

INNOVATION AND CREATIVITY

*The intelligence
of connections*



THE CULTURE ELEMENT III

*Working with
Michelangelo Pistoletto*



DECEMBER 5TH



FREEDOM AND RESPONSIBILITY

MICHELANGELO PISTOLETTO

TRANSCRIPTION NOT REVISED BY THE AUTHORS



MARIA ROSARIA NATALE

On October the 3rd, during our Leadership Community “Preludio meeting”, here in Cittadellarte with Michelangelo, we worked on ourselves, on our uniqueness.

We accepted the risk of narrating ourselves through art.

We expressed ourselves with an artwork and Michelangelo helped us to see the connections between each of us and our artwork.

So we understood personally more about ourselves, not through words but through something concrete, dramatic if you want.

I found something important for me: we can understand better ourselves, the importance of ourselves, only in a relationship with someone else, able to see ourselves in this way.

And also that everyone needs real respect.

That day, for the first time we did something unusual, so different from our daily jobs, in front of a real master. A master whose work was sold at Christie’s for 2.5 million pounds!

Of course, Michelangelo, your greatness could not be measured with money. It’s something different and that we can learn from you.

We understood from you that to understand better who I am I need to stay in relationship with a you; not a normal you, but someone who can understand me better than I can myself!

And this was the first very powerful experience we lived.

I could quote Tracy, she said: When Michelangelo asked me about my artwork, I took the risk of saying something about myself. I decided to do that.

And she told us something very private, taking this risk. And it was something very powerful for herself.

We are learning that the starting point is solitude, the moment I decide to challenge the status quo and to be in relationship with someone outside. Then, in the relationship we can reach innovative ideas.



In the past two meetings, we worked on Observing and Questioning, and we started to exercise ourselves.

These skills are easier for children and not so easy for us.

A great master of innovation, Hal Gregersen, said that children in the US, start school asking a lot of questions; but after some months, they understand that they are being judged and then they stop asking.

In the same way, in our business environment where everybody is judged, we stop questioning, so we stop finding new ideas and new opportunities.

How can we restart this Questioning skill?

About that, on November 7th we had another meeting in Milan, where we worked with Oliviero Toscani.

ENRICO RIMOLDI: I was touched by Oliviero's talk, but in the back of my head, my thought

was: OK, Oliviero is a provocative man, and he loves to shock people, so he says things just to provoke, but when I worked on the text, the words I read appeared me so serious and very impressive.

Why? Because I understood that Oliviero is living what he says, everything he says is personal.

So, I stood in front of his words thinking what they say to my life.

At the end I went to the other YBP people saying "guys, we have to discuss about these pages because what Oliviero says is very important!"

And we spent a couple hours talking about that.

Now I want to underline the points that touched me most.

First, Oliviero said: "We are living in the past! To go to the future we have to put ourselves into discussion".



This means that we love to stay in our comfort zones (the past, what we know well) and not taking the risk to try something else, something new.

How can we move towards the future?

Living our imagination!

Let's imagine what we want to be! And start living it!

But to do that we have to defeat the fear of our limits.

Using Oliviero's words: Don't be afraid of being afraid that I'm a jerk.

Don't be afraid of your limits! I have limits, Maria Rosaria has limits, Michelangelo, who is a great master, has limits as well; everyone has limits.

This point is very important, because I often think I would like to do this or that, but, ok, I think I'm not able to because of my limits. So it's better that Maria Rosaria or Argentina do it.

For instance, I'm not good at speaking English, so it is better that someone else speaks instead of me.

But no! No! If I want something I have to try!

Me, Enrico. Now. Not someone else.

And to face reality exactly as I am.

This is living the future: starting to live what I can become.

And facing reality means: now! Here!

Having the reason why for doing what we are doing.

That's why Oliviero asks: Why am I here? Why are we here?

And Richard Solomon answered: "I'm here because I want to be more free, more myself, at work".

And Oliviero says, I want to be free 24hours a day!

Uh! Not easy!

How can we do this?



FREEDOM IS RESPONSIBILITY

Using a metaphor Oliviero says that he wants to be free like a bird, free because always busy. He feels free, busy living what he is doing! And he builds himself by doing what he wants to be.

As the famous neuroscientist Vittorio Gallese says: “The body in action shapes the self”

So I have to do the right thing to give the right shape to myself.

And as Oliviero underlines, we all have an inner voice that tells us what is the right thing to do. We have to listen to that voice, that so often we don't want to hear! If we are lucky, that voice screams at us!

I want to finish with the last thing that touched me from Oliviero's talk: the power of surprise. Life is boring without surprises. The future is surprising!

Thank you.

MARIA ROSARIA NATALE: With Oliviero Toscani we worked on Observing and Questioning.

Now, I want to talk with Michelangelo Pistoletto about freedom and responsibility, or, as you say that freedom is responsibility.

I remember, when we met the first time, you were more or less fighting with Oliviero, because he had this idea of freedom without limits and you said “freedom is responsibility!”

So I want to ask you, because for us it is an unbelievable opportunity, how did you discover that freedom is responsibility in your professional and personal experience?

Which is fantastic because being an artist, your personal life is your professional life!

Oliviero was again speaking about self, the personality, the expression of the self, the capacity of risking day-by-day your own possibility of spending an identity and finding in consequence.



MICHELANGELO PISTOLETTO

This is very important, this is very much what art has been creating, doing artwork, especially the reason why it is taking place in culture and performances in the 20th century.

Before the 20th century the artist was always engaged in representing something that was not 100% the personal idea of the artist, it was always representing the concept of high intellectuals; they were specially religious and political intellectuals, like kings. The kings were not just politicians, they were also intellectuals, because they preordained the way to see the things, the way to act, the style of life.

They were people living in palaces, and never in the countryside. Workers were not intellectuals.

So the artists were just working for the palace, not for the workers. This is clear.

But in the 20th century with the revolution made by science and technology and new sys-

tems of production, the artist starts to become more and more autonomous and independent, also because of the way to reproduce imagines, finally using photography.

The intellectuals had the possibility to develop arts in new ways because of photography and film, and print, publications, books and so on... new ways.

This is why artists asked themselves: "What is art? What do I have to do in order to recognize the necessity of doing something that we call art?"

And they started to make research inside the specificity of art and not just telling stories coming from abroad.

For example the cubist movement was "why don't we represent figures from different points of view at the same time? Why do I have to use one fixed idea?"

That made the cubistic way of seeing objects

or figures discomposed and recomposed again and again in different ways, from different points of view.

The Expressionists said, ok, we are into the maximum expression and nothing else we can do as an artist, so Munch, AAAAAH... The Scream! It's an example.

And Surrealism, the dream of the middle of the night, the deformation from the vision after our life; sleeping we go into another world that is not the daily world, occupied by systems already organized. And so, outstretching, making something that is not figuration, not existing by itself, but the artist can make it exist with light, colors, forms, volumes, space. Something that never existed.

We arrive in the middle of the fifties to abstract expressionism, to pure abstraction.

That was a personal light, a personal sight; nobody can discuss it, it's mine and doesn't represent the chief of state, doesn't represent any intellectual in the world.

I am totally free. Freedom: at that point freedom arrived at the top of the path of modernity, through visual art.

Freedom and autonomy: they are chained. There are no other systems, no others structures in society that can be able to be so free, so autonomous and so independent than the figure of the artist at that time.

He was intellectually pure, not representing anything social, he was only an individual, but at the same time he was very social because it became a big revolt, against all of society. And the claim was "only me!".

*I WANT TO POINT
ON MY IDENTITY,
BECAUSE I'M
EXISTING*





That means, what happened at the time is- artists, more or less all of them, they killed themselves, directly or indirectly, day-by-day, with drugs and alcohol, they killed themselves, because of that idea of freedom without limits. They had a profound human problem of keeping that responsibility for themselves.

What to do with that?

This is why when I started to work, I understood that I had to find my own side, my own capacity of self-standing, but it was not new for me, was not heroic anymore, because heroes were death, were dying under the effort to be free, and that was the drama of life, the existentialistic drama, the existentialistic philosophy and experience.

I had to get away from that, I had to escape from that drama.

That was the reason for which I started to work on myself as a person: before being a science, a person with an identity, I had to point on my identity and not because I was expressing just a side, but because I was existing.

The consequence that I was existing was more

than my expression; and how can I give for my existence?

The first thing that you can do in order to recognize the image of yourself is to take a mirror and make a self portrait!

But when you see a self portrait, you can see the artist alone and again we become the loneliness of the artist, that has arrived at the final drama of freedom.

It is why I was forced to try to move more and more from subjective to objective, from my side to a side that was a common side.

Objectivity means that everybody can understand as I can, what the object of art is.

In fact, making self portraits, I was more attracted by the mirror, and I wanted to transform a tendency in the mirror, and when finally the background on my figure was becoming mirrored. Through the material, I started to see myself in reality, myself in the representation that I was fitting into a self portrait, but into the painting itself, because I was inside already.

So, there are three points: myself, myself in the mirror, that was another self but it was me, and

the self in between, the traditional concept of painting, that was transforming the mirror into a work of art. Without the first image it would be a normal mirror, it could be like a piece of wood or a piece of anything.

The figure comes from the history of art, but the history of art was open to taking the real world, the everyday world inside painting, and that is the mirror and that is objective: everybody can see himself or herself in the mirror, it is very difficult that you're at the point that you don't recognize yourself!

But at the same time you recognize everybody else that is in the mirror with you, and you start to recognize society; you transform art into the experience of life because the mirror is bringing the life, the movement of life and the secret of life in front of you, there is no more secret. Moreover you see in the mirror that in each moment the image is changing, it's never the same anymore, because even if you stand in front of the mirror in a space, in a certain moment somebody will come too and change totally the image of your painting, and every moment, everyday your work is changing.

I see my portraits painted in the mirror, made 30-40 years ago, and they are so different from myself, the same painting as today.

Time becomes objective, not because I tell a story of time, but because time is there, the past is there because every moment I take a photo I stop the image of the moment but I cannot stop time running: so I have the memory of the moment and at the same time, the

re-creation of the moment, living together, past and present, static and dynamic, absolutely relative, because everything becomes relative minute-by-minute, there is not absolute anymore, everything is made by the relation between static and movement.

It's a relation of an image that arrives from one side, that builds another imagine that arrives from another side and then from another side again, and they combine continuously and this is the situation that is not only my situation, it's not the identification of myself alone, but it is the identification of us.

This is why in the mirror me, you and us, all together. We are all together!

That was a vision, and little-by-little I tried to transform it into reality. In that way I took on a responsibility: I was free to arrive at a research that brought me to the vision of society.

At that point, freedom: what to do with freedom? Freedom is like the infinite!

The infinite is extraordinary, but you cannot live the infinite, you live the finite, it is why I adopted the mathematical symbol of infinity, but I put in the center a third circle that represents the finite, something that we can grasp.

In order to grasp freedom we need something that creates balance, and what it can be if not responsibility?

The more I am free, the more I am responsible! In order to be responsible, I have to be free because it is difficult to be responsible in a social life without being free.

And this is my answer to what you asked: "Where did responsibility come from?" It came

*DEMOCRACY IS THAT
EVERYBODY IS FREE AND
RESPONSIBLE IN EVERY
SITUATION*



from the balance between freedom and its opposite, the lack of freedom, that is the prison. Always in the third circle there is the balance between the opposites.

I cannot be responsible if I am not free.

Oliviero said that somebody who is the owner of a Company is giving orders, because he is free and so he is responsible, but you, who have to work with that person, are you free and responsible?

What is the responsibility of a worker in relation to the owner, to the boss?

What is the freedom of a worker in relation to the owner, to the boss?

What is the freedom of one person of the population in relation to the chief of state?

And what is responsibility? We call that democracy.

Democracy is that everybody is free and responsible in every situation, otherwise you are

submitted, and the more you are submitted the less free you are, and the less responsible you are.

If the people that are in conditions of not being free and responsible in decisions, even in small decisions, small articulations of life, recognize that around them everybody is free and responsible but they are not, in that moment they will find a relation with other people in the same condition and that is revolution, and that is war.

ROSA RIERA: What I was thinking about when you were speaking is that sometimes we limit ourselves in our freedom without any force, because it is more comfortable, because freedom is uncomfortable, and also if we look at our organizations, the level of an experience like the one we have now, where you want to help people to gain freedom and then you

think they'll be happy, doesn't happen there: no, they are really unhappy because what they want is to hear what to do!
This is an interesting concept for me, to be in a box that nobody gave you.
You put yourself in a box, and I don't know if this has something to do with the structural pressure and boundaries.

MICHELANGELO PISTOLETTO: Well, you see, before Maria Rosaria said that at school children are questioning and in the system, in society; we learn to judge and at the moment you judge you don't respect the freedom and responsibility of others.
The more you judge, the more children lose the faculty and desire to ask questions and this is something that has to do with education.
At the end the system teaches children,

teaches people to be quiet, to believe in the system.

If you believe you don't have problems, we solve all the problems and you have to believe that I am working correctly for you, you have to be confident in me, as you're confident in your mother, we become your mother, the state is your mother, because God is your mother and we work for God that is your mother.

Religions have this pyramidal situation that puts you in a small point where you have to stay and you have to stay there.

Probably in the time, in the past, when society was made in different way and we didn't have all the tools yet, it was necessary to calm down the people who were very primitive, and culture took a long time to be cultivated, to develop in society.



However we have very important examples in the past, for instance in Greece, where they tried to propose democracy, and for a certain time it was working; but I think that democracy is very difficult as you said, and it is not something that happens by itself.

Today we have developed a technical power that it is enough that five, ten people can destroy the world in a moment; if you want, here we can organize with our will, the capacity to put the whole world beyond us.

We can do it in two, three years; we can organize a situation, we can use technology, we can stop the dynamics of information.

Everything is working in technology today, we are not able to light candles or to make fire or find our food.

Everything is connected in a technological way. Technology that we live today is more powerful than the atomic bomb, you just disconnect it and everything stops, and you kill people.

*WE CAN ORGANIZE
THE DESTRUCTION
OF THE WORLD*

If you want to organize the destruction of the world, we can do it.

But rather we should organize the way to save the world. To change mentality, to understand, because we have a power, it is not just like in the past when two armies were fighting and the women were at home.

When the first bombs in 1940 in Torino, where I lived at that time, were coming from the sky, from a French airplane, the first night, I remember, they destroyed just a piece of a house, that was the result of that night, everybody went there to see, wow... unbelievable, because they still believed that the war was made somewhere else, not in the city, the war was done by soldiers, not by citizens! And then we had the Americans bombing and the German SS killing us at home.

You see? Is that human?

We have to go in the school of humanity now! we have to discover what humans can be.





NADIA BENABDALLAH: I think that humans, as you say, in general want to be admired, want to be loved, want to be respected, want to be seen in a positive way, under a positive light and so for that, freedom is not comfortable, because in the moment that you have freedom you have to make choices; making choices means expressing a personal part of yourself, meaning exposing yourself to the world. So, definitively, it comes out positively that people like what you have expressed through your filter of responsibility, then they will admire you, love you, respect you and follow you. If you have made the wrong choices that people do not like, then you will be rejected. So, freedom, has this existentialist issue, because it is not matter of doing something, it is that you make choices and choice is your filter about what responsibility is and what you mean by responsibility. So I would say that the most vulnerable people, probably on earth are artists, because they actually represent how they see the world,

society, etc., they are making some choices, they are expressing themselves in their art, and people do not like it, since they do not see themselves in their art, they do not like them. This is how I interpreted the crisis...

MICHELANGELO PISTOLETTO: But at that time the artist was refused by all of society, but they had the consciousness that they were right in their research.

There is a research in everyone in a certain way; every one of us, not only artists, are researching something.

I think that everybody is doing his research, even if they tell you what you are, what to do, what you have to be, what you have to believe, day-by-day, minute-by-minute.

This is the soul of humanity: the continuous research! Not the satisfaction of the answer, but the desire of knowing, of recognizing yourself and recognizing the person that is in front of you, and recognizing what is around you that brings you to move, no? You're not a robot!



NADIA BENABDALLAH: Yes, but do you think that you can be fulfilled, if you recognize yourself but the world around you doesn't recognize you?

MICHELANGELO PISTOLETTO: Voilà, but we were speaking about artists. They are accepting that, it doesn't matter if people don't understand right now, they'll understand in the future, because the artists are right!

Like the big discoveries. For example people understood that the Earth was round while the Church said NO, it's flat! If you don't change your mind and you don't say that it is flat we will kill you, so Galileo said, ok it's flat! One day people will recognize that you're wrong, you not me.

The same for those artists, they were sure that one day they would be recognized.

The freedom and autonomy of art, was taken by the economy as the representation of the freedom of the capitalistic system, and it is why the more you pay a free artist the more you have a representation of art.

And so we went back to the representation as it was in the past when artists were representing directly and indirectly the artist was taken again in the representation.

And this is the fact, not because they were wrong. On the other they side wanted to be right and they will be, but for a certain time.

The truth of that freedom and responsibility is in the future, is what we are looking for, because only in the future we'll see things for what they really are. There will not be only the maximum of speculation of the human spirit, that can bring to the top the big bubble of finance that is now going on, that is destroying reality.

It is something that we have to think about because as the same time, we can organize positive things or a situation that brings people finally to the condition of not being able to react. Because we believe in electricity, we believe in technology, in the finance system; it's a belief, these are the new churches. We believe but we do not think.

MARIA ROSARIA NATALE: Exactly, we don't think, this is the point.

MICHELANGELO PISTOLETTO: People think it is difficult to impose something. So somebody, the worker with the owner, the owner with the worker, has to be in the relationship, to find out if there is a point where the two can understand each other, and to get confidence; it can be interesting! This is the new politic.

MARIA ROSARIA NATALE: I thought to start a path on innovation, for the same reason that each of us is here, I mean, to find out the conditions how we can innovate in our companies.

At that time, I had two very important encounters; first I met the technical head of Ferrari, Roberto Fedeli, and he said "I'm very interested in innovation, but I want to work with someone who is a great innovator in a total different field from mine".

For that reason we have Pistoletto and Toscani and Padmasree Warrior!

They are innovators in different domains but we want to work with them to see how they're able to create something, and for that we need a long path to do a serious job.

The second encounter, that has been not direct but in an indirect way, was with John Browne, who was the CEO of British Petroleum and after 41 years spent in BP, in 2007 he left his company; he was the CEO of the biggest and most profitable company in the world but in 2007, he came out, saying he is gay.

This year in May, he had a meeting with another friend, the HR head of Rio Tinto and during this meeting John Browne said "I have to find a way where everybody can feel free in a company to be more responsible and for this reason more innovative. In this way I can reach a higher level of profitability, but in a sustainable way for all people working with me. But I don't know, I don't know how to do that".

He came out, and everybody can come out in different ways, because I'm 50, because I don't want to eat meat, because whatever you want,

but this is a very big big problem in great corporations and in small companies. I mean, in different environments everybody in responsible positions is looking to find the best way to deal with this freedom and this responsibility, in a contest with a lot of limits.

And for this reason I started this way, this path together, with people with the same urgency. Everybody here, in a different way, has the same question: how can I be more free with my personal needs of learning, of recognition, or whatever you want, to be more myself in a company and help the people I am working with?

Because everybody here is the boss of a lot of people, and this is difficult.

NADIA BENABDALLAH: You need to foster an environment in terms of recognition that we let people be free, because in some companies freedom is more a problem than an opportunity, because if the way in which we evaluate people is by tangible results that are measured by A,B,C,D, what did you not achieve, A,B,C,D, and then comparing them you have a vote, people would be risk-averse, because they have to reach these and not make any mistakes, otherwise they are evaluated badly and after twice they are out.

So, I mean, the whole ecosystem needs to foster a culture that encourages people not to look at tangible ABC but to be evaluated for what they did and what they're trying to do.

Otherwise, risk is death, it is in the little drawer, closed with a key. And this is the responsibility of the company but the way you measure it is the responsibility of HR.

It's a culture at company level, but the KPIs that measure performance and that are decided by HR, there has to be a driver for them as well.

ROSA RIERA: This morning I had a conversation about that, and in many cases this is even before that, because right now we are in the way of setting our targets and so we told our HR: why don't you directly sets your targets?

So this is not: I tell you what to do but tell me



how you can achieve it. They did not like it! They were really really annoyed, and someone even wrote to one of my directs “I’m irritated by this, because they didn’t tell me what to do”; so I don’t know if it’s only being measured by measurable targets, but we wanted to say “set your targets” and then also the conversation “how are you going to measure them?” and that discussion has been hard, really.

NADIA BENABDALLAH: That’s why it’s nice with great people, because great people see in freedom an opportunity! And less great people, I can say, see it as a problem.

ROSA RIERA: That is the difficulty! There is the difficulty of creating a sense of leader in the organization.

VINCENZO REGAZZONI: It’s the problem of freedom! Because I think that the reform is a transgression, because we learned when we were children that we are good boys if we stayed in the rules, so when we break the rules we make

a transgression and we are not good boys; so at the end of the day, innovation is a transgression of the status quo.

And the point is how to learn how to install in the organization the ability to be transgressive in a positive way. If I use transgression to change, to break the rules, this is a positive way, but we have to learn this.

I think that the reason why people stay in that choice, in a box that is not there, is that it is very difficult for them to learn how to be transgressive.

MICHELANGELO PISTOLETTO: This is not something that can go fast: to change the things like that, you have to create a knowledge, a school, the basis.

We are all working hard in education, starting from the children, from the way the mother and the father are teaching. The right way is instructing them about life, the way is saying how to have success doing this and that.

To give the child the freedom and the desire to exist in the best way, to discover the world not in order to be submitted, but in order to



feel happy with it, to give a way of happiness during the life, not just for some days, you have to work from the beginning with the child and the school system together. And see how much the desire of knowing is fresh and great in the child!

We have to give them the knowledge to open the dimension that brings things together in a way that you feel you are existing and that you can express yourself as a human being.

And the artist should teach the other to be more free and responsible.

When I was teaching in a school in Vienna for ten years I was saying “Non voglio vedere artisti falliti”,

I don't want to see failed artists! Because if you want to go to the museum, good, if you want to be in the collections, good, but the world needs you as creative, not because people will see you in the museum but because of you directly acting with society.

Your creativity, your freedom can give you the responsibility for doing something for society:

*IN SOME COMPANIES
FREEDOM IS MORE A
PROBLEM THAN AN
OPPORTUNITY*

there is a big job to do!

In effect they were acting this way: they have done any kind of things, from restoration to video, everything. They were happy, they also have organized situations for society, for schools and so on. This is important: the capacity of teaching that there is not only art, not only technology, not only cars, NOT ONLY.

There is something in between, that is the human way to exist!

This is fantastic, the human way to relate with others, to respect and be respected, this is something. It is something that religion cannot do anymore, we have to do it, art can teach that, we have to be responsible as individuals,

but as individuals not autonomous and outside society, individuals as social beings, starting from the capacity of developing a sense of humanity in connection with others.

MARIA ROSARIA NATALE: For us it is not society, I mean, it's a part of society: it's a company, that is more or less very similar, because in each



company we have different limits and we have to deal with them.

What is interesting in this first part of this path together, is that it is about culture. For this reason we are here with Michelangelo. We are thinking and reflecting about what we need personally to be free, but not in a passive way, because a dialogue is interaction and also making experience.

Each of us is a human being, and our colleagues are exactly like us, so what we are experiencing about our way to be free and responsible can be a small point from which to start a new way of thinking and to realize something in the company.

And the challenge that we have today, working together and also with Michelangelo and with Paolo, in a very different environment from ours, is to work on networks and start to connect and put together what we are learning and thinking and reflecting, from an artist, with our personal working environment.

*WE WANT TO FIND
WHAT WE AND OUR
COLLEAGUES NEED*

The difficulty that everyone has every day is to say what we need and what we want to realize in our context, that has a lot of limits.

To solve this problem, we can try to realize a small pilot in our different companies, it could be Vodafone, it could be Siemens, it could be Moretti, it could be Ferrari, it could be Pirelli, it could be B-source, it could be all together.

We'll work in a department or in a small team, a manager with the 6 people working with him, or more, or less, as you want.

So, we'll start from them looking at what we can realize together putting this idea to help people to understand the freedom and the responsibility with the limit, engaging HR as well. We want to find what we need, each of us needs personally and what our colleagues need, because this is the same.

It can be our first prototype.

I am the owner of my company, I took the risk to say: I want to realize a path that is out of the box, you cannot take the same from a cata-

*WE CAN TRY TO REALIZE
A PROTOTYPE IN OUR
COMPANIES*



logue! In this path we can try to realize something very innovative together, and Rosa said wow, this is interesting! and start then Nadia said, yes I want to do that! and Vincenzo said, I am very interested, because I did the same last time and it was very interesting so I want to be there, and then we met Andrea, that helped us to meet Matteo and Matteo said ah, this is interesting, I want to understand better for me. It could be for my company, but first of all is for myself, and Tito the same and the others too. What is interesting is exactly what Nadia said, that we need to find a new way and this unfortunately, or luckily, is not in the books. We have to try to make a prototype in a small piece of a company looking to the complexity that we are managing and leading. Because everybody here is very responsible. And very free.

NADIA BENABDALLAH: I like what Rosa just said. She said you let the people write their own object evaluation. When I was in the US it was like that, it was not just about writing your objectives, it was about writing them, defining them and then going to your manager and explaining why these were the right objectives for you. I think this is a very a good process on the other side in acting to encourage people to

actually come out of the box, and come out from the schemes of company. Because when you're in a company, education, culture, forged you since when you're small, but you take these limitations off of your luggage and you going to a company that also has a culture and an education and you accumulate both of them together, at least you start creating your company, you can create your culture in the company.

MARIA ROSARIA NATALE: To create a new culture, your own culture, is not easy. When I started, I spoke with other consultants and I told them my idea, they said "You're crazy". And I said, "Yes I'm crazy like the artist, but I want to try", so they said "In one year you'll be dead". "Ok, I'll try for one year and then if I still living I can carry on".

MATTEO MARINI: While you were speaking I was looking at this picture (the third Paradise symbol) and I was reading it in a bizarre way. Take this portion, look at the lower portion. We were talking about the young, the kids. They don't have inhibitions, they're not inhibited. During our life due to culture, education, our family, our friends, we build a cage. This is a cage (in-

dicating the symbol), that means that the inhibition is growing.

The artists, in that period of time they were able to get free from inhibition. If you look at the elderly people, they're much less inhibited than our guys, because they don't care, as the guys say I don't care if you believe that it (the earth) is flat, I don't care what you think.

So, what in business does it mean "to break inhibition"? Companies that are able to break



the company's inhibition.

Companies are inhibiting people with all of their systems, because they're trying to work out things that are artificial, you know?

I was discussing yesterday with the CEO of Generali (Bank) and my boss, and my boss told him I know you are doing 'cata' (cuts), and the other guy said We are doing "head assess"! What does "head assess" mean, @\$#%?! They were talking a language that is not for humans. It is so far away from the real essence we are discussing here.

My inhibitions are growing, the famous bird is in the cage, and I'm building that cage myself if I don't know what the company is inhibiting.

So working on ourselves, understanding what the company is inhibiting as behaviors.

At that time (we were talking about) the artists were getting rid of the inhibitions thanks to alcohol, drugs and so on, now many people use drugs and alcohol, and if you see, when you're a bit drunk you have quite good ideas, and that's true! So, if I put here the young kids there is this interpretation: we are born here and we die here, freedom is really going through that thing, and breaking the barriers of inhibition towards something for humanity...

MICHELANGELO PISTOLETTO: It is good what you said: we've born here and we die there. This is the life between, and infinity is still there, but... in one side and in the other. In the center we bring the responsibility into infinity; the moment we are here we are responsible. Why do I exist? Why am I here? Because I want to be responsible, not just for being here, because an animal is there and doesn't know why and it will never know, but the question is that the human being develops the capacity of seeing himself in the mirror. You recognize yourself, and in that moment you want to know why you're here, but the first thing we can see is that we are responsible for the acts we make, animals are not responsible for what they do, this is the freedom of humanity.

But freedom for what? To be able to kill each other as we do? Is that freedom? Is it to decide that there are races among the human being that are not animals but "bestie" (beasts), that you can use him if you need him; if you don't need, you kill him.

Is this human? Does this give you the sense of life? I think that for me it is better to bring the responsibility in this kind of things and discover that we are different from animals, that we don't need to kill each other, we don't need to eat each other, as we do.

You have to meet the balance between good and bad, negative and positive, friends and enemies, and in the middle you'll find the solution, not on one side or on the other, but in the middle, in the connection.

We have always to consider that every time we do something, before deciding, think about what is the opposite of that, and try to find the

balance; but not deciding that something is good and everything else is bad. “This is good: where is the bad? I want to know! Aaah, this is the negative”. Now I have to manage with them both, this is the new school, it is the school for everybody, everybody has to find the balance between me and you, and us. Voilà! This is the engagement of humanity, that finally arrives at the capacity and with the technology and science to decide if to destroy or to build, or to find a way to make things go on without building too much or destroying too much.

PAOLO NALDINI: I would like to comment briefly or to elaborate if I may, on what Nadia and Rosa said at the beginning of the discussion, to which many of us made references to. I think it is really interesting to point and to shed light on this, on the moment when we are afraid of being judged for what we do, because we may be wrong or in a case we can be considered to be wrong. This may hurt us. So making mistakes, sometimes we believe we make mistakes, sometimes we really make mistakes, because this is a risk, most of us do. I would like to look at it as if I was playing darts; of course we all love to hit the center all the time, but at the end of the day we go

out for a beer, and maybe we can start playing darts and even then we would like to hit the center, but we are there to hit the center or to play darts? So, making mistakes, not hitting the center, because maybe my dart not only does not hit the center but it goes on the floor, and then it's a laugh, so I make mistakes that people laugh for.. So, if all of us in the company are sure that we are there together to play darts, and not to hit the center, making mistakes could become a laugh together. What I mean is that in this environment we all want to hit the center, we all know, it's the rule of the game, but look, we want to have fun, let's play darts, we are playing, I want to hit the center but I want to play and I think that organization should foster more that making mistakes is part of the game, and if you're not allowed to make mistakes you'll never hit the center.

MICHELANGELO PISTOLETTO: I wanted just to say that in the game it has to exist the fact that you have to hit the center! You have to understand what is the meaning of that game that is to hit the center, but not to judge who's losing, because that can be very bad for you in other way, in another thing.





ROSA RIERA: I think there is a much deeper trouble than just if we fail or not in the game. The problem that companies have right now is that we have to play a new game and we have to make the rules as we go. That is really scary because I don't know where to hit the mark. So this is, I think, the question: how can we, in a situation where we don't know the rules, still create the sense of direction and routine and happiness and playfulness and still hit it?

NADIA BENABDALLAH: I think that not knowing the rules is OK if you know what the destination is. What is important is to have the destination, to have a journey: if you have no destination you have no journey. And the rules, you can still create them along the way.

MARIA ROSARIA NATALE: Exactly, I strongly agree, I mean, what is very interesting now is that the destination, if we think about our path, is to find a pilot where to rethink and put in place new rules, to find a way to avoid people going into burn-out or something. I was speaking with a person, inside a company, in their headquarters; and it was perfect! After a meeting of 2 hours with this person asking about motivation, behavior, success

and so on, this person was perfect. Normally they give me three or four examples, he gave me 27 examples to show how he was perfect, in everything, but his eyes were floating: this is a person sleeping just 4 hours every night! Because the company is so stressful, the company is so pushing him to do the best, always, that is not on the brink of burn-out but he is totally in it. And I was asking him: please you have to stop, you cannot carry on in this way! He answered: yes, I know, but the company ... I said Sorry, I know you are brilliant, intelligent, a high performer, but at the same time you have to look after, to preserve yourself, because differently you will not die but you know... And we have to rethink a system where people can be themselves, reaching the goal, because this is the aim of the game, and being able to learn. I don't know, we don't know how to do that, but we have to create this new environment, because every company here is a very very stressful environment.

NADIA BENABDALLAH: Like I said last time, and my opinion, which is reinforced in everyday work, is that culturally (culture, education, nationality) we are so different; for example, I'm



not going to say which nationality because it is not politically correct, but if you speak to people of a certain country and I tell: from tomorrow we will work together because we are creating an international team, the first thing that they told me is yes, but what is the governance, what are the interfaces, did you build the processes, how about accountability...? OK, and you have to explain.

I go to another nationality and I said the same, and they say Great! When do we start? So, it's not one or two, it's not three, when it becomes a whole structure you say this is culture, it cannot be an individual, and so they will be more prone to embrace different ways, while others will be so far, and they tell you for the last 20 years I worked this way, so why do you want to change the way it works? So give me the big thing please, because otherwise I cannot start.

MICHELANGELO PISTOLETTO: I don't think they have to change because you tell them to change, you change when you feel the need to change, and today the entire human society is in the need to change, because progress is producing at the same time disasters. So the more we go on with progress, the more disasters we will have.

When the entire society and all the other countries will arrive at the point of the Western countries, with economy and quantity of objects, the goods we reached, it will be a total disaster, because there will not be any little more to do and then the saturation will be taking the entire world as it is doing now here!

And everyone says Ah! Growth!, but the growth of the fifties is different from the growth of today, now the world is full, and when the entire world will be full what will we do? In 20 years we'll be killing each other.

MATTEO MARINI: Before Nadia said that it is important to have the direction. It's not only the direction, it is the values driving towards that direction. Look at the recent scandals, they were all driven by profit, everybody was thinking and eating lasagne (and getting fat); in finance, the direction was making money and they were cheating, with all the scandals on the self-trading foreign exchanges and so on, so people are no longer sharing values, the directions can be also fair and legitimate, because a company has to make profits to survive, but if you destroy the values to go there, for the company it will be a disaster. If you look at a company accepting a value such as we



are a competitive company, competing within the company within colleagues, can lead to the destruction of innovation, I said it would be like profiling...

NADIA BENABDALLAH: I think this is the McKinsey strategy..!

MATTEO MARINI: Yes and it is destroying society.

NADIA BENABDALLAH: Yes, there is a school of thought that says that if you give no clarity and you leave very blurred borders, so that everybody thinks that this is their task to do and the others think this is their objective to do, than you build competition and competition means more results, more work, more energy, more effort, more speed etc. ... it's a matter of values.

MARIA ROSARIA NATALE: I think that today we can do some very interesting work, because today we are people with very very high differences, and we can look, observe and discover each other from a cultural point of view,

national point of view as well, looking at what and how we can learn from each other to create something new.

It will be an experiment to see how we can do something also in our companies!

To do that we will work today on networking and associating, to find some important points to see what we have to change in our companies to feel more free and more responsible, not just us but also our colleagues.

The big challenge now is: how to involve our colleagues, boss, shareholders.

At this point, communication becomes crucial. What does COMMUNICATION mean?

Communication means: putting people together.

From the Latin word COMUNE:

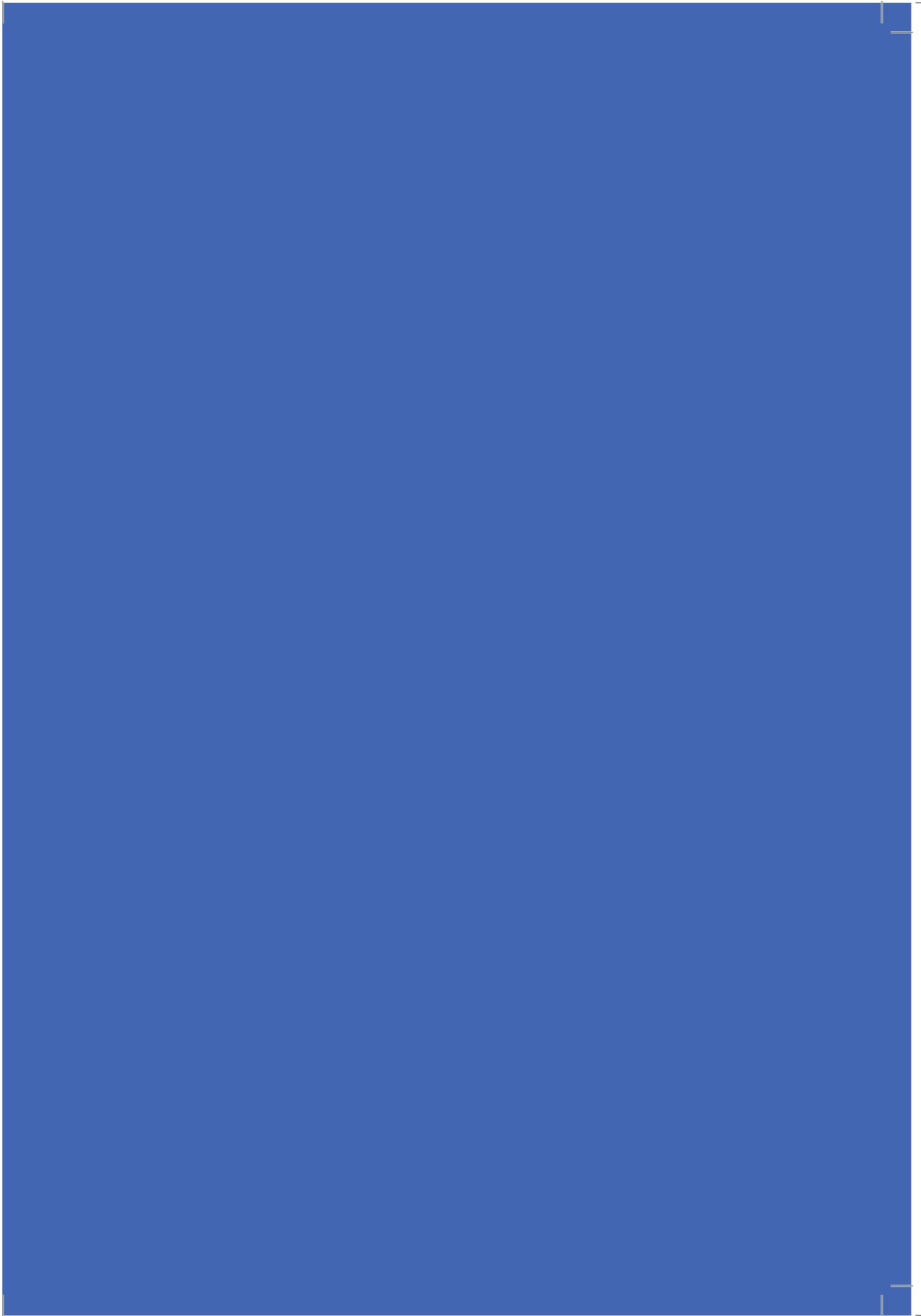
CUM = together

MUNIS = office, duty, task, responsibility.

Now we have to experience how to communicate helping people to be involved and working together in a respectful and effective way.

This will be our next knot! ■

*YOU CHANGE WHEN YOU FEEL
THE NEED TO CHANGE*





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December 5th 2014
Biella