

Unveiling corporate restructuring practices

A Demo of an Art-Based, Collective and Dialogic method

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ABRIR : art-based research initiative on restructuring / IAE Paris (group of ten)

of any projected future, one that is positive, is often literally made concrete by the buildings signifying that transformation and progress. How can you give meaning to projects without razing to the ground and have meaning for people? The arts can find themselves in a bind in this respect: either they become accomplices in the strategies behind the destruction of the territories, or they take on the role of helping to bring out new legal and community life.

RESTRUCTURING: a feeling of injustice that flirts with a sense of psychological contract violation.

A LOSS
OF COHERENCE
BETWEEN PAST,
PRESENT AND FUTURE,
A LOSS OF LANDMARKS
AND VALUES,
A DISRUPTION
OF THE WAY
WE MAKE SENSE
OF THINGS AND EVENTS

CONFLICTS AND NEGOTIATION

Revised 10/10/10

The writing process is a series of steps, and it is important to understand the steps and the order in which they should be followed. The steps are: 1. Pre-writing, 2. Writing, 3. Revising, and 4. Publishing. The order of the steps is important because it helps you to organize your thoughts and write more effectively.

He also noted that a new case that happened back in 1997 was probably a false alarm. He also noted the question of

...and the fact that the system is not
...and the fact that the system is not

of the amount of gas, volume is a scalar field.

business or the employee; put out any form of collection notice for an unpaid amount; outgassing of managers; that if you just damage property, the way to handle

to whom sport by Cappy seemed a willing name,
 as by changing me I can be at the heart of things and
 behind some change of the world, of the world of the

can be damaged or destroyed by cultural



IDENTITY

Restructuring is a change of identity, not one that is desired but one that is imposed, one that touches people and organizations to the quick. Restructuring programmes also confront us at the place where our personal and professional identities become entwined. The arts are a way to retrieve our individual identities at a time when our professional identity has been denied. What films show is that to recover our self-esteem we have to undertake some kind of collective action.

Art as a mirror can engender new perceptions that make it possible to reconstruct identities: The mirror reflects a self that is made strange by its very reflection. The arts also point towards the kind of freedom the loss of a job brings with it. People find themselves in a position to create something new; losing a job is being free to find time for one's self again and to take up some form of creativity at last.

BEHIND THE FACADE

NOT LOSING
FACE

ART
A
LECTION
FOR
SEL



Projection de la vidéo Lay Oof Project - Dismiss

1. The project

- **Restructuring practices as complex and hot issues, requiring innovative research designs**
- An initial project submitted to the European Commission
- 5 experts' seminars in Paris, London, Liège
- 2 operational objectives : final event + educational tool
- An iterative process

Materials

- artworks
- fully transcribed minutes of the seminars
- 22 semi-directed interviews with participants

Outputs

☐ Exhibitions between art and research : “Manif” (Paris March 2012); “Demo” : York 2012

- Commissioned artworks
- excerpts of studied works
- staging of the research outputs
- Performances, lectures, discussions.

☐ The A-BCD Method

- A-B for ART Based
- C for Collective and Critique
- D for Dialogical

☐ Internet training tool

<http://www.arts-restructurations.org/>

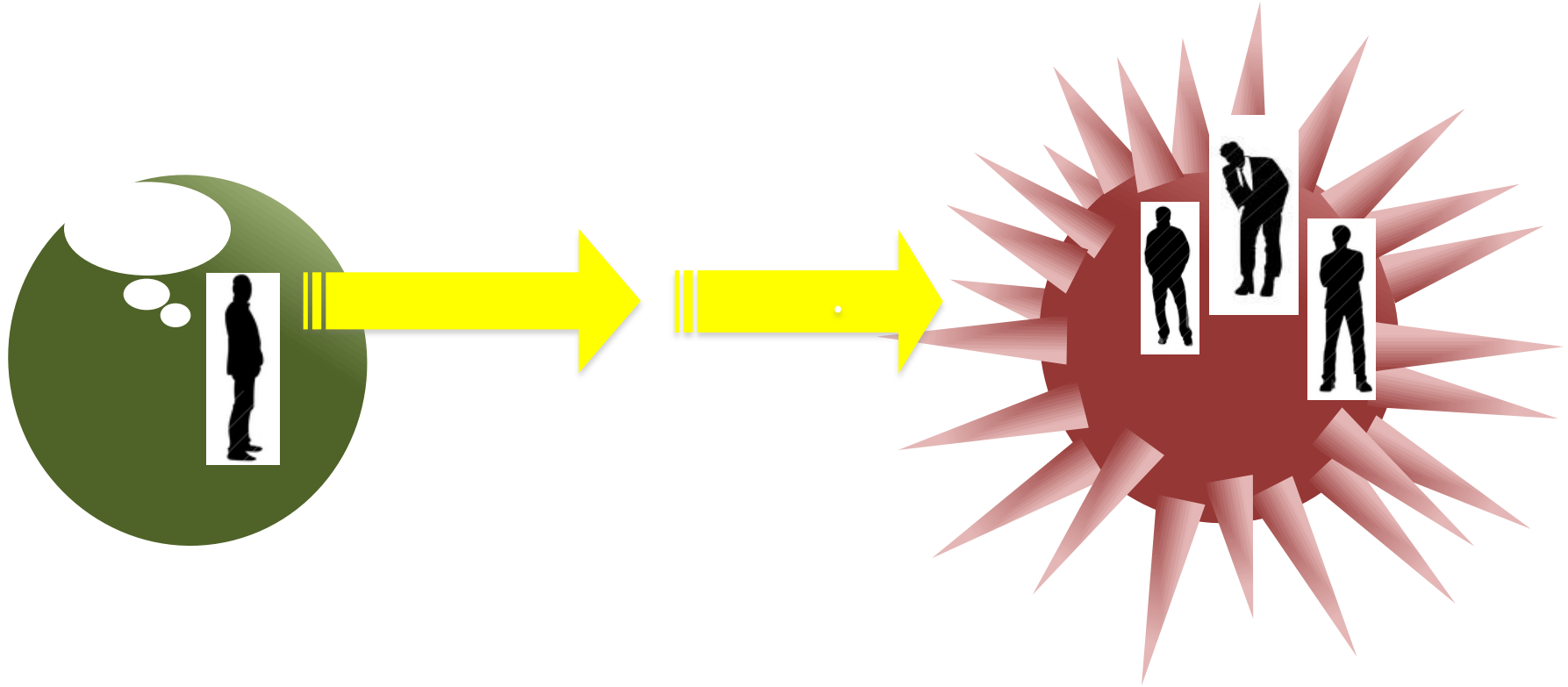
☐ Academic papers

❑ 2. The ABCD method relies on the critical potential of art:

- art making can critically support resistance to dis-identification, and empower the possibility for preserving or reconstructing the self, the body, the groups, the memory, the places and the territories.
- collectively building the critique : the encountering of a heterogeneous research community with art-based forms through highly dialogical and reflective processes, activating the 'divergent generalizability' described by Taylor (2004).
- fostering experience-based type of knowledge instead of cognitive knowledge, resulting in a change of the participants' representations, practices and points of view.

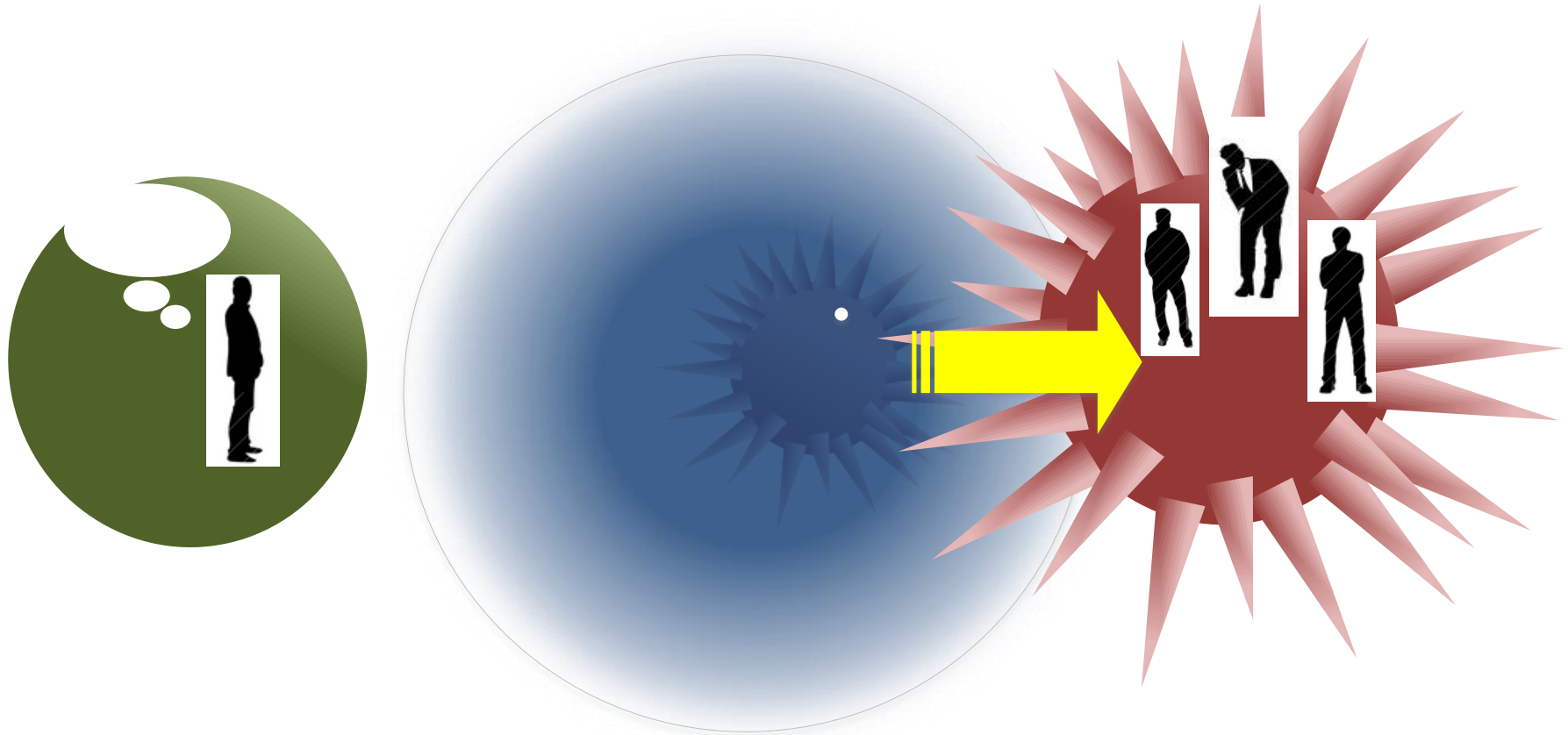
3. Collectively building the critique

Looking for a new/different knowledge about restructuring



Looking for a new/different knowledge about restructuring

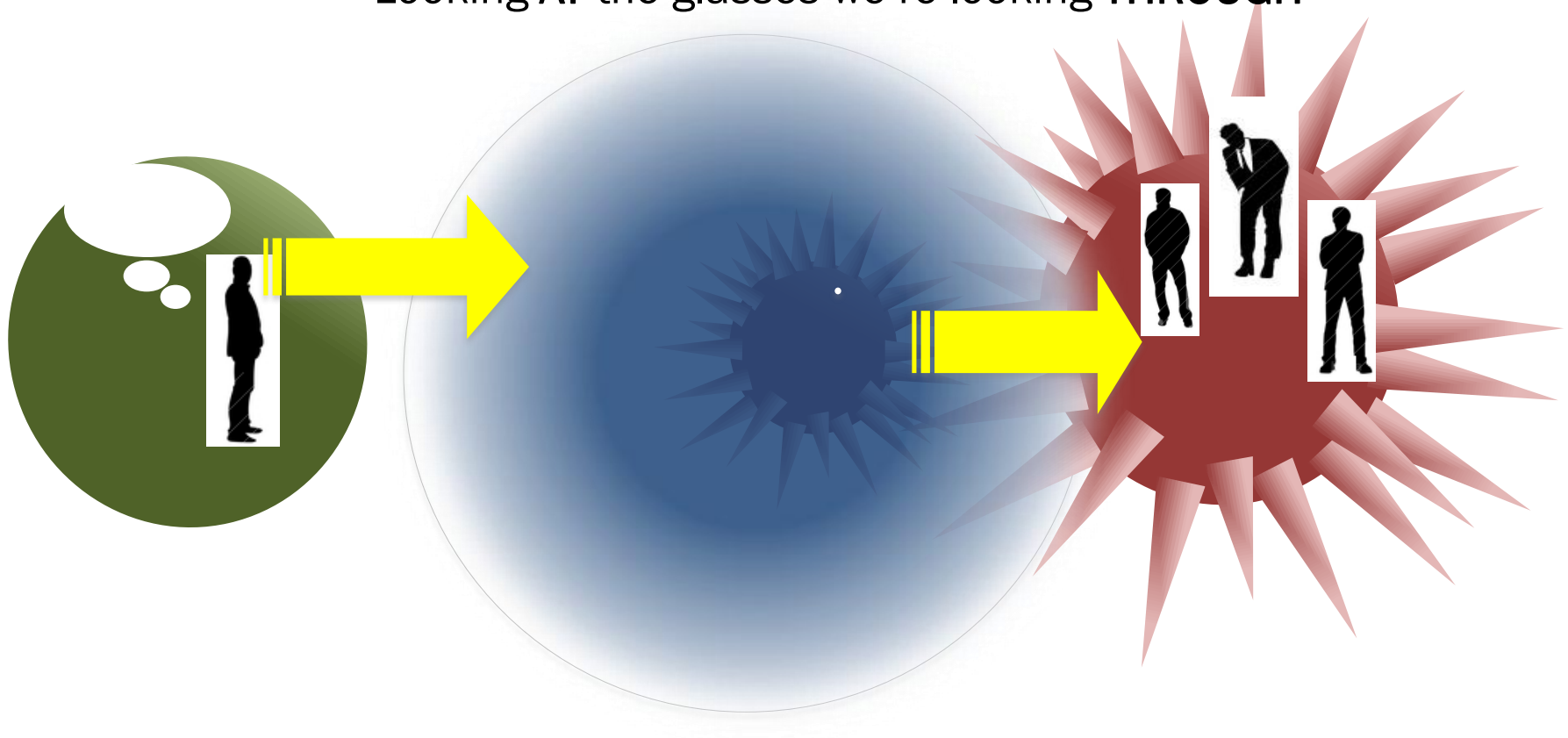
The idea: Artworks as mediating artifacts to grasp our research topic



Looking for a new/different knowledge about restructuring

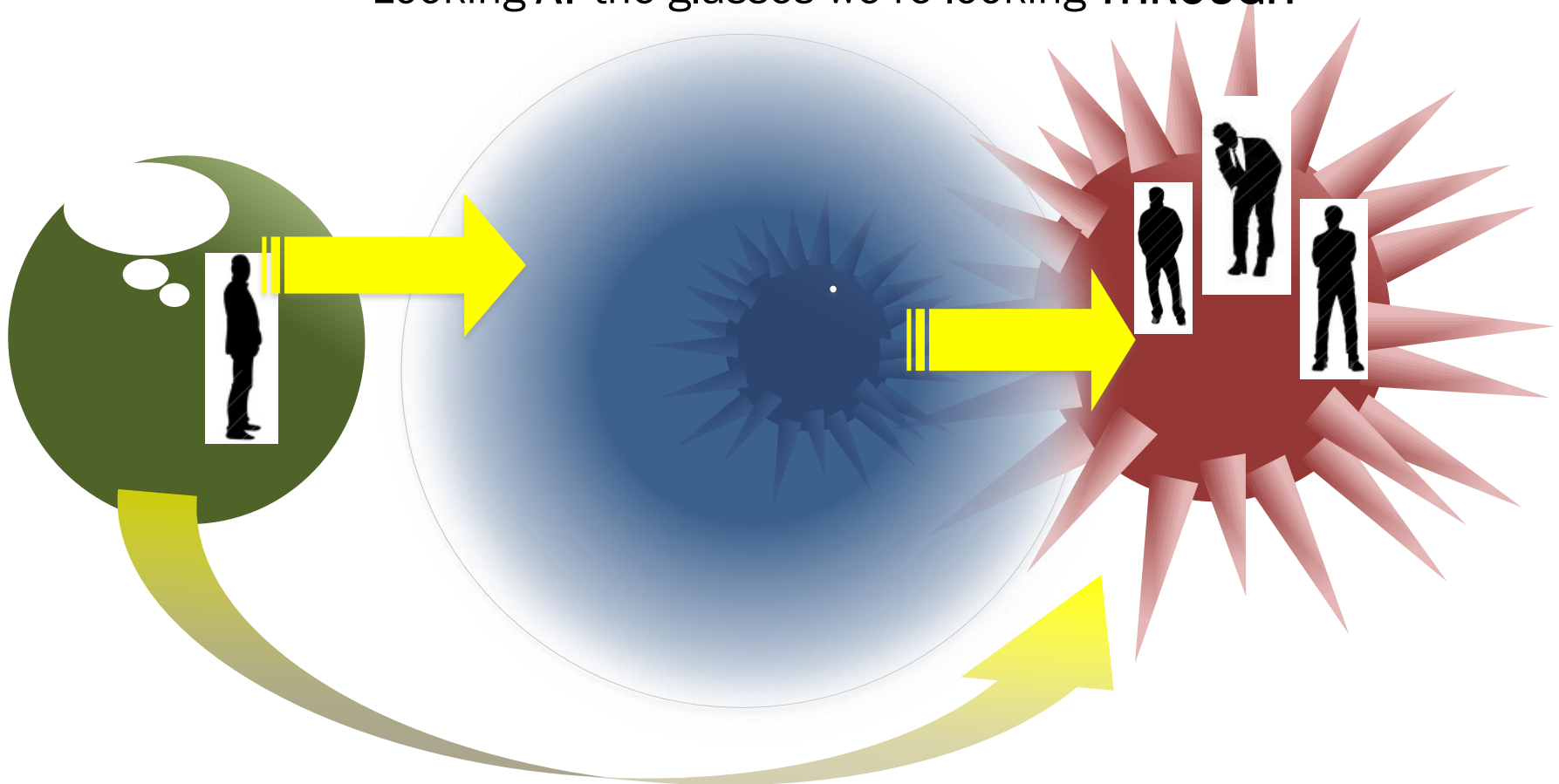
The idea: Artworks as mediating artifacts to grasp our research topic

Looking **AT** the glasses we're looking **THROUGH**



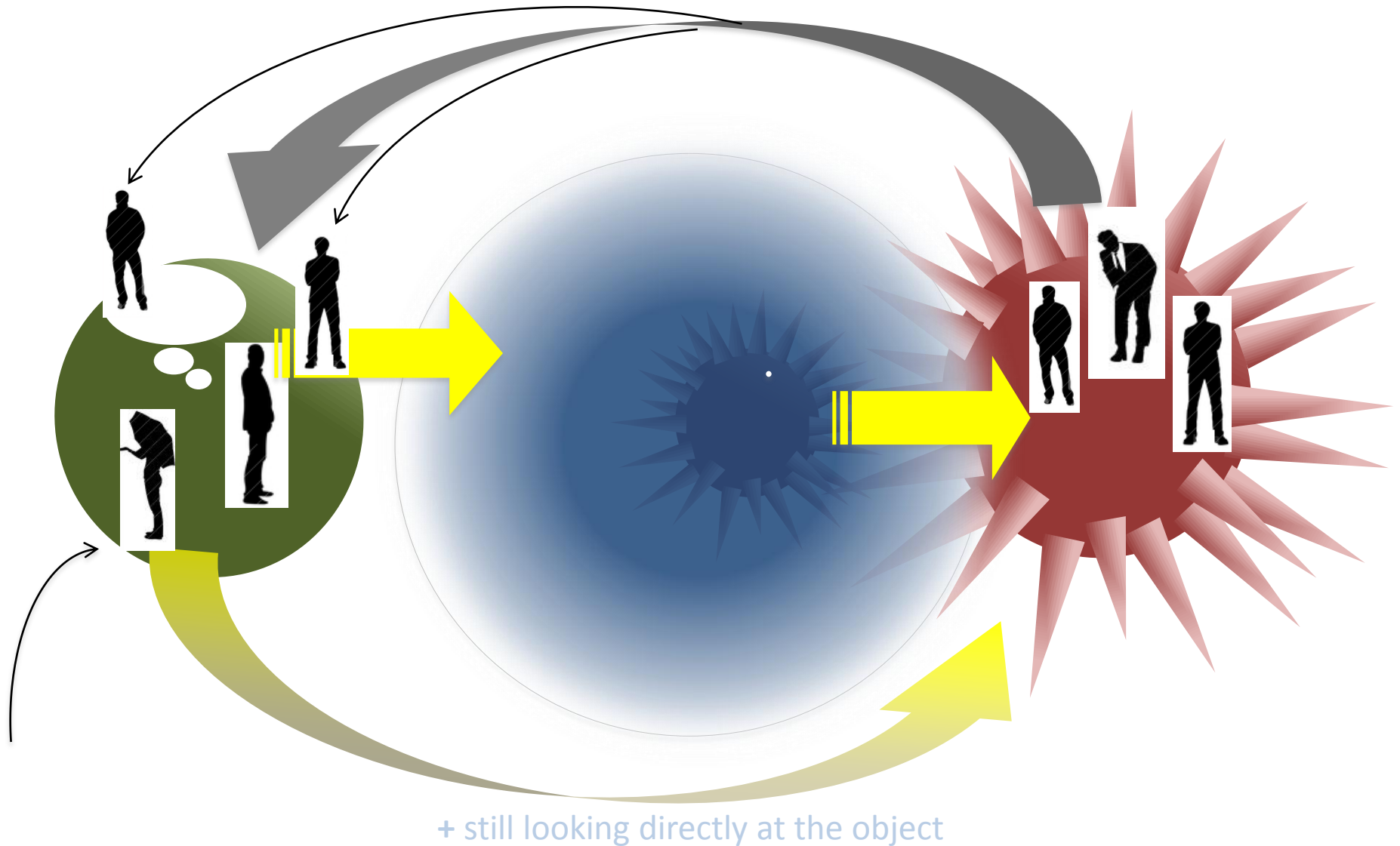
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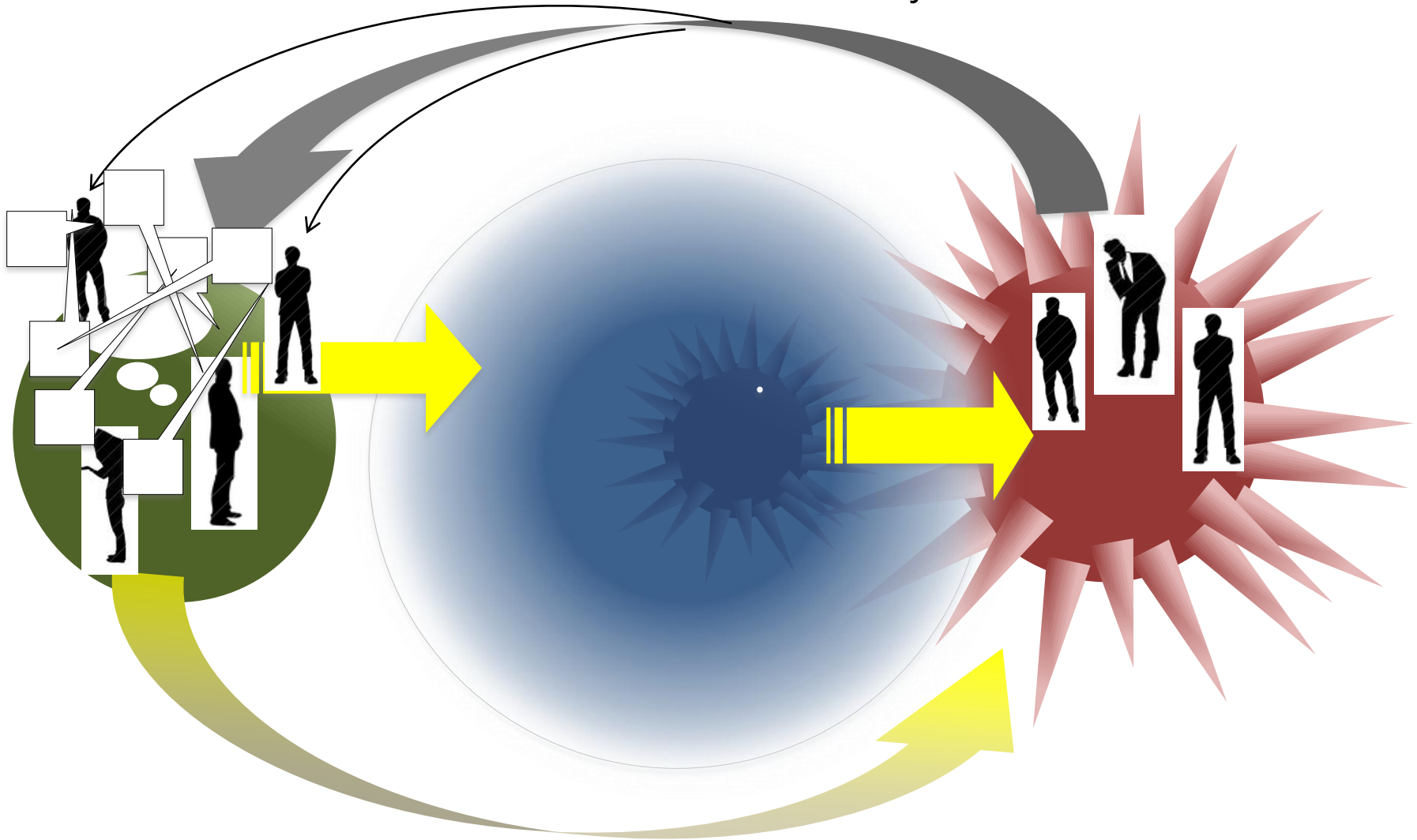


+ still looking directly at the object

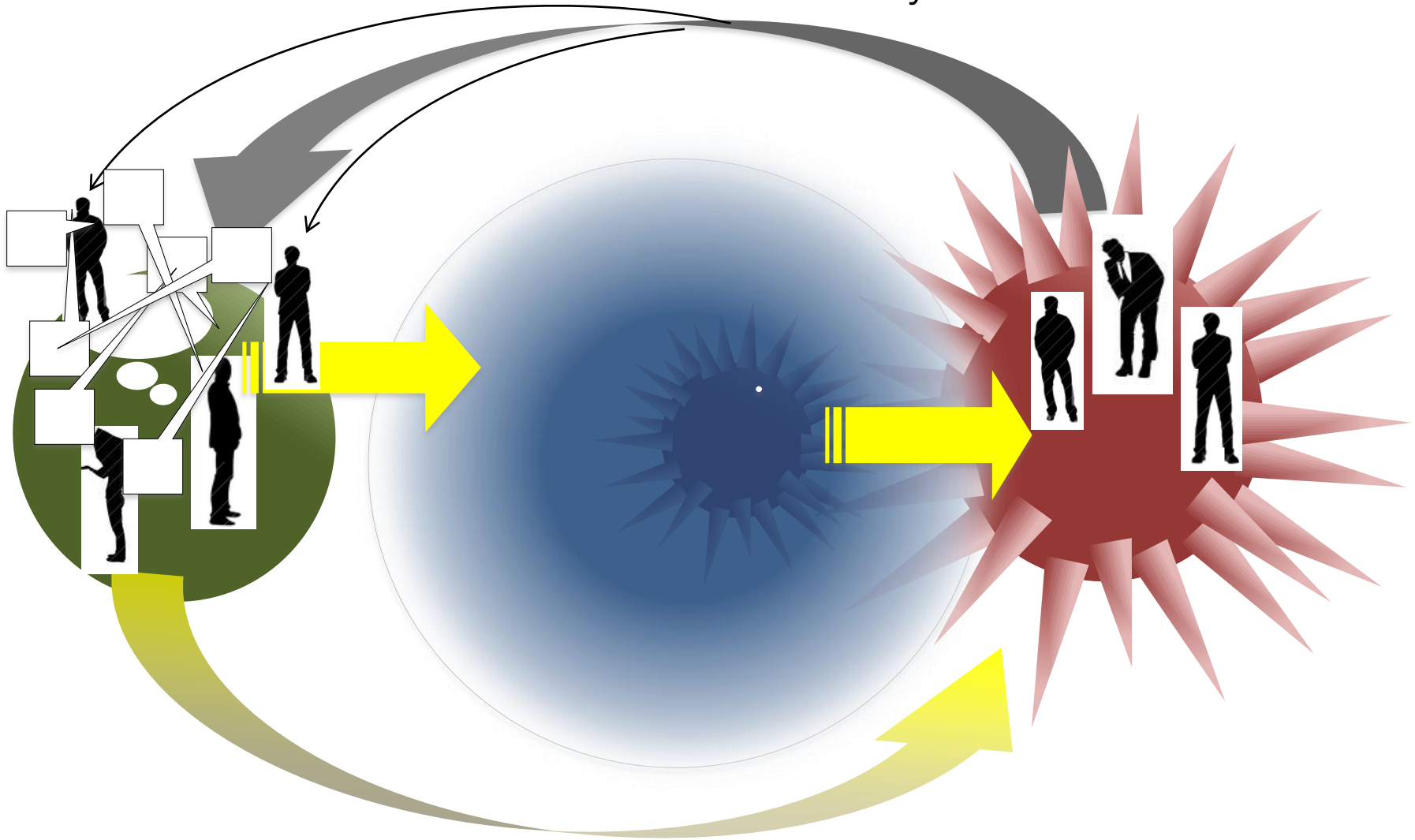
A heterogeneous community of inquirers



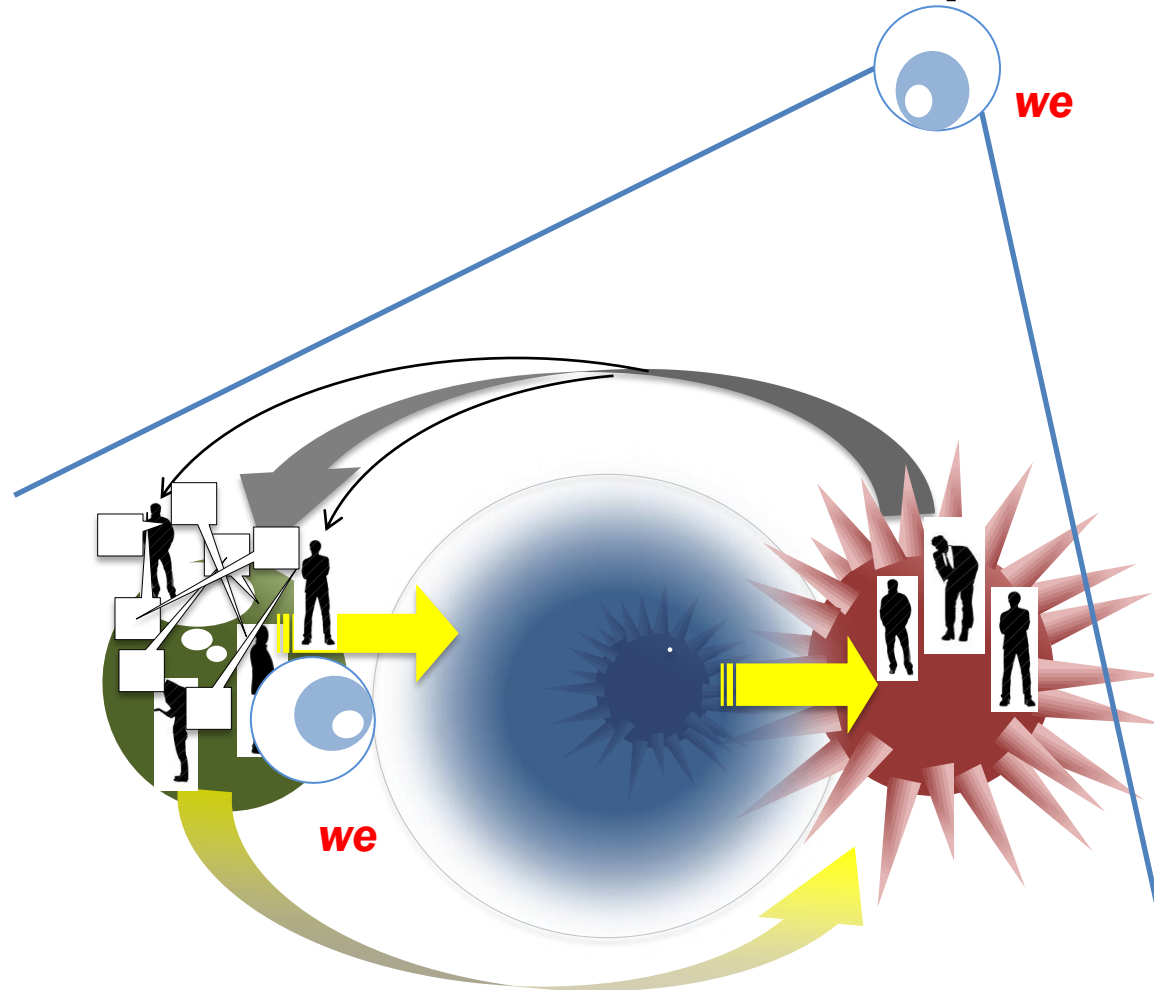
A heterogenous community of inquirers
+ a diversity of conversational devices



A heterogenous community of inquirers
+ a diversity of conversational devices



Conclusion and contributions : what we experienced



4 - Experiential knowledge

- ❑ Art characteristic : representing things in an autonomous form that can be considered for itself.
- ❑ Observing the object through the artwork is both observing the object as it is and the object as it is represented, revealing both the object and its double – its representation.
- ❑ Raises the issue of reality/fiction, objectivity/perceptions.



Projection vidéo : Intervention du comédien – SDF à Liège.

Conclusion and contributions : what we experienced

- ☐ **Critical reflexivity on ourselves (as researchers, as practionners, as experts, as artists, as a group).**
- ☐ **Critical stance towards our research object.**
- ☐ **Questionning the researcher' skills :** dealing with the uncertain, the unexpected, the surprising; be able to suffer and to show embarrassment, deceit, affects, confusion, and so on.

Thank you !