

## Artistic Criticism for Justice and Sustainability

Co-Track Chairs : Hugo Letiche, Universiteit voor Humanistiek, Utrecht, Pays-Bas (h.letiche@uvh.nl)

Jean-Luc Moriceau, Institut Télécom/TMSP/Cemantic, Evry, France (jean-luc.moriceau@int-edu.eu)

In this track, we will address how aesthetic and artistic criticism can contribute to justice and sustainability. Alongside social criticism, there has always been artistic critique, which resists the status quo under the banner of emancipation, autonomy and authenticity. However after the vivid and radical years of romanticism, this criticism seems in effect to have been softened up and reduced to its present recuperation by management discourse(s) of 'creativity' (Chiapello, 1998; Boltanski & Chiapello, 1999). Recent streams of researchers seem to be trying to revive and re-launch artistic protest or the artist's 'scream' (Letiche, 2009; Moriceau, 2004). They are looking for new relations to the study of organizations and for alternative audiences by trying to develop previously unstudied perspectives, by searching for new forms of understanding, and by making claims for new kinds of criteria for judgment.

At the crossroad of social science and performance studies, performance ethnographies examine how people perform their daily lives. According to Denzin (2003) and Conquergood (1998), such studies show how democracy and capitalism repressively shape the performances that persons share with one another, and they show how dignity and meaning can be brought to one's life by making things different. Performance-sensitive ways of knowing, challenge existing ways of representing the world by contributing to epistemological and political pluralism, and by questioning how science validates (ethnographic or social cultural) knowledge. Emotion, memory, desire and intimately or involved understanding, all come together.

In his pursuit of a poetics of organizations, S. Linstead (2000) has searched for poetic moments that disrupt the usual course of everyday life. He has scrutinized language, looking for silences and the unsaid as signs of new constellations of meaning. He proposes new forms of ethnography, where the limitations of propositional language are acknowledged, and where the researcher has access to more than the cognitive layers of the senses.

Continuing a long tradition in literature, autoethnography tries to tie personal experience to social and the political insights. Instead of appearing to be written from nowhere and by nobody, auto-ethnographic texts examine the different layers of self-consciousness, emotion and dialogue of the ethnographic 'I', in order to detect how they are affected by history, social structure and culture (Ellis & Bochner, 2000). Reflexivity is promoted, not as a way to control validity, but as a way to reveal the human condition and to trigger reflection. Having

an effect on the reader and the promotion of dialogue are crucial criteria to judging such texts, on their own terms (Ellis, 2004).

In this track, we welcome contributions that either (1) reflect on the political and existential role of the arts and esthetic theory for justice and sustainability, and/or (2) perform this critic. Papers on the frontiers of management, art, philosophy, performance and humanist studies are encouraged, as well as criticism and discussion about such new methodologies.

## References

L. Boltanski & E. Chiapello, 1999, *The New Spirit of Capitalism*, Verso (2006)

E. Chiapello, 1998, *Artistes versus managers: Le management culturel face à la critique artiste*, Métailié.

Conquergood, 1998, "Beyond the Text: Toward a Performative Cultural Politics", in S.J. Dailey, *The Future of Performance Studies: Visions and Revisions*, National Communication Association.

N.K. Denzin, 2003, *Performance Ethnography: Critical Pedagogy and the Politics of Culture*, Sage Publications.

C. Ellis, 2004, *The Ethnographic I: a Methodological novel about autoethnography*, Altamira Press.

C. Ellis & A. Bochner, 2000 "Autoethnography, Personal Narrative, Reflexivity: Researcher As Subject", in N.K. Denzin and Y.S. Lincoln (ed), *The Handbook of Qualitative Research* (2<sup>nd</sup> ed.), Sage Publications, 733-768.

H, Letiche, 2009 "Doubling: there's an escape from commodification ...?" *Society & Business Review* vol 4 no 1 pp 8-25.

S. Linstead, 2000, "Ashes and Madness: The Play of Negativity and the Poetics of Organizations", in S. Linstead and H. Höpfl (ed), *The Aesthetics of Organizations*, Sage publications, 61-92.

J.-L. Moriceau, 2004 "La répétition du singulier" *Sciences de Gestion*, no 36, printemps, pp 113-140