

EXPERIMENTS OF ORGANIZATION 16.–22.11.09

Workshop series with Gary Genosko, Peter Pál Pelbart and The Ueinz Theatre Company

In cooperation with Baltic Circle Theatre Festival, Helsinki School of Economics, Theatre Academy, HIAP and Art School Maa

The workshop series is part of the "Mental Ecology in Cognitive Capitalism – A Félix Guattari Master Class" which has been working to map the mechanisms of production of value and new forms of control which have spread into our mental and social environments: the ecological disequilibrium of our mental environments (precarious states of mind, panic and depression as a forms of life, the erosion of subjectivity and its foundations etc.) is like an organ of the mutation of capitalism where the structures and risks of production have spread into structures of subjectivity, meaning, desire and relationships. The question of the ecology of these regions – the question of the future and environments of the "incorporeal species" of ideas, feelings, states of mind and modes of cooperation – is as pressing a problem as is the ecology of the natural world. The problem is not only something "external" to us, but resides already "inside" us, in our hearts and minds, in our friends and modes of cooperation.

The third workshop series of the Guattari Master Class focuses on experiments in positive organization of "cooperation between brains". Its starting point is in the fragility of cooperation, the difficulty and slowness of building the conditions of creation, and the unpredictability and suddenness of how easily they fall on such a traditional conflicts and problems of "communities", how both the "good" cooperative innovation and the "bad" cooperative negation depend on the same cruel experience of uncertainty, and how easily all the potentiality of cooperation turns into vicious violence. Perhaps it is this very instability, ambivalence, wagging and a kind of distance or indifference on which any organization and its experimentation should start today.

(More information below)

PROGRAM

MONDAY 16.11.

13 – 18

Organizational inventions of Guattari. Workshop with Gary Genosko
— Helsinki School of Economics, Runeberginkatu 22-24, Room G-107

TUESDAY 17.11.

13 – 18

Organizational inventions of Guattari. Workshop with Gary Genosko
— Helsinki School of Economics, Runeberginkatu 22-24, Room G-107

WEDNESDAY 18.11.

16 – 19

Working devices of Ueinz Theatre Company. Workshop with Ueinz Theatre Company
MORE INFORMATION ABOUT THE WORKSHOP AND SIGNING UP, SEE NEXT PAGE
— Theatre Academy, Haapaniemenkatu 6, Helsinki

THURSDAY 19.11.

13 – 17

Guattari and Experimental Organization. Lecture by Peter Pál Pelbart
— **Subjectivity, Art, Politics.** Lecture by Gary Genosko
— **Publication of the "Finnegan's Ueinz"** (Memorybooks of cooperation 8).
— Theatre Academy, Haapaniemenkatu 6, Helsinki

20 – 21.30

Ueinz Theatre Company: Finnegan's Ueinz
— Media Centre Lume, Hämeenkatu 135
TICKETS AND MORE INFORMATION, CHECK BALTIC CIRCLE 2009 WEBSITE!

FRIDAY 20.11.

12 – 16

Experimentations of resistance and art. Discussion with Matthijs de Bruijne and Fatmir Mustafa
— Maa-Tila gallery, Albertinkatu 19

20 – 21.30

Ueinz Theatre Company: Finnegan's Ueinz
— Media Centre Lume, Hämeenkatu 135

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Workshop on Ueinz theater company's creative process.

History

The Ueinz Theater Company was born in 1997, at "The House" Daytime Hospital, when the directors Sérgio Penna and Renato Cohen were invited by the institution to coordinate a theatrical activity for approximately twenty psychiatric patients, in the space of expressive activities traditionally held on Wednesdays, under the general coordination of Peter Pál Pelbart, a therapist for the Daytime Hospital at the time, and the team of coordinators, Paula Patrícia Francisquetti, Ana Carmen Del Collado, Eduardo Lettiere and Erika Inforsato, among others. The initial idea proposed by one of the patients was to do "real" theater, as opposed to theater "by loonies, for loonies". Thus, the directors embarked on creating a play to be performed outside the Daytime Hospital, and from the actors' unique universe, their mythic, imaginary, gestural, sonorous and experiential repertoire would be made scenically valuable.

Finnegans Ueinz

The Finnegans Ueinz Project sets out to continue Ueinz Theater Company's creative research by exploring the universe of James Joyce, especially Finnegans Wake and Ulysses. The starting-point for this research is a set of creative devices that will drive our creation. These drivers will have direct and indirect outcomes, as follows:

- Performances of the play Finnegans Ueinz, inspired by Finnegans Wake
- Performances-interventions based on extracts from Finnegans Wake and Ulysses in urban locations with an intense flow of people.
- Workshops on Ueinz Theater Company's creative process
- A continuation of the process started with partner Alejandra Riera in 2008, an installation/multimedia environment including video and the presence of the performers.

The group reinvents itself in a journey through Joyce's language, in which actors and spectators come together to celebrate life's potentialities, magnetized by Joseph Beuys' expanded conception of art.

Workshop

A laboratory workshop for theatre practitioners, dancers, performers and alike.

Workshop is based on:

- Reinventing the collective
- Creating a new language
- Composing personae
- Dream-scene
- Laboratories and improvisations from situations defined by small performer groups

But there are no functional divisions between games, warm-up sessions, exercises and scene: potentially, everything can be a scene, or the scene can serve as a warming up. But this is only the consequence: what we seek in every encounter is to create these triggers that help develop a creative path, a flow of intensities. For this reason some proceedings are elaborated, and proposed to the group: when the collective adheres to what has been suggested, they are developed.

Workshop by Ueinz group on Wednesday 18th of November, starting from 4 pm, in Theatre Academy Helsinki.

Please sign up to the workshop before the 16th of November to: [teronauha\(at\)gmail.com](mailto:teronauha(at)gmail.com)

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But how does a group of depressed, cynical, opportunistic and anxious people cooperate?

It seems that in a situation where self-organization, cooperation and self-learning are already essential components of the mechanisms of valorization in cognitive capitalism, living labour escapes from this by withdrawing totally to itself, away from cooperation, in total "unemployment" or in only "apparent" participation, in total boredom or depression, giving nothing to the enterprise that has taken the form of a self-organizing community or a platform of learning.

But could we for example think that Guattari's "pathic core" of subjectivity is in fact "a-pathic"? That is, interpreted positively as restlessness or indifference to what is calculated to move feelings, to excite interest and action etc, and that perhaps it is in this "autonomy", "untouchability" or indifference (to all attempts to direct and organize behaviour and thinking), that we should start looking for the possibility of organization - not chaos but the essence of movement and change that would give us consistency and that is necessary for creation.

Taking such "discreet charm" of the precariat or call it the "dark side" of the multitude, the depression, panic, impotence, continuous micro-catastrophes of cooperation and the easiness of turning the potential of cooperations into viscious violence as its starting point, the workshop series tries to think and develop positive organization and experimentation of cooperation.

How to connect with others without spatial proximity and temporal continuity of existence, the preconditions of a community? Is the process of collective subjectivation at all possible in a situation characterized by precarization of labor and mediatization and strategization of social relationship, especially when the recent experience, of artists, of activists, of the global movement against capitalist globalization, seems to imply the uncomponibility of labour and the impossibility of social autonomy? How to communicate if it is too much communication that we suffer from? How to connect with others when the pathos of distance, cynicism and opportunism, have become essential parts of our survival? How can art work with that which cannot be said, and perhaps create compassionate spaces of connection and copoiesis?

What kind of tools does for example the Guattarian Ueinz Theatre Company offer for escaping the self-evidencies and patterns of behaviour through which the preemptive controls work in us – for co-creating mutation of subjectivity, resistance at the "molecular level"?

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IN COOPERATION WITH

Aivojen yhteistyön muistivihkot

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Helsinki School of Economics ||| www.hse.fi

HIAP artist residency ||| www.hiap.fi

Art School Maa ||| www.taidekoulu-maa.fi

Theatre Academy CARPA ||| www.teak.fi/Tutkimus/carpa

Turun yliopisto, taiteiden tutkimuksen laitos ||| www.hum.utu.fi/laitokset/taiteidentutkimus

Tutkijaliitto, Polemos-sarja ||| www.tutkijaliitto.fi

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— Tietokapitalismi on aivojen yhteistyötä ilman muistia —

