

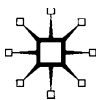
ANATOMISING EMBODIMENT AND  
ORGANISATION THEORY



# **Anatomising Embodiment and Organisation Theory**

Karen Dale

palgrave



© Karen Dale 2001

Softcover reprint of the hardcover 1st edition 2001 978-0-333-67465-9

All rights reserved. No reproduction, copy or transmission of this publication may be made without written permission.

No paragraph of this publication may be reproduced, copied or transmitted save with written permission or in accordance with the provisions of the Copyright, Designs and Patents Act 1988, or under the terms of any licence permitting limited copying issued by the Copyright Licensing Agency, 90 Tottenham Court Road, London W1P 0LP.

Any person who does any unauthorised act in relation to this publication may be liable to criminal prosecution and civil claims for damages.

The author has asserted her right to be identified as the author of this work in accordance with the Copyright, Designs and Patents Act 1988.

First published 2001 by  
PALGRAVE

Houndmills, Basingstoke, Hampshire RG21 6XS and  
175 Fifth Avenue, New York, N. Y. 10010  
Companies and representatives throughout the world

PALGRAVE is the new global academic imprint of  
St. Martin's Press LLC Scholarly and Reference Division and  
Palgrave Publishers Ltd (formerly Macmillan Press Ltd).

ISBN 978-1-349-39938-3      ISBN 978-0-333-99382-8 (eBook)  
DOI 10.1057/9780333993828

This book is printed on paper suitable for recycling and made from fully managed and sustained forest sources.

A catalogue record for this book is available from the British Library.

Library of Congress Cataloging-in-Publication Data

Dale, Karen.

Anatomising embodiment and organization theory/Karen Dale.

p. cm.

Includes bibliographical references and index.

1. Organization. 2. Industrial organization. 3. Body, Human. I. Title.

HD31 .D185 2000  
302.3 5—dc21

00-059123

10 9 8 7 6 5 4 3 2 1  
10 09 08 07 06 05 04 03 02 01

This book is written in memory of and dedicated to my sister and friend, Suzy Dale, 1969–96



# Contents

<i>List of Illustrations</i>	viii
<i>Acknowledgements</i>	ix
Introduction: Body Politics	1
1 The Body and Organisation Studies	8
2 Written On the Body: Social Theory and the Body	32
3 Bodily Knowledge: An Approach to ‘Embodied Subjectivity’	57
4 The Scalpel: An Introduction to the ‘Anatomising Urge’	83
5 Under the Knife: Anatomising Organisation Theory	114
6 The Mirror	153
7 Replicating Organisation	174
8 Conclusions	203
<i>Notes</i>	216
<i>Bibliography</i>	227
<i>Index</i>	246

# List of Illustrations

I.1	Arno Breker working on ‘Prometheus’, 1937	2
I.2	‘Magic Wand Cartoon/Kimono Burns Tokyo/Nagasaki’ by Paul Graham, 1991	6
1.1	Title page from Julius Casserius, <i>Tabulae Anatomicae</i> (1627)	24
4.1	Valverde, self-flayed figure, from <i>Historia de la composicion del cuerpo humano</i> (1556)	89
6.1	Ultrasound picture	166
8.1	Flowering foetus, Spigelius, <i>De formato foeto</i> (1627)	214



# Acknowledgements

I would like to thank my colleagues Martin Corbett, Linda Dickens and Karen Legge, who commented on endless drafts of the text, giving me the benefit of their insights and expertise. It is important for me to acknowledge the contribution of several people who shaped the course of this work, often without them being aware of their influence! Thus I am grateful to Sonia Liff for asking difficult questions, Hugh Willmott for pointing me to Bauman's *Modernity and Ambivalence* and Nick Crossley's work; Rolland Munro for comments and discussions on the chapter in *Ideas of Difference*; and Carolyn Steedman for lending me the Figlio paper. Zelah Pengilley and Stephen Rutt at the publishers have been most encouraging and helpful. I would also like to thank Heather Ward for friendship and for her astute political and personal insight.

My family is very supportive about my work, so I thank Lilian Slocombe; Duncan, Gavin, Claire and Ellie Dale; my precious nephew Matthew Dale; Clare, Anna and Katy Burrell; and particularly my parents, Lilian Payne and Howard Payne, for their love. My mother continues to be my inspiration and the constant rock on which I can build. Although my father died in 1987, well before this project was conceived, the memory of his encouragement still sustains me.

My partner Gibson Burrell has continued to be enthusiastic about the book and to believe in my ability. He provided the practical possibility for me to finish it, but much more than that he inspires creativity and gives me happiness throughout our life together. Thanks are especially due to Rosie and Owain for lighting up my life and reminding me that there are more important things in it than writing.

KAREN DALE

In relation to the pictures, Natalie Rudd at the Tate Gallery in Liverpool and Michelle Minto of the Wellcome Institute Library have provided invaluable assistance in tracking down the Paul Graham photograph and the Valverde print respectively.

The author and the publishers would like to thank the following for permission to reproduce the illustrations: AKG, London, for Arno Breker's *Prometheus*; Tate Gallery, London, for *Magic Wand Cartoon/*

*Kimono Burns Tokyo/Nagasaki* by Paul Graham (1991); the British Library for the title page of Julius Casserius *Tabulae Anatomicae* (1627) and Spigelius *De formato foeto* (1627); and the Wellcome Institute Library, London, for the Valverde self-flayed figure from *Historia de la Composicion del Cuerpo Humano* (1556).