**Title:** Radicant Writing

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[Why don’t you write?  
Write! Writing is for you,  
you are for you;  
your body is yours,  
take it.  
(Cixous, 1976, p. 876)]

I have things in my head that are not like what anyone has taught me... I began with charcoal and paper and decided not to use any other colour until it was impossible to do what I wanted to do in black and white.  
(Georgia O’Keeffe, 1976, np)

This text(ure) (in organisation studies, see: Cooper and Fox, 1990; Emery and Trist, 1965; recently: Pullen and Rhodes, 2008; Gherardi, 2006) embodies and performs a "radicant writing"—as we call it.  
In an attitude of disposition towards otherness and alterity (Höpfl, 2007), we borrow the term “radicant” from French art critic Nicolas Bourriaud (2009) who, in turn, structures his analysis drawing from the botanical systems present in nature. A radicant designates an organism that grows its roots in motion and adds new ones as it advances. It differs from the radical whose growth is determined by its anchorage on a specific soil. The radicant grows its secondary roots alongside its primary ones harmonising with its host soil. In an effort of contributing to
the “movement of dynamic belays” — as evocatively referred to by the convenors—we explore the concept of radicant writing, inspired by Georgia O’Keeffe’s art and work (Pagliarusco, 2016). The American painter put herself in motion and in dialogical terms with the environment, feeling the plural need to connect to the place and to uproot. She experienced the oppressive order of a patriarchal circle of artists and intellectuals but, aware of this soon, she offered resistance and created a system of relationships that enabled her to develop a liberating new artistic language. Inspired by Georgia O’Keeffe, and by the radicant community of writers and artists who bloomed around her, we propose the radicant writing for disrupting the academic order: the texts it produces reflect the contemporary emergent, evanescent, decentred and heterogeneous life (Marcus and Saka, 2006) and it engages affective communities (Gandhi, 2006) that contrast any form of domination within and beyond the Academicmachine.

We started nurturing this proposal by enthusiastically experimenting and reciprocally contaminating our ways of insisting, persisting, and resisting within the Academicwritingmachine (Henderson, Honan and Loch, 2016). bell hooks’s (2000) words resonate in this texture while we are embroidering it: writing is a way to experience the ecstatic, where “the root understanding of the word ecstasy is ‘to stand outside’” (p.1). We want to experience an-other language, an écriture féminine (Cixous, 1975) in the communities to which it is supposed we belong to, while setting our roots in motions. We staged ourselves in heterogeneous (academic) contexts and formats, denying them the priority to define our identity. It’s a dirty writing (Pullen and Rhodes, 2008). It’s not an academic practice but a practice of freedom in an academic territory that is increasingly structuring and entrenching while the contemporary (digitised) world, and the sociomaterial assemblages (Marcus and Saka, 2006; Orlikowski and Scott, 2008) in which it is embodied need more generative (Yoo et al. 2014) and contaminated narratives (we use “narrative” as explained in Gherardi, Cozza and Poggio, forthcoming). All around, the tables are turning (Yoo, 2013): how can we tell about such an overflowing fluid heterogeneity within and beyond our academy? How can we resist and oppose to a compartmentalised disciplinary academic order?

A radicant writing reflects this urgency and offers a “method”—the word is used as Kostera (1997) does—of learning and knowing in/about/beyond gendered organisations.

References

- Cixous, Hélène (1975), Le Rire de la Méduse, L’Arc, pp. 9-54.
- Gherardi, Silvia; Cozza, Michela and Poggio, Barbara (fortcoming), Organizational Members as Storywriters: On Organizing Practices of Reflexivity”, The Learning Organization.