Finale: Sketches from Gattieres

Pierre Guillet de Monthoux

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MEMORY AND ORGANIZATIONAL LIFE

guest editors: Pierre Guillet de Monthoux and Antonio Strati
Alberto Zanutto
Mikael Scherdin
Timon Beyes
Terry Brown & Kathy Mack
Niina Koivunen
Klaus Harju
also
Ben Johnson
on The Liverpool Cityscape
Barbara Loftus
on visual narrative
Claire Jankelson
on the aesthetics of listening

Aesthesis

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The Aesthesis Project was founded in January 2007 and is a research project investigating art and aesthetics in management and organizational contexts. The project has its roots in the first Art of Management and Organization Conference in London in 2002, with successive conferences held in Paris and Krakow. From those events emerged an international network of academics, writers, artists, consultants and managers, all involved in exploring and experimenting with art in the context of management and organizational research. The Aesthesis Project will be developing extensive research and artistic projects internationally, with academic research fellows and associate creative practitioners, publications and consultancy.

http://www.essex.ac.uk/aesthesis/
Editorial // 2

THEMED SECTION: AESTHETICS/THE CONSTRUCTION AND RE-CONSTRUCTION OF MEMORIES OF ORGANIZATIONAL LIFE
themed section editors: Pierre Guilet de Monthoux and Antonio Strati

PONTE DEI SOSPIRI: BRIDGING ART AND AESTHETICS IN ORGANIZATIONAL MEMORIES
Introduction: Pierre Guilet de Monthoux and Antonio Strati // 4

REPRESENTING ORGANIZATIONAL AESTHETICS: AN OPEN ISSUE AT EVERY STAGE OF FIELD RESEARCH
Alberto Zanutto // 8

FRAMED: NEW METHOD AND SUBJECTIVE GROUNDS
Mikael Scherdin // 16

REFRAMING THE POSSIBLE: RANCIÈRIAN AESTHETICS AND THE STUDY OF ORGANIZATION
Timon Beyes // 32

CREATING MULTIMEDIA: A ‘RE-PRESENTATION’ OF SHIPBOARD ORGANIZATIONAL LIFE PAST
Terry Brown and Kathy Mack // 42

THE RECORDING OF CONTEMPORARY CLASSICAL MUSIC: RELATIONAL AESTHETICS, AND SOME MANAGEMENT TOO
Niina Koivunen // 52

SAUDADE — PORT SALUT
Klaus Harju // 64

FINALE: GATTIÈRES SKETCHES
Pierre Guilet de Monthoux // 73

also

NEO-CLASSICISM: A CALL FOR PAPERS
Ralph Bathurst and Wendelin Kupers // 78

THE LIVERPOOL CITYSCAPE: ART OF MEMORY
Ben Johnson // 80

WATCH: A VISUAL NARRATIVE ABOUT MEMORY AND CHILDHOOD
Barbara Loftus // 88

STORY AS IMAGINATION: AN AESTHETICS OF LISTENING
Claire Jankelson // 112
aesthetics/
the construction and
re-construction of memories
of organizational life

a themed section edited by
Pierre Guillet de Monthoux
& Antonio Strati
Ponte dei Sospiri: Bridging Art and Aesthetics in Organizational Memories

Introduction by Pierre Guillet de Monthoux and Antonio Strati

Do you know when you see it, or do you see it only when you know it? Is it a matter of intention or is it something in the eye of the beholder? Is it a phenomenon or is it a perspective? How, then, do you express it, or how do you represent it? These are just some of the questions requiring an answer when ‘aesthetics’ enters the realm of social science. The themed papers section of this issue of Aesthesis is aesthetics and the construction and re-construction of memories of organizational life – such considerations seemed omnipresent to the researchers who gathered in the little village of Gattières, southern France, for the Third EIASM Workshop on ‘Art, Aesthetics and Organization’ in July 2007. On this occasion, as in the past, the common ‘call for papers’ was intended to emphasise the dialectics that give strength to the ongoing configuration of an aesthetic discourse on organization. Art and aesthetics, in fact, are not understood in the same way by both of us.

Pierre Guillet de Monthoux (2004) has a clear predilection for the arts as an arena and laboratory for aesthetic experiments. The arts have an important role as showcases of aesthetic practices threatened and marginalized by bureaucracy and corporate managerialism. Pierre is thus particularly keen to understand and enhance the aesthetics of the organization through artistic intervention.

Antonio Strati (1999) emphasises aesthetics as a central but forgotten dimension of ‘organizational life’. He focuses on sensible knowledge and aesthetic judgment in everyday organizational practices, and is particularly keen to highlight that the negotiation of organizational aesthetics gives form to the organization and also shapes power relations in organizational cultures.

These two diverse emphases regarding art and aesthetics in the study of organizations have also configured two different approaches – among others – in organizational aesthetics research: namely, the artistic approach (Guillet de Monthoux et al., 2007) and the aesthetic approach (Strati, 2008). The artists, art critics, and organizational scholars who responded to our common call for papers for these three workshops – the first held in Siena in 2000, the second in Gattières in 2003, and the third again in Gattières, in 2007 – were in various ways catering to each convener’s special interests. Their participation, however, did not give rise to a clear separation between the two research styles. On the contrary, participants and organizers shared the conviction that both performing art and aesthetic comprehension must be part of our understanding of the social processes of organizing action. This conviction was shared both by participating organizational and managerial scholars and such prominent guests from art world and industrial design such as Alberto Alessi, Michelangelo Pistoletto, Hans-Ulrich Obrist, Maria Finders and Daniel Birnbaum. Symbolic of this interaction is the Human Relations special issue on ‘Organizing Aesthetics’, featuring the script of a performance (Steyeam and Hjorth, 2002) inspired by the first workshop held in Siena. This was a novelty in an organization studies publication. But even though it appeared in such a prestigious journal, it did not engender much of a hybridization of art and aesthetics in organizational research and writing. The two approaches did not merge together. Rather, they continued to propose, each on the basis of its distinctive characteristics, a common ground for transgressive and novel forms of conducting and representing field research and the theoretical study of organization. In a word, what they had in common was simply a genuine and profound desire for ... aesthetics!

This issue of Aesthesis reminds us of this desire for aesthetics in our knowledge of organizations. When Alberto Zanutto writes that the task of research is to ‘valorize aesthetics’, he articulates an almost programmatic aspiration -- aesthetics as an escape from a one-dimensional idea of reality. Zanutto’s long experience as a researcher on a variety of projects seems to have shown how aesthetics can be ‘smuggled’ into traditional organizational inquiries. What memories can one represent, firstly to the researcher him/herself, secondly to colleagues involved in the same research, and thirdly to organizational students and scholars, and to the...
organizational actors themselves? Zanutto's article can be read as an ongoing fragmented aesthetic memoir. It also stands as a quest for a deeper understanding of aesthetics in organizational field research, which polemicizes functionalism's basic assumptions in order to open the way for aesthetic experience itself. How can traditional, rather 'square' research, be turned into a multidimensional inquiry -- thus providing an aesthetic research team with techniques for an aesthetic research process that will constructively confuse the binary boredom of an aesthetic reading of organization dynamics! Like most freedom fighters, however, Zanutto somewhat over-simplifies matters. It is difficult to argue that reality is life whilst rationalism is death; for both are part of our desire for freedom. However, his contribution is a viable first step towards transforming the representation of the outcomes of social science research into forms of aesthetic organizational memory.

Mikael Scherdin’s argument stands in sharp contrast to Zanutto's strong belief that aesthetic organizational research and the researcher’s personal aesthetic comprehension of organizational phenomena should be grounded in negotiation with colleagues. Scherdin’s contribution evokes a tension between an almost romantic belief in subjectivity for subjectivity's sake on the one hand, and on the other a view of aesthetics as a social phenomenon that constantly puts the idea of a given subject in constant danger. We ourselves recognize this tension in our own editorial diversions: Pierre Guillet de Monthoux’s interests in art are viewed with some scepticism by Antonio Strati on account that art might well obstruct our analysis of aesthetics out there in the field. However, this issue’s references to art critic and curator Nicolas Bourriaud’s understanding of contemporary art as performing a ‘relational aesthetics’ (Bourriaud, 1998), and Guillet de Monthoux’s predilection for Joseph Bueys’ definition of art as ‘social sculpture’, indicate that we are immersed in the intricacies of a controversy. Scherdin’s rather radical position begs the question of whether organizational aesthetics can be adequately represented by adopting such an individualistic style in field research. Comparisons with Zanutto’s article may thus help us grasp the delicate nuances of organizational research in practice, in ways that induce diverse states of aesthetic feeling in the researcher. Here we get a feel for how to ‘legitimate’ certain forms of aesthetic understanding through a process of negotiation in the context of a plurality of individual aesthetic understandings. This contrasts with the aesthetic ‘self-legitimation’ assumed by Scherdin's 'autoethnographic' re/construction of the aesthetics of his individual organizational memories. Moreover, both articles echo broader methodological controversies in social studies, and one can see emerging a process by which the study of the aesthetic is negotiating its own legitimacy in the context of mainstream methodologies. In a sense, this brings us back to the central issue in aesthetic organizational research, that of the epistemological controversy (Taylor and Hansen, 2005) – but with a touch of novelty introduced by the specific characteristics of these two research experiences.

These methodological reflections can be understood in a new light through Timon Beyes’ detailed account of Jacques Rancière’s aesthetic philosophy. When organizing the 2007 Gattières workshop, we recommended this French philosopher to the participants. His booklet Le Partage du sensible (2000), as well other works such as Malaise dans l’esthétique (2004), raises issues that are not strictly bound to the art world but encompass the way in which our world offers itself to be shared and divided up in our daily perception of it. This philosophical aesthetics has recently gained fame in art schools and amongst young artists. French theory, however, has a very special way of elucidating how aesthetics is a fundamental approach to social philosophizing, and it signalled for us exactly what the title of this introduction indicates: bridging art to aesthetics (and back).

Beyes' article provides a ‘crash course’ in this aesthetic philosophy. Rancière sees the formation of new arenas, the emergence of new collectives, and the voicing of new desires, and this new activity is fundamentally aesthetic. It is up to aesthetic intuition to give form to, to organize if you prefer, otherwise silenced and suppressed phenomena. Rancière’s aesthetic perspective opens up what might be called a political analysis, and it is, as Beyes makes clear, ‘critical’ in the sense of relying on the self-organizing force of aesthetic intuition. The researcher is not a judge nor an expert once s/he has opted for an aesthetic approach. S/he develops a sensitivity to aesthetic forces that are profoundly liberating because they creatively generate their own trajectories, rather than simply voicing dialectic criticism or staging violent revolts.

While illustrating Rancière’s aesthetics, Beyes alludes to possible implications for the study of organizing processes. Beyes also claims that Rancière’s organizational aesthetics has emerged as a philosophical alternative to the implicit authoritarianism of aesthetically engaged sociologies, like that of Pierre Bourdieu. Hence his article raises an issue similar to that encountered in the tension between Zanutto’s and Scherdin’s articles: the tension between an aesthetics implicitly imposing something that ‘ought to be’ and an aesthetics that only reveals the new desires, and this new activity is fundamentally aesthetic. It is up to aesthetic intuition to give form to, to organize if you prefer, otherwise silenced and suppressed phenomena. Rancière’s aesthetic perspective opens up what might be called a political analysis, and it is, as Beyes makes clear, ‘critical’ in the sense of relying on the self-organizing force of aesthetic intuition. The researcher is not a judge nor an expert once s/he has opted for an aesthetic approach. S/he develops a sensitivity to aesthetic forces that are profoundly liberating because they creatively generate their own trajectories, rather than simply voicing dialectic criticism or staging violent revolts.

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aesthetic philosopher – still remains. Terry Brown and Kathy Mack provide a concrete example that might appeal to Rancière. They show that aesthetic research forces us to assume a new stance as social scientists. As they reflect on common organizational memories, Brown and Mack are compelled to give form to everyday artifacts in order to invoke the aesthetic dimension of collective memory. Zanutto insists that aesthetic research consists of encounters within a team of researchers, while Scherdin develops arguments to defend the sphere of subjective action for individual interpretations of an experience. For both of them the outcome of the aesthetic research process is unclear, although one surmises that it would be some kind of organizational awareness of aesthetic processes in Zanutto’s case and some sort of art-like product (cut off from its context) in Scherdin’s. Brown and Mack, however, illustrate how they used multimedia techniques to make a product that was then fed back into the field in order to bring forth an aesthetic dimension common to both researchers and researched: research thus consists in crafting a piece of art necessary to bring forth forgotten aesthetic memories in organization.

Niina Koivunen analyses this process by exploring the making of an artistic artefact: a recording of contemporary classical music. Her contribution implicitly supports Brown and Mack’s account. They simply had to make a product to bring forth an aesthetic process; for Koivunen it was the other way round. There was a process – the listening to contemporary music by aficionados with set values and with a set context of classical connoisseurs – into which products (the recordings made by the skilled producers observed by Koivunen) were constantly fed. Rather than a process triggered by a product, the product was created by the process, and in ways that, according to Koivunen, seemed almost automatic and system-conditioned. Koivunen accordingly helps us understand the difference between what we usually call an artwork and what we consider a tool to bring forth the aesthetics of ‘non-art’ organizational life.

Klaus Harju’s article tackles the ontological status of this dimension itself. It propounds the extreme idea that the aesthetic of organization is nostalgic for a never-existing past. This does not involve a beautiful utopia to come; nor an ideal of some sort of perfection to be reached. It is a ‘saudade’ for the always bygone retrospects, which is not the same as simple nostalgia for an origin. If this is what aesthetics is about, then we are again confronted by the fact that art and research are separated only by a very fine line. For how can we seriously claim that there is a difference between fact and fiction if Harju’s point is taken seriously? Mind you, this kind of fiction is not an ideal, a universal dream, or a claim to transcendent reality. It is a poetical fiction tainted by singularity, which can only be reshaped in a Nietzschean process of eternal return.

In editing this themed section of Aesthesis, however, we have not been able to maintain that artistic and aesthetic approaches are distinct and counterposed phenomena in organizational research. On the contrary, we have found ourselves affirming – with Rancière – that a crucial issue in both the aesthetic and artistic approaches to the study of organizational life is the changeover to a post-aesthetic discourse on organization. This involves a sensitivity, an awareness, and a taste that shapes organizational aesthetic research on the re/construction of organizational memories, as the capacity for aesthetic pathos in the understanding of organizational life is the changeover to a post-aesthetic discourse on organization. This involves a sensitivity, an awareness, and a taste that shapes organizational aesthetic research on the re/construction of organizational memories, as the capacity for aesthetic pathos in the understanding of organizational life.

In this issue of Aesthesis, we feature reflections on the re/construction of organizational memories, as the capacity for aesthetic pathos in the understanding of organizational life. The novelist Philippe Delerm (2005: 114) – to continue with the French slant of this introduction – has relevantly and masterfully evoked:

.... tous les témoignages de lecteurs concordaient: on lui était reconnaissant d'avoir su inscrire dans le temps et l'espace des sensations détachées du temps, dans lesquelles chacun se reconnaissait pour avoir éprouvé non les mêmes, mais leur équivalent dans un lieu différent, avec une intensité perdue.

NOTE

1// We surely do not need to introduce Siena, but we want to say a few words about Gattiers: The 4000 inhabitants of this little village, situated some 20 minutes drive from Nice-Cote-d’Azur airport, enjoy not only art & aesthetics conferences: in the village there are three good value-for-money restaurants and as many nice bars for your pastis. You can, as conference goers, check in at the nice small Hotel Beau Site and then visit Le Jardin run by the European Center for Art and Management. This is an ultra-select art space open only one day each year for us mortals. Last year Benjamin Saurer put on a show for the conference – starring a big Zebra painting and a pony in Zebra suit (see over). The rest of the year this art-space is devoted to the aesthetic education of those extraterrestrials frequently flying over the neighborhood in their tiny saucers. But there is also an annual opera festival performing late July. opus-opera@wanadoo.fr

Deleuze et....
REFERENCES

Finale: Sketches from Gattières
Pierre Guillet de Monthoux

Dinner at Bar de la Place
Conversation at Hotel le Beau Site
Tim Beyes in session
Above: Antonio and Pierre
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