



ARTIST

Archetypes in Organizations



Self

Shadow

Anima and Animus

Persona

Sage

King

Adventurer

Trickster

Eternal Child

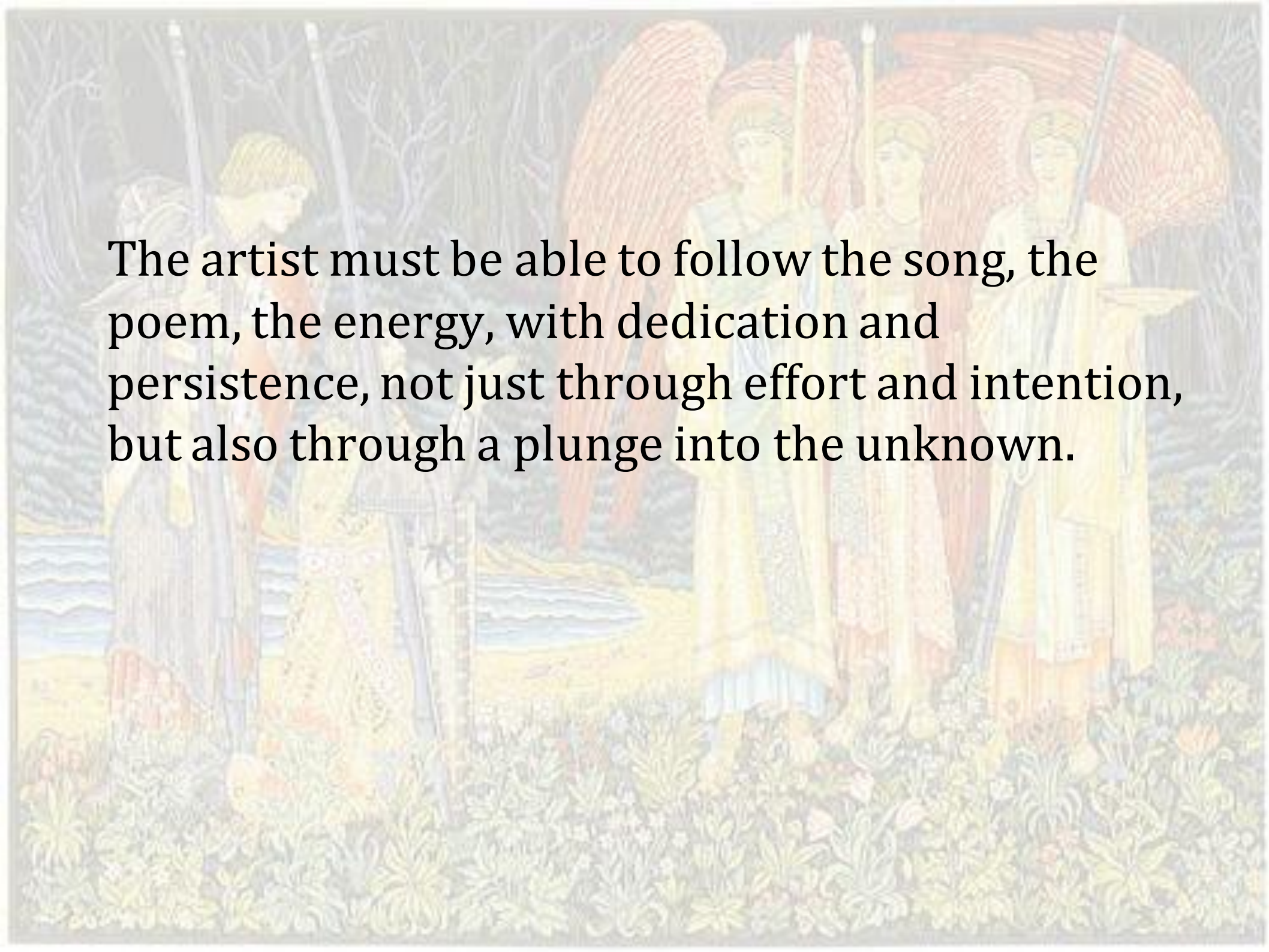
Friend

Artist

Gaia

Cosmogony

Soteriology

The background is a faded, artistic illustration. It depicts a forest scene with several figures. On the left, a figure with long blonde hair stands near a tree. In the center and right, three figures are visible, each with large, red, feathered wings. They appear to be holding staffs or spears. The ground is covered in dense, patterned foliage. The overall style is reminiscent of early 20th-century decorative art or book illustrations.

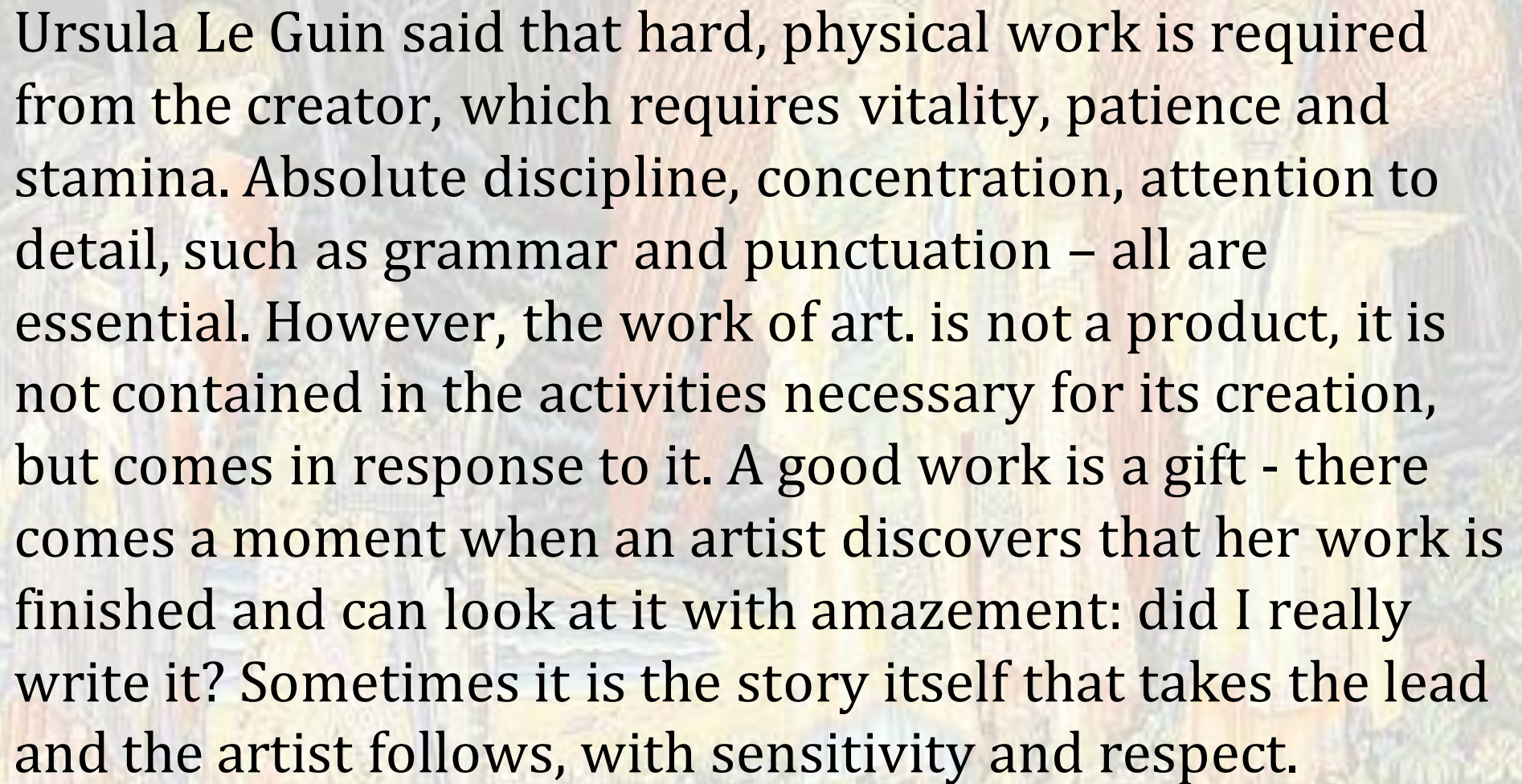
The artist must be able to follow the song, the poem, the energy, with dedication and persistence, not just through effort and intention, but also through a plunge into the unknown.

William Blake was of the opinion that writing and all creativity is an act of grace, the effect of contact with something greater than us, with visions that brighten and intoxicate at the same time. This is a great power, but also a huge responsibility: both a burden and a calling.



Ursula Le Guin believed that both the creator and the reader have something like an internal sense of hearing: reading and writing are not just mechanical activities, programmable and clearly embedded in place and time, but participation in something beyond these boundaries, in a space that has its own rhythms and dynamics.





Ursula Le Guin said that hard, physical work is required from the creator, which requires vitality, patience and stamina. Absolute discipline, concentration, attention to detail, such as grammar and punctuation – all are essential. However, the work of art. is not a product, it is not contained in the activities necessary for its creation, but comes in response to it. A good work is a gift - there comes a moment when an artist discovers that her work is finished and can look at it with amazement: did I really write it? Sometimes it is the story itself that takes the lead and the artist follows, with sensitivity and respect.

Dark Side: Shipwreck

Suffering



Joseph Mallord William Turner: *Le naufrage du Minotaure*.

Creative power

Frederic Lenoir: the power
to create comes from
outside of the ego and the
self

Creativity in various
professions

Sapho



John Keats

Ode on Melancholy

No, no, go not to Lethe, neither twist
Wolf's-bane, tight-rooted, for its
poisonous wine;
Nor suffer thy pale forehead to be kiss'd
By nightshade, ruby grape of Proserpine;
Make not your rosary of yew-berries,
Nor let the beetle, nor the death-moth be
Your mournful Psyche, nor the downy
owl
A partner in your sorrow's mysteries;
For shade to shade will come too
drowsily,
And drown the wakeful anguish of the
soul.



According to Patti Smith, creativity is primarily devotion, sensitivity to the creative impulse that connects us with the absolute. Creative work is a response to a vocation and requires mindfulness, discipline and humility. Its effect is not a product, dependent on the creator, but rather a gift woven from the entire complex context and sincere dedication. It is a process of recalling other entities and spaces, and then sharing them with others.



“If I knew where good songs come from, I would go there more often. Being a creator is a lot like being a nun - you are married to mystery.” (Leonard Cohen)



Discussing his audience in a 1994 interview, Górecki said: „I do not choose my listeners. What I mean is, I never write for my listeners. I think about my audience, but I am not writing for them. I have something to tell them, but the audience must also put a certain effort into it. But I never wrote for an audience and never will write for because you have to give the listener something and he has to make an effort in order to understand certain things. If I were thinking of my audience and one likes this, one likes that, one likes another thing, I would never know what to write. Let every listener choose that which interests him. I have nothing against one person liking Mozart or Shostakovich or Leonard Bernstein, but doesn't like Górecki. That's fine with me. I, too, like certain things.”



Organizational Artist

- Creativity and anarchy (Mikhail Bakunin)
- Anarchy for organization (Pierre Guillet de Monthoux)
- Transcending boundaries
- No rank
- „Anarchy is not the absence of order. Anarchy is the absence of government”



Jim Morrisson of The Doors

<https://www.youtube.com/watch?v=ZRAr354usf8>

Charles Baudelaire

L'Albatros

Souvent, pour s'amuser, les hommes d'équipage
Prennent des albatros, vastes oiseaux des mers,
Qui suivent, indolents compagnons de voyage,
Le navire glissant sur les gouffres amers.

À peine les ont-ils déposés sur les planches,
Que ces rois de l'azur, maladroits et honteux,
Laissent piteusement leurs grandes ailes blanches
Comme des avirons traîner à côté d'eux.

Ce voyageur ailé, comme il est gauche et veule !
Lui, naguère si beau, qu'il est comique et laid !
L'un agace son bec avec un brûle-gueule,
L'autre mime, en boitant, l'infirme qui volait !

Le Poète est semblable au prince des nuées
Qui hante la tempête et se rit de l'archer ;
Exilé sur le sol au milieu des huées,
Ses ailes de géant l'empêchent de marcher.



On art and beauty



Barbara Hepworth and landscapes:

<https://www.youtube.com/watch?v=Qt9zRz-Jguc>

Waldemar Januszczak on „ugly beauty”

<https://www.youtube.com/watch?v=kEJbZr3xWDE&t=64s>

John Berger, Ways of seeing

https://www.youtube.com/watch?v=0pDE4VX_9Kk&t=920s

"To prove that he is 'as good as the next man' means little or nothing to one who is an artist. It was his 'otherness' which made him an artist and, given the chance, he will make his fellow-man other too. Sooner or later, in one way or another, he is bound to rub his neighbors the wrong way. Unlike the ordinary fellow, he will throw everything to the winds when the urge seizes him...

This, to the average citizen, particularly the good citizen, is preposterous and unthinkable."

~ Henry Miller



Organizational aesthetics

- We need to understand totalities in organization studies and an aesthetic perspective helps us in achieving such knowledge, because it “means to assemble knowledge fragments into something that has meaning” (Pierre Guillet de Monthoux , 2007: 133).
- The aesthetic understanding of organizational life enables to view organizational complexity and ambiguity in a dynamic and holistic way, without having to sacrifice any of its rationality and stringency. Beauty is part and parcel of such knowledge "because, thanks to its long history and to its mystery, it can be applied to a wide range of diverse situations" (Antonio Strati, 1992: 568).



Enneagram

<https://www.eclecticenergies.com/enneagram/test?fbclid=IwAR1xlzMNCVdWoL7NlhHah1mRZD4gbIAHgjkEzcsaXsRK3J65Fsqzw3lZSi>

<https://cac.org/daily-meditations/the-enneagram-an-introduction/>



Unmanageable Artist

„If creativity is understood as anarchy, then the management ideal means perhaps an ordering antithesis. They are depicted as two different forms of knowledge (cf. BJORKEGREN, 1993). Some do not use the word anarchy to signify the spontaneous and unplanned creative expression. Instead, creativity is connected with freedom. To create what one feels for, to express one's ideas — that is what creativity is about” (Ola Alexandersson and Per Trossmark, 1992)



Fox women, by Bertha Lum

Regret and Hope

I want these entities back:

Spirit back in a human.

People back in society.

Attention back in a work of
art.

(Dominika Kieruzel)

<https://www.dominikakieruzel.co.uk/regret-and-hope>



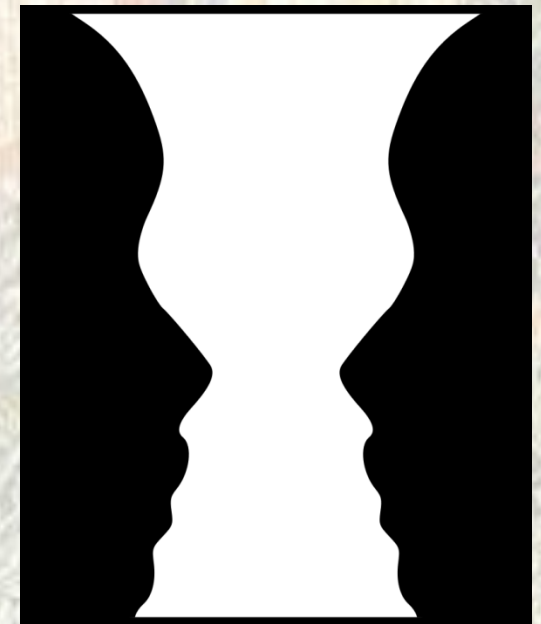
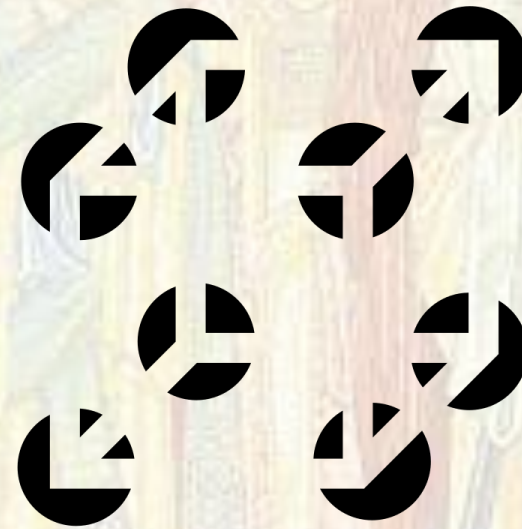
[https://www.youtube.com/
watch?v=2AMMb9CiScI](https://www.youtube.com/watch?v=2AMMb9CiScI)

What happens to the heart...



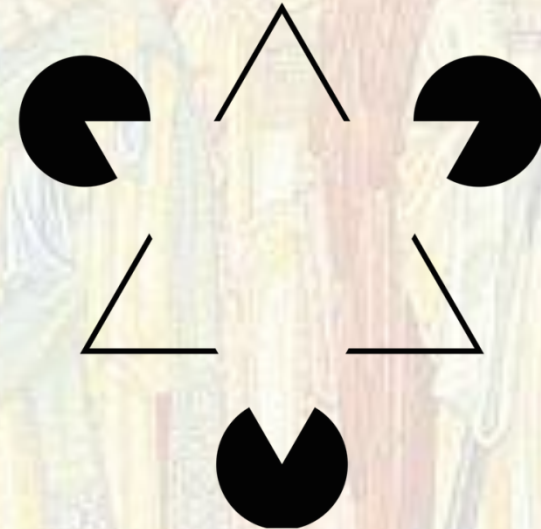
Form, Gestalt

- Max Wertheimer, Wolfgang Kohler, Kurt Koffka, Kurt Lewin - psychology of form,
- Gestalt Perception is shaped by the relationship between the perceptual stimuli we receive from the environment and the generative forms (patterns created according to some code, e.g. cultural) inscribed in our vision. Gestalt (form) makes vision possible, but at the same time entangles our ability to see something else.



Generation and emergence

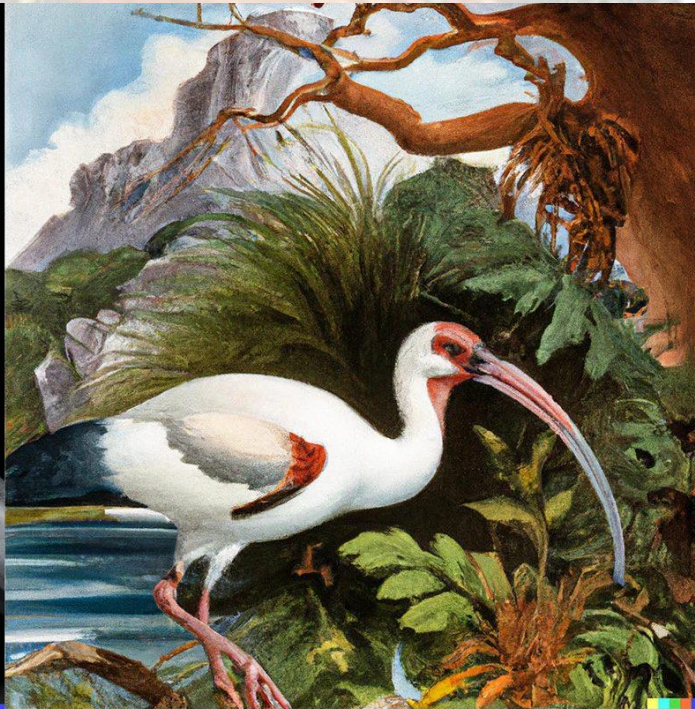
- Generating, (re)producing - creating new patterns according to existing code. The ability to combine codes in new and interesting ways.
- Emergence, emergence - the appearance of a link (system) that did not previously exist. The ability to meet elements of possible emergence.



Generation

A kind of linear thinking: a reconfiguration of existing experiences.





Emergence



Hieronymus Bosch

creating what has not yet been experienced,
beyond linear associations.

Creative generation and creative imagination

Generation: making connections, connections - the relationship between sign/symbol and meaning is established by conventions

(algorithms, rules). <https://www.youtube.com/watch?v=2lXh2n0aPyw>

Imagination: creating conjunction - the relationship between sign/symbol and meaning is not fixed but pragmatically displaced and renegotiated again and

again <https://www.youtube.com/watch?v=4lli9pvlxdk>

The Path



Individual

Development of the person:
Child to Sage

Within cosmic frames of time
and space

Organizational

Development of the
organisation: King to Artist

Within cosmic frames of time
and space