

Authentic Reflections

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1. Some artistic disciplines were present at the conference: music, visual arts, dance, etc. I missed others: Theatre, literature, Total performances, etc. To go further in our discussions we have to be more concrete about what kind of art we are talking about. Although at a meta-plan there are some similarities, there are also many contextual differences.
2. It is important to keep a dialectical relationship between the artist and art. This is relevant when we are talking about the artists' motivation: aesthetics and/or criticism. Another aspect in art production is the dialectical relation between: process and/or product.
3. I prefer to talk more generally about "ART&ORGANISATIONS" instead of "ART&BUSINESS". I conceptualise organisations in a very broad sense: communities, NGO's, schools, firms, institutions, etc. The whole society needs art and artists need to get involved with the whole society.
4. We should not forget that we are acting in a global capitalistic society; this implies that the relationship "art&organisations" is full up of contradictions, paradoxes, and conflicts. This relationship should not only be reflected from an ethical viewpoint but also from a political point of view.
5. A very important theme of the conference was the "leadership of creative processes", exemplified with opera, musical performances, jazz, etc. Different forms of leadership were identified and related to leadership in business. Now, I was missing a more fundamental discussion about leadership in organisations. Leadership is manifold. To construct a new leadership we have to destruct the traditional concept of leadership (militaristic, paternalistic, fascistic, totalitarian, non-democratic) that is still alive. Art has a lot to contribute in this destruction/construction process. Here I remember the words of management professor Erik Johnsen, the excellent leader is the one that has nothing to do because his employees are doing everything in a qualified way, only very seldom he will be called to take a crucial decision.
6. Novo Mads was talking about his motives for purchasing art for the firm. He expected to provoke, to give a kick, to the employees with the hope that they will break their routines and increase their creative thoughts. Lars made an interesting association to "Duchamp's pissior", art as provocation and as concept. But what was Duchamp's motivation? Criticism. He was very critical to art institutions (galleries, museums) and curators. He postulated that you could place any object in the gallery and automatically it will become art. Here the idea of the ready-made was born. Following this association we could bring a firm to the art gallery and by small modifications (putting it upside down for instance) the firm will become art. More practically I would like to construct a fence around the buildings of Novo and put a

sign: Novo museum of modern art. I will invite artist to make small modifications, posters films, and videos in any room or plant. They will put the critical questions in an aesthetic way. The exhibition will be open for the public for a week. People will rush to come inside Novo. Probably Mads will be interested in this idea. What could be Novo's interest? Advertising value. CNN will be there the first day: Novo transformed to a gallery!!!!

7. At the conference Kent Hansen (a visual artist) presented the art&working life project called "Vision of Industry". His motivation was: "to contribute to new ways in organisational development and internal communication". He is primarily producing art (objects, installations, processes) with the expectation that it will have a positive effect in the changes of the working conditions of the workers. In Lars terminology this is "communication through art". There is a whole generation of young artist both in Denmark (Superflex, Kenneth Balfel) and abroad doing this kind of projects not only related to firms but also related to other sectors of society. This way of doing art I called: Action Art, to enhance the similarity to the sociological school known as "Action Research". Here art can learn a lot from sociology, especially in what concerns reflections about praxis. Artists have to learn to reflect about this form of social intervention in relation to three aspects: power, communication and learning.

8. In my talk I presented another way of working as an artist in organisations facilitating, conducting, animating, creative problem solving. I introduced the concepts of artistic thinking, participative aesthetics and creative teamwork. I also enhance the necessity of reflection in/on praxis. My main motivation has been to empower people, to enhance people's creativity, to learn democratic ways of work.

9. An interesting and positive experience of the conference was the multi-disciplinarily aspect. Discussions and presentations were carried out at different levels; many horizontal lines were drawn but very few vertical lines were outlined. It was an exercise in meeting different cultures where the languages were different and everybody trying to understand each other. This was nice for me as an engineer, mathematician, sociologist and artist.