

Aesthesis

International journal of art and aesthetics in management and organizational life



Strati
AESTHETIC DISCOURSE
IN ORGANIZATIONS

Bereson
UNWRAPPING CHRISTO

Verdi
ART FASHION CITY

Warren
ORGANIZATIONAL
TOPOPHILIA

Scalfi
UNTITLED 2004 # PARIS

Pope
iDREAM.....

Poulson
PORTFOLIO

Nuur
WE SHARE AIR

AESTHESIS: INTERNATIONAL JOURNAL OF ART AND AESTHETICS IN MANAGEMENT AND ORGANIZATIONAL LIFE

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

EDITORS

Ian King, Essex Management Centre, University of Essex, Colchester, UK

Jonathan Vickery, Centre for Cultural Policy Studies, University of Warwick, Coventry, UK

Ceri Watkins, Essex Management Centre, University of Essex, Colchester, UK

EDITORIAL COORDINATOR

Jane Malabar

aesthesis@essex.ac.uk

EDITORIAL ADVISORY BOARD

Dawn Ades, University of Essex, UK

Daved Barry, Universidade Nova de Lisboa, Portugal

Jo Caust, University of South Australia and Editor, Asia Pacific Journal of Arts and Cultural Management

Pierre Guillet de Monthoux, University of Stockholm, Sweden

Laurie Heizler, Wright Hassall LLP, Leamington Spa, UK

Stephen Linstead, University of York, UK

Nick Nissley, The Banff Centre, Canada

Antonio Strati, University of Trento and Siena, Italy

Steve Taylor, Worcester Polytechnic Institute, USA

DESIGN & ART DIRECTION

Jonathan Vickery

DIGITAL ARTWORK

Integra Communications, Oxford

PRINTER

Warwick Print, University of Warwick, Coventry, UK

The editorial team would like to thank the advisory board, contributors, reviewers, design and production teams, together with numerous others (far too many to mention) who have been so generous with their support and encouragement since the inception of this venture.

<http://www.essex.ac.uk/aesthesis/>

The views and assertions articulated in this publication do not necessarily represent the views or judgements of the editors or The Aesthesis Project.

ISSN 1751-9853

Aesthesis © 2007: The Aesthesis Project



CONTENTS

INTRODUCTION

Editorial // 6

THERE

Navid Nuur // 10

SENSATIONS, IMPRESSIONS AND REFLECTIONS ON THE CONFIGURING OF THE AESTHETIC DISCOURSE IN ORGANIZATIONS

Antonio Strati // 14

ART AND FASHION IN A RESPONSIBLE CITY

Laura Verdi //23

UNWRAPPING CHRISTO

Ruth Bereson // 28

WHY USE A PICTORIAL PERFORMANCE IN A SEMINAR ON ENTREPRENEURSHIP?

Hervé Colas & Florence Kutten //34

ORGANIZATIONAL TOPOPHILIA: THE COUNTRYSIDE AND AESTHETIC PLEASURE AT WORK

Samantha Warren //36

UNTITLED 2004 # PARIS

Anna Scalfi //46

I DREAM..... SEVEN DEADLY SINS SERVICES 1 MILE

Nicholas Pope //48

PORTFOLIO

Chris Poulson //55

WE SHARE AIR

Navid Nuur //63

THE FOURTH ART OF MANAGEMENT AND ORGANIZATION CONFERENCE //66

SUBMISSIONS // 74

WHY USE A PICTORIAL PERFORMANCE IN A SEMINAR ON ENTREPRENEURSHIP?



Hervé Colas has been Professor of Entrepreneurship at Reims Management School since 1996. Previously he ran his own financial consultancy company for 10 years. Florence Kutten is a sculptor and a painter. She works in Reims and has sold her works in France and internationally.

to write and defend a business plan (two and a half weeks). On the other hand managerial work, as well as painting is considered as 'thought that materializes into action' (fig. 3). This action leaves its marks on a medium. This metaphor enables one to ask questions on the nature of the organizational medium which retains the stamp of entrepreneurial action (thus enabling one to really speak of a 'management style'). On this account, we draw on the works of Paul Ricoeur for who, sensible action frees itself from its author, like a text (or here like a painting, but also like an organization that has been created). For Ricoeur (Ricoeur, 1986) as well as for Arendt (Arendt, 1958), history in itself constitutes the record of human action, thus becoming a quasi thing susceptible of recording the traces of human action.

The seminar on entrepreneurial creativity starts off with Florence carrying out a performance in front of the students while Hervé comments what is happening. This seminar aims on one hand to develop the students' awareness of entrepreneurship, but also has a pedagogical objective which is to mobilize knowledge that is scattered between different disciplines with a view to synthesizing it.



1

Florence's performance (or the film we made of it) is very popular with the students because it shows live creation work for 20 minutes. This performance enables us to 'defamiliarize' entrepreneurship, poeticize it by comparing it to an artistic approach, and also and above all to invite art into a business school as a guest of honour. It naturally opens the borders of possibility to our students who are more innovative and creative in the developments they propose. The references to art in general and to painting in particular 'operate' in several ways:

Thus, the organizational medium is a 'texture', the sum of individual traces within the fabric of human relations, whose destiny frees itself from the control of individual actors. Pictorial action (like managerial action), by sedimenting in social time, then becomes an 'institution' in the sense that the meaning of the action no longer coincides with the intentions of the agents.



2

On one hand, Florence's performance enables students to understand the status of the business plan. Indeed this business plan is nothing but a representation of a future that needs to be implemented within limited time. Our students therefore realize much faster the need to rapidly lay down the structural elements of a particular economic model. The performance enables one to describe the need to layout and articulate large economic and financial 'masses' in relation to each other (fig1). From this structure, one must develop an activity (fig. 2) in the short time corresponding to the constraints our students are under

When the students watch the work of art gradually acquiring its autonomy, they can then better understand that an organization which 'works well' is an organization, which can do without its creator, and which like a work of art needs to acquire its autonomy.



3

Finally, the efficiency of the business plan and in particular its ability to raise funds needs to be thought out. Laying out the metaphor of the painting, enables one as a complement to Florence's performance, to perform exploration work into managerial stereotypes, describing them as being of the same social nature as canons of beauty or the manners of painting of a given period (academism). When art becomes too institutional, it can become the exploration of what everybody subscribes to as being a manner of conceiving beauty. For this reason, some artists need to comply with this artistic 'doxa', transforming art into a matter of rhetoric, exploring the 'goes without saying' of a society.

In the same way, a business plan like a text, mobilizes a rhetoric destined for a specific public. For this reason it is thus often a concentration of managerial stereotypes: ratios that relate to indebtedness, labour costs.... The historical relativity of beauty canons (human figure proportions considered as perfect throughout history) and the fact they are deeply embedded in society is explored with the students. It is pointed out that similar processes prevail with some 'provincial bankers' and that in order to be efficient (i.e. raise the necessary funds) a business plan often needs to comply with accepted arguments (Aristotle's commonplace arguments) and certain social rites of presentation.

REFERENCES

Arendt, H., (1958) *The Human Condition*, University of Chicago Press.
Ricoeur, P. (1986), *du texte à l'action – Essais d'herméneutique II*, Seuil, Coll. Esprit, Paris, (From Text to Action, 1991) trans. Kathleen Blamey and John Thompson (Evanston, Ill: Northwestern University Press, 1991).

Hervé COLAS – Florence KUTTEN
Reims Management School
Département Management et
Stratégie, 59, rue Pierre Taittinger
51100 Reims France
herve.colas@reims-ms.fr
kutten@hotmail.fr



AESTHETICS

MANAGING

DEVELOPMENT

ORGANIZATION



A

CREATIVE
FRAGMATISM

CR

F



At Vital we'll never
promise you the world.

We'll give you honest counsel,
smart thinking and effective
creative solutions.

But without the fluff.

Vital®

creative communications

www.getvital.co.uk