

Abstract:

Osmotic Performance of subjectivization, in the era of creative self.

This paper is part of my a schizoanalytical, artistic research on the potentiality of collective subjectivization within the processes of art-making and between the relationships of audience and performer. In my research the performance art is seen as a production, and part of a larger discourse of the production of subjectivity. I attempt to research the strategies of production of desires in the field of social environment. Cultural production and capitalistic production which aims for surplus value go side by side, therefore my interest is how they traverse in the fields of performance art and site-specific works. The production of subjectivization is a different than the process of general individualization, which in turn creates personalities, and is part of a post-fordist capitalist project. In contrast, the production of subjectivization is based on potentiality and general intellect, and is a transformative force. The production of the self or subject is the bone and marrow of capitalim, it is the basis of all othe production. We are living in the era, where the self is taught to be nurtured with art and culture as well. The creative self has a increasing value on the speculative market.

I would like to try make a connection between the concept of trauma and potentiality as general ability. Cynicism and sensitivity have a close connection with each other, and it has important consequences in thinking about performance art, creativity and cognitive labor. An ethical bond with the society has ruptured, where in turn this rupture, and lack of “moral” integrity has become a new economical production-force. It is not guarded with any ethical guidelines, nevertheless it will not erupt recklessly, due to the inner discipline. In the theory of Bracha Ettinger, fascinace is linked with the ‘matrixical gaze’ and ‘com-passionate’. These concepts set a foundation for my point of view for the mechanisms of power and control in the area of cognitive labor. In performance context, Lacan’s concept fascinum, the evil eye, (the Other) can be located behind the audience, where it lays the invisible gaze on the performer, thus building up a tension as if one is on the tightrope performance. For Ettinger, fascinace creates yet completely another kind of situation, if not a performance: transformative station. Fascinace and fascinum are different modes of gaze. Without the support of com-passion and matrixical dimensions, fascinace reverts back to fascinum. In this context, these modalities resemble the link between cynicism and sensitivity in the contemporary, mental environment of cognitive labor.

Performance art is part of the production of subjectivity in the cognitive labor; production of cultural values and other capitalistic production, go side by side. The production of the self or subject is the bone and marrow of capitalism; it is the basis of the production. Following Félix Guattari’s idea of the new aesthetic paradigm, art is not a production of utopias – nor dystopias – but something real, yet synthetic. It is a production of subjectivity, where nothing is more unreal and synthetic than subjectivity itself, which is a collection of multitude of contemplations. We are living in the era, where the self is to be nurtured with art and culture as well, and the products of creative self has an increasing value on the speculative market. For the general ability of being affected, joy, sorrow, trauma and potentiality have become the essential parts of the production in the cultural capitalism in general. In a way, performance art and labor have converged with each other. I am using a concept of copoiesis, not as a method or strategy of production, but rather copoiesis is being attached with the general ability to become affected, with general intellect – and therefore it has become utilized with the cultural or cognitive capitalism, as well. “When self-exploitation acquires a central role in the process of valorization, the production of subjectivity becomes a terrain of the central conflict” says Andre Gorz and defines the relationship between the cognitive capitalism and the general intellect. General

abilities of human being have become part of the production of value, and have also become part of the project of so called relational aesthetics in contemporary art.

I would like to define performance art or an event of being as a production or a process of production, part of the larger discourse of subjectivity production. In the presentation I would like to use some examples to describe the above mentioned process, namely works by a Brazilian artist Lygia Clark (1920-1988). In her works the level of micropolitical, sensitivity and affectivity were in the centre. In this manner, tuning with the aesthetical affectivity a matrixical relationship is created within art-making—a relationship with a collective trauma and the a-signifying nature of that – a Brazilian military junta in the context of Clark's situation. A connection with trauma is created with the support of matrixical fascinace, which is in connection with the com-passionate. Com-passionate is what is co-affective, but not «grooming» - artist is not working as an "Engineer of leisure", as Clark herself criticized the artist working in the later defined area of relational aesthetics, without any recognition of the micropolitical potentialities of socially based performances or events. The works of art traverse further than signified experiences, but into the sphere of affective micropolitics. I would like to situate the questions aroused in the above mentioned context of transition to cognitive capitalism into the present, fully developed period of it—what are the possible modes of potential osmotic performances? The present moment of cognitive capitalism being the context of paranoid and cynical capitalism, under the gaze of fascinum and within the transforming potentialities that micropolitical affectivity in art-working may proceed to create.

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Panel : Guattari's Aesthetic Paradigm and the Molecular Organization of Cooperation

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