



Heather's poetic touch alive in our memory

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**Heather's poetic touch
alive in our memory**

THREE PHOTOPOEMS FOR A PHOTOESSAY

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I

whether it is
 the building itself,
 the display case,
 what surrounds
 a picture or, indeed,
 the concept,
 there is a need
 to give attention to
 what constitutes
 the frame.

A frame not only marks the boundary between inside and outside
 but also moves forward, has a trajectory.

When Perseus holds up the mirror to the Gorgon, when he holds up
 his shining shield, the monster is slain by her reflection,
 blinded by reflection, cannot see. The mirror is the speculum
 which induces speculation, forces back on themselves the images
 which appear in the reflection.

What do organisations construct and venerate as the beautiful?
 Where does the construction arise and what are its
 consequences?

Management has sometimes described itself as an art rather than
 a science and has frequently, somewhat pretentiously perhaps,
 regarded this description as evidence of a superior mode of
 apprehension.

Höpfl, Heather. 2006. "Frame." *Culture and Organization* 12 (1): 13, 14, 22, 14.



Photopoem I: *Poetry as frame.* Spike Grass, The Dolomites, Trento, 2015.

II

The absence of the school,
 the red-brick repository of so many things that I needed to
 address,
 was a deprivation.

And, somehow the intensity with which I might have squared my
 experiences against the building, to have stood face-to-face
 with it and, I might have hoped, to assign my experiences to its
 keeping, was left with me.

The school had gone without trace and,
 contrary to the notion of cleansing or eradication,
 I found my emotions were homeless.

There is a sense in which my reflections on my inability to
 consign my assorted memories of my primary school days might be
 regarded as melancholic.

I am saying that the loss of the physical building in some sense
 deprived me of a location for feelings which, thus deprived of
 cathexis, became nebulous and undischarged.

The description stands in relation to the original work and in
 all its creative richness cannot logically take precedence over
 the original and, therefore, is defined in terms of its
 relationship and captured by that definition.

Thus, variation and imagination are free to work in the process
 of reproduction but only to the extent that they ensure the
 perfection of the reproduction as copy.

The aesthetic is always captured within the form.

In other words,
 creativity is always subordinated to the process of production.

Höpfl, Heather. 2000. "The Aesthetics of Reticence: Collections and Recollections." In *The Aesthetics of Organization*, edited by Stephen Linstead and Heather Höpfl, 94, 97, 101, 103. London: Sage.



Photopoem II: Poetry as form. *Kuusensuopursuruoste (rust of a march Labrador tea of a spruce)*, Keropirtti, Lapland, 2015.

III

The period in which aesthetics has come to prominence
has coincided with
an increasing metrification of organizational processes and
performance.

It has been a time of performance indicators, targets and
metrics
but this has produced
a loss of contact with embodied experience.

... there is an emphasis on the text to the exclusion of the body.

Not surprisingly then the interest in aesthetics can be seen as a
resistance to:

- Crude utilitarian theories of organizations and organizational behaviour
 - A world reduced to simple statistical measures
- One dimensional accounts of organizational life and simple 'case-studies'
 - An absence of the senses and embodied experience
 - A culture of performance measurement and monitoring
 - Matrix structures and other definitional simplicities
 - Naive change strategies
 - An absence of compassion
 - Rationality privileged in theories of organizing
- A view of organizations in which 'people skills' are only relevant to the extent that they support organizational objectives
- A commitment to continuous improvement which implies a loss of contact with the moment.

... an aesthetics of organizing
is about finding ways
to remind ourselves of our humanity,
about ways of organizing which sustain the body and cherish the
soul.

Höpf, Heather. 2008. "Aesthetics and Management". In *The Turn to Aesthetics: An Interdisciplinary Exchange of Ideas in Applied and Philosophical Aesthetics*, edited by Clive Palmer and David Torevell, 21, 27. Liverpool: Liverpool Hope University Press.



Photopoem III: Poetry as manifesto. *The Day After November 13*, La Butte aux Cailles, Paris, 2015.

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