able to analyze the causes as a result of various phenomena or events in the natural environment, (d) they are able to formulate solutions to overcome the problems and constraints faced, (e) they are able to utilize the development resources (natural resources, human resources, funds, facilities, and technology) they have to improve production and productivity in order to achieve development goals, environmental welfare.

### **3 Finding**

As discussed in previous discussions, we try to understand the natural conditions around us that are showing signs of physical destruction. The evidence of natural damage seems to be a picture that we are covering ourselves with a series of calamities that are related to one another. These calamities were then agreed to be the source of the creation of multi-crises that threaten civilization and even the survival of humans and their environment. The multi-crisis that poses a threat to human civilization begins with a crisis of perception in seeing nature as a whole, so that most people living on this earth have also lost respect for nature. It is this disrespect for nature that drives man's arbitrary actions towards nature with all the mechanistic technology he creates. Arbitrary actions against nature result in multiple crises in the form of energy crises, food crises, water crises, clean air crises, and the worst is a crisis of living within nature itself [6]

In essence, humans are natural creatures, but nature is considered as an object that can be treated merely as a means of supporting survival. When humans regard nature as an object that is limited by and measured by economic value, then humans can do anything with nature. It's human treatment of nature that throws nature off balance. Natural imbalance is considered as a model of chaos or destruction of the homeostasis of human and natural relations [7]. The perception of the chaotic nature of nature encourages humans to tend to be more ferocious in carrying out experiments with the aim of being able to master natural chaos. With experiments based on the perception that nature is formed by the energy of chaos, it is this that makes humans increasingly unable to understand their existence as organic beings who are part of nature. Departing from the description above, to carry out art movement activities as an initiation, literacy is needed as a practical guide.

### **4 Demographics and Climate Disaster in Batu City**

Batu City was formerly part of Malang Regency, which was later designated as an administrative city on March 6, 1993. On October 17, 2001, Batu City was designated as an autonomous city separate from Malang Regency.

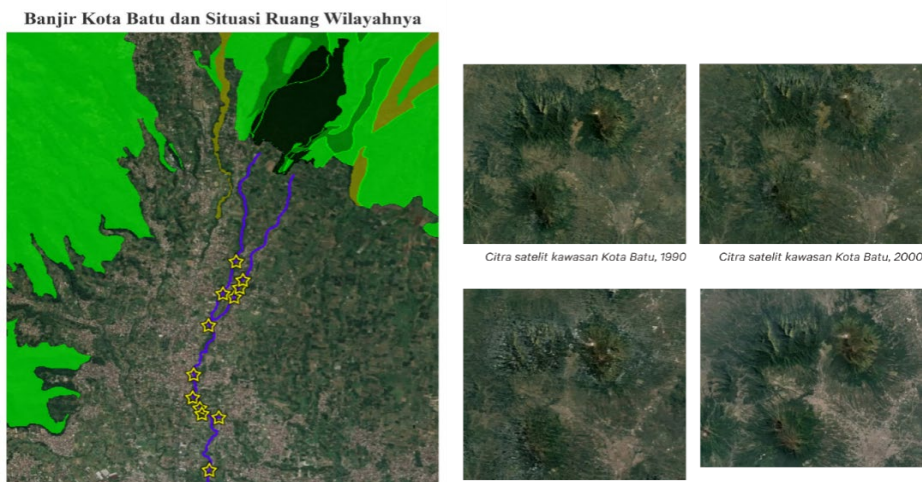
Astronomically, Batu City is located between 112°17'20.90"-122°57'11" East Longitude and 7°44'55.11"-8°26'35.45 South Latitude. The boundaries of the Batu City area are as follows: North side (Mojokerto Regency and Pasuruan Regency), East side (Malang Regency, namely

Karangploso District and Singosari District), South Side (Blitar Regency and Malang City, namely Dau District and Wagir District), West side (Malang Regency - Pujon District).

Meanwhile, from a regional point of view, Kota Batu itself consists of 3 sub-districts (Batu, Bumiaji and Junrejo sub-districts), 5 sub-districts and 19 villages; from the population density sector in Batu City in 2017 the population reached 203,214 people with an area of 136.74 km<sup>2</sup>. In 2016 it reached 4,921 people/km<sup>2</sup>. The highest population density is in the Batu District of 2,071 people/km<sup>2</sup> and the lowest population density is in the Bumiaji District of 898 people/km<sup>2</sup>. Compared to 2015, the population of Batu City experienced a growth of 0.91% in 2016. The sex ratio of the male population is higher than the female population.

At the end of 2021 Batu City was hit by the worst flash floods than in previous years. This is due to rainfall for about three hours resulting in the overflow of the Brantas River Basin on the side of Mount Biru, which is prone to disasters from year to year. Rainfall in Batu City from 2018 to 2019 based on BMKG records shows rainfall anomalies, especially in November to December. The amount of rain in 2018 for November was 211.70 mm<sup>3</sup> and December 149.90 mm<sup>3</sup>; then in 2019 for November, namely 51.7 mm<sup>3</sup> and December 232.5 mm<sup>3</sup>. This means that there is indeed a kind of ups and downs of significant rainfall. This phenomenon shows that the inconsistent rise and fall of rain is part of the weather anomaly as a derivative impact of climate change.

The weather anomaly is sometimes prolonged heat, but suddenly heavy rain, is a hydrometeorological hazard whose risk increases every year due to increasingly massive



**Fig. 1.** Floods in Batu City and the Spatial Situation of the Area. (Source : [www.walhi.or.id](http://www.walhi.or.id))

climate change, this is the case in Batu City. The average temperature in Batu City is now 22.6 °C and the presence of green land has increased from 6,034.62 hectares (2012) to 5,279.15 hectares in 2019.

From the analysis above, around 150 hectares of forest area upstream of the river which was hit by the floods was cleared for fields, agriculture, tourist attractions, hotels/ villas and residential

areas. This hydrometeorological hazard is the level of vulnerability and vulnerability to disasters that may occur due to climatic factors. This can also be sustainable with the destruction of the local ecosystem. First, the destruction of the ecosystem in Batu increases the potential for climate change. Second, increasing the risk of climate change disasters. One concrete example is the recent flood disaster.

## 5 Traces of Printmaking Art in Indonesia

The art of Printmaking is the same as other branches of fine arts, namely consciously using skills and creative imagination to create aesthetic objects. However, there is a fundamental difference in the creative process of printmaking, that is, printmaking is the free-flowing of an artist's work into prints through a manual process and uses certain materials with the aim of making a certain number of copies of works [8] . Judging from the etymology of the word, printmaking comes from English. As a medium of expression, printmaking is not only limited to reproducing images or works of art, but its development refers more to expression in the processing of print media with distinctive effects on paper or canvas. Thus, today's printmaking is no different from other techniques in the medium of artist expression. [9] reinforces the meaning of the art of printmaking in general, the word graphic (print) is anything that is produced by a two-dimensional printing method such as painting, drawing or photography.

The art of printmaking in its process uses printing techniques. It starts with making clichés and then printing them to get identical images in each edition they produce. The advantage of graphic art compared to painting and/or other drawings is that in printmaking, repetitive works can be made. In other words, it allows for the multiplication of works, such as when we do fingerprints or stamps (Budiwirman, 2011:38) [10] . According to the printing process, printmaking works are divided into 4 (four) types, namely *relief print*, *serigraphy*, *intaglio* and *lithography*.

The advantage of printmaking is that it can be used as a propaganda medium for the independence of the Republic of Indonesia by making independence posters using the relief print technique. Posters are works of art that are classified as disposable arts which function to support the promotion of goods or services, including for propaganda of ideas (Susanto, 2012: 316) [8] . Posters are usually 2 (two) dimensional in shape and are printed mostly on paper or enamel. Alternative methods of creating posters often use cut, screen-print and stencil techniques or are called printmaking.

The use of printmaking art posters containing propaganda from natives was initiated by educated youth groups and anti-colonial scholars. Including several artists. Both those who work as individuals or are gathered in art groups such as the Association of Indonesian Drawing Experts (Persagi), Indonesian Young Artists (SIM), as well as the Indonesian Painter Power Center (PTPI).

In the history of printmaking posters in Indonesia, traces can be seen from the struggle for Indonesian independence. The idea of making posters was first coined by the First President of the Republic of Indonesia, Soekarno. The proposal was submitted to S. Sudjojono as a senior artist and head of the culture section at *Jawa Hokokai*, who then handed over the task of making

the struggle posters to artist Affandi. The poster has a red and white flag background with the figure of a young man who reads "Boeng Ajo Boeng", a slogan proposed by Chairil Anwar.

In 1946, the art of printmaking was introduced to the general public by two painters on the anniversary of Indonesia's first independence, namely Baharudin MS and Mochtar Apin. They were asked by the Office of Youth Affairs-Foreign Relations to make works of art using printmaking techniques and distributed them to representatives of neighboring countries that have recognized the sovereignty of the Indonesian state. This project produced 9 (nine) sheets by Mochtar Apin and 10 (ten) sheets by Baharudin MS, all of which were lino prints (*lino cut*) and printed on paper in 36 copies.

Then in 1948, Mochtar Apin re-published a series of lino sculptures (cuts) containing 12 works on paper with a size of 16 x 21 cm. previously in 1947, he had exhibited printmaking artworks in the Netherlands with other Indonesian artists who were currently exhibiting. His work is the only one that uses a printmaking technique, namely linocut. Indonesian people are starting to know that there is a new technique in fine arts, namely works of art that use printmaking techniques.

The term printmaking art poster (Struggle Poster) arose because during the revolutionary struggle, poster art was used as a tool and media for the people to fight for independence, hence the term appeared. But basically, both the term struggle posters or posters actually refer to the same meaning. This can be reflected until now, the current communal movement of Indonesian printmaking artists, visual art works in the form of propaganda posters are always produced as a populist art movement based on art-social realism and more precisely walking on the spirit of "art not for art".

As a work of visual art, the art of printmaking posters, especially containing propaganda or also known as propaganda posters, is quite unique. It is not always oriented towards aesthetic aspects. Not that printmaking art posters - propaganda are free to ignore visual aesthetics, but in practice, the main strength of printmaking art posters - propaganda is the technique used aesthetically with content in a social context that is relevant to the conditions of contemporary society.

In practice, the art of printmaking posters is a powerful method to attract attention and shape public perceptions. An activating artist needs a strong understanding of the socio-political and socio-cultural context as a creative provision in his work. The stronger the contents of a graphic art poster, the greater the social impact.

## **6 Environmental Advocacy**

Departing from the description above and its history, current printmaking can become a context in the form of struggles to voice current contextual problems, namely the environmental crisis. Art with printmaking techniques on the theme of the environment (life) emerged from anxiety about the new environmental conditions and environmental damage that occurred in Indonesia and the government's failure to protect natural resources. Environmental advocacy is efforts to defend and empower a person or group of people to make changes towards a better environment.

The objectives of the environmental advocacy movement carried out include encouraging policy changes in environmental (living) management in Indonesia, encouraging changes in the behavior of state apparatus in addressing environmental issues and encouraging civil society movements (people's organizations) to make improvements to environmental (living) management. ). Basically, the most real struggle movement is carried out by the people as a force to make changes in a better direction in favor of the people and the environment.

In carrying out environmental advocacy activities there is an underlying legal basis, namely the 1945 Constitution which in article 1 [11] clearly states that sovereignty is in the hands of the people. So it is the authority of the people to make efforts to save the environment in Indonesia. This means that the actions taken to advocate for the environment from damage are justified according to the 1945 Constitution. Law no. 23 of 1997 [12] concerning environmental management, laws governing (1) mass rights, (2) advocacy work, (3 ) prohibition, (4) sanctions. In carrying out advocacy work there are several principles that must be met: (1) Democratic, (2) Transparent, (3) Non-Violence, (4) Equality, (5) Gender justice and (6) Participatory.

## **7 Printmaking Art Dissemination Movement in Advocating Environmental Issues in Batu City**

Art in a cultural perspective, its presence cannot be separated from the contextual relations of space and time when the work was created. This perspective indicates that a work of art cannot be separated from reality in a particular culture, whether it concerns mindsets, lifestyles, beliefs and even social value systems in society. the birth of a work of art can be in the form of documentation, representation, or the result of reflection on the reality faced by artists. Departing from the relation between art and culture, this confirms that works of art have a "distinctive" residue from the culture where the works of art were born.

The relationship between art and society is an inseparable relationship, this can be seen from the paradoxical position of art in society. Art is born from society and society becomes an oasis for creating works of art (Iksan, 2020) [13] . As a result of interpreting the experiences of members of society, art is able to reflect the values held in an environment. Art as a medium of reflection is based on the life of the community itself. The correlation of art with the culture of the community forms the foundation of artist creativity through an art movement based on partnerships (*stakeholders* and *shareholders*) to achieve a common goal, namely to build public awareness in the unity of life as a creative basis for every aspect of living things on this earth. Because by having an awareness of "a sense of creative beauty" we can respect creative work (art) (Suprpto, 2009:71[8]

The Indonesian printmaking movement does not stop at creating works of art, but artists, both individually and as part of a printmaking community in Indonesia, are participating in the advocacy movement for environmental issues in Batu City in the Sapa Aruh art exhibition with *the* theme *EcoEgo*.

The word *Sapa Aruh* was chosen based on the notion that the art movement does not only include creation and art exhibitions which are merely a venue for visual exhibition, but is a movement of an art form in support of all forms of community-based efforts to preserve nature, the environment and health. *The Grand Design* program uses an artistic work pattern that aims



to solve environmental (natural) problems - generally in Indonesia, East Java, especially in Batu City. This is a form of inclusion in the arts which is manifested in the *Sapa Aruh exhibition*, in which artists greet, invite and influence the community to live a healthy life and protect their environment through graphic art. This program is not only theoretical, but factual and practical in solving problems that exist in society.

Through works of art (visual media) which are projected as transformations of knowledge in society, bearing in mind that visuals have universal language characteristics; functionally understandable. In practice, the *Sapa Aruh* is part of the sustainable development goals (SDGs) movement through acts of influence on the community.

Given the above rationale, in essence we (humans) will always be faced with human situations that will always relate to each other, the environment, and the Creator. Forms of relationships as a foundation in exploring potential and self-actualization to establish relationships and maintain harmony. This positions humans as multi-dimensional beings that can be identified: Humans as existential, historical, social, even spiritual beings.



**Fig.2.** Logo of Sapa Aruh Art Exhibition (Source: Author).

The exhibition was created by *Sapa Aruh*; with visualization details as follows: (1) Thumbprints or fingerprints are the oldest art techniques, and are one of the printmaking techniques. This fingerprint is visualized as the oldest printmaking identity; (2) The farmer's visual depicts an unpretentious, populist and human figure who understands the process of life. Being a farmer does not recognize instant patterns, all of which can be obtained in a short and easy time. Likewise in the process of environmental conservation, planting trees takes a very long time to become strong trees in the environment, the results can be enjoyed when the trees have grown big; (3) The use of basic colors for each aspect of the *Sapa Aruh* is black and red. In terms of color psychology, black is used because it symbolizes strength and seriousness, while red is courage. All visualization elements in the *Sapa Aruh* Art Exhibition there is a great hope to become a vehicle for greeting, caring for each other, and bonding emotions between people from the ideas that are manifested in printmaking artworks, and from this vehicle it can also be a vehicle for establishing brotherhood and influencing each other in harmony from all lines involved.

Meanwhile, posters for exhibitions were made using a hybrid technique, which is done manually with a printmaking technique by Nur Iksan, M.Sn and the prints were enhanced with digital techniques by the Zeework team. The creative process of making posters is still based on the exhibition design concept, namely the visual of farmers and the use of the dominant colors black-red, brown to create a retro impression, and white using basic colors to create a point of interest impression so that sentences are easily and clearly read by the audience.



**Fig. 3.** Poster of Sapa Aruh Art Exhibition with hybrid technique (Source: Author)

*Sapa Aruh* art exhibition will be held from 24 August to 01 September 2022, at the Raos Gallery, under the auspices of the Pondok Seni Foundation; which is addressed at Jalan Panglima Sudirman No 47, Ngaglik, Batu District, Batu City. The exhibition was held on the date above, due to adjustments to the gallery's schedule and considering the preparations of the artists. This exhibition exhibits paper poster art resulting from high print graphic art techniques, curated by ANA (*Tyaga Art Management*) and attended by 41 graphic artist participants from all over Indonesia. Regarding the terms and conditions for works of art, exhibitors or artists get a TOR (*Term Of Reference*) Exhibition *Sapa Aruh*. Artists are required to submit a minimum of 2 (two) works of graphic art by adhering to the rules of conventional graphic arts.

The exhibition was officially opened by Dr. Slamet Hendro Kusumo, S.Sh., MM as an artist and humanist from Batu City, at 19.00 WIB, with a *Pencak Silat Sido Subur*, from Pujon, Malang Regency. During the *Sapa Aruh*, many audiences appreciated this printmaking exhibition. This can be seen from the number of audiences, which recorded more than 700 people and the mass media covering the activity.



**Fig. 4.**The atmosphere inside the art gallery, Sapa Aruh Art Exhibition



**Fig. 5.** One of the poster works by Basoeki R "Drug of the Rat" at the Sapa Aruh Art Exhibition, Raos Gallery, Batu City, August 24 - September 1 2022. (Source: Tyaga Art Management)

The dissemination of the art of printmaking in advocating environmental issues, in addition to the exhibition of graphic artwork in the form of posters, parallel *event activities were also carried out*, namely *workshop* environmental themed chippingThe holdi



**Fig. 6.**The workshop held on Date 27 to 28 August 2022 (Source: Private).

ng of *workshops* is targeted at high school/equivalent children and the general public. *workshop* for high school students and the equivalent will be held on 27 August 2022 at the Raos Gallery, while *workshop* for the public will be held on 28 August 2022 at the Raos Gallery. *workshop* ; The total number of 23 (twenty three) participants in this chisel with details of 16 (sixteen) participants from SMA/equivalent namely SMA Immanuel, SMA PGRI Kota Batu, SMKN 1 Kota Batu, and MAN Batu City as well as 7 (seven) general participants from Sidoarjo, Blitar and Malang areas.

## 8 Conclusion

This exhibition activity is an initiation program from two disciplines, namely Anthropology and Fine Arts (*Seni Grafis*) which can be continued and developed in the following years. There are three dissemination activities as a first step in advocating environmental issues in Batu City, namely the *Sapa Aruh*, workshop for high school / equivalent and the general public which was held at the Raos Gallery, Batu City. exhibition participants *Sapa Aruh* were attended by 41 (forty one) graphic artists both individuals and graphic communities and 23 (twenty three) workshop participants chip.

In this activity, action learning is needed which is expected to be a trigger for public awareness and understanding of the environment, especially the conservation of water and soil resources, by returning cultured human dignity and local wisdom. In addition, there is a need for cooperation in partnership with various parties, both from stakeholders - shareholders and CSR to assist in environmental preservation activities and green areas in Batu City.

In addition, it is necessary to consider in this activity, that science is not compartmentalized only in terms of its scope. Likewise with "Art" which is synonymous with creativity; creativity is not just for art. The need for open-mindedness that is still normative for artists and academics to act creatively. Art and creativity are a unit that is very flexible and can be entered in any discipline. Therefore, liberation of thought is very necessary for academics, and in particular for art practitioners, to be sensitive to their environment and to be able to influence the surrounding community to build a dynamic awareness.

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