

ART HAS NO PURPOSE, BUT, AS A
COLLATERAL EFFECT, IT AFFECTS
PEOPLE'S SENSIBILITY.

IF WE INJECT ART IN SOCIETY
THROUGH LONG-TERM INTERACTIONS
BETWEEN ARTISTS AND REALITY,
WE CAN ~~FOSTER~~ A SOCIAL SENSIBILITY
AND FOSTER A NEW SOCIAL IMAGINATION

In Contemporary Anthropology
a "fictocritical approach" to research
has been proposed as a way of
escaping toxic colonial overtones
of academic knowledge production.
This experiment, the social sensibility
research is based primarily on
the practice itself -

The authors/artists are embedded
researchers, rather than
objective researchers.

Research is informed by the practice
as personal and shared reflection
without an implicit claim
to Authority and its contingency
is articulated as a partial
and empiric tentative.

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(1) ART IN 21st CENTURY

SLIDE → "ALL ARTISTS ARE ALIKE. THEY DREAM OF DOING SOMETHING THAT'S MORE SOCIAL, MORE COLLABORATIVE AND MORE REAL THAN ART" DAN GRAHAM

I ASKED MYSELF FEW QUESTIONS AND FOUND MY ANSWERS

IN THE 21st CENTURY

WHAT CAN BE THE ROLE OF ART IN SOCIETY?

RESIST ALIENATION AND FOSTER ~~SENSIBILITY~~ SENSIBILITY

WHAT CAN BE AN INTERESTING FIELD OF ACTION FOR ART?

THE REALITY OF EVERYDAY LIFE: WORKING ENVIRONMENT

WHAT ARE THE MOST INTERESTING MATERIALS AND MEDIUMS FOR ART?

RELATIONSHIP AS A MATERIAL AND AS A MEDIUM

HOW CAN ART OPERATE IN SOCIETY?

By LONG-TERM SYMBIOSIS WITH THE STRUCTURE OF DAILY LIFE AND WORKING ENVIRONMENT

Where we spend most of our time? AT WORK

(2) SOCIAL SENSIBILITY R&D Department at BERNARD CONTROLS ASIA

OPERATES AS A TRANSVERSAL FUNCTION

SLIDE → INVEST IN CONTRADICTION

A YEARS OLD EXPERIMENTAL R&D DEPARTMENT CREATED BY ALESSANDRO ROZANI AND GUILLAUME BERNARD (3rd GENERATION FAMILY BUSINESS HIGHTECH INDUSTRY PRODUCING ELECTROMECHANICAL VALVES)

THE DEPARTMENT PROVIDES A CONSTANT LONG-TERM INTEGRATED INTERACTION BETWEEN VISITING ARTISTS (MULTIMEDIA) AND WORKERS, MANAGERS AND EMPLOYEES AT BERNARD CONTROLS CHINA.

THE BET → INVEST IN CONTRADICTION → TWO SYSTEMS APPARENTLY IMPOSSIBLE TO PAIR, CO-EXIST MAINTAINING A DELICATE PARADOXICAL BALANCE

ART AND REALITY INTERACT BY ~~SYMBOLIC~~ SYMBIOSIS → COOPERATIVE / ANTAGONISTIC
INTERACTION BY LONG-TERM SYMBIOSIS → 2 organisms → symbiosis → one destroys the other the system collapse THE TWO BECOME SOMETHING NEW NEW ORGANISM.

③

THE KIND OF INTERACTION

MB

(ARTICULATE AND SHOW SLIDES)

showing work on time

NEGOCIATION OF THIS PHYSICAL AND MENTAL SPACE

WITNESSING / OBSERVING / TAKING PART / SUGGESTING
CRITICIZING /

VOLUNTARY

APPROPRIATE THE WAY THEY WANT

↓ ↓ ↓

ART BECOMES A COMPETENCE A CURRENT PRESENT ALL THE TIME
AND THE PRODUCTION OF ~~AN OBJECT~~ AN OBJECT, AN EVENT OR A
FINAL PIECE IS NO MORE THE GOAL, THE POINT IS THIS
EXISTENCE

④ THE SHIFT FROM QUANTITATIVE TO QUALITATIVE

it is DIFFICULT TO JUDGE ON A QUANTITATIVE BASE THE IMPACT OF THESE INTERACTIONS BECAUSE THEIR NATURE IS QUALITATIVE AND FLEXIBLE
HOW DO WE MEASURE EMPATHY? HOW DO WE MEASURE KINDNESS?
HOW DO WE MEASURE THE DEGREE OF A COMMUNITY BOND?

ALL THIS IS IN THE REALM OF SENSIBILITY

WE LIVE IN A ^{VERY} COMPLEX WORLD WHERE THE MAJOR FORCES AT STAKE ARE INVISIBLE AND INCREDIBLY POWERFUL.

A QUANTITATIVE APPROACH SUGGESTS MODELS TO SIMPLIFY AND OBJECTIVE THIS COMPLEX REALITY ~~AND~~ ~~AND~~ ~~AND~~ ~~AND~~ ~~AND~~ TO MAKE IT EASIER TO INTERACT WITH. BUT MY CONCERN IS THAT IN THIS WAY IT SIMPLIFIES AND OBJECTIFIES INDIVIDUALS AND HUMANITY.

EVERY HUMAN BEING POSSES A ^{CREATIVE} SENSIBILITY THAT MAKES HIM/HER CAPABLE TO ENGAGE WITH THE COMPLEXITY OF THIS WORLD ~~THROUGH~~ IN AN ORGANICALLY COMPLEX AND SOPHISTICATED WAY

ART IS THE INSTRUMENT TO DEVELOP THIS SENSIBILITY BUT NOT ART AS A PRODUCTION OF OBJECTS

ART AS A COMPETENCE, AS A ^{AN INVISIBLE CURRENT} LIVING PROCESS SHARED ART INJECTED IN THE ^{VEINS} ~~BODY~~ OF SOCIETY INSTEAD OF BEING ONLY ~~AND~~ ~~AND~~ ~~AND~~ ~~AND~~ ~~AND~~ WEARED BY SOCIETY AS A NEW ^{FANCY} CLOTHE

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VISION

THIS IS NOT A "MODEL", IT IS OPENING A PATH, IT IS A BEGINNING
WE ARE SOON REGISTERING A NEW ENTITY CALLED SSR1
WE WANT TO ~~EXPAND~~ EXPAND THIS IDEA AND TRY TO
CREATE ~~DIFFERENT~~ NEW SSR&D DEPARTMENTS IN
OTHER COMPANIES. THEY WILL ALL BE DIFFERENT
AND DEVELOPED BETWEEN EVERY COMPANY AND
THE ARTISTS. SSR1 WILL CONNECT THE DEPARTMENTS
AND ORGANIZE MEETINGS TO EXCHANGE DATA, ~~AND~~
KNOWLEDGE AND EXPERIENCE.

SSR1 WILL TRY TO CONNECT AND FIND PARTNERSHIPS
WITH ART ACADEMIES, INSTITUTIONS, COMPANIES
AND GOVERNMENT ORGANISMS TO DEVELOP
THE SOCIAL SENSIBILITY AS A COMMON PROJECT
TO WHICH EVERY ^{SMALL} CONTRIBUTION IS PRECIOUS
AND VALUABLE AND BYPASSES INDIVIDUAL INTEREST
IN FAVOUR OF A COLLECTIVE EFFORT.

CANNOT INTERPRET OR
UNDERSTAND CONTEMPORARY ART
BECAUSE WE ARE CUTOFF
FROM THE EXPERIENCE

SO IF THE MATERIAL OF ART
BECOMES RELATIONSHIP,
THE EXPERIENCE IS THE ARTWORK
THIS EXPERIENCE DEVELOPS
SENSIBILITY (DEFINITION).

"NOT ONLY AN EXPERT CAN DEAL
BECAUSE WITH THE PROBLEM"

THE ARTIST IS NOT AN EXPERT
HE/SHE CAN STILL ACT IN A HOLISTIC,
AND EMPIRICAL WAY.

THE EXPERIENCE IS LINK TO THE THING:
PRESENCE AND SHARING -

PEOPLE'S SENSIBILITY

THE WAY THE ARTIST INTERACT WITH PEOPLE IN THE COMPANY IS AS FRESH AND UNSPECIFIC AS THAT OF A USER WITH INTERNET AND THE WAY PEOPLE INTERACT WITH THE ARTIST IS ALSO FRESH AS THEY ARE ARE USERS.

THIS TERRITORY FRAGILE AND PRECIOUS CREATED BY THE ARTIST AND THE PEOPLE UNSTABLE AND UNSPECIFIED IS A SOCIAL SCULPTURE

ART → USE RELATIONSHIP AS MATERIAL → DEVELOP SOCIAL SENSIBILITY

SOCIAL SCULPTURE CREATES

EX: SSRFD - Department
me and Guillaume TRANSLATING LANGUAGE, CREATING MEANING

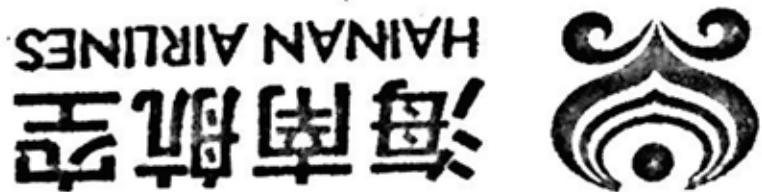
ARTIST-MANAGER DISCOMFORT OF NOT BEING EXPERT
SO THIS SITUATION THEY CREATE IS NEW IS FRESH IS CRITICALLY VALUABLE THEY HAVE NO SAFE PROCEDURES

SOCIAL SENSIBILITY ANALOGIC VERSION OF USERSHIP INTERNET.

INTERNET USERSHIP IS COLLECTIVE IS CREATIVE IS NON EXPERTISE

SENSIBILITY CAN BE INHIBITED BY EXPERTISE - NO TRAINING JUST SENSIBILITY INTUITION TRANSLATION

ART REMAINS IN THE
PERIPHERY WE NEED TO BRING
IT TO THE CENTER TO ~~PROVE~~
TEST IT, WHERE IS THE
CENTER? THE WORKING-
ENVIRONMENT.



HOW ART FUNCTIONS PRODUCE FINAL
PIECES

BUT AN ART THAT USES
RELATIONSHIP AS A MATERIAL
IS NOT OBLIGED ANYMORE TO
NECESSARY PRODUCE A FINAL PIECE
OR PERFORM AN EVENT.

ART BECOMES A COMPETENCE
AND THE ARTIST'S SENSIBILITY IS A
NEW FORCE INJECTED DIRECTLY IN
SOCIETY TO STIMULATE AND DEVELOP

By choosing "relationship" as material, will already create a series of shifts:

Art will work with an invisible material and a living support --human beings— and this will diminish the importance of the production of objects and final pieces "per se" and reinforce the idea of art as a process and as an experience (from John Dewey, to Heidegger, Benjamin, Wittgenstein, Ranciere)

Art in direct contact with daily life and working life can transform relational environments and develop a "social sensibility", a new force to foster social imagination

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VISION

Not A MODEL but OPENING A PATH.