

«of arts» - porous constellations of a creative process

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On the basis of a life and professional path, through the narrative-presentation of the present paper, I'll will try to rethink a couple of different aspects of a particular same thing. The "same thing", or the object of this presentation, is an installation-play (performing arts) called *Parede de Segredos* (Wall of Secrets) and its "different aspects" relate to the initial concept-idea, the approach to it and its methodologies, the dynamics of its processes and its formal and informal manifestations.

These porous constellations have been taking time and place within the permeability of some conventional borders separating the various "levels" and "types" of cultures as, for instance, cultural genders, science and technology, non-occidental knowledges and other practices on one hand, and the emergence of hybrid phenomena and objects on the other.

Some orientations are proposed on such account: An analysis that is to contribute to a post-modern critical (as well as post-colonial) thought adequate to the exploration of the «new» territories of cultures (arts/sciences/technologies/etc.); The questioning of the forms of association and dissociation linked to these emergent cultural (artistic/scientific/etc.) configurations and their social/human implications; Understanding its risks as well as the potentialities for emancipation (Support, Sustainability and Legitimacy); Creativity at all "levels" and of all "types" is reinvented as an action of dynamic constellations of subjects, objects and techniques that cross, succeed, or melt with one another.

Barter is one of the key concepts/reality for this analysis. «Unadverse» Diversity is a premise. Within an attitude-agenda that wishes to contribute to a plural ecology of knowledges and practices, the hypothesis is: the spiral «mo(ve)ments», along the different cultural (artistic/scientific/etc.) boundary lines, that have been tracing this artistic practice reshape a zigzagging time-space of *frontier* [1].

As an artist and a social scientist, to communicate something as a trustee, I'll try «to bear in body» that whatever is written is situated in a culture-tendency that tends to forget its own situatedness. Therefore, it might requires a translation-imagination effort. The «objective o», this time, *off* the arts is of no exception.

1. Santos, Boaventura de Sousa (1995). *Towards a New Common Sense: Law, Science and Politics in the Paradigmatic Transition*. Routledge, New York.

Berta Teixeira (<http://gaaz.myftp.org/BTeaser>) obtained her sociology degree from the University of Coimbra (1996), her *D.E.A* in *Esthétiques, Technologies et Créations Artistiques* from the *Paris 8 Vincennes-Saint Denis Université* and her Master of Theater Studies from the University of Lisbon (2001). She is an actress, an independent researcher and teacher. Her current research within the PhD Program in the area of Sociology of Culture, Knowledge and Communication is being led by Prof. João Arriscado Nunes (2005), and it is about the creative process—as a dynamic of porous constellations—in the performing arts. She is an associated post-graduated student of the NECTS (*Núcleo de Estudos sobre Ciência, Tecnologia e Sociedade*) from CES.