And Remarks in Reach-searching Organizational Relations Pauliina Jääskeläinen

PAULIINA JÄÄSKELÄINEN

The Reversibility of Body Movements in Reach-searching Organisational Relations

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To my children,

Aurora, Ronja

and Joonatan

Reaching out

Moving-searching the common ground,

where the sense of touch

melts

the fears.

A place

where the vibrating insecurities are allowed to emerge

A space for child-like wondering.

In this double-sensation of moving,

your movements merge with mine, my movements with yours.

The connections move us and we move them,

in this becoming of a plural unity.

Responses through movements,

relating

also before the analysis.

Drawing,

writing the connections

reaching in to the

experienced.

Craving closeness.

Seeking the edges of the choosing.

Where does the change get its impulse?

Movement and thought, thought and movement, thoughts, movements, movement and emotion, emotion and movement, movements of emotions,

chasing each other

in resonance with you:

movements of reach-searching.

Abstract

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Work organisations are made, developed, transformed, and participated in through interactions among interconnected human body movements, and therefore it is surprising how little attention they have been paid in organisational research. The body's role is still often left to a secondary position, constructed as a vehicle, target, or hindrance for rational decision-making and other thought-based processes in organisations, or else conceptualised in the separation between organisational structures. Most often the body is simply forgotten, with the image of organisational problems presented as solvable and controllable merely through 'brain work,' maintaining the dualistic view of human beings as having separate bodies and minds.

The impulse to research body movements as the basis of organisational relations derived from the embodied facilitation sessions I guided in three healthcare and social services organisations. Using dance and movement therapy's (DMT) embodied facilitation methods made me wonder how my research methods could also be in line with these practical methods, as well as the ontology of human beings they carried. This wondering caused me to realise that Maurice Merleau-Ponty's phenomenology of the body could help me to develop a suitable methodological approach to researching the in-betweenness happening through body movements. Merleau-Ponty's concept of 'the flesh of the world' became the ontological framework of this dissertation, emphasising the connections and entanglements of our beings as part of the world's nexus. One of the concepts through which Merleau-Ponty explains this ontology is the *reversibility* of flesh, the comprehensiveness of all experiencing, which I started to understand as the inseparability of the movements of emotions, movements of thoughts, movements of sensations, and kinaesthetic body movements. In social relations, the reversibility of the common 'flesh' we are part of, refers to our immediate, reciprocal connectedness—our resonance and responsiveness with other bodies—which I reflected on from the perspective of body movements. The focus of this study is especially on movements between researcher(s) and their research environment, including research participants,

colleagues, the subject of the study, the materiality of writing, and every other aspect of doing research.

While developing the body movement-based research methodology of *reach-searching*, I worked with the reversibility of body movements from practical, theoretical, and philosophical directions. The reach-searching methodology develops an understanding of the research process as being in constant motion, which shifts the idea of researching from 're-searching' what already is to the reaching movements of the reach-searcher in their connections to 'the flesh of the world.' Combining the ideas of Laban movement analysis with the phenomenological view of the body as a 'zero-point' of any experience and perception, I considered how the researcher is always reaching out from their specific kinesphere, which I called the *body situation*. This combination helps to articulate the difference and uniqueness of each body situation, which becomes visible and sensible through the unique patterns of body movements.

Each of the sub-studies in this dissertation provides perspectives on how the reversibility of body movements can be taken into account in joint movements with research participants, research writing, and collaboration with colleague researchers. They all embrace the proposition that the researcher is part of their research and that this embeddedness is not a bias or a fault but rather a dynamic relation that should be made visible in embodied research on organisational relations.

This thesis opens up opportunities to rethink the ontological basis of embodiment from the perspective of the reversibility of body movements and to consider how this basis affects the ways research is done in an organisational context. I suggest that the reversibility of body movements could serve as both a philosophical and practical approach to studying how societal actions and transformations happen between related body movements, which are seen not only as expressions of individual body situations but also as instances of intercorporeal relating and thus part of larger societal transformations.

Keywords: embodied research, body movement, organisational relations, dance movement therapy, Maurice Merleau-Ponty, feminist writing differently

Tiivistelmä

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Työorganisaatiot on tehty, niitä kehitetään, muokataan ja niihin osallistutaan kehojen liikkeiden kautta. Siksi onkin hämmästyttävää, kuinka vähän kehon liikkeiden vuorovaikutuksen tutkimukseen on kiinnitetty huomiota organisaatioissa. Kehoa pidetään edelleen usein toissijaisena välineenä, kohteena tai hidasteena rationaaliselle päätöksenteolle ja muille ajatteluun perustuville prosesseille tai irrallisena organisaatioiden rakenteista. Usein keho vain unohdetaan ja samalla luodaan mielikuvaa siitä, että organisaatioissa ilmenevät ongelmat ovat ratkaistavissa ja kontrolloitavissa pelkän aivotyön avulla, mikä ylläpitää dualistista käsitystä ihmisistä, jossa kehon *ja* mielen ajatellaan olevan erillisiä.

Impulssi tutkia kehon liikkeitä organisaatiosuhteiden perustana syntyi kehollisista fasilitointi prosesseista, joita ohjasin kolmessa terveys- ja sosiaalialan organisaatiossa. Koska käytin fasilitoinnissa tanssi-liiketerapian (TLT) menetelmiä, aloin pohtia, kuinka tutkimusmenetelmät voisivat olla linjassa näiden menetelmien sekä niiden kantaman ontologisen ihmiskäsityksen kanssa. Tätä pohtiessani huomasin, kuinka Maurice Merleau-Pontyn kehonfenomenologia voisi auttaa minua sellaisen tutkimusmetodologian kehittämisessä, jonka kautta voisin tutkia liikkeidenvälisyyttä. Merleau-Pontyn käsitteestä 'maailman liha' ('the flesh of the world') tuli tutkimukseni ontologinen pohja, joka korostaa olemassa olomme yhteyksiä ja yhteenkietoutumia maailman verkostoon. Yksi käsite, jonka kautta Merleau-Ponty selittää tätä ontologiaa on käänteisyys (reversibility), joka tarkoittaa kaiken kokemisen kokonaisvaltaisuutta ja jonka aloin ymmärtää tunteiden, ajatusten, aistimusten ja kinesteettisten liikkeiden erottamattomuutena. Sosiaalisissa suhteissa tämä tarkoittaa meidän olevan yhtä maailman 'kudoksen' kokonaisuutta ja siksi käänteisyys tarkoittaa myös kehojemme välitöntä, vastavuoroista yhteyttä, resonanssia ja eläytymistä toisten kehoihin. Näitä yhteyksiä aloin tarkastella kehon liikkeiden näkökulmasta. Tämän tutkimuksen painopiste asettuu tutkijan ja hänen tutkimusympäristönsä välisten liikkeiden tarkasteluun, jossa tutkimusympäristön muodostavat tutkimuksen osallistujat, kollegat, tutkimusaihe, kirjoittamisen materiaalisuus ja kaikki muut tutkimuksen tekemiseen liittyvät tekijät.

Kehittäessäni kehon liikkeisiin reach-searching-tutkimuspohjautuvaa metodologiaa työskentelin liikkeen käänteisyyden kanssa niin käytännöllisistä, teoreettisista kuin filosofisista näkökulmista käsin. Reach-searching englanninkielisenä käsitteenä kääntää ajatuksen tutkimuksesta jonkin olemassa olevan uudelleen etsimisenä (re-search) tutkijan kurkotteleviksi (reaching) liikkeiksi 'maailman lihassa'. Yhdistäessäni Labanin liikeanalyysin ajatuksia fenomenologiseen ymmärrykseen kehosta kaiken havainnoinnin ja kokemisen 'nollapisteenä', työskentelin ajatuksen kanssa, jonka mukaan tutkija kurkottelee aina omasta kinesfääristään, eli henkilökohtaisesta liikkumatilastaan käsin kohti tutkimusaiheensa parempaa ymmärtämistä. Ryhdyin kutsumaan tätä henkilökohtaista liikkumatilaa kehosituaatioksi. Tämä käsite pitää sisällään ymmärryksen jokaisen liikkujan yksilöllisistä liiketottumuksista, joiden havainnointi auttaa hahmottamaan jokaisen ihmisen erilaisuutta. Liikkeiden käänteisyyden ymmärrys auttaa näin ollen tiedostamaan jokaisen tutkimusasetelman ainutlaatuisuutta sekä organisaatioissa tapahtuvan vuorovaikutuksen kompleksisuutta.

Jokainen tämän tutkimuksen osajulkaisuista avaa näkökulmia siihen, kuinka kehon liikkeiden käänteisyys voidaan ottaa huomioon liikkeissämme tutkimukseen osallistuvien, tutkimuskirjoittamisen ja tutkimusyhteistyössä kollegoidemme kanssa. Kaikissa osajulkaisuissa tulee näkyväksi ajatus, jonka mukaan tutkija on osa tutkimustaan eikä hänen uppoutuneisuuttaan tutkimukseen käsitellä tutkimuksen heikkoutena vaan osana dynaamista suhdetta, joka tulisi tehdä näkyväksi.

Tutkimukseni tarkoituksena on avata mahdollisuuksia ajatella kehollisuutta liikkeiden käänteisyyden kautta ja pohtia tämän lähtökohdan merkityksiä organisaatioissa tehtävään tutkimukseen. Kehon liikkeiden käänteisyyden pohtiminen filosofisena ja käytännöllisenä lähestymistapana avaa näköaloja siihen, millä tavoin yhteiskunnallinen toiminta ja muutokset tapahtuvat kehojen liikkeiden yhteenkietoutumana. Kehon liikkeet eivät näin ollen ole ainoastaan yksilöllisten kehosituaatioiden ilmauksia vaan yhteistä liikettä, osana laajempaa sosiaalista verkostoa.

Avainsanat: kehollisuus, kehon liikkeet, organisaatioiden vuorovaikutussuhteet, tanssi-liiketerapia, Maurice Merleau-Ponty, feministinen toisinkirjoittaminen

Acknowledgments

When I started to write this acknowledgements part, I found myself in tears, which came from recalling all my entanglements during this research process. My heart filled with joy and gratitude of these entanglements, because reach-searching work – which most often consists of thinking, reading and writing movements – is meaningless without the connections with others, generous peers, supervisors, friends, and family, who are willing to co-think and co-write with me, to read with care what I have written and are open for discussions. Therefore, my deepest gratitude goes to all of you, who have touched and sometimes even merged your kinespheres with mine while I have been reach-searching. You all have affected my movements and with you, I have learned new ways of moving.

First of all, my deepest gratitude goes to all the participants, who attended the embodied facilitations. Thank you for giving me a chance to explore your well-being at work through movements. The reversibility of body movements materialised in different ways in each of our encounters. Without you, I would not have started to wonder about the questions I eventually explored in this dissertation, and without trying out in practice to know through movements with you, this research would not have been possible.

Thank you, Professor Brigitte Biehl and Professor Mar Pérezts for your generous and caring way of being the preliminary examiners of this dissertation. Your careful reading and commenting felt amazing and made me believe that my work was worth all the efforts. I am happy and grateful that you, two experts – who I admire and highly respect in the organisation studies field – understood and valued my work. I could not have more perfect gifts!

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interplay of your comments on my and my co-authors' efforts enabled me to reachsearch even higher, deeper, and wider.

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and Ling Zhang. Even though our joint publications are not sub-studies of this dissertation, they definitely fed it in multiple ways, especially by bringing me closer to feminist theories and feminist, embodied writing.

As part of this dissertation, I was lucky to get the opportunity to write a chapter with the Bordering group to a book about feminist new materialism in organisation studies. The editors, Professors and pioneers in the field of feminist organisation research, Marta Calás and Linda Smircich, made the making of this book really a collective learning experience. We were not just separate colleagues writing chapters to the book in isolation, but there was all the time a feeling of doing this book all together. Thank you both for this wonderful experience. I want to thank all the rest of the contributors to this book for our encounters, virtually and in person at the AoM Conference in Seattle in 2022. Our conversations taught me a lot about feminist new materialism and gave me ideas on how to relate these theories with my phenomenological, body movements perspective. Therefore, I want to thank you, Michela Cozza, Silvia Gherardi, Saija Katila, Ari Kuismin, Pikka-Maaria Laine, Susan Meriläinen, Alison Pullen, Tarja Salmela, Anu Valtonen, Joonas Vola and Alice Wickström.

In relation to my dance movement therapist's training, I want to highlight here Brigitte Biehl's notion in her report on my dissertation: 'The author's DMT experience allows her to make a holistic contribution which has an exceptional quality that most organizational scholars cannot produce because of the lack of embodied practice.' Therefore, thank you, Helena Ryynänen, Kaisu Riikonen, Annika Sarvela and Päivi Pylvänäinen for teaching me in my dance and movement therapist's training at Uniarts Helsinki and all my peers during DMT studies, especially you, Saila Lehtonen, who 'carried' me through the difficult times so that I was able to finalise my studies in the situation which seemed impossible. Thank you, Saara Soikkeli for staying in my life after our studies and keeping in touch with the concreteness of DMT's methods. Thank you, my DMT-researcher colleagues, Mary and Richard Coaten for co-living, empathy and support during these years.

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As I am part of the 'flesh of the world', actually my whole life and relationships during it have brought me into the place, where this work became possible. Therefore, I want to thank my family starting with my mother Arja Jääskeläinen. You have been such an inspirational role model for me in these studies. If you had not led the way, I probably would not dare to start the University training or even dream of becoming a doctor. Also, if you had not put me into the dance school that Virpi Wirlander-Asplund, my 'dance mother', brought to Rovaniemi, I would not be here. Thank you both from the bottom of my heart.

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I am sincerely happy for all of these connections and all the rest that I did not mention here. I have been incredibly lucky to get to move - to dance with all of you.

Rovaniemi, on the 15th of October 2023 With love, Pauliina Jääskeläinen

List of Original Articles

The dissertation is based on the following original publications, which will be referred to in the text by their Roman numerals I–IV.

I

Jääskeläinen, P. and J. Helin 2021. Writing embodied generosity. *Gender, Work & Organization* 28(4), 1398–1412. DOI: https://doi.org/10.1111/gwao.12650

II

Jääskeläinen, Pauliina, Pikka-Maaria Laine, Susan Meriläinen and Joonas Vola. 2023. Embodied bordering – Crossing over, protecting, and neighboring. In *Research Agenda for Organization Studies, Feminisms and New Materialisms* ed. Marta Calás and Linda Smircich, 177–193. Elgar Research Agendas. Cheltenham: Edward Elgar Publishing.

Ш

Payne, Helen and Pauliina Jääskeläinen. Forthcoming. Embodied leadership: A Perspective on Reciprocal Body Movement. In *Elgar Handbook of Leadership in Education* ed. Philip Woods, Amanda Roberts, Meng Tian and Howard Youngs, 60–73. Cheltenham: Edward Elgar Publishing.

IV

Jääskeläinen, P. 2023. Research as reach-searching from the kinesphere. *Culture and Organization* 29:6, 548-563. DOI: 10.1080/14759551.2023.2224485.

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List of Tables

Table 1 Embodied facilitations by organisations

List of Abbreviations

DMT: Dance and Movement Therapy LMA: Laban Movement Analysis

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1 Introduction

While writing this dissertation, my body became the site of the intersection of three major roads. The first road was the one on which I came here, dancing throughout my life with a professional dance teacher's body, teaching movements and dance as an art form for over 20 years before training to be a dance movement therapist. The second road began when I started my academic work studying management and organisation studies, and the third led from my interest in phenomenology. My aim here is to describe how all these professional roads unite to position the body as at a crossroads, expressed in the form of an academic dissertation created through this particular body that I am.

The idea of being at a crossroads positions me in the middle of intersecting paths while also setting me apart from the destinations to which any individual route could have taken me if I had chosen only one as my main research discussion. If I had selected dance and movement as my focus, I would have delved further into discussions of arts-based research. If I had leaned into embodied research and the multiple paradigms through which it has been written about in organisation studies, I probably would not have had time to think and read so much about the phenomenology of body movements. If I had focused on contributing to the field of organisation philosophy, I would not have had the opportunity to explore any of the aforementioned routes, because the time and energy of an individual body are limited, and each of these routes could have consumed all the time I had for doctoral studies, leading to a dissertation on its own.

I stand here now, as this body, at this time, and in this place. Being at a crossroads means that all the directions remain possible for further exploration, while this dissertation presents my best effort at combining them all into a coherent entity. I suppose that being in the middle became my work's weakness and strength. It is a weakness in that it limited how far I could go down each road without leaving the others too far behind, and it is a strength in that it combines them all, each offering something 'more' to the others and working together as the beginnings of thinking about organisations through the philosophy and practical perspectives of body movements. Therefore, this dissertation is not so much about ending, closing, stating, fixing, or claiming (Jääskeläinen et al. 2023; Rhodes 2009; Vola 2022) but hopefully offers signposts as suggestions for possible movement directions indicating how organisations could be researched and developed through the reversibility (Merleau-Ponty 1968, 2012) of body movements.

Moving within this crossroad led me to the following question: What does it mean for research practices if the reversibility of body movements is taken as a basis of research methodology, piercing all the phases of organisational research? In this introduction, I explain briefly how this question emerged from the intertwinement of the aforementioned three 'roads'. To explore the reversibility of body movements in intercorporeal relations and as a methodological stance, I focus in this summary of my dissertation first on how body movement and dance have been used as a research method in organisations by other researchers and how dance movement therapy (DMT) relates to them. I will then approach the ontology and epistemology of body movements, grounding them in Merleau-Ponty's phenomenology of the body and his concept of 'the flesh of the world.' After that, I continue to discuss how the sub-articles of this study developed together my thinking about the reach-searching methodology. Finally, I summarise how our—mine and my co-authors'—movements in the 'flesh' of this dissertation-making can develop not only a body movement-based research methodology but, in a broader sense, an understanding of organisational relations through the reversibility of body movements. Further, the articles can be read as examples of how reach-searching as a self-reflexive process affects our ways of connecting with our academic fellows and helps to unlearn the organised numbness of our researchers' bodies (Pérezts 2022). Still, my purpose is not to go into any detailed implications but rather to leave the meaning-making process to the reader's own ways of relating to this text (Jääskeläinen et al. 2023; Rhodes 2009; Vola 2022).

1.1 The impulses for my movements

The impulse for the subject of this study came from the insight I obtained while guiding embodied facilitation sessions in three health care and social services organisations wherein I used body movement as a reflective medium to research with the participants their current ways of relating to their work, as well as recognising their personal ways of moving (Bartenieff and Lewis 2002; Davies 2006; Newlove and Dalby 2004; Laban 2011). The purpose was to seek ways to enhance the participants' well-being in their current work settings.

With this, I continued what I had started in my master's studies, hence, the exploration of how dance movement therapy's (DMT) movement-based methods could serve as a medium for reflection and developing employees' and leaders' well-being at work. The impulse to go to the organisations with embodied methods derived from my mother's PhD research, in which she explored participatory methods of developing well-being at work (see Jääskeläinen 2013). Another impulse happened during my master's studies at the University of Lapland, when I got inspired by Susan Meriläinen's (my first supervisor) and Anu Valtonen's research on embodiment in organisations. More to that, I was also encouraged by my second

supervisor Ville Pietiläinen to do this research, because he saw much potential in using embodied methods in developing organisations.

When I did my master's thesis, I worked only with employee groups, and when I decided to continue to the doctoral level I also offered facilitation sessions for leaders. Some of the organisations involved were the same as those with whom I did my master's thesis, but the groups and individuals were mostly new. I worked in three healthcare and social service institutions in Finland and met groups and leaders (Table 1) who were open to these kinds of functional methods as a form of work guidance partly because they felt those based solely on discussions were insufficient or even caused problems to increase (see Jääskeläinen 2017; Jääskeläinen, Pietiläinen, and Meriläinen 2019). One of the participants in my doctoral research summarised this point well, indicating that 'one can hide behind the words, but the body cannot lie'¹. It is difficult to solve complex issues happening within work communities by handling them only through words, because such a big part of organisational interaction happens at the non-verbal, bodily level (see e.g. Hujala et al. 2014).

Table 1 Embodied facilitations by organisations

-			
	Time	Sessions	The total amount
			of participants
			or participants
ORGANISATION 1			
Group A	April 2018–December	21 x 120 min	21
	2018		
	2010		
Group B	August 2018–December	13 x 120 min	16
	2018		
	2010		
Leader 1	May 2018-October 2020	24 x 60 min	1
ORGANISATION 2			
Group	September 2018– February	6 x 120 min	22/6*
	2019		
Leader 2	September 2018–	4 x 60 min	1
	December 2018		
	Becomoci 2010		
ORGANISATION 3			
Group	February 2018- December	27 x 90 min	6/3**
	2020		
Leader 3	April 2019–June 2019	5 x 60 min	1
	_		

^{*22} participants in trial sessions, 6 who attended the actual facilitation process

^{**}Work community of three; two were the same throughout the process, and the third changed two times.

¹ All excerpts from the research material are translated with my emphasis, but consulted with the language editor.

Dance movement therapy (DMT), which I applied in the embodied facilitation, is still a rather unknown form of art therapy, even though it was developed together with modern dance in the 20th century (Levy, 1988). It has been applied only recently to the organisation context (see Payne and Jääskeläinen forthcoming; Rodríguez-Jiménez and Carmona 2021; Winther 2013; Ylönen 2006). The goals of bringing DMT's methods to organisational development are, for example, to attain better well-being (Jääskeläinen 2017; Rodríguez-Jiménez et al. 2022); to increase 'the capability to identify one's own and others' movement patterns, and their relationship with sensory and emotional responses'; and to cultivate body awareness through 'the connection among thoughts, emotions, and bodily responses' (Rodríguez-Jiménez and Carmona 2021, 2).

One way to explain why DMT would enhance well-being in an organisation is to consider how the Association for Dance Movement Therapy UK (quoted in Payne 2004, 4) defines DMT:

Dance Movement Therapy is the use of expressive movement and dance as a vehicle through which an individual can engage in the process of personal integration and growth. It is founded on the principle that there is a relationship between motion and emotion and that by exploring a more varied vocabulary of movement people experience the possibility of becoming more securely balanced yet increasingly spontaneous and adaptable. Through movement and dance each person's inner world becomes tangible, individuals share much of their personal symbolism and in dancing together relationships become visible. The dance movement therapist creates a holding environment in which such feelings can be safely expressed, acknowledged and communicated.

Our joint work during the facilitation sessions led me to wonder how body movements communicated and moved us as a group, as I understood clearly that there was so much going on between our bodies. For example, I asked myself how the movements of others transfer sensible affects in my body, affecting my ways of moving in that particular intercorporeal, intersubjective situation. The phenomenology of the body gave me a theory and an ontological basis for thinking about this interconnectedness further, not only as individual experiences but as a nexus of moving bodies in their intercorporeal connections (Küpers 2015; Merleau-Ponty 1968, 2012). Moreover, while searching for ways to analyse movement experiences during the facilitation sessions, I noticed that the way the dance movement therapist makes notions of the moving bodies could be developed as a research methodology based on an onto-epistemological understanding of the phenomenology of body movements.

1.2 Belonging—connecting

The context of embodied facilitation made me question existing disembodied, distanced, and detached ways of doing and writing research (see e. g. Ellingson 2017; Thanem and Knights 2019), as it felt simply wrong to do research 'mechanically' while I experienced the richness and liveliness of the interplay between bodies during the sessions. The criticism towards the need to distance the researcher from the research comes especially from feminist theories and methodologies, in particular from the history of écriture *féminine* (women's writing) (Braidotti 1991). Early along my PhD path, I became involved in the recent developments of critical organisation studies in the form of the *writing differently* discussion (Gilmore et al. 2019; Jääskeläinen and Helin 2021; Pullen, Helin, and Harding 2020), where I found a welcoming space to explore how research could be done and expressed in more embodied ways.

As it can be argued that all research is in one way or another embodied because it is done through researching and writing bodies (St. Pierre 2015), I started to think about what embodiment actually means, applying the lens of DMT research on embodiment in organisations and Merleau-Ponty's phenomenology of the body, to which I will return in chapter three. Thinking about what kinds of research could be more embodied than others compelled me to think what the opposite pole, disembodied research means. Quite soon, the literature from these fields gave me a sense that disembodiment means disconnectedness, isolation, individualism, separations, detachment, and distancing, especially in its emphasis on distancing the researcher from the phenomenon they are researching (see Ellingson 2017; Thanem and Knights 2019). Therefore, embodied research means the opposite. To move towards more embodied research, I started to seek ways I could value closeness and connectedness by acknowledging the situatedness of my body in my ways of relating with the research practices and connections involved in this process. In general, my goal became to place an emphasis on thinking about how my embeddedness in relational nexuses could be taken not as flaw but as an important way of expressing the in-betweenness of research-making through the perspective of body movements.

Body movement as a method of analysing, researching, and developing organisations has its roots in at least the times of modern industrialisation in the late nineteenth and early twentieth centuries (Krenn 2011; Price 1989) when it was used to make work in the factories faster and more efficient. Today, body movement and dance as medium for organisational research have accrued multiple different meanings when they have been used to analyse, develop, and describe organisational life (Biehl 2017; Mandalaki and Pérezts 2020). As a creative art, dance's potential to develop, for example, such skills as innovation (Bozic Yams 2014, 2018) and creativity (e.g. Ludevig 2016) has been recognised, and it has also been used in work communities as a way to bring tacit knowledge into the discussion (Biehl and

Volkmann 2019; Ylönen 2006). Much of this research focuses on developing or analysing leadership (Hujala et al. 2014, 2016; Ryömä and Satama 2019; Wetzel and van Renterghem 2016; Zeitner, Rowe, and Jackson 2016), while some theorises and conceptualises organising and organisational life through dance as a metaphor (e.g. Atkinson 2008; Chandler 2011; Ropo and Sauer 2008) or as concrete, interrelated body movements (Mandalaki 2019; Mandalaki and Pérezts 2020; Satama 2017; Satama and Huopalainen 2022).

Taking body movements as medium for researching organisations is a concept belonging to the research paradigm of embodiment in organisations, where it has been well documented that organising always happens through the interaction of moving bodies (Küpers 2015; Mandalaki 2019; Huopalainen 2015; Slutskaya and De Cock 2008). This stream of research has moved for a while against the dualistic thinking of the body as separate from the mind (or rational thought), society, or institutions by emphasising that all organisational structures and institutions are still produced through bodily practices (Hassard, Holliday and Willmont 2000; Küpers, 2015). Especially in Western countries, these dualistic separations, which have roots in the philosophical and religious influences from at least Plato's time (Hope 2011; Thanem and Knights 2019), have led to over-emphasis of the human being's capability to rationalize and forgetting how the other dimensions of being a body are entangled with the processes of thinking (e.g. Biehl 2017). The body is still often considered an object of control expected to fulfill the requirements of work and to 'manage' itself, including its sensations and emotions. We are so used to bypassing our body's signals—which it would gladly give us if we listened (Snowber 2012b)—that our bodies end up growing numb, not even able to sense what is happening in us (Pérezts 2022).

The research on embodiment in organisations recognises and appreciates the body's 'messages' as part of knowledge production, and therefore senses (e.g. Riach and Warren 2015; Satama 2017; 2020), affects (Gherardi 2019; Katila, Kuismin, and Valtonen 2020), and body movements (Biehl and Volkmann 2019; Wetzel and van Renterghem 2016; Huopalainen 2015; Hujala 2014; Hujala et al. 2016) are considered as important as our abilities to arrange, organise, and control through the 'intellectual models and abstracting construct[s]' (Küpers 2015, 3). Embodied methodologies lead us to question how the movements of emotions, sensations, and kinaesthesia are highly relevant to better understanding the ways we organise and become organised (Gherardi et al. 2013; Gärtner 2013; Küpers 2015). Even though embodied ontologies are not new to the research field, the heritage of dualistic thinking still appears in everyday practices in work organisations (Küpers 2015) and in the ways research on them is produced (Jääskeläinen and Helin 2021; Thanem and Knights 2019; Pérezts 2022). Even we—researchers who focus on embodiment, senses, and body movements—often find ourselves dismissing our bodies for the sake of filling the culturally valued ideals of the working body. This could happen

for example by suppressing or bypassing body's needs and signals, ignoring, for example, the uncomfortableness (and unhealthiness) of sitting for hours in front of our computers (Pérezts 2022). I could not agree more with Pérezts' (2022, 654) insight that these work practices and neglect of our bodies lead to numbness, to 'the organised inability to perceive sensations, a learned desensitization.'

In this dissertation, I aim to consider how the phenomenology of body movements and DMT's practices could help in unlearning this manufactured numbness in organisations and in doing embodied research. First, the phenomenology of the body departs from thinking of the body as an instrumental or merely material device for rational thought and rather approaches the body as knot of living significances (Merlau-Ponty 2012) radiating meaning through its movements in the reciprocal flows of its connections to the others (Küpers 2013; Merleau-Ponty 2012; Ropo and Parviainen 2001). DMT's practices bring this holistic and relational ontology to a practical and concrete level, illustrating how we can become more aware of our bodies in our work and relate differently to norms, such that there would be no need to suppress the body's signals but instead the opportunity to use its information to recognise and re-orientate our movements in order to question, resist, or conform to prevailing work conditions.

During my research process I pondered how this connection to one's body could be strengthened through an embodied research methodology. How could the researcher be more aware of how their bodies respond and affect research situations? How could this reversibility of movements in research-making be rendered manifest in every step of the methodology process? These are some of the themes embodied research touches in its dismantling of the dualisms present in our assumptions about what it is to do research (Ellingson 2017; Jääskeläinen forthcoming; Thanem and Knights 2019). In other words, a holistic understanding of human beings and their embeddedness—hence web-like connectedness—in the world, among other people, and with everything else in the environment (Merleau-Ponty 1968) requires methodologies that express this connectedness and acknowledge that researchers are entangled with their subject of study in every action during the research process.

1.3 Methodological research as a posterior description of reach-searching movements

As I mentioned earlier, the impulse for this study came from my wonderings about the interconnectedness of body movements within facilitation session groups. It felt simply wrong to try to squeeze the experiences, movements, sensations, reactions, and everything through which we related with each other into categorial boxes that would be based mostly on how the participants worded their experiences. I thus started to seek out my own way to write research in an embodied way (see

Jääskeläinen and Helin 2021). My purpose was to at least point towards (see Ropo and Parviainen 2001) the richness and multiplicity of the variety of movements that happened between our bodies in the facilitation sessions, as well as between the researchers' bodies.

By not taking any preformed route to analysing the experiences of the facilitation sessions, I was led to consider more thoroughly what doing research—especially a kind of research done from the embodied understanding of human beings—would mean in practice. This shift drove me to experiment different ways of expressing my research results: writing the body in the text, using arts-therapies' expressive methods, and finally, in my last articles, trying out what it could mean to write text that would express the researcher's movements in its entanglements with the research process.

I ended up with a conceptualisation of the research process as movements of reachsearching, where I combine the phenomenology of the body's onto-epistemological basis with the phenomenology of body movements and Laban movement analysis (LMA). Reach-searching expresses the mobility of all researching (see de Souza Bispo and Gherardi 2019, Gunaratnam and Hamilton 2017; St. Pierre 2017, 2019) and emphasises that research is always done from somewhere (Haraway 1988)—from the perspective and movement possibilities of a researcher. Moreover, reach-searching contains the idea that research is not viewed as re-searching—searching what already exists—but as consisting of movements reaching out for connections with others, whether those others are theories, colleagues, participants, or anything else in research that composes the research. This methodological perspective understands the concept of embodiment not only as connectedness with visible-to-others movements and the movements of thoughts, emotions, and sensations in the body (Merleau-Ponty 2012; Sheets-Johnstone 2012; 2015). Instead, these movement experiences are always already connected to the movements of others, becoming both impulses for the movements of the others as well as moved by the movements of others (see e.g. Verhage 2008). This joint movement happens in reciprocal, simultaneous, pre-reflective, and reflective unity, which Merleau-Ponty (1968) called 'the flesh of the world.' Therefore, the reach-searcher's body is embedded in the world, in all its previous experiences as a moving body in the nexus of relations, and together with the givenness of the body's physical structures we are positioned as situationally unique beings in the world, a concept I started to call *body situations*.

DMT's perspective on body movements makes it possible to show how the uniqueness of our body situations becomes visible to others through our habitual movement patterns (see Bartenieff and Lewis 2002; Davies 2006; Laban 2011; Levy 1988) and therefore offers a more detailed understanding of diversity within organisations. This idea can be expanded to understand how the researcher is entangled with their research process, which was the main contribution of my last sub-article (Jääskeläinen 2023). In other words, *reach-searching* organising, leadership, or other organisational phenomena means that the researching body is

thought of as being part of the reciprocal, connected movement of the phenomenon it is researching. As discussed by feminist research on body and embodiment in organisations, reach-searching emphasises the differences and materiality of bodies in organisations (see Pullen and Rhodes 2008) and therefore points out why who and what kind of body does the research matters (Haraway 1988). Therefore, this methodology takes into account also the inequality between the opportunities of different body situations to reach-search, because we are from different families and cultural backgrounds, and our bodies carry 'differences in appearances, tastes and sentiments, abilities and disabilities, gender and sexuality, age, race and class' (Thanem and Knights 2019, 9), which all appear in our ways of moving (e. g. Levy 1988; Winther 2008; Young 1980).

To understand better how we as *reach-searching* bodies form our research, a focus on unique movement patterns and preferences can open up new ways to do research that acknowledge the reciprocity of body movements in co-researching with participants, colleagues, and textual expressions. Therefore, this research is anti-generalising, as it understands the uniqueness of each encounter due to these ever-evolving body situations. One cannot predict fully what will happen even in encounters with their best friend or spouse whom they have met thousands of times, because the body situation is already transformed due to the piling experiences from moment to moment.

Instead, reach-searching methodology acknowledges kinesthetic, direct, prereflective relating as part of intersubjective encounters wherein analytical reflection is always posterior to our immediate, sensuous experience (Merleau-Ponty 2012). Hence, our body movements negotiate often the joint movement of bodies in groups before our analytic, linguistic thinking even gets the chance to intervene. Even though we are already transformed by these encounters through our bodily responses, DMT proposes that the posterior analysis of our ways of interacting through movements could help us to recognise our habitual movement patterns and to learn also new ways of relating (Levy 1988). This approach is also how the body situation evolves both without our conscious involvement and through our analytic decision making.

This dissertation is a posterior description of my reach-searching movements towards the understanding of the reversibility—one of Merleau-Ponty's key concepts in understanding embodied ontology—as the basis of an embodied research methodology. The following analysis describes how I employed DMT-based facilitation as a method for researching embodiment in organisations, thus uniting with ontological and epistemological understandings of human beings as interactions among body movements. My purpose is to explore how to hold on to methodological consistency throughout the research process, which means that the methods, epistemology, and ontology are or should be in line in the research (e.g. Guschke 2023).

The reach-searching methodology acknowledges that an understanding of the methods, epistemology, and ontology of research is embodied in the researcher's body situation. Therefore, the research outcomes are filtered through the reachsearcher's body situation, which means that the outcomes would not be the same if it was done through another body situation, even one of the same researcher, because the body situation evolves over time (Rauhala 1982). Developing reachsearching as an embodied, methodological approach is thus an analysis of the movements between ontology, epistemology, and methods, which all are constantly affecting each other during the research process. Therefore, this dissertation is a posterior tracing of how ontology, epistemology, and methods are united to form a research methodology through my reach-searching movements. These movements do not follow the logic of linearity or preformed methods (St. Pierre 2017, 2019); they are more like wandering (Gunaratnam and Hamilton 2017) or movement improvisation within a certain body situation of a researcher (Jääskeläinen 2023). Therefore, it is almost impossible to trace which thoughts or actions came first in my research process, as the practical methods of DMT, reading, and thinking with embodied research methods in organisation studies and the phenomenology of the body had begun their dance in my reach-searcher's body situation before I officially started my research project of guiding facilitation sessions in organisations.

This summary of my dissertation is an arrangement of those movements in a written form, which became a very structured one. Therefore, it must be noted that even though the sections are presented in a certain order, they do not express the experience of all of these thoughts' and movements' simultaneity, messiness, and immediacy. Instead, in all the sub-studies, there are different kinds of trials faced in writing the embodied experiences to draw them closer to lived experiences so that the reader would be able to find connections between the text and their bodily resonance (van Manen 2016).

2 The body movement and dance as a method in organisational research

Having explored the relations between DMT-based embodied facilitation and wellbeing at work in my master's thesis, I let my attention glide to different subjects in my PhD work. I grew more and more interested in how our non-verbal movements seemed to 'discuss' with each other more than what was expressed through our verbal reflections. This phenomenon emerged in my experiences during encounters with the research participants, most clearly in the individual leadership facilitation sessions, when I was surprised that, by opening the whole body to listen, the resonating sensations traversed between bodies. Thereby, when reflecting on what I 'heard' with my whole body—not only what I heard aurally but also what I absorbed with all my senses (see Helin 2013; Guschke 2023)—I constantly wondered how it is possible to sense similar sensations as the mover merely by watching them. This reciprocal flow (Küpers 2013) of connectedness between bodies became the main interest of this research, because my curiosity was not satisfied by the explanations from the natural sciences, such as for example neuroscience's mirror neuron theories (Gallese 2009) or kinesthetic empathy (e.g. Acolin 2016; Rova 2017). These theories explain what happens on the neurological level when we attune to others' movements to understand them better, but I focused my attention on how this phenomenon emerged between the bodily experiences of me and my research participants, therefore turning to phenomenologically informed research.

This shift led me to think about DMT not only as a facilitation strategy but also as a possible method of researching. The ways dance movement therapists render body movements intercorporeal and joint but still comprising uniquely felt experiences and visible, habitual movement patterns and qualities seemed to add to the prevailing body movement-based research methodologies in organisations. It seemed that DMT's methods could be described as a combination of autoethnography (e.g. Mandalaki 2019), sensory ethnography (e.g. Satama 2017, 2020), and movement analysis (e.g. Biehl and Volkmann 2019), but I wondered if there was something more, something that could expand the ways that relationality and entanglement in embodied research are understood.

2.1 Movement analysis

Movement analysis in organisations has a long history starting from the early twentieth century (Satama 2017; Huopalainen 2015) when Friedrich Taylor and, after him, Lillian Gilbreth and his husband Frank Gilbreth developed time and motion studies to increase efficiency in factories (Krenn 2011; Price 1989). The main purpose of these studies was to find the movement patterns that could diminish the time used and number of movements needed when executing a particular task (Davies 2006). Even though Lilian Gilbreth realised that human bodies cannot be treated solely as parts of an industrial engine without taking care of psychological well-being (Krenn 2011; Price 1989), these studies served mostly the cost efficiency and increase in wealth for the factory owners. Time and motion as a movement analysis method is still used in research that aims at making moving bodies in organisations more efficient, for example in studies on how pharmacists use their time and how their work could be facilitated through more efficient ways of moving during the workday (see Karia et al. 2022).

The way dance movement therapists are trained to observe movement, for example through LMA, is based on a very different idea about human beings than time and motion studies. While time and motion studies seek to find one-size-fits-all ways to move while doing some task, implicitly thinking that every body is alike, the developers of the LMA method, Rudolph Laban and Warren Lamb, noticed in their movement analysis in factories that each person executed even the same mechanical task in a different manner and that this individual difference should be respected (Davies 2006). Perhaps the most remarkable thing Laban and Lamb proposed was that 'how a person performs one task reflects the way in which they will deal with any task or any problem, mental or practical' (Davies 2006, xiv). This notion was an impulse underlying developing movement analysis to produce a detailed classification of movement.

I learned in my DMT training that the main categories of LMA movement analysis are body, effort, shape, and space (Bryl 2021; Payne, 2017), where the body category is—to simplify—for observing what body parts move, effort about the qualities and implicit intention of movement, shape about the forms the movement takes, and space how the body moves in the environment (see e.g. Davies 2006; Bryl 2021; Laban 2011; Bartenieff and Lewis 2002).

Davies (2006) writes that analysing individual movement preferences through LMA led Laban and Lamb to use the movement profiles gained from their observation to find a suitable job for each working body as part of the recruitment process. They thus respected the premise that if a person should work a long time in a way that forces them to move against their habitual and preferred ways of moving, it causes stress and tension in the body. By focusing on movement and the physical qualities of the body, they managed to increase job satisfaction and efficiency in factories.

In her book, Eden Davies (2006) emphasises that LMA movement profiles are about tracing the seemingly permanent ways of moving in the world and presents them as an objective method for movement analysis. However, in DMT-based facilitation, movement analysis is used as part of understanding the mover's situation, not solely as a descriptive way of defining the participant (see Levy 1988; Payne 2017). The movement profile is not seen as permanent as Davies (2006) presents it but as a thing that can be expanded and transformed through practising those ways of moving that do not appear in the present movement profile. Finding the balance in one's well-being is in fact partly based on the thought that one can learn new ways of moving that could better serve the current situation of a participant (Jääskeläinen and Helin 2021; Levy 1988).

According to Payne (2017), there are different perspectives among dance therapists about how much it is possible to interpret others' movements. In England, therapists are taught to be careful in their interpretations of participants' movements. This point of view is based on Gestalt therapy and humanistic psychology, where one's own interpretations of their situation are the most relevant to the work. On the other hand, in the US, dance movement therapists even make diagnoses through movement analysis. In both cases, it seems to be the common agreement that sense-making is co-created together between the client(s) and the therapist (Samaritter and Payne 2013). Using LMA for therapeutic purposes should be done only by trained dance movement therapists, but anyone can use its principles for research purposes. Anyone can apply movement observation at some level—that said, one must still keep in mind that, like every other observation method, movement observation is also always a subjective process (Payne 2017).

There have been only a few instances wherein this kind of movement observation and analysis has been used as a method in organisation studies (Biehl 2017). One of them is Wetzel's and Van Rentergrem's (2016) research, in which they explored formal and informal ways of leading students in an MBA program. In this study, movement improvising was used as a reflective tool. Movement analysis was done mainly afterward through video recordings, which were considered through three LMA categories: body, space, and effort. After the movement sessions, the researchers interviewed the participants about their opinions about the exercises. The use of guided movement improvisation as a reflective medium was based on the thought that the way people move and behave during improvisation is connected to how they behave and act in other environments, like their work groups and leadership relations. This understanding of body movement is common in research that uses dance and movement as a reflective medium for different purposes, for example in developing leadership skills (Hujala et al. 2016), innovation competence (Bozic Yams 2014, 2018), or for 'revealing' something about organisations that could otherwise remain tacit (Wetzel and Van Retergrem 2016), subconscious (Hujala et al. 2014), or invisible (Biehl and Volkmann 2019).

Biehl and Volkmann (2019) used movement analysis to trace organisational 'choreographies,' which they understand as the matter or matrix of social interaction. Like Wetzel and Van Retergrem (2016), they considered video recordings of guided movement workshops and analysed them through the same LMA categories of body, space, and effort. In addition to cognitive classification, Biehl and Volkmann (2019) acknowledged their bodies' kinaesthetic empathy as a reactive and interpretive medium while watching the movement, but did not go any further in describing this relation.

In sum, dance movement therapists recognise the reciprocity of body movements in the analysis of situations and, therefore, they make notions of the others' movements while guiding sessions, responding immediately to their notions with their bodies. The notes after the sessions therefore focus on the movement observations, the discussions about the movement experiences, and the therapists' ideas about their own bodily responses and movement actions.

2.2 The researcher's bodily resonance as a method

Even though the aforementioned research uses dance and movement as a reflective medium and/or method of analysis, emphasising body—mind and body—environment entanglements, the distance and separation of researcher and researched still seem 'haunt' embodied research in the field of organisation studies. Some of these researchers are even explicit that participating in movements alongside the research subjects poses a risk to the objectivity or neutrality (Bozic Yams 2014) of the research. For example, even though Hujala et al. (2014) acknowledge the researcher–researched entanglement in their explanation of the onto-epistemological basis of their research and create a beautiful 'open text' in their emphasis on blurring the borders between the observer and the observed, they still write that their role as co-participants in the leaders' movement sessions is an ethical issue and challenge to validity.

On the contrary, in research done through autoethnographic (see eg. Mandalaki 2019; Mandalaki and Pérezts 2020) or sensory ethnographic perspectives (Satama 2017), the researcher's body is considered an essential source of knowledge formation through which the participants are observed. Dance movement therapists likewise use their bodily responses and resonances in their encounters with other bodies as part of knowledge formation, not as a hindrance to 'objectivity.' The subjective perspective is constructed as an essential part of the knowing-together mode of thinking, which does not consider bodies separate or entities that could be 'known' in separation from the other (Fuchs and Koch 2014; Jääskeläinen & Helin 2021; Merleau-Ponty 1968; 2012). Instead, disregarding the embeddedness of the researcher's body in its intersubjective relations 'gives subjectivity full leeway,' as

invisible norms like being white, male, able, and so on colour our research whether or not we become aware of it (Dahlberg 2021, 26). Many researchers doing embodied and body movement-based research in organisations still seem to echo the dualistic thinking that distinguishes the researcher and the phenomenon researched, even though the methods and ontological basis of their research otherwise emphasise entanglement as essential in understanding what we human beings call knowledge.

Dance movement therapists use their bodies to resonate with others' movements and as such seek to understand what is going on in the encounter (Payne and Jääskeläinen forthcoming; Zappa 2020; Ylönen 2003). They also try to attune to others' movement, to be more kinaesthetically empathic, and to understand better the bodily state of the other (Samaritter and Payne 2013). Kinaesthetic empathising, or more specifically what has been described in embodied simulation theory based on mirror neuron theory (Gallese 2009), is most often happening without the guidance of our thoughts, hence on a pre-reflective level (Rova 2017). It is a 'mechanism' through how we seek to connect with others by empathising, hence 'imitating' their movements in our minds (Rova 2017). Dance movement therapists observe this attuning in their relations with the participants and use this 'mechanism' purposefully to 'get closer' to what the participant is experiencing (McGarry and Russo 2011), then suggesting optional ways of moving based on these experiences (Levy 1988).

What researchers can learn from this approach is that their unique movement patterns affect the participants' movements whenever they are in the same space. Therefore, it would be useful to familiarise ourselves with our movement patterns to be able to analyse the in-betweenness of embodied knowledge-making (Dahlberg 2021). This process is a lifelong journey, because movement preferences change at least to some extent when the body situation adapts to new situations, environments, and other people's movements. However, there are still some relatively permanent qualities, such as ways of reacting and acting caused by the person's bodily structure and learned ways of moving and responding through their body (Davies 2006; Laban 2011). In other words, a person's biological structure and learning environment sets some frames around what kind of movements become preferable to others.

Through the affectual resonance in their bodies while watching others' movements, dance movement therapist makes notions about, for example, the atmosphere. As Biehl-Missal (2019, 18) noticed, the 'atmosphere of a space not only is "in the air" but also "in motion", residing in dynamic relationships between people and between people and the space.' Hence, bodies respond to audible and visible rhythms (Katila, Kuismin, and Valtonen 2020), material circumstances, and other bodies, while at the same time 'making' the atmosphere with their bodily movements (Davies 2006; Laban 2011), sounds, and smells (Riach and Warren 2015).

Because dance movement therapists often offer interventions during joint movement based both on quick movement analysis and their bodily responses

emerging as sensations, emotions, and thoughts, they need to be responsive also to their bodies' feedback at the same time as they are observing the participants (Shafir 2016; Payne 2017). It is important that the facilitator/researcher who takes the reciprocity of body movements seriously is aware as much as possible of their underlying values, thought structures, emotional reactions, and other self-knowledge (Dahlberg 2021), as well as how these aspects of self become visible to others through body movements. This entanglement through movements within intersubjective situations provides an opportunity to understand that knowledge is also part of these entanglements (Payne and Jääskeläinen forthcoming; Snowber 2012b). Verbal reflection is considered complementary to what happens at the movement level (Sheets-Johnstone 2019; Snowber 2012a, 2012b), and the sense-making of the experiences is never the same thing as the experience itself (Merleau-Ponty 2012).

In Hujala's et al. (2014) research, the meanings of the researcher's movements and gestures were analysed when they participated in dance sessions with leader-participants and Satama (2020) recognised her bodily responses (eg. sensations, emotions, and muscular tensions) while observing the professional dancers. Mandalaki (2019) expressed that the 'data' lives in her body and thus acknowledged how her experiences with different dancing partners became embodied. None of these researchers go as far as recognising their own personal movement preferences through movement analysis, which is a distinctive feature of the ways dance movement therapists understand their body movements as unique movement profiles and therefore worth familiarising themselves with. In most research, the focus is either on analysing the participants' or the researchers' movement experiences, not the combination of these proposed if DMT's movement-based methods are considered as a research method.

One medium in which dance movement therapists use kinesthetic empathy not only as 'automatic' attunement to others' movement but also as a concrete tool is when they try out others' movements by mirroring them. Experiencing the other's movement in one's own body makes the other's movement qualities and preferences sensible through one's own kinaesthetic experience (Rova 2017). Testing the qualities, speeds, directions, and forms of movements the other prefers can offer 'a kinaesthetic taste' of the fundamental difference of the other. This connection can lead to at least some kind of embodied understanding of the other's body situation, and combined with the movement analysis it helps to understand the current movement profile of the participant. As an application for research, sensing others' movements adds a different experience than merely visually observing or analysing them, and one of my participants reflected that:

...the exercise where we copied others' movements...it was a nice exercise in my opinion because it helped such acceptance and gentleness towards the other...

One more thing that I found distinctive in dance movement therapists' approach relates to how in observing movement qualities they aim at not interpreting their meanings for the participants but rather as providing a way of looking at the other with intentional acceptance. I started to wonder about the meaning of this 'acceptive gaze' (see Dolezal 2012; van den Berg 1952), especially through my own experiences during the practical exercises in DMT training. For me, the idea that we can decide the way we choose to look at others as well as at ourselves was transformative for my thinking. First of all, thinking that I could, if not completely trust, at least decide to think that others in the DMT class looked at my movement in a non-judgmental manner slowly started to release my creativity, which previously was hindered by thoughts like, 'what do the others think about me' or 'this movement looks stupid for sure.' According to Dolezal (2017) in reference to Sartre's thinking, this question is a negative inner response causing shame even though we do not know if this internalised judgment is what people around us actually think. Turning the acceptive gaze towards one's own internalised, negative thoughts about oneself was for me the way to release myself from the too narrow, too demanding, too negative ways of thinking about myself and my ways of moving in the world.

In embodied facilitating, I thought that the practice of looking at others with acceptive gaze would be one of the fundamental, embodied ways of building a safe atmosphere. I was also explicit about this ideology and way of attending to the participants, and one of them reflected on the meaning of this emphasis for her:

...the biggest change is the way I am in a relationship with others. That gentle acceptance, presence, and gaze is where I have noticed the biggest difference and it has shown in the situations where I have needed to take leadership; I haven't been avoiding and I don't experience it as difficult as before and it is easier to bring my own experience and sensations to the front. Through that acceptance, I'm not so nervous anymore that what I offer would seem stupid...

Ellingson (2017, 49) reminds us that, while doing research with research participants, the researcher is also responsible for their own well-being, which is part of the researcher's ethicality. As I previously discussed, the way researchers treat and think about themselves manifests and becomes sensible through their movements for the participants too. The acceptive gaze towards oneself could perhaps help embodied researchers to remove the academic armour (see Mandalaki and Pérezts 2020) of constraining protocols and unrealistic, inhuman expectations to be perfect, flawless, all-knowing individuals. Could the acceptive gaze thus offer more freedom to our reach-searching movements, to the creativity needed in developing research methods and methodologies and becoming more in touch with our capacity for

child-like wondering about ordinary phenomena (Jääskeläinen and Helin 2021; Jääskeläinen 2023)?

What acceptive gaze can offer as a research method is the notion of reciprocity in *the way* we observe each other. Acknowledging that an intentional attitude 'shines' through our bodies in the intersubjective relations we are forming together with our participants creates a different stance for understanding the researcher's body. In addition to an explicit understanding of how the researcher's body affects situations, the acceptive gaze remarks that it is not indifferent to how we prepare ourselves to encounter the participants and how we purposefully direct our way of watching others.

In the same mode, all embodied, ethical intentions happen in the nexus of relating movements wherein the consequences of the actions done in goodwill cannot ever be fully predicted (Ellingson 2017, 45; Merleau-Ponty 1968; Rhodes and Carlsen 2018). The researcher can only engage in the movement of embodied self-reflection to constantly evaluate the ethicality of their actions (Payne and Jääskeläinen forthcoming) and choose to act with an acceptive gaze. As Pullen and Rhodes (2021) discuss, ethicality is something that happens between bodies and is often detached from the formal guidelines of organisations. For this reason, the ethicality of research situations with participants cannot be fully created by the researcher, as one cannot force any ethical practices or ways of behaving towards each other. Every research and every situation is different and therefore there cannot be any applicable ethical rules, which would suit every research and every situation (Swartz 2011). The ideology of the acceptive gaze is still one example of how the researcher can attempt to create safety, trust, and more ethical and equal research situations in an embodied manner.

2.3 Meaning-making of movements

Discussions and interviews are often combined in organisational research when dance and movement are used as a reflective medium in organisations (see Hujala et al. 2014; Hujala et al. 2016; Wetzel and Van Renterghem 2016; Bozic Yams 2014). Discussions help to share the movement experiences and verbalise their meaning for mundane work life. For the researcher using movement analysis and embodied self-reflection, the way participants talk about their experiences is a path to the interpretation of the meanings of the reactions and actions that happen during the movement sessions. Verbalisation of the experiences provides one perspective on joint movement interactions, and it offers another layer of joint meaning-making. The participants in my facilitation sessions expressed that the focus on the bodies made them understand the other more in a holistic way, as whole persons rather than through their work roles. This shift illustrates how the dance and movement

can bring pre-reflective movements into joint conversation, therefore rendering them not only visible but also discussable (see Ylönen 2006).

I spoke with the participants during every session and interviewed them individually or in small groups after the whole facilitation process ended. To facilitate discussions, I used other arts-based methods as a bridge between the movement experience and verbal discussion. Most often, these other methods were drawing and, with some groups that were motivated by writing, reflecting on the movement experiences during the sessions in their diaries. What I emphasised was again casting an acceptive gaze towards the movements of the pencil or crayon on the paper. As when using dance as a research method, other arts-based methods often evoke the 'inner' judge who says 'I cannot draw' or 'I am bad at writing.' I encouraged them to notice this inner judge but then kindly ask it to step aside.

During the sessions, I guided discussions with the same attitude as the rest of the things we did. I was constantly aware of how the bodies moved and positioned themselves while talking, as well as how my body responded to the conversation. I also thought of my body as a co-regulator of the situation. For example, once when I noticed that all the participants had their legs and arms crossed and some of them were even slightly turned away from me, I decided to try to release the tense feeling their shapes made in me and did not follow the impulse to mirror their position but tried to sit as relaxed as possible. I thought that maybe this movement and its relaxed quality would radiate back to them and help them relax too (see Geller and Porges 2014) and thus encourage them to share their thoughts and feelings more freely.

When I interviewed the participants, the structure was likewise closer to informal discussions aiming at a mutual understanding of what happened than formal interviews. Also, before the interviews, I asked participants to construct a timeline of our joint process and to draw meaningful insights, thoughts, and experiences on it. This work helped significantly in allowing them to access their unique experiences and prevented them from going along too much with the others' verbalisation or conforming to the 'general' opinion the group might start to form immediately. During the interviews, I tried to focus on understanding the participants' experiences and to 'listen' to them with my whole body (Helin 2013; Satama 2017), aiming attention also toward how our bodies moved and positioned themselves and how the emotions and sensations moved in my body (see Thodres and Gavin 2008). I likewise tried to focus on bodily reflection during the interviews by, for example asking how their bodily sensations, movements, and emotions participated in composing the description of their experiences (see Guschke 2023).

In addition to the discussions and interviews, I produced my notes in the way I learned to do in the DMT training after every facilitation session. I either audio-recorded my ideas or wrote them out directly after each session, focusing on changes in the atmosphere, reactions, actions, gestures, and movements of the participants, as well as on how they reflected on their experiences. I marked what

kinds of exercises we did and how I responded to what happened during the sessions. Using movement analysis made me realise, for example, how my calm and smooth movement preferences obtained different responses from different individuals and groups and vice versa—how my body reacted differently to them.

Transcribing the recorded material brought back memories of the sessions better than the written notes, because I could hear from my tone of voice or how I breathed and sighed what my body carried from the facilitation situation. My own voice told me about my sensations, emotions, and bodily states right after the sessions and evoked those feelings again when I was listening to and transcribing the recordings. Reading the transcribed notes still had the power to bring back the lively memory of the situations they described, evoking again the emotions and sensations in my body.

2.4 The ethicality of embodied, dance, and movement-based research in organisations

Using dance and body movement as a facilitation practice and research method in organisations bring up new kinds of ethical issues (Hujala et al. 2014; Johnson 2021). Addressing bodies in their wholeness evokes multiple different reactions and emotions in the participants and in the researcher (Hujala et al. 2014; Satama 2017) and/or facilitator. For me, it was important to make clear that the things we did during the facilitation sessions included the opportunity to opt-out, which some of the participants took. From DMT's point of view, the emphasis on creating a safe environment for facilitation is the first and most important preparation for it. The creation of a safe space turned out to be a more difficult task in some organisations than others, reminding me of the fact that even though I have many 'tools' from my dance movement therapist's training to facilitate the feeling of trust and safety in groups, I cannot do it alone. For example, the level of participants' commitment and the way the groups were formed were things that I could not affect fully. In one of the organisations, the groups I met were never the same, and new participants emerged even in the last, evaluative session. This changing posed a real challenge for me in trying to achieve 'enough safe space' (Graham 2021; Ha DiMuzio 2022) for this organisation's members, and I suppose it also affected the ambivalent (Jääskeläinen and Helin 2021) and hence outlying opinions and experiences of that particular process.

Like other arts-based methods used as facilitation methods, dance has many alienating connotations as something that requires specific skills, talents, or a certain kind of body type, and for that reason it is thought to be 'owned' by certain people (Hujala et al. 2014; Payne 2004). Comments like 'I have never danced and I never will, even if it was obligatory' or 'I am not an embodied person at all!' that I heard in my facilitation sessions tell me that attitudes towards dance and embodiment can

even be hostile, as dance does not necessarily play any role in most people's lives in Western cultures.

Dance as a method is the least used arts-based method (Leavy 2009) in organisation studies (Biehl 2017; Huopalainen 2015), and even though it works well as a medium of self and social reflection for research purposes (Leavy 2009), it can be experienced as awkward. The reason for this perception might be somatophobia (Machin 2022), which can emerge when addressing the body (Dolezal 2017; Jääskeläinen 2023), and also its relations to the associations between dance and the feminine or women's bodies (Biehl 2017; Jääskeläinen 2023; Stinson, 1995, 1998, 2004, according to Leavy 2009). This situation is a shame, because these prejudices can become an obstacle to the benefits for one's bodily knowledge (Snowber 2012a, 2012b) that dance and movement-based methods can offer organisations (Payne and Jääskeläinen forthcoming).

Mostly, the resistance that some of the participants expressed made me think further about the ethicality of embodied facilitation, even wondering whether I had gone with the flow positioning me as operating in service of the employers' benefit and, therefore, becoming just one more requirement for the employees (Jääskeläinen and Helin 2021). As one of the reviewers of our article (Jääskeläinen and Helin 2021) pointed out, even though we start with good intentions, we cannot really control what those intentions put in practice could cause. I think this point is especially true in the case where something totally new is introduced. The embodied facilitation sessions were new for the participants, and none of us could predict what kinds of reactions, emotions, and thoughts they would evoke in these particular organisations.

As I mentioned earlier, I consider also the ethics happening in the reciprocal flow (see Küpers 2013; Paring and Pezé 2022) of interactions, transmitting simultaneously through interacting bodies (Pullen and Rhodes 2021) at both the reflective and pre-reflective levels (Merleau-Ponty 2012). In the embodied facilitation context, I understand that at its best my body as a facilitator transmitted my good intentions and hopes that this collaboration could be useful for the participants and thus also for the organisations in general.

Still, I was aware that my body was also transmitting indirectly the wishes of the leaders, according to which the better well-being of the employees could also increase productivity (see e.g. Jääskeläinen 2013). The underlying thought was that if the employees could find more ways to manage their well-being at work through embodied methods, there would be fewer sick leaves and a better work atmosphere. This perspective was actually one way I introduced the benefits and what might come from attending the embodied facilitation session.

In discussions with my colleagues, there has been critique of this idea, because it has been seen as individualistic and benefitting mostly the employer. As Paring and Pezé (2022, 403) noted:

[...] Social norms and conditions are (more or less intentionally) influenced by managerial practices, intercorporeality can be influenced either toward the spontaneous experience of the other as a sensible, vulnerable human being or toward an embodied other likely to be used, manipulated, deprived of some of her or his rights if not assaulted.

I argue that, in my study's case, the benefits for the employee and employer were not necessarily mutually exclusive. Of course, well-being at work cannot be put merely onto an individual's shoulders by stretching them to their limits in structurally questionable work conditions (Jääskeläinen et al. 2019). My argument has remained that embodied facilitation opens up the opportunity to recognise how current organisational structures affect well-being, because individual bodies are intertwined with those practices (Küpers 2015; Merleau-Ponty 1968). Body movements in workplaces carry tacit knowledge about organisational practices (Biehl and Volkmann 2019) and structures, and therefore body movements offer a medium for analysing how each individual responds to and transforms workplace norms. The organisational structures are made through human bodies (Huopalainen 2015), and therefore transformation is always happening through the bodies involved.

While all the above was possible to some extent in the organisations where this research was conducted, the body as a medium to reflect the body situation in the organisation was not always easy in practice. Focusing on the body and its movements seemed to make people feel more vulnerable and transparent, which was not something that was said directly but rather interpreted from comments like, 'I don't want to speak [to reflect the body movements] about my personal experiences because someone might use these revelations against me'. This notion points out both the difficulty and potentiality of this method. Seeing vulnerability as Gilson (2014) does, as our primary way of being in the world—not as weakness or other negatively perceived quality—puts the notion of vulnerability into a different perspective. Viewing vulnerability as a strength (see Helin 2019; Satama 2020) and allowing vulnerability to emerge in organisational relations, for example in academic work (Meriläinen, Salmela, and Valtonen 2022), can be viewed as a chance to open up to others and encounter each other in a more humane way (Gilson 2014; Verhage 2008). Of course, each work group and organisation has its history, which can put people on guard, especially if that history contains many violations, insults, and other harmful behaviours against colleagues.

Still, these considerations bring in the potentiality of DMT-based facilitation for developing the ethicality of embodied research practices: Our body movements can be used as a reflective medium to understand better background assumptions, embodied values, and our cultural embeddedness (Johnson 2021). While words can lie or at least exaggerate about how ethical we can be, bodies (Pullen and Rhodes

2021) and their movements provide direct access to our daily practices (Davies 2006).

Acknowledging that my body transmits also my background assumptions and needs into the facilitation situation, I realised that to be more ethical in those situations required me to try to give up any benefit I wanted from this process for my research (Jääskeläinen and Helin 2021; Rhodes and Carlsen 2018) and focus my work on the participants' needs. This notion presented a dilemma: Of course, I wanted to get material for my research, and of course I wanted this facilitation to 'work,' to be useful for the participants, and of course I wanted to succeed in my work, to be good at it. This movement pattern was not easy, and, to be honest, I do not think I ever succeeded with that completely. It is nevertheless still possible to pursue a *generous attitude* (Jääskeläinen and Helin 2021) again and again, which leads to the thought that ethics itself is always in movement. We as bodies can direct our movements towards better ethicality without ever quite 'accomplishing' it perfectly.

3 The body movements in the 'flesh of the world'

In this section, I discuss the ontological and epistemological underpinnings of my conceptualisations of body movements and what knowing through reversible body movements means. Reading phenomenology, especially that of Merleau-Ponty, led me to the path where I have started to practice the phenomenological attitude of wondering (Heinämaa 2000) and to question the premade explanations of what it is to do research and how knowledge can be defined from a body movement perspective. I explain here how my reach-searching methodology began to find its form in the interplay between Merleau-Ponty's onto-epistemological explanations of what it is to be a human being in the world together with DMT's understanding of body movements.

As I said earlier, this wondering had already begun when I was guiding the embodied facilitation sessions from my notions about how the bodies responded to the movements of others in ways that evade straightforward causal explanations. Due to my interest in Merleau-Ponty's thoughts on embodiment, I engaged in thinking with his books *Phenomenology of Perception* (2012) and *The Visible and the Invisible* (1968), considering what it is to be a human being (in organisations) and how the social and individual realms exist in relation to each other from the body movements perspective. Reading Merleau-Ponty's ideas, especially 'the flesh of the world' (1968), led me to understand better the bodily basis of all interactions in organisations, including those between the researcher and the research participants (see e.g. Ellingson 2017; Thanem and Knights 2019).

Even though there are many others in the fields of organisation and leadership studies who have used Merleau-Ponty's thoughts on the body and intersubjective relations in a non-dualistic way (see e.g. Biehl and Volkmann 2019; Hujala et al. 2016; Küpers 2013, 2014, 2015; Ladkin 2013; Paring and Pezé 2022; Thanem 2015; Tsoukas and Chia 2011), I wanted to also create a personal connection with the original texts and reflect on them through my body situation to perhaps find some new ways of engaging with his ideas. I was reading his texts at the same time as I was thinking through movements (Longley 2013; Snowber 2012a, 2012b) in the facilitation sessions, and in that way the two concepts mixed together and developed through my constantly evolving body situation as a researcher.

I open up here—at least to some extent—Merleau-Ponty's idea of 'the flesh of the world' and the body that belongs in it and discuss how I started to think the reversibility of body movements as an onto-epistemological basis of research. Even though 'the flesh of the world' does not refer only to human beings and their

relations, but in a broad sense to the whole world and our relations with other species and material things—being therefore very close to new materialist thinking (Calás and Smircich 2023; Coole 2010)—I focus here on moving bodies and body movements, as they were also the basis of the facilitation method in I offered as part of this research.

3.1 About 'the flesh of the world'

Merleau-Ponty started to develop the idea of 'the flesh of the world' in his last work—*The Visible and the Invisible* (1968)—which was left for others to finish due to his sudden and early death. However, the traces of the development of the concept can be seen in his earlier work (Merleau-Ponty 2012, 428), where he describes the human being's belonging to its interactions with the world:

Universality and the world are at the core of individuality and of the subject. We will never understand this as long as we turn the world into an object; but we will understand it immediately if the world is the *field* of our experience, and if we are nothing but a perspective upon the world...

'The flesh of the world' is an expression that reaches out to describe connectedness between 'the spatio-temporal individual and the idea' or the 'element of Being' through which we exist in the present moment and place (Merleau-Ponty 1968, 139). In other words, according to this idea, nothing exists alone but rather all things are embedded in the nexus of connections that appear to us through our bodies. In a way, the 'flesh of the world' possesses our bodies 'as an exemplar of itself' (Verhage 2008, 206), which is 'a texture that returns to itself and conforms to itself' (Merleau-Ponty 1968, 146). Therefore, knowing in the flesh is always knowing within the nexus of complex connections, as knowing bodies belong to the world, to the universal 'flesh' (ibid, 137), where

[m]y access to a universal mind via reflection, far from finally discovering what I always was, is motivated by the intertwining of my life with the other lives, of my body with the visible things, by the intersection of my perceptual field with that of the others, by the blending in of my duration with the other durations (Merleau-Ponty 1968, 49).

The body, the perspective, is the medium of how the 'flesh of the world' shows itself to us, being itself a nexus of connections where '[t]he interior and the exterior are inseparable' and [t]he world is entirely on the inside, and I am entirely outside of myself' (Merleau-Ponty, 2012, 430–431). This logic leads to the conclusion

that, when I talk about my experiences, I talk about the experiences as part of the flesh, as well as talking about the 'general flesh,' about the world, through my body's situational perspective (Heinämaa 2018; Jääskeläinen 2023). Combining Laban's thoughts, which focus on describing individual movement qualities and patterns (Davies 2006) to Merleau-Ponty's ideas about the 'flesh of the world' helped me to understand how our unique movement patterns are born through their ongoing, moving entanglements with the rest of the world.

According to Merleau-Ponty (2012, 90), the body's movements are connected to intentional acts, where 'there is no single movement in a living body that is an absolute accident with regard to psychical intentions and no single psychical act that has not found at least its germ or its general outline in physiological disposition.' Therefore, in the 'flesh' of the individual human body, 'the perception and the movement form a system that is modified as whole' (Merleau-Ponty, 2012, 113), which means that when we, for example, interpret anger from the other's movements, the emotion transmits from body to body in a pre-reflective manner, evoking some sort of response without thought having enough time to intervene (ibid, 190).

This idea connects to DMT's understanding of body movements as a medium through which to notice our unique ways of relating in the world (Bartenieff and Lewis 2002; Levy 1988; Samaritter and Payne 2013). The reversibility here means that our body movement patterns have evolved in constant interaction with other bodies (Sheets-Johnstone 2019; Verhage 2008; Winther 2008) in the given context of genetic heritage and sociocultural environment, and therefore we are also constantly in the process of transformation (see Samaritter and Payne 2013).

Also, the connections between the ways of thinking and body movements have been explored in dance and movement studies. The thought and experienced movement qualities move together in such a way that the qualities of the movements affect conscious thought and vice versa (Davies 2006; Acolin 2016). For example, while focusing on directing one's movements in a strict manner, 'it is probably impossible at the same time for the person to be thinking in a wandering, unfocussed fashion' (Davies 2006, 77). Acolin (2016) states that there are still contradictions among DMT theorists in their conceptions of, for example, how movements can be interpreted (Payne 2004) as completely subjective experiences while others emphasise the objectivity movement observation provides. Even though Acolin (2016) presents these paradoxical theoretical claims as confusing, I propose that they are actually identifying something similar to what Merleau-Ponty explained about bodies, body movement, and their interconnectedness. The concept of 'flesh' takes these aspects of body movements 'in' as different sides of an individual, therefore refusing to take an either-or position but rather including duality within unity (Daly 2013).

Merleau-Ponty (2012) laid out how being body-'flesh' in 'the flesh of the world' means that when we reflect on our bodies, the 'flesh' is interpreting itself. When

we analyse our own movements, sensations, emotions, and thoughts, they become objects that turn immediately to an experience *about* the body (e.g. Legrand 2010). At the same time, the body is the subject of this observation, and hence the body reflects on itself (Merleau-Ponty 2012). This stance differs from the immediate, lived experience of being a body (ibid 205) and shows the dual perspectives we have on our own body-'flesh', namely constructing the body as lived experience and the body as a body objectified by ourselves (and others).

3.2 About the reversibility of 'the flesh'

To describe entanglements within the body as 'flesh' and the way it is as part of the 'flesh of the world,' Merleau-Ponty used the concept of *reversibility*. For intersubjective and, hence, intercorporeal relations, this term refers to the notion that we are never just observers but are perceived at the same time as we are perceiving other bodies (Merleau-Ponty 2012; Purser 2019), and this co-perceiving is what becomes sensible to us as the lived experiences of our bodies. In other words, reversibility acknowledges that the movements of our felt experience of emotions, thoughts, or sensations during intersubjective encounters have their 'pair' in the other's simultaneous bodily actions, which Biehl and Volkmann described as 'kinaesthetic exchange processes from moving body to moving body whereby people respond to others through their perceptual interpenetration' (Biehl and Volkmann 2019, 12). Our movements are therefore connected to the movements of others in the complex nexus of our pre-reflective bodily responses and movements guided by our conscious thought.

This reversibility between the bodies' movements are described as bodily resonance (Mandalaki and Pérezts 2020) or meanings that radiate from body to body (Ropo and Parviainen 2001). Our experiences are thus 'made' together with timely and locational intercorporeal connections in the reciprocal flow (Küpers 2013), which is a 'dynamic, mutually affecting process' (Ladkin 2013, 326). Still, each human being's perspective on 'flesh' is unique due to the unique combination of its situational elements (Jääskeläinen 2023), meaning that we carry our previous experiences, cultural norms, sensory experiences, and emotional responses to our environment to the present moment's body situation, which all become part of our habitual body movements (Davies 2006; Winther 2008).

Therefore, even though we are embedded in the 'flesh of the world,' we do not all have the same perspectives, and 'we can only be the "outside" of each other's "inside" (Evans 2014, 192). Due to our unique situations, we are never able to 'know' or describe the other bodies' experiences as they experience them, because they are not happening in our bodies (Verhage 2008). We can only know about others' experiences partially, through the resonating sensations in our bodies and through

how the others describe their experiences. Still, the understanding of the other is being 'covered' by our situational interpretation of them.

For this reason, 'the flesh of the world' contains not only the unity of something we are all part of but also the diversity of our different body perspectives (Merleau-Ponty 2012). Our body movements as actions, responses, and resonances are therefore part of a plural unity (Daly 2013) wherein our movements are simultaneously passive and active, in the sense that we are both moving and moved by intersubjective situations (Merleau-Ponty 2012; Verhage 2008, Parviainen 2002) due to our responsive entanglements with others. These intercorporeal connections are inherently mobile, in a constant flux of movement, and therefore Samaritter and Payne (2013) called this reciprocity kinesthetic intersubjectivity.

In groups, each one of us brings our unique, habitual movement patterns and ways of relating into this kinesthetic interplay, which together form the characteristic qualities of that group overall (Davies 2006; Laban 2011). Therefore, each group is different, a collection of different body situations, responding to the movement qualities of the researcher/facilitator differently; I understand their dynamic, reciprocal flow (Küpers 2013) as being the reversible sides of others.

The reversibility within an individual body is not limited to its embeddeness in 'the flesh of the world'; it also understands the body and mind as the bodymind, like the reversible sides of a coin (Merleau-Ponty 2012), meaning that the 'inner' processes of thinking, sensing, and feeling are connected to visible movements. Hence, visible and sensible movements—movements of thoughts, emotions, and sensations—move together (Sheets-Johnstone 2012, 2015) in a chiasmic, cofunctioning way (Merleau-ponty 1968, 215). This chiasmic play (Küpers 2015) can also be understood through the famous example that Merleau-Ponty (1968) gave: When I touch my own hand with the other hand, the separation of duality of touching and touched vanishes, leaving only the experience of touch (see e. g. Vaujany 2023). In this touch, the body is at the same time an object for touch and the subject of touching (see Rugseth 2015; Parviainen 2011), and this principle applies also to all other experiences too (Vaujany 2023).

In movement experiences, subject-object body can be explained with the example Heinämaa (2014) gave: I can both feel my body moving kinaesthetically and see it as an object (at least parts of it), even without a mirror. Merleau-Ponty writes about these two ways of being a body as the body sentient and the body sensed, which he describes as 'the obverse and the reverse, or again as two segments of one sole circular course which goes above from left to right and below from right to left, but which is but one sole movement in its two phases' (Merleau-Ponty 1968, 138).

I learned from Merleau-Ponty (2012) also how the movements of the body are often pre-reflective—that is, happening in and through our bodies without our conscious thoughts' guidance. As I previously mentioned, it is as though our bodies had already negotiated their joint movements before our analytic thoughts have

time to guide them. The movements are the body's 'original manner of relating to an object' (Merleau-Ponty 2012, 113), such that the flows and actions come first and enable perception (Vaujany 2023, 103). Verhage (2008, 69) explained how these movements communicate with others as early as in the movements between the baby and the caregiver:

... [I] nfants take part in a life of kinaesthetic rhythms with their caregivers. Neonates and caregivers develop intricate patterns of behaviour that are precursors to later communication. Some of these patterns and responses that develop between neonates and caregivers are patterns of imitation.

Therefore, the experience of the reversibility of movements is not something 'owned' but 'immediately and directly felt dynamic intensities, amplitudes, momentum, and so on' (Sheets-Johnstone 2015, 28), where reversibility means that those movements always happen in relation to someone or something. Due to the reversibility of 'the flesh of the world,' moving together has a transformative power both when we choose to change our ways of moving and when we respond to the movements of others via our pre-reflective movements (Angelino 2015; Merleau-Ponty 2012).

In DMT, movement as a medium of change is recognised and used purposefully, and there are different opinions on whether verbal reflections are even necessary to accomplish transformation (Acolin 2016). Different people have different capacities and willingness to reflect their movement verbally (Samaritter and Payne 2013), but the central point is that transformation happens in moving bodies through kinaestetic intersubjectivity without speaking.

The impulses or motivations for our movements in these entanglements vibrate on a continuum between the decision to move and the act of being moved (see Acolin 2016). We can thus make choices about how we move only 'upon the basis of a certain given' (Merleau-Ponty 2012, 482), where choosing the movement is choosing another direction while still in the context of our fleshy entanglements. As Davies (2006, 131) put it:

Once a movement has been done it cannot be undone; it can only be overtaken by the next movement. If all the people in a room or at a rally make the same type of movements, in response, say, to a speech or a type of music, it impacts upon the mood of the group as a whole, and dictates the atmosphere in the room.

Therefore, '[m]y freedom can deflect my life from its spontaneous sense, but only through series of shifts, by first joining with it, and not through any absolute creation' (Merleau-Ponty 2012, 482). Still, Merleau-Ponty (2012, 483) reminded

us that our choices do not restrain our freedom, as they are the only means through which we can aim to free ourselves from accepting the given circumstances as such.

Building on Merleau-Ponty's thinking and theory in DMT, the reversibility of body movements relates to the chiasmic entanglements of our 'inner' and visible movements (Merleau-Ponty 2012), as well as our intertwinements with the comovers in 'the flesh of the world' (Merleau-Ponty 1968). The reversibility of body movements connects also to the simultaneous activity and passivity of our movements as they are chosen in the nexus of our relations, which also themselves move and constrain our movements (Merleau-Ponty 2012). The reversible sides of our movements make each other possible in their process of becoming (Vaujany 2023).

3.3 About the hollowness of 'the flesh'

One essential concept belonging to Merleau-Ponty's description of 'the flesh of the world' is what he conceptualised as the *hollow* side of the flesh. For me, this idea was the most fascinating part of corporeal ontology and something that I spent much time thinking with (St. Pierre 2017). This concept kept escaping my understanding of it, which I suspect is how *hollowness* can be experienced. It is the invisible, unknowable, hidden-from-us side of all that is visible to us (Merleau-Ponty 1968). I wondered, for example, if hollowness can emerge in the body as the sensible 'echoes' of the touch of a lost loved one (Kaasila-Pakanen et al. 2023) or as the 'echoes' of the corridor talk of my research participants, which followed them as traces in their movements and gestures in the facilitation session. Is hollowness an intuitive sensation in my body, that there was something hidden from me but that the other bodies know as a group?

Merleau-Ponty (1968, 229) wrote that '[t]he invisible is *there* without being an *object*, it is pure transcendence, without an ontic mask. And the "visibles" themselves, in the last analysis, they too are only centered on a nucleus of absence' (Merleau-Ponty 1968, 149). This complex thought is also, according to Merleau-Ponty, the most difficult point in thinking of the 'flesh,' but I posit that somehow we know that the hollowness, the invisible, the unknowable is there as much as the visible, knowable, tangible is, and that every visible is attached to its invisible side from the perceiving body's perspective.

Verhage (2008) explains this hollowness from the point of view of the feminist ethics of difference by developing the idea of intersubjective encounters as concave mirrors. In this image, bodies as mirrors of each other do not reflect each other directly or return a whole picture of self. Or, the other way around, I could not completely understand or know the other as a mirror image of me. Instead, concave mirrors always reflect the light from different angles, returning only some aspect

of me from the mirror of the other. When we remember the reversibility of this perceptual action, the image turns into a complex unity of simultaneous perceiving that is different each time due to the evolving body situations (see Jääskeläinen 2023) of the encountering bodies.

The hollowness in this encounter is everything that we cannot reach with our perception and that is hidden behind the visible body but is still something situationally unique and special:

...[C] arnal texture presents to us what is absent from all flesh; it is a furrow that traces itself out magically under our eyes without a tracer, a certain hollow, a certain interior, a certain absence, a negativity that is not nothing... (Merleau-Ponty 1968, 151).

The description Merleau-Ponty gave here allows the interpretation that I previously offered: Maybe the body somehow senses the hollow side of what it perceives. It knows that there is a backside to every object it perceives, even though it cannot see it from its perspective. Knowing, seeing, and perceiving is therefore always seeing the 'surface of the depth, a cross-section upon a massive being, a grain or corpuscle borne by a section upon a wave of being' (Merleau-Ponty 1968, 136). What we can know is therefore always 'covered over with all our own projections, leaving aside what it can be under the human mask' (Merleau-Ponty 1968, 136). In other words, what we can know is already an interpretation coming through our body situation, our own projection of the researched phenomenon, coloured by the previous understandings we have of the world.

Therefore, our human bodies, as variants of Being, are a constitutive paradox (Merleau-Ponty 1968), because what we perceive and how we tell others about our perceptions is always co-constituted in chiasmatic embeddedness with the rest of 'the flesh of the world.' For me, hollowness in this sense refers to being humble in our position as reach-searchers. It is acknowledging the invisible side of every visible and accepting the not-knowing that always follows knowledge, which itself never reaches the things themselves. We can only get closer to lived experiences, which is how I understand the project of phenomenology (see e.g. Heidegger 2002).

Thinking with the hollowness of 'the flesh' is an ongoing process for me, which—I believe—cannot be 'solved' or completely understood. At the moment, I still think that through this sensation of not knowing, not completely understanding, the hollowness of 'flesh' shows itself in my flesh, in my body's perspective on the 'flesh.'

Acknowledging the reversibility of our entanglements as reach-searchers in the 'flesh of the world' means that we recognise that we are both affecting and are affected by our research (Küpers 2015; Ellingson 2017; Thanem and Knights 2019). The 'data' we gather and use is in constant flux, and our perspective on it changes as we move in time (Gherardi 2019, Ellingson 2017; de Souza Bispo and Gherardi 2019).

The reversibility of 'flesh' implies also that when we move with and in our 'data' (Gherardi 2019; de Souza Bispo and Gherardi 2019), writing our relations with it, we produce a perspective on the phenomenon of the 'data' or research material through our body situation (Jääskeläinen 2023). We embody the 'data' (Mandalaki 2019), and therefore the chiasm between the researcher and the phenomenon does not require separating self and other or inside and outside (Küpers 2015). We all, our sense-making, observations, participants, facilitation methods, learned research practices, and research 'material,' are already in the 'flesh of the world,' and however we move in it, these movements happen among connections, within the givenness of the world (Merleau-Ponty 2012). Doing research is therefore always performing movements in the relational nexus as we, the reach-searchers, are also already and always embodied, hence made of connections and unable to write anything 'outside' of these connections (St. Pierre 2015).

Reach-searching as a methodology, which includes these onto-epistemological underpinnings and movement-based methods, is a way to understand how the researcher's body together with research participants' and reach-searching colleagues' bodies entangle in the research process through their body movements. Therefore, in order to describe these experiences through the understanding of the 'flesh,' I consider both the researcher's and the research participants' experiences as essential in 'getting nearby' the phenomenon. It is like dancing with a partner: we move together, but we are not the same person. We do not totally melt into sameness with our dance partner, which enables us to regard the other also in their strangeness (Verhage 2008). We as reach-searchers can describe the movements of our mutual dance and our sensations during that dance, describe the movements of the other, and tell the other's story of their experiences of that dance. Still, much of that mutual experience will stay out of the description as the hollow side of what can be known, and this particular dance in its time and place as a phenomenon is never the same as descriptions of it (Merleau-Ponty 2012).

Still, the phenomenological understanding of doing research is always formed through the researcher's body situation, and therefore describing experiences in their connections means that "one" or the "we" would still be understood through the I' (Merleau-Ponty 2012, 364). In other words, reach-searching through my experiences and through the participants' experiences entails a power inequality between me as a researcher and author of my research texts and the participants: The researcher can write about the participants' experiences but cannot have authority over any individual's experience. Also, the final decision of the focus of the research is on the researcher's responsibility, even though it is affected by its entanglements with the immediate academic community (Jääskeläinen 2023; Rhodes 2009; Rhodes and Carlsen 2018).

4 Analysing the sub-studies

Merleau-Ponty's phenomenology of body and concept of 'the flesh of the word' developed my thinking about the onto-epistemological basis of body movements as kinaesthetic intersubjectivity (Samaritter and Payne 2013) and what the reversibility of body movements could mean for the research process. Merleau-Ponty's thoughts helped me to develop further DMT's methods towards a reach-searching methodology and to form a body movement-based understanding of human beings' interactions in organisations. These thinking movements started seeking ways to be expressed in academic publications, which form the sub-studies of this dissertation. My trials of embodied writing, writing through movements, and viewing academic collaboration through the onto-epistemological basis of this dissertation continued the development of the reach-searching methodology. Next, I will discuss the twists and turns of these developments in each of my sub-studies.

4.1 Expressing the reversibility through research writing

Article I

Jääskeläinen, P. and J. Helin. Writing Embodied Generosity. 2021. *Gender, Work & Organisation*, 28(4): 1398–1412. DOI: https://doi.org/10.1111/gwao.12650

I had the privilege to write my first international publication with assistant professor Jenny Helin from Uppsala University. This sub-study is a trial of methods through which writing could become more embodied and how the established, often disembodied ways of writing research could be challenged. This methodological exploration became a very rich and meandering process, coloured with the care and respect that moved between us as writers and academics in very different stages of our careers. I was inspired by Jenny's speech in the Writing Differently workshop,² and afterward dared to present my ideas to her and ask if she was interested in writing with me. I was not really expecting that Jenny, as a senior colleague, would accept my invitation, but I thought that because her idea was the impulse for my own, informing and inviting her was the right thing to do. I was so delighted that Jenny accepted my invitation without hesitation and our collaboration started.

² Gender, Work and Organisation: Workshop on Writing. Hanken School of Economics & University of Lapland, Helsinki, Finland, 6–7 June, 2019.

Our collaboration allowed me to jump straight to the exploration of the feminist 'writing differently' (Gilmore et al. 2019; Pullen, Helin, and Harding 2020) discussion within organisation studies. This work caused me to realise how the boundaries of the academic research paper are not as tight as I had thought at first. Instead, I found out that there is room for creative exploration and that these 'academic boundaries' are somewhat flexible; they too are the practices of our becoming together as an academic community.

Our collaboration began its reach-searching movements toward the conceptualisation of embodied generosity, which we tried to get in touch with in the way we wrote our study. We explored the idea of 'writing the body' in the text, which has its roots in Hélène Cixous' conceptualisation of *écriture féminine* (women's writing) and began in post-structuralist France in 1968 (Braidotti 1991). At the time, women writers became aware that language was based on masculine values, which over-emphasised the power of rationalisation and control. The idea was to make the flesh of the writer visible in the text to show the complexity, diversity, and messiness of reality and to fight against the oppressive and one-sided structures embedded in the ways language was used (Braidotti 1991; Pullen 2018).

Following one of the most important developers of *écriture feminine*, Hélène Cixous' thinking, we thought that writing the body in the text would be one way to emphasise the carnality of human beings in organisations and dismantle the dualistic separations of reason and the body (Thanem and Knights 2019), to understand better reality as it is experienced (van Manen 2016). Writing as a human action is not an exception to other practices in the sense that it is embodied action, because the writing body is embedded in 'the flesh of the world' (Merleau-Ponty 1968) and therefore born from the rhythms and movements of the body (Boulous-Walker 2017, quoted in Jääskeläinen and Helin 2021). Writing the body into research emphasises the emancipatory power of writing (Braidotti 1991), in the sense that it is possible to question and transform the prevailing practices of thinking, writing, and acting in organisations (Pullen et al. 2020). This method connects to DMT's perspective, according to which our movements in the 'flesh' of academic writing traditions transform the collective movements whether that is their purpose or not.

Feminist research acknowledges the situatedness of knowledge (Haraway 1988) as a contra-movement to the unifying, generalising, and idealising methods of writing from a 'distance.' (Ellingson 2017; Thanem and Knights 2019). Writing the body into text often necessitates the personal involvement and bodily self-reflection of the researcher, as well as a willingness to expose one's own embodied experiences under the evaluative gaze of the academic audience. This practice puts the researcher's vulnerability up front, opening up a volatile gap and the opportunity of creating both connections and harm (Verhage 2008), which can emerge in the academic world in the forms of harsh critique or even bullying (see Mandalaki and Pérezts 2021; Jääskeläinen 2023).

Not everyone, even though they are otherwise engaged in embodied ontology, wants to put themselves in this kind of jeopardy. Also, different people have different capacities for recognising their emotions, sensations, and thoughts in their body, which I argue is an essential part of the creation of embodied texts. Still, acknowledging that all texts are produced through the embodied movements of their writers (see St. Pierre 2015), the text itself expresses the ontological understanding that the researcher has adopted. The explicit recognition of these world views and perspectives from which the research is written would make the researcher's position more transparent (Haraway 1988). The body can be the medium for this recognition: Understanding better why some emotions, thoughts, sensations, and kinaesthetic movements emerge in the body is a way to trace the underlying assumptions that lie behind these bodily responses (Johnson 2021).

Feminist philosophies bring into this discussion questions of diversity and inclusion, which appear in writings based on *écriture féminine* as an effort to broaden the understanding of what is considered academic writing (Braidotti 1991; Pullen 2018; Pullen et al. 2020). Scholars writing differently ask whether the academic text should be clean, sanitised, finalised and totally in control and mastered by reason (Gilmore et al. 2019; Pullen and Rhodes 2008; Kinnunen, Rantala, and Wallenius-Korkalo 2021). In our article, we touched on this question by thinking about how the text itself could present complexity, plurality, messiness, and continuous movement, which better describes the social world in which we are living and engaging with work organisations. The idea is to create 'a specific aesthetic experience for the reader' (Biehl-Missal 2014, 182), which in *écriture féminine* is pursued, for example, through poetic, non-linear, cyclical writing (Biehl-Missal 2014; Jääskeläinen and Helin 2021), which we also discovered our writing practices were about.

The other method of taking the ontology of reversible body movements to a practical level was my attempt to show how insights from the huge amount of collected research material could be presented in the way dance movement therapists use other arts-based methods as a 'bridge' between the movement experiences and verbal reflections on them (see Taylor 2004; Panhofer and Payne 2011; Biehl-Missal 2014; Leavy 2009). Like Mandalaki (2019), I thought that because I had been part of the movement situations with participants, my body was imprinted upon or had already embodied insights into the experiences of these encounters. My collaboration with Jenny and the thoughts that I derived from DMT helped me to open up to creativity in how the experiences of others could be expressed, and suddenly a clumsy drawing—an insight into the participants' experiences as a whole from the 'zero point' of my body situation—saw daylight. The drawing of the Ambivalent Creature was born from the interplay of thoughts, the reading of notes, and my embodied memories of the facilitation sessions within my body. The drawing was purposefully left 'raw' and as it was when I drew it, a fast and immediate expression of my insight. Also, I was encouraged not to polish the

pictures of the drawings but to express through their imperfection the authenticity of the drawing situation. My emphasis was on thinking through practice about what 'more' embodied research could mean and how I understood the researcher as part of the research phenomenon. The creation of the Ambivalent Creature required also that I gave myself permission to search for my own way to express the research, which I understand as aiming the acceptive gaze towards myself.

The drawing was my means of focusing on describing and reaching out towards the experiences between all of us who were part of the facilitation sessions, acknowledging again that this knowledge is never the same and never includes all the nuanced variety of experiences that were lived through during the facilitation sessions (see Ropo and Parviainen 2001). Still, it was my best effort to point towards what was experienced, hence to 'analyse,' to explain and bring forth experiences as a plural unity (Daly 2013) into a research paper.

During my collaboration with Jenny, I began to understand how ideas, topics, and concepts materialise also in our reach-searching working practices. I, at least, noted during our joint work that we tried to work as we teach, thinking of the concept of generosity as an attitude towards the other's writing efforts and each other as people. I felt that Jenny looked at my experiential efforts with an acceptive gaze, which facilitated my creativity and gave me more freedom in my movements. In this way, we cared about each other as people but also about our pieces of writing, which meant that we did not go easy on ourselves. Therefore, explorative writing does not mean that everything goes or becoming indifferent, because I think that this approach is the opposite of caring. Writing this piece was, therefore, a lengthy process, as we wanted to allow time for our thinking movements to develop as far or deep as possible because we thought that in this way we would write something that would matter to others too (Helin 2020).

In sum, our collaboration was in a way an exploration of embodied writing, which we understood as the creation of a text that could bring the reader 'closer' so that the style of writing would resonate and with that evoke meanings for the reader (e.g. Biehl-Missal 2014). We pursued this aim by searching for ways to write our embodied experiences in connection with the experiences of the research participants. These trials included my effort to use arts-based methods as a 'bridge' of making sense of the research material in the same way I used them in facilitation sessions. We were also explicit in how the concepts and themes became a way for us to relate to each other as co-writers and co-thinkers. In our dialogical writing I also reflected on how both Jenny's encouraging way of co-researching and the practice of directing an acceptive gaze towards myself enabled the needed freedom to experiment and think from the beginning the meanings of embodiment, embodied writing, and the co-creation of knowledge.

4.2 Small and large scale societal meanings of the reversibility of body movements

Article II

Jääskeläinen, Pauliina, Pikka-Maaria Laine, Susan Meriläinen, and Joonas Vola. 2023. Embodied Bordering—Crossing Over, Protecting, and Neighboring. In *A Research Agenda for Organisation Studies, Feminisms and New Materialisms*, ed. Marta Calás and Linda Smircich, 177–193. Elgar Research Agendas. Cheltenham: Edward Elgar Publishing, 2023.

This book chapter I wrote in collaboration with my colleagues Professor Susan Meriläinen, Senior Lecturer Pikka-Maaria Laine, and Doctor Joonas Vola at my 'home' university, the University of Lapland. In our book chapter, we wrote about specific moments across a period of time when we recognised existing power relations emerging through our bodily sensations. These sensations relate not only the state of our individual bodies but also the internalised, collective values and learned behaviors through which we began to discuss borders as a social phenomenon. Toward the end of our writing process, we ended up describing these ideas as follows:

In a growing body, organs can specialise because they develop in unison, supporting and enabling each other to come into being. Following this principle, our study as one academic body is, therefore, less about joining together and more about growing together by allowing each of us to achieve a certain reach. Such a working body is first and foremost about what we have become to call 'bordering', which exceeds making, breaking, or maintaining borders. As a verb, bordering—as doing and being—is as much about separations as it is about neighboring, living-together-with on shared borders. (Jääskeläinen et al. 2023, 74)

The purpose of the exploration of bordering was to encounter the problems—as well as the possibilities—of acting differently in relation to prevailing power relations, particularly those surrounding ecology, inequality, othering, responsibility, self-preservation, and collectivity. Hence, from the perspective of the reach-searching methodology, we searched our movement possibilities within the 'flesh' of our collaboration, asking how the transformation of prevailing power relations becomes possible through the recognition of our current bodily actions and reactions.

My example in the chapter derived from an embodied facilitation session wherein a participant described a meaningful and transformational moment during the process. She reflected on how she experienced her moving body in an exercise of her boundaries in a novel way, which enabled her to think about how she could regulate the relationships at work to better protect her well-being. In considering another

example, I wrote about how the sensations of my own boundaries in the facilitation situation felt 'thin' or more permeable when I was very tired. The tiredness made me feel that I might not be able to maintain my holding, containing, and responsible-for-others position when I noticed that I was perhaps going too far in empathising with the participants' stories, to the point that they evoked my own painful memories. The emotions that erupted from these memories almost 'highjacked' my body, but I remember how the embodied methods of grounding through breathing helped me to 'get back.' I could focus again on listening and thinking about how I could reflect on the participants' experiences, as well as on what kinds of movement exercises would balance their current feelings in their bodies.

These examples, as well as those of my colleagues in our chapter, all showed some angle of how thinking-feeling-moving-sensing are tied together and how tuning into these experiences was already the beginning of a transformation in our thinking. In our moments of realisation, we all learned something about ourselves and our habitual ways of relating within our connections to the broader structures of our cultural environment and about the ways those structures emerged in our bodies. Our chapter highlights the importance of the self-reflective recognition of how the norms of our culture and acceptable ways of behaving were expressed in our bodily practices in order to guide our own transformative body movements in a more sustainable direction with respect to others.

Further, in this chapter, the process and method of writing informed its theoretical and conceptual development as much as our examples of embodied bordering. Therefore, the way this chapter was written is itself an example of how the methods, theory, concepts, our use of experiences as examples, and Joonas' insight in a form of an illustration danced together in our encounters through the movements of our researchers' bodies. As feminist, new materialist, and embodied phenomenological perspectives were at the core of our discussions, they led us to appreciate the often two-hour-long video call encounters that we had alongside the writing process. During these meetings, there seemed to be no beginnings and endings—your ideas and my ideas, your wordings and my wordings—but joint movement where the body's gestures, tones of voice, and silences discussed pre-reflectively as much as the rational thoughts we managed to put into words did (see Satama, Blomberg, and Warren 2021).

In our bordering, we wanted to question also the hierarchical structures in academia through our concrete research practices, such as the power structures of formal positions. The seniority or juniority in our group did not define whose ideas were valued. Hence, our working method was itself bordering different academic bodies in the plural unity (Daly 2013) we formed, which enabled us to grow something more than any of us could have been able to reach alone. Our theoretical understanding of how we 'make each other' and our research through our bodily encounters evoked also each other's responsibility, creating the collective care that carried and formed us through the whole process.

In other words, bordering as a research method evades static and linear modes of understanding the research process. Like post-qualitative research (St. Pierre 2017, 2019), it detaches itself from traditional ways and forms of doing research, which are stuck in preformed protocols, analysing methods, and tools. On the contrary, our bordering seeks to emphasise differences instead of drawing permanent borders between theories, ideas, and ways of presenting the research material. This plural unity (Daly 2013) of the 'flesh' of our collaboration manifested, for example, in how we decided not to stick to one theoretical framework but aimed to discuss our research through the phenomenology of the body and new materialist perspectives, which we found are not so distant from each other (Coole 2010; Coole and Frost 2010).

The further we went in our discussions, the more we noticed the tensions and pressures that academic writing traditions tried to press upon us showing in our encounters. Emotions, such as frustration, occurred when our bodies met their differences and tried to breach the requirements we had embodied. These emotions were at times so difficult to handle that it would have been easy to give up, detach, or distance oneself from this collaboration—to care less. But something made us stay with the trouble, as Donna Haraway (2016) said.

In my opinion, that something was a decision to love. As Kiriakos and Tienari (2018) wrote, love in the academic writing context can be understood as an action rather than a feeling, which can foster our love for writing both as practice and in practice. The decision to love our collective work and each other as friends was demonstrated, for example, in how we often started our emails with 'Hello darlings,' which is perhaps not the way we usually address others in the academic work context. This shift relates in my mind to DMT's acceptive gaze as a decision to look upon and relate with each other through purposefully choosing an acceptive, non-judgemental attitude towards the other. This attitude can become the basis for relating without meaning that there is no room for critical debate. In other terms, creating a safe enough space for each of us to express ourselves is the only means of generating the opportunity for democratic relations and discussions (Graham 2021; Ha DiMuzio 2022) in our work communities. Taking up the attitude of the acceptive gaze can be one embodied way of creating such a space. Safe enough space becomes a flexible but holding nexus that enables breaks, leaks, and crossings while we are bordering our collaboration.

This love, and especially our decision to hold on to it, led me, at least, to trust this group and rest assured that even in hard times I, and my work, would not be discarded. Further, both this decision to love and the pressures to find our way to produce a book chapter together in such an embodied and entangled way built a foundation upon which the concept of bordering could emerge.

What we found important in this writing process was therefore not to conclude but rather to open up new views and new directions to move into. Here, the process, and our joint movements, were valued and brought into the text. We think that our working method could be one way that research could breach the prevailing order and through which genuinely new ideas could burst into existence.

In conclusion, this chapter brought forth the perspective that our body movements are the expressive, reversible side of societal norms and current structures, particularly in their becoming through breaking and maintaining those structures. As in my collaboration with Jenny Helin, we extended the reflection upon our research subject to our academic collaboration by using the insight of bordering as a research method, which I interpret as the acknowledgment of the reversibility of our body movements as a resonance, responsiveness, and basis of co-creation. The theoretical development of bordering allowed our differences to emerge as perspectives on the 'flesh' and to show in our work as plural unity (Daly 2013) of different voices and theories. I also proposed that the love for our collaboration and each other as friends was meaningful for the creation of working relations safe enough to express our ideas, critical views, and arguments within the plural unity.

4.3 Reversibility of body movements in DMT-based embodied facilitation

Article III

Payne, Helen and Pauliina Jääskeläinen. Embodied Leadership: A Perspective on Reciprocal Body Movement. In *Elgar Handbook of Leadership in Education*, ed. Philip Woods, Amanda Roberts, Meng Tian, and Howard Youngs 60–73. Cheltenham: Edward Elgar Publishing, forthcoming.

The third sub-study—which I wrote with Professor in Psychotherapy and Dance Movement Psychotherapist Helen Payne from the University of Hertfordshire, UK—is a book chapter wherein we reflected on the concept of embodied leadership from the phenomenology of the body movement perspective. We focused on deepening the current understanding of the ontological and epistemological underpinnings of embodied leadership through the practice of embodied facilitation sessions aimed at leaders in educational, health care, and social service institutions. As we are both dance movement therapists, we had a mutual understanding of how all the relations in organisations, including those of leadership relations can be considered reciprocal body movements in the 'flesh' of organisations.

The empirical examples, which were drawn from Helen's workshop and my embodied facilitation sessions with leaders, illustrated how body movements—defined as movements of the kinaesthetic, visceral, and emotional body, as well as movements of thinking and rationalising—could be used as informants to draw conclusions about situationally specific leadership relations. Using the

phenomenology of the body (Merleau-Ponty, 1968, 2012) as an ontological basis for thinking about leadership as a relational phenomenon (e.g. Küpers 2015), we fostered the notion that leadership happens between experiencing bodies in organisations (Küpers 2013, 2015; Ladkin 2013) through body movements.

Of all the sub-studies, this chapter provided the most detailed description of the DMT-based facilitation method in organisations, alongside an analysis of the reciprocity—or, as I would put it now, the reversibility—of body movements. I here continued exploring the ways I could express the research phenomenon in an embodied way and decided to try using a poetic form (see e.g. Chadwick 2017; Helin, Dahl, and de Monthoux 2020; Richardson 1994) to write about participants' experiences. At first, I formed three 'poems,' or some sort of evocative texts, one for each of the leaders I worked with. However, due to the lack of space, I ended up selecting one that could also sum up the main points from the other two. This leader talked about how she experiences embodiment in her work, and her story was about one specific situation where she encountered her employee. Her description of this situation was itself very evocative, and all I needed to do was to translate the leader's words into English and intensify the expressions to shorten the text.

Arts-based methods, like poetic forms, can help in expressing movement experiences in text (Panhofer and Payne 2011) in an evocative way. The form of and attitude towards writing and text that could be described as poetic applies dance and movement to another realm of expression, which—even though it is not transmitting the experience as it is experienced—can be a way to bring the readers closer to movement experiences and as such evoke relatable meanings in them (van Manen 2016). Poems or poetic texts provide a very different reading experience than text that is written in an explanatory way because, as an art-based method, poems and poetic expressions call the reader to engage with the text in a more direct, personal, and embodied way (Chadwick 2017).

There are different ways of using poetic forms in academic texts (Helin et al. 2020), and my 'poems' could be described as poetic intensifications whose purpose was to invite the reader to be drawn into the situation of the experience through the resonance the reading evokes in their sensations, emotions, and thoughts. Here, I tried to 'listen' to my own body's resonance (Guschke 2023) when reading and formulating the text.

Leavy (2009) stated that arts-based methods can offer insights that other research methods could not. Still, the point of using arts-based methods is not to use them for the sake of trying to do something differently (Leavy 2009; Vola 2022). The researched phenomenon—as in my study's case, the context of the facilitation method itself—calls for more embodied and artful expressions. Also, for the sake of the coherence, congruence, and internal consistency (Leavy 2009) of this research project, I thought that poetic expression could move me towards the experience of closeness that I strove for throughout my PhD process.

The meaning of the poetic intensification in this chapter played a minor role as the focus of our writing shifted to the more conceptual development of movement-based leadership. Still, we emphasised how the DMT-based embodied facilitation can help leaders to recognise their ways of relating in the 'flesh of the organisations' in a creative way. Enhanced body awareness gained from this process is important especially in educational contexts because the teachers' and educational leaders' bodies transmit the underlying values and assumptions of leadership in their intercorporeal encounters with the students, often doing so pre-reflectively and in addition to the taught subject. Hence, body movements are a medium through which we can raise the pre-reflective and embodied assumptions about what leadership is to the reflective level (Hujala et al. 2014; Ylönen 2006). Tuning into the movements of the body opens up the opportunity to estimate them critically, as well as to seek the transformation of our attitudes and values about leadership.

This chapter drew connections between DMT as a facilitation method and the phenomenology of the body to bring concreteness to the understanding of relationships in the organisational context from the point of view of the reversibility of body movements. The poetic form I experimented with in this chapter was one way to express the reversibility of embodied experiences and their arts-based expressions. I wanted to reach out to readers and bring them closer—through their bodily resonance and relatability—to the leader's experience with embodiment at her workplace.

4.4 Writing through the reversibility of the body movements

Article IV

Jääskeläinen, P. 2023. Research as reach-searching from the kinesphere. *Culture and Organization 29:6, 548-563*. https://doi.org/10.1080/14759551.2023.2224485

In the last sub-article, I developed the concept of reach-searching as a body movement-based approach to understanding research. The ideas in this article matured along my whole journey as a researcher, having drawn their impulse from Jenny Helin's thoughts on vertical thinking in the workshop at which we met in 2019. The concept of reach-searcher in the kinesphere combines phenomenological thinking about the body as a 'zero-point' of experiencing and LMA (Laban 2011). In this article, I discussed the phenomenological understanding of the situation as a knot of the given, genetic heritage, body history, its cultural embeddedness, and the fleeting current moment (see Rauhala 1982), and I considered how these factors become visible and sensible in our body movement patterns, which are themselves linked to the movements of our emotions, sensations, and thoughts. I called this combination a body situation to emphasise how cognitive, emotional, sensuous, and

kinaesthetic aspects of experiences are still experiences in the body, even though they are all connected to the nexus of relations, to 'the flesh of the world.'

I also explored how the primacy of our body movements as a way of relating to the world (Samaritter and Payne 2013; Sheets-Johnstone 2019; Verhage 2008) connects to metaphorical thinking, as metaphors have their origin in our movement-based experiences of the world (Parviainen 2002; Sheets-Johnstone 2019). I learned in my dance movement therapist's training that concrete, visible body movements and metaphors are reversible sides of each other (Acolin 2016), which I expressed in this sub-publication.

Because the special issue for which I wrote this article was about embodied writing, my purpose was to attempt to write the whole article through (Longley 2013; Midgelow 2013) my reach-searching movements so that the writing itself could express how I, as a researcher, am embodied and how my movements could illustrate the ways my body moves in its entanglements while doing research. I wanted to show—not merely write about—how research is not about re-searching something that already exists but rather about how knowledge is constructed through the researcher's embodied entanglement with their research (de Souza and Gherardi 2019) and the immediate environment where the researcher's body is at the moment. I started to think and write about research activities through body movements using LMA as an inspiration and analysis tool for explaining my movements while learning to become a researcher/reach-searcher.

After the encouragement and wise comments from the reviewers, I dared to extend my reach-searching movements even further and to let go of my fear of not being academic enough, which had constrained my first draft. Whenever I thought that I had extended my exploration as far as I possibly could, my supervisors urged me to reach even higher, further, and deeper so that the text would evoke more emotional resonance in the reader. Especially in this article, I felt like I was pushing my limits again and again, working with my emotions: hesitation, fear of failure, self-doubt, the embarrassment of revealing myself in the text, and exhaustion before a mission that seemed impossible but, at the same time, felt fascinating, inspiring, and engaging.

Even though I explored embodied writing through my kinesphere, the whole article was about writing the connections between the thinking–feeling–moving–writing body and others' kinepheres, and hence about the reversibility between my body and the rest of the 'flesh' of the research. In this way, I connected the LMA perspective on individual movements and the 'flesh of the world' to understand better why and how the body situation evolves the way it does. I discovered that the ways we move are connected to the messy nexus of social and material entanglements, which also evade straightforward and linear explanations. Writing through movement could therefore offer ways to stay connected to the day-to-day movement experiences of the researcher and thus better recognise how the researcher's body as a medium of

doing research is entangled with the ways it works, relates with colleagues, and is entangled with the whole research process.

As I understand research as co-movement with others, I find it essential to recognise how my body moves in this collaborative nexus, and LMA can offer opportunites to consider my movement preferences. We affect the movements of others in a very direct way already at the pre-reflective level, especially in research contexts like mine, where I was part of the joint movements with participants as a facilitator. The ever-developing awareness of how my movement qualities affect others provides a new mode of taking the researcher's embodiment into account.

The final sub-article therefore provides the conceptual framework for this whole dissertation by proposing the 'flesh of the world' as the onto-epistemological basis of research on touch alongside the understanding of the reversibility of body movements in DMT and LMA. In this article, I approached my researcher's situatedness through the concept of body situation through the researcher's habitual body movements and the possibilities and limitations of reach-searching movements. This combination enabled an understanding of how the embeddedness of our kinespheres in 'the flesh of the world' affects our movement possibilities in research-making. The reversibility of body movements was explored in this article through the individual researcher's own body's reversible movements—that is, the movements of thought, emotions, sensations, and their expression as body movements. I also discussed the reversibility of the researcher's movements in their kinesphere with respect to the rest of 'the flesh' of the research environment they are embedded in.

5 Evaluating

Thinking about academic practices as being part of the 'flesh of the world,' the ways we are used to evaluating research, is also an embodied and entangled process. Therefore, it is important to reflect on what kind of exemplar the reach-searcher's body is in the 'flesh' of the research process in which it is involved. Intended or not, the researcher's embodied assumptions about what the research is and should be 'bleed' (Diprose 2002) or leak (Pullen 2018) through the ways research is expressed and into the texts researchers create. Reading such texts affect the bodies of the readers, becoming part of their body situations and shaping their understandings, or at least making them reflect on what counts as an academic text. Rendering visible how the reach-searcher's movements connect to the research and the ways in which it is done means that we cannot only reach out to connect the onto-epistemological basis of our research to co-researching relations but also make the process more transparent to the reader and, thus, more trustworthy.

Based on the notions I produced while trying to create more embodied research, I have determined that thinking research through the plural unity of the 'flesh of the world' (Daly 2013) makes room for different expressions and methodologies to be born while still being part of the 'flesh' of the academic community. This thinking is the opposite of work with stiff boundaries about what academic research can or cannot be (see Ahonen et al. 2020; Pullen et al. 2020). Finding one's own way of doing research without following preformed protocols, methods (St. Pierre 2017, 2019; van Manen 2016), and modes of thinking is still a risky move for an individual researcher, because not everyone is in favor of stretching the boundaries of what can be counted as valid research (Cunliffe 2022). I understand this truth based on my experiences of the difficulties I faced. It was not always easy to, for example, face resistance and feelings of loneliness and uncertainty (St. Pierre 2019) without any guarantee that my wanderings and explorations would ever become a dissertation.

Towards the end of writing this thesis, I also considered what keeping my research in flux meant in practice for me. I noticed that my experiences of different dance styles came to my mind while I anxiously tried to finish this work and, in negotiations with my supervisors, was faced time after time with the realisation that I was in too much of a hurry. The movements of my thinking were not yet clear enough for others. Perhaps this is the reason why I returned to a traditional method for this summary and did not continue the experiential modes of writing I engaged with in the sub-articles. The need to belong and connect through 'obeying' the guidelines set for a dissertation won.

At times, it felt like I had to force my work to fit into a tight corset, which brought back my memories of in being in ballet classes. The exercises aimed at molding the body toward an ideal by bending it to embody the rules, structures, and forms of the tradition. All of us in those classes understood the impossibility of reaching the perfect attainment of this ideal, but we still felt that there was a lot of beauty in our striving towards it. In my dance movement therapists training, I found a different kind of beauty in body movement. There I found the beauty in the movements as experiences, letting therefore go of the external polishing and aiming the acceptive gaze towards all the possible expressions of self through the movement, whether the body is capable, disabled, pregnant, or casting any other bodily perspective upon the world (Merleau-Ponty 2012).

The differences between these movement experiences were similar to what I experienced during my PhD journey. While there was an emphasis on liberating my reach-searching movements and allowing the dirtiness, imperfection, and impurity of my resistance of disembodied and distancing ways of writing research (Ahonen et al. 2020), there were at the same time also constant negotiations with reviewers, supervisors, and institutionalised forms of doing an academic dissertation. In these negotiations, I started to revalue some of the 'rules' that are required for academic texts, such as the need to create a text as clearly articulated as possible. This need required from me consent to the repetitive movements of rewriting, which I often experience as boring and frustrating. But, with my memories of ballet training, I remembered how these polishing movements aim at another kind of beauty that would not be possible without these repetitive movements. Also, I began to think about how forms, rules, and structures could be one mode of reaching out to a variety of academic readers. They are what we all have learned and where we can most likely connect.

Hence, even though I value making efforts to find new ways of doing research, I was well aware that old ideals do not transform easily or quickly. One reason for the slow transformation and acceptance of doing things differently is that the experiential mode of writing also invites evaluative structures and protocols into transformation. Reviewers, supervisors, and others who evaluate the propositions of writing differently face new challenges in how to respond to these endeavours. The invitation to strangeness challenges our beliefs and the previous knowledge we have in our current body situation whenever newness breaks through the walls of traditions. Therefore, the reversibility of movements is displayed in the connections between those who evaluate and those whose work is evaluated: the negotiations of the boundaries of what is considered research, knowledge, and academic text is an ongoing, joint movement (Jääskeläinen et al. 2023; Jääskeläinen 2023). Still, I stress that the way we move in this nexus affects the qualities of our joint movements in academia and beyond it (see Davies 2006; Laban 2011). In other words, our emphasis on developing methodologies through the critical questioning of the prevailing forms challenges collective thinking.

That said, are we able to understand and value differences in each other? Can we evaluate the academic work of others in a way that can understand at least something about the body situation it has been made from without trying to change the expressions of the other to become mirror images of our own ways of doing research? Could we also in this evaluation work recognise our habitual body movements and our movement preferences and through them to understand and better value difference in the other? How do the different paradigms we embody, for example, restrict and enable us to think about what research is?

Could we become sensitised to the ways our bodies respond to difference and perhaps practice kinesthetic empathy in this relation too? If we were able to reach towards these 'inner' movements and render them explicit in our reviews and feedback, the whole evaluation process would become more transparent, enabling research methodologies to evolve. Fortunately, I have been very lucky with the reviewers of my publications. All of them have come from the understanding of the reversibility of the review process and their own situatedness. Therefore, they have not only read my texts through the acknowledgement of their own body situation but some of them have also even reflected on their own bodily responses to the text. This engagement brings humanness to the evaluation process and, in my opinion, also forms spaces as safe as possible to develop research further.

Writing this dissertation led me to understand how valuing connections over disconnections, closeness over distance, and togetherness over isolation in reach-searching is not a series of choices made between opposites. They are poles of the same continuum, and they make each other possible (Merleau-Ponty 2012; Vaujany 2023), with our bodies always moving somewhere in between them. The reversibility in these movements means that my movements towards closeness and connectedness can be experienced as distancing from some other body situation's perspective. Therefore, the return to the preformed rules and structures of this summary was my attempt to reach towards the plural unity of the possible readers of this thesis, which could provide them an opportunity to seek connections from different body situations.

6 Concluding

In the beginning, I proposed a question: What does it mean for research practices if the reversibility of body movements is taken as a basis of research methodology, piercing all the phases of organisational research? With this question, I committed to an ontological understanding of body movements as the basis of all relations between human bodies. The reversibility of body movements means that in these relations our 'inner' and visible movements are the reversible 'sides of a coin' (Merleau-Ponty 2012) and that our bodies are responsive co-movers with other bodies in the nexus of relating (Merleau-Ponty 1968). Instead of focusing solely on visible and individual body movements, thinking through reversibility of body movements enabled me to consider not only the practical interventions of embodied organisation facilitation but also all the bodily entanglements involved in researching organisations.

The idea of the reversibility of body movements was present across all my research actions, starting from the facilitation method and its understanding of body movements as expressions of our unique ways of moving and relating and as the medium for transformation. In the facilitation sessions, I was aware of the reversibility of our movements, in that they expressed constantly our body situations both pre-reflectively and through more controlled and guided movements. In these situations, I was not an external observer but part of the co-creation, our movements molding together the joint experiences of the sensed qualities of the plural unity (Daly 2013) in constant flux due to our ever-evolving body situations (see Jääskeläinen 2023). Further, many of the interventions I offered to the participants were based on mirroring—on my knowledge that, if I change something in my movement, it will resonate in the ways the participants respond with theirs.

I was also aware of the reversibility of body movements when I interviewed the participants. My emphasis at that point was to create spaces as safe as possible through the acceptive gaze so that the participants could express their embodied experiences as freely as possible. The reversibility of body movements was also embedded in the facilitation interventions, where the 'inner' movements of emotions, sensations, and thoughts were expressed and reflected through body movements and discussed often through the 'bridge' of other arts-based methods, like drawing or writing (see Taylor 2004; Taylor and Ladkin 2009).

For me, the reversibility of my reach-searching movements in research writing meant making the attempt to evoke the feeling of closeness and connectedness in the reader(s) of my texts (see e.g. van Manen 2016). I aimed to do so by including

my personal reflections on how my body responded to what happened during the facilitation sessions, writing about how it was connected to the movements of the others. I reflected on how I related to the research material, for example on how transcribing my recorded notes and later reading them brought back in a lively way the situation they addressed, evoking similar kinds of sensations, emotions, and thoughts as those that were present in the original situations.

Reversibility in relating with the research material meant also placing an emphasis on using arts-based methods as a bridge to express the embodied connections and synthesis of experiences in the same ways that I used them in my facilitation sessions (Jääskeläinen and Helin 2012; Payne and Jääskeläinen forthcoming). We also acknowledged in the methodological parts of my collaborative research with Jenny Helin (Jääskeläinen and Helin 2021) and with Pikka-Maaria Laine, Susan Meriläinen, and Joonas Vola (Jääskeläinen et al. 2023) that we as co-researchers are entangled with the movements of the others and the movements of the thoughts, theories, and concepts that were present in our research processes. All these notions became part of understanding and explaining the research processes in their becoming (see Jääskeläinen et al. 2023).

In my last article, in addition to my focus on writing through body movements, I built the theory of reach-searching, which expresses the mobility and situational limitations of doing embodied research (Jääskeläinen 2023). The ontology of reversible body movements was displayed in my considerations of writing about the research process through my researcher's movement experiences and how these experiences are always connected to something or someone. I developed Laban's (2011) concept of the kinesphere with Merleau-Ponty's relational ontology of 'the flesh of the world' and described the connectedness of our kinespheres with the rest of the world. What I tried to reach with this last article was an understanding of the reversibility of our reach-searching movements, which means that they are connected to the movements of our emotional states and conceptual thinking. Therefore, what we present in our research are our movements conducted through our kinespheres, where the choices about how we move are always happening from our body situation and within the nexus with which we are connected.

In the future, I would like to think more about the hollowness of reversible body movements. Here I mostly approached it as an onto-epistemological claim according to which the reversible body movements are always followed by their hollow side (Merleau-Ponty 1968) and hence what becomes visible and sensible is the reverse of the invisible and non-sensible. In body movements' case, hollowness could relate to our freedom in choosing our movements, which is another interesting subject for future research. Even though I follow Merleau-Ponty's (2012) proposal that choosing a direction for movement is choosing within the nexus of connections from a set of situational possibilities, it would be interesting to explore and especially to

experiment with what hollowness means for the concrete movements of our bodies, because I suspect this question is at the core of how we understand transformation and change in organisational relations.

In the epistemological thinking, the hollowness of body movements provides space to embrace the uncomfortableness of not-knowing and opens up to the potential to be surprised (Jääskeläinen and Helin 2021; Verhage 2008). This concept materialised in my research experiences as the position of refusing to decide exact ways to move, to create the research. Instead, I found my own ways to commit to the ontological basis of embodied research. Therefore, the process was more like wandering (Gunaratnam and Hamilton 2017) and improvising (Jääskeläinen 2023) movements, which required trust (St. Pierre 2019) that these movements would eventually find their way to some new perspective on embodied research-making.

My wandering, which led me to focus on methodology in this dissertation came with the price, because the majority of the participants' experiences remained in the hollow side of what became visible here. I felt constantly that I would have wanted to take the reader more 'in' with us to the facilitation sessions, to show more, but I had to learn first how I might do justice for them because the ways that research is done affect the ways its subject—in this case organisational relations—is understood. Therefore, bringing this methodological dance to organisational relations hopefully helps to express more in detail how body movements interact. The perspective of the reversibility of body movements takes into account how they express the individual body situations in both pre-reflexive and reflective ways. Here the hollowness, transformativity, and interconnectedness of body movements are framed both as controllability and uncontrollability of body movements.

The methodology of reach-searching aims to learn about individual body situations through the reversibility of body movements. Therefore, exploring the ways we relate to our entanglements through reflective, body movement-based interactions offers a direct, body-based medium to ascertain the difference of others and in oneself. This acknowledgement is important because our attitudes radiate (Ropo and Parviainen 2001) through our body movements in intercorporeal encounters and therefore mold the 'choreographies' of our work communities. If we would recognise the other bodies in these encounters as being in unique body situations (see Jääskeläinen 2017; Jääskeläinen 2023), it would help us to view the others in their otherness and not treat them like they were our mirror images (Verhage 2008). This path could be one way of moving towards more ethical ways of relating in work organisations.

Reflecting on how kinaesthetic movement qualities are connected to the 'inner' reversible movements of emotions and thought patterns could also be part of the process of unlearning organised numbness (Pérezts 2022) through recognising what kinds of value structures our movements carry. Through this reflection, it is possible to evaluate, for example, the ethicality of one's actions by questioning these practices and their effect on others. Or, the other way around, we may learn what should

be questioned, resisted, and transformed in current organisational structures and practices.

In a broader sense, the perspectives given through this dissertation root all societal changes in the movements of bodies (see Machin 2022). Like Thanem and Knights (2019) pointed out, societal problems like inequality and injustice cannot be solved without going to a very personal level and recognising their bodily basis (see Jääskeläinen et al. 2023). The reach-seaching methodology, which is based on understanding the reversibility of body movements, brings an understanding of our everyday movements to the concrete level of experience, where movements build the characteristics not only of our close work communities but also of our larger political plural unities (Machin 2022; Thanem and Knights 2019; Parviainen 2010).

This thesis became one way to describe how I arrived in the crossroad of the phenomenology of the body movements, embodied organising and practices of DMT presented through my timely located body situation. It could have become also a very differently expressed, for example as a dance, as a song, as a play, as a drawing or any other form. Acknowledging that much of what could have been said, read, researched, shown and chosen here is shadowed by what does not appear here, leaves many future roads open for different kinds of wanderings. I still wish that this thesis would give you, my reader, some contact point(s), where our different body situations could connect through this text and that this connection could perhaps give some impulses to move – even into unexpected directions - with our thinking-movements of how our bodies relate in organisations.

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Organisational research as joint body movements.

Knowing-moving in-between.

Reach-searching towards the edges of knowing.

sensing the hollowness of the unknown

The reversibility of embodiment:

Movements of organising.