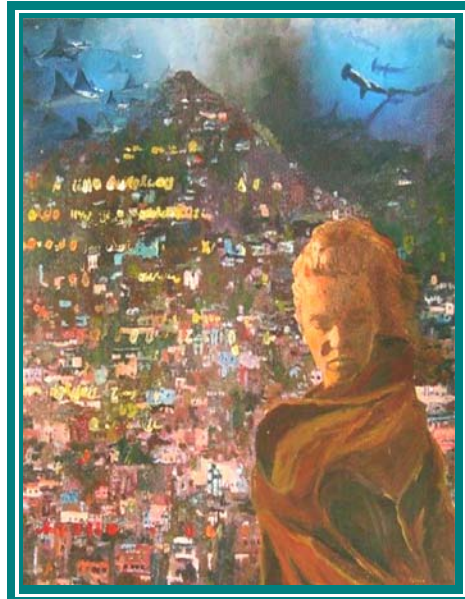


## On the Cover:



## About the Artist:

Dr. Sylvia Meierewert is an artist, researcher and trainer in intercultural management in Vienna/Austria at the University for Economics and Business Administration. Her research topics include intercultural communication and multicultural teamwork.

Sylvia is a self-taught artist whose work has been exhibited internationally. Her research interests, travels and meetings with different cultures constitute her source of inspiration and creative process. She is represented by Village Gallery in Vienna.

**JMSR would like to thank Sylvia  
for generously permitting the use of her inspiring work.**

Journal of Management, Spirituality and Religion

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## **On the Cover:**



## **The Mies Lobby Trap**



## **About the Art:**

The Mies Lobby Trap is Designer John Angelo Benson's interpretation of the Mies Barcelona armchair, a standard classic of corporate reception halls. It is part of the Benson Corrupted Classics Collection which consists of subversive interpretations of icons of modern design. Benson says of his work:

"It is a personal statement that is not an analysis, but an enquiry. The strategy is to make contemporary design, along with its history, culture and context, a topic of discussion, to question hegemonic notions and to stimulate the imagination."

## **About the Artist:**

John Angelo Benson lives in London where he heads his design studio. His designs have been exhibited world-wide to critical acclaim.

**We are grateful to John Angelo for permitting us to  
make use of his stark image of the corporate world..**

## On the Cover



# A Photographic Juxtaposition of Identity at Work and at Home



These photo sets are the work of Henry Symonds (Whitecliffe College of Arts and Design, New Zealand), Janet Sayers and Ralph Bathurst (both of Massey University, New Zealand). The trio recently embarked on a photographic research project to investigate and problematize work identity. In their research, they seek to juxtapose images of people at work with those of people at home. They also seek to reveal five agents in this unique research process: the camera, the photographic subjects, the photographer, the researchers, and the viewers. What follows are excerpted explanations of two example photo sets featured above and on the cover.

### The T-Shirt Printer

**At Work.** Home is the workplace of the T-Shirt Printer. He is first pictured with the tools of his trade: his screen-printing equipment and fabric paints and dyes. A sound system can be seen in background. In his workspace in his arms he holds one of his pre-school children. Through the door behind him is where the second picture of him at home is taken.

**At Home.** The T-Shirt Printer at home is featured with this wife and three small children, one of whom has transitioned in his arms through the doorway from work to home. Comfortable sofas are behind the family group, and the paraphernalia of a busy family life is evident — a toddler's feeding chair and a baby's pram, with the baby's head just peeking out. The photographer was pleased with how this shot came out as the subject is in almost exactly the same pose with his child in both photographs, giving the dual pictures a synchronicity and balance: the child being carried through the doorway both literally and figuratively. This balance occurred by 'accident' rather than design, pleasing the photographer's aesthetic sense.

### The Personal Trainer

**At Work.** The Personal Trainer works in a large central Auckland gymnasium. He is photographed with a client, working out hard on a cycling machine. Banks of televisions are in front of the client and behind our subject. Other weights and fitness machines can also be seen in the photograph. The Personal Trainer is focused on his client.

**At Home.** The Personal Trainer sits on a couch in front of the television, with the remote control in his hands. He is watching sport on television. Seedlings sit atop the coffee table where his feet rest in front of him. The photographer was amused by this choice of the Fitness Instructor. He is human like the rest of us. The photographer preferred a home shot that pleased him more: the pose of the instructor was the same but the photograph provided more foreground, and the table and more of the carpet acted more effectively to frame the subject in the shot.

The project description, photosets, and explanations presented here are excerpts from a paper previously included in the 2005 Annual Meetings of the Academy of Management in Hawaii. Enquiries can be made to Dr. Janet Sayers at [j.g.sayers@massey.ac.nz](mailto:j.g.sayers@massey.ac.nz)

We are grateful to these researchers for permitting us to display their work.