

Museletter of the Standing Conference on Organizational Symbolism

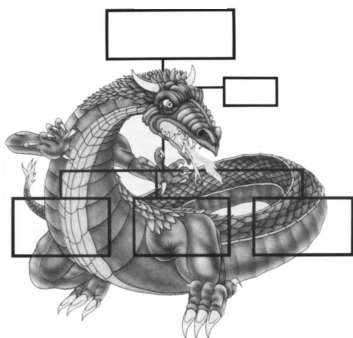


Notework May 2011

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 to join

Before and After...



For “SCOSsers”, there are two times in the year: after the conference and before it.

Currently, everybody is looking forward to the upcoming conference in Istanbul, so we are in times of before.

Yet, before is also always after and so we are delighted to include in this May issue of Notework two pieces of writings, one of which was developed after the SCOS conference in Lille and the other composed after its Australian sister ACSCOS in Melbourne.

When we had to choose our first conference to go to and turned to our supervisors seeking for help, there was this spark in their eyes, when talking about SCOS. Now we know what they were talking about (and probably others can see it in our eyes, too). There is always this specific kind of atmosphere during the conference that seems to boost creative ways of thinking and writing. When reading these contributions from Norman Jackson and Pippa Carter as well as from Luc Peters to Notework,

we could instantly sense this particular energy of the conferences and are therefore happy to share them with you.

Further, Beatriz Acevedo, one of the Lille conference organisers has written a review on art fashion and identity, an art show that was shown at the Royal Academy in London at the beginning of this year.

We are also delighted to include the regional reports that we have collected from our representatives all over the world, some of them referring to the conferences of last year, some of them already relating to “Recovery”, the topic of this year’s conference in Istanbul.

As in Istanbul our current chair Jo Brewis is also passing on the baton to Ann Rippin, our chair in waiting, we present in this issue instead of the word of the chair the word of the chairs.

Last but not least, we provide you with information on a new journal on artistic research as well as the latest call for papers that could be interesting for you.

Moving closer to the date of SCOS 2011, we want to remind all conference goers to book their trip to Istanbul as well as accommodation as during the conference, this vibrant city will be full of people and we would not like to miss you there. Looking forward to seeing you in Turkey!

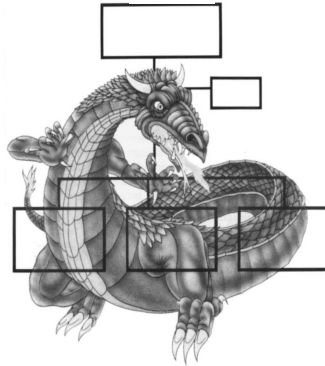
Your editors,

Anke and Steve

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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: scosophia

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(s)

May 2011

Tempus, Constant. It has a habit of *fugiting*. Indeed it *fugits* so fast that I find myself composing my valedictory Notes, some three and a half years after I first stepped into the role of SCOS Chair. And, although so much has happened in those 42 months, it seems like ten minutes ago that I chaired my first meeting in Manchester in November 2007. I have to admit, despite Peter Case handing over the Chair portfolio (contained within the Big Red SCOS Box, no ministerial limo supplied) to me in a very professional fashion, I had no idea whatsoever at that point what I was doing, or what to expect.

I'm still not very sure about the former, or indeed what lies ahead as I move into co-editing *Culture and Organization* this summer with Damian. But these things I do know. And if that makes me sound like a dirty ol' positivist, so be it ☺:

1. SCOS continues to flourish in what I can only describe as a wonderfully organic and absolutely delightful fashion. With no apparent need of Intellectual MiracleGro™, we still welcome lots of new friends every summer, as well as being able to spend time with our old and treasured friends from SCOSses past. We still have a committed and inspiring set of Board members – all of whom, past and present, I'd like to send my best love to for their unstinting support since late 2007 - and no shortage of interest in vacancies when they arise. And the conference is still, in my humble opinion and as I also said way back then, unique, unmissable, uplifting and other positive adjectives starting with 'u'.
2. We are charting a really exciting course over the next four years in terms of conference venues: Istanbul this summer (see <http://www.scos2011.org/> if you haven't done the necessary yet! Come on, you know it makes sense!), Barcelona in 2012, Warsaw in 2013 and we hope Utrecht in 2014.
3. I will be extremely sad to leave the Chair's comfortable seat and all the trappings of SCOS Towers. It really is a huge privilege to be associated with this fabulous network of people, who continue to excite, provoke, challenge, amuse and care for me on a daily basis. I have to admit that I would not be Where I Am Today (wherever that is – anyone got a compass?) without you all. I said in November 2007 that many members of this community have become my closest friends, something which is thankfully still true today.
4. Ann Rippin, who takes over from me after Istanbul, will be an amazing new Chair. Ann is known to many of us already and has SCOS prior as a Board member, acting then as Membership Secretary. She is a truly delightful person, a wonderful scholar and an all round Good Egg. She'll leave me standing in the Top Chair Stakes, no doubt whatsoever about it. Good luck darling and I hope you have as much fun as I have had.

I don't really have much else to add, Constant, except to mention that Simon Lilley is stepping down as co-editor of *C&O* as he leaves it to me-'n'-the-Doherty's tender mercies. I first met Simon at SCOS Barcelona in 1993, and he is now my boss at

Leicester. At the risk of sounding like the world's biggest suck up, he has been massively important to SCOS over the years and on the micro level to me both professionally and personally. He's also bloody funny. Simon, big SCOS props to you ... you'll be missed on the Board and in the editorial role, but we demand your presence at all future SCOSses – it just wouldn't be the same without you.

Right then. That's me. Pass the Kleenex, would you?

May the road rise with you

Jo

Your board are currently:

Chair: Jo Brewis (UK) **Meetings Secretary:** Kat Riach (UK) **Secretary & Elections Officer:** Lynne Baxter (UK), **2010 Conference:** Sam Warren (UK) and Beatriz Acevedo (UK) **2010 Conference:** Mustafa Ozbilgin (Turkey) and Ahmet Yener (Turkey) **Membership Secretary:** Sumohon Matilal (UK) **Treasurer:** Nina Kivinen (Finland) **Notework Editors:** Steve Vallance (UK) and Anke Strauß **Web Officer:** David Sköld (Sweden) **Journal Editors (C&O):** Peter Case (UK) and Simon Lilley (UK) **Regional representatives:** 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)



The Musery

SYMBOLIC EVENT IN LILLE

We had a couple of days to spare in Lille, after the SCOS conference last year, so, among other things, we went to look at the oddity that is Lille Cathedral. Its style, like some other churches in Northern France, is nineteenth century Gothic revival, but it was left unfinished for most of the twentieth century, and then completed, though not according to the original plan, in a startlingly modernist style. Approaching the main entrance, the west front appears to be made of some temporary cladding supported by some equally temporary scaffolding. However, viewed from the inside the effect is very different. The 'cladding' is actually a translucent marble curtain, 'hung' on the apparent scaffolding. Light filtering through it gives it a dappled amber-coloured glow. It is surrounded by a narrow plain-glass frame which creates the impression that the wall is floating, unsupported. It is, altogether, a thing of quite stunning beauty. Set, traditionally, in the wall is a magnificent modern narrative stained glass rose window.

While we were studying an explanation of this narrative, we were approached by a group of young women with clipboards who were soliciting funds for a 'deaf and dumb' charity and who were themselves 'dumb'. Similar experiences are not unusual in France, especially in restaurants. A combination of reluctance to encourage that kind of charity fund-raising and a genuine lack of any suitable contribution led to a short, inclusive and highly symbolic (both literally and figuratively) interaction before the 'fund-raisers' withdrew to go, as we imagined, to annoy someone else who might prove more profitable to them. A few seconds reflection on our part at this point revealed a common but inexplicable sense of all not being well. And indeed, we had, of course, been robbed. The 'perps' had vanished.

Finding a police station in the vicinity, we reported the theft – another symbolic gesture, as the chances of recovering our property were, it was clear, zero. In the police station, which was, aesthetically, straight out of *Maigret*, or even *The French Connection 2*, we rubbed shoulders with assorted villains and pored over mug-shots of others (although, like classic eye witnesses, we couldn't even agree among ourselves what our own villains looked like), squired by a charming young policeman delighted to be of service to us, since it gave him the opportunity to practice his English, little used since university. Duly comforted and consoled by our gallant *flic*, we then did the only thing possible, as SCOS-ers: we went for a good meal and then resorted to the bar of our hotel to analyse our experience.

Materially, our loss was not great – a small amount of cash. Administratively, it was inconvenient – assorted passes, library cards and so on, but, mercifully no credit or debit cards. Emotionally, it was a bit worse – the loss of an irreplaceable memento. Psychologically – well, we will come to that in a moment. And our annoyance, even anger, was huge. We had the usual ‘tabloid’ reaction to low-life no-hopers, too idle to work, abusing conscientious, industrious, honest folk – and in a *cathedral*, to boot. Worse than that was the feeling of having been marked as potential victims, as suckers, and having been ‘rolled over’ without even realising what was going on. But, as the booze took hold, there emerged a sense of being pretty impressed by the sheer ‘professionalism’ of our tormentors, together with some delight that their skill, effort and risk had yielded such a meagre reward.

Symbolism at work

It had been a quiet day in the cathedral, with only a few people in the building. There was an ‘official’ moving some chairs around, though we suspect that he was another member of ‘the gang’, keeping look-out, since he disappeared along with all the others. We think that there were four women directly involved. They accosted us from both sides, effectively ‘turning’ us, so that each of us was out of the other’s clear view. Two of the women, one for each of us, then started their pitch, with the other two engaging in activities that would distract us still further, a tap on the shoulder, or moving around, or pointing. The main actors, the ones with the clipboards, and possibly all of them, were ‘acting’ (we suppose) dumb – the whole event occurred almost in silence. We, of course, encumbered with middle class sensitivities to the problems of the afflicted (and not realising that it was we who were ‘the afflicted’), were trying our best to understand what they were trying, with heart-breaking difficulty, to say – as we said, suckers, and marked as such. Meanwhile, one of the distracters removed Pippa’s purse from her handbag.

The aspects which excited particular admiration were the speed and skill of the women. Although such judgements are prone to error, we would guess that the whole process of distracting us and removing the purse took no more than a couple of minutes, and we doubt that they were in the actual building more than three or four minutes. They worked slickly as a team, each with their own task, but without giving any sense that they were acting in concert. But, while they knew exactly what was going on, we did not, and this was probably the most ‘educational’ aspect of the experience. Two distinct realities were operating simultaneously, two symbolic events were running in parallel. We thought we were being asked for a charitable donation, in a setting where it seemed ‘normal’ and where we no doubt felt ‘safe’ from the wickedness of the street – as we said, suckers. They, on the other hand, knew that they were trying to rob us. So, while we were trying to engage symbolically with, we thought, a worthy, if irritating, charitable endeavour, trying to read the proffered clipboard, trying to work out how to explain our intentions to a (possibly) French person who spoke neither French nor English, they, of course, were totally uninterested in anything that we had to say. Their concern was to keep us distracted and confused, deliberately creating symbols that we could not make sense of. Multiple significations indeed. It is not surprising that being thrust, unwittingly, into a ‘game’ that you do not know is being played and of which you do not know the rules, one becomes disoriented and manipulable. This we know, intellectually and professionally. How different when experiential.

In practical terms, what was rather depressing was that, in trying to analyse what we did ‘wrong’ to make ourselves such an easy target, and what we could do to avoid a future ‘chugging’, we came to the dispiriting conclusion that, short of establishing a ‘cordon sanitaire’ around ourselves, the answer was, probably, nothing. We could do nothing to prevent ourselves being incorporated into this ‘organisation’ – we were just cogs in its

wheels, though, at that particular moment, we were probably its 'most important asset'! Although our involvement was involuntary, we were changed by it – our frustration and powerlessness engendered a change in our self-perceptions, which now necessarily included the recognition of ourselves, not just as actual victims, but also as able to be identified by others as potential victims, thus weak and defenceless. And, of course, it was their intention to subject us to change, from richer to poorer, and they would not care a hoot about the psychological effects that this process might bring about for us. They were managing us, creating a scenario appropriate to their aims and objectives, actively misleading us to keep us compliant and ignorant, imposing non-negotiable change on us. On reflection, it was startlingly reminiscent of being at work. This, of course, is what the powerful do to the, even relatively, powerless, whether in work organisations or robbing you in Lille Cathedral.

Norman Jackson and Pippa Carter
April 2011

the slap - the mustache



the slap ... it's a shock ... it's exciting ... it shakes our balance ... what comes next? is he gonna hit again? is she gonna hit back? is she gonna cry? will she leave him? we want these answers - and we probably believe in them - we want their reassurance - we hate this state of not-knowing ... but then we love the shock - it excites - it's addictive - and we know ... almost ... that it's going to end well - well ... is it?

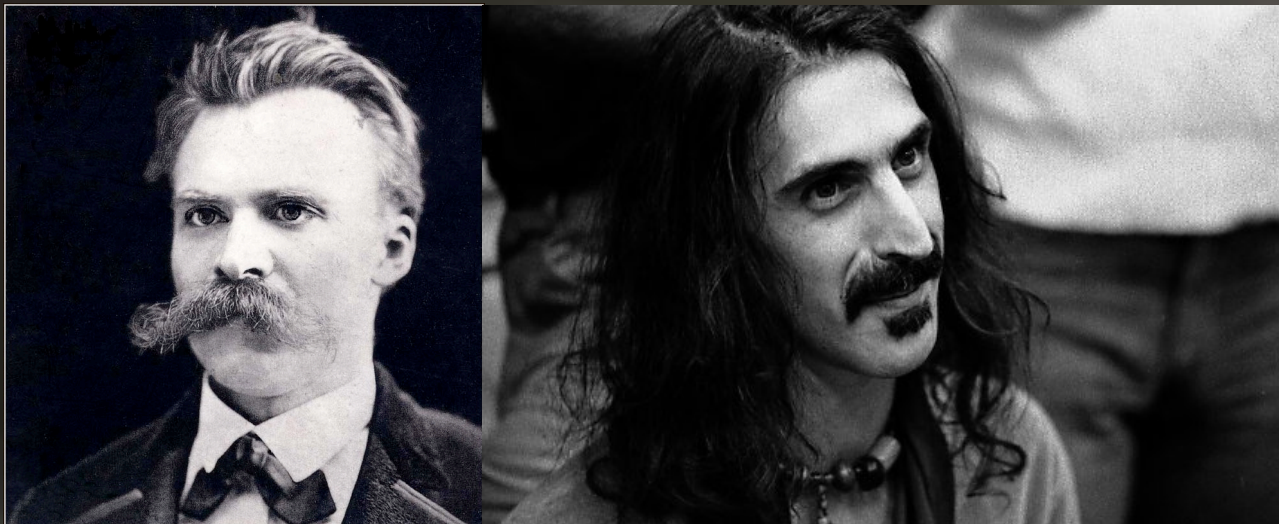
do we love being slapped? being slapped around? being kicked like an animal? do we like the domination? do we crave the domination? do we crave the dominance? are we addicted to this release from fear? ... the virtual threat becomes the actual slap ... the kick in the teeth ... it's no danger anymore ... it's reality at last ... we knew what was coming ... it was unavoidable ... thank god ... or who-ever is responsible ... no more living in fear ... no more awaiting the disastrous ... just relief ...

the slap is like a shock - yet we see no beginning or end - recuperation - rest - tension - we await the next step in slapping - there is a drink - alcohol eases the tension - but then it also fuels - it is fuel - fuel for thought - fuel for the shock - she hits back violently - totally enraged - the fury - she will not let this happen - she has to find the exit - the alcohol gives her a sense of direction - his laughter - they are standing in front of a wall-filling bookcase - all this knowledge - all this fuel - no solution - just tension - just life ...

this film doesn't talk to us - it screams - it screams at the top of its lungs - just like the characters need to scream - they want to be heard - they have to scream at somebody - do they scream at themselves - they need to be louder than all the surrounding noise - the enveloping noise - they are enveloped in this unbearable noise - they have to scream to hear themselves - they want to hear themselves - they wanna be heard to know they are alive - that there is a life - whatever it is - whatever its use - or directions - or traps - they are trapped - they feel trapped - but nobody can hear them - not even themselves - it disguises as tragedy - but then it is hilarious - though their laughter is not funny - it is hysterical - their lives are hysterical - we cannot nail them down - no genre is appropriate ...

the bizarre - the absurd - the tragic - the hilarious - the hostage - to the take the mustache hostage - moskowitz doesn't know what to do - you want me to kill myself he screams - then he cuts off the mustache - and he finds love - love is his reward for cutting off the mustache - it out-slaps the slap - the mustache is stronger than the slap - the power of the mustache overshadows the slap - where the slap is unpredictable - unexplainable - the mustache enables the solution - enables love ... whatever that is ...

the mustache ... we're appalled and intrigued ... it awakens our curiosity ... what were his thoughts ... what were nietzsches thoughts when his image became forever synonym with his mustache ... what did heidegger think ... or zappa ... or hitler wanting to look like his idol, like chaplin - but never really being able to disclose this side of him ... or chaplin reversing it ... or minnie's moskowitz ... by cutting of his mustache ... as a sign of ... a sign of what ... he doesn't know - she doesn't know - the viewer certainly doesn't know ...



we may wonder why the mustache went out of style ... or the hair on someone's back ... or pubic hair ... that which was not to be portrayed in religious painting ... or japanese porn ... the body slowly claims its freedom ... or ... is it a next step in evolution ... in our - becoming-robot - if robots won't look human ... than ... humans can at least look ... like ... we know michel serres thoughts on how there would never be an alcoholic robot - on which futurama's bender proved him wrong - a robot that is more human than human ... with cigars ... with alcohol ... a kleptomaniac ... belching fearlessly ... a body without organs ... a body without hair ... no mustache ... this gives hope for the slap ... and then we have to ask ... is it about losing or gaining control ...

we do not want predictability - although we need it - we want to be slapped - we want to be slapped in the face - kicked in the teeth - kicked in the ass - and no fakin' please ... we do not want the just like ... we like the like it is ... and then ... what is the alternative ... not being slapped around ... the viewer wants the slap ... to close our eyes and hope for it ... the art of wearing sunglasses at night ... the one who is slapped wants it ... we're not sure about the slapper ... he needs a drink ... badly ... probably more than one ...

the disaster is unavoidable ... when deleuze wrote about alcoholism ... he probably needed a drink ... maybe more than one ... just like da mayor in do the right thing ... or the dude who is not a lebowski ... these nameless dwellers who do not posses the art of shaving ... they stopped practicing years ago ... they are not susceptible to being possessed ... they just know how to take it easy ... to cool down ... to abide ... to make the slap obsolete ...



the slap ... the mingled bodies ... the fused bodies ... when the slap hits the face ... the fist joins the face ... the fuse ... like a siamese twin ... although it looks like a temporality ... we knows it stays there forever ... the fist is burned into the face the face is burned into the fist ... it is branded ... claiming the relation - never letting this relation be without meaning ... this bodily relief shapes what can never be lost ... never be forgotten ... the power of the horror ... the slap has to be firm though ... it has to rock the conscience ...

the slap is mostly hidden ... It is not always for our eyes to see ... we see it only because the director allows us to ... he decides to show us the slap ... therefore we do not want to be cheaply entertained ... we want no cheap movies - novels - music - paintings ... no feel-good ... please ... we want the slap ... cause the slap is hidden ... it is very powerful ... there is no escape ... we have to endure it ... go through it ... sight and sound crashes ... it envelopes us ... it hijacks us ... we are hijacked by the slap ...

it's an on-going flow of irrational cuts - it's a rapid spreading fire - it's a wildfire - it's a bushfire - it's volatile - it's assaultive - it's a frontal attack - it's anguish - it's fear - it's abusive - mysterious - exciting - energetic - vulnerable - rude - nude - brilliant - damned - estranged - it slips - it slides - it is boosted up by whatever happens - doesn't matter what it is - it spreads like crazy - it's unstoppable - it burns us - only ashes survive ...

it's breaking down on the ice-cold bathroom tiles ... they're cold ... they're wet ... they're uninviting ... they're steaming ... they're hotcold ... an ice cube on a bare skin ... there are tears ... there is unbearable tension ... unbearable stress ... being locked up ... no key ... no way out ... under lock and key ... it burns ... it freezes ... it is the cold sweat running down the back of our necks ... it is putting the pressure on ... the blood pumping ... the muscles aching ... the tension building ... building up to the inevitable ... the unavoidable ... the unmanagable ... the unimaginable ... the unwritable ... the ...



... this dwelling on Cassavetes 1971 feature *Minnie & Moskowitz* happened somewhere in Sydney or Melbourne during the end of 010 while indulging Series 5 Senses, carried away by the Six Organs of Admittance, abiding on Watson Bay, unshaven, drinking the juice of life, burnt by our sun and trying not to fall off the earth ... curing the time of hiding behind a mustache (thnx 2 yoni wolf)



AWARE: ART FASHION AND IDENTITY
GSK Contemporary/Royal Academy
London, 6th January, 2011-01-09

Review by Beatriz Acevedo

While corporations are turning their controls over the way we dress (i.e. the infamous case of UBS's 40 pages dress code and advice), another perspective on the meaning of dressing and fashion is increasingly discussing this issue from the view of art and sculpture. During the last six months, a considerable proportion of art events and venues have been dedicated to fashion, not only the traditional museums of textiles or 'decorative arts' but mainstream galleries such as Barbican or Royal Academy. In Barbican (London), the retrospective of The Future of Japanese Fashion [October 2010-January 2011] exhibited a great and varied view on 30 years of Japanese textiles, including poetic and architectural [yet incredibly wearable] fabrics of Yohji Yamamoto (who will be exhibited in a solo show in Victoria & Albert Museum from March 16/2011); the playfulness of the origami pieces of Issey Miyake, the mobile sculptures of Koji Tatsuno and the deconstructed fashion by Rei Kawakubo's Commes des Garçons. In a more artistic approach, the exhibition titled **Aware: Art, Fashion and Identity at Royal Academy** (London) questions the pre-eminence of fashion in our contemporary world across frontiers, nationalities or consumption habits. By selecting pieces of art in the form of fashion or viceversa, this exhibition represents an interesting bridge between the language of the fabric, culture and politics.

The exhibition is organised into four main themes: storytelling; building; belonging & construction; and performance.

The first room illuminates only the work, in the middle of the room shining armour of sophisticated elegance, a long dress in metallic textures for a slim silhouette hanging in pools of luminosity. The dress is elegant, feminine, perhaps a bit seductive, but on closer inspection it reveals its aggressive material: the dress is made of pins, poking out in painful remarks. The work is titled *Widow* by **Susie MacMurray** and it makes me think of the ambiguities of the female dress, the need of keeping a balance between adornment and some functionality, ironically a similar perception of a woman as 'resource' or 'trophy' is found here. The title is intriguing since the idea of becoming a widow cannot be more repellent or painful, extreme emotions that arise from this piercing dress. At the door side **Helen Storey** presents an interesting alternative to the fast fashion consumption model. In *Say Goodbye*, the artist presents a biodegradable dress: the enzyme based textile will dissolve over time when contacting the water. This connects with ethical issues on sustainability and waste, that somehow points out to the necessity of responding to the model of consumption while considering environmental concerns. These ethical questions are explored later through the videos by the artist **Kimsooja** shows the parallel reality of high street fashion, then at the other side of the planet in Mumbai, thousand of labourers wash the clothes that are proudly exhibited in the streets of cities. The videos show the buzzing of a vibrant city, the overcrowded trains, the colourful clothes, and although one may expect to see the poverty of the people, the video focuses on the labour involved in the washing, not as slavery, although there is always the temptation of looking it like that from a moral perspective, without disregarding of course the realities of *maquilas* factories and low paid employment. But in the video there is an interesting relationship with the water, the labourers are working in the midday sun, it is steaming, the clothes are beaten against concrete piles, it is intensive and physically exhausting, and while the clothes are washed people are also washing themselves, it is a playful exploration of water, clothes, colours, water, hoses, cleaning, beating, water, bathing...

Continuing with the line of story telling, the topic of memories is explored by a flesh colour kimono, structured and eternal as in a solid past, yet, this work is a poignant reflection on Hiroshima's women clothing by **Marie-Ange Gillemot**. It makes me think a bit about Doris Salcedo's use of clothes and memory, specially when dealing with memories of violence... she tells the story of that little child who was attached to a piece of fabric, it seemed that it belonged to her mother... so there is the issue of relics. In memory of the union trade members massacres, she uses some 'white shirts' plastered in white cement and crossed by pikes.

The exhibition continues with a very original approach to clothing as architecture or mobile buildings. The first example is a work by the artist **Vito Acconci's** Studio titled, something like "umbruffla = umbrella + ruffle" combining the issue of clothes + structure + space. Here the flexible translucent structure, like a cocoon is "worn like a garment, it allows freedom of movement while protecting the wearer shielding from the gaze of others." The cocoon is made from two-way mirrored material called Mylar, from outside the surface is mirrored, but one can see through from the inside. That's so innovative and the video showing the models in the catwalk offers a limited view of what can be done... How thus we may be using our clothes as ARMOUR - protection, not only against the elements, but as a barrier showing a part of us, carefully chosen, an identity or a body-film snuggling our body. Moreover, one of the topics that will be explored in some of the seminars is the issue of 'clothing as SANCTUARY', clothes as a sanctuary... a heaven, a refuge. Do we find/get/look for refuge in our clothes...

Next there is an interesting and transcultural proposal by **Azra Aksamija**: *The Nomadic Mosque*. It is about wearable architecture, an item of clothing that can, if necessary, transform itself into a miniature, individual mosque, which designed is based on the worshiper's personal needs." As the Islamic culture has strong connections with nomadism and the deserted areas, the issue of fabrics, camps and tents seem more than appropriate. Indeed, in the long caravans women were hidden enemies through the use of clothes. Caravans are indeed the best example of nomadic cities/architecture, but this time the *Nomadic Mosque* proposes a more individual structure. What I really enjoy of this work is the possibility of 'transformation', from an apparent simple outfit into a more COMPLEX IDENTITY, not only the person who is walking by the street but a member of certain faith. Indeed clothing and religion are so connected, as the use of certain clothes, hats, scarves or hairstyles evidences the belonging to one or other group. Rastafarian and long dreads, the controversial burka or the fashionable hijab. In historical Peru, women used a long shawl covering only one eye, as invitation, protection or ambiguity. Not so much of that is left; yet, there are some other transformations or hybrids that recover this difference.

This more structured (as in the form of buildings) way of clothing is taken to a limit in **Yohji Yamamoto's** corset. As a reputable name in the fashion world, this designer has defined his role as "to regain respect for clothing and promote women's independence". In the room, a corset made of wood stands in the light. This was part of his *A/W 1991-1992 Yohji Yamamoto Femme collection*: the juxtaposition of wood and skin is suggestive and provocative: the rigid wood seems to sculpt the female soft body, like a prison? For instance, the power suit or the 'professional dress'? Why then to look like a man, or conveys through the dress a sense of power, of structure, of purpose? In connection with this, there are two interesting photographs that reflect on the issue of authority and UNIFORMS. On one hand, **Gillian Wearing's** performance/photograph in which she asked 26 people dressed in British police uniforms to remain motionless for certain amount of time (around 1 hour). "The uniform is the codified cloth par excellence." As a sign of membership of a particular group, it identifies and marks its wearer; it expresses the subject in one dimension. Wearing a uniform means that the wearer belongs to a group thus accepting its rules and symbols: so who is in power? Is the woman who chooses the power suit or the system that

convinces her that this is the way to look professional? More on PROFESSIONAL/POWER/PRISON to develop later.

Perambulating through the room I found myself with the video of **Kimsooja**, mentioned before. There she explores issues about identity, transcendence and travelling, as represented in the *Dhobi Ghat* or wash houses in Mumbai (mentioned before). For this artist, dress is a symbolic material "identifiable with the body, the container of the spirit"... and it makes me think a bit about how our TRAVELLING IDENTITIES... I am now in the room dedicated to the theme of BELONGING. Where are you from? What makes you feel that you 'belong'... is it your nationality, language, music taste, consumption habits, social networking? And how that changes throughout time. Indeed, how your ways of dressing reveal your new and multiple identities....

It is interesting then to think who takes control on these type of decisions. Apparently it is a relatively free decision, perhaps part of what ONE wants to project or convey, but also, related to the market availability of certain clothes in certain periods of the year. Hundred of inches in newspapers and blogs are dedicated to determine what is 'in' and what is 'out'... this silent manipulation of thousands of invisible puppeteers is expressed in the installation by **Hussein Chalayan**. There a mannequin exhibiting what obviously is a beautiful silk dress: the light fabric seems to float at the contact with the wind, the colours are a pearl white with delicate purple flowers, the model -slender and assertive- gazes at an indefinite audience, the effect is suggestive. But the model is not alone, there are some figures lifting provocatively the hem of the dress, or holding the scarf that 'plays' with the wind.

Throughout the exhibition, there is a constant exploration about the OTHER through the clothes in this exhibition. For instance, the Palestinian artist **Sharif Waked** addresses the conflict with Israel through the clothes. There he presents some garments that apparently are part of the chic spirit of the catwalk, but in closer inspection, the garments evidences holes, windows or orifices to the body. In this work, called *Chic Point*, Waked conveys the situation of the check points through their own land: in each of this check points people need to expose their skin and flesh in order to demonstrate that they are not carrying guns... The garments and their holes illustrate the vulnerability of the body, the land-body but most precisely the human body. Finally, in the room dedicated to PERFORMANCE the BODY takes its central place regarding clothing, here we find the seminal works of **Marina Abramovic** and **Yoko Ono**. Marina's early exploration of the artist body takes an interesting twist in her 1977 performance *Imponderabilia* at the Galleria Comunale d'Arte Bologna. In the context of the exhibition, nudity involves VULNERABILITY/EXPOSURE and indeed, with the groundbreaking job of **Yoko Ono** and the invitation to 'tear up' her dress as part of the art process, this cycle of clothing/nudity and BODY completes the exhibition.

So, what are the powerful forces behind the apparent superficial and frivolous clothes? This exhibition is part of a growing concern about clothing and fashion in academic circles. Academics and specialists discuss the issue that was 'women' stuff, and designers like Alexander McQueen took fashion to the field of performance and political representation. Now, I must agree with Miranda Priestly: there is nothing superficial in fashion. Perhaps our current investigation should explore more on both the CHOICES and INFLUENCES.... Ways of exercising power, the issue of the ONE and the other (or otherness/otherhood)? The apparently simple exercise of covering our bodies entails more than one explanation, approach or meaning... and the stream of exhibitions across galleries in London seems to invite us to talk about that... a little preamble for some of the papers to be presented in Istanbul in July ;-)

SCOS Regional Reports: News From Around The Globe.

Lena Olaison (Nordic rep)

The business of recovery

I'm in the business of recovery. My little son turned 6 months today. I return to work on Monday. In short: Little son at home - Mummy at work. Can I recover?

My workplace, Copenhagen Business School, is in the business of recovery too. Confirming the recent drive in Europe, and possibly elsewhere too, to transform into business schools (in our case, already being a business school, it was more of an ratification than a transformation 'oh yes, we're in the business of business schools') we have been faced with: increased teaching load; decreased research percentage; increased demands on external funds; increased demand for publications; cancelled conference allowances; decreased teaching hour per student; decreased supervised hour per student; and so on. We have all seen it, and could we recover?

Others seemingly in need of recovery are the other Danish Universities, all sharing the burden of the Ministry of Science's strategy 'from thought to invoice' (say no more). Anyone can follow the ongoing scrutinizing in Danish media and not the least through the lively and surprisingly straightforward debate among academic staff where many critical voices are heard. At least the University of Copenhagen and the University of Aarhus, are, apparently, in one way or the other, experiencing crisis in terms of leadership and management, just like CBS. Will they recover?

While the crisis at the Universities of Copenhagen and Aarhus still need to meet their climax, at CBS, we've already turned the corner. In sum: 1. The (fairly new) President got fired. 2. Demands that the Chairman of the board also should step down came from both inside and outside CBS. He announced firmly that he meant to stay until his term of office. 3. A short appeal from one of the Professors at CBS was published in CBS Observer (a, partly, online in-house magazine

at CBS): 'Open letter to the board of CBS. Dear Board: Vote of no confidence and replace the Chairman of the board.' In the comments under her appeal, within a few hours, staff, students and even old employees posted comments with their name in support of the appeal. 4. The chairman was let go. Being Chairman and President, certainly they recover.

Broadening the perspective somewhat, the overall management of the Universities in Sweden is seemingly also in need of recovery. Fairly verified observations: 1. If you run an accounting course as a private actor you will get the double amount of resources than if you run a course at one of the universities. 2. The system of evaluation, of the increasingly growing (in number and pages) applications for external funds from the government funds, can't keep up (mainly due to that increasingly growing number of and pages of applications) so they don't have time to hand out the money. 3. Researchers that do receive money from the mentioned funds oftentimes do not have time to do any research. So the money is either waiting to be the spent or has to go back to the fund altogether. 4. In the evaluation of the recent drive 'milieu of excellence' (giving lots and lots of money to only a few, but the 'very best'), the only finding resembling a statistical connection seems to be that the groups given money produce less than those who applied and did not get money. The conclusion drawn was that the system of evaluating excellence (and applications in general) focuses on historical success, not the potential for future success. Meaning that once a group has managed to produce enough to qualify for external funds, the group has probably passed its peak. Can Sweden recover?

Finally, this note should be seen as a little love declaration to all of those at CBS who stood up and raised their voice, and to those at other institutions that yet has their fights to come: We're not recovered, by far, but we're sure in recovery.

Thomas Taro Shinozaki Lennerfors (Japanese Rep)

The highway is extremely congested. It is in the middle of the night and we notice that our taxi driver taking us to Haneda Airport is getting nervous. We are almost out of gas and the traffic stands still. Some others have abandoned their cars in the ditches trying to walk the remaining 20-or-so kilometers to the airport. Children are crying, people look scared. Fearing yet another aftershock.

This was what I thought was going to happen when we finally took the decision to evacuate from earthquake-struck Japan. But I was wrong. From the outside, especially in the imagery of non-Japanese media, Japan seemed to be in a complete chaos, but the situation in the Tokyo area where I live was remarkably normal.

We - my wife, my six-months-old baby, and me - felt the earthquake on our way to Narita airport, to meet my wife's aunt who was visiting us. When the train stopped at Tatsutadai station on the Keisei Line somewhere in Chiba prefecture, I did not really grasp that the train started to rock from side to side, but when the rocking became more and more violent, we left the train and stepped out on the platform, knowing that we were experiencing an earthquake. By that time, everything was shaking, the signs, the train, the ground. It's the first time I have experienced such a big earthquake and therefore the experience was rather peculiar. For me, the major problem was one of comprehension - the world is not supposed to behave in this way. After the first earthquake, (magnitude 9.0 somewhere outside the North-Eastern part of Japan, and a strong five on the Japanese seismic scale in Tatsutadai where we were), they told us to leave the train station and wait outside. After hours of waiting and several aftershocks later, they closed one of the train lines, then the other. We couldn't get to Narita where we were supposed to meet my wife's aunt, and we couldn't get home. We watched the TV news on my cell phone for a while until the batteries were dead. We started to

understand what was really happening. The first images that we saw were those from Sendai airport in Miyagi prefecture. The airport was literally under water having taken a direct hit by the tsunami.

That night we slept in a karaoke place. We had free drinks for two hours, and drank a lot of tea, coffee and soft drinks. Actually, I wanted to drink something stronger, but we knew about the aftershocks, and I didn't want to risk anything. That night we woke up several times feeling aftershocks, but fortunately there were no big ones. We had to leave the karaoke place at five in the morning, so we went to have breakfast at McDonald's. It tasted exactly as usual. Then we went to an Internet café and watched TV, checked our e-mail, and charged our cell phones for a couple of hours. Increasingly, with the help of media, we understood the gravity of the situation.

I had a meeting scheduled in the afternoon, basically a meeting for all the teachers working at my school. Of course, I expected this meeting to be cancelled, but it wasn't. Everything was almost as normal. I went to the meeting just to show up (it was on our way home), and around one third to half of the teachers were there (and I imagined that those absent were probably trying to get to the meeting, by bicycle or by foot). Japanese are remarkable!

When we got home that day, our house was ok, and I thought that the worst was over. But we soon realized that the crisis had just begun. In the local supermarket there were almost no toilet paper, noodles, fermented soy beans (natto), nor rice left. People were stacking up. A couple of days later we went to buy a portable radio, because the electricity company TEPCO, was planning power cuts the coming days. All sold out! Batteries: sold out. Flashlights: sold out. This was a true crisis, but it didn't feel like I had imagined.

Something happened on the evening the 15th, four days after the first earthquake. We started to get more and more worried about

aftershocks, the nuclear situation in Fukushima, more and more friends recommending us to leave, and Swedish and other foreign media reporting on the risk of the situation at Fukushima turning into yet another Chernobyl. In the course of a few hours, we bought plane tickets to Thailand (where my wife's family lives), packed a bag, and took a cab to Haneda airport. The highway to the airport was not crowded at all, there were no abandoned cars, no signs of panic. But in the airport people were sitting and sleeping all over the floor. They were, just like us, not Japanese.

We were relieved when the plane took off, even though the fear of aftershocks was replaced by heavy turbulence. Now we are in Thailand, thinking about what to do. We are happy to have unlimited access to toilet paper, noodles and rice, but we miss our house, belongings and friends.

Jan Schapper (Australian rep)

Notebook commentary from Australia

While many readers of Notebook are preparing for the coming months anticipating the delights of the end of the academic year, your annual holidays, the conference season and the warmth of summer, just give a moment's thought to those of us in southern regions of the globe. For we in Australia and New Zealand have the pleasures of winter ahead of us – non-stop football (whatever code is relevant), winter woollies, cold, dark and wet days and a long, tedious, tiring plane journey should we want to play with our northern colleagues in Amsterdam, Istanbul, Naples, Gothenburg etc etc.

So, what to report?

In December, 2010 La Trobe, Monash and Deakin Universities hosted a most successful ACSCOS conference in Melbourne. Responding to the theme of *Heat*, a fine and eclectic collection of papers was delivered by/to the nearly 80 participants who attended from Australia, New Zealand, Europe and India. Amongst the delegates were two very grateful recipients of a SCOS student bursary – Tom Vine from Essex University and Luc Peters from Radboud University. The

conversations generated by the papers were lively and robust and were continued during the many social events organised to accompany the conference.

It has not yet been decided where ACSCOS 2012 will be held.

Following the ACSCOS conference, the inaugural Australasian Business Ethics Network (ABEN) meeting was held. Plans are currently underway for the first ABEN conference to be held in Auckland between APROS (Asia-Pacific Researchers in Organisational Studies) (<http://www.apros.org/archives/4>) and ANZAM (Australia and New Zealand Academy of Management) (<http://www.anzam.org/>). The APROS and planned ABEN conferences will be held in Auckland; initially planned for Christchurch, the ANZAM conference has been relocated to Wellington. The conferences will be held in December, following on from each other and allowing a couple of days in between.

There is little else to report except what seems to be now a universal whinge. Like so many others, university life in Australia is increasingly dominated by rankings – rankings of journals, rankings of universities, rankings of business schools and rankings of MBAs. For individual academics, the pressure is to publish in what are referred to here as A* and A-ranked journals (anything less are beyond consideration, condemning journals such as *Organization*, *Culture and Organisation* and *Ephemera* to the list of “not high quality” journals).

Of course, while we all understand the ways in which intellectual labour and knowledge “production” is being disciplined by this obsession with “quality”, SCOSie people continue to bring a critical demeanour to research and teaching. The intellectual rigour of the papers presented to ACSCOS is indeed a testament to the excellent work conducted by SCOS family and friends, despite the constraints of the current higher education environment.

La Trobe University, Melbourne

3 May, 2011

On that squishy note ... all the best for a wonderful conference in Istanbul.

Call for Papers



Call for Papers – Special Issue of Organization

‘In Search of Corporate Responsibility’

Guest Editors

Peter Fleming , Queen Mary College, University of London.

Christina Garsten, Stockholm Centre for Organizational Research, Stockholm University.

John Roberts, University of Sydney,

Deadline: 31st October 2011

Corporate responsibility remains an alluring but troublesome notion. Many years after Milton Friedman famously argued that the only responsibility of the firm was to make profits, the visible character of many such firms now appear to signify the opposite. It would be hard to find a website of a major corporation that does not include declarations of its commitment to social and environmental responsibility. Yet we remain rightly skeptical as to the precise status of such remote representations of corporate goodness. Can we allow ourselves to believe them, or are they merely cynical re-presentations of capitalism without any referent in reality? Are they a form of enlightened self-interest in response to external threats from an increasingly media savvy set of stakeholders? Or do they signal a more proactive and predatory embrace of the environmental and social as a source of corporate innovation and reinvigoration?

In this special issue we are seeking contributions that seek to test and elucidate the rhetoric of corporate responsibility through a critical exploration of its practices and their substantive effects. There is conceptual work to be done here to tease apart the narcissistic allure of the rhetorical embrace of corporate responsibility from the more demanding work of actually following the assignation of responsibility. However, such conceptual work should ideally be complemented by empirical studies that take us much closer to the points of tension, friction and/or leverage in and through which individuals within and beyond organizations seek to challenge, confront or deflect current corporate practices.

Specifically we are interested in papers that critically explore:

- The labour, challenges and dilemmas of specific campaigns or processes of corporate

engagement by NGOs or SMOs.

- The history of the emergence of specific corporate responsibility initiatives as a tactical response to these various forms of opposition from social movements.
- The distinctiveness of conceptions of contemporary notions of corporate responsibility when set in the context of traditional conceptions of exchange and reciprocity.
- The functioning of corporate responsibility as a form of containment and appropriation in which criticism is pacified and repackaged in the form of social accounting protocols.
- Corporate responsibility initiatives that serve as a kind of parasitical capture of anti-corporate values and movements in which a firm utilizes emancipatory criticisms of itself to enhance productivity in an entrepreneurial valorization of its own crisis?
- The fate of attempts to promote responsibility through ethical investment products, and the integration of ESG within investment decision making and processes of investor engagement with companies.
- The dynamics of multi stakeholder dialogues as these are being used in standard setting, impact assessment and assurance processes, and the elusive potential for reciprocal learning that is claimed as a potential within these.
- The mobilisation of external criticism within firms by those seeking to change operational practices; the discursive processes through which reputation risk is advertised as a threat to the identification of staff and customers of a firm.
- The translation of responsibility into mundane but pervasive measurement and control processes.
- Processes of identification as these are shaped, threatened and consoled in struggles for corporate responsibility.

Submission electronically to SAGETrack at
<http://mc.manuscriptcentral.com/organization>

Manuscripts should be prepared according to the guidelines published in Organization on the Journal's website:

HYPERLINK

"<http://www.uk.sagepub.com/journals/Journal200981#tabview=manuscriptSubmission>"
<http://www.uk.sagepub.com/journals/Journal200981#tabview=manuscriptSubmission>

Papers should be between 5000 and 10000 words excluding references, and will be blind reviewed following the Journal's standard review processes. Accepted papers will be published in May 2013.

For further information please contact one of the guest editors:

Peter Fleming (P.Fleming@qmul.ac.uk)
Christina Garsten (christina.garsten@socant.su.se),
John Roberts (john.roberts@sydney.edu.au)



Call for Papers – Special Issue of Organization

‘What are we to do with higher education?’

On the back of the recent financial crisis Western Governments have redoubled efforts to shift the funding of higher education further from taxpayers to students. In some locations this has fuelled fierce opposition. This shift is likely to radically alter student enrolment patterns, academic work, and the nature of universities. How might critically inclined scholars respond and what can the critical study of organization and organizing contribute?

The editors of *Organization* are seeking short, provocative papers (4000 words in length at most) that advance *actionable responses* to the current challenges facing higher education.

Under the title ‘What is to be done with . . .’ papers should, in the first instance, address one of the following topics: ‘universities’, ‘students’, ‘journals’, ‘this knowledge of organizing’ and ‘ourselves’?

For example, papers might propose a manifesto for a radical restructuring of universities, or set out ways in which popular resistance to current changes might be augmented. Papers might propose critical pedagogies, rethink student and academic unionism or sketch the structure of non-capitalist academic publishing. Authors are also invited to explore non-conventional forms of presentation or polemic in their papers. Academic modes of journal publication may be treated as part of the problem, and we are placing no restrictions on what new forms of education and knowledge might look like.

Papers will be reviewed by members of Organization’s editorial board and published in the journal’s ‘Speaking Out’ section. Submissions should be submitted electronically via SageTrack which can be accessed through Organization’s website at <http://org.sagepub.com/>.

Deadlines:

‘What are we to do with universities?’ (by the end of **April 2011**)

‘What are we to do with students?’ (by the end of **June 2011**)

‘What are we to do with journals?’ (by the end of **August 2011**)

‘What are we to do with this knowledge of organizing?’ (by the end of **October 2011**)

‘What are we to do with ourselves?’ (by the end of **December 2011**)

Enquiries concerning the suitability of particular ideas should be emailed to C.Prichard@massey.ac.nz or organization@le.ac.uk.



Call for Papers – Special Issue for Organization

‘Future Imaginings: Organizing in Response To Climate Change’

Guest Editors:

Christopher Wright, University of Sydney (Australia)

Daniel Nyberg, University of Sydney (Australia)

Christian De Cock, Essex University (UK)

Gail Whiteman, Erasmus University (Netherlands)

Deadline: 29th February 2012

Imaginations of the future, like imaginations of the past, are devices for living in the present.
(March, 1995: 457)

Climate change has become *the* major economic, political, moral and social challenge of our times. With the latest scientific data suggesting dramatic changes in climate, declining biodiversity, and growing resource scarcity (Richardson, et al., 2009), climate change has profound implications for organizations and forms of organizing. However, long-term and systemic changes to our environment are difficult to comprehend, let alone solve. The complexity and scale of the situation suggest that dealing with climate change involves not only considering the science but also imagining what the future might hold. We suggest that the response to climate change is fundamentally affected by the way organizational actors (governments, corporations, scientific communities, lobby groups, the media and religious and community organizations) imagine and communicate a present-day image of future climate changed worlds.

A spectrum of ‘future imaginings’ exist. These vary from optimistic accounts in which climate change is seen as ‘hype’ or even a positive development (Lomborg, 2001; Ridley, 2010), through to far more critical, and indeed apocalyptic or dystopian visions (Hansen, 2009; Hjerpe and Linnér, 2009; Lovelock, 2009; Urry, 2008). These future imaginings matter in that they organize our analyses of present conditions and their possibilities (Jameson, 2009). For example, acting on future dystopian visions in the present could involve changes in current forms of human and economic activity (e.g. galvanising public support for carbon emission reductions, or moving towards a more ‘sustainable’ economy). By contrast, the future could be conceived of as a simple continuation of the present, thus reinforcing and maintaining existing patterns of economic behaviour and consumption. As a result, the political and organizational response to climate change hinges on extrapolations and visions of what a future world under climate change might look like, including the identification of important trends, technologies and actors not yet fully

visible.

In this special issue, we invite submissions which explore the different ways in which organizational actors construct the concept of climate change, the role of 'future imaginings' within such negotiations, and how these inform current beliefs, actions and behaviours. We are particularly interested in papers that actively respond to this global challenge. The question is not simply to ask how understandings of climate change can make a contribution to organization theory, but also how organization theory can actively contribute to responses to climate change. Possible areas for investigation could include:

- the future imaginings of emissions reduction targets and the political framing such future commitments contribute to. For example, how might institutions and international agreements such as the United Nations Framework Convention on Climate Change contribute to future imaginings?
- examination of climate change as an imagined gradual and manageable process and the implications of such minimalist discourse for continued emissions growth.
- examination of the role of future imagery and narratives in shaping political advocacy for climate change action or denial (see e.g. Oreskes and Conway, 2010). What are the organizational implications, opportunities and vulnerabilities of such narratives including those for vulnerable or developing regions and communities?
- utopian and/or dystopian visions of climate-induced social and organisational change and their role in different types of organizations.
- corporate imaginings of 'sustainable organizations', 'sustainable economic growth' and attempts to avoid or hamper radical actions, foster doubt and climate scepticism.
- the role of technological innovations as climate change panaceas (e.g. geo-engineering, carbon capture and storage, nuclear) and how and why such future imaginings are used?
- how future visions of a carbon-constrained world influence broader areas of organizing (e.g. poverty, national security, food security, gender equity, risk management, disaster relief, migration).
- the imagined future of academic organization, for example what is the future for the academic in a resource depleted climate-shocked world?
- how the discursive nature of imagined climate futures intersects with the ecologic materiality of observed climate changes (Whiteman and Cooper, forthcoming)?
- How do discursive concepts such as 'planetary boundaries' or 'tipping points' help social actors understand the potential implications of these material changes (Rockström, et al., 2009)?
- How can organization studies contribute to these sensemaking processes?
- market based future visions concerning climate change, such as financial markets, taxation and carbon trading, as exemplified in the implications of the Stern review.

Submission electronically

to SAGETrack at <http://mc.manuscriptcentral.com/organization>

Papers should be no more than 8,000 words, excluding references, and will be blind reviewed following the journal's standard review process. Manuscripts should be prepared according to the guidelines published in *Organization* and on the journal's website:

<http://www.sagepub.com/journalsProdDesc.nav?level1=600&currTree=Subjects&catLevel1=&prodId=Journal200981>

For further information, please contact one of the guest editors: Christopher Wright

(Christopher.wright@sydney.edu.au); Daniel Nyberg (Daniel.nyberg@sydney.edu.au); Christian De Cock (cdc@essex.ac.uk) or Gail Whiteman (HYPERLINK "mailto:gwhiteman@rsm.nl" gwhiteman@rsm.nl).

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Announcements

In February this year, a new journal has been released. It deals with topics of and around artistic research and might be of interest for you. Therefore, we have included their press release.

JOURNAL FOR ARTISTIC RESEARCH

The Journal for Artistic Research (JAR) is a new international, online, Open Access and peer-reviewed journal for the identification, publication and dissemination of artistic research and its methodologies.

With the aim of displaying and documenting practice in a manner that respects the artist's modes of presentation, JAR abandons the traditional journal article format and offers its contributors a dynamic online canvas where text can be woven together with image, audio and video material. The result is a journal which provides a unique 'reading' experience while fulfilling the expectations of scholarly dissemination.

The inaugural issue of JAR is released on 17 February 2011.

Visit: www.jar-online.net

This issue presents work by:

Bertha Bermudez, Scott deLahunta, Marijke Hoogenboom, Chris Ziegler, Frederic Bevilacqua,
Sarah Fdili Alaoui, Barbara Meneses Gutierrez, Amsterdam
Richard Blythe, Melbourne
Sher Doruff, Amsterdam
Cathy van Eck, Zürich
Mark Fleischman, Cape Town
Abhishek Hazra, Bangalore
Anders Hultqvist, Gothenburg
Daniel Kötter, Constanze Fischbeck, Berlin
Tuija Kokkonen, Helsinki
Elina Saloranta, Helsinki
Sissel Tolaas, Berlin
Otto von Busch, Gothenburg

Editor-in-Chief: Michael Schwab, London

Artistic research is a newly emergent and rapidly evolving field, whose status is still hotly debated. Until now there have only been limited publication channels making it difficult to stay informed about the development of the many topics pertinent to artistic research. JAR aims to provide a focal point that brings together different voices, facilitates discourse and adds to the artistic research community.

Part of JAR's mission is to re-negotiate art's relationship to academia and the role and function of

research in artistic practice. JAR embraces research practices across disciplines, thereby emphasising the transdisciplinary character of much artistic research.

JAR is guided by an Editorial Board that works with a large panel of international peer reviewers from the field of artistic research. JAR is published by the Society for Artistic Research.

We welcome submissions for future issues through our Research Catalogue, which will be launched in March 2011.

Journal for Artistic Research
c/o Y (Institute for Transdisciplinarity)
Bern University of the Arts
Fellerstrasse 11
CH-3027 Bern

....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.

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