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1.66%

One of my first projects for a public space was exhibited in 2002 on the occasion of the 4th International Biennial of Contemporary Art in Cetinje, Montenegro entitled "Reconstruction". For it, I choose an apartment building whose construction had started back in 1987, and which was still uninhabited because of ongoing litigation between the owner and the prospective buyers. Actually, several apartments had been sold several times by the building's owner - a limited liability company. It was only in 2004 that the buyers could actually start living in their apartments. Thus, the starting point of this project was a real situation causing real problems for real people. However, my true interest was in researching the possibilities of poetic reconstruction of reality through the language of art with regard to public spaces. Over the following years, this interest led me to analyze more in depth and from different perspectives the poetic transformation of the commercial and economic term 'Limited Liability Company' (L.L.C. or Ltd. - whose literal, word-for-word translation in my mother tongue is S.r.l., 'Limited Responsibility Society'), an endeavour that has guided my artistic development and research ever since.

The expression Limited Responsibility Society consists of three key words - society, responsibility and limitation - which, if viewed outside the economic, legal and commercial spheres, prompt a whole series of personal reflections regarding morality, ethics and duty that unveils an inherent paradox in the term itself: how can we consider ourselves a 'society' if we accept only limited responsibility with regard to a society that only can exist if each of us accepts his responsibility to others in that society? Isn't it responsibility that makes our everyday participation in society's development perceptible? This paradox was the starting point for further, in-depth enquiry (in theoretical terms as well) into the term Srl: according to the Derridean strategy of deconstruction, the three words reveal their potentials in relation to complex (aporic, **aporos** 'impassable,' from **a-** 'without' + **poros** 'passage') creative thinking. I began wondering: what is the connection between the three words society, responsibility and limitation? Wherein lies the significance of the term L.L.C., a designation that has underpinned the mass consumption society for over a century? The three are linked by their function, which is in turn determined by a particular legal and economic structure. But how much do we actually reflect upon the real significance of the expression and its consequences with regard to the meanings of the words society and responsibility? I realized as well that more and more frequently, responsibility, in the sense of an immaterial value, is being relegated to the purely material world (which is even more true of the word liability). And if this is true, what factors will then generate such

responsibility with regard to physical, social and emotional spaces?

The aim of my research on the applications and the significance of the international business terms *Limited Responsibility Society* (S.r.l.) and *Limited Liability Company* (variously L.L.C. or Ltd) through an analysis of its constituent notions, as well as their relations to issues of the forms and functions of artwork, is to demonstrate a meaning completely opposite that which the term actually stresses: that nowadays the *multitude* does not act within limits, but with unlimited creative potential.

The institutional meaning of the term orients us towards the subversive effects that it exerts on the capabilities of the *multitude*, on relationships, productivity, and humanity, and thereby impede the objectives of artwork. The basic ideas underlying my research regard the need for incessant critical rethinking of reality, using social and economic themes as the foundations for interdisciplinary work to underscore the disintegration and destructive excesses of contemporary life.

Questioning ourselves about the significance of a potential society of unlimited responsibility would lead to the capacity for cognitive-aesthetic reflections and a significant rethinking of the potentiality of the categories of beauty, subjectivity, presence, belonging, otherness, and micro-responsibility. Such musings stem from the fact that in our time, which is coloured with intentionality, such categories are effectively lacking. This, my wondering whether discussions about our setting and our micro-reality is critical enough serves as *material* for the creation of artwork, as well as for identifying the language, material and immaterial *forms* in society that are in tune with its content.

The issue of the form of a work of art is called into critical, inquiring relation with the issue of form in socially constructed reality. Likewise, the issues of the function and the significance of an artwork must be placed within the framework of research into the function and significance of the very theme addressed. It is by addressing such issues that the further issue of the value of artwork, both material and immaterial, can be approached in terms of productivity.

I thus found myself wondering: viewed in a wider context, if we understand space and society as ongoing relational processes, by negating the term in L.L.C. that specifies limitations and transforming it into the more gradual, generous notion of non-limitation, then aren't we, as a plurality, able, if not to produce, to at least conceptualise and verbalize the idea of a possible *Society of Unlimited Responsibility*? And if we are able to do so, what consequences might we be able to produce simultaneously at an everyday level? Couldn't we then arrive at a different understanding of the meaning and inherent complexity of the notions of responsibility, individuality and society, by which we would, in fact, be unlimitedly responsible? Might this be one of the starting points for understanding and creating endlessly *open spaces* instead of continuing to produce spaces that are mere *containers* for things, in and of themselves?¹ Responsibility would become an activator of feelings, and feelings, activators of responsibility.

It took nearly a century for the term S.r.l. to be adopted in its various different forms in

¹ Doreen Massey, *For Space*, Sage Publications Ltd, London, 2005

all nations and in all languages². So I ask myself: what is our world coming to if responsibility is ever more limited and companies (and societies) never less responsible? How much time will we need to limit the limitations on responsibility and become unlimitedly responsible? Another century?

The exhibition consists of eight works. Five of them deal with the limitations of our responsibility, and three reflect upon the limitlessness of responsibility. If we divide 5 by 3 the result is 1.66. So, I was wondering: if every citizen manages to increase his own sense of responsibility by 1.66%, perhaps it is not too late to begin the Society of Unlimited Responsibility.

² Pennsylvania from 1874; Germany from 1892; Austria from 1906; Portugal from 1917; Brazil from 1919; Chile from 1923; France from 1925; Turkey from 1926; Cuba from 1929; Argentina from 1932; Uruguay from 1933; Mexico from 1934; Belgium from 1935; Switzerland from 1936; Italy from 1936; Peru from 1936; Columbia dal 1937; Costa Rica from 1942; Guatemala from 1942; Honduras from 1950.