

The Artist, the Headhunter, & the Playwright



Meredith Fuller

We often hear about ENTJ leaders in organisations, affectionately labelled ‘Sherman tanks’, who marshal the troops – people who enjoy directing as many others as possible in their quest to shape the world. We may be forgiven for assuming that most ENTJs tend to work in organisations and manage staff.

The ENTJ Human Resources Director of a leading car manufacturer told me she had once resigned from a large corporation to become a management consultant. She lasted just two months before she raced back to a big firm:

Far too lonely and frustrating for me. I couldn't stand not having a dozen direct reports and thousands of people around me to facilitate things getting done!

But what about ENTJs who work alone? What is it like for those who work self-employed as freelancers, consultants or artists; in fact, any kind of solo operator without staff? How do they go about exercising their leadership preferences when there is no staff? **How do they inhabit their workspace when they are the only ones on the premises?**

We also hear about the supposed peculiar ways of INTPs in organisations—ways that presumably are not peculiar if they work alone?

I have noticed some fascinating thematic contrasts between **self-employed** ENTJs and INTPs in the way they conceptualise and take up their workspaces. Here in Part 1, three ENTJs tell us about how and where they like to work. In Part 2 in the next issue, I will follow up with some INTP case studies.

ENTJs and their workspaces

In examining office space, Williams, Armstrong and Malcolm observe temperament similarity. Visionary NTs must be aware of all relevant information, past and present. All reference data must be at hand to develop the big picture, the absorbing-process goal of their existence. NTs need a high degree of privacy in their actual deskwork: although other people are vital to the execution of long-range plans, they are seldom needed in the formulation of those plans.

The ENTJs profiled here all want to work without interruption and without space constraints. Each also ‘directs’ the public at large: the Artist presides over gala exhibitions; the Headhunter directs people and organisational traffic; the Playwright directs plays.

These solo-operating ENTJs maintain conceptual command over scores of people – audiences, art buyers, potential readers, professional clients, community and society – while seizing vast spaces, figuratively and indirectly. They could be described as running ‘virtual organisations’ with masses of cyberstaff – abstract public followership.

Pedersen observes how successful ENTJs create endless opportunities for rising to the peak of their abilities. They are masters of the global perspective. Complex problems are their forte: they can devise workable tactics for any situation that captivates their interest, and quickly marshal appropriate resources.

The three ENTJs have achieved this task-process balance. They share the traits of self-determination, proactivity, inquisitiveness, persistence, sense of justice, and strategic vision. They are independent, determined, dynamic, sharp – experts in controlling and organising others, with or without sovereignty; at times being considered interfering and impatient.

But they make things happen and get things done, shaping their respective professions in visionary and pragmatic ways, charging ahead passionately to pave the way for followers in the arts and business.

There are some specific similarities. All three are considered leaders in their fields, and each has a commanding presence when they enter a room. All have strong voices, robust health and reputations for high standards. They all like strong colours and clean lines: even any desk clutter has symmetry. And, for some reason, they all have ‘floating’ desks with thin Z-shaped legs: two with glass-topped desks, and one with a huge converted trestle table.

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They all live and work in large-scale places near the sea. Each elects to work from an elevated position providing a helicopter view: the **Artist** in a capacious 2nd-floor studio, the **Headhunter** in a large three-storey office, the **Playwright** on a sprawling property situated on a cliff-top.

The three ENTJs all have periods of intense solitude while they perform their creative work, as well as highly social times where they head crowds at art galleries, or theatres, or with client organisations. They each conduct 'tours' for people: the Playwright takes nature walks on the cliffs; the Headhunter hosts dinners and meetings for various professionals; the Artist takes busloads to America for Art History educational holidays.

There is an entrepreneurial element to their undertakings. They juggle many roles that keep them at the helm of their interests and always 'in the know'. They are society's choreographers, figuratively and literally.

Zohar and Marshall align Jung's six styles of ego-activity (the basis of the MBTI) with the Archetypes, the Chakras, the Planets, and Holland's vocational personality types. They see extraverted thinkers as archetypal Great Fathers: Self-Assertive, Zeus-like figures who correspond to the sixth (brow) chakra, on the Path of Servant Leadership.

Of Holland's vocational preferences (*conventional, social, investigative, artistic, realistic, enterprising*), Zohar and Marshall argue that ENTJs and ENTPs are over-represented in the *enterprising* category. They pose the question, 'Why does the Enterprising type want to climb a high mountain or communicate a bold idea?'

Zohar and Marshall argue that effective leaders have the outgoing, self-confident manner of the Enterprising type. Such leaders are at ease with power, have integrity, and inspire others with ideals, visions, and values. They make things happen that others have felt impossible, creating new ways for people to relate to one another, and new ways for companies to serve society.

Provost notes that ENTJs are hearty organisers of activities and groups. Play is usually possible only after they feel that their work is finished. Often they plan social events where they can mix business with pleasure: golf, dinners, meetings, competitive games, and tours.

As we shall see, the Artist, the Headhunter and the Playwright all organise their lives in this way. As the Headhunter says:

I associate going out for dinner with making a date with a client or associate. It wouldn't occur to me not to combine the two.

The Playwright has sprawling premises where people constantly interact in passing – massage clients, B & B guests, colleagues, theatre people, and work-related friends and neighbours.

All three ENTJs live and work in huge, clean, white minimalist, square buildings punctuated with stark, bold accent colours. There is symmetry, efficiency and organisation in everything they do. They are brutally honest, refreshingly confronting, and fight the good fights for society.

An absence of troops does not deter the attainment of their missions: whenever the urge takes them they manage to delegate to all and sundry. They know how to 'take their space' in the world. Their space is telescopic.

► The Artist

Isabel Davies was born in Melbourne and graduated from the National Gallery of Victoria Art School. She has exhibited in many solo and group exhibitions in all states. Her works are in the Australian National Gallery, state and regional galleries, and university and private collections in Australia and overseas.

Bustling with energy and determination, well-organised Isabel also manages a hectic pace of interstate and overseas travel. She has conducted art history tours of American museums and galleries, and contributes to environmental causes.

► The Headhunter

David Cunningham trained in Economics and Law at the University of Sydney, and is a qualified solicitor and accountant. He has over 20 years experience in recruitment consulting, with senior roles in leading firms and with his own business **alignment RECRUITMENTORING**, 'Aligning what you do with who you are.'

David is interested in current affairs and football.

► The Playwright

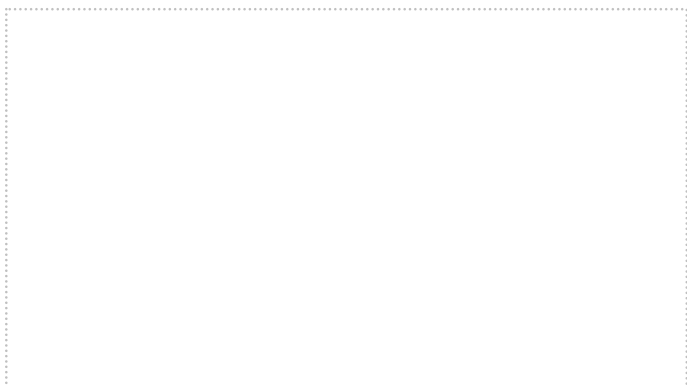
Jill O'Callahan, a medical scientist and writer, has directed her eight plays at La Mama. She is currently writing a screen adaptation of her play *Some Mother's Son*, which was on the 1998 VCE Theatre and Drama syllabus and has been produced by ABC Radio. Jill also co-wrote the layperson's guide, *Your Medical Tests: What Do They Really Mean?*

Jill moved from inner Melbourne to Aireys Inlet in 1997 and started a massage practice. Her bed and breakfast business 'just happened' about three years later.

THE ARTIST: Isabel Davies, ENTJ

Assemblage and collage artist Isabel Davies has an educative approach to Australian landscape art. Any foray into one of her prodigious exhibitions is viscerally confronting, as well as an aesthetically exquisite celebration of landscape.

This inquisitive and feisty artist's studio is situated at Aireys Inlet, Victoria. The rugged splendour of the Great Ocean Road is an international attraction and boasts an array of well-known artists, writers, fashion designers, architects and other professionals who find the coastline inspirational.



Isabel's studio forms most of the second storey, and is spacious and light. Filing cabinets and antique surveyors' drawers encase all her impeccably organised and labelled materials. Her space is open, symmetrical, neat and spartan for an artist:

I love the horizontal lines of the coast, and find the open spaces of far horizons very appealing. This wonderful coastline has been part of my life since childhood. I loved exploring its rock pools, searching for fossils in the cliff face and running along its long sandy beaches. I enjoyed looking for shells and unusual stones, and walking the beach on the high tide line. I'm still collecting coastal 'treasures' in my seventies to use in my work as an artist.

Isabel regularly spends months in a four-wheel drive, camping across Australia. Her recent exhibition, *One Hundred Days Around Australia: Diary of a Journey*, vividly captures our 'wide brown land'. Her compelling images of Lake Mungo, Simpson Desert, Lake Eyre and the Kimberley coastline all share wide horizons and an astonishing feeling of space and light.

My art explores the way in which Australian structures in nature and in art can embody and transmit information concerning the character and spirit of the land. Each day one is aware of the spiritual and poetic forces that govern the patterns and rhythms of nature, making us conscious of how care must be taken not to interfere with the character of our environment.

Isabel's studio resembles an outdoor museum, housing whimsical items catalogued from beaches, bush and deserts. Quirky and unusual pieces that haven't been used in the formation of each of her series are carefully labelled and stored in drawers or cupboards. These kinaesthetic treats may be incorporated into future projects, or retained as mementos of the extraordinary variety of natural and man-made objects that form our country.

I respond to the visual elements of the landscape. I want to reveal to people a different way of looking at the landscape. People tend to see landscape as broad view, but I choose to look at the world with a *magnified focus*, and appreciate the minutiae found in the landscape.

I present many of my ideas and found objects in specially designed boxes. For example, one box I assembled featured feathers, bark, pebbles and seeds valued by indigenous people. Inside the lid was an early explorer's sketched elevation of the land of the Paarlantji people.

A second box starkly contrasted, showing changes in the land since European occupation with a collection of rabbit dung, broken glass, barbed wire and other detritus. Inside the blood-splashed lid was a list of animals that had become extinct in the last 200 years. Placing debris in a changed context invites us to look with a different perspective, and invites macabre fascination.

One of Isabel's pieces, *Coastal Specimens*, includes beautiful shells and delicate bird bones contrasted with cigarette butts, old drink cans and other debris that show humanity's intrusion into this primordial environment.

The coastline has many different moods and elements of unspoilt beauty. You can experience and feel it has been this way forever and will continue, despite human attempt at control. In the uninhabited areas you can have a numinous experience.

Sun, wind or rain: it is inspiring to be at one with the moods and changes of the part of the coast. Sunrises and sunsets are more visible and the sky is open: this is a peaceful way to live! The Outback has a similar liberating effect.

A particular concern in Isabel's work is the range of complex issues relating to the land: its traditional owners and later European settlement. Fascinated by how European occupation and misunderstanding of the land have affected our environment, she offers compelling glimpses into the way the land has been assaulted by the pursuits of farmers, loggers, litterers and other disrespectful occupiers.

Isabel travels extensively, collecting fragments and specimens for her work, revelling in the land's antiquity, vastness and incomparable feeling of space and light.

Isabel's work process

Isabel has a particular penchant for the vegetative cycle, sand, stones, and blonde accoutrements: 'Bleached bones speak to me about the character of the land, time and the cycles of life and death.'

The pattern of Isabel's work forms four stages:

- developing a relationship with the land: exploring, photographing, collecting anything that appeals, recording impressions and ideas in a journal to capture the spirit of the land
- researching flora and fauna, unique features and history, so that she can say something of significance
- establishing the scope and boundaries of her work and refining what she wishes to communicate
- creatively constructing in her studio, where the collecting and sorting undertaken in the preceding stages culminate in a series of works

Her assemblages are developed through combining elements. Each is painstakingly calibrated to add a fragment of information, create a mood, capture a memory, pose a question, or communicate a very personal response to the country.

Isabel's desk space

'My visual surrounds are very important to me', says Isabel; 'so is a certain order.' Her studio has sisal flooring, and her massive workbench overlooks the Angahook State Forest. She insists on an organised space to begin her work.

The presence of past works, photos and items collected during outback journeys all set the mood of my working space and are important to developing the work.

Isabel prefers unlimited chunks of time, and resents intrusions. When doing routine tasks, she listens to the radio to keep in touch with people and opinions in the outside world.

I cannot work with others around, and like an uninterrupted continuity for the ideas to flow.

I do not like other people seeing my works in progress.

Isabel's husband, children and grandchildren are accustomed to her brisk whisks up and down stairs and her periods of inaccessibility, followed by Mame-like, larger-than-life appearances.

My message comes in fragments from one work to another and a unifying thread is my overt and covert references to Aboriginals or European occupation. I reveal in 3D what is difficult to put into words.

THE HEADHUNTER: David Cunningham, ENTJ

When David was a child he loved detective stories, and wanted to be a famous lawyer so that he could sort things out. As an adult, his career goal was to become one of Australasia's best and most influential executive search advisers and consultants.

His earnest, ethical and uncompromising approach to excellence has enabled David to go out on a limb, taking massive risks in a conservative field as he sets new benchmarks in best practice. His philosophy is to ensure genuine, sustainable relationships between employer and employee, and solutions to different industries to maximise potential in the workplace. Key words are 'delivery', 'integrity' and 'quality'. He thinks, speaks, and moves quickly and decisively.

David's work space

David provides executive recruitment and mentoring services in a space that could be described as 'Zen-like'. The three-storey, well-proportioned, minimalist, modern office boasts angular and fluid clean lines, with a sense that everything is in its place.

There is a 'sanctuary room' near a water feature, where David sees career mentoring clients, and another large corporate space, backing out onto a patio, where he holds interviews and meets suppliers.

I spend most of my time in my own space, a loft that is above two levels. I enjoy being up high. It is a large area. I have two desk areas, one large desk connected to the wall, and one round table which allows me to turn around and face the entrance.

This large area is almost divided into two spaces: one where he can work on methodologies for his own processes, and use the phone and computer; and another area where he has a couch and sofa chairs to meet people for casual catch-up lunches.

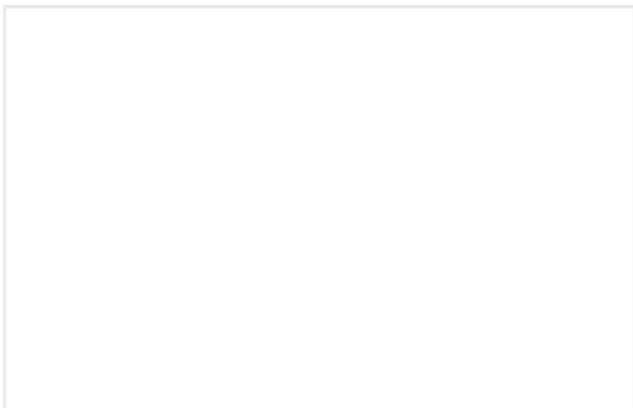
Lots of space is important so that I can move around to many different areas. I make sure I'm in good condition for each meeting, so that I can be fully with people that I am advising.

I need to have space around me. There are a couple of seating areas, one more relaxed, away from my work area.

Housed in a stunning yet relaxed environment, the atmosphere is informal, providing a feeling of being removed from the bustle of the claustrophobic city, despite being situated on the fringe of Melbourne's CBD. David was eager to create an informal, non-corporate space where professionals can discuss issues in an open way: 'It's important that people can remove their work mask, to some extent.'

David also uses the space for guest speakers to present innovative thoughts about their chosen fields to interested parties. Influential leaders in various fields avidly attend stimulating and confronting dinner meetings.

By influencing the careers of thousands of executives, David's career in recruitment and mentoring has impacted on the fortunes of many large firms.



David's desk space

'Most of the time, my areas are tidy', says David:

There are a small number of things I keep on my desk; a photo of my family, CDs, work materials, and a large crystal (citrine, which is the crystal of abundance).

I will often have classical music on and put my feet up. My work is intense. When I feel bored or don't have much to do, I may break my day up by going for a walk or a run, or listening to a tape or reading a book. Administration is not my forte, but I will do it in slow times.

David wants people who enter his space to 'feel comfortable, realise its difference, and appreciate that I am a professional who demonstrates care and empathy for their situation':

I normally arrive anytime between 8.30 and 9.30 (but this can vary), prepare the office, and then plan my first few activities and have a coffee.

David's family support his earnest commitment to his craft, and admire his stylish hosting of events.

I keep developing myself by doing some body-mind work each week, which brings me into the moment, deepens and relaxes me.

David sums up his overall mission as: 'to support people in their careers, and help them align what they do with who they are.'

THE PLAYWRIGHT: Jill O'Callahan, ENTJ

Jill O'Callahan is an author, playwright, director, aspiring screenwriter – and a massage therapist. And she also runs a Bed & Breakfast on the coast:

It's heaven—feeding the chooks, tending the geese and vegies, writing, and chatting with overseas and interstate visitors.

When I'm directing plays, I happily commute to La Mama and the Carlton Courthouse. I'm a director more than a writer. I am on about social justice and I have a lot I want to say.

Why did I leave a managerial role in the medical field? Apart from realising my dream to do my own thing in theatre, in my case I'm not good at sucking, so I never get past middle management. Although I'm a visionary I alienate those above me, and become very frustrated by their stupidity.

I'm also not good at persuading people who don't move as intellectually quickly as I do. I wonder what the others would say?

Swapping city living for the coast has been a masterstroke for Jill:

I love the wilderness: the rugged cliffs, pocket beaches and the misty Otways dropping down into the sea; the edginess of trying to exist with foxes slaughtering my hens, possums eating my grapevines, and the King parrots not even leaving me one pink lady.

While writing is my vocation, running the B & B plus my massage practice combine to give me the best multi-job I've ever had. I love healing and chatting at the same time. I show off my cooking, and enjoy having heated political discussions over the bacon and eggs.

Jill's work space

Jill lives on a double block with several dwellings; friends call it 'The Compound'. She is surrounded by a grove of huge ironbarks that make gardening very difficult. In winter she lives in the main house, and in summer she lives in the studio.

At present I am in my favourite spot, tucked in a corner of my light-filled bedroom, all my reference books on one wall and a large window that looks out onto my ducks and exploding cabbages on the other. Behind me is a duct from the wood heater, so it is quite cosy.

The walls are white, the floor blonde wood. My desk is a rather architectural black steel-and-glass affair. I like it because it is almost not there: my computer seems to float in the ether, connected to reality only by electrical umbilicus. My chair and desk light are red.

I don't really like my summer space in the studio with its low ceiling and concrete floor and general mess. As I seldom get time to write then, it doesn't really matter.

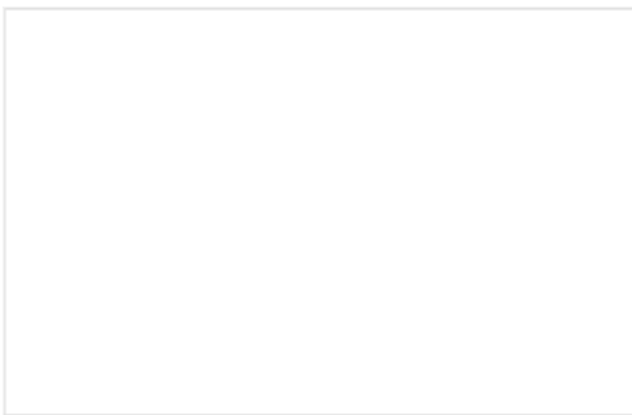
Jill's desk space

The only items on Jill's desk are a clear plastic tidy that holds envelopes, butterfly clips and postcards, and the various bits of her computer:

I prefer a neat desk, but there is always a pile of collected papers, unanswered mail, unpaid bills, that just gets higher and higher until I have to move the desk. I sort it out, then start again.

Normally I like curves – bowls and vases – but my desk is made of two emphatic black Zs.

I also like to be surrounded by fecundity – vegetable garden, chooks, ducks, food, wine. But I like my work space to be stark, modernist, uncluttered. I like white and light like a blank piece of paper, fresh canvas, or empty screen; space.



Asked, 'What do you want visitors to your space to experience?', Jill doesn't have a ready answer:

I've never thought about it. I create the work space for myself, and I really don't want anyone else there. It is space. My B & B and massage space is different: easy and welcoming.

For Jill, finding time to write is difficult. Phone calls seem to continually interrupt her writing:

I prefer to get out of bed and just write, but I used to find myself unshowered and still in my nightie at lunchtime with someone knocking on the door, and the business phone calls and emails unanswered.

So now I check and answer the emails, then play a little computer game. When I lose I revert to writing, where I have more control.

And how does Jill's mind work in this space?

Because I am a dramatist, I create my drama like a video in my mind, often when I first wake. Then I transfer it to the computer. I'm a visual/aural person rather than a words person; I'm not really interested in spelling and grammar.

I write theatre pieces loosely, then tighten them up after I see what the actors do with my material. I no longer get pushed around by actors, nor anyone else.

I like directing my own work. I like sitting in the audience for the performances and knowing that it works. I watch their reaction, and get a buzz out of that.

I have to be lonely to create, that is one reason why I moved from Carlton. When I have been working at the computer for too long, my cat, Miss Velvet, sits on the keyboard.

Jill's friends and family marvel at her capacity to conjure up sumptuous feasts for a spontaneous party of fifty of her closest friends, her energy for gruelling theatre productions – and her ease in pulling down the shutters when she wants a well earned break from the world. ❖

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All photographs in this article were taken by Meredith Fuller.

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Eureka! moments #1

The turning point came when I was staying with friends in the Gippsland hamlet of Arawata. ... I was outside the house gazing at the green domed hills when I turned slightly and saw I was only a few inches away from a fuchsia flower. ...

I saw this one, a common enough species, as if seeing a fuchsia flower for the first time. Its petals were like a vivid scarlet fan and its corolla a purple velvet skirt, its pistils and stamen like long delicate poles with hats attached. The more I looked at the flower, the more vivid and unique it seemed.

... this moment, spontaneous and unprovoked, made me realise I had to force myself to be conscious of the fact that only by seeing the details would I avoid habit and stop seeing the world as a series of abstractions.

This moment, this epiphany if you like, ricocheted through my consciousness, as if an enormous rock had been dropped into the swamp of my consciousness and the force of its impact rippled across the surface, clearing it of the stagnant scum. For one brief moment, without the aid of hallucinogens, I saw something with a clarity I had never experienced before.

This moment had a profound effect on me. It seemed as if I was connecting into a world that most people had always taken for granted.

Louis Nowra recalls himself aged 23, *The Twelfth of Never: A Memoir*, 1999