Enacting the Between


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Publication date:
2012

Document Version
Early version, also known as pre-print

Link to publication from Aalborg University

Citation for published version (APA):
Summary

Enacting the Between

On dis/continuous becoming of/through an Apparatus of Material Storytelling - is a dissertation that enacts a two-part ‘posing’ (in a two-book-cut) of a research-based methodology coined as Apparatus of Material Storytelling. Part 1 (Book 1) builds theoretical evidentiary support by diffractively coining the phenomenon of Material Storytelling and the Apparatus of Material Storytelling as a metaphysical, philosophical, theoretical and methodological backdrop for three modes of enacting ‘the between’ of reworking organizational practices; Stories of space inspired by Feng-shui, Stories of artifacts inspired by Sand-play and Stories of bodies inspired by Bodynamic. Part 2 (Book 2) builds evidentiary support for the Apparatus of Material Storytelling through an example of reworking organizational practices through these modes of enactment and from the act of a turn-by-turn multimodal constituent analysis (as ‘documentation’) of such a practice.

The research motives that have governed the envelopment of the Apparatus of Material Storytelling are the following:

1) how does the meaning and matter (including time and space) entanglement of (processes of becoming in) organizational living enable us to understand processes of organizational change (and not least the concept of change itself) rather differently?

And:

2) how can the recognition and active employment of this intra-play of meaning-matter modalities reconfigure (what is presently mostly talked about as embodied/enacted hegemonies of) habitual (working) life practices in-formed by the Cartesian duality split as well as a Newtonian space-time framework that dominate Western thinking?

Book 1:
Posing (an Apparatus of) Material Storytelling as discontinuous intra-active rework of organizational practices

Configures the Apparatus of Material Storytelling by placing Material Storytelling within the research fields of multimodality and materiality and specifically within the posthuman performative approach of the Baradian onto-epistemology of Agential Realism, with the diffractive meth-
of historical-being-in-dis
quantum jazzing
practices, entangled durations, touching responsiveness,
affective sites of engagement, material-discursive-affective
deconfiguration, spacetimedmattering, vital intra-actions,
Material Storytelling are enacted entailing among others;
by a model and a specific vocabulary of the Apparatus of
apparatus and the Baradian and Bojean apparatus’. There
fractive reading of the Bergsonian process-philosophical
Storytelling practices. This is accomplished through a dif
congealing of agency of spacetime
actions
elaborated further as
course. As a diffractive approach Material Storytelling is
and a
interpretive approach
organization practices within the field of storytelling; an
together/apart from two other approaches to reworking or
made that poses Material Storytelling as a
part of that) narrative research. A
onto-epistemology and Bojean storytelling theory and (as
done first through a diffractive reading of the Baradian
fractive grating for material-discursive-affective practices
of Material Storytelling is diffracted as a (non-local) dif
ology that accompanies it. On this ground the notion
of intra-active-being-of-the-world that is cut to
resituative approach
vocabulary diffracted through Part 1, Book 1 are working
Material Storytelling. The Material Storytelling model and
world
chro-ness of the project and in the analysis this ‘moment in
matter deconfigurations across larger spacetime-scales. This is ‘documenting’ how other spacetime
matterings are re-ac
bed and Blind institution in Aalborg, Denmark
six months’ duration diffracted through a multimodal constit
spacetimeboard apparatus of the ‘Now’. Those de-localized agencies are ‘voiced’ so to say by the local mutually constituted agencies of the
enfolding of spacetime/matter manifold of the crucial moment as it progresses turn-by-turn aka
cut-by-cut. This ‘documentation’ is performed in Analysis Part 1, Part 3 and 4.
Together the two modes of ‘analysis as documentation’ thus cover the/a developmental process of organizational
work as a process of Material Storytelling of six months’ duration diffracted through a multimodal constitu
How the enactment of a possibility for a different cut of
relationships – in this case a priority of practices - en
acts a possibility for change is an important way of making
rnodules) that diffus(es) the affect(s) the spacetimateddunting of the ‘Now’ where indeterminacy gets solved action-by-
action, cut-by-cut.

1) In a multimodal constituent analysis of the (widetaped)
intra-active material-discursive-affective practices of “the be-
tween” of the constituents in the crucial moment of
deconfiguring the problem-com-
plex dealt with December 1st
2008. Thus the deconfigurative enfolding of spacetime/matter manifold of the crucial moment as it progresses turn-by-turn aka
cut-by-cut. This ‘documentation’ is performed in Analysis Part 1, Part 3 and 4.

2) In a multimodal constituent analysis of how the sandbox-based stor-
ryboard apparatus of the ‘Now’ envelope entangled durations across larger spacetime-scales of the six months development process and
beyond. Here the recollected spacetimateddunting manifold the sandbox (storyboard) functions as a diffractive grating for enacting the ‘relevant
rest’ of the ‘data-material’. Again snapshots (literally) of former or subsequent events (in a chronos spacetimescale) of spacetimateddun-
tings are functioning as memory devices to ‘document’ dis/configurations in spacetimatedduntarys across larger spacetime-scales. How the enactment of a possibility for a different cut of
relationships – in this case a priority of practices - en
acts a possibility for change is an important way of making
change believable and congealed. Here, this believability and congealing is enhanced because the sandbox-apparatus afforded these material-discursive practices in question to be invited ‘in’ by being reconfigured through this maneuverable world of the sandbox as ‘Stories of artifacts’. As the material objects are visual, material and maneuverable memory-devices or onto-semantic diffractive apparatuses, they co-constitute a different field of possibility for reconfiguring problem complexes to that of the ‘verbal cure’. A different participatory framework is enacted with possibilities for intra-actively ‘grasping’ phenomena (perhaps in a different fashion than would be possible in talk only) as ‘showing in action’ or ‘Stories of bodies’ and ‘deal with them’ as a problematic not just physically, but also through talk, emphasizing the problem-complexes dealt with very literally as material-discursive practices. This process of organizational rework entails as such the dismantling of the ‘old’ practices understood also as the breaking down of the ‘old’ materially configured practices and the establishing or the materializing of the ‘new’ configuration in a rebuilt organizational surround as ‘Stories of space’. Both aspects are part of Material Storytelling’s manner of reconfiguring organizational practices. I argue this to be a mundane, yet highly important, but often overlooked, point in approaches to organizational rework that do not credit the agency of matter.

The contribution of the dissertation can be summarized as:

1) ‘grounding’ the Baradian theoretical framework of radical new materialism to analyzing everyday practice, especially in relation to organizational change (the apparatus of organization meeting the apparatus of action research project meeting the apparatus of three ‘alternative’ methods)
   - ‘applying’ the Baradian approach to a concrete, longitudinal case study

2) approaching organizational theory and change from a quantum, complexity/entanglement perspective to enact a different ‘cut’ of (the practice of) change altogether that questions the ‘Great Divide’ of human superiority
   - bringing practice closer to the material-discursive-affective, situated character of it

3) leaving the talk-based (be it conversation or interview analysis) approach to organizational life/change and going for multimodality
   - taking storytelling to another, material level

4) debating and enacting seriously the nature and entanglement of theory, analysis, and scientific reporting/writing
   - the ‘productive machinery’ of the dissertation