

# Museletter of the Standing Conference on Organizational Symbolism



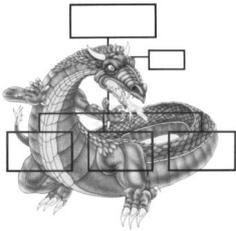
## *Notework*

May 2010

*SCOS is an international and interdisciplinary network of academics and practitioners interested in organizational symbolism, culture and change. The SCOS philosophy of 'serious fun' is articulated throughout the network's activities, particularly in the encouraging of unusual and groundbreaking ideas in the analysis of organizing and organization. We are committed to providing a forum for research that crosses traditional disciplinary and functional boundaries, and a reflective space for the development of new forms and new voices for this work.*

Visit: <http://www.scos.org> for further details or  
Email: [smatil@essex.ac.uk](mailto:smatil@essex.ac.uk) to join

## What is this??



...we asked ourselves, when we first held *Notework* in our hands and thought we would be the editors for the next three years. A Museletter? And *why* is there a dragon on the first page? And *how* are we going to edit this something?

*What, why, how...all these questions...but shouldn't we start talking about the 'Who' before we come up with all this? The unis we are currently doing our PhDs, our interests in arts, business, activism and insecure work, what we have done before the PhD and what we are doing when we are not doing research? Then we'll think about what should go in to Notework and how it should look.*

Well, why don't we ask the SCOS members to tell us. It might be a revolutionary

idea, but why don't we ask our readers what they want from *Notework* in the future. We could include a questionnaire like good social scientists and do some 'market research'.

*What shall we ask the SCOS members?*

We'll ask them to spend a couple of minutes filling in the questions which are at the back of this newsletter, and either giving it back to us (if you're reading this in Lille!) or post it to the address. We'd really like to know what you all want from *Notework*. How does that sound?

*Good idea! However, as already good ol' Emma Goldman (supposedly) said: if I can't dance, I don't want to be part of your revolution. Artistic or expressive elements should be part of this - no matter what else we find out through our questionnaire. Therefore, I think that the contribution of Henrik Schrat is a good start for our first issue. What do you think?*

Yep. Henrik's amazing visual essay really stands out. But we can pair it with a commentary on the much neglected piece by Bataille, 'The Solar Anus', which he recommended. That should give the newsletter enough interest.

*Great. But apart from that what should we include in this, our first Notework? After all, this newsletter from SCOS has been going some time, and reading some of the previous issues suggests that there are some elements that we'd better not ignore.*

Well, we should have an introduction from us, maybe a bit like a dialogue. Then the 'notes from the chair', a report on the SCOS board meeting and details of the SCOS conference in Lille and our sister ASCOS conference down under in November, which should be really good. That will inform all the readers what SCOS is up to.

*Oh, and apart from this, I think there should also be reports of the special events...well I will officially announce them...Ladies and gentlemen, Notework proudly presents two reports of exciting events funded by the SCOS' special events fund, on doll-making and Cixous, and Ballard and organization.*

You sound like a ringmaster....

*No, I have just seen too many youtube videos of 1920s and 1940s*

performances, where it seems to be important to be introduced properly...I can recommend "Menschen am Sonntag" (People on Sunday) a beautiful, beautiful silent film made by amateurs in Berlin in 1929...

This is also one of my favourites. Do you recognize parts of the city...oh, we should probably get back to Notework again...

Yep, we should.

You might be right. So we've got reports of the events funded by SCOS and we'll also include Calls for Papers that might be of interest for the SCOS community.

Good, so that is it then? Our first issue is complete, right?

Not entirely.

No? What is missing?

You remember we have said, that we should introduce ourselves?

Do you want to make a start?

Sure. Ok, I am a PhD at Essex University but right now I am in Berlin to do my empirical part on an arts and business project that took place in 2005. Before my PhD

I studied Economics and Business Administration at Witten/Herdecke University in Germany, because I wanted to know what business is all about...I did not find an answer but I discovered that art teaches a certain kind of knowledge that is somehow complementary to what is usually taught in business schools and I was wondering why there are not many, many more companies engaging with the arts...well and that is why I am doing my PhD now. In my "free time" I am reading lots of novels, cook for my friends, love dancing, going to flea markets and singing. I collect photo albums of people I don't know but which tell stories about them. If I hadn't studied I most probably would have become a gardener. I think that is enough, Steve, what about you?

And I'm a PhD at the University of Leicester with another year or so to go (I hope) looking at forms of precarious work and social movement responses to declining employment stability. Before this I was working in education with a background in special needs,

and also involved with lots of social movement campaigning. But my first degree was in literature and film. I live in Leicester.

And now?

And now I'd say, we can pass over to our chair, Jo.

Steve. I am a bit nervous. Do you think our readers will like our first Notework issue?

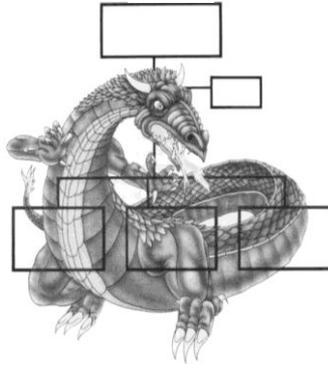
Sure. And if not they can write in into the questionnaire and send it to me so that we can make Notework what they want.

Good. Now we've finished, we can go and get coffee.

## In this issue...

SCOS – who are we?	3
Notes from the Chair	4
SCOS 2010 Conference	5
ASCOS CfP	6
Board Secretary's Report	10
SEF events Reports	12
Message from Outer Space	16
SCOS regional reports	34
Calls & Announcements	38

# SCOS: the Standing Conference on Organization and Symbolism (oo-r-ya?)



## **We are...**

...an international and interdisciplinary network of academics and practitioners interested in organizational symbolism, culture and change. Formed in 1981 as an autonomous working group of the European Group for Organisation Studies, SCOS has grown to become a global research network comprising of hundreds of members.

## ***Philosophy: scosophilia***

The SCOS philosophy of 'serious fun' is articulated throughout the network's activities, particularly in the encouraging of unusual and groundbreaking ideas in the analysis of organizing and organization. Since its formation, SCOS has run annual international conferences and regular workshops, producing both critical debate and a considerable output of original scholarship. SCOS has always been committed to a critical approach to qualitative research that crosses traditional disciplinary and functional boundaries as well as to reflection on the forms and voices that this work takes.

## ***Research***

*Moving into its fourth decade, the SCOS network continues to develop innovative views of organization and management, taking inspiration from a variety of different fields and disciplines. SCOS has always been committed to providing a forum for research that crosses traditional disciplinary and functional boundaries, and a reflective space for the development of new forms and new voices for this work. The SCOS Network also aims to produce and develop theoretically and practically innovative views of organization and management and seeks to:*

- encourage and foster new approaches in the study of culture and symbolism of everyday life in organizations
- provoke discussion of marginalised perspectives on the understanding of organized life
- provide an arena where the boundaries of conventional thinking about organized life can be challenged and blurred
- sustain continuity and development in this fast-growing field of study
- enable the continued exchange of information and the development of community amongst a highly dispersed group of researchers, scholars and practitioners.

## *Notes from the Chair*

Constant, Constant, how I've missed you. And what a lot of news I have to pass on in my sixth (blimey) set of Notes from here at SCOS Towers. First and most important, you may well be reading this in Lille at our 2010 'Vision' conference. In which case well done on making a very sensible conference choice and I hope you are having a great time. Or maybe you have downloaded Notework in advance, are jolly well organized and have submitted an abstract, registered and paid in full. In which case equal props to you. If neither of the above apply, hie thee immediately to <http://www.scos.org> and click on Conference 2010 as if you're lucky registration might still be open ☺. We are expecting a very good crowd in Northern France in July, and Sam and Bea have organized a fabulous programme for us.

We can also now confirm that we will be in Istanbul for 2011, at Bosphorus University. Our theme is 'Recovery' and the call for papers will be launched in Lille. Barcelona in 2012 is also looking very good indeed: we will be at the Autonomous University of Barcelona and our theme looks set to be something around nomadism, displacement and mobility. Then we are hoping to be in Warsaw in 2013, more on which when we have it. And, as ever, we are always delighted to discuss ideas to hold SCOS conferences from members. Do get in touch with me ([j.brewis@le.ac.uk](mailto:j.brewis@le.ac.uk)) if you fancy running the show one year.

On to other news, hello and a big SCOS hug to Stephen Vallance and Anke Strauß who are our new Notework editors. Please make their lives easy, happy and peaceful by bombarding them with stuff they can publish, at [sv76@le.ac.uk](mailto:sv76@le.ac.uk) and [astrau@essex.ac.uk](mailto:astrau@essex.ac.uk). Please also give a huge hand to fellow new Boardies Lena Olaison (Nordic rep), and Mustafa Özbilgin and Ahmet Yener (SCOS 2011 organizers). And of course a welcome back we've missed you to Nina Kivinen who rejoins us as Treasurer due to Jane Davison unfortunately not being able to continue in post. Indeed in additional matters Board-ish, we had what as far as I am aware is a unique experience in the annals of SCOS recently. We were all booked up to travel to sunny Barcelona in late April for our Spring meeting, when Ol' Smokey (better known as Eyjafjallajökull) decided to make that all very difficult indeed. So we had an online meeting – oh yes, check how 21st century we are - for which I would like to say thank you very much to my colleague at Leicester, Matthew Higgins who very kindly set up a chat room for us at short notice. And it worked (once we'd all figured out how to take turns like nice polite people). So this is something we are going to keep under review for the future.

Hmmm, what else? Oh yes, as you'll see later in this issue we have now part-funded two SEF events – the Ballard November 2009 workshop in London and the Cixous doll-making workshop in Bristol in January this year. We have also agreed to part-fund another Bristol-based event, a series of workshops focusing on 'Aesthetics, Emotions and Arts Based Approaches to Enquiry'. Our next deadline for SEF applications is **15th October 2010**. See <http://www.scos.org/page4/page4.html> for details of how to apply.

And also watch this space as in the November Notework I should be able to announce not only my replacement as Chair next summer, but also the new editors of Culture and Organization, as Peter Case and Simon Lilley are both due to step down in the near-ish future. Ta daaah ... etc.

But on to the really important bit. Having entirely failed to learn how to knit, as very optimistically proposed in my last set of Notes, I have instead become utterly obsessed with [Fill in the Blank]'s Next Top Model, bought solar powered lights for my garden that don't work and had a new boiler installed. One of these purchases was slightly more expensive than the other. See you in November for the next rip-roaring instalment from a small semi-detached in Nottingham, and until then ...

May the road rise with you

Jo

# VISION

*The 28<sup>th</sup> Standing Conference on Organizational Symbolism will be held in Lille, France from July 7<sup>th</sup> – 10<sup>th</sup> at the Institut d'Administration et Entreprise (IAE) Lille France, in collaboration with the Universities of Surrey and Anglia Ruskin University, UK*

**The 28<sup>th</sup> Standing Conference on Organizational Symbolism takes Vision as a central motif of contemporary management practice and we invite delegates to think of vision and organisation as conceptual, ideological and metaphorical practice. We want to inspire you to broaden your vision of vision beyond that which is 'just' symbolic.**

## Motivation

To *envisage* and to *visualise* – we are told – is the ultimate goal of organizational action. Having the ability to see the future in one mind's eye is the cornerstone of true (visionary) leadership. For to see into the future is to anticipate, be ready for and above all to attempt *control* of that which is unknown, unknowable and cannot be *seen*. Thus, all management disciplines are fundamentally concerned with vision. But to see is also to be seen. Who has the power to see and who is too weak to shield themselves from gaze(s)? Gaze is political – especially so in a mass mediated society where image is coming to stand for experience itself. Organizational images both reproduce and disrupt established orders of seeing. What is more, these ocular technologies of order are not new but have a long history in organization studies that is often belied by neophilic tendencies to emphasise 'The Visual' as a leitmotif of only our relatively recent past and present.

Vision also sees through things. It is transparency – seeing things as they 'really are'. We say that those with vision can 'see' things that other less gifted individuals cannot. What does this mean for organizations? How do organizations seek to see? How do they hope that others will see them? The artefacts that construct the corporation in others' eyes are techniques of transparency: "Look! you can see through us! we are clear! we are *accountable!*" In certain cultural contexts, to see is to believe, thus, if organizations make visible processes, products, ideas, ideals, thus, public may believe in their existence or in their good intentions. In this complex game, visions can be also used to obscure or to hide... as Foucault said: visibility is (also) a trap. If you are looking at something you cannot be looking at/for something else at the same time – thus vision is also illusion – perhaps even trickery. In this process, organisations may determine what can be seen or what/who is not seen, thus issues related to diversity, equality, identity and differences might be included here.

But vision locates us in time and space in an ocular relation with the world. To rely on one's sight is to flatten the embodied sensorium, to rely on 1/5,6,7,8,∞th of our being-in-the-world. So vision is impoverished, partial and that is before we begin to think about the partiality of sight itself. But often we do not see unaided – we use lenses to sharpen, enlarge, bring into focus and expand that which we do not see by ourselves and through technology we can 'see' things which we can only conceptually trust in – the electron microscope, the deep space telescope... scopic regimes which rely entirely on contemplation and that which we take on trust: theories as ways of seeing.

**Registration for the Conference is now open.**

**For details of the venue, accommodation and registration, visit the conference website at**

**<http://www.scos.org/2010/Lille/Welcome.html>**

# ACSCOS 2010

## The 4<sup>th</sup> Australasian Caucus of the Standing Conference on Organizational Symbolism

29 November – 1 December 2010

Metropole Hotel and Conference Centre, Fitzroy, Melbourne, Australia

We are pleased to announce that the 4th Australasian Caucus of the Standing Conference on Organizational Symbolism (ACSCOS) will be held at the Metropole Hotel and Conference Centre, on Brunswick Street in Fitzroy, Melbourne from 29 November-1 December, 2010.

As for the earlier colloquia, this ACSCOS will be a meeting ground for those broadly interested in what, for want of better words, is referred to as critical and postmodern management and organisation studies.

We look forward to a stimulating, collegial, productive and supportive gathering of colleagues from Australasia and from many countries further afield to join us in creating a memorable program of events.

ACSCOS is a caucus of the [Standing Conference on Organizational Symbolism](#) (SCOS), and we recognise that body's long and innovative contributions to critical and avant garde organisation studies.

### **The theme of the 2010 ACSCOS colloquium is Heat.**

**Heat is a subject that is both descriptive and emotive and can represent attraction, repulsion and even horror in organisational life. Heat may be pleasing, tolerable or life-threatening. It may be controlled or uncontrollable. It affects our comfort, our health and our well-being.**



More specifically, we invite papers that consider heat as it relates to management and organisation and welcome contributions from business and management researchers as well as from those in broader social sciences and humanities.

While there has been some work on heat and organisation in management and organisation studies, this tends to be rather sparse and narrowly focused on subjects such as hot-headed decision making, the "hot-stove effect" in learning, and experiments in which distribution of hot sauce to participants is used as a measure of aggression(!).

Perhaps of more interest to those working within the ACSCOS domain are more general notions concerning the subjects, objects and organisation of heat. We invite you to join us in considering our theme from many perspectives, both literal and figural, and welcome theoretical and empirical submissions on heat and related topics. Papers addressing the theme might consider the following subjects, although this list is far from exhaustive:

- Fighting fires: Crisis management and control
- What's hot? Popular culture and celebrity
- The heat: policing cultures
- Heating up: process perspectives
- Aftermaths and aftertastes
- Heat and ice: organising (for) extremities
- Sex and sexualisation
- Hot flushes: menopause and management
- Looking hot: Dress, culture and organisation
- Clothing and the organisation of heat
- Sweat, rashes and the aesthetics of heat
- Odour and perfume in organisational life
- Seeing and feeling red: Affect(ing) anger, embarrassment and shame
- Heat and evil
- Heat and mythology: Phoenix and other fantasies
- Heat and hearth: comfort in organisational life
- Organising summer
- Seasonality and seasonal work
- Burn and burning out: Stress, tension and cooling processes
- Too hot to handle? Ethical edges
- Tropicality: Location, latitudes and license in organisation
- Hot spots: Regionality, interest and disinterest
- Heat, health and disease
- Sustainability, global warming and other hot (and cold) topics in teaching and research
- Entrepreneurship and the lighting of new (inter)disciplinary and discursive fires
- Heat and history
- Heatwaves from the past: Recycling, vintage and intertextual references

## ACSCOS 2010 - The 4th Australasian Caucus of the Standing Conference on Organizational Symbolism

### Guidelines for Submission

We invite papers and abstracts that directly address the colloquium theme or **other open issues within the broad domain** of the SCOS Journal, *Culture and Organization* (<http://www.tandf.co.uk/journals/titles/14759551.asp>).

Two alternative forms of submission are invited for the colloquium: abstracts of up to 800 words or full papers of up to 7,000 words.

**Abstracts** will be peer reviewed.

**Full Papers** will be independently peer reviewed.

Accepted papers will be published in conference proceedings. *If you do not wish your abstract/paper to be published, please indicate at the time of submission.*

Papers will be blind reviewed - please include author details on a separate front sheet.

Please follow Chicago style – see *Culture & Organization's* guidelines at

[http://www.tandf.co.uk/journals/authors/style/quickref/tf\\_F.pdf](http://www.tandf.co.uk/journals/authors/style/quickref/tf_F.pdf)

Your papers or abstracts should be emailed to

heat-conference@deakin.edu.au before **1 August 2010**.

Notification of acceptance will be given prior to 5 September 2010.

### Venue

ACSCOS 2010 will be held at the Metropole Hotel and Conference Centre in Brunswick Street, Fitzroy <http://www.metropole.org/>. Brunswick Street is one of Melbourne's most interesting streets, is close to the city of Melbourne and is very easily accessed by trams and buses. Brunswick Street and its neighbouring streets Smith, Johnston and Gertrude Streets are home to many cafes, restaurants, pubs and bars, several galleries, and a range of other interesting shops. A feature of these streets is there are virtually no chains. So, if you want Starbucks, Borders or Subway – the conference venue will be of no interest to you at all.



### Sponsorship

ACSCOS 2010 is being sponsored by the:

- School of Management and Marketing and Faculty of Business and Law, Deakin University
- Department of Management, Monash University
- Graduate School of Management, La Trobe University
- Standing Conference on Organizational Symbolism

### Registration, Fees and Bursaries

Fees for the colloquium will be A\$325 or A\$215 for students. There is a one-day only rate for local students of A\$22. Fees are inclusive of GST.

Full registration includes opening reception, lunches, teas and the conference dinner. The dinner will be held in the Melbourne Gallery at Melbourne Museum on Tuesday 30 November. Partners are welcome to attend the opening reception and dinner at a cost of \$165.

In order to be eligible for the student rate please provide the name of your degree, institution and student number.

Sponsorship by SCOS has allowed us to offer two travel bursaries for doctoral students, each for GBP500 *to be remitted after the conference*. To apply, please state in less than 50 words how receipt of a bursary will assist you to attend ACSCOS 2010. Email your application to [heat-conference@deakin.edu.au](mailto:heat-conference@deakin.edu.au).

You may also be interested in attending the Australian and New Zealand Academy of Management (ANZAM) Conference, which will be held in Adelaide from 7-10 December, 2010 (see <http://www.anzam.org/conference>).

### **Accommodation**

Participants should book their own accommodation for the colloquium. Rooms will be available at the Metropole from A\$156 through to 2 bedroom/ 2 bathroom suites (with cooking facilities) for A\$312 per night (parking and wifi included). When booking, please mention ACSCOS to ensure that you receive the conference rate. If looking for other accommodation, surrounding suburbs include Carlton and Collingwood. Any city hotel is also suitable because the hotel is accessible from trams in either Bourke (No 86 tram) or Collins (No 112) Streets.

### **Enquiries**

Please direct enquiries to

- Julie Wolfram Cox via [julie.wolfram-cox@deakin.edu.au](mailto:julie.wolfram-cox@deakin.edu.au), or to
- Jan Schapper via [jan.schapper@buseco.monash.edu.au](mailto:jan.schapper@buseco.monash.edu.au).

Please note that we are also preparing a Call for Papers for a Special Issue of *Culture & Organization* related to the theme for this colloquium.

Please mark your calendar now and forward this call to your colleagues.

We'll look forward to seeing you in Melbourne!

**Julie Wolfram Cox and Jan Schapper**

**Co-chairs**

Conference website: <http://www.deakin.edu.au/heat>

# Musings of a Board Secretary....

It's been almost a year since I was elected to the secretary post, and the Copenhagen 2009 Board Meeting was perhaps a false teaser as to how SCOS meetings go! It was short and what went on was clear-cut! Marja and I were new members present; that we contested an election was quite rare, as was having a surfeit of people wanting to contribute! I felt a sad loss that the meeting was the actual last one for Saara and apparently Nina -however Nina metamorphosed into our new treasurer later on in the year! Saara you may well have other things to do right now but you are missed! At the meeting there was continuing discussion about the board legal status, which was resolved with the kind help of Ian Snaith of the University of Leicester UK' law department before the November Lille Board. We need to remain an unincorporated association under English law. Our constitution is adequate protection provided two clauses were added to cover our unincorporated status and a way of removing Board members.<sup>1</sup> The rest of the meeting was taken up with things very familiar to Notework readers, viz the management of the series of conferences, with the Copenhagen event secure with 125 people attending and the bridge crossing hopefully going well<sup>2</sup> the Special Events Fund and the Journal with publicity, website and board officer reports as significant others. The conference itself went extremely smoothly and I was left with a sense of responsibility from meeting so many SCOSophiliacs.

The Lille Board, held at the 2010 conference location in November, considered similar topics, but handled them in far more depth. The IAE has an interesting verticality about it, with a gorgeous ancient staircase. Annette Risberg, Peter Elsmore and David Crowther were and are to be congratulated for the efficient operations of the Copenhagen conference and writing a report for Notework before the previous year's organiser managed his!

For this year's conference, Sam and Bea have won sponsorship funding from their respective institutions, Surrey and Anglia, which is great. We heard of innovations in the management of the conference, including the new guide to participating in a SCOS conference, and an abstract tracking process. There was a discussion about the value of plenary or keynote speakers with people putting forward good suggestions. Bea and Sam have interesting plans to occupy us with some sight-seeing and social dreaming for those able to wake early! We tested what is to be the conference dinner venue and found it very in keeping with the theme (you can communicate visually!).

Important information for those of you struggling with funds to attend the conference – if you are a PhD student or have circumstances likely to sway the discretion of the conference organisers, the bursary sum has been increased from £2,000 to £3,000! In total there are six bursaries available for Lille with a ring-fenced PhD allocation and others as I alluded decided by the organiser's discretion. This year, four were funded from SCOS funds, two from a sum factored into the Lille fee.

The Istanbul organisers had met with us the previous evening over dinner, and Jo relayed what had been said to the Board. We were interested to hear their plans for the organisation of the conference and theme. We had discussions about the links our organisers had with the University of the Bosphorus, financial arrangements for the conference and the need to add detail to the draft call for papers.

The next item was the Barcelona 2012 conference, with Hugo Gaggiotti and Diana Marre not present but invited to the Board forthwith. Early ideas for a theme were 'the movement' which needed differentiating from previous SCOS themes and expanding to appeal to more contributors.

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<sup>1</sup> And I bet Josie would like to invoke it for tardy secretaries!

<sup>2</sup> It did – although not enough time was spent at Barsebäck near Malmö–well actually none was spent there especially by me and my golf clubs!

The idea of holding the 2013 conference in Warsaw obtained wide support and we will be pleased to hear what Beata Glinka has in mind for a theme. As a newbie it is heartening to see the consideration and input for each of the conferences -

Five bids for the Special Events Fund were considered, with support given in principle for those which fitted with SCOS, and clarification sought on all of the bids as to what the SCOS funds would support. Simon Lilley made the point that we need to communicate far more clearly what it is we fund and how we want proposals to be presented. The matter will be discussed again in November 2010, however suffice to say at this meeting we resolved to not fund bids retrospectively, to publicise fixed deadlines, to have a ceiling of £1000 on any bid, and applications need to be received by mid April or mid October before our Board Meetings and well in advance of the proposed activity the funds are being sought to support.

The new publicity image dragon options were admired and personal aesthetic preferences aired. Beatriz Acevedo has to be thanked for her art and tolerance of it being appraised! Modifications, colours and print options were intended to be discussed at the ASH Friday Barcelona 2010 meeting which I will relay to you once the minutes have been agreed.

Next items were the various reports. As the treasurer post was still in transition Jo Brewis led the item, and as our overall position was healthy, it was decided to reduce the levy for the organisation taken from the conference fee to £20. This sum would be revisited so it can be adjusted if necessary.

My election officer's report required Jo to leave the room whilst her replacement was discussed, a matter as of yet unresolved. Jo was put forward as part of the Editorial team for Culture and Organisation.

As you are aware Stephen Vallance and Anke Strauss are our new network editors and we wish them well! Sheena and Stephen were warmly thanked for their valuable contributions. The outgoing editors promised to ensure a smooth transition! Lena Olaison is our new Nordic representative, and her baptism of fire was the volcano ash constrained virtual meeting. Written reports were received and Roland Curtis reported on the London doctoral event and he has done a sterling job attracting more members yet again (at the Lille Board the number was 896 Sumo reported). Beatriz added that Central and South America was becoming more aware of SCOS through the Lille conference and LAEMOS 2010.

Culture and Organisation continues to flourish in Peter and Simon's reign, with important yet tedious SSCI documentation completed. There is a reviewer shortage, and a workshop was proposed for the 2010 conference to brief people interested in becoming one. The quality of the papers submitted is going up, and it was generally agreed that we need to do what we can to elevate the status of the Journal, such as increasing issue output per year, and issue length. David Sköld reported on the migration of the website to its new site, links to EGOS, and extending the capabilities of the website to online paper submission by buying new software, which was agreed. As part of the Membership's secretary report it was suggested that a specific email address for that post would facilitate organisation.

Kat Riach was charged with arranging the Barcelona meeting as efficiently as she had the Lille one, but sadly many arrangements had to be cancelled because of flight problems and we held the meeting virtually, which I will report in my next musings!

Toodleoothenoo as we say in sunny Edinburgh!

Lynne Baxter, Secretary, SCOS

### **Your board are currently:**

**Chair:** Jo Brewis (UK) **Meetings Secretary:** Kat Riach (UK) **Secretary & Elections Officer:** Lynne Baxter (UK), **2009 Conference:** Peter Elsmore (UK), David Crowther (UK) and Annette Risberg (Denmark) **2010 Conference:** Sam Warren (UK) and Beatriz Acevedo (UK) **Membership Secretary:** Sumohon Matilal (UK) **Treasurer:** Nina Kivinen (Finland) **Notework Editors:** Steve Vallance (UK) and Anke Strauß (UK) **Web Officer:** David Sköld (Sweden) **Journal Editors (C&O):** Peter Case (UK) and Simon Lilley (UK) **Regional representatives:** Peter Pelzer (Germany), Jan Schapper (Australia), Marja Flory (Benelux), Lena Olaison (Nordic Countries), Rowland Curtis (UK), Jean Helms Mills and Albert Mills (North America), Thomas Lennerfors (Japan), Janet Sayers (New Zealand) and Beatriz Acevedo (Latin America).

# Reports of SEF funded events

## The Atrocity Organization

Stephen Shukaitis

Mail to: [sshuka@essex.ac.uk](mailto:sshuka@essex.ac.uk)

A kind of waiting madness, like a state of undeclared war, haunted the office buildings of the business park. –  
JG Ballard, *Super-Cannes*

As a novelist and fiction SF writer, JG Ballard developed one of the most dynamic (and disturbing) exploration of collective psychopathology, excesses in organizational life, and the collapsing of the Western imaginary. From the fetish of the car crash to obscene hidden violence of the business park, internment camps to masochist fantasies directed through the mediated form of Ronald Reagan's body, Ballard's work ventures into territories that are disconcerting to explore, but from which one can learn a great deal. Taking his recent death in April 2009 as inspiration and starting point, Peter Fleming and I decided to plan an event considering the impact and importance and Ballard's work and what it might mean for the cultural study of organizations. If there is indeed a state of waiting madness that haunts the business park (and perhaps the business school), then what better a diagnostician and clinical practitioner (in Deleuze's sense of aesthetics as both clinical and critical) could be found than in the work of Ballard?

The influence and popularity of Ballard's writing, perhaps best demonstrated by existence of 'Ballardian' as adjective, enacts what Carl Rhodes describes as a 'critique in culture' (as opposed to a critique of culture). The idea was to engage with this form of critique and its development through the patterns of circulation that have been activated by Ballard's work. In other words, to take as a starting point that understanding and effective critique are best developed not from a removed position exterior to the subject at hand, but rather developed in an immanent process of mutation and recombination, and thus to develop further reflection on organizational symbolism and technology drawing from the collective intelligence of this ferment. Or to put it in perhaps more Ballardian terms, to learn from following our obsessions.

Taking this noble aim as our starting point, we began to plot how to go about such a task including the predictable yet reliable process of formulating a call for participation to send around to various networks. We were also fortunate (and very thankful) for receiving the support of the SCOS Special events fund, which funded the planned event for the purposes of widening participation in it. This was quite fortuitous as the event that resulted also helped to create, even if in somewhat small way, an encounter between cultural studies, organization studies, and fans of politically oriented science fiction, a good deal of whom very likely had little to no idea previous to the event that there was any overlap between these areas. Or, as remarked by at least several attendees, 'we didn't realize people who worked in management departments studied anything interesting.'

The ensuing event was held on Tuesday November 10<sup>th</sup> at the Foundry, a legendary pub and arts venues, on Great Eastern Street in Shoreditch in East London. (The Foundry sadly is scheduled for demolition as part of the revitalizing and gentrifying of the East End, ironically enough to be replaced by an 'art hotel.' For more information on The Foundry, [www.foundry.tv](http://www.foundry.tv)) For those who are not familiar with the Foundry it is perhaps one of the best settings for such an event, having very much of a ramshackle, cyberpunk feel to it, with walls thickly layered with graffiti, stencils, art work, junkyard sculptures, slogans and poetry, and one entire wall covered with old LCD computer monitors broadcasting highly pixilated greenish video. The event was held in the first of the cavernous basement rooms, lending a perfectly fitting touch of reverb and echo to the discussion.

Presenters for the evening included Debra Shaw (University of East London), Tomasz Vine (University of Essex), and Erika Biddle (York University, Canada). In total there were between 30 and 40 participants for the evening, intermingling a changing cast of locals with those who had traveled in order to participate. Although it would be

quite difficult to nearly impossible to summarize (especially given as I'm writing this months afterwards), I will try to encapsulate some of the main ideas presented during the evening:

– Debra Shaw began the evening with a general framing of the politics of science fiction and the cultural context from which various subgenres of SF have grown. This involved transformations in the ways that popular culture had not been believed not to deal with any serious matters and thus was best left a pursuit to the masses, unwashed or otherwise. Shaw also discussed the gender politics involved in SF, following on from her book *Women, Science & Fiction: The Frankenstein Inheritance* (Palgrave, 2000), and the development of SF fan communities.

– Tom Vine presented a paper entitled “From Ballardian bureaucracy-bashing to post-bureaucratic identity crisis: will the real dystopian please stand up?” where he explored the themes of bureaucracy as deployed within Ballard’s work compared to analysis of similar concepts within the canon of Critical Management Studies. While the antipathy towards techno-bureaucratic dystopias developed by Ballard could be argued to share much with critiques developed within social theory, popular culture, and countercultural milieus, the rise of post-bureaucratic forms of control could be argued to have internalized these critiques into the develop of even more deeply seated forms of dislocation, insecurity, and control. Or to put it more glibly, we’re still screwed, perhaps even more now, but differently than before.

– Erika Biddle presented a paper entitled “Polymorphous Techniques of Power: Obama and the Priapism of Affectual Regimes,” which drew from the work of Brian Massumi and Guy Debord to analyze the process of affect-engineering in regimes of spectacular sociability created by media fields. She argued that what can be seen is the development of intense forms of conflict and domination operating not on the level of representation, but also below it, through affective registers of bodily capacity that do not necessarily ever reach form of representation. Using this framework she traced a lineage between Ballard diagnosis of this process in the mediatic performances of Lyndon B. Johnson and Ronald Reagan through to the Obama campaign in 2008.

Since the event, interest in Ballard’s work continues to grow, or at least maintain a steady pace. In the months since the event there have been a number of related events, including the opening of *Crash*, an exhibition in homage to Ballard at the Gagosian Gallery in London featuring a selection of artists that either inspired Ballard or were inspired by his work (such as Bacon, Bellmer, Dalí, Hirst, Hopper, Lichtenstein, Warhol, and Whiteread, for full information see: [www.gagosian.com](http://www.gagosian.com)) and a visit to London by Vy Vale, founder of RE/Search Publications (longtime US publisher of Ballard’s work: <http://researchpubs.com>), to give a talk on the continuing influence of figures such as Ballard, William Burroughs, and Brion Gysin within contemporary culture. Recent months have also seen the publication of *Red Planets: Marxism and Science Fiction* (edited by Mark Bould and China Miéville, Pluto Books) and *Space Travel and Culture: From Apollo to Space Tourism* (edited by David Bell and Martin Parker, Wiley-Blackwell), both of which take up the very Ballardian quest to make sense of how technology transforms imagination and desire.

Where does this leave the question of Ballard in relation to organization? Perhaps predictably enough the event was not planned in order to seek a resolution to such a question, if that was even possible, but rather to open up an area of inquiry for further investigation. What if, rather than assuming that disorder and excess is a condition that management and organization must respond to, what might really be psychopathological is the desire to impose order upon an inherently ungovernable and excessive condition? This is precisely the task that has been taken up by Matteo Pasquinelli in his recent book *Animal Spirits: A Bestiary of the Commons* (2008, NAI Publishers), who drawing heavily from Ballard’s work, analyze the dark flows of desire and aggression shaping cultural, economic, and political life. The question then is how to develop an analysis and to form a politics that acknowledges and works through these excessive flows, rather than wishing them away or asking that they play nicely in a newly expanded democratic public sphere. If it is true, as Ballard often argued, that psychopathologies can be good, then what good can be gained from an exploration of these dark desires? It is that question, to wander through an imagination darkly, that is left open for future exploration.

## **LAUGHING WITH THE MEDUSA: WORKING WITH HÉLÈNE CIXOUS THROUGH DOLL-MAKING**

An ARCIO\* workshop funded by the SCOS Special Events Fund  
Mary Phillips, Department of Management, University of Bristol

It was with anticipation, and a measure of trepidation, that a disparate group met on a Saturday morning to engage with 'The Laugh of the Medusa', a seminal piece by Hélène Cixous. We had planned the workshop around discussing our responses to the text and then each making a doll to embody those responses. This would be followed by writing about the dolls, using a writing-as-inquiry approach to complement the visual and tactile understandings developed in the morning session.

We hoped our method of inquiry would allow participants to express their engagement with Cixous' text in a personal and embodied way, in itself a highly appropriate response to Cixous' own feminine and feminist writing. What follows draws on my responses to Cixous' text that I hope gives a flavour of how we wanted to engage with Cixous' work. I have used my own writing but it is in no way presented as being exemplary in the sense of being 'good' writing. The footnotes were added later to illuminate connections with Cixous' text.

Cixous is usually described as a French feminist philosopher and feminist and literary critic, and is perhaps best known for her theoretical work on *écriture féminine* although the majority of her books are works of fiction or drama. She was born in Algeria to a French father and German mother, and this foreign, multilingual environment, the war in Algeria and her father's death from TB when she was only eleven have heavily influenced her work; she has said that these 'became the causes and opportunities for my writing ... my writing was born in Algeria from a lost country of the dead father and foreign mother', driven by 'foreignness, exile, war, the phantom memory of peace, mourning and pain' (cited in Sellers, 1996, xi-xii). The 'Laugh of the Medusa' addresses women's writing and its potential effects on society, on masculinity, on women and on the writing woman herself.

We had been sent 'The Laugh of the Medusa' to read in advance. The workshop started with groups of three or four sharing what had particularly touched them, or what they had found impenetrable or infuriating or funny. The discussions ranged over how Cixous presents writing as a political act, but one that disavows a masculine politics of division, separation and confrontation and which instead emphasises beauty, love and inspiration. In this, the self is written and read into, by, and between other selves and others. Cixous' representation of women's 'lovely mouths gagged with pollen' (878), a visceral metaphor loaded with connotations of stickiness and fecundity together with resonances of collectivity, the hive, busyness and nature, touched some of us. Others were struck by the image of the woman writing 'in white ink', referring to the connection with the mother and 'that good mother's milk' (881) which women never lose. (Note: Is it the milk that is inherently good, or the milk of a good mother? What about the bad mother's milk? Cixous' work is full of these ambiguities). Others again questioned why concepts of femininity always come back to maternity and whether this excludes women for whom, through choice or circumstance, motherhood is not to be. Exclusion was also perceived in that this is essentially text-based thinking, written in French, punning in French, read and interpreted by those who consider themselves intellectually capable. Also apparent is Cixous' palpable anger at the reduction and exclusion of the feminine and her clarion call to counter this by the 'volcanic' feminine text which aims to 'blow up the law' (888) – but with laughter (just think of the man reduced to a walking penis/phallus; 'a single idol with clay balls', 884) rather than bombs.

So far, so academic business as usual. This was familiar stuff but what came next took many of us into new territory. To ease us into the doll-making, we were asked to choose a postcard (Ann Ripplin had provided a huge selection) that somehow resonated with the reading and spoke to us. Mine was of Adam and Eve. We reflected on the card, and wrote a short piece about it:

Adam thinks he has mastered Eve, but she has the stolen<sup>(1)</sup> apple and looks as though she is planning to use it as a weapon. He looks out, directly at us, but Eve gazes into a space beyond the viewer. She seems to be dreaming. Adam embraces Eve, but Eve embraces the tree. He seems to think she belongs to him, his embrace is one of possession, his look is gloating. But I suspect that this Adam has clay balls and he needs her more than she needs him. What Eve might have is a mystery as she has been covered by a veil of modesty<sup>(2)</sup>. I don't think this Eve is threatened by his big dick<sup>(3)</sup>.

To me, this card speaks of woman and her relation to rationality and knowledge. Knowledge has been denied her, she has had to steal it. It's not for her – a 'pwetty girl'<sup>(4)</sup>. But why should she not have knowledge? Woman is body and more than body, she cannot, must not, be collapsed back into that which masculinity has used as a very effective prison.

- (1) Cixous points out that *voler* has a double meaning ; to fly and to steal. Women have always lived in flight, stealing away, for them it is a strategy of existence.
- (2) Cixous talks of women's sumptuous bodies, 'dazzling, more than naked underneath the seven veils of modesty' (886). These bodies have flung the inaudible words of the hysteric against Freud's 'Mosaic statue'. This is a fantasy of wholeness but patched together from fragments; it is the edifice that Freud has erected that celebrates Moses the patriarch and it is the statue of Freud himself.
- (3) The woman who is threatened or impressed by the 'big dick' is 'the woman of yesterday' (881-2).
- (4) The 'pwetty girl' with 'pwetty eyes' (892), infantilised by phallogocentrism and unable to see, think or understand for herself.

This helped to crystallise what had been nebulous feelings about 'The Laugh of the Medusa' as well as those more academic, let's-pick-this-apart, type thoughts. Then came the doll-making.



This is Eve with her apple in one hand and a spear in the other. She has taken knowledge for herself, and her spear shows she means business. She is beautiful with big blue eyes and rosebud mouth, dazzling under her seven veils of modesty. She might be a 'pweetty girl', she can be seductive and enticing, but her hair is the hair of the Medusa. She is snaky, clever. Don't mess with her.

We were interested in exploring how the dolls we made compared to the dolls that, prior to the workshop, we thought we might make. We wanted to discover whether our discussions of the Cixous text and the exercise involving the postcards had challenged pre-conceived ideas and surfaced other aspects of our engagement with the *Medusa*. And so, we wrote to the doll we didn't make.

I was going to paint you green and blue, with seaweed for hair, shells for eyes and ears, your skin rough with sand, your mouth a piece of coral. Waves would have broken over you and through you and broken you up, dispersed you so that you became part of and one with the sea. Wavily, you would gush, flow and dribble. Your waters would engulf their concrete flood defences, eroding them slowly, wearing them down with the incessant ebb and flow of your tides and crashing through them. You would have broken over all the machines of enticement <sup>(1)</sup>, swamping the false promise we are all called by and tempted to follow of achieving greatness by aping man/masculinity.

<sup>(1)</sup> Cixous talks of women's liberatory struggle depriving men of their crutches of rationality and endless theorising, starting with the smashing of their 'enticement machine'. This is the apparatus of phallogentrism (the big dick all us girls are supposed to be in thrall to) that rewards us for being the kind of woman they want and need us to be.

This led to writing of an experience that had been felt as embodied, and expressing it in a manner that captured that embodiment. Most of us found that much more difficult and when we shared our writing, we almost invariably chose to read out the addresses to our phantom dolls.

That difficulty was discussed in our reflections on the day. Perhaps it was being asked explicitly to write in an embodied way that made it so hard. The process of selecting something to write about and then committing it to paper through language, grammar and letters means a distancing from the body, even though the body is writing. The writing then comes from the rational/symbolic rather than from the imaginary and thus destroys that intangible inspiration or impulse that had enabled us to write to the dolls. Embodied writing perhaps has to be approached obliquely – looked at from the corner of the eye rather than with full-on gaze otherwise we cannot see or feel it. There is also something repellent and shameful about directly expressing sensual, bodily experience, which could block its creation and the sharing of such writing with others. Cixous addresses this in her text.

Writing to our phantom dolls was a continuation and a completion of making the dolls and this had originated with the hands/body. Sitting and sewing in a group had freed up something and the concentrated silence in which the activity had taken place attested to amplified energy. The physicality of sewing seemed to allow something to be expressed that was outside words. It also drew on a long tradition of sewing being a woman's way of mark-making, of storying and a permitted form of female creativity. The doll-making was also procreative in that we were giving a form of life to an other and some of our self was present in that other. Unlike some of the literature on dolls which suggests that this encounter with an other who embodies aspects of the self is a fearful and unsettling experience associated with death, we found that we did not want to destroy the dolls or even be parted from them. We could bear the other, even relish it. This aspect of doll-making has been a central theme developed in a paper by Gaya Wicks and Rippin (forthcoming).

As we overcame an initial reluctance to read our work, we made connections between our writing and that of other group members. We could share in a way that was non-competitive and exemplified the spirit of gift-giving Cixous had addressed. This was generous giving without thought of return. The beauty of the writing was striking, and, we felt, had got close to Cixous' notion of writing from the body.

The session had illuminated aspects of Cixous' work that would not have been surfaced by a conventional reading group. The latter would have drawn meaning out of the text, read interpretation into it and mastered it. Making the dolls had allowed an embodied relationship with Cixous' text in which we experienced playing with the other, rather than intellectually apprehending the concept. The approaches are not competing but complementary, and, in the spirit of Cixous, we should play in the space between them.

We will be bringing a sample of the dolls and the writing they inspired to a workshop session at the SCOS meeting in Lille. We are looking forward to continuing our discussion and sharing ideas on the Cixous reading, the writing we have done and the issue of visual methods and representation with a wider group.

\*ARCIO (Action Research and Critical Inquiry in Organisations) is a research centre in the Department of Management, University of Bristol. See <http://www.arcio.org.uk>

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## Message From Outer Space

As everybody knows, SCOS is an interdisciplinary network of scholars and practitioners who are interested in various aspects that contribute to an understanding of organization and management. Therefore, the topics discussed in the SCOS network exceed aspects considered in more conventional networks of organisation and management scholars and often provide a fresh view on a field that is assumed to be familiar.

However, what do practitioners and scholars, who are not necessarily participating in any interdisciplinary research aiming at a better understanding of organisations or management, think about the same topics? What does an artist think about “vision”? What does a structural designer say about “bridges”? And a social worker about “cities”? Long-term members of SCOS may have already guessed how we choose the content of the messages from outer space – yes, we relate it to the conference theme of the respective year, which means that this year, two different contributors write about “vision”.

Henrik Schrat will kick off this series of messages. Certainly, many of the SCOS members will know him already as a PhD in Management at the University of Essex who attended the SCOS conference last year in Copenhagen. However, he is also and foremost a successful artist with projects all over the world. So we asked him to write about vision from an artist’s point of view.

And this is the result:

## VISIONS OF A BLIND PUNISHER

If vision has to do with the visual, then it is rather strange to WRITE about it. I mean: it's not very visual, is it? I don't have anything more to see than black letters on a white sheet.

Yesterday, also black on white, I read an article on Steve Jobs. He can see, it was claimed, what an idea could be transformed into in 10 years. He has visions. This kind of stuff should not be alien to me. Not the millions to be made, but the visions. However, if I would sit at the breakfast table, sipping my coffee and telling my wife that I had visions, she would call the doctor.

This differentiation stands for the problems and chances rising from the discrepancy between vision and reality. Visions pull into the future, it's a loan, a bet. The visions of a manager can just as well kill a company.

Some investment guys had visions of a lot of money in the last few years. I wonder what they actually saw in front of their inner eyes, what the visualisation of the vision of wealth is. A red Ferrari on a driveway with white pea gravel in front of a new Italian style castle on an island in the South Seas?

**Yes?**

Well, that's the motif in a thousand cheap movies. Dumb stuff. That's not a vision. It insults the word VISION. But still: it does develop energy, and moreover it is believed to be a vision. Or does a vision have to be original, new, creative, or anything else that the myth of innovation would entail?

Nevertheless, to ~~see~~ something, to envision it in a strong, colourful way is a gift. If you are even able to relate the vision to reality and to break it down into steps to get there: you belong to a rare species. And your talent is doubled, if you are able to communicate it. Quite a challenge.

Being asked for this text, I got a carte blanche, for something 'insightful and entertaining' in relation to vision. Fantastic. So this is not a text made for a high rated double blind reviewed journal, where at some point you are bound to face the reviewer. The reviewer comes in as the masked punishing god, incarnation of the eternal scientific knowledge. In this moment I am blinded by the beaming light of science emanating behind the ~~eyes~~ I try to glimpse and, damn, the punishing god wears a mask. Vision is lost in a double sense. In this moment, I cannot see, I only smell the god's sweat, struggling with the challenge of vanity, the challenge the mask is offering. But: I am not visible either. Grovelling away in darkness, she or he unfolds a soliloquy of power into the postulated dark neutrality of science, from where I am to pick it up.

All the blindness, the masks and darkness: a reasonable postulate to develop visions. I wonder what I actually saw first in front of my inner eye, what the visualisation of the text-to-be was. Black letters on a white sheet? Doodles, maybe



Vision does not exist without blindness as light does not exist without darkness. The topos of the blind seer goes hand in hand with the idea of meditation: close your eyes to get access granted to the inner world, to visions. How visual are visions? I guess that is the question, which interests me a lot.

The iconic blind seer is Homer. The true master of narration and words: we know he was blind, even though we are not sure if he has really lived.

He envisioned the narration, and had it written down. No pictures. No eyes. He memorized it. Like Jorge Luis Borges who had his library in his head, as he

"Visual metaphors dominate language." Martin Jay opens his book *Downcast Eyes* with this statement and follows the pendulum of culture between idolatry and iconoclasm. It is leading him to the (astonishing?) subtitle of the book: *The denigration of vision in twentieth century French thought*. And they are all there: Bergson, Merleau-Ponty, Althusser, Jean-François Lyotard and so on. He traces the denigration back to the condemnation of pagan idolatry, to the link which has been made between a certain type of progress and literacy, and to the suspicion of illusory potential, which has led to iconophobia, or at least the denigration of vision, as he terms it. (Jay, 1993; p.13) To recommend the eye-opening book to those among you who don't know it yet was one of the points I wanted to make in the text. The flood of pictures in the 20<sup>th</sup> century does not seem to have caused visual literacy yet. The Anglo-Saxon discourse termed *Pictorial Turn* spearheaded by W.J.T. Mitchell has re-established the issue of reading pictures at least, and the continental version of it, the *Iconic Turn* does more consider the structural basics of the problem. Did I just say the *reading* of the pictures? This time it is a text metaphor for an image. And indeed it is in this way that pictures were dealt with for a long time, and it is no wonder that one doesn't get very far with *reading* pictures. The exclusion of the bodily aspect of vision is perpetuated, if the reading of conventional signs in pictures is all we do. That's already a lot, and can lead to visions, I agree. But to decide on the text / picture divide, to leave it at reading pictures gets us into trouble in the long run. Mitchell, talking about Lessing's seminal text in media theory, *Laokoon*, summarizes him ironically: "In theory, we should be able to get along without space, without painting, without bodies, in a realm of pure temporal consciousness" and relates it to the subliminal gender problem inscribed in it: "Paintings, like women, are ideally silent, beautiful creatures designed for the gratification of the eye, in contrast to the sublime eloquence proper to the manly art of poetry." (Mitchell, 1986; p.109-110) *The manly art of poetry*. Poetry stands in for TEXT. Well, Lessing didn't know of Excel and Powerpoint yet. Text bashing is neither an option nor the intention. Literature is full of imagination and vision. It is the abyss between text and picture, where I see vision residing. And the way we connect both sides seem to be a tuning factor for its structural quality.

In *Memoirs of the Blind* Derrida describes how the making of a drawing is a blind process. It materializes the envisioned image into a picture. But the artist does only see it in front of his inner eye, so he is blind in a sense, even blinded by the white page he is going to draw onto, whilst drawing what is envisioned. There is no difference with text, text is only missing the paradox of visualisation. Nevertheless, Derrida talks about the integrity of a modern time and understand it, light and the darkness - strange that all this is.

OCCAM

I thought, still, it is a strange fact, to write about vision where one doesn't get anything more to see than black letters on a white sheet. I am envisioning what they are going to tell, those words. SCOS on Vision. SCOS is different. Is it? Still: a conference on something visual. Vision is not visibility, and vision in organisations is a different ball game still. See Steve Jobs. The relation to the visual lurks unclear behind.

The darkness full of visions is a classic in literature, from Dante to Baudelaire and Celine. André Breton opened his 1928 treatise *Surrealism and Painting* with the famous words: "The eye exists in its savage state". He had a deep distrust in the visual aspects of picture production himself, and focused in Surrealism on the symbolical. His statement is only too true, in a sibylline way not stating if he talks about the painter or the observer. The savage eye was than slaughtered the same year in *The Andalusian Dog*, the famous movie, once hard to get, now on YouTube. The production of another blind seer.



from: Buñuel/Dalí; *The Andalusian Dog* 1928

Does the loss of the eye equal the absence of light? A blind woman can never leave the dark room around her, her bodily space is that room. She has become the physical entity of all the other senses. A pitch black room is a physical place of fear for someone who has eyes to see, and the urge for a rescuing vision

In 2007 I visited a palace in India, in Gwalior, a town south of Agra. A whole floor with only columns in it lies in complete darkness below a part of the palace. I did not have a torch, so I could not get very far. A hall with arrays of columns disappearing in the blackness of space.

That is the place, where a Mogul in the 15<sup>th</sup> century kept his brother closed away in darkness. He was fed properly, and to torture him with visions they mixed him opium in his dishes. He never saw any light again and got slowly insane. It took him 12 years to die.

Reading yesterday the Steve Jobs story on Apples visionary products I had to think of the place in Gwalior, and the visions the poor chap might have had. Visions of light. Creatural visions are to have light, or food or shelter. Basic things, hard to make.

It is a strange fact, to write about vision I thought, where I don't get anything more to see than black letters on a white sheet.

When we asked Henrik Schrat to write for Notework, he came up with two texts – one of which was the surrealist text 'The Solar Anus' written by Georges Bataille in 1931. Answering the question of why he chose Bataille text, he stated: "this is one of my favourite texts".

Fair enough as a reason...However, apart from this there are quite a few connections to his own Notework contribution above: first of all, Bataille writes about the Sun and the Anus, light and darkness and with this he epigrammatically generates strong images of light and darkness. Light and darkness are also important for Henrik Schrat, when asking about the black text on white ground and when stating that although vision is always positively connoted, there is no vision without darkness.

Schrat's text is also about visualising the text itself, following Bataille's vision of making the chains of metaphors to be found in a text traceable to see that "all things would be visibly connected" (Bataille 1931). Thus, Schrat's contribution is also the attempt to bring out the visual form of text - a physical vision of text with which the text makes itself visible. Yet, these are just two of many interconnections that we could trace...we would like to stop here so you can see for yourself. Enjoy!

## **The Solar Anus**

**By Georges Bataille**

*It is clear that the world is purely parodic, in other words, that each thing seen is the parody of another, or is the same thing in a deceptive form.*

*Ever since sentences started to circulate in brains devoted to reflection, an effort at total identification has been made, because with the aid of a copula each sentence ties one thing to another; all things would be visibly connected if one could discover at a single glance and in its totality the tracings of Ariadne's thread leading thought into its own labyrinth.*

*But the copula of terms is no less irritating than the copulation of bodies. And when I scream I AM THE SUN an integral erection results, because the verb to be is the vehicle of amorous frenzy.*

*Everyone is aware that life is parodic and that it lacks an interpretation. Thus lead is the parody of gold. Air is the parody of water. The brain is the parody of the equator. Coitus is the parody of crime.*

*Gold, water, the equator, or crime can each be put forward as the principle of things.*

*And if the origin of things is not like the ground of the planet that seems to be the base, but like the circular movement that the planet describes around a mobile center, then a car a clock, or a sewing machine could equally be accepted as the generative principle.*

*The two primary motions are rotation and sexual movement, whose combination is expressed by the locomotive's wheels and pistons.*

*These two motions are reciprocally transformed, the one into the other.*

*Thus one notes that the earth, by turning, makes animals and men have coitus, and (because the result is as much the cause as that which provokes it) that animals and men make the earth turn by having coitus.*

*It is the mechanical combination or transformation of these movements that the alchemists sought as the philosopher's stone.*

*It is through the use of this magically valued combination that one can determine the present position of men in the midst of the elements.*

*An abandoned shoe, a rotten tooth, a snub nose, the cook spitting in the soup of his masters are to love what a battle flag is to nationality.*

*An umbrella, a sexagenarian, a seminarian, the smell of rotten eggs, the hollow eyes of judges are the roots that nourish love.*

*A dog devouring the stomach of a goose, a drunken vomiting woman, a slobbering accountant, a jar of mustard represent the confusion that serves as the vehicle of love.*

*A man who finds himself among others is irritated because he does not know why he is not one of the others.*

*In bed next to a girl he loves, he forgets that he does not know why he is himself instead of the body he touches.*

*Without knowing it, he suffers from the mental darkness that keeps him from screaming that he himself is the girl who forgets his presence while shuddering in his arms.*

*Love or infantile rage, or a provincial dowager's vanity, or clerical pornography, or the diamond of a soprano bewilder individuals forgotten in dusty apartments.*

*They can very well try to find each other; they will never find anything but parodic images, and they will fall asleep as empty as mirrors.*

*The absent and inert girl hanging dreamless from my arms is no more foreign to me than the door or window through which I can look or pass.*

*I rediscover indifference (allowing her to leave me) when I fall asleep, through an inability to love what happens.*

*It is impossible for her to know whom she will discover when I hold her, because she obstinately attains a complete forgetting.*

*The planetary systems that turn in space like rapid disks, and whose centers also move, describing an infinitely larger circle, only move away continuously from their own position in order to return it, completing their rotation.*

*Movement is a figure of love, incapable of stopping at a particular being, and rapidly passing from one to another.*

*But the forgetting that determines it in this way is only a subterfuge of memory.*

*A man gets up as brusquely as a specter in a coffin and falls in the same way.*

*He gets up a few hours later and then he falls again, and the same thing happens every day; this great coitus with the celestial atmosphere is regulated by the terrestrial rotation around the sun.*

*Thus even though terrestrial life moves to the rhythm of this rotation, the image of this movement is not turning earth, but the male shaft penetrating the female and almost entirely emerging, in order to reenter.*

*Love and life appear to be separate only because everything on earth is broken apart by vibrations of various amplitudes and durations.*

*However, there are no vibrations that are not conjugated with a continuous circular movement; in the same way, a locomotive rolling on the surface of the earth is the image of continuous metamorphosis.*

*Beings only die to be born, in the manner of phalluses that leave bodies in order to enter them.*

*Plants rise in the direction of the sun and then collapse in the direction of the ground.*

*Trees bristle the ground with a vast quantity of flowered shafts raised up to the sun.*

*The trees that forcefully soar end up burned by lightning, chopped down, or uprooted. Returned to the ground, they come back up in another form.*

*But their polymorphous coitus is a function of uniform terrestrial rotation.*

*The simplest image of organic life united with rotation is the tide. From the movement of the sea, uniform coitus of the earth with the moon, comes the polymorphous and organic coitus of the earth with the sun.*

*But the first form of solar love is a cloud raised up over the liquid element. The erotic cloud sometimes*

*becomes a storm and falls back to earth in the form of rain, while lightning staves in the layers of the atmosphere.*

*The rain is soon raised up again in the form of an immobile plant.*

*Animal life comes entirely from the movement of the seas and, inside bodies, life continues to come from salt water.*

*The sea, then, has played the role of the female organ that liquefies under the excitation of the penis.*

*The sea continuously jerks off.*

*Solid elements, contained and brewed in water animated by erotic movement, shoot out in the form of flying fish.*

*The erection and the sun scandalize, in the same way as the cadaver and the darkness of cellars.*

*Vegetation is uniformly directed towards the sun; human beings, on the other hand, even though phallic like trees, in opposition to other animals, necessarily avert their eyes.*

*Human eyes tolerate neither sun, coitus, cadavers, nor obscurity, but with different reactions.*

*When my face is flushed with blood, it becomes red and obscene.*

*It betrays at the same time, through morbid reflexes, a bloody erection and a demanding thirst for indecency and criminal debauchery.*

*For that reason I am not afraid to affirm that my face is a scandal and that my passions are expressed only by the JESUVE.*

*The terrestrial globe is covered with volcanoes, which serve as its anus.*

*Although this globe eats nothing, it often violently ejects the contents of its entrails.*

*Those contents shoot out with a racket and fall back, streaming down the sides of the Jesuve, spreading death and terror everywhere.*

*In fact, the erotic movements of the ground are not fertile like those of the water, but they are far more rapid.*

*The earth sometimes jerks off in a frenzy, and everything collapses on its surface.*

*The Jesuve is thus the image of an erotic movement that burglarizes the ideas contained in the mind, giving them the force of a scandalous eruption.*

*This eruptive force accumulates in those who are necessarily situated below.*

*Communist workers appear to the bourgeois to be as ugly and dirty as hairy sexual organs, or lower parts; sooner or later there will be a scandalous eruption in the course of which the asexual noble heads of the bourgeois will be chopped off.*

*The erotic revolutionary and volcanic deflagrations antagonize the heavens.*

*As in the case of violent love, they take place beyond the constraints of fecundity.*

*In opposition to celestial fertility there are terrestrial disasters, the image of terrestrial love without condition, erection without escape and without rule, scandal, and terror.*

*Love then screams in my own throat; I am the Jesuve, the filthy parody of the torrid and blinding sun.*

*I want to have my throat slashed while violating the girl to whom I will have been able to say: you are the night.*

*The Sun exclusively loves the Night and directs its luminous violence, its ignoble shaft, toward the earth, but finds itself incapable of reaching the gaze or the night, even though the nocturnal terrestrial expanses head continuously toward the indecency of the solar ray.*

*The solar annulus is the intact anus of her body at eighteen years to which nothing sufficiently blinding can be compared except the sun, even though the anus is night.*



How does one comment on a text like Bataille's? Could one? Should one?

Perhaps the text is 'itself' all that we require, to see what Bataille would have us see. The text, the words chosen, selected, not discarded, arranged in sequences, in patterns, would then be sufficient unto itself. The image of the terrestrial sphere spinning, the image of the tides, the uprooted tree, the axe taken to the heads of the bourgeoisie, the ejaculation of flying fish, the volcano as anus. Are these all we need? Do we need or do we want to see anything more? Do we always desire to see more, and again more?

So perhaps the text does not need commenting on, does not need or will not tolerate being added to. If we hold a mirror to the text we might see the text in another way, from a different angle, perhaps producing a new image, another pattern of the words, of the texts, suggesting to us other meanings, other possibilities for understanding these wor(l)ds. We might want to think that our actions, our thoughts, the potential in our vision of the text, will change it, will add to the text. But the text will remain as it is. Rather than being impervious to our sight, to scrutiny, it will bear being observed, being dissected, being bared to our attempts to interact with it, and remain itself. Rather than being human, with the intense awareness of being watched, looked-at, that we have learnt, Bataille's text is already in-human, produced from great humanity but already beyond. Should we then try to make it human again, to make it ours, by 'commenting' on it?

Perhaps again the need for commentary is there for some: *What on earth is he on about?* A not insignificant question, but one to which any comment will risk being insufficient. Would any comment on the text then be viable? Might it wither in the sun, or be felled in the forest of other unending commentary, while the world still spins, and Bataille's words with it?

Or again, perhaps for some, the text is even not worth commenting on. It is ridiculous. It means nothing. Surely we can't take this seriously. It is puerile. It is vulgar. Surely it is just, well, disgusting.

It might be that what this text does for us is available without elaboration. As with Magritte's *La condition humaine I* of 1933 for instance, we might immediately 'see' the 'joke', might be fascinated for some moments by the ingeniousness of the technique, the unsettling effect of the familiar and yet unfamiliar, the ability for the painting to hold our attention for some moments before the common of the landscape re-asserts itself or marvel at its ability to provoke thought. For surely the text of Bataille as with the best of Magritte and of the work of those influenced by surrealism, work as provocations. Provocations of feeling, of empathy or of disgust, of needing to turn away, to look elsewhere or the desire to continue to look, to fill up the vision. Provocations of moral codes, of beliefs, of trust in the sensible and rational. And provocations to thought.

Is this text then worth more than just a cursory glance?

We might place Bataille's text within a classification of surrealist writings, in an effort to understand it, to give the analytic distance to make it an object of thought rather than an immediate, visceral provocation, to stabilise our view of it. We might also then share Lefebvre's view of the "shortcomings both in form and content" of these surrealist texts, their "assertive, icy tone which passes from point to point,... an obvious disparity between alarming promises and what was actually achieved" (Lefebvre 1991).

Yet surrealism was able to produce at its finest objects, images, words that would hold our attention, interventions into the world that fascinate and engage our view from their profound unsettling rather than their ability to shock. The poetry of Éluard and Péret, the films of Painlevé or the *Chien Andalou*, the canvases of Magritte and the entirety of Artaud, these destabilise the objects and feelings of our familiar life, of what we see and experience, and make the world unfamiliar. And this unfamiliarity is a root from which thought, the desire to observe and describe the world, the means for critical reflection, grows. Scholarship, research, curiosity are as much fruits of this unsettling as they are 'noble' aspirations for the scientific and total gaze. And Bataille's text stands out perhaps, enhances its attention to our gaze, to the possible particular vision, for its being at once everyday in the surrealist manner, but also determinedly cosmic. With 'The Solar Anus' we have a *surreal* ecological vision, an envisioning of the individual, the planet, the generative forces of consciousness and of life.

We have also a text that looks different ways, that we might wish to place within the relationship in surrealism between poetry, the textual, and the pictorial. Both forms emphasize the visual of course. The images that the text of Bataille provoke in us come still from the words on the sheet, or on the screen in the brave new world of digital readers and such like innovations, black on white, language for us to decode. The enhancement of the visuality of text, of words, as with Apollinaire's calligrammes, is still a usage, a play with the possibility of the word on the page. Breton would suggest something of this inevitable capture and recapture of language, even as it strains to escape, when he writes that "words tend to group themselves according to specific affinities whose general result is to recreate the same old world over and over again" (Breton 1924/1994.) in his 'Introduction to the Discourse on the Paucity of Reality'. The desire for escape can resurface, as in the injunction that "a poem must be a disaster of the intellect" but the textual, the linguistic, the visual are the modes in which we must, perhaps, pursue this desire. Metaphor is everywhere the possibility of the other thought. When Breton talks, and in this case with regard to the pictorial, in *Surrealism and Painting* of the eye which "existed in its savage state" (Breton 1928/1972) we might think of the untutored or un-socialised response that we might, for a fleeting moment, glimpse in these works. However, it is arguably in a shared visualisation, in a community of language as panglossic as our desires and possibilities, that meanings can be produced and circulated. Defoe in a pamphlet of 1726 prompted by the display in London of a so-called 'wild' or 'feral' child, essayed that "Words are to us, the medium of Thought; we cannot conceive of Things, but by their Names" (Newton, 2002: 46). In a discussion of these 'wild children' Michael Newton writes that "the familiar

becomes unfamiliar by being seen through the eyes of an outsider [and] estranges us from the place we thought we knew. [...] The world we take for granted, the world of our vision, could through this example suddenly seem surprising, tenuous, a construct of custom and use” (Newton, 2002: 40). And this might then be something of the power of Bataille’s text. That it will allow us to become a little wild for a moment, to see the world and ourselves as through a ‘savage’ eye.

If then this envisioning can “make our social world, apparently fixed and certain, seem a ramshackle contraption, without sense, order or meaning” (Newton, 2002: 41) the enlightenment project seems to be irretrievably lost and along with it much of the reasoning for such things as academic enquiry, scientific investigation. If we are to depend on the certitudes of the visible world, the rational mind, the possibility of language to communicate, the surreal might lead us to precarious positions. The status of knowledge, or indeed the viability of the institutional location in which we might find ourselves, are then sources of continued concern. It might be that the names have changed<sup>3</sup>, but some of the uses of the asylums in which some of us find shelter and protection have lingered, along with liberty “found as much in Work as in Observation” (Foucault 2001). Where should this leave us? Sharing and caring about our visions for the world? Or perhaps, as Bataille said on another occasion, there are already “too many fucking idealists”.

Vaneigem has written that “Today Surrealism is all around us in its co-opted forms – as consumer goods, art works, advertising techniques, alienating images, cult objects, religious paraphernalia and what have you” (‘Dupuis’, 1999: 127). With this in mind perhaps we can read Bataille, view these words, allow them to effect us, share them if we chose.

Breton, A (1924/1994) “Introduction to the Discourse on the Paucity of Reality”, transl, by Sieburth, R. & Jennifer Gordon. October 69: 133-144

Breton, A (1928/1972) *Surrealism and Painting*, transl. S. Watson Tyler. London: Macdonald.

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Lefebvre, H (1991) *Critique of Everyday Life, Volume One*. London: Verso.

Newton, M (2002) *Savage Girls and Wild Boys: A History of Feral Children*. London: Faber and Faber.

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<sup>3</sup> The building at the centre of the University of Leicester, now housing the administration, was before this the Leicestershire and Rutland Lunatic Asylum



René Magritte (1933): La condition humaine I

# SCOS Regional Reports: News From Around The Globe.

Thoughts, views and news from the SCOS regional representatives, take it away reps!

## Janet Sayers (New Zealand)

### April 2010

Kia Ora. We are just coming out of the most brilliant summer we have had for a long time, with the weather still warm in mid-April. We have our long break here from Xmas until January, and this year we were told we had to take leave as the university desperately tried to get the ledgers balanced for 2010. I took a long break of several months which was terrific and worked my way through re-readings and new readings of many types of horror fiction (including Stoker's Dracula and Shelly's Frankenstein) and everything by Kage Baker and Iain Banks I can find. Perfect joy :o)

I am continuing to encourage people to submit to Culture and Organisation and to attend the SCOS events whenever I get the opportunity and have added links to C & O and SCOS web pages in my emails, and on my various web pages and networking sites. I haven't got around to Twitter yet ;o) Not sure I want to.

The ACSCOS event is planned for the end of this year, and is being held in Melbourne. No doubt my Australian colleagues will be reporting on the planning for this event in more detail. Myself and Craig Prichard are the NZ regional reps on the organising committee and we are doing this diligently. The theme this year is Heat and I am personally planning something on Volcanoes, since Auckland, where I live, is built on a volcanic plateau consisting of around 50 dormant volcanoes, and the most famous landmark in Auckland, Rangitoto Island, emerged out of the sea in the middle of the Auckland Harbour about 6-700 years ago, and people watched it from the mainland. How amazing is that!!

How I'm actually going to connect volcanoes to organisation is still 'in process'.

I have been encouraging people to attend SCOS, and the themes are attractive to many here, but unfortunately the funding is getting so tough it is almost prohibitive. Still, I will keep thumping the drum. Personally I had intended coming to Lille, but because I only have a research budget of 4000 this year I am doing some creative accounting, and going to ACSCOS this year and then SCOS next year, and then I will commit to continuing this pattern (of ACSOC then SCOS) until you fellas get sick of me. This way I can stretch out my budget over a two year frame to get to Europe once every two years, at least.

The APROS Conference is also coming up soon and is to be held in Auckland late in 2011. Craig is the chief organiser for this, and I am sure he will be sending out the call for papers soon. I am part of the regional organising committee for this also. The theme is on 'local organising' and place' and some European and colleagues from other places may wish to swing through to attend these conferences. Both ACSOS and APROS try to hitch up next to the ANZAM conference so that people travelling can take advantage of the trip and attend the two conferences.

Nanette Monin, who is known to many of you, has now retired. She is a major writing partner of mine, and so I consider her retirement a cursed shame, but of course she is delighted to be spending so much time with her family, and relaxing on their beautiful property on Waiheke Island. Where I work continues to be sprinkled with SCOSy type people like Wendelin Kupers who is a

damned fine scholar and a gentleman also. He is also great to talk to about Volcanoes. We spent yesterday during graduation ceremonies and processions brainstorming all sorts of ideas about SCOSy type things to do with symbolism, culture and organisation. Because I am desperate to keep Wendelin around if any of you are interested in coming to New Zealand and visiting here please contact us so that we can arrange some sort of visiting arrangements for you. Always welcome.

Warm regards, Janet Sayers

### **Rowland Curtis (UK Rep)**

**'Ethics in Crisis: A Call for Alternatives', EBEN UK Conference 2010; Queen Mary, University of London (<http://www.ebenuk.org/>)**

As co-organiser of the recent European Business Ethics Network (EBEN) UK conference here at Queen Mary early this month, I found an excellent opportunity to raise awareness of SCOS activities and the upcoming SCOS conference to an international range of delegates, many of whom proved to have interests and orientations cognate with SCOS priorities. The conference was oriented to the theme of 'Ethics in Crisis: A Call for Alternatives' and aimed to transform the conventional academic conference format by working out of the boundaries of the business school to integrate academic paper presentations and discussion seminars with panel discussions featuring representatives from London-based activist groups. These included Mick McAteer from the Financial Inclusion Centre think tank (<http://www.inclusioncentre.org.uk/>), Matthew Boulton from the London Living Wage Campaign

(<http://www.livingwageemployer.org/>) and Joe Cox from the Compass political pressure group (<http://www.compassonline.org.uk/>). The conference also featured a lively panel discussion on the Principles for Responsible Management Education (PRME) framework (<http://www.unprme.org/>) and ways in which they have been mobilised in different academic institutional contexts. For those unacquainted, the PRME is an initiative inspired by the principles of the UN Global Compact (<http://www.unglobalcompact.org/>) intended to provide a framework for the promotion of responsible management education and research initiatives globally. Overall, based on overwhelmingly positive feedback, the conference was felt by delegates to have been a refreshing contrast to the usual conference format and I hope that some of the discussions I was involved in at the event will prove to have opened up SCOS to some valuable new constituents, and we will start to see some new faces from the business ethics research community at SCOS events in the near future.

### **Lena Olaison (Nordic countries Rep)**

#### **Branding of a Nordic rep.**

Good bye Nina! Well, not really. We thank Nina for her fine work as Nordic rep. She is now committed to serve the SCOS community as treasurer. So our finances are in excellent hands and I have the honour to take up the position as Nordic rep.

I will pick up my first report where Nina left her last, on matters of Universities in transformation and happy

branding consultants. In times of branding, a coherent self-presentation is everything, so let's start there. What is creating a distinctive Scandinavian, a Swede no less, would be the obsession with weather. Friends! It's finally May; King Bore is beaten and we are leaving the coldest, snowiest, and generally most depressing winter, ever, behind. In addition to such obsessing, I'm a phd candidate at the Department of Management, Politics and Philosophy, at Copenhagen Business School. I'm in my 'final year'. Final year = A year that lasts. This equation was established when a colleague, a couple of weeks ago, 'popped the question' on which I replied: "I plan to hand in my thesis in March 2011". From the dark shadows my supervisor's voice resounded: "any March will do", upon which he magically materialised in the room. Scary. So, apart from hiding from this man, I'm a member of the editorial collective in *ephemera: theory and politics of organization*, my first SCOS conference was in Ljubljana, in 2007, and I hate skiing and all other winter sports.

To return to the subject of branding, I have been branded this winter and spring, as we are currently undergoing a strategy process at CBS. The motivation for all this work is the dedication to the relevant threat from China (and Singapore!). And/or, we have a new president. One would think that our old slogan was rewarding enough, as we were a University "where University means Business". Cool! But it has become even more imaginative, as we now are "in the business of business schools". Hot!

These recent developments at my business school in Denmark and what Nina reported on from Finland are, of course, not in any way unique examples of this trend. On the contrary, these are just two of many cases from our community that were presented at the workshop 'the branding of the business school', held at the Department of Business Administration at Lund University (yet to be re-branded as a business school!) in May. I'm sure we will learn about more examples, as I believe this is a subject that will engage for a long time. Branding of higher education, with the business school perhaps in the forefront, seems to be just in its beginning, with, at best, vague outcomes on knowledge creation, but that indeed make consultants very, very, happy.

Lastly, as the new Nordic rep, I would like to encourage (beg) colleagues of our fine, cold, countries to join us, perhaps by sending me a line if you are planning an event that I can promote or an event that has passed that I can report on, like the workshop in Lund. Not that SCOS Network would be an appropriate space for a branding strategy or anything. I also would like to thank the SCOS community for giving me this opportunity. I'm looking forward meeting you all (and the sun) in Lille!

Lena

Ps. As part of the CBS branding strategy, we have 5 guiding principles, by which we should live and communicate CBS. These words are in the text underlined, and this is my first humble response to 'living the brand'.

## Peter Pelzer (German Rep)

There is a lot of discussion and protest in Germany about the realisation of the Bologna-process, which even made it into the national news. No wonder in fact, as many protests took place in the streets and even professors joined in the discussion against the consequences of what they were also part of deciding and realising. If the changes will result in a better situation, if something will be left of the positive parts of the Humboldt tradition, or if the trend to a service institution for the economy will go on without bothering too much for critical capacities, is still uncertain.

A little bit unnoticed the largest investment into a university for quite some time takes place in Frankfurt (I can follow that development closely as it is my hometown). The university of Frankfurt is moved from its traditional ground to a new campus nearby. Both are highly loaded by history. The old one with the utmost ugly and nowadays almost rotten building with the auditorium maximum, where amongst others Adorno

lectured and which was the centre of the 68 student protests is given up in favour of moving to another historical building and a completely new campus around it. The building is architecturally brilliant, but former headquarters first of IG Farben, and after WW II headquarters of the American forces in Germany. When they left it was decided to make this the centre of Goethe university. One of the first departments, which moved into the new buildings was the School of Finance. Of course, could be argued, in a town like Frankfurt this is self-evident. Well, at the same time other faculties like humanities are still in a building which is in critique due to its bad working conditions and being structurally unsound.

The reader might draw a parallel to the discussion about the Bologna process, but of course you don't have to.

# Calls and announcements



## Call for Papers

### The marriage of story and metaphor

A special issue of Culture and Organization to be published in 2012

Special Issue Editors

Yiannis Gabriel (University of Bath, UK)

Daniel Geiger (Johannes Kepler University, Linz, Austria)

Hugo Letiche (University for Humanist Studies, The Netherlands)

Stories and metaphors are currently widely discussed by scholars of organizations. This is due in part to the increased interest in organizational discourse and the linguistic turn in organization studies which opened a wide range of new possibilities once scholars focused their attention to organizational texts and narratives (or organizations as texts) (Alvesson & Kärreman, 2000; Czarniawska, 1999). Stories and metaphors, however, are capable of stimulating passion and excitement in their own right. They are both discursive formations with which we are capable of falling in love and being passionate about. We easily fall in love with our stories; this is clear from the ease with which we take offence in people who violate, ignore or misinterpret our stories. We also fall in love with metaphors, especially when we discover their ability to unlock different situations or to help us make sense of different opaque or complex situations. But we also know that stories and metaphors have the potential to upset organizational members or hamper innovation and change.

Literature on both metaphors and stories in their different organizational applications has grown extensively in the last twenty years. These have followed somewhat similar trajectories and explored similar possibilities. As tropes of organizational communication, both stories and metaphors have been studied as important vehicles for organizational learning and socialization as well as for exercising influence (Brown, 2004); they have been examined as shaping cognitive terrains that facilitate, direct or inhibit organizational change and innovation (O'Leary, 2003; Geiger & Antonacopoulou, 2009); their political uses, both as vehicles of domination and as foci for challenges organizational authority have been scrutinized. Furthermore, the nature of organizational theory itself as possessing metaphorical and story-like qualities has been extensively debated by scholars, with the divide between logico-scientific and narrative conceptions of knowledge being increasingly problematized (Czarniawska-Joerges, 1995). Organizations themselves have been interrogated as metaphors, ranging from jazz bands to psychic prisons, and also as stories, falling into recognizable genres, such as epic, tragic or comic (Gabriel, 2000). All in all, it would be fair to claim that metaphors and stories have become regular, active and no longer exotic guests in discourses of organizations.

What is less widely explored is the relation between metaphor and story. Story and metaphor have long been seen as inhabiting different domains, the former firmly located in poetics, the latter in rhetoric (see, for example, Höpfl, 1995). Yet, as Czarniawska (Czarniawska-Joerges, 1995; Czarniawska, 1998) has argued most stories are full of metaphorical expressions and, conversely, many metaphors can be unpacked into stories and allegories. Both stories and metaphors require a certain flight of imagination above the literal and the factual. This is what makes them both memorable and also persuasive; it is also what makes them vital devices in unlocking passion, creativity and spawning innovation (Cornelissen, 2005). Yet again, it is what makes them very helpful concepts in questioning the assumptions of discourses that have become hardened or comfortable. They can both act as stimuli to original and creative thinking.

We propose a special issue that will explore the cross-section between stories and metaphors. We are interested in papers that demonstrate and discuss the imaginative potential of stories and metaphors and their inter-relationships, but also in critical reflections and empirical theory building and innovation. In particular, we invite articles in the following areas (but not limited to):

- The use of metaphors and stories in stimulating creativity, innovation and enthusiasm in organizations;
- The use metaphors and stories in organizational sense-making – the way that both metaphors and stories can become the basis to 'living by', becoming embedded in identities;
- The move from metaphor to story and from story to metaphor as part of a research methodology in organization studies;
- A critical interrogation of the space between metaphor and story, the exploration of potential overlaps and conflicts, and of the possibility of dissolving the liminal distinction between them;
- The use of stories and metaphors as part of official organizational discourses, and conversely the contestation and subversion of such discourses with anti-stories and counter-metaphors;
- Examples of communicative disorder and misunderstanding as a result of stories and metaphors linked to innovation and change;
- The "dark side" of stories and metaphors in hampering and suppressing creativity and change;
- The use of stories and metaphors in constructing organizational or individual identities, in shaping careers or in shaping different group dynamics.

We welcome engagements with the concepts of metaphor and stories that address any of the above or other issues regarding organizational discourses, but it is essential that submitted papers address both metaphors and stories. We shall not be accepting papers that limit themselves to stories or metaphors, no matter how sophisticated they may be. We will also not be interested in papers that have already been primarily conceived in terms of story or metaphor and subsequently seek to effect an artificial or contrived 'marriage'. We are genuinely committed to charting the territory within which story and metaphor clash, coexist, overlap or mutate into each other.

The deadline for manuscript submission is 31 January 2011. Following full reviews and revisions, the Special Issue will be published in mid-2012. Submissions should be by email and attached Word documents to Yiannis Gabriel [y.gabriel@bath.ac.uk](mailto:y.gabriel@bath.ac.uk).

Style and other instructions on manuscript preparation can be found at <http://www.tandf.co.uk/journals/journal.asp?issn=1475-9551&linktype=44>

Manuscript length should not normally exceed 8000 words, including appendices and supporting materials.

The special issue editors are happy to offer advice and discuss specific ideas with prospective authors.

About the Special Issue editors:

**Yiannis Gabriel** ([y.gabriel@bath.ac.uk](mailto:y.gabriel@bath.ac.uk)) is Professor of Organizational Theory at the University of Bath. He has a PhD in Sociology from the University of California, Berkeley, and is known for his work into organizational stories and narratives, consumer studies, leadership and management learning. He has been editor of Management Learning and Associate Editor of Human Relations. He is currently carrying out research on leadership and patient care, using stories and storytelling as parts of a complex research methodology.

**Daniel Geiger** ([Daniel.Geiger@jku.at](mailto:Daniel.Geiger@jku.at)) is an Assistant Professor at the Institute for Organizational Studies at Johannes Kepler University Linz (Austria). He earned his PhD from Freie Universitaet Berlin (Germany) and worked as Research Fellow of the Advanced Institute of Management Research (AIM) at the University of Liverpool (UK): His research interests focus on the epistemological understanding of knowledge, narrative knowledge and narrative processes within organizations, and organizational routines and practices.

**Hugo Letiche** ([h.letiche@uvh.nl](mailto:h.letiche@uvh.nl)) is Research Professor at the University for Humanist Studies, The Netherlands. Hugo serves as research Director for the Institute for the Study of Coherence and Emergence (ISCE), as Professor of the National Expertise Centre Social Intervention (LESI) and as Professor at Bristol Business School. His research has focused on ethics, philosophy and the study of organization. He has done policy grounding ethnographic research for the Dutch Ministry of Health and worked on the care for ethics of returning troops from Afghanistan for the Dutch Ministry of Defence. He acts as the external member of the ethics committee of the insurer Achmea.

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## Call for Papers



### **Crisis, Critique and the Construction of Normality: Exploring Finance Capitalism's Discursive Shifts**

**Special Issue**  
***Culture and Organization***

Guest Editors

*Christian De Cock (Swansea University), Leanne Cutcher (University of Sydney), and  
David Grant (University of Sydney)*

“When I use a word,” Humpty Dumpty said, in a rather scornful tone, “it means just what I choose it to mean – neither more nor less.”

“The question is,” said Alice, “whether you can make words mean so many different things.”

“The question is,” said Humpty Dumpty, “which is to be master – that’s all.”

(From *Through the Looking Glass*)

If ever anyone still needed convincing that the present-day organizational world is increasingly dominated by finance, the events of 2007-2009, where welfare on ‘Main Street’ was seen to be utterly dependent on a thriving ‘Wall Street’, surely settled that doubt once and for all. Yet, this finance-dominated world has proven to be a very strange place over the past three or so years; a place with an Alice-in-Wonderland quality where *words*, *things*, and *people* seemed to hold together in rather tenuous ways. We have heard the German president, a former head of the IMF, describe the financial markets as “a monster that must be put back in its place” and we have seen the French president being photographed reading Marx’s *Das Kapital* and announcing the “death of capitalism”. Alan Greenspan, former chairman of the Fed, and accorded by some the status of a mystic with unparalleled insight into the inner workings of the economy, frankly admitted in 2008 that “The whole intellectual edifice collapsed”. But perhaps *the* abiding memory of the crisis late 2008 was an apostate faction of Republicans on Capitol Hill accusing Hank Paulson, George W. Bush’s Treasury secretary and former CEO of Goldman Sachs, of leading the US down the “road to socialism”.

No less baffling given the sheer scale and cognitive disorientation of the crisis – it was described as “the greatest crisis in the history of finance capitalism” in a report by the UK Financial Services Authority published in early 2009 – has been the speedy return to business-as-usual. The space for critique, democratic debate and public accountability has proven to be extremely circumscribed, if non-existent. To quote a *Financial Times* journalist: “To listen, as I have done recently, to executives of institutions such as Goldman Sachs is to realise that history is being rewritten even before the ink is dry on the first draft” (October 16<sup>th</sup> 2009). Already there exists the danger that we fall victim to the same ‘cognitive capture’ – comprising a strange mixture of belief in the official economic discourse and the ‘too-complicated-to-care attitude’ – which contributed to the economic world spinning out of control in the first place (Tett, 2009).

These recent disorientations both raise serious questions and open up interesting avenues of research. They offer, for those interested in political economy and discourse analysis, an ideal critical moment. Many powerful people, both in business and politics, talked and wrote profusely as they justified their actions in a world that suddenly refused to be contained within the parameters of the trusted financial theories and models. This in turn presents a wealth of material to analyse, critique and re-think the relationships between rhetorical justifications and the empirical realities of modern

markets. In doing so the opportunity arises for researchers to identify, scrutinise and critique relationships between words, people and things – what Latour (2002) called “the strange specificity of human assemblages” – in ways that challenge dominant, taken-for-granted financial, organizational, and economic discourses. A Cultural Political Economy (CPE) perspective, aiming to integrate the contribution of the cultural turn (a concern with discourse and meaning-making) with the analysis of the articulation between the economic and the political and their embedding in broader sets of social relations, seems particularly pertinent in this respect.

This special issue aims to offer a timely opportunity to bring together academics from a range of disciplinary backgrounds to revisit the various discourses of finance that have recently emerged and are still emerging. We invite contributions that explore some of the following questions without necessarily strictly prescribing the avenues contributors wish to explore:

- What vocabularies, theories or models could offer “radically new imaginings of exactly how things are, but under a new aspect that we can currently only glimpse...” (Thrift, 2006: 302)? In other words, how can we add to the “appropriate repertoire of semiotic and material resources and practices that can be flexibly and reflexively deployed in response to emerging disturbances and crises” (Jessop, 2004: 162)?
- Can we help develop new discourses that “condense moments of the social process so that the ‘imaginaries’ they project... are grounded in actual constructions of space and time as they are practically experienced through people’s engagement in the world” (Fairclough, 2006: 23)?
- What is being left unstated or silent? What is being repressed or suppressed in the discourses emerging post-crisis? How precisely have ‘normality’ and the status-quo been constructed again? How have narratives been selected as the basis for private and public attempts to resolve the crisis? What does this tell us about the power of political and organizational elites?
- What can we learn from the way that discourses about past financial crises are being used to construct the impact of the present crisis? How is the past and history being invoked to promote a return to business as usual approach?
- Has the narrow discourse of finance within the academy contributed to the crisis? If so, how might this discourse be opened up to more critical perspectives?
- How might the sense of unease that exists amongst the public and policy makers be translated into a coherent discourse that promotes engagement and attachment as an alternative to the ‘too-complicated-to-care’ attitude that is often coupled with a blind faith in the ‘magic of markets’?
- Can we prepare the ground (cultural, organizational, and social) for future crisis-induced strategic interventions? Can we construe our recurring problems in terms of future possibilities? How can we recreate a space for democratic debate, critique and action? What kind of economic and organizational imaginaries could emerge as alternatives?
- To what extent have discursive shifts occurred concerning the roles and identities of key players in the financial crisis such as business leaders, consumers and politicians?

## **Submission and Review Process**

To be considered for publication, papers must be submitted electronically as e-mail attachments (Microsoft Word compatible files only) to Christian De Cock: (christian.decock9@gmail.com).

A covering email must specify that the paper is to be considered for this special issue.

The submission deadline is December 1<sup>st</sup> 2010. In line with Culture and Organization convention, selected manuscripts will be sent for double-blind review. Manuscripts should be prepared according to the journal guidelines available at: <http://www.tandf.co.uk/journals/authors/gscoauth.asp>

For more information about the themes of the special issue in advance of the deadline for full manuscripts, please contact any of the guest editors via: [C.De-Cock@swansea.ac.uk](mailto:C.De-Cock@swansea.ac.uk); [Leanne.cutcher@sydney.edu.au](mailto:Leanne.cutcher@sydney.edu.au) ; [david.grant@sydney.edu.au](mailto:david.grant@sydney.edu.au)

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## “COMMODITIES AND MARKETS” SPECIAL ISSUE CALL FOR PAPERS



**Stephen Shukaitis**  
University of Essex/Autonomedia  
Email: [stephen@autonomedia.org](mailto:stephen@autonomedia.org)

**Ming Lim**  
University of Leicester  
Email: [m.lim@le.ac.uk](mailto:m.lim@le.ac.uk)

What would commodities say if they could speak? Marx's wistful question can seem playful in some registers. Paul Jennings, for instance, proposed in his "Report of Existentialism" (1963) that everyday objects are constantly at war with their users: "things are against us", he gleefully pronounces. And yet, objects voice themselves not only through our playful – or rueful – gaze. If Marx had listened long enough, these talking commodities would have announced the traumas of their exploitative and violent birthing to him. Eventually, one imagines, they would have described the nature of the various forms of labour necessary for their production in the capitalist mode. As Moten (2003) points out, history is marked by the revolt of the screaming commodity: the body of the slave fighting against its imposed status of thingliness.

The rise of consumer culture, the proliferation and intensification of the commodity, can be understood as the expansion of the violence of accumulation all across the social field. The ferocious forces which separate the producer from the product of the labour process have not waned; on the contrary, they have become monstrously multiplied and rendered all the more invisible by their ubiquity in the society of the spectacle (Debord 1983). The critique and denunciation of these forces, have, in fact, become yet another commodity in the spectacle; something we witness today in the backlash against banks, bankers and speculators and all the glorified preening of capitalist consumption they stand for. Is this trend, then, the 'new spirit of capitalism'?

And yet, an alternative exists to the vicious dynamics described above. One thinks, for instance, of the practices of Russian constructivists during the 1920s. The Constructivists, employing their artistic practices and knowledges to reconfigure industrial design and production, argued that rather than denouncing the seductive lure of the capitalist commodity it would be possible to utilize these energies to reshape the socialist world. This would move the objects produced for use and consumption from being capitalist commodity to be active participants in the building of this world: *it would make them into comrades* (Kiaer 2005). Yet, how attractive is this vision to the postmodern consumer? Is it more or less dangerous than its alternative?

Today, therefore, we need to reconsider the “state of things”, or, put another way, the “state” of things. Both bloody commodities and comradely objects exist, as a double edge, all around us: the stubborn existence of sweatshop production and labour exploitation exist side-by-side with the proliferation of ‘helpful’ technologies and all sorts of interactive gadgets and participatory media networks. Fair trade products have moved from the status of marginal subcultural practices to multinational corporate cash schemes. Are we seeing the inauguration of a new era of ethical production through the commodity form (Arvidsson 2006) or the latest and most comprehensive example of alienation, one that is now self-managed through the fetish of ethical consumption? What would objects now say to us?

This issue aims to find out. Possible areas for inquiry could include but are not limited to:

- Commodity fetishism, surfaces and glosses
- Revolting objects and rebellious products
- The current ‘ethical’ fetishes in production and consumption
- Autoreduction and reappropriation of commodities
- The labour of making labour ‘disappear’ from commodities
- Spectacular society and its other
- The commons in and through the ‘market’ and ‘markets’
- The madness of crowds and the taming influence of objects

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Jennings, Paul (1963) “Report of Resistentialism,” *Town & Country*. Available at 29th <http://www.resistentialists.com/2006/01/25/report-on-resistentialism/>[Accessed 29th May 2010].

Kiaer, Christina (2005) *Imagine No Possessions: The Socialist Objects of Russian Constructivism*. Cambridge: MIT University Press.

Moten, Fred (2003) *In The Break: The Aesthetics of the Black Radical Tradition*. Minneapolis: University of Minnesota Press.

We welcome original, high-quality articles between 6,000 to 7,000 words (including references) which are not currently under consideration by other journals and also shorter review articles, commentaries and book reviews. Potential contributors are welcome to contact the Editors informally, and especially in the case of shorter pieces they may want to submit: [stevphen@autonomeia.org](mailto:stevphen@autonomeia.org) or [m.lim@leicester.ac.uk](mailto:m.lim@leicester.ac.uk)

## SUBMISSION PROCESS

Full submission instructions are available on the Culture and Organization publishers’ homepage

<http://www.tandf.co.uk/journals/titles/14759551.asp>. Please read these in full before submitting your manuscript.

## Important Dates

- Paper submission deadline: 3<sup>rd</sup> June, 2011
- Camera ready papers: 30<sup>th</sup> April, 2012

Publication scheduled for September 2012.

## CALL FOR PAPERS

### Knowledge from the South: Subaltern Voices in Management and Organization Knowledge



**Deadline for submission 30<sup>th</sup> June 2010**

#### **Special Issue Guest Editors:**

Rafael Alcadipani – FGV/EAESP (Brazil)

[rafael.alcadipani@fgv.br](mailto:rafael.alcadipani@fgv.br)

Farzad Rafi Khan - Lahore University of Management Sciences (Pakistan)

[farzad@lums.edu.pk](mailto:farzad@lums.edu.pk)

Ernesto Gantman – Univ. de Buenos Aires / Univ. de Belgrano (Argentina) [ernesto.gantman@comunidad.ub.edu.ar](mailto:ernesto.gantman@comunidad.ub.edu.ar)

Stella Nkomo - University of Pretoria (South Africa)

[Stella.Nkomo@up.ac.za](mailto:Stella.Nkomo@up.ac.za)

The Global South has demonstrated that it possesses relevant management and organizational knowledge (MOK). Contemporary non-exploitative forms of economic exchange and the worker democracy of the “solidarity economy” in Brazil illustrate this fact. However, management as a body of knowledge and a bundle of practices has globally diffused as a mainly Anglo-Saxon phenomenon markedly shaping the MOK produced in the South. So, although often claiming to be ‘international’ and ‘universalist’, MOK has a tendency towards hegemonic ethnocentrism, thereby marginalizing ideas from the South to the homogenizing tendencies of dominant (Western) thinking.

The factors preventing MOK models and practices of the global South from reaching a wider audience that could explore their potentialities are many. For example, the imperialism of the English language in knowledge production has been acknowledged and demonstrated as a major barrier. Yet can the subaltern speak in a voice that is without contradiction and paradox? Indigenous knowledge from the South has largely been categorised and determined through the gaze of the North, making elusive its claim to being endogenous. On the other hand, in efforts to excavate and foreground the contributions of knowledge from the past or present, scholars from the South often end up evoking essentialisms, putting forward arguments that have also been used to marginalize and denigrate contributions from the ‘other.’ So, terms like ‘indigenous knowledge’ can suggest stasis and romanticism encouraging idealization and confirming prejudice.

Thus, the challenges confronting MOK from the South range from the ideological and philosophical to the methodological. We are proposing this special issue to give space for those engaged in MOK knowledge production within and about the Global South to reach a wider audience, preferably on their own epistemic and ontological terms and at the same time to critically examine the idea and production of indigenous MOK. We believe scholars from both the North and South will mutually benefit from a focus on knowledge that has been largely invisible from the so-called mainstream.

This call for papers is open to critical theoretical and methodological perspectives that make a substantive contribution to understanding the specificities and main features that MOK assumes in peripheral countries as well as its exclusion from the “international” body of MOK. We invite both theoretical and empirical submissions that explore, but are not limited to, the following themes:

- (1) What do we mean by indigenous MOK?
- (2) What are the characteristics of the scholarly literature in peripheral countries?
- (3) What are the possibilities for rethinking/transforming Western notions of organization and management from the perspective of the Global South?
- (4) What are the power relations that affect and constrain the flow of MOK from the South to the North?
- (5) What examples (either historical or contemporary) of MOK produced in the South challenge extant ideas and conceptualizations of 'management' and 'organization' practices or open up new cognitive or practical spaces?
- (6) Are there successful experiences of South-South transfer of MOK?

Submissions from scholars working in countries in the Global South are especially welcome and encouraged.

Submission: Papers must be sent electronically by 30<sup>th</sup> June 2010 via the Organization manuscript submission website <http://mc.manuscriptcentral.com/organization>.

Papers should be between 5000 and 8000 words, and will be blind reviewed following the journal's standard peer review process. Accepted papers will be published in early 2012. For further information contact the special issue guest editors.

### Call for Papers – Special Issue for *Organization*

#### THEOLOGY, WORK AND ORGANIZATION

**Deadline 31<sup>st</sup> October 2010**

Guest Editors:

Bent M. Sørensen, Copenhagen Business School (Denmark)  
 Sverre Spoelstra, University of Lund (Sweden)  
 Heather Höpfl, Essex Business School (United Kingdom)  
 Simon Critchley, New School for Social Research (United States)



'All significant concepts of the modern theory of the state', Carl Schmitt once wrote, 'are secularized theological concepts'. This also goes for concepts relating to the modern theory of work and organization. In fact our very concept of work is rooted in the Judeo-Christian tradition, which understands work as the burden imposed upon man after he had been expelled from Paradise. The same holds for the way we think about leadership in organizations, revolving around terms like charisma, spirit, inspiration, sacrifice, and humility. The theological roots of other organizational concepts – such as hierarchy, authority, corporation, community, representation, and vision – appear perhaps less self-evident, but this only shows how naturalized theological concepts have become in organization studies and, indeed, in common parlance.

This Special Issue sets off from the idea that organizational life is *already* theological. This doesn't mean that organizations are religious spheres (although they certainly can be that too) but that the way we think about work and

organizations is profoundly structured and informed by theological concepts. So rather than treating these concepts as metaphors, which properly speaking belong to a different domain, we *begin with* the realization that theological concepts to a large extent define the limits and possibilities of thinking and theorizing work and organization. This makes this Special Issue different from sociological and managerial concerns about spirituality among managers and employees. While a sort of strategic spirituality pervades many workplaces today, we are interested in how, for instance, the spiritual and its exclusion from the industrial organization is a defining character of modern work. Our primary focus is not religion *in* organizations, but the theological foundations of our thinking *of* organizations. Marx famously wrote about the commodity's "metaphysical subtleties and theological niceties". We think there are even more such niceties to be analyzed when it comes to the modern organization.

On this background, we invite contributions that draw upon theological concepts in analysing the way we think about organizations (beyond the level of metaphorical analogy or sociological description), in order to critically question and challenge the performative effects of our thoughts as well as enhancing our understanding of organizational life. Central questions would include: What is the relation between theology and management studies? How can theological discussions help us in critically exploring organizational issues? How do theological concepts function within managerial discourse? How is theology's metaphysical paradigm transformed when transferred into an apparently secular practice of management?

**Rather than listing a number of possible topics, we will list possible theological concepts that, we think, are important for the way we think about organizations. This list is naturally by no means complete, and the concepts come in no particular order.**

- Miracles, wonders
- Prophets, saints, messiahs, angels, missionaries, pastors
- Creation, fall, redemption, heaven, hell
- Salvation, grace
- Community, corporation, solidarity
- Paradise, apocalypse, utopia
- Belief, faith, guilt, confession
- Charisma, inspiration
- The sacred, the profane, holiness
- Givenness, responsibility, charity
- God, gold, mammon, capitalism
- Ghost, spirit, soul
- The haunted, the possessed
- Materiality, immateriality
- Enchantment, disenchantment
- Light and darkness, brilliance, vision
- Revelation, saturation
- Hierarchy, authority
- Resurrection, transubstantiation
- Idol, icon
- Good, evil, sin
- Passion, piety
- Fear, terror, trembling, fascination, judgement

Bent M. Sørensen is Associate Professor at Copenhagen Business School, and interested in the relation between capitalism and theology as well as entrepreneurship and modern worker subjectivity. He is part of the editorial collective of *ephemera: theory & politics in organization*, as well as of the editorial boards of *Deleuze Studies* and *Foucault Studies*. Bent co-edited *Deleuze and the Social* (2006) and *Ethics and Organizational Practice: Questioning the Moral Foundations of Management* (forthcoming). E-mail: [bem.lpf@cbs.dk](mailto:bem.lpf@cbs.dk)

Sverre Spoelstra is Associate Professor at the Department of Business Administration, Lund University, and a visiting researcher at Leicester School of Management. Apart from theology and organization, his research interests include leadership, work/play, innovation, branding of higher education and management knowledge production. Sverre is a part of the editorial collective of *ephemera: theory & politics in organization*. E-mail: [sverre.spoelstra@fek.lu.se](mailto:sverre.spoelstra@fek.lu.se)

Heather Höpfl is Professor of Management at the University of Essex. A psychologist by training but not by inclination, she has worked in a number of different jobs and fields including working on design with an engineering company, as an economics teacher, as tour manager for a touring theatre company and a researcher with ICL, Logica, and the DHSS. She is the consummation of Freud's view that life should be viewed as the sum of all detours. She is co-editor of *Tamara, Journal for Critical Organization Inquiry* and European editor of the *Journal of Management, Spirituality and Religion* and publishes widely. Recent publications have been on theorisation and reflection, on hell and damnation, on the sacred heart, and on heroines. She is married to Harro Höpfl and has two sons, George and Max. E-mail: [hopfl@essex.ac.uk](mailto:hopfl@essex.ac.uk)

Simon Critchley is Professor of Philosophy at The New School for Social Research, New York. Simon is, as a philosopher, interested in everything. But he has particular interest in modern Continental philosophy, yet he has published on a wide variety of themes and authors, most recently on ethical and political theory, the relation between philosophy and poetry, the nature of humour. At present, Critchley is working on Rousseau, Heidegger, Ibsen, Beckett, Pessoa and Levinas. Recent books include *Infinitely Demanding* (2007) and *The Book of Dead Philosophers* (2008). E-mail: [CritchS@newschool.edu](mailto:CritchS@newschool.edu)

Submission: Papers must be sent electronically by the 31st October 2010 via the Organization manuscript submission website. <http://mc.manuscriptcentral.com/organization>

Papers should be between 5000 and 8000 words and will be blind reviewed following the journal's standard peer review process. Accepted papers will be published in 2012.

For further information contact the special issue guest editors.

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## ...and finally

We hope you've enjoyed this edition of *Notework*. Please continue to support your locally global SCOS museletter by sending your contributions to us. Any suggestions for new features, don't hesitate to contact us.

Your new editors are:

**Anke Strauß**  
[astrau@essex.ac.uk](mailto:astrau@essex.ac.uk)

**Steve Vallance**  
[sv76@le.ac.uk](mailto:sv76@le.ac.uk)

## A Small Set of Questions about Notework.

We'd really appreciate your time to answer the questions and give any suggestions. What do you want from Notework in the future?

1. How often do you read Notework?

Each and every issue without fail.

Occasionally, if there is something I particularly like the look of.

I never read Notework.

2. Do you read it?

Cover to cover – it's my favourite periodical.

To keep in touch with the SCOS community.

For witty and insightful articles.

Other reasons? (please specify)

3. Do you prefer to read?

In print

Online / Onscreen

Both?

4. Are there any sections of Notework you particularly value or enjoy?

Notes from the Chair

Minutes of SCOS board meetings

Conference / event reports

Musings or articles

Calls for papers

Any Others?

5. Any Suggestions for regular features, articles, cake-recipes etc. to include in Notework in the future (serious please, ahem)?

6. How would you rate the design of the newsletter in terms of text and graphics?

Too many pictures – words are all I want.

The balance between words and pictures is about right.

Some more illustrations or pictures would be nice to compliment the writing.

Graphic Novel style is the way forward.

7. Any comments about the future design of Notework (layout, colour, style etc.)?

Thank you for answering.

Completed questionnaires can be emailed to [sv76@le.ac.uk](mailto:sv76@le.ac.uk) or returned to

Steve Vallance  
School of Management  
Ken Edwards Building  
University of Leicester  
University Road  
Leicester LE1 7RH  
UNITED KINGDOM

*Or, if you are at SCOS in Lille, give it back to one of your Notework editors, or hopefully there should be a box near the reception desk to put it in!*