Summary

On dis/continuous becoming of/through an Apparatus of Material Storytelling - is a dissertation that enacts a two-part ‘posing’ (in a two-book-cut) of a research-based methodology coined as Apparatus of Material Storytelling. Part 1 (Book 1) builds theoretical evidentiary support by diffractively coining the phenomenon of Material Storytelling and the Apparatus of Material Storytelling as a metaphysical, philosophical, theoretical and methodological backdrop for three modes of enacting ‘the between’ of reworking organizational practices; Stories of space inspired by Feng-shui, Stories of artifacts inspired by Sand-play and Stories of bodies inspired by Bodynamic. Part 2 (Book 2) builds evidentiary support for the Apparatus of Material Storytelling through an example of reworking organizational practices through these modes of enactment and from the act of a turn-by-turn multimodal constituent analysis (as ‘documentation’) of such a practice.

The research motives that have governed the envelopment of the Apparatus of Material Storytelling are the following:

1) how does the meaning and matter (including time and space) entanglement of (processes of becoming in) organizational living enable us to understand processes of organizational change (and not least the concept of change itself) rather differently?

And:

2) how can the recognition and active employment of this intra-play of meaning-matter modalities reconfigure (what is presently mostly talked about as embodied/enacted hegemonies of) habitual (working) life practices in-formed by the Cartesian duality split as well as a Newtonian space-time framework that dominate Western thinking?

Book 1:

Posing (an Apparatus of) Material Storytelling as discontinuous intra-active rework of organizational practices

Configures the Apparatus of Material Storytelling by placing Material Storytelling within the research fields of multimodality and materiality and specifically within the posthuman performative approach of the Baradian onto-epistemology of Agential Realism, with the diffractive meth-
odology that accompanies it. On this ground the notion of Material Storytelling is diffracted as a (non-local) diffractive approach of intra-active material-discursive-affective practices of the three (material-story) modes of enactment. This is done first through a diffractive reading of the Baradian and Bojean apparatus. A crucial moment that took place midways into the six-months duration of the complex storytelling event as a whole, a crucial moment of a co-storying action of memory-devices of/for the dis/continuous enactment of the evidentiary support for the stated claims on meaning/arrangement research) process of reworking organizational practices within the field of storytelling; an analysis performed in Analysis Part 2 and to some extent in 3 and 5. Together the two modes of ‘analysis as documentation’ thus cover the/a developmental process of organizational rework as a process of Material Storytelling of six months’ duration diffracted through a multimodal constituent analysis. What ties the two modes of analysis together in the ‘Now’, A crucial moment of a co-acting story of intra-active material-discursive-affective practices (storyboard) functions as a diffractive grating for enacting the ‘relevant rest’ of the ‘data-material’. Again snapshots (literally) of former or subsequent events (in a chronos spacetimescale) of spacetime-mattering are functioning as memory devices to ‘document’ discontinuous spacetime-matter deconfigurations across larger spacetime-scales. This is ‘documenting’ how other spacetime-matter reconfigurations are re-actualized, recollected, or deconfigured as entangled durations of the sandbox-based apparatus of the ‘Now’. Those de-localized agencies are ‘voiced’ so to say by the locally mutually constituted agencies of the enacted spacetime-matter; the material storyboard or the rebuild living room of the organizational surround. This ‘documentation’ is performed in Analysis Part 2 and to some extent in 3 and 5.
change believable and congealed. Here, this believability and congealing is enhanced because the sandbox-apparatus afforded these material-discursive practices in question to be invited ‘in’ by being reconfigured through this maneuverable world of the sandbox as ‘Stories of artifacts’. As the material objects are visual, material and maneuverable memory-devices or onto-semantic diffractive apparatuses, they co-constitute a different field of possibility for reconfiguring problem complexes to that of the ‘verbal cure’. A different participatory framework is enacted with possibilities for intra-actively ‘grasping’ phenomena (perhaps in a different fashion than would be possible in talk only) as ‘showing in action’ or ‘Stories of bodies’ and ‘deal with them’ as a problematic not just physically, but also through talk, emphasizing the problem-complexes dealt with very literally as material-discursive practices. This process of organizational rework entails as such the dismantling of the ‘old’ practices understood also as the breaking down of the ‘old’ materially configured practices and the establishing or the materializing of the ‘new’ configuration in a rebuilt organizational surround as ‘Stories of space’. Both aspects are part of Material Storytelling’s manner of reconfiguring organizational practices. I argue this to be a mundane, yet highly important, but often overlooked, point in approaches to organizational rework that do not credit the agency of matter.

The contribution of the dissertation can be summarized as:

1) ‘grounding’ the Baradian theoretical framework of radical new materialism to analyzing everyday practice, especially in relation to organizational change (the apparatus of organization meeting the apparatus of action research project meeting the apparatus of three ‘alternative’ methods)
   - ‘applying’ the Baradian approach to a concrete, longitudinal case study

2) approaching organizational theory and change from a quantum, complexity/entanglement perspective to enact a different ‘cut’ of (the practice of) change altogether that questions the ‘Great Divide’ of human superiority
   - bringing practice closer to the material-discursive-affective, situated character of it

3) leaving the talk-based (be it conversation or interview analysis) approach to organizational life/change and going for multimodality
   - taking storytelling to another, material level

4) debating and enacting seriously the nature and entanglement of theory, analysis, and scientific reporting/writing
   - the ‘productive machinery’ of the dissertation