

Imagining Business

An Interdisciplinary Exhibition
6–28 June 2008

The exhibition accompanies the first workshop on *Imagining Business: Reflecting on the Visual Power of Management, Organising and Governing Practices* held at Saïd Business School on 26–27 June 2008. *Workshop organising committee*: Paolo Quattrone, François-Régis Puyou and Christine McLean.

List of works

Chris Evans
Signage for the future site of Radical Loyalty
2003
Steel and perspex
Courtesy the artist & STORE

Initiated in 2002, *Radical Loyalty* is an on-going project by Chris Evans. It centres on the construction of a sculpture park in Järvakandi, Estonia. A series of sculptures, intended for the park, follow conversations with managing directors from leading international retail, telecommunications, energy, advertising and finance companies.

Evans asked each MD how each would envision loyalty and how loyalty might be thought of as radical. He then produced a series of polymer-gravure prints and maquettes from these conversations. Evans is recruiting a team of Estonian artisans, responsible for building the country's monuments during the era of Soviet occupation, to construct sculptures for the park based on the corporate visions.

Chris Evans is a visual artist based in Berlin. In this and other projects he muddles the role of artist, patron, genius and muse. This year he has had solo exhibitions at Luetgenmeijer, Berlin and The British School at Rome. He has also produced events for Berlin Biennial 5 and Creative Time, New York. In 2007 Evans undertook a residency and exhibition at Art Pace, San Antonio, and had solo exhibitions at Store Gallery, London; Chapter, Cardiff; International Project Space, Birmingham and Outpost, Norwich. Group shows in 2007 include First Athens Biennial, Institute for Contemporary Arts, London, Koelnischer Kunstverein, Cologne and Platform Garanti, Istanbul.

--

Lucy Kimbell
Physical Bar Charts
2005-2008
Acrylic tubes, button badges and posters

In *Physical Bar Charts*, viewers are presented with five tall transparent tubes containing button badges, each with a specific claim. Alongside, a piece of text asks you how strategic you have been this week and invites you to help yourself to the badge or badges which best reflect your actions. As badges are collected, the levels in the tubes drop, presenting an inverse bar chart showing the popularity of each badge and its corresponding statement.

Focusing on an individual's actions within the context of their ordinary activities, the badges are simple statements with complex connections. Together the tubes are a device for data gathering about strategy. But at the same time the wearing of the badges brings the question of what constitutes strategy into

day-to-day life and conversation. Who knows how to be strategic? Who is willing to make themselves public?

Lucy Kimbell is Clark Fellow in Design Leadership at Saïd Business School.

Physical Bar Charts is a development of *Pindices* (2005) by Lucy Kimbell and Andrew Barry.

--

live|work
Ledger360
2004-05

This presentation shows the process involved in creating a new service design for information services company, Experian. *Ledger360* is a web service that allows organisations to instantaneously query their sales ledgers. It was developed in 2004-05.

live|work's insights team discovered that Experian was returning so much payment performance data that it became unmanageable for their customers. Operating with the principle that 'less is more', they stripped out most of the data – leaving only the extreme cases. They also brought the data to life through information visualisation and provided some simple analytic tools. The final solution was launched as the 'Ledger 360' service and has been an incredible success.

live|work is the pioneer of service innovation and design and is the world's first consultancy to bring innovation practice and management to the research, development, testing and operations of new and existing services.

Established in 2001 by three founding directors; Chris Downs, Lavrans Løvlie and Ben Reason, the company now employs 26 people across three studios in London, Newcastle and Oslo.

--

Nina Wakeford
Here Comes Experience!
2008
Audio installation

Here Comes Experience! is a description, read first in English and then Mandarin, of the sort of visual model used by design teams whose task is to develop innovative technology products and services. Matters of translation and description, the performative and professional practice, are combined in this audio work.

Adapted from interviews and secondary materials generated as part of a sociological study, a script is read by a native Mandarin speaker. The translation comments on both the literal and contextual transfer between language and practices. The buzz of language within the building, and global activities of the Saïd Business School are also reflected here, as is the global reach of the design industry and the use of overseas outsourcing.

What it is like to describe the visual? We speak about visual matters all the time and describe them with our actions. In this work, aspects of the visual are countered with description.

Nina Wakeford
Trials of Strength
2007
Helium filled balloons and unmarked thermometers
(on display 26–27 June)

In this installation, the title of which is taken from historian of science Simon Schaffer's description of public experiments in

the 17th century, Wakeford tests our reliance on materials and the empirical. The work is present in, and intrudes upon, the public space of the conference. *Trials of Strength* causes us to question what is measured, and the means by which we can gather information about change and circumstance.

Nina Wakeford is an ESRC Research Fellow 2007-2010 at Goldsmiths College, University of London.

--

Wolff Olins
NEW
2008

Wolff Olins, is an influential brand business. They are looking at how brand-led innovation can help companies create new and better products, services and business models, in order to grow. The consultancy is displaying an exhibition called 'New' to explain their point of view on what 'new' is, who's doing it well, and the central role of brand in innovation.

You are invited to join this discussion and shape the work being done, by contributing your thoughts on their website (www.wolffolins.com).

This work is supported by a study carried out by Saïd Business School on how service innovation links to business growth and brand, which involved over 30 leading service companies and won the summer consulting project award.

Wolff Olins has over 150 people in London and New York who work with ambitious clients to create market leaders such as Orange, First Direct, (RED), Macmillan Cancer Support, Tate and London 2012 Olympics.

--

Carey Young
Everything You've Heard is Wrong
1999

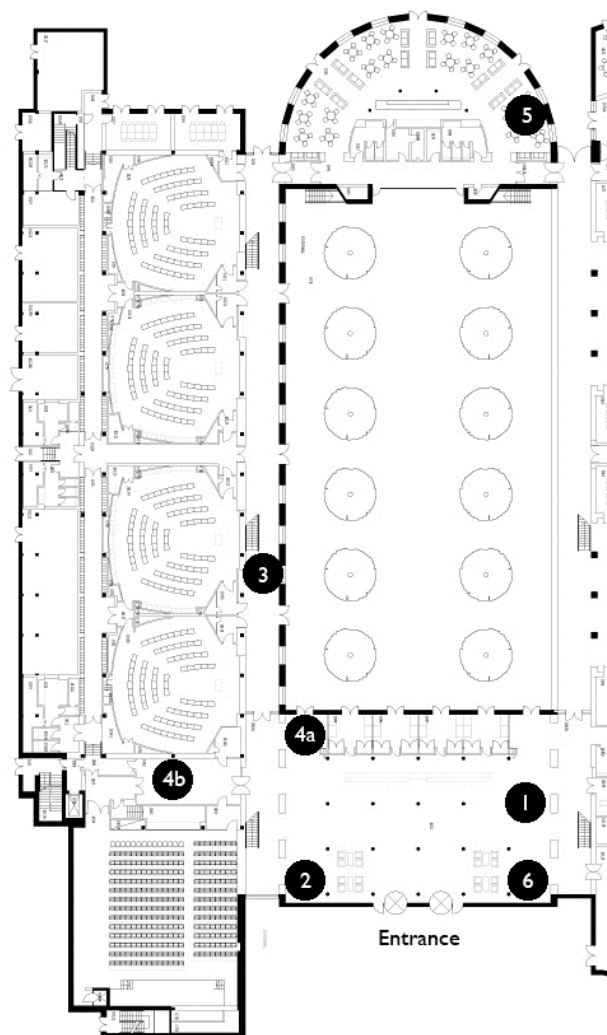
Single channel video; colour, sound. 6 mins 35 secs, looped. Commissioned by the Photographers' Gallery, London. Courtesy of the artist and Paula Cooper Gallery, New York

"This piece is a video of a performance by the artist held at Speakers' Corner, London in the midst of the traditional Sunday mayhem of speakers and onlookers. Dressed in a smart business suit, the artist gives a skills workshop on successful corporate-style communication. The video records her impassioned performance as well as the reactions of the temporary crowd of onlookers.

Speaker's Corner has a long history in the public imagination, whether as a popular site for political demonstrations or as a symbol for unregulated free speech. It is a location renowned for entertainment, madness, and outrage, but particularly for extremes of religious or political belief. Today it appears somewhat an anachronism, with the almost biblical feeling of a souk. Passion, anger and laughter run high among this temporary community. Emotion and conviction are on the surface in a rather unfashionable way: this is not the apathy or irony of the times. Yet despite this sense of a backwards connection with history, the site is a model for the sort of free speech supposedly so central to the 'information age'. Communication flows freely here, without the mediation of machines." (Artist's statement)

Carey Young's recent solo projects include *If/Then* at Paula Cooper Gallery, New York (2007), *Consideration* at Midway Contemporary Art, Minneapolis (2007) and *Speechcraft*, a performance organised by Modern Art Oxford (2007) and Creative Time, New York (2008).

Floor plan



- 1 Chris Evans
- 2 Lucy Kimbell
- 3 live|work
- 4 Nina Wakeford
- 5 Wolff Olins
- 6 Carey Young

Exhibition organised by Alex Hodby (platform projects), Lucy Kimbell (Clark Fellow in Design Leadership, SBS) and Nina Wakeford (ESRC Fellow, Goldsmiths).

Project supported by Goldsmiths, University of London. Additional support provided by Saïd Business School, Oxford University Press John Fell Fund, the ESRC (Research Fellowship RES-000-27-0205) and platform projects. We acknowledge the support of the European Institute for Advanced Management Studies (EIASM) in organising the workshop.