

# 流动者会议 Precariat's Meeting



游击寄居症!

SAID TO CONTAIN:

稊派: 亲缘

塔克拉玛干计划

The Water Trilogy 1:  
Ichárhuta: Autodefensión  
Aproximante Vibrante Retroflexe

How Great You Are  
● Son of the Desert!

杂技: 思想斗争2017.11

鲁迅动物园

冯火永远广告

1440 Sunsets per 24 Hours

Yugoslavia, How Ideology  
Moved Our Collective Body

2017年11月8日 - 2018年1月7日 | 8. Nov. 2017 - 7. Jan. 2018

主办 Organized: 明当代美术馆、明园集团 | Ming Contemporary Art Museum and Mingyuan Group

出品人 Produced: 李松坚、凌菲菲 | Li Songjian and Ling Feifei

艺术家 Artists:

Abraham Cruzvillegas, Bojan Djordjev, 冯火 | Fong Fo, Haig Aivazian, 李消非 | Li Xiaofei, 马永峰 | Ma Yongfeng, Marta Popivoda, 佩恩恩 | Payne Zhu, Sam Hopkins, David Lalé, Social Sensibility R&D Department | 社会敏感性研发部, 石膏 | Shi Qing, 赵川 + 陈建和 | Zhao Chuan + Chen Jianhe, 赵赵 | Zhao Zhao, 郑波 | Zheng Bo, 纸老虎工作室 | Paper Tiger Studio, Said to Contain | 据称内装 (Bojan Djordjev, Laura Kalauz, Maja Leo, Christopher Kriese, Lisa Schröter, Miriam Walther Kohn)

策展人 Curated: 付了了 | Fu Liaoliao

Mass Ornament #1-3

The Discreet Charm of Marxism

Social Sensibility R&D Department

GZ Calling

赖克/ LIKE

流水线项目

500米——卡夫卡, 长城, 不真实  
世界图像及日常生活中的英雄主义

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## SOCIAL SENSIBILITY R&D DEPARTMENT

The Social Sensibility Institute is a new entity under construction whose purpose is to develop and promote the approach invented for the Social Sensibility R&D Department at Bernard Controls in Beijing, China and in Paris/Gonesse, France.

The Institute is also the entity that represents the creations and the documentation of what happened within the activity of the Social Sensibility R&D Department whenever they are presented in public events, exhibitions, conferences and events.

The research in Social Sensibility aims at developing artist-run department within companies and institutions in which the artist, working as a researcher, becomes a constant creative presence and disturbance in the reality of working life, to inquiry and act using relationships as a material and artistic practice (in any medium) as a tool to impact the relational sphere.

The department works in part as an artistic residence, inviting external artists to intervene for flexible time periods and in part as a constant research site where the artists who run it, every week, develop individual and group dynamics with the employees of the company in the form of creative and dialogic activities.

The output of the practice takes the forms of artworks made by artists, artworks made by artists in collaboration with employees, artworks made by employees accompanied by the artists who run the department. The department is an internal function of the company, (as HR or Finance, etc), not an external consultancy. Beside contemporary artists, the project is open to other practitioners of experimental disciplines, scholars and researchers.

The artworks and projects created by the external artists remain full property of the creators who can decide to take it away, leave it in the factory or create different editions, according to their needs and feelings. The only condition demanded to apply for a project with the department is to be available to spend a considerable initial amount of time to attend the factory and build some relational bond with people working there.

This need to be done in a natural and personal way. The number of people with whom to engage and the way are extremely flexible and not planned. The projects proposed after this first period should be informed/inspired/triggered by a relational dynamic that has been built. The first part is also the 'time' for which the artist receives an economic reward.

The output of the artistic projects can be physical or not and they do not need to come to final product if due to the circumstances and their process they cannot continue or they exhaust themselves. The first relational input is what constitutes the core value of this practice.

The internal activity of the artists who run the department, is to be part of the company's dynamics and to help, individually and collectively, the employees who manifest the will to engage in art knowledge and practice on a voluntary base, to develop their own art "usership". The people in the company become "art users" in the measure in which they interact constantly, according to their own time and will, with both the artists of the department and with the external artists. They can choose to be passive, actively involved, to be just observers, to be critical or dismissive or indifferent.

The Social Sensibility R&D Department is currently fully implemented only in one company worldwide: a three generations family business, Bernard Controls, in its two industrial plants in China and in France. In Beijing, the SSR&D Department has been initiated and it is directed by A.Rolandi in collaboration with Tianji Zhao and it is 6 years old. The one in Paris/Gonesse has been initiated by A.Rolandi 2 years ago and now run in collaboration, by Blandine De la Taille.

After 6 years in Beijing and 2 years in Paris, the research in Social Sensibility has created a large amount of material in different forms and mediums, and despite our enthusiasm and the fact that some patterns start to appear, its life and characteristics remain largely experimental.

Being a practice-driven approach, we do not seek to make huge claims about its influence and the quality of its achievements; we prefer to just keep working, listening and observing what happens. We are glad to promote the Social Sensibility as we already did through museum and gallery shows, conferences, and festivals, keeping in mind that the mere output of the practice is not what can be displayed but what has happened and continue to happen in the factory plants.