
BORDERS, DISPLACEMENT AND CREATION
QUESTIONING THE CONTEMPORARY

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Questioning the *contemporary* implies a double movement: an analysis of the traits of present-time experience and the clarification of the conditions that enable a *contemporary* thought. To question *the* contemporary immediately raises a problem: does one think *the* contemporary or *in* the contemporary? And a series of questions arise subsequently: what is the *possibility* of considering the founding movement of that thought? – ontological question; what is the *place* of the ongoing relationships? – political question; which is the *time* of the affections without mediation? – aesthetical question; which is the *mode* of the constitution of being in a place in progress? – ethical question; what are the *hypothesis* for memory in a time without mediation? – historical question. Is there any legitimacy for the separation between these questions? What kind of rationality demands the definition of *border*?

In this International Conference and International Summer University we intend to promote a forum for the discussion of the problematic complex brought by *contemporaneity*, based on the notions of *border*, *displacement*, and *creation*. How, then, does one interrogate the *contemporary*?

The logics of contemporaneity seem to imply the distribution of the problems it introduces among various fields that aim at thinking the *problematic in the contemporary*. Nonetheless, the *contemporary* demands, simultaneously, a force of displacement into each *border* that is defined. To interrogate the *contemporary* may be nothing but a search for the borders that cause the paradox of being both the problematic horizon to be considered and the territory that bears out this consideration. Still, one can only look for borders by drawing them. Admittedly, in order to draw a boundary one needs to divide an extension in two. However, in terms of the contemporary, thought departs from the border itself to displace the sides. To draw a border is already a displacement; it is the creation of a movement that shifts from one place to another, making the contemporary a complex field whose parts communicate with each other. It is by understanding the contemporary as a *complex* of borders and displacements that one may conclude that the first question doesn't represent a disjunction but rather an *implication*: one can only think *the* contemporary by thinking *in* the contemporary. And this seems to be a

specific disposition for the *outside*, to that which is *strange* to a discursively shared *present* that progressively defines the identitarian logics of affirmation of an epoch.

The interrogation of the contemporary means to put forth a critique of the present from an absence of stable coordinates that enable the establishment of a field for thought. This is but one way of creative criticism or of a thought that deals with its *potentiality* as such.

Thus, from the inside of an intimate connection between politics and aesthetics, we would like to consider the ways by which thought is rooted in indefinite *displacements* that give rise, nowadays, to singular *forms of life*. We can try then to understand the mapping of contemporary rationality and the ways by which, in the worldwide geo-political context, *borders* are drawn, on the social, aesthetical and political scene, by a securitarian narrative, thereby creating *figures* intimately linked to a *sovereign territory*, or to a normative representation of bodies, gestures and languages. A crowd at drift experiments limit-situations in *heterotopian* spaces. Under the logic of immunization of the States towards the *foreignness*, the *state of exception* is reset under numerous legal, administrative or conceptual covers that tend to constitute *spaces of abandonment*, or *temporalities* that exist outside the frame of historical representations. However, by their very own existence, different individuals challenge the homogeneous static view of linear time and ask, by their unique entry into the world, a vital question: their *untimeliness* (*inactualité*) as a heterogeneous mode for the reinvention of history and its images. This question places us before a singular and problematic cross between *creation*, *representation* and *historical experience*.

Hence, let us consider the following questions. Is there any other time for creation besides the contemporary? Is there any other space beyond the territory defined by the problematic borders? Is there any other sense for creation that is not the expression of displacements around these borders? Creation may, in the end, be nothing but the foundation of spaces of individuation whose *borders* are already open for transgression. It is from the point of view of contemporaneity as a *creatively constituted territory* that one can understand the border as a raw space for displacement and, in turn, the displacements as conditions for the determination of borders.