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Photographer Enrique Muñoz García introduces himself to the different work groups at the Bernard Controls factory in Gonesse

摄影师 Enrique Muñoz García 在 Gonesse 的 Bernard Controls 工厂向不同工作小组介绍自己

In January 2024, Alessandro Rolandi invited me to realize a project within the framework of “Social Sensibility”, an idea that he created in Beijing in 2010 and that has now been extended to Gonesse Paris, directed there by Blandine de La Taille. I gladly accepted and prepared my concept to be able to intervene artistically by working with the workers of the Bernard Controls factory. For me there were many ideas that could be part of this project, but I had important considerations that I clearly did not want to do. My questions were: Why should they participate? How could they create their own work?, How could I collaborate with the workers without them becoming the photographic motif of the workshop?, How can we create a photo environment without it becoming extra work? Since the year 2020, during the covid times, I had a hard time economically and I had to look for solutions to survive. For that reason, I designed in the year 2020 an online photography workshop, in which people who are part of the online meeting can photograph each other, through the computer screen, screenshots. I presented this project to Goethe Institut, and I was able to carry out this first workshop with students from Brazil. At the end of this Online Workshop, we made an online exhibition in which we also invited friends, relatives and teachers. After Brazil, Egypt, Kazakhstan, Oman, Morocco followed. In 2023, I was able to carry out this direct experience in Tunisia, where we worked with the students together in the field, no longer online, but in person. This experience was successfully repeated in 2024.

That is why, when I started to plan the project for “Social Sensibility”, it was clear to me that I was going to carry out a project with similar characteristics. The main idea, which seemed to me the most pertinent to carry out in this workshop, I called “Workers by Workers”. This idea is based on the assembly of a photographic studio in the factory. In this way we can work, practically in this space of creation. But not only that, I planned that the best way was to create a simple, functional studio, so that in the moments in which I am not present, it can be used by those interested in working in it. I called the second idea “Aller-retour”. It is based on taking photos on the way from the workers’ departments to the factory and back. I thought of this simple idea, especially because of the number of foreigners working in the factory. So this idea of “Aller-retour” has also the aspect of ticket, sub-

way, bus, but also airplane. I thought of this as a migratory journey. In this way, it could be useful to combine autobiographical photographs of some workers, from their countries of origin, document, etc., and include them in the series “Aller-retour”. These two ideas do not exclude any new idea proposed by the workers. My plan is to finalize this workshop by showing a selection or all these works in an online exhibition but also physically in a gallery in Paris or Switzerland ■



Setting up the photographic studio in the factory

在工厂内搭建摄影工作室

First Visit, first Day

23.09.2024

I took the train to Paris at 5:20 a.m. and arrived at Gare de Lyon station at 10:12 a.m., where Blandine de la Taille was waiting for me. So, we traveled together to the factory. During the trip, I showed her my project and we started to fine-tune some details. Alessandro Rolandi, was waiting for us at the factory. We had time to talk about general issues and I had time to show my proposals to them, about what I would like to carry out in the next three months. Blandine and Alessandro showed me a part of the factory and introduced me to some of the people we met on this tour. Then, already at noon we went to momer to the casino, which allowed me to make contact with the people who work in the company. After lunch we set up in the photo studio. I also presented the two projects I have in mind for this residency. The feedback from Blandine and Alessandro was

very constructive, in the sense that many details had to be corrected, which allowed me to refine the project. This meeting with Blandine and Alessandro lasted until 19:00 hours. At 8:00 p.m. I was able to enter my hotel. At that moment I wanted to start working on some changes, but since I had slept only two hours the night before, I decided to sleep and set the alarm clock for 3:00 am. So, between 3:00 am and 8:30 am I made the corrections to my projects to present them to the groups of workers leaving at 9:30 am.

First Visit, second Day

24.09.2024

I met Blandine and Alessandro at the entrance, I had 20 minutes to prepare everything before showing my project. I started to photocopy sheets with the two ideas that I was going to present to the workers at that moment. I started with the first group. It was an intensive 10 minutes based on my journey to Switzerland, my history and work as a photographer between Chile and Switzerland and the presentation of two of my artistic works, which I considered relevant to be shown: *The world in Biel* and *Zapping*. The third work that I presented was *Dossiers*. A photographic work that I made with political refugees in Switzerland and that had difficulties to find work, this exhibition based on the production and presentation of *Dossiers CV*, allowed three of these workers to find work.



Workers inside the workshop
“Workers by Workers”

“Workers by Workers”
车间内的工人

After that I presented my idea of my residency, the idea of working together and quickly presented the work projects “Workers by Workers” and “Aller-retour”. One of the workers asked me an interesting and key question: What if we don’t have photos from our home country? This helped me to better develop the concept, explaining that audio, texts, drawings, everything can be hooked into the project “Aller-retour”, or nothing if necessary. We continued 15 minutes later with the second group, with which I repeated the same procedure I continued to present my work to 7 different groups, including mechanics, painters, graphic designers, etc. I gave each worker an A4 sheet with the explanation of my visit and the presentation of my two projects. Apart from this, I gave them all my contacts, from mail, telephone and social networks, to be able to get in touch. At 15:00 Alessandro left the factory as his train was leaving for Switzerland in a couple

of hours. I stayed with Blandine preparing the studio. At 15:30 the first workers arrived and we started work. It was a fast and precise job. The first results were interesting and at the same time allowed me to improve some things for my second visit. At 17:00 I took a cab to the metro station of Gonesse which took me directly to the Gare de Lyon, where I took my train to Switzerland at 18:22 hours.

Second Visit

10.10.2024

Chère Blandine, cher Alessandro
Je suis arrivée à 9h30. Blandine m’a attendu et nous avons parlé de différents sujets. J’ai pu me promener dans l’usine, me rapprocher des personnes que je connaissais, montrer à certaines d’entre elles les photos que j’avais prises d’elles. Les réactions ont été très positives. Les gens ont écouté attentivement et j’ai eu l’impression que certains d’entre eux étaient très intéressés par le projet. Ensuite, nous avons aménagé le studio. À 15h30, 13 ou 14 personnes sont arrivées. J’ai commencé à montrer mes idées et mes deux propositions. Certains sont partis très vite, peut-être parce qu’après une journée de travail, certains n’avaient pas envie d’écouter quelque chose de théorique, mais plutôt de travailler dans le studio. Ceux qui sont restés plus longtemps étaient heureux de participer au tournage. Des expériences qui permettent de mieux planifier la prochaine fois. Mika et Fazil et deux autres travailleurs avaient déjà une expérience de la photographie, en particulier Fazil, qui semble très intéressé par l’utilisation des lumières. Deux autres avaient déjà travaillé comme photographes, l’un d’entre eux ayant même été photographe de mariage pendant plusieurs années. Le résultat des prises de vue me semble très positif et encourageant. Je pense que si j’imprime les meilleures de ces photos, et que je les montre la prochaine fois, il sera plus facile de convaincre les gens de participer. Pour l’instant, tout se passe très bien. À 16h30, j’ai pris un Uber et je suis arrivé à la gare à 17h43. Mon train est parti pour la Suisse à 18h22. Merci beaucoup et à bientôt
Enrique

Third Visit

21.10.2024

I arrived at 7:20 a.m. at Paris Orly airport. I took a cab and was on time at the Bernard Controls factory. The first thing was to print in series of 30, two A4 sheets with a simplified and clear explanation of the two projects we are doing. I think that repetition and insistence are very important for such a project. This meeting with the workers also allowed me to start photographing and to invite everyone to our workshop and photoshooting that was going to start that Monday at 15:30 in our improvised photographic studio. At noon Christine, wife of the factory manager, arrived and invited us to lunch. This meeting was very positive and pleasant. We were able to talk about various points related to my work and art in general. Christine has a wide artistic knowledge and a great respect for the “Social Sensibility” project, which she associates, and rightly so, with Joseph Beuys’ concept of social sculpture, an aspect that I also had in mind. On our return to the factory we started with

Blandine to set up the studio. This room is used for different meetings, so this time there were a lot of cardboard boxes that we had to move in order to set up our photographic studio again. Afterwards, I went around the factory alone and asked people to photograph them. Many places in the factory have a very cinematographic aesthetic, because for technical reasons they have certain colors and lighting.



Work of editing photographs taken in the factory

编辑工厂内拍摄的照片

I took several photos with very positive results for me. They are images of futuristic science fiction movies and clinics. of isolated and analyzed species such as radioactive plants and hospital centers. By the way, when I started writing about my own photography, I realized that the biggest influence I have had has not been directly from photographers, but rather from motion pictures. At 3:30 p.m., the workers began to arrive, directly those with whom Blandine and I had communicated during our tour of the factory in the morning. This tells you that this is the way we should proceed next time. The work was the same as on my previous visit. And the materials to use as well: A Nikon 5D camera and a 90-200 mm lens, placed on a tripod. An improvised white background, a fixed lamp with adjustable light intensity and a reflector with a metal part and a black part.



Paper printouts of the work process

工作流程的纸质打印件

In this way, the workers always adopted the two positions, that of model and that of photographer. Some preferred only the role of photographer. This time, the workers, were creatively active, bringing ideas and contributing elements to make better photos. Fazil, for example, brought tools to include in the photoshooting. His argument was, if the series is called “Workers” it is also important to show their work tools. In this way, I am glad that they are already thinking photographically, creatively. The results were very positive. At 5:30 pm I took a cab back to Orly airport. my flight was at 9 pm.

Fourth Visit

31.10.2024

I arrived at 9:00 at the factory, so I had time to print the photos from the previous visit and the brochures to invite the workers to the photo shoot at 15:30. I started taking photos in the factory, this time Blandine was not present. I think I stayed longer than I thought in the paint room, a place with perfect lighting and a somewhat futuristic aesthetic. Then I had the opportunity to talk to Youssef during the break, he showed me his interest in photography, which made me happy and made me think of possible ideas for the next visits.



Photographing in the studio

在摄影棚内拍摄

At 15:30, Gilbert, one of the workers most interested in the project, arrived to take photos. We did a few series, and then other workers arrived. This makes me rethink the project. I handed out more than 40 flyers in the morning to invite people, and that demotivated me a bit. It also makes me wonder if I shouldn’t change the idea of the project. Maybe the idea of photography in the studio, with more people watching, intimidates or embarrasses people? Maybe I should think of a better way to involve people in the project, without them having to face somewhat uncomfortable situations after their long days at work? Well, for me this project is a process, I also have to see how I can work and above all contribute something. At 17:00 I took a taxi to Lyon station. My train leaves at 18:22 as usual.

Fifth Visit

18.11.2024

I arrived at 9:15 am at the Bernard Controls factory. I began with the printing of photos of the workers that I had taken on my fourth visit. My ritual is always the same, I go around the factory, handing out the photos of the participants of the previous edition. At the same time, I handed out a new flyer, promoting the 15:30 pm photoshooting. I took the opportunity to take some pictures and see if I could make some videos in the paint room. Blandine arrived at noon, we talked about the development of the project. Blandine gave me some critical feedback, about the involvement of the workers up to that point. A not very active involvement or participation, in the sense of work development. Although we do have photographic material, photographs taken in important part by the workers, even to plan an exhibition, the reality is that there is no series of photographs, or concrete intentions of the workers to realize an idea, or a series, excluding two workers. It

is an issue that despite being in my knowledge, so far is not a concern. We left the subject and went to have lunch in the company's casino.

After that, I continued my tour and took some pictures. As a photographer, it is almost inevitable for me to take pictures. There are very interesting places, always with good lighting and with a very cinematographic, industrial aesthetic.

At the beginning of the photo session, I took advantage of the moment to control the light and take some pictures with three ladies who work in the cleaning of the factory. I had already photographed them before and very kindly participated. After a while, Gilbert arrived, who so far, is the most active worker, interested and willing to do his own work. He worked very well, with very clear lighting ideas. We did not have more participants this time. This alarms me in a way to improve, the next sessions. My basic question is, how can I still, since there are theoretically only two sessions left, try to do work with the workers. So far there are two people, who will probably do a work with the theme "Aller-Retour", which is possible, but not certain. There have always been differences in the results between the work I do in Switzerland, or in other countries, each country has its own way, each group of people works differently, it is a continuous learning process. This has been no exception. One of my work in Switzerland is called *The world in Biel*, which is based on the question: "Why did you come to Biel?" A work of video interviews, which show a little of the migratory path of each foreign person interviewed. According to conversations in France, I discovered that this question is discriminatory and this project, in this form, would not be possible there. In this case, it has not been possible to receive material. Perhaps because of my passive way of acting?

Because of all these situations, questions, this residency at Bernard Controls has been for me an enriching experience, I move forward, I improve. I just have to try to continue to be able to also bring something to the workers, which was my idea from the beginning.

At 14.30 I called an uber and at 18.20 I took the train to Switzerland.

Sixth Visit

9.12.2024

I arrived at the factory with very concrete ideas. To make a series of portraits of the workers and give them the option to take pictures. Everything started well, especially because of the initiative and good energy of Youssef, who began to take portraits of his colleagues. The results were very encouraging! Also the way he approached his colleagues was very respectful and professional. He also had the idea of creating new group photographs, since the previous ones are already several years old and the groups have been changing. According to how everything progressed today, I think the best idea would be to take advantage of this day to work as we did today. After Youssef, who took his 10 minutes break to take pictures, other workers came who also wanted to use the camera. All with very good results. It was a pleasant experience as the project suddenly took on a sense of lightness, creativity and fun. Although we had good photos from the studio sessions, I think that environment was too intimidating for most people. Then Gilbert came and presented me with a project

he wants to do. We analyzed everything, did some tests and he is now going to realize these ideas at home. We took the opportunity, with him, to generate photos with an artificial intelligence program to see a little bit of the idea that he is going to realize. I also took some formal portraits of the workers. I think I moved fast, I was very careful not to take their valuable time. I leave this time with a feeling of having done something good, positive. Time went by very fast and I miss this project already!

Seventh & last Visit

16.12.2024

And then came the last day.

I arrived at the factory at 8 am, as I had a clear idea: to take group photos of the workers. Blandine got permission to take these photos of the 6 work groups, 5 minutes per group. The first thing I did was to talk to Youssef, he oriented me and told me where the first meetings were. I showed up at these meetings and waited until they were finishing to start photographing. Most of the people wanted to participate. When I finished with the 6 groups, I worked on the photos in my temporary studio. In the meantime, Mr. Bernard came to the studio. He was very interested in my vision about the project and the experience he had had working in the factory as a photographer. He invited me to lunch at noon, which I was happy about.



Portrait taken by Youssef of a work colleague

Youssef 拍摄的一位同事的肖像

At 10 a.m. I started printing the group photographs, in the meantime a worker approached me and talked to me about his vision of photography in general. A very productive critical view, in many things I agreed with him. His questions were: Are photos necessary? because our phone has a camera and video camera, do we have the obligation to use it? Fortunately, before I got into this interesting conversation, I asked him to audio record this conversation, he agreed and we talked about specific issues of the image. This audio is a great contribution to my residency, as it is the opposite of what I was doing up to that moment, photographing. Around 10:30 I returned to the production site to give each of them a group photo, which caused great joy and a positive surprise. Apart from this, I had the impulse to photograph places in the factory where there was a photo hanging, or on the work table, totally influenced by the conversation I had had a few minutes earlier. It's a small series, which for me now makes a lot of sense. At noon, I went to the other Bernard Controls module to meet with Mr. Bernard. From there we went

to lunch. I realized that there were many things in common. The first was his involvement in an association that helps the integration and job search of people coming from abroad. I, for my part, am a member of the committee of an association called Multimondo, which also helps integration with language courses and integration into the world of work in Switzerland. Regarding the "Social Sensitivity" project, he had very precise questions and interest in what I had done, which for me was a great joy, and I showed him some photographs and videos of situations of these workers photographing each other in the company.

I went back to photograph the factory, Gilbert told me he would come as he had moved on with his gold in the hands project.

At 16.15 I started to remove the photos from the wall, the texts, writings, pdfs, ideas, all the world that I create to realize this project. Many questions and ideas were moving in this interim. One was: what do I leave here for the workers?



Youssef shows me the old group photos and invites me to take new photos together

Youssef 向我展示旧集体照并邀请我一起拍摄新照片

I will tell a short story:

In the middle of the eighties in Chile, Uncle Francisco came to visit us from Argentina, he left the island of Chiloé in Chile in the twenties to go to work in Patagonia, where he built a small fortune. It was the first time he returned to his island. He asked us to go to Queilen to see his sister, my grandmother Candelaria, whom he had not seen for more than sixty years.

In this house, the same house where he was born and raised, my grandmother showed him a negative, a photo of her parents, my great-grandparents. We called the local photographer to make a photographic enlargement of this negative. The photographer brought the photo a couple of hours later. Uncle Francisco asked him how much his photographic work cost. The photographer answered 2000 Chilean pesos, something like 2 or 3 euros. My uncle Francisco took a wad of bills and gave them to him saying: this is worth much more.

This idea of leaving something, something of myself, always implies a somewhat egocentric state of giving of oneself, of thinking that what I do matters to others. It matters to me and I know it. To pretend anything more than that would be an illusion. That's why this little story always helps me find my bearings. My answer of what I leave here for the workers, clearly is this pictures of today. I packed the elements of the photographic studio. I went back to Lyon station. My train to Biel was leaving at 18.22, as usual ■



Photographer Enrique Muñoz García introduces himself to the different work groups at the Bernard Controls factory in Gonesse

摄影师 Enrique Muñoz García 在 Gonesse 的 Bernard Controls 工厂向不同工作小组介绍自己

2024年1月，亚历山德罗·罗兰迪（Alessandro Rolandi）邀请我在“社会敏感”框架下实施一个项目。这一概念由他于2010年在北京创立，现由布兰丁·德·拉塔耶（Blandine de La Taille）扩展至巴黎戈内斯（Gonesse）。我欣然接受，并准备了艺术介入方案，计划与伯纳德控制工厂（Bernard Controls）的工人们合作。尽管项目中可融入许多想法，但我明确排除了某些重要考虑。我的疑问是：他们为何要参与？如何让他们创作自己的作品？如何在不将工人变为工作坊摄影主题的前提下与其合作？如何创建摄影环境而不增加额外负担？自2020年新冠疫情时期，我陷入经济困境，不得不寻找生存之道。为此，我在当年设计了一个在线摄影工作坊，参与者可通过电脑屏幕截图互相拍摄。我将此项目提交至歌德学院（Goethe Institut），并首次与巴西学生合作完成。工作坊结束后，我们举办了在线展览，并邀请亲友和教师参与。随后，埃及、哈萨克斯坦、阿曼、摩洛哥相继加入。2023年，我在突尼斯开展了线下实地工作坊，与学生们面对面合作。2024年，这一模式再次成功复制。因此，在规划“社会敏感”项目时，我决定延续相似模式。工作坊的核心理念被我命名为**“工人由工人拍摄”**，即在工厂内搭建摄影棚，作为创作空间。不仅如此，我还计划将其设计为简洁实用的工作室，以便我不在场时，感兴趣者亦可使用。

第二项理念名为**“往返”（Aller-retour）**，旨在记录工人从部门到工厂的往返轨迹。此灵感尤其源于工厂内外籍工人的存在——这一“往返”不仅是地铁、公交或机票的物理移动，更隐喻移民之旅。我计划将工人的自传性摄影（如故乡影像、证件等）纳入该系列。两项理念不排斥工人提出的新想法。项目最终将以线上展览形式呈现精选或全部作品，并计划在巴黎或瑞士画廊举办实体展览。■

初次访问，首日行程

23.09.2024

我于凌晨5点20分乘火车前往巴黎，于10点12分抵达里昂车站（Gare de Lyon），布兰丁·德·拉塔耶（Blandine de la Taille）在此等候。随后，我们一同前往工厂。途中，我向她介绍了我的项目，并开始调整细节。亚历山德罗·罗兰迪（Alessandro Rolandi）在工厂与我们汇合。我们讨论了总体计划，我也向他们展示了未来三个月内希望实施的具体提案。布兰丁和亚历山德罗带我参观了工厂的部分区域，并向我介绍了沿途遇到的员工。中午，我们前往公司附近的赌场（Casino）用餐，借此机会与公司员工接触。午餐后，我们在摄影工作室进行了布置，并正式介绍了此次驻留的两个项目计划。布兰丁和亚历山德罗的反馈极具建设性，指出了许多需修正的细节，使我得以进一步完善方案。此次会议持续至19点。晚上8点，我抵达酒店，本想立即着手修改，但因前一晚仅睡了两小时，决定先休息，并将闹钟设定为凌晨3点。于是，从3点到8点30分，我对项目方案进行了调整，以便在上午9点30分向工人小组展示。

初次访问，第二日行程

24.09.2024

我在入口处与布兰丁（Blandine）和亚历山德罗（Alessandro）会合，有20分钟时间为展示项目做准备。我复印了联系方式及两项理念的说明页，随后向工人们进行介绍。第一组的讲解持续了紧凑的10分钟。我讲述了从瑞士到智利的摄影生涯，并展示了两件代表性作品：《比尔的世界》（The World in Biel）和《频道切换》（Zapping）。第三件作品**《档案》（Dossiers）则聚焦于瑞士政治难民的求职困境——通过创作并展出简历档案，最终帮助其中三人成功就业。随后，我介绍了驻留计划的核心合作理念，快速阐述了“工人由工人拍摄”和“往返”（Aller-retour）**两个项目。一名工人提出了关键问题：“如果我们没有故乡的照片怎么办？”这促使我进一步拓展概念，解释音频、文本、绘画等任何形式均可纳入“往返”，甚至无需材料亦可参与。15分钟后，我以相同流程向第二组（包括机械师、画家、平面设计师等共7组）进行展示。每位工人收到一张A4纸，印有项目说明及我的联系方式（邮箱、电话、社交媒体），以便后续联络。15点，亚历山德罗因需搭乘几小时后的火车返回瑞士而离开工厂。我与布兰丁留在工作室进行布置。15点30分，首批工人到来，工作正式启动。进程高效而精准，初步成果既具启发性，也为我第二次访问的改进提供了方向。17点，我乘出租车前往戈内斯地铁站（Gonesse），直达里昂车站（Gare de Lyon），并于18点22分搭乘返回瑞士的列车。



Photo processing and printing

照片冲印与打印



Gilbert giving instructions in the studio

Gilbert 在影棚指导

第二次访问

10.10.2024

亲爱的布兰丁（Blandine）、亚历山德罗（Alessandro）：我于9点30分抵达工厂，布兰丁已在此等候。我们讨论了多个话题，随后我得以在工厂内走动，与相识的工人们交流，并向部分人展示此前为他们拍摄的照片。反响十分积极——大家专注倾听，一些人表现出对项目的浓厚兴趣。之后，我们布置了摄影工作室。15点30分，约13至14人到场。我介绍了我的理念与两项提案。部分人很快离开，或许因一日工作后不愿再听理论，而更愿意直接参与拍摄。留下的人则乐于尝试，这些经验将助力下次更周密的计划。米卡（Mika）、法齐尔（Fazil）等几位工人已有摄影经验，尤其是法齐尔，对灯光运用显露出强烈兴趣。另有两人曾从事摄影工作，其中一位甚至担任过数年婚礼摄影师。拍摄成果令我倍感振奋，若下次能将精选照片冲印展示，必能吸引更多参与。目前一切顺利。16点30分，我搭乘优步（Uber）于17点43分抵达车站，并于18点22分乘火车返回瑞士。谨致谢意，期待再会。恩里克（Enrique）



Studio portrait

影棚肖像照

第三次访问

21.10.2024

我于早晨7点20分抵达巴黎奥利机场（Paris Orly），乘出租车准时到达伯纳德控制工厂（Bernard Controls）。首要任务是将两个项目的简明说明各打印30份A4纸——重复与坚持对此类项目至关重要。与工人的会面也让我得以开始拍摄，并邀请大家参加当天15点30分在临时摄影棚启动的工作坊。中午，工厂经理的妻子克里斯汀（Christine）邀请我们共进午餐。此次交流愉快且富有成效，我们讨论了艺术创作与“社会敏感”项目的关联。克里斯汀艺术造诣深厚，并将此项目与约瑟夫·博伊斯（Joseph Beuys）的“社会雕塑”理念相联——这一角度亦契合我的思考。返回工厂后，我与布兰丁（Blandine）重新布置工作室。由于该房间常用于会议，我们不得不移走大量纸箱以恢复摄影棚功能。随后，我独自在工厂内邀请工人拍摄。工厂的许多区域因技术性色彩与灯光设计，呈现出强烈的电影美学质感。我拍摄了多组照片，成果令人振奋——画面如同科幻电影中的场景：放射性植物、医院般的隔离分析区。值得一提的是，当我反思自身摄影风格时，意识到最大灵感并非源自摄影师，而是电影艺术。15点30分，工人们陆续到来，多为早晨与我和布兰丁沟通过的人员。这验证了未来应延续的动员方式。此次使用的器材与之前相同：尼康5D相机、90–200毫米镜头（固定于三脚架）、临时白背景、可调光固定灯及双面反光板（金属面与黑面）。工人们继续扮演“模特”与“摄影师”双重角色，部分人更专注后者。此次他们的创作主动性显著提升：法齐尔（Fazil）带来工具加入拍摄，认为“工人”系列需展现其工作器具；其他人亦提出构图建议。我很高兴他们已开始以摄影和创意的方式思考，成果极佳。17点30分，我乘出租车返回奥利机场，搭乘21点的航班离开。



Gilbert photographed in the studio

Gilbert 在影棚的留影

第四次访问

31.10.2024

我于9点抵达工厂，得以打印此前拍摄的照片及邀请工人参与15点30分摄影工作坊的宣传页。此次布兰丁（Blandine）未在场，我独自在工厂拍摄，尤其在喷漆车间停留许久——此处光线完美，透出未来主义美学。休息期间，我与优素福（Youssef）交谈，他对摄影的兴趣令我欣喜，也启发了我对后续访问的构想。15点30分，最热衷此项目的工人之一吉尔伯特（Gilbert）前来拍摄。我们完成几组照片后，其他工人陆续到场。这一情形促使我重新审视项目——尽管早晨分发了40余份传单，参与人数仍不理想。我开始质疑是否应调整项目形式：摄影棚拍摄是否因旁观众多而令人却步？或许需寻找更轻松的参与方式，避免工人们在漫长工作后陷入尴尬？对我而言，此项目是一个过程，需探索如何有效协作并真正提供价值。17点，我乘出租车前往里昂车站（Gare de Lyon），搭乘惯例的18点22分列车离开。



Bridget at her workstation

Bridget 在她的工作站

第五次访问

18.11.2024

我于上午9点15分抵达伯纳德控制工厂（Bernard Controls），开始打印第四次访问时为工人们拍摄的照片。我的流程始终如一：分发前次参与者的照片，同时发放宣传15点30分拍摄工作坊的新传单。我趁机在喷漆车间拍摄了一些照片并尝试录制视频。中午，布兰丁（Blandine）到来，我们讨论了项目进展。她对工人目前的参与度提出了批评性反馈——尽管已积累了大量工人拍摄的素材，但除两名工人外，多数人尚未形成明确的创作意图或系列作品。这一现实虽在我的预想中，但暂未成为主要关切。我们暂搁此话题，前往公司餐厅用餐。随后，我继续在工厂内拍摄。作为摄影师，捕捉画面几乎是我的本能——这里的光线与工业美学总能为影像注入电影质感。拍摄开始时，我调整光线并为三位负责工厂清洁的女工拍照。她们此前便友善参与过拍摄。不久后，最活跃的工人吉尔伯特（Gilbert）到场，他对灯光运用思路清晰，展现出强烈的创作意愿。此次无更多参与者加入，这促使我反思如何利用仅剩的两次访问深化合作。目前仅有两人可能围绕**“往返”（Aller–retour）**主题创作，但结果尚未可知。与瑞士或其他国家的项目相比，此地的工作差异显著。例如，我在瑞士的作品**《比尔的世界》（The World in Biel）**以“你为何来到比尔？”为线索，通过视频访谈展现移民轨迹。但在法国，此问题被视为歧视性，类似项目难以实施。这种文化差异让我思考：是否因我的被动姿态影响了素材收集？尽管存在挑战，伯纳德工厂的驻留经历令我受益匪浅。我持续调整策略，力求为工人带来最初设想的价值。14点30分，我搭乘优步（Uber）前往车站，于18点20分乘火车返回瑞士。



Studio portrait

影棚肖像照

第六次访问

9.12.2024

我带着明确的想法抵达工厂：为工人们拍摄肖像，并鼓励他们亲自尝试拍摄。一切顺利开启，优素福（Youssef）主动且充满热情地带头为同事拍摄肖像，成果令人振奋！他的态度既尊重又专业，还提议拍摄新的集体照——因原有照片已过时，且团队成员多有变动。鉴于今日进展，我认为最佳策略是延续今日模式，充分利用剩余时间。优素福利用10分钟休息时间拍摄后，其他工人也纷纷加入，使用相机拍摄，成果皆佳。项目氛围突显轻松、创意与趣味，与此前略显拘谨的摄影棚环境形成对比。随后，吉尔伯特（Gilbert）向我展示了他的创作计划。我们共同探讨并测试，他将于家中落实构想。我们还借助人工智能程序生成图像，预演他的概念。此外，我为工人们拍摄了正式肖像，行动迅速以免占用他们宝贵时间。此行结束之际，我感到收获颇丰，心中充满积极力量。时光飞逝，我已开始怀念此项目！



Blandine photographed in the studio

Blandine 在影棚的留影

第七次（最终）访问

16.12.2024

最后的这一天到来了。我于早晨8点抵达工厂，带着明确的目标：为工人拍摄集体照。布兰丁（Blandine）已获准为6个工作组各拍摄5分钟。我首先找到优素福（Youssef），他引导我前往各小组会议地点。我在会议结束时介入拍摄，多数人积极参与。完成6组拍摄后，我在临时工作室处理照片。其间，伯纳德先生（Mr. Bernard）到访，对我的项目愿景及工厂摄影经历表现出浓厚兴趣，并邀请我共进午餐。10点，我开始打印集体照。一名工人主动与我探讨摄影的本质：“照片是必需的吗？既然手机已自带摄像头，我们是否有义务使用它？”所幸，在深入对话前我征得同意录下这段讨论。这段录音为驻留项目提供了宝贵批判视角，与我此前纯摄影的实践形成对照。10点30分，我将照片分发给各小组，引发阵阵惊喜与欢笑。受此启发，我拍摄了工厂内悬挂或摆放照片的角落，形成一组意味深长的影像。中午，我前往伯纳德控制公司的另一部门与伯纳德先生会面。我们发现诸多共同点：他致力于帮助外来移民就业的协会，而我则参与瑞士“多元世界”（Multimondo）组织，提供语言与职业融入支持。他对“社会敏感”项目提出精准问题，我展示了工人们互拍的影像，双方皆感欣喜。重返工厂拍摄时，吉尔伯特（Gilbert）告知他将继续推进“手中的黄金”项目。16点15分，我开始拆除墙上的照片、文本、PDF及创作痕迹。一个问题浮现：我究竟为工人们留下了什么？一则小故事：八十年代中期，我的叔叔弗朗西斯科（Francisco）从阿根廷回到智利。他二十年代离开故乡奇洛埃岛（Chiloé），在巴塔哥尼亚奋斗致富。这是他首次重返故土。在奎伦（Queilen）的老宅——他出生成长之地——我的祖母坎德拉里亚（Candelaria）展示了一张父母的底片。我们请当地摄影师放大这张底片，完成后叔叔问价。对方索要2000智利比索（约2–3欧元），他却掏出一叠钞票：“这远不止此价。”“留下些什么”的冲动，总隐含某种自我中心的奉献——认为自己的所为对他人有意义。这对我重要，但苛求更多则是妄念。故此刻，我留给工人们的答案清晰如这些今日之影像。收拾完摄影棚，我前往里昂车站（Gare de Lyon），搭乘18点22分的列车返回比尔（Biel）■

《从车间到集体未来：通过社会感性研发部重拾艺术、劳动与尊严》**

社会感性研发部 (SSR&D) 由亚历山德罗·罗兰迪 (Alessandro Rolandi) 于2010年创立，活跃于伯纳德控制设备公司的北京工业区 (2015年起由赵天吉联合主导) 和巴黎-戈内斯工业区 (2017年起由布兰丁·德拉塔耶联合主导)，旨在重新构想艺术作为系统性批判的催化剂。该部门植根于跨学科实践，将工厂劳动与艺术研究相联结，通过*关系性共创*挑战新自由主义的商品化逻辑。在北京，诸如马永峰《投资矛盾》(以涂鸦审视社会主义-资本主义张力) 等项目，体现了其对中国2010年后社会文化变迁的回应——这一脉络由高名潞 (《总体现代性与中国前卫艺术》) 理论化。SSR&D通过去中心化的公共创作框架，强化工人与艺术家的对话。在戈内斯，通过与当地艺术家及巴黎第八大学的合作，该部门将工厂转化为“对话性艺术” (格兰特·凯斯特, 《对话性创作》，2004) 的空间。在此，学生与工人将工业材料重新转化为装置艺术，批判生产效率对生态的侵蚀。这一实践与博阿文图拉·德·索萨·桑托斯 (《南方认识论》) 的“南方认识论”及阿图罗·埃斯科瓦尔 (《多元宇宙设计》) 的*多元宇宙*替代方案相呼应，而雅克·朗西埃 (《解放的观众》，2009) 提出的“观演者”概念则重构了集体能动性。通过以*时间*而非产出为基准补偿艺术家，SSR&D颠覆企业榨取主义，优先关注过程 (劳伦·伯兰特《残酷乐观》) 而非产品。其双节点模式——融合汪晖对中国新自由主义的批判与莉吉娅·克拉克的参与式美学——体现了一种去殖民化愿景：工厂成为想象力滋养尊严的场所，而创造力则重新分配权力。

翻译说明:

1. **学术术语处理**：如“relational co-creation”译为“关系性共创”，强调社会关系在创作中的核心地位；“pluriversal”译为“多元宇宙”，对应埃斯科瓦尔对多元世界观的论述。
2. **人名与作品名**：学者姓名保留原文并附中文译名 (如高名潞、汪晖)，著作名以中文译名为主，必要时加注原文 (如《解放的观众》*The Emancipated Spectator*)。
3. **概念连贯性**：如“decolonial vision”译为“去殖民化愿景”，突出对西方知识霸权的批判立场；“spect-actors”译为“观演者”，保留朗西埃对观众能动性的理论内核。
4. **文化适配**：如“commons-based frameworks”译为“公共创作框架”，呼应中文语境下对“公共性”的讨论，避免直译“公地”可能引发的歧义。

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From Factory Floors to Collective Futures: Reclaiming Art, Labor, and Dignity through the Social Sensibility R&D department

Founded by Alessandro Rolandi in 2010, the Social Sensibility Research & Development (SSR&D) Department operates across Bernard Controls' industrial sites in Beijing (co-led by Tianji Zhao since 2015) and Paris-Gonesse (co-led by Blandine de La Taille since 2017), reimagining art as a catalyst for systemic critique. Rooted in transdisciplinary praxis, the department bridges factory labor and artistic research, challenging neoliberal commodification through *relational co-creation*. In Beijing, projects like Ma Yongfeng's *Invest in Contradiction* (graffiti interrogating socialist-capitalist tensions) reflect its origins in China's post-2010 sociocultural shifts, theorized by Gao Minglu. The SSR&D amplifies worker-artist dialogues, decentralizing authorship

Biographical notes

Blandine de La Taille is a Paris-based artist. She studied at the Paris-Cergy Art School and the Émile Cohl Applied Arts School, and holds a Master's in Contemporary Art and Thought from Paris 7 University. She employs a multidisciplinary practice (printmaking, drawing, video, writing) to archive and transcribe fields of transitional memory. An award-winning artist exhibited in Paris, Geneva, and Beijing, she now heads the Social Sensibility R&D department in Paris-Gonesse and teaches at Paris 8 University.

Blandine de La Taille, 工作生活于巴黎。她曾就读于巴黎塞尔吉美术学院和埃米尔·科尔应用艺术学院，并获巴黎第七大学当代艺术与思想硕士学位。她从事跨领域创作 (版画、绘画、视频、写作)，旨在记录和转化处于变迁中的记忆领域。其获奖作品曾在巴黎、日内瓦和北京展出。目前，她担任巴黎-戈内斯“社会敏感度”研发部主任，并在巴黎大学任教。

Alessandro Rolandi (b. 1971) is the founder and coordinator of the Social Sensibility R&D Departments. A multidisciplinary artist and researcher based in Bern after 17 years in Beijing, his work focuses on social intervention. Exhibited at the Venice Biennale, Gwangju Biennale, and Manifesta, he is a Roxbourg Fellow, former co-curator of the Beijing Media Art Biennale, and lecturer at institutions like CAFA Beijing and NYU Shanghai. He is currently an MA candidate at SOAS London.

Alessandro Rolandi (1971年生于意大利帕维亚) 是一位 multidisciplinary 艺术家、研究者和讲师，北京/大兴、巴黎/戈内斯及米兰/罗Social Sensibility研发部门的创始人及国际协调官，也是社会敏感度研究所 (SoSense) 的创始合伙人。他于2003至2020年间在北京生活与工作，现居瑞士伯尔尼。他的创作聚焦于社会介入和关系动力学。他的作品曾于众多国际重要场馆展出，包括威尼斯双年展 (2005, 2013)、光州双年展 (2009)、宣言展12 (2018)，以及罗马MAXXI美术馆、上海明当代美术馆、广州时代美术馆等。他是罗克斯堡社会创业奖学金获得者、2016年北京媒体艺术双年展的联合策展人，并曾在北京中央美术学院、清华大学、纽约大学上海分校、巴黎克里斯蒂教育学院等机构授课。他是Hyperallergic、Made in China等出版物的撰稿人，目前正在伦敦大学亚非学院 (SOAS) 攻读全球媒体与数字文化硕士学位。

Tianji Zhao (赵天汲) is a visual artist and Director of the Social Sensibility R&D Department in Beijing/Daxing. Born in Beijing and raised between China and the US, she holds an MA from MaHKU, Utrecht. Her practice uses found materials and site-specific gestures to create fleeting orientations from everyday moments. She formalized the “Work/Live” intervention methodology, bringing critical local insight to the project.

赵天汲 (Tianji Zhao) 是一位视觉艺术家，自2020年起担任北京/大兴社会敏感度研发部主任。她于2015年作为艺术协调员加入该团队，并正式提出了田野介入方法“工作/生活”。她出生于北京，在中美两国长大，拥有荷兰乌得勒支MaHKU艺术学院美术硕士学位。她的艺术实践利用现成材料和日常情境，从转瞬即逝的瞬间中构建出临时的方向感。她特定场域的创作通过脆弱的材料和隐藏的姿态，探索城市与自然景观，让外力和偶然事件介入并改变作品。她凭借自身的本土文化经验，以批判性思维和新想法为项目的发展做出了重要贡献。

Enrique Muñoz García (b. Chile, 1969) is a photographer and curator based in Switzerland since 1998. His work merges photojournalism and contemporary art to explore memory and politics. Awarded the Prix de la Photographie de Paris and the Grimme Online Award, he has exhibited internationally. He founded the public art platform Juraplatz (awarded the 2025 Biel Culture Prize) and the Biel/Bienne Video Festival, and leads workshops for the Goethe-Institut.

恩里克·穆尼奥斯·加西亚 (Enrique Muñoz García, 1969年生于智利) 是一位摄影师和策展人，自1998年起定居瑞士。他的创作融合新闻摄影与当代艺术，探索记忆与政治议题。他曾荣获巴黎摄影奖 (Prix de la Photographie de Paris) 和格里姆在线奖 (Grimme Online Award, 作品曾在国际范围内展出。他创立了公共艺术平台“汝拉广场” (Juraplatz, 该平台荣获2025年比尔市文化奖) 和比尔录像节 (Biel/Bienne Video Festival)，并为歌德学院主持工作坊。