

Panel discussion about the Social Sensibility R&D Department at Bernard Controls China.

Presenting a synthesis of the three years long experience of the SSR&D Department at Bernard Controls China in a museum is a very difficult task. It is very difficult to convey the complexity of the experience and to give, at least, a valuable taste of what this experiment is and how it worked so far.

I decided to present a video selection of artistic actions, a slideshow of pictures and a video of the normal working activity because I want to focus on the fact that this is first of all a project about human beings and human relationships. To be faithful to this purpose nothing makes more sense than hearing the voices of those who experienced it directly.

So I wish to create a panel discussion inviting, three or four artists, a manager and/or a worker from Bernard Controls (to be confirmed) and the CEO of Bernard Controls China, Guillaume Bernard (to be confirmed on skype interview) to share their experience with Mia Yu and Karen Smith of OCAT Xian museum, and with the public who will attend the event.

The artists who have made themselves available so far are Ren Bo, Yan Shuo, Megumi Shimizu, Yao Wei and Ma Yongfeng (on skype call)

The SSR&D is an experiment about exploring, testing, and eventually influencing, even a little, human relationships within a working environment to see if they can be modified, or transformed into something different from what we already know.

The research wants to address, among the others, the notion of human development, the one of emancipation and that of reward in our 21st century society; but, as it is first of all, an open experiment, it won't neglect to follow other interesting directions and topics that might appear on the way.

The discussion will help to explore these future potentialities and to re-frame what has happened so far.

The reality of it might be that it will be dismissed as a clumsy experiment, or just another utopian illusion; but, in fact, there is no utopian illusion, because there were no utopian premises.

Accepting risk, vulnerability and contradiction in order to question our ways of existence were and are the only premises of the project, the same ones that I would like to be the bases of this dialogue.