Enacting the Between


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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 Sandplay 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-
A narrative-being-in-the-world is enacted as the recursive fixed point for excursions between a Deaf and Blind institution in Aalborg, Denmark over a six months period (September 2008 - March 2009). The five part multimodal constituent analysis thereby documents the dis/continuity of this change process - thus cover the/a developmental process of organizational becoming through an Apparatus of Material Storytelling; the material storyboard or the rebuild living room of the organizational surround. This ‘documentation’ is performed in Analysis Part 2 and to some extent in 3 and 5. Together the two modes of ‘analysis as documentation’ thus cover the/a developmental process of organizational rework as a process of Material Storytelling of six months’ duration diffracted through a multimodal constituent analysis. Material Storytelling model and ‘now’ envelope entangled durations across larger spectrumscales of the six months development process and beyond. Here the recollected spacetimedmatter manifold of 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 spacetimedmatterings are functioning as memory devices to ‘document’ discontinuous spacetimedmatter deconfigurations across larger spacetimescalces. This is ‘documenting’ how other spacetimedmatterings are re-actualized, recollected, or deconfigured as entangled durations of the sandbox-based apparatus of the ‘now’. Those de-localized agencies are ‘voiced’ so to say by the locally mutually constituted agencies of the enacted spacetimedmattering; the material storyboard or the rebuild living room of the organizational surround. This ‘documentation’ is performed in Analysis Part 2 and to some extent in 3 and 5.
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