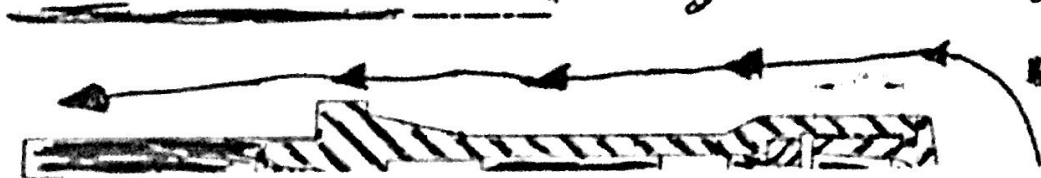


PERSPECTIVE

FLAT S CONCE



Today, in both the realms of art and politics, there is not a single international organization or political ideology that unites people (e.g. the Communist Party or the International Socialist League). Emancipation comes from art as social practice, from agriculture as bio-farms, from science as alternative energy, et cetera. In different fields, different competences allow people to invent projects that support the idea of a fair and equal society. These various projects – while not necessarily large in scale – are pockets of hope that promote and encourage a different view of society within the hegemonic system.

The *Social Sensibility Research & Development (SSR&D)* department was conceived as one of these pockets. As a pocket where questions can be raised about the quality and value of time: working time and living time, the social time and the individual time, creative time for production and self-reflexive time for introspection.

It is not by chance that the department resides within Bernard Controls, a family-owned, actuator-manufacturing company that struggles to find its identity somewhere between two extremes of a hegemonic system and that of free will. On one hand, corporate demands to industrialize reveal the magnetizing force of a problematic structure: one whose production and exchange of value is inexorably tied to the alienation of the worker and class struggle. On the other hand, the sensitivity of the organization to this system reminds those in positions of power of another duty: acting upon an ethical framework that maintains a socially just organization and protects the free wills of those they employ.

It has become clear that 'work,' and this form of economic exchange, has few reasons to create communities. Laborers once organized and manifested their distress through strikes and protests, while also engaging in a popular 'workers' culture' – one informed by the left and manifested through food, music, sport, cinema, and literature. Today, however, most desire to be freed of the label 'worker,' and to be disassociated from this culture and self-organized existence.

China's transition from Socialism, an economic model in which labor was organized around collective work units (单位, *danwei*), to a State-led market economy, has turned the country into the world's factory. Despite incredible growth, China has symbolically and practically sacrificed the ideological figure of the worker. So, when Bernard Controls chose to open its factory in Beijing, it found itself at the center of these two symbolic orders and surrounded by the echoes of the country's sociopolitical history. Nevertheless, Bernard Controls looked towards China not as a source of cheap labor, but as a laboratory and a site for experimenting with new operational forms that contradicted the destiny of a small family business (e.g. being acquired or going bankrupt). It was the perfect encounter for my socially oriented art practice, as I too searched for new territories within the realm of artmaking.

After installing myself at Bernard Controls for a year – investigating and researching without contract or compensation – the Social Sensibility Research & Development department was founded in 2011. After seven years in Beijing, three years in Paris, a hired team of three artists, over 40 interventions, as well as multiple creative projects realized by workers and staff members and exhibited at museums and art galleries, SSR&D, in its complexity and self-reflexivity, stands as an example of 'Investing in Contradiction.'

Capturing the complexities of this project in a single text – critically examining and contextualizing them in a precise framework – is a charming idea, but one that is bound to fail. However, my vivid memories can articulate the moments of time that both multiplied the complexities of human relationships within the company, and also realized workers' creative potential through subtle, consistent, and non-abusive processes of art making.

These practices are based on the body's consistent presence, on the power of the spoken word, on the

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EXPOSITIVE SOCIAL VALUE
initially set up context

BAJA #2 八家二号

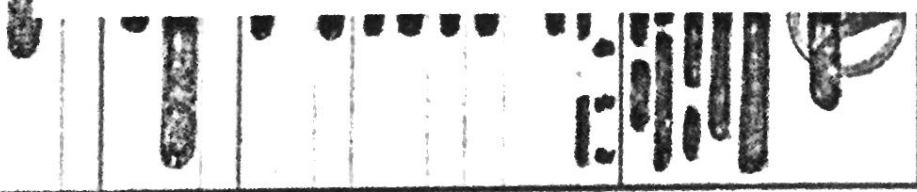
organic exchange of these words, and on the possibility of these words becoming plastic materials to be exchanged, borrowed, and transformed as they express a multi-layered conception of the world. It is in the production of these practices that 'social sensibilities' lie. SSR&D attempts to expand 'Socially Engaged Art' beyond the discourse of a niche, contemporary art genre. Instead it proposes that all art and artists can be socially engaged. The department presents a research site embedded in the realities of production. It is a process of production in which the producer (e.g. worker or artist) retains copyright, and also presents an economic model in which artists are remunerated for the time they spend researching and engaging with workers, in the work place and during work time. Factory employees exercise a form of 'usership' by directly interacting with art practitioners, and both individually and collectively discovering, inventing, and realizing their own purpose and meaning.

Using various artistic media and performative gestures to question the relationship between self and other, artist and worker, employee and employer, the project illuminates the contradictions inherent in work life, and the negotiations that take place between the individual and collective. The only condition set by the department is that participants must recognize the potential of this encounter, share it with others, and remain open to the difficult task of exploring, cultivating, and sustaining it. By encouraging and maintaining openness and ambiguity as pre-conditions for departmental activities, we embrace a logic that recognizes the emancipatory power of time spent in non-productive actions. Through our experiences, we realized that the forms of communication during these exchanges are multifarious, and often include non-verbal elements such as those expressed through body language, visual and sensorial cues, symbolic references, and gestures informed by sociocultural habits and behaviors. Once non-verbal bonds are established, the spoken word allows engaged participants to structure and deepen their exchange.

SSR&D maintains that art practices have no purpose per se, but rather have collateral effects that impact peoples' sensibilities. Duchamp once noted that artworks die in due time, but the creative process continues. In this light, we do not try to de-materialize art, but rather change our relationship to the finite art object. The final piece is not the goal nor its ultimate value, but rather the process and creative experience needed to arrive at it. It is a relationship that requires time to cultivate and a feeling for qualitative approaches that do not reduce complexity to singular, quantifiable values. This does not mean that art should not be produced, shown and sold - it should. However, as the art world remains confined to a relatively small group of the elite, it is prevented from being a laboratory that challenges existing ideas. It is for these reasons that SSR&D believes it can contribute to a parallel paradigm in which entrenched values are questioned.

When considering the relationship as an artistic material, one must construct a fabric of spontaneous and unpredictable encounters that cannot be appropriated by other systems. It is a fabric whose fibers are made from the hidden, organic, and poetic nature of life's fluctuations. A fabric made of exceptions instead of rules, of dissonances instead of melodic tunes.

John Dewey's *Art as Experience*, Rancière's *Ignorant Schoolmaster*, and the echoes of Rudolph Steiner, Joseph Beuys, Augusto Boal, and Paulo Freire remain historical pillars of inspiration and theory that contextualize the 'social sensibilities' cultivated through SSR&D. It is a notion further rooted in Giordano (Filippo) Bruno's philosophy of the 'unitas multiplex.' The vision of the Italian friar, philosopher, and mathematician resonates in the social dynamics fostered by the SSR&D department, namely informal exchanges in which decentralized knowledge distribution occurs between various actors (e.g. artists, workers, managers, administrative staff). Bruno believed that culture exists in ambiguity, between the vertigo of thought and the junk of its waste, and thus necessitates the connection of various forms of knowledge, language, and experience in order to be authentic.



THE PROCESS WITH THE PROL M.



BAHA #2 八三三

EMPATHY BL
CWO copyright

"There is no science that does not have its own rags."
Giordano (Filippo) Bruno

Articulating references from various disciplines and eras of thought is not my attempt to inscribe SSR&D into a broader context of art history or critical theory, but rather to foster discussion around a kind of social shift. In the neoliberal logic of today's world, SSR&D demands that the working environment is still socially relevant as it maintains embedded notions of community. As a socially engaged, research-oriented art practice based on voluntary interactions between people, and in a corporate, manufacturing setting, the SSR&D department proposes an exchange system not defined by optimized production values or goals. Rather, it demands that time is dealt with in a non-practical way - one that values the qualities of listening, observing, and waiting. It demands that elements of art, poetry, and philosophy are extended into daily work routines and practices. It demands that employees might desire using part of their labor time to engage in activities that are not linked to the procedures or interests of their company, and that these processes produce a physical or intellectual product that belongs to them. Most importantly, it demands these conditions without knowing the end result. Finally, when confronted with the question: "How might one define and quantify the department's impact on peoples' lives?" it merely responds with stories of how factory workers have 'used' the department, rendering each project with its own unique outcome.

As a unit embedded within a profit oriented entity, I am aware of the obvious tension between the department and the institutional structures that ensure the company's efficiency. The dialectical pulls of our existence require us to constantly negotiate our purpose and ethical approach. It's an experiment that could be dismissed as simply eccentric or naively utopian, but in reality, the paradoxes inherent in our experiment continue to attract ever-growing interest and curiosity.

We are in a time-warped fog of misguided communication and confusion, where no one can see, but everyone pretends to know. Everyone pretends to know what they cannot see. But what remains interesting, is being here - at the center of this paradox. To be in a place that is concurrently dying and healing. It seems absurd, but these are fault-space-temporalities where an exhausted modernity and post-modern struggle, where an aura around that which challenges the flatness and redundancy of white cube pursuits is created.

When the danger is not imminent, life slips away. But when the threat is real, the life force consolidates. Having an impact, seizing power - no one knows what this means anymore, or even how to enact strategies that might accomplish this. Old methods of resistance are no longer germane, yet a confusion about how power works and how it should be addressed remains.

Per Ranciere's observations, the realities of equality cannot be grounded in analytical interpretations or solidified under a united political force. Rather, emancipation is a myriad of approaches that create a constellation of independent moments specific to unique temporalities and geographies, and in such plurality, a solidarity exists.

Accepting the monadic quality of emancipatory moments means accepting the ambiguity of these dynamics and understanding that they provide ways for inventing - ways of existing within the normal order of time, yet inhabiting another side of the 'sensible' sphere.

It is not about working for the future; it is about digging a furrow in the present where other forms of experience are intensified and sustained. SSR&D creates a third territory in which art enables a social intensity of exchanges - a heightened level of psychological interaction or attention that challenges default psychological states.

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Poeti
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INUTILITÀ
Uselessness

(Who does not speak English?)

ACTUATOR SYMBOLIC N.I

TO AVOID LIFE AS A MANACIA EXPERIMENT

Giorgio Agamben once said, "an [art]work cannot be finished but only abandoned and eventually, continued by someone else." Our collaborations with artistic institutions are not ploys to re-enter their system, but rather are proposals for them to engage with our framework. We see it as a method to continue our grassroots, relational experiment, as we simultaneously imagine and discover new models for the future. Considering, for instance, the disruptive nature of automation and artificial intelligence, might an expanded understanding of certain socially engaged art practices be helpful in redefining peoples' individual and collective behaviors? To further help them reshape their relationship to time? Could it be a strategy for those seeking the sensibilities needed to negotiate with or construct alternative meaning in the existing system?

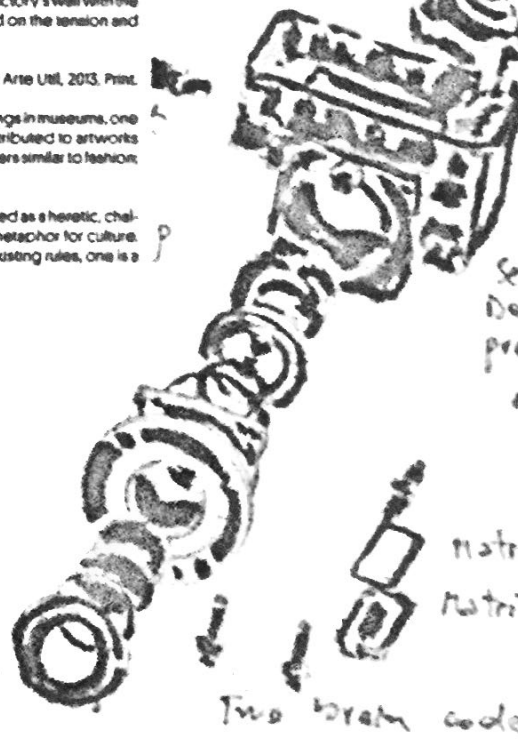
Alessandro Roland
Guest Editor of "Sign of the Times"

- 1. Karl Marx (1818-1883) distinguishes 'Human Revolution' (a transformation of the individuals on the level of the sensible) from 'Political Revolution' (working-class revolution).
- 2. Schiller sees this not being about 'art' per se, but rather that philosophy transpires from this understanding of beauty, and thus the "truly philosophical mind is the aesthetical state of mind."
- 3. If we work with the sensible, we try to bypass the traditional Marxist idea that there is both a super-structure and an infrastructure, according to which capitalist economics define their hierarchies of power, and whose dynamics cannot be avoided. Therefore, only class struggle can remain the force of change. Working with the sensible means to question this interpretation.
- 4. The problem here is that the traditional Marxist approach only sees a class dynamic defined by economics, and that which does not correspond to this logic is dismissed as being fake or reactionary. So, we should see the aesthetic education as a different choice and not an equivalent (although the aim is the same).
- 5. When Ma Yongfeng was invited to intervene in the factory as the department's second artist (2012), he tagged the factory's wall with the sentence "Invest in Contradiction." Transforming the corporate slogan (Invest in Confidence), the project reflected on the tension and value inherent to subverting corporate production.
- 6. Wright, Stephen. *Towards a Lexicon of Usership*. Ed. Nick Alkens. 1000 ed. Eindhoven, Netherlands: Museum of Arte Utili, 2013. Print.
- 7. Maybe a Rothko painting can still transform someone, but given the 15-30 second average time for looking at paintings in museums, one would need to be tied to a chair for an hour to expect some reaction. The reduced attention span has largely contributed to artworks inability to challenge people. The other thing is that artworks in high level galleries are industrially produced in manners similar to fashion; they are highly influenced by visual culture and trends.
- 8. Bruno meant that we make a huge mistake when we think of culture as only being something "high." Bruno was burned as a heretic, challenging the authority of God through vulgar language and an alternative cosmic order. He uses the donkey as a metaphor for culture. The donkey is not beautiful, but humble, smart and stubborn (in Italy, when one refuses to learn, and accepts the existing rules, one is a 'donkey'), but strong.

Protection
Capsule
Intimacy
Secrecy
fing
transparency
imposed

along

Concentric
philosophical
Circles
4 levels + 1



philosophical input
Circular / At times Self Reflexive

该部门设立在伯纳德控制设备有限公司 (Bernard Controls) 并非偶然, 这家专注阀门制造的家庭企业努力在两个极端——一边是霸权体系; 一边是自由意志——之间寻找自己的位置。一方面, 企业对工业化的需求揭示了现有问题结构中的驱动力: 生产和价值交换与工人的孤立处境以及阶级斗争都紧密相连。另一方面, 对该体系存在问题的敏感度是那些权力拥有者的另一项职责: 在伦理的框架中进行行动, 维持一个社会公正的组织, 以及保护员工的自由意志。

很明显, “工作”与这种形式的经济交换很难创造个体之间相互关联的社区。工人们曾以罢工和抗议的方式发泄他们的不满, 也通过流行的“工人文化”去表达 (“工人文化”受到左翼思想影响, 并通过饮食、音乐、体育、电影以及文学表现)。然而, 当下的大多数人都希望摆脱“工人”的身份, 并且脱离这种文化和自我组织的方式。

中国从社会主义制度的转型, 从以“单位”形式组织工人的经济模式转变为国家主导的市场经济模式, 将这个国家变成世界的工厂。尽管创造了惊人的经济增长, 无论是象征意义上, 还是现实中, 中国都牺牲了工人的形象。因此, 当伯纳德控制设备有限公司选择在北京开设工厂时, 它发现自己处于这两个象征系统的中心, 并被这个国家政治经济的历史影响所包围。然而, 伯纳德公司并没有将中国视为廉价劳动力的来源, 而是将其作为一个实验室。此外, 伯纳德公司也希望在中国的工厂是一个能够进行实验的场域, 尝试与传统小型家族企业命运不同的运营方式 (例如, 以往家族企业的结局不是被收购, 就是破产)。这对于我进行具有社会性定位的艺术实践而言, 是一次完美的契机, 我个人也在寻求艺术创造的新领地。

经过我在伯纳德公司为期一年的探访和调研 (期间没有工作合同和劳务补偿) 后, 社会敏感性研发部于2011年正式成立。社会敏感性研发部在北京运行了7年, 在巴黎运行了3年, 聘请了一个由三名艺术家组成的团队。在此期间, 进行了超过40个的艺术介入项目, 执行了多个由工人和各部门员工参与的创意项目, 并且在美术馆和画廊举办了展览。社会敏感性研发部以其复杂性与自己反省的特性, 作为“投资矛盾” (“Investing in Contradiction”⁵) 的先例存在。

试图在一篇文章中捕捉这个项目的复杂性 (既要批判地去审视, 又要将其放在清晰的框架中去讨论语境) 是一个美好的想法, 但这注定是会失败的。然而, 我对这个项目的生动记忆能清晰地描绘出某些时间片段, 在这些时间里同时存在着公司内部多层次的人际关系网, 也通过微妙的、连贯的以及温和的艺术创作过程, 去实现工人人们的创造潜力。

这些实践基于身体力行、口头语言的力量、有机的话语交流, 以及这些语言转化为有形物件的可能性。这些物件随之被交换、借用和改造, 因为它们展现了多重的世界观。“社会敏感性”正是这些实践的产物。社会敏感性研发部试图扩充对“社会参与式艺术”的理解, 超越目前当代艺术小范围领域的定义。相反, 它认为所有艺术与艺术家都具备社会参与性。研发部是一个根植于实际生产的研究领地。在生产的过程中, 生产者 (比如工人或艺术家) 保留著作权: 生产的过程也提出一种经济模式, 那就是艺术家的薪酬由他们花费在工厂调研和与工人相处的时间决定 (艺术家要在工厂里, 并且依照工作时间范围工作)。在这期间, 工人通过与艺术家直接的交流在实践一种“使用权” (“usership”)⁶, 个人和集体一同去发现、创造, 以及实现自身的追求和意义。

利用不同形式的艺术媒介和表演手法去探讨自我与他人、艺术家与工人、雇主与员工之间的关系问题。该项目洞悉工作生活中固有的矛盾, 以及个人与集体之间关系的博弈。社会敏感性研发部设立的唯一条件就是参与者必须认识到这种碰撞带来的可能性, 与他人分享, 并以开放的态度持续探索、培育并且维系这项艰难的任务。鼓励和维持开放的态度和多样性是部门活动的前提条件, 我们接受一种逻辑, 那就是认识到将时间投入到无效生产的行动所释放的能量。通过这些经验, 我们了解到各方在交流过程中的沟通方式非常丰富, 通常不涉及言语上的沟通, 比如通过身体语言表达、视觉与感知的线索, 引用象征性的符号以及被社会文化习惯和行为影响的举动。一旦不用语言沟通的方式成立, 口头语言能使得参与者去构建他们之间的交流方式, 同时也能深化彼此的交流。

CONSCIOUSNESS
RE-DEFINING
DEVICE

POETIC
RING(S)

社会敏感性研发部坚持艺术实践本身是没有目的性的，但其附加效应能影响人们的情感。杜尚曾指出，艺术在完成时已宣告死亡，但是创作的过程仍在继续。这么看来，我们不是尝试将艺术去物质化，而是改变我们与有限的艺术形式的关系。最终呈现的作品不是艺术创作的目标，也不是最终的价值；重要的是过程与创造成品的经历。这样一种关系，需要时间去培育，需要多种途径的感知，这种感知不会将复杂简单化，也不能量化价值。这并不意味着艺术不应该被生产、展示以及销售，当然需要。然而，由于艺术圈仍然受制于相对小的精英群体，它很难成为一个挑战现有想法的实验室。也正是这个原因，社会敏感性研发部认为它能有助于建立一个平行的模式，去质疑根深蒂固的价值。

当我们把关系的建立视为艺术创作的素材时，我们必须构造一种自发和不可预测的交汇结构，并且不会被其他系统所挪用。这种构造的要素来自生命中隐形的、有机的、诗意的天性。这种结构由例外而非规则构筑，由不协调的音符而非动人的旋律组成。

约翰·杜威 (John Dewey) 的《艺术即经验》(Art as Experience) 和朗西埃的《无知的教导者》(The Ignorant Schoolmaster)，以及鲁道夫·斯坦纳 (Rudolph Steiner)、约瑟夫·博伊斯 (Joseph Beuys)、奥古斯都·波瓦 (Augusto Boal) 和保罗·弗莱雷 (Paulo Freire) 相似的思想理论是项目灵感的历史基底。他们的理论也有助于理解社会敏感性研发部培育“社会敏感性” (social sensibility) 的历史脉络。此外，“社会敏感性”的理念也扎根于乔达诺·菲利普·布鲁诺 (Giordano Filippo Bruno) 关于“复合的统一性” (‘unitas multiplex’) 的哲学思想。这位意大利修士、哲学家及数学家的愿景与社会敏感性研发部所提倡的社会动力不谋而合，那就是日常的交流能分散知识的传播渠道，使知识在不同的参与者 (比如艺术家、工人、经理、行政人员) 间传递。布鲁诺认为文化存在于误解之中，存在于令人费解的想法与被丢弃的废墟之间，因此有必要将不同形式的知识、语言和经历聚集在一起，而这才是真正的。

“任何一个学科都有自己的破烂。”

我将阐明项目从不同领域与思想体系中获得启发，但并不意味着将社会敏感性研发部放入艺术史的大框架下，以及批判理论的语境中。我更希望能够推动关于社会改变的讨论。在当下社会的新自由主义逻辑下，社会敏感性研发部强调工作环境仍然要与社会环境相关。这源于工作环境需要融入社区的理念。社会敏感性研发部是一个社会参与式的且以研究为导向的艺术实践，它基于人们在一个企业生产环境中自发的互动。这个部门倡导一个不被优化生产或生产目标定义的交流体系。相反，它希望能用最不切实际的方式使用时间，重视倾听、观察和等待的价值。研发部将艺术、诗歌以及哲学延展至日常工作流程与实践中。此外，研发部的工作是鼓励员工利用工作的时间去参与和公司利益无关的活动，这个过程中创造的成果 (无论是实体的，还是思想上的) 都属于他们。更重要的是，这些实践要在不考虑产出的前提下进行。最后，假如需要面对“如何定义和量化社会敏感性研发部对人们生活的影响？”那么要回答这个问题就无法完全体现工厂员工在研发部里的故事，无法认识到每个项目特有的产出。

作为一个存在于营利性主体中的组成部分，我意识到研发部与公司讲究效率原则之间明显的冲突。在这两个矛盾的问题上，使用辩证法来思考我们追求的目标和采取的道德路径。这个实验有可能被轻视，仅仅因为它的不同寻常与天真的不切实际。事实上，我们实验中固有的冲突吸引着越来越多的人对其产生兴趣与好奇心。

我们处在一个弥漫着错误信息与困惑的错乱时代，人们无法完全洞悉周围事物，但都假装了如指掌。对于他们没有亲眼所见的事物却自以为了解。有趣的是我们依旧处于这个矛盾的中心。在一个死亡与治愈并存的地方。这似乎是荒谬的，但是这种临时性的时间缺陷 (fault-space-temporalities) 正是一个疲惫不堪的现代性与一个后现代世界的挣扎。

当危机不在，生活便悄无声息地流走了。但当威胁真实存在的时候，生命力却顽强起来。身名显赫，执掌权力，没人知道这意味着什么，或者要制定怎样的策略去实现这些目标。过去的抵抗方

IPATHY BL...
(no copyright)

ACTUATOR SCHEMATIC

式已经无关紧要，但关于权力如何生效和我们应该如何应对权力的困惑依旧存在。

根据朗西埃的观察，平等不能只存在于分析解释之中，或者在统一的政治力量下被巩固。相反的，解放需要通过多种方法去创造一系列独立的时刻，它们针对特定的时间性和地理空间。只有在多元化的情况下，团结才会存在。

承认解放时刻的单一品质意味着接受这些动力的不确定性，并理解它们能提供创造的方法，这些方式存在于常规的时间秩序中，然而，也存在于“感性”领域的另一面。

这不是为将来而工作；而是旨在当下开辟一条道路，使其他形式的经验可以被教化并且得到支持。社会敏感性研发部创造了第三种领域，在这其中，艺术在交流之中促进了社会强度（social intensity），即个人在团体中受重视的程度。这也意味着提高了人的心理互动，或将注意力放在挑战默认的心理状态。

吉奥乔·阿甘本（Giorgio Agamben）曾经说过，一件“（艺术）作品不能被完成，一旦被丢弃，最终被他人延续”。我们与艺术机构的合作并不是有策略地回到它们的体系中，而是邀请它们参与到我们的构架里。我们把它视为保持自身草根特质的方式，这就是关系实验（relational experiment），我们由此可以进行想象和发现未来的新模式。如果考虑自动化与人工智能的破坏性质，对某些社会参与式艺术实践的理解会有助于重新定义个人和集体的行为吗？会进一步帮助他们重塑与时间的关系？对于那些在现有体系中寻求敏感性或希望构建新的可能性的人来说，这会是一种策略吗？

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“时间的记号”的特效编辑

卡尔·马克思（Karl Marx, 1818—1883）将“人类革命”（Human Revolution），即个人情感层面的改变与“政治革命”，即工人阶级的革命，区分开来。

康德认为这不是一个关于“艺术”的问题，而是哲学需要产生对美的理解，因此“真正的心灵哲学是心灵美学”。

如果讨论“感性”（sensible），我们试图绕过传统马克思主义思想的观点，即同时包括上层建筑（super-structure）和基础结构（infrastructure），根据资本主义经济如何定义权力的层级，其动力是不可避免的。因此，唯有阶级的斗争才是改变的力量。通过“感性”的手法意味着质疑这一解释。

这里的问题是传统的马克思主义方法论只看到经济定义阶级的运转，至于其他有悖于该逻辑的事物都被认为是虚弱的或反动的。因此我们应该把审美教育视为一种不同的选择，而不是等同的（尽管它们的目的相同）。

马克姆于2012年作为研发部门邀请的第二位艺术家参与到项目中，他将“投资矛盾”（investing in contradiction）的语句贴在车间的墙上，他还改变了公司原有的口号，即“感受信赖，无处不在”（Invest in Confidence）。项目反映出其所属企业生产固有的张力和价值。

《用户辞典的走向》（Towards a Lexicon of Usership, 2003），史蒂芬·怀特（Stephen Wight）著，尼克·艾肯斯（Nick Aikens）编辑，荷兰Museum of Arte Utili出版。

可能罗斯科（Mark Rothko）的绘画仍然具有改变人的力量，但考虑到花在美术馆观赏绘画的平均时间仅为15—30秒，也许需要把人绑在椅子上一个小时才能起到一定的作用。注意力的减少很大程度上致使艺术作品难以挑战人们的认知。另外，在高级画廊里的艺术品以时尚产业的方式被工业化地制造出来，受到视觉艺术与流行趋势的严重影响。

布鲁诺认为我们很错误地将文化视为一种“高级”的事物。他通过通俗的语言与异端的字面观挑战上帝的权威，被当作异教徒而遭到实身。他用驴子来比喻文化：毛驴逆进聪明，虽然不漂亮也很固执（在意大利，当有人拒绝学习并接受既定规则，那人会被认为是“驴子”），但它都是强壮有力的。

145 时间的记号

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OVERBI

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Poetic
Dispersed
Scale

SALA
POETICA

Doubt

DURBIO

Rolling door



Spinning Rubber filter

PERIMETRO

Perinether



control wheel (another sl...)

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