Original Research Article

Art and Media in the Post-Truth Era

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Abstract

Problem statement: Post-truth was the Oxford English Dictionary Association's 2016 Word of the Year. In the post-truth era of 2016, the gap between reality and truth began to form a space of substitution with facts. Art in this space is another output that, as the development of an all-round visual medium evoking an immediate or credible experience beyond the boundaries of representation, enters the political game and serves the audience with alternative truths to understand the truths beyond the bounds of tradition.

Research objective: What is the nature of the post-truth? And how does artwork in this post-truth world? This research aims to understand the nature of the post-truth era and investigate the performance of art in light of the complex nature of the post-truth era.

Research method: The research method is qualitative and descriptive-analytical. Data collection tools include observation and new scanning tools.

Conclusion: The results show that art has become a critical issue in the post-truth era. The art arena focuses on spatial relationships that put the audience at the center of a sensory game and becomes an idea that explores the dynamics of immersion in alternative facts. Immersion is timeless; this timelessness is a refinement of traditional boundaries between the audience, the media, and the artist's personality.

Keywords: *Art, Media, Post-Truth, Reality, Truth, Alternative Facts.*

Introduction

Post-truth was chosen as the Oxford English Dictionary Association's Word of the Year in 2016. Stephen Colbert's idea from 2005 served as the basis for the post-truth terminology. These incidents were connected to the US presidential election and the British vote on EU membership, in which emotive popular opinion prevailed over objective facts (Johnson, 2016). According to analysts, we are living in a "post-truth age" where the difference between reality and truth is encouraging alternative truths and undermining truth and reality more and more. To make sense of

the discussion surrounding this writing, Benison Gray provides a succinct but challenging definition of the term "alternative truths" in the post-truth era. He makes it clear that alternative facts are defined as "a phrase that refers to a fabricated event, an event that was invented or forged rather than happened" (Gray, 1975). Alternative facts are in the realm of the author and the artist, not the journalist or politician. The Dutch writer Simon Carmigglett also writes that the author is lying to the truth, and these statements create a tense atmosphere of the gap between reality and truth that further affects the art world (Wynants et al., 2020). We know that alternative facts sort facts into a narrative,

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sometimes adorning and changing them. Alternative facts are true because they don't claim to be telling the truth. Alternative facts can cast doubt on the status quo and provide a fresh viewpoint while also expanding and clarifying the Figure. Furthermore, contradictory evidence indicates a multitude of options. This enables the artist to depict things that would be difficult or even impossible to exhibit before the claim, investigate alternate universes, or take fresh looks into the future; therefore, alternative facts draw the artist into a possible, thinkable, speculative world that connects art to some science in the formulation of hypotheses and assumptions, and to think outside the box. Explore new lands to teach him. The interaction between industry, science, and the arts seems to lead to the development of a three-dimensional immersive medium along with empirical research into audience reaction. Given the space raised, two questions arise: What is the nature of the post-truth era? And how does artwork in this post-truth world? The purpose of this study is to understand the nature of the post-truth era and to investigate the performance of art because of the complex nature of this period from a post-truth perspective. The necessity to investigate this issue arises because of the disappearance of the boundaries of art in new media. Ideas of truth and post-truth, especially in modern politics, can be translated into art in such a space. Art itself can be useful in maintaining or deconstructing the post-truth world by examining the manipulation and unrealistic nature of politics.

Research Background

Due to the lack of coherent research on the subject of this research, this study attempts to examine the nature of the post-truth era in the field of art to analyze the performance of art, including the following:

Wynants et al., (2020), When Reality Is Alternative Reality: Documentary Art in Post-Truth, is used in this study to analyze the post-truth era and the place of alternative reality in this era.

Wynants (2015) book, "Inside the Figure: Immersion and Dramatization in Art," was valued in this study to analyze immersion, pushing the boundaries of art by developing different types of art textures.

Research Method

This qualitative research employed a descriptive-analytical method to study the nature of the post-truth era and the performance of art in this era in 2016 and after the word, post-truth became the chosen word of the year. The statistical population includes several different areas but is related to the subject, and in each area, due to the limitations of the research, only a sample has been investigated, which includes: an analysis of the nature of post-truth politics in past politics of art concerning two works by Thessain and Francis Bacon from past eras; post-truth politics in the book Revelation of Van Gogh's Plan in front of the Van Gogh Museum; Richard Prince's art in the field of post-truth politics; Christina de Middle's photograph in the post-truth world; Post-truth art at the New Adelphi Gallery in the works of Salford University students: Gillian Davenport and in another exhibition in the same year (2016) Graduate scholars: Katie Shaw, Post-Truth Art at the Venice Biennale 2019: Solange Knowles, Media in the Post-Truth Age is the "High-Tech Implementation" of the Juris CREW Theatre Company, selected in a purposeful (non-probable) manner to best answer research questions.

Post-Truth Politics in Past Art Politics

Understanding the true nature of post-truth presents a challenge for philosophers, social scientists, and journalists, requiring a more comprehensive framework to fully grasp its complexities in today's society. In the Guardian Julian Baggini states that we live in a "truthless age" (Baggini, 2017; Eriksonas, 2019). Bufaci writes in The Dialogue: "Post-truth is the belief that truth is no longer necessary and that the truth is obsolete" (Bufacchi, 2020). In April 2017, Time magazine asked the question, "Is Truth Dead?" In

this analysis, the term "post-truth" denotes a societal milieu characterized by the demise or erosion of the concept of truth. Sammy Pilstrom also said, "It seems that we are living in a cultural situation that endangers the concept of truth" (Pihlström, 2021). In this interpretation, many individuals have either relinquished the distinction between truth and falsehood or feel disenchanted with the idea of truth, regarding it as a relic of a bygone era (Haack, 2019). The idea of finding common ground for reflection and political reasoning that is done without the concept of truth is difficult. Truth is so closely related to the intuitive concepts of thinking, assertion, belief, judgment, and reasoning that it is difficult to understand what quitting means (Cohen, 2009). The same intuitive thinking, or argument, of the existing truth, has existed in the field of art from the past. Throughout history, artists have endeavored to depict a truth that was often endorsed or sanctioned by some higher authority, like the Catholic Church, or due to their inclinations to perceive the world differently from the prevailing consensus. Consider Titian's 1514 painting "Noli me Tangere" as an example (Fig. 1 a) and more contemporary examples such as Francis Bacon's self-portraits (Fig. 1 b). How accurately do these depictions reflect reality, and what form of reality do they signify? In the initial instance, a portrayal emerges of a woman reaching out to touch a man who seems to be casually passing by her. Then, the sign "Noli me Tangere" depicts the biblical scene (Alford, 2012) in which Mary Magdalene sees Christ after the resurrection. Jesus consoles Magdalene but tells him not to touch him because he will soon ascend to heaven and he should not pay attention to his earthly appearance. Noli me tangere in Latin means "Don't let anyone touch me." This instance marks a crucial juncture in Christian history, signifying Christ's transition from death to his resurrected state. The deliberate utilization of color and light, particularly the emphasis on the white hue illuminating the skin of Mary Magdalene, imbues the artwork with depth and significance. Noli Me Tangere has also played

a significant role in postcolonial literature because it examines the instability caused by decolonization (Dunkerton & Spring, 2013). This interpretation adds depth to the work by conveying various meanings based on one's perspective or cultural background. Thessain has skillfully captured this significant occasion, paying tribute to religious and artistic themes over the years. In Fig. 1 right, everything is presented except the appearance of a "real" person. The lines disappear, and the game creator expresses color through their physical form.

Post-Truth Politics Versus Art Politics

Orwell's statements about politics in the post-truth era seem to be true. Orwell asserts that political language is crafted to conceal falsehoods and
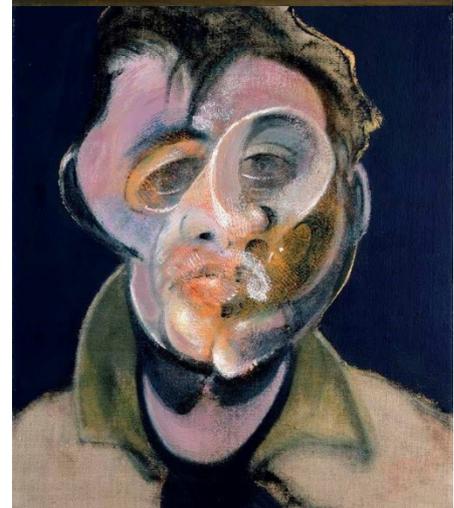

Fig.1. a) Titian (1514), Noli Me Tangere. Source: National Gallery, London b) Self-Portrait (1956), Francis Bacon. Source: www. sothebys.com

rationalize acts of violence (Clark, 2002). Post-Truth keyword politics seem to rely on claims that "feel right" but have no basis in reality. Today, some scholars believe that "propositions of alternative facts are neither true nor false because they are not supposed to be factual claims in the first place" (Eagleton, 2012). It turns out that alternative claims that have no basis in reality can provide a more realistic world. In the art world, alternative facts can empower artists by aligning with the Oxford Dictionary Association's selection of "post-truth" as the word of the year. This reflects the use of post-truth language in 2016 and the political climate following the EU referendum, including the rise of the term "post-truth" in the UK and the US presidential election. In recent years, the prefix "post-" has been commonly used in phrases like "post-war" or "post-match." However, when it comes to "post-truth," its meaning differs from temporal references. Rather than indicating a time after a specific event, "post-truth" signifies a period in which the concept has become inconsequential or irrelevant (Johnson, 2016). Jacques Lacan argued that science clearly shows that the nature of physical reality does not constitute what philosophers call the world, but that if philosophical discourse is left behind, nothing less than the existence of a definite universe (Lacan, 1998). This assertion has often been repeated by philosophers influenced by Lacan, especially Slavoj Žižek, who, from a materialist standpoint, emphasizes the ontological imperfection of reality (Zizek & Daly, 2003). Even Alain Badiou, ten years before developing his concept of the world, claimed that philosophy begins with the destruction of the concept of the universe. Like Lacan, he knows that there is only an illusion of the world and that it is only in its deviation or failure that one can think of the real thing (Badiou, 2012). New realist currents in philosophy either equate the concept of the world with objectivity or reject it as a metaphysical totality to which nothing in reality matches. The recent position has been confirmed by Marcus Gabriel, who says that the world as a whole is the illegitimate

construction of the contradictory realm of all spheres (Gabriel, 2014). From a phenomenological perspective, the world is always on the verge of getting lost as an experience. Inspired by this phenomenological view, Hannah Arendt presented a similar conception of the social loss of the world and identified modernity with humankind's alienation from the world, which occurred not only thanks to modern science but also thanks to the capitalist mode of production (Arendt, 1958). Jean-Luc Nancy continued this trend by claiming that "there is no longer a world" in which one can find dwelling and elements of an orientation (Nancy, 1997). In his closing seminar, Jacques Derrida similarly discussed the phenomenological concept of the world by questioning the possibility of sharing experience (Derrida, 2010). What seems to be reality is questioned, and the truth is not what we thought. In recent years, the prefix "post-" has been widely employed in expressions like "post-war" or "post-match." However, "post-truth" does not solely denote a time after a particular event. Rather, it signifies a period in which the notion of truth has become inconsequential or irrelevant. In post-truth politics, truth takes a backseat, manipulating emotions and disregarding facts. The objective is not to convince someone that a falsehood is true, but to reinforce existing prejudices. It seems that immersion in alternative facts is also of paramount importance in this regard. Immersion is the keyword here. It's just like immersion, and when you immerse yourself in another world, it evokes a physical experience. (Wynants, 2015) This is the same alternative truth that evokes a better reality. The artist's performance with this alternative policy in the living context of the world creates a completely different relationship with the viewer that cannot be described actively or passively. It turns out that the difference between what our senses tell us and what we know as reality or immersion plays out. In this way, a work of art can create a dynamic interaction with the viewer. Art frequently incorporates emotions for expressive purposes.

However, to have a significant impact, it should follow Jacques Rancière's policy (2003). Aesthetic politics revisits the relationship between art and politics and frees "aesthetics" from limitations. Jacques Rancière reveals his innate connection to politics by analyzing the common aspects of both: the determination of the visible and the invisible, the audible and the impossible, the contemplative and the unimaginable, the possible and the impossible. Presented as a series of interconnected interviews, Aesthetic Policy provides the most comprehensive introduction to Rancière's work to date, covering the history of art and politics from the Greek police to the aesthetic revolution of the modern age. The aesthetic regime breaks away from moral and poetic constraints that reduce works of art to unstable or incorrect representations or mere imitations. It dismantles barriers between artistic practices and the social and political spheres, allowing art to engage with politics, society, and thought. Cohen agrees with Painter's views in the Nobel lecture on the importance of truth in representing citizens. He also supports Rawls' argument in political liberalism that a political understanding of justice must include a concept of truth. Cohen defines the policy of truth as a set of truth-related claims suitable for political consideration and justification (Cohen, 2009). This engagement should be grounded in critical representations of reality that empower and bring visibility to marginalized aspects that are often overlooked by existing power structures. Dax and Gillian point to another new aesthetic of reality. The event that affected these researchers was in 2012. In March 2012, an amazing sixteenth-century three-story building located in Naples' historic city center, known as "Ex Asilo Filangieri", was occupied by a group of cultural activists. The building was renovated to host the World Culture Forum in 2013 and was at the center of a major debate over the lack of transparency in event management and indeed the building itself. This occupation initiated a new political adventure in the city of Naples. For the first time, various political forces joined forces and condemned the pervasive illegal situation and misuse of public money during this crisis. Naples was a city of sporadic bottom-up initiatives carried out by civil society, political groups, activists, and artists. The city has often played a prominent role in shaping national political movements such as general strikes, anti-war marches, and student protests. This policy reflects the different needs, political practices, and affiliations, such as the "Autonomia Operaia" region, anarchism, or various local forms, of participation in post-truth politics (Dockx & Gielen, 2018).

The Van Gogh Plan in front of the Van Gogh Museum

The controversy surrounding Van Gogh's sketchbook promoters (Fig. 2 a) and the Van Gogh Museum (Fig. 2 b) in Amsterdam is one example of how alternative truth and alternative truth collide in art. The Van Gogh Museum opposes the newly discovered design book. The museum's experts were unable to convince the public of the authenticity of the sketchbook (Jones, 2016). The Amsterdam Museum is facing challenges in convincing the public about the authenticity of the newly discovered Book of 65 Designs (Fig. 2 a). After many years, Vincent van Gogh's Lost Sketchbook was unveiled worldwide with a lot of noise thanks to Canadian art expert and art historian Bogomila Welch Ocharov, but not everyone is sure of its authenticity (Sandals, 2016). Vincent van Gogh's Lost Arel Skech book features paintings from many of the most important periods of Van Gogh's life, when he lived in the south of France and worked on some of his most famous paintings, but suffered from the psychological agony that caused him to cut off his ear and spend months in the hospital. Welch Ucharov, a professor emeritus at the University of Toronto who leads many exhibitions of Van Gogh's work and is known as an international reference on the artist, was visiting France in 2013 when local art researcher Frank Bayle asked him to look at an album that could

a)

VINCENT VAN GOGH
The Lost Arles Sketchbook

BOGOMILA WELSH-OVCHAROV

b)
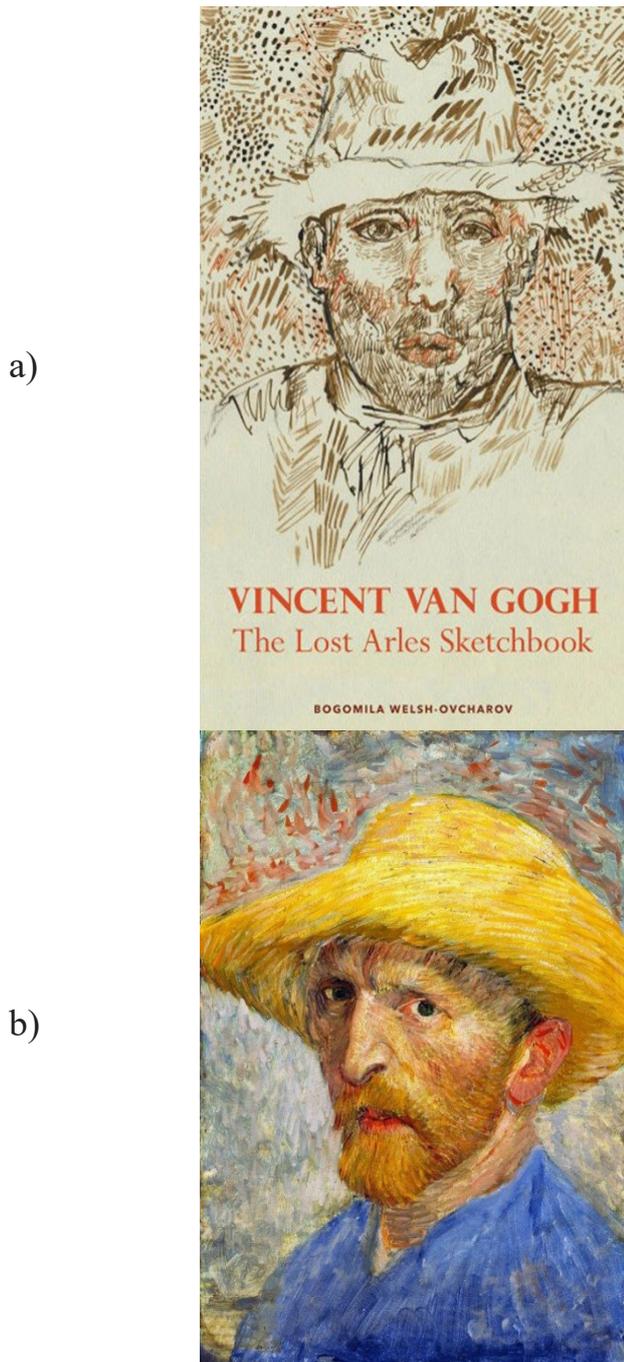
Fig. 2. a) Van Gogh - Cover of the new book on Vincent van Gogh, being released today by. Abrams. Books. Source: https://canadianart.ca b) Allegedly done by Van Gogh - Self-Portrait with Straw Hat. Source: www.VincentVanGogh.org/

contain some of the artist's content, and that was the beginning of the story (Hunt, 2016).

Richard Prince's Art in Post-Truth Politics

Truths no longer correspond with the reality we accept or find compelling. Diligent Through his

tweet, American artist Richard Prince broke into the post-truth art scene by questioning the legitimacy of the piece he had sold to Ivanka Trump (Fig. 3). Her creation is an inkjet print that perfectly captures a selfie taken on Ivanka's Instagram. As a specialized artist, Prince responds to the contemporary culture that labels anything that deviates from our preconceived notions and "facts" as false. His emotional tweet illustrates how truth may be erratic and reliant on the influence of individual declarations (Boucher, 2017). Controversial American painter and photographer Richard Prince is best known for his proprietary tongue-in-cheek works, which contain popular re-photographed and cut advertisements. Prince's initial goal was to emphasize the powerful influence of mass media Figurery in shaping contemporary consumer culture, but in the end, he ended his pop style and powerful

a)

b)
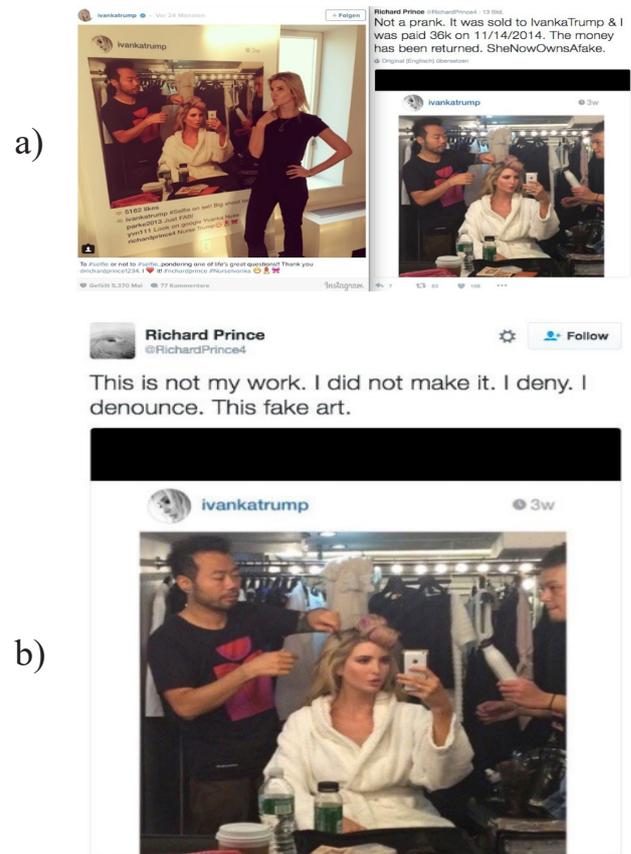
Fig. 3. a) Birdtalk von Richard Prince – Politische Aktion, Konzeptkunst oder einfach uncool? 2017, Source: https://sofrischsogut.com b) Richard Prince's tweet about Ivanka Trump Piece. 2017, Source: https://news.artnet.com

collection of works that became some of the most in-demand material in many prestigious auctions. Prince, a keen collector of art, books, manuscripts, and various exotic objects has gained the reputation of the chronicler of his generation. He emphasizes that I now see no difference between what I collect and what I build (Chapman, 2018).

Photography in the World of Truth

Cristina de Meidel works for "visual equality" through the practice of blurring the boundaries between the real world and alternative reality. He explores the ambiguous relationship of photography to truth and plays with reconstructions and archetypes by combining documentary and conceptual photography practices to build a deep, layered understanding of the subjects that approach them. De Middle, assuming that the mass media diminishes our actual understanding of the world we live in, responds to the urgency to reimagine boring aesthetic concepts and insert opinions rather than facts. Demidel is concerned about how photography describes the world, and most of his projects offer a perspective that calls into question the traditional use of photography in making what the audience perceives as truth (de Middel, 2011). Photographer Christina de Middle once said, "I just didn't want to be part of that construction anymore," when experimenting with facts and tales in her work (King, 2016). The reporter-photographer was not happy with the language of the easily twisted reality, so he started creating his own "truth" by exaggerating stereotypes as much as possible to get viewers to consider them. He investigated prejudices about Africa in his "Afronauts" collection by resurrecting Zambia's doomed Cold War space program (Fig. 4).

Post-Truth art in New Adelphi Gallery

The New Adelphi Exhibition Gallery opened in 2016 and provided a permanent space to display the University of Salford art collection at the New Adelaide School of Art and Media. Art in the post-

a)

b)

Fig. 4. a) Cristina de Middel (2011), Bambuit. From the series: Afronauts. Source: www.sothebys.com b) Cristina de Middel (2011), Iko Iko. From the series: Afronauts.Source: www.sothebys.com

truth era is the title of an exhibition where alternative reality explores one of the most talked about aspects of contemporary culture. Art artists in the post-truth age explore this new field in various media. Artists have worked jointly and have been selected from undergraduate and postgraduate programs in the School of Art and Media, including students from the fields of Visual Arts, Photography, Graphic Design, and Media and Performance. Gillian Davenport is one of those artists. He represents the cycle of truth (Davenport, 2017). According to Davenport, Truth has sixteen parts, all complementary. History, politics, conspiracy, current affairs, EU referendum, public knowledge, basic science, music, but these 8 episodes continue with the same 8 episodes continuing until they reach 16 (Fig. 5 a). Each of the

eight truth cycles is shown in a specific color. These colors also express the content of the words: date: yellow, politics: purple, conspiracy: black, current affairs: orange, EU referendum: light blue, general knowledge: pistachio green, science: white, music: red (ibid.). The line between truth and alternative reality in this cycle rests on identities. The artist mixes identities with colors and vocabulary. History is in yellow and opposite another date, but it works differently in the numerators. The date is 1 and the date is 9. Which counter is an alternative reality? The choice between reality and alternative reality in this cycle is up to the audience, and again, this is a kind of teaching criticism to the audience. In another exhibition in the same year (2016), post-graduate scholars present the truth to create questions in the minds of the audience. "School of Art & Media and Art Collection Graduate Scholarship Exhibition". The exhibition includes sculptures, video and audio pieces. Katie Shaw exhibited a work entitled Reflection/Reflection (Fig. 5 b). A three-digit set of human torso covered with tiny pieces of mirrors

a)

b)

Fig. 5. a) Gillian Davenport, Jo Byrne, 'The Wheel of Truth', 2017 Mixed Media. Source: https://artcollection.salford.ac.uk b) Katie Shaw, Reflection/Reflect, 2017. Source: https://artcollection.salford.ac.uk

(Shaw, 2017). What Katie Shaw wants to teach her audience is to think about reality and truth. When the audience looks at the work, they do not see the statues, but they see a reflection of themselves; but the truth is not the same as the truth, but even the human reality itself is not fully seen, but is reflected in fragments of the real reality. Even the way the statues stand is different in a way that from different angles the truth becomes reality. The boundaries of reality and alternative facts fade in this series (Salford, 2012).

Post-truth Art at the Venice Biennale 2019

To understand the importance of art in the post-truth era, Venice is important, as it is one of the few locations that the art world frequently visits. It has history, elegance, and one of the world's most beautiful cities, all mixed with massive egos. The Venice biennials are comparable to the UN climate change summit or the World Economic Forum at Davos in this regard. An ambitious theme set is created by an exhibition pattern to interpret artworks according to a great curatorial vision. The director of Mauritshuis in The Hague, Emily Gordenker, feels that attending the Venice Biennale helps you become aware of more general problems that exist in the art industry. Venice is a unique location; you can see contemporary art (Morris, 2019). Ralph Rogoff, director of the 58th Venice Biennale, details the exhibition by looking at the world over the past few years, and he has finally noticed the emergence of very strong gaps in society and social discourse (Rugoff, 2018). "The selected works will be both experimental and classical, as art should give us pleasure and also provide critical insight (Rugoff, 2018; Morris,2019; Nayeri, 2019)" said Mr. Rugoff. Artist and cultural icon Solange Knowles commandeered dramatic theater during the last days of the Venice Biennial 2019 to present her newest executive artwork, In Students and Smiles of the Past (2019) (Fig. 6). Live performances of the piece included singers, musicians, dancers, and a group of sixteen black women who were
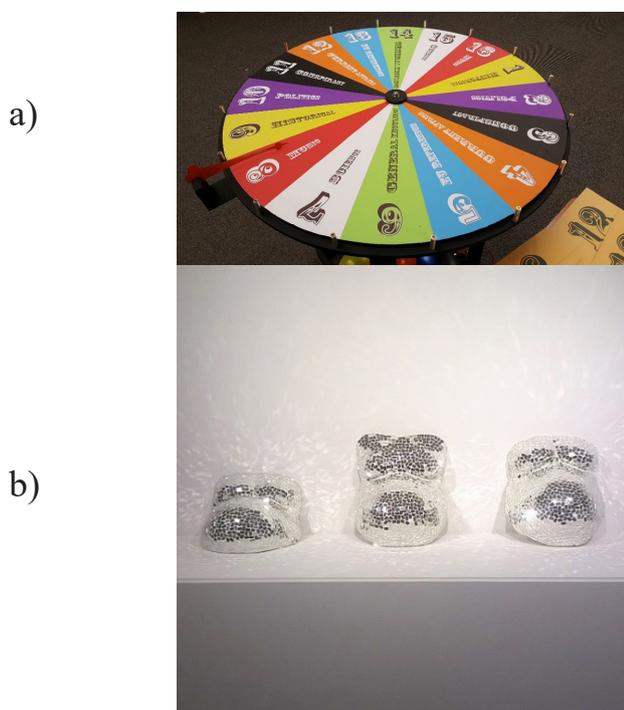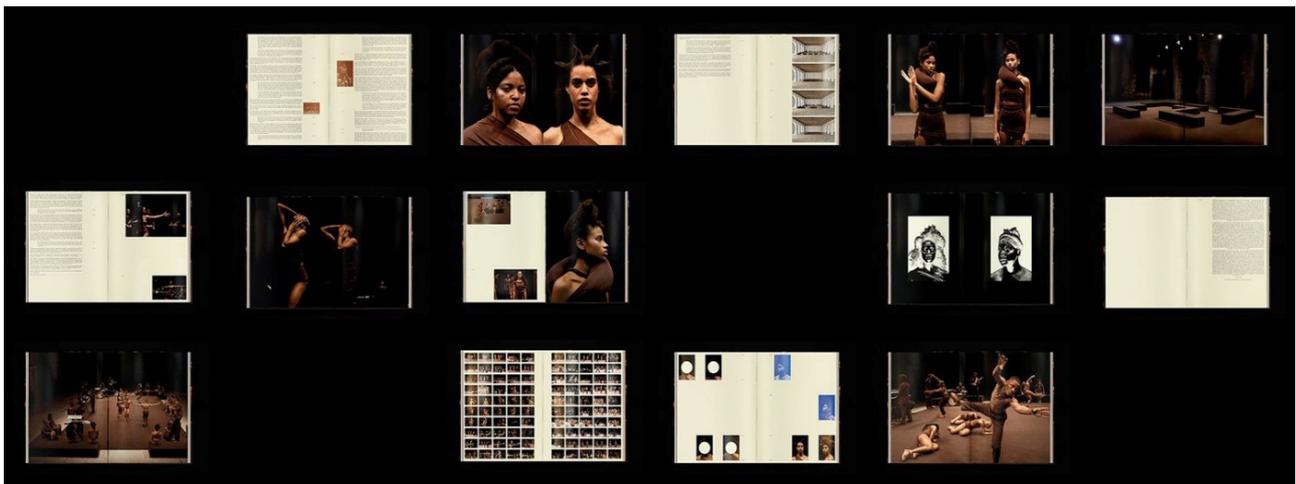
Fig. 6. In Past Pupils and Smiles - Solange Knowles. Source: https://www.anteism.com

invited from all across Europe to participate as the "Gatekeepers," a group of dancers. The deep brown color of the collection and the simple costumes represented the idea that it represented a "moment of mourning" and a "moment to express the extent of grief caused by loss" in the post-truth era. Knowles attributed the work to a fragment of his transition and compared uncertainty to the presence of flowers (Sutton, 2022).

The Media in the Post-Truth Era

A collection of media technologies that use mass communication to reach a wide audience is referred to as media or mass media. The technology used to facilitate this communication includes a variety of outputs. We seem to be entering an era in which facts become unnecessary or even banal; in which audiences are indifferent to statistics and increasingly resort to personal feelings and beliefs. The relevant events at the U.S. Capitol and the ongoing denial of climate change reflect this trend as we gradually enter a dystopian age where the truth no longer seems to matter. In the context of media and politics, it is to withdraw from real evidence and objective truth. Evidence based on facts and proven statistics is dramatically obsolete, leaving the door open to personal feelings, beliefs, and claims as new precursors to the truth. This sense of what is right and what isn't then emerges as an

influential force in shaping our opinions and can influence our preferences in making or choosing us for anything. In contemporary countries, the media has significant value as the primary information source for the majority of individuals on a wide range of issues, from global affairs to local affairs. In the global public sphere, the media and reporting may have a significant impact on social and political developments. Here, media is a significant component of art. Media becomes the language of art to make available to everyone what art intends to express. Ever since social media platforms appeared, we've all been happily using them and continue to emphasize their important role in disseminating information. Yet how social media is used to publish alternative facts. Media is not only the means of manipulation of art but also its subject matter. Post-truth politics through social media is a growing global phenomenon, and this breadth is also undeniable in art. Immersion and performance art seem to be concepts that are hard to adapt because they come from so many different fields. Immersion is an important term in today's media culture and today it is mainly associated with technical media. Immersion is the feeling you experience when you immerse yourself in another world. That is the experience of the art field. The observer, reader, or listener submits to the imagination and is aware of that surrender. Anyone

who participates in contemporary theatre often experiences an immersion experience that appeals to all senses. These performances balance the edge of performance art, video, and installation, placing the spectator at the center of a sensory display (Wynants, 2015). The concept of immersion comes from the Latin immersio(n-), immergere (Oxford, 2024) In performance art studies, emphasis is also placed on the impact and use of technology in the immersion of digital media, particularly as digital media has claimed an overt presence in performance and theatre in recent decades. By using technology as a distinct benchmark and by automatically linking the art of immersive performance to its digital terms, they find their immersion and showmanship in a somewhat tense relationship. According to Griffiths, the sense of being in one scene is the cognitive dissonance caused by the feeling that you are somewhere else, while you know you haven't moved and for a moment forgotten the mediating effects of technology (Griffiths, 2008). This art, in a longstanding desire to evoke an immediate or authentic experience beyond the boundaries of representation, has served alternative truths to understand truths beyond the bounds of tradition. Eric Juris testified in an interview: "One of us thanked him for showing him through the eyes of his lover. The artist made this statement in response to W (Double U), an interactive performance in which the field of view of two visitors is changed using so-called all-encompassing media (Fig. 7). Participants could see and explore the world from someone else's point of view, or they could "see themselves through the eyes of others" as the headline of an article announcing the "High-Tech Performance" of the Juris CREW Theatre Company (ibid.). This was done in Fantastic Illusions.

Conclusion

The study required not only the nature of the Age of Post-Truth but also the capacity of art to reveal political functions. In response to the research questions, it became clear that art in the post-truth era became a language that evaluated aspects of contemporary culture. Post-truth refers to circumstances in which appealing to one's own emotions or opinions has a greater influence on public opinion than objective facts. It is characterized by fake stories (alternative facts), conspiracy theories, and resorting to bigotry and racism, as well as its dissemination through social media platforms. Art artists in the post-truth age evaluate this new field in various media. One of the things that has caused the post-truth period we are living in is the manipulation of news sources. The abundance of media outlets has made it possible for alternative truths to be disseminated in a society where audiences desire them. In this context, art is an additional output that has the potential to impact the deconstruction of the post-truth world or its
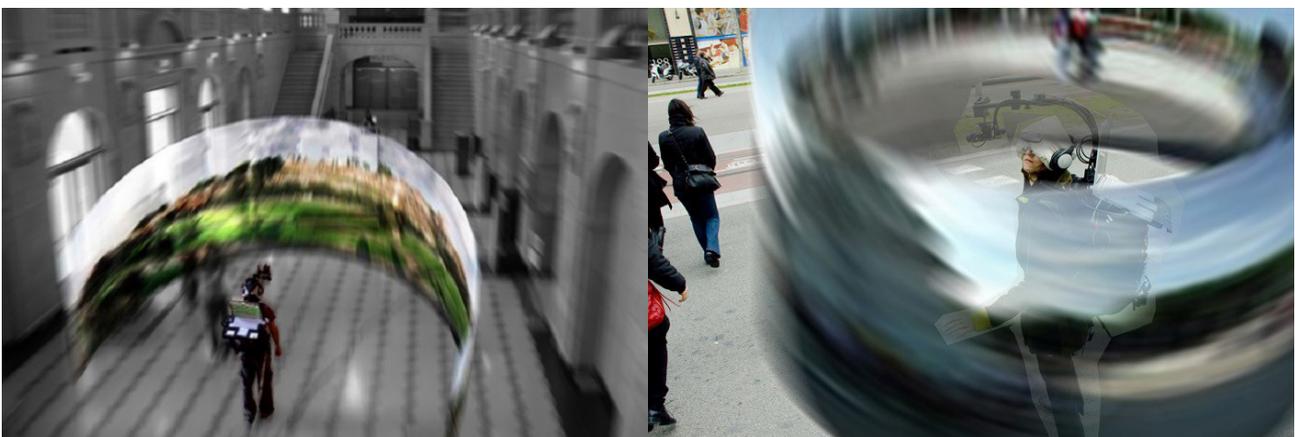

Fig.7. Dispositif immersif à l'aide de lunettes vidéo immersives, W Double U, mise en scène de Eric Joris, compagnie CREW, 2009. Source: https://www.critical-stages.org

widespread continuation by analyzing the unrealistic nature of politics and manipulating it. However, even through alternative truths and artistic imaginary worlds, we can come to the truth. The ability to see and actively contemplate alternative futures as a multitude of possibilities is the central theme of alternative truths. To push the boundaries of our knowledge into reality, even highly skilled scientists need to possess a subjective spirit of alternate truths and the capacity to imagine the impossibly difficult. Alternative truth precedes facts in the post-truth age; therefore, not only art and science, but reality and alternative truth are not opposites. By using technology as a distinct standard and the all-encompassing link between media and art, truth and alternative reality are somewhat intertwined. With closer examination, this convergence leads to a broader place and perspective. The results show that the post-truth era is the time when art becomes a critical issue. The art arena explores spatial relationships that put the audience at the center of a sensory game and become an idea that explores the dynamics of immersion in alternative facts. Immersion is timeless, and this timelessness is a refinement of traditional boundaries between the audience, the media, and the artist's personality. The relationship between art and all-around digital technology is the starting point of an adventurous path.

Non-conflict of interest

The authors of the study certify that there is no conflict of interest in this study.

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