

Topic

Image and cut – subjectivation as false movement

Abstract

To think the cinematic means to face the temporality as a paradox. In fact, cinema (and especially contemporary cinema) does not constitute a linear presentation of images, but the continuous arrival of a *break* in a chronology – the cut, *le montage*, is a *mostration* of the instant, the *now* as a place of oddity, as a place for the arrival of the new. Therefore, we can envisage the cinematic technique as a way of thinking the *instant* as a possible path for rethinking the notion of *present*, as a nomadic, nameless time, that appears in a simultaneous arrival and break, presence and absence. These possibilities have been already taken into a practice by authors such as Aby Warburg (the idea of *Nachleben* comes from this undefined place where the images exist beyond their place in history), Walter Benjamin (*Livre des Passages*), or Gilles Deleuze (the notion of *image-crystal*).

Through this movement, a *false* movement, it becomes possible to think the idea of subjectivation as a tension that complies a paradoxal time and its own power of subversion, a movement of continuously *becoming* something else (as in Gilles Deleuze's proposals, and also in the Nietzschean idea of the *power of the false*). Hence, *becoming* contemporary may indicate a body, a word or an image *taking-place* in a sense of *resistance*, of the subjectivation as a creation of the *self* (Michel Foucault).

Taking some of the cinematic questions, and also the way contemporary art inherited these questions, such as narration, framing, time, body, voice, fiction/documentary, among others, may lead us to envisage contemporaneity as a singular situation where the notions of history, sense, memory, testimony are put in question in a particular way, and pushed to a point where their political strength appears in the context of a subversive energy that lies in each *present* time.