

Dancing «on-stages» the Other: prerogatives for aesthetic education through the creative process

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Abstract: Dancing imparts to the body a different scenario of senses that strengthens creative performance. Thus, when the body dances it enhances perception, which is conducive to altered states of consciousness. At this level of perception, centred amidst the creative process, technique (skill) and freedom (performance) interact and actually create dancing. Based on this evidence that hereinafter will be supported by the cross-reading of psychoanalyses and philosophy, I am led to ponder about body awareness involved in dancing in an attempt to establish creative performance. Hence, I am opening a path to understand the creative process as a field of body awareness, whereby educational intervention occurs in the body.

Key words: Dancing. Kinetics. Psychoanalyses. Creativity.

1 INTRODUCTION

Has the kind reader ever had an experience that completely overpowered the heart, thoughts and mind, where everything else is forgotten? In this case, there is an inner fire; blood would run through the veins like burning lava, bringing a blush to the cheeks. One would have a strange look in the eyes, as if yearning to apprehend from the empty space forms invisible to any other eyes, and words would dissolve into languid sighs. Then friends would ask: “How are you faring, dear friend?” – And you would want to describe your inner vision in all its bright colours, the shadows and lights, and you would become exhausted in your attempt to

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find words to merely begin describing what occurred [...]
(HOFFMAN, *apud* CESAROTTO, 1996, p. 29-30).

This passage is from the short-story “The sand man” by Hoffmann, who could very well be referring to dancing. However, it is a narrative introduction that prepares the reader for an amazing short story. Some would say that dancing is also fantastic. It is the artist’s body that borders the creative process; or the spectator submersed in the flowing energy that keeps him or her captive to an artistic-bodily performance is a fantastic state.

The amazing experience of dancing is a moment of unusual awareness. Within this experience, it is as if the unity of the Self evades and leaves in its wake the performance of the Other¹ that it does not know. Hence, the inconceivable nature within the concrete reality.

I am not referring to any specific dance, but rather, to the act of surrendering to dancing, i.e. the spontaneity of body performance. Movement renders the body receptive to one’s openness with oneself.

The artist may think that he or she is mastering their own performance; however, what is flowing from dancing is always greater than the calculated awareness of this performance via understanding, which leads to the question: Who is dancing?

It may seem a mistake to confer the artistic performance to the Other rather than to the Self; however, the dancer-reader will agree that in dancing the body exceeds its limits, where performance is strangely expanded. It is this excess that overflows from the unity with oneself. It is sheer enjoyment, it is the Other.

¹ The Other in the Self refers to radical alterity, which is not confounded with the alike. It corresponds to the symbolic register where Language is developed or the Unconscious (LACAN, 1998).

So far, I have been bold enough to support some concepts that may seem foreign to the field of Physical Education, and taking such a stand is bound to lead me to be misunderstood. Hence, one should be careful, especially in relation to how these considerations will be perceived, if the reader is to find meaning that will spark his or her curiosity in reading the text as through the eyes of the author.

With this caution in mind, firstly it should be made clear the notion that charts the viewpoint of the traditional individual, given that this is the viewpoint taken as a reference by modern science, which is the basis of rational thinking.

Descartes attributes to the body the persona of the universal individual, where Platonic dualism is conditioned to the forms of modern science. Under this conditioning, Descartes wonders what is possible to know, once the Cartesian rupture is permanently installed in thinking. Hence, possible knowledge – circumscribed within the limits of representation - is differentiated from what cannot be reduced within the field of knowledge.

The famous Cartesian aphorism “I think, therefore I am” makes the viewpoint of modern Science clear. Within this perspective, the individual should know that he or she does not understand the whole experience in order to be a knowledgeable individual. Hence, it is possible to address the functions that operate in the faculty of understanding, to which it has been agreed that they are not associated (GAUFÉY, 1996, p. 22).

From this perspective, dancing should not be perceived as an amazing experience, as such a means of understanding does not reach, or rather, does not permit this kind of description, for it cannot be sustained in reality as evidence than can be determined (ALVES, 2006).

At this level of verification, rational thinking circumscribes the experience according to a structure of understanding that only learns what can be determined from

the experience. Hence, according to the Cartesian approach, knowledge is conditioned to the prerogatives of a logical understanding that excludes everything that is improbable to understanding, e.g. an amazing experience. Thus, it is possible to address dancing as a study object and to hold it in front of the researcher as a methodological resource that ensures analytical objectivity. However, such model lacks magic, spontaneity and phantasy precisely because of the evasive essence of such evidence (ALVES, 2006).

The identification of the subject of the unconscious gave rise to new critical perspectives within the hegemonic building of knowledge. Freud's Cartesian reinterpretation recaptures the idea of the individual, giving rise to a highly instigating discussion, which is fundamental in order to understand the analytical displacement proposed hereunder. According to Freud, an individual that affirms "I think, therefore I am" is conditioning his or her existence to the type of thinking that is structured in logic (supported by the aegis of an authorship that calls for taking responsibility for experiences lived within the domain of the Self) – there is also another type of thinking, wherein the Self is placed in the interstices of this unit that can be considered as such. Under this perspective, Freud introduces the concept of the subject of the unconscious to show that there is also a type of thinking that precludes the existence of a thinking Self (GAUFEY, 1996, p. 11). Thinking is forged² under this misconception, where the Other is observed in the scene, giving a new perspective to the observation of dancing.

The classic individual that calls for the unity of the individual will realise that dancing cannot be found there, unless under a speculative reduction; in unity, dancing is the

²Freud reduces these impressions as symptoms (GAUFEY, 1996, p. 11). This assumption is of no concern in this work. Freud was responsible for rendering an innovative meaning for the discovery of the subject of the unconscious; however, occurrences unfolding thereof revealed new dimensions of the concept of the unconscious, thus inspiring cross-reading of the objectives in this study.

single-voice reporting an affirmative Self that claims responsibility for performance authorship.

The purpose of this study is not to reaffirm Platonic duality, but rather, to use this fracture as a resource relevant to another type of scene that strengthens rather than speculates about the creative performance. This diversion aims at abating the Ego’s coercive pretention in order to allow spontaneity to flow freely in the creation.

The fact is, if it is in the intensity of the senses engaged in the flow of spontaneity that the body opens up to the creative dimension of the individual, would that not be the grand generator of teaching and learning, given that it is precisely where the body surrenders in order to be deeply affected? To what extent do the creative processes of dancing interact with the body’s educational intervention processes? To answer this question, this study addresses the analysis of body awareness in dancing. It is precisely in the regency of the Other that the creative process has intervention prerogatives, through which it is possible to develop aesthetics education.

Who dances inside of me when I dance? Certainly it is I who dances, but in altered states of awareness. The objective of this study is to understand altered states of awareness as another means of perceiving the body in education.

2 ALTERED STATES OF CONSCIOUSNESS

Dancing seizes movement and transforms its performance as a component of vibration to the body that lacks actual conscious monitoring of this means of expression.

Amidst its gestural trajectory in space, the body compresses time, pulverises its symmetrical constraints and expands the dimension of space. Hence, it does not strengthen real time, but rather, its recreation, by exposing another notion of time. While moving, the individual-performer alters his or her states of consciousness and explores channels of

perception that go beyond everyday consciousness, conditioning and determinations.

The altered state of consciousness occurs when we lose track of time (SOARES, 2000). The creative process of dancing occurs under altered states of consciousness. This alteration is conducive to the creative flow and the active representation of expressive gestures. Without it, representation becomes crystalised and the choreographic repertoire is reduced to mere repeated movements, as it becomes fixed in the linear framework of space and time.

However, the spontaneity of the creative body does not permit art to cave in under the imperatives of everyday consciousness. Hence, when the body is predisposed to art, consciousness is displaced into other channels of expression. It is similar to looking into oneself and realising that at the core of one's inner self the Self is not the same as it was, but rather, it is an unknown entity that performs with a will of its own. In this altered state of awareness, the individual performs as if he or she were in a trance³.

The word *trance* means an altered state of consciousness provoked by an effort in concentration that becomes symmetrically displaced into oneself, expanding without becoming disconnected to the original effort in concentration. In a *trance*, one sees beyond consciousness, perceiving an exterior plane that lies outside the scope of control, eclipsing the Self – the virtual space of Narcissism – and adopting different viewpoints, then surrendering to a strange inner state. In this approach to awareness, the surface of the consciousness is diluted and exposes an active Other that is part of the same established Self (CESAROTTO, 1996).

Any rational effort made to place this synchronisation displaces it, where its intangible essence fades away. The Self

³ *Trance* derives from the Latin word *transitus* that means "passage". According to Devereux in his study of Xamanism, the state of *trance* is interrelated to psychological and physical levels, where repressed energies are liberated and the human being is reintegrated into a divine dimension (DEVEREUX, 1993, p.129).

realises that it is not another individual but itself that is performing and claims the authorship of such; hence, it is impossible to situate the state of trance. Nothing ensures its flow, only the spontaneous predisposition that renders visibility to this dimension of awareness. This state is promoted via the shifting of consciousness, the expansion of a state of concentration that drains the Self of the imperatives of consciousness, liberating it for another experimental dimension.

The draining of the Self can be provoked by exercises that lead to awareness displacement, where aesthetics becomes closer to education, as it is through these exercises that the body plunges deeper into its field of awareness using physical skills and competences to project its original self. During the course of projection, the body builds its own body technique and creates a language. However, this process only occurs when the creativity lab opens the path to body awareness, which is achieved only in altered states of consciousness. This is the realm of the creative process.

To reach this realm, groups involved in body experimentation carry out collective experiments that open up the path to body awareness. This method is called Installation, where ritual experimentation is ‘installed’ in the body, which is repeated every time they start their activities in order to claim bodily states of energy that generate a magnetic field around the body that is conducive to altered awareness. Thus, the body is more receptive to sensitive stimuli.

Collective work is conducive to such displacement, as relational experimentation generates collective energy and creates a unified field that involves all participants in the same threshold of awareness. Hence, collective experimentation expands the body’s creative potential. The Other within me, in touch with the alterity of other individuals during the installation expands relational possibilities. The state of trance drains the individual of conditions that guide everyday consciousness, strengthening different forms of behaviour

within the group, expanding creative work in detriment to the collapse of social imperatives under the installation.

Installation is fundamental to predispose the individual to this performance, where conscious existence is suspended by the state of trance. Under this approach of the self, the Self discovers that it is not contained just within itself, and in the attempt to identify itself fails to recognise itself in the behaviour of other “Selves” immersed in the obscurity of the unconscious.

Performance as an action⁴ arises from this level of awareness. When dancing is occurring, the contours of gestural composition take place as a performative movement and create the choreographic repertoire.

3 THE DISARRANGED ARRANGEMENT

The creative process is performative in its essence. The presentation of this process as a means of production defines the level of the composition’s active representation⁵. The greater the concern with form within its dimensions of time and space symmetry, the more crystalised the performance. Even there, the moment of the presentation still recovers the remains of spontaneous intensity arisen when the body recreates the composition – precisely where these remains make all the difference.

⁴ Reference to the art of Performance, where the artist displaces the value of the work to the moment of creation, parting with the elaborate representation and valuing the space-time scenic expression. In this displacement, art is only justified – and has meaning – at the moment of creation, i.e. the artistic significance only has meaning within the context in which it was created, and creative space-time justifies the work (COHEN, 1989).

⁵ The term performance used hereunder refers to the conception of performance in vanguard art, where it is not possible to conceive a common sense which it represents, as a defined and identical object to the one referred to. Both performer and spectators (interpreters) join the process of limiting this performance, but each within their individuality, interpreting what affects them in the performance. Hence, between the performance and the referent there is a third actor – the interpreter – that builds the senses. Hence the plural and non-linear nature of the performance, as it affects the interpreter’s sensitivity, where each faces their own point of awareness (Cf. BRITTO, 2001).

The process of gestural construction associates visual, body and sound signs to a non-figurative composition with sensorial and emotional impact. Thus, in dancing, the composition is always subject to formal restructuring, as at the moment of performance there is a primordial tension that counteracts the subjective potentiality and the contour of gestural composition enunciated by the artist.

The interpreter’s subjective potential has the power to recreate the interpretation when it transfers to the performance something of their own in order to boost the performance. The higher the flow of this potential, the more open the Other’s disarranged work. As the “Self” identifies itself with some stages of the movement – imaginary identification – the work becomes more difficult to penetrate; however, it is yet prone to changes, for at the moment when the composition surfaces it loses rational control and is transferred to the Other.

Art created from this process is driven by a pulsation stimulus – in this case, pulsation is a poetic image for the stimulus that drives it – celebrated as perennial energy that eternally reflows into the creative process. Depending on how one wishes to organise the performance, energy can be intensified or channeled, establishing parameters and limits to the energy vigour that supports the performance.

However, regardless of the proposed level of organisation, it is the unconscious that reveals the subject of the discourse, i.e. where it intervenes, to beyond imaginary identifications, where the subject is shown with significant effect. Lacan believes that signification is in constant displacement in the order of the significant. “The advent of the sense is the significant linearity of the event” (LACAN, 1978, p. 233).

However, we are not dismissive of our interests; desire is driven by curiosity (CESAROTTO, 1996). The curiosity of making it happen is the driving force that boosts creativity, always different than before, imparting dynamics to the intangible desire; it leads one to plunge into the study of

movement and the creative process. It is thanks to this mutiny that we are motivated to create and do not deplete the possibilities of a single work. The form how creativity is organized is a mere detail, changing with each proposed work.

It is important to note that it does not matter how performance is organized. From the most stable composition inscribed in a metrically codified linearity to a more open performance – in process – performance is always subject to eventual events that mark deviations and the desire for other possibilities of expression. This is the subversive face of dancing. It is the disarrangement (freedom) arrangement (technique) that imparts brilliance to performance, ensuring its amazing nature.

4 FREEDOM AND TECHNIQUE

The trained and skilled body of an artist uses its physical capabilities and geniality to operate the technical skills acquired in its favour, not only to attest its technical competence, but to intensify the flow of creative capacity on this systemic contour of motor function – it is linguistic performance superimposing the linguistic competence.

In other words, it is the relationship between freedom and technique. It is freedom that makes technique more than a mere proposition; it is energy perceived in the movement that leads to and shows the temporary conclusion of a gesture. Freedom enables the technique to be fine-tuned into the impetuosity of performance. Performance does not take place without this dual relationship between freedom and technique, as the tension between both manifestations enables performance evolution.

This tension gives brightness to the artistic gesture, it is what remains beyond technical propositions, either at the level of the performance's aesthetic organisation (narrative and linear structure), or at the level of scenic presence (plural

structure, in essence). The difference between both is in the manner of how they develop energy processes that are responsible for making this tension active in the artistic gesture.

These processes destabilise the consciousness's regulating function, opening the path to creation. Fluidity stems from the implication between technique and freedom, where the limits of consciousness are expanded, enabling images⁶ to be recaptured from the obscurity of the unconscious when dancing, i.e. in the productive tension between technique and freedom.

The tension caused by the performance of these energy processes is perceived as something that needs to be discharged. Dancing is the channel through which this energy is discharged.

The artist participates in the fruition of energy that flows from the movements of his or her body, completing the composition with this energy stimulus that embraces him or her, and not from something that was imposed from outside the body.

When the artist organises the flow linearly and as a narrative, the levels of energy performance stressing the degree of conscious monitoring, and the enfolding of the composition is more predictable, obfuscating the pulsating nature of the emanation of energy. On the other hand, when performance is organised in different ways valuing performance in space-time that occurs as an event, the greater the risks of structural re-management of the composition, imposing to the performance its eminently processual nature.

In any event, the state of trance is more intense during the creative process of dancing, precisely when the body abandons itself to the unpredictability of improvisation rather

⁶ The term image is used according to Jung's approach, where the concept of image addresses the possibility of new ideas, i.e. as the possibility of an archetypal image that emerges from the unconscious processes in the conscious activity of the constant draining of imagery from the unattainable primordial imagery (JUNG, 1991).

than focussing on the performance presentation *per se*, given that the bonds that combine the gestures in a composition limit their representational capacity to an idea of organisation (weather aesthetic or scenic presence).

If the presentation is construed as working progress, the more active will be the degree of representation of the eventual composition. However, even the most novel idea and intense gestural presentation in the creative process is not more than a reference, i.e. the possibility of a representation awakened in an altered state of consciousness. The artist is responsible for keeping active this level of representation, keeping the artistic performance as close as possible to a state of trance. The more the body is receptive to the state of trance, the more it will be predisposed to the creative process.

Body receptiveness is conducive to the installation of another scenario on the body, which exceeds the dimensions of monitoring and penetrates into the core of this functional organism. It verifies what pulsation is in the limits between the physical and the psychological, awakening the realms of the unconscious with stimuli from the installation. This performance occurs as the effect of the relation between the physical and the psychological, technical and freedom, Dionysius and Apollo – synthesising the dual tension between the opposites that enables expression.

5 THE DYNAMICS OF DESIRE

The path to this experimentation is not clear, as there are extensions of the consciousness in awe, searching for unconscious processes. Whatever is disclosed to reason is always a speculative effect, i.e. it appears as the enunciated in shortfall with the enunciation, which occurs during the actual occurrence.

According to Lacan, the shortfall between enunciated and enunciation stems from the subject of the unconscious that

necessarily puts into place an elliptic relationship between the Self – a place of the unknown – and the Other – the actor in the discourse. Given this injunction, the subject of the enunciated can be absent from the enunciation, as it has no place in this univocal and speculative synthesis (LACAN, 1978).

Enunciation is carried out by the unconscious. The Self, which claims authorship of the enunciation, is left with the speculative return of the discourse (Lacan, 1978). Hence the question made by Lacan: “Who is speaking?” This answer could not be given by the Self, “if it does not know what it says or even speaks” (LACAN, 1978, p. 283). The individual is thereby eclipsed, balancing within the truth to be known.

In effect, how could psychoanalytic knowledge help in the study of dancing? It is true that Lacanian psychology ends within the scope of orality; however, it is possible to displace terminology from the psychoanalytical discourse to a parallel environment that draws relationships of similarity between this discourse and dancing.

In Lacan’s opinion, the letter would be “the material support that concrete discourse lends to language” (LACAN, 1978, p. 225). Hence, if we consider the Lacanian letter in the proposed displacement, such lexical structure can be interpreted as the movement cell, or yet, the phrase that composes the choreographic composition, and from then on, to give continuity to the sequence.

Enunciation occurs where the body moves, in the flow of energy that runs through the body. When a gestural composition is outlined and a reasonably stable connection can be made between gestures that form a choreographic line, the body memorises this inscription in an enunciated (*cogito*). The memorised image/gesture plays the role of a letter; it is a coding process established to organise expression.

The enunciated tends to vanish, i.e. the linear cinematic of an absent composition, in the order of the enunciated, tends

towards an absent, disconnected and meaningless structure. According to Lacan, the letter (the enunciated) kills, while the spirit – in the order of the unconscious – vivifies (LACAN, 1978). Thus, the enunciation recovers the enunciated. However, the conversion between enunciated and enunciation cannot be controlled, as it is performed by the unconscious.

This is where desire is determined, as the individual wants to close the gap between enunciated and enunciation, to finally reach the truth about the individual and shatter the ellipsis that holds him or her hostage of a truth to come. However, this conclusion is denied, because the Other, and not him or her, repeats this injunction endlessly, hence the constant depletion of a significant that would fulfil the need of an ever-pulsating expression.

6 AND TALKING ABOUT DESIRE...

Therefore, the expression of the body when it is dancing is a moment of unusual awareness of itself, where the enunciated is shattered by the enunciation, thus revealing the superimposition of the unconscious during the performance. The artist faces him or herself as if looking into a mirror, but the body cannot recognise the image, albeit fully projected in the artistic performance⁷.

This lack of balance imposes a difference in the perception of the identical, forcing the alterity. Under this bias, whatever should be most known and familiar becomes strange. This is the dimension where the Other resides, as it is out of the range of control of the Self (CESAROTTO, 1996).

⁷ Lacan's approach to the "mirror stage" inspired me to use this paraphrasing in relation to dancing. For Lacan, the Self is itself in the image of the body, which presents itself to the Self as the similar Other. The Self is formed from the image of the other (the similar one). The other detains the image, rather than itself; hence the idea that the Self is a place of lack of knowledge. This is where the mirror stage is synthesised (LACAN, 1978, p. 251-252; SANTAELLA, 2004, p. 144-145).

As it does not know itself, dancing projects itself under the guise of the Other, which is only recognised when it shows itself similar to itself. The excess evades and then the artistic performance becomes brighter and enchanting, surprising and enrapturing. This register reveals the creative activity, which leaves its imprints in the air, on the dynamics of the body's activity in space.

The Other takes over the reins of the body where dancing resides, before it becomes manifest, in the hesitation of the deliberate and self-controlled understanding that nothing is speculative, but rather, performing, using the symbolic resources of dancing to show the changing vigour of the performance *per se*.

The nature of this Other, according to Freudian interpretation, is essentially pulsating. Pulsation is the driving substrate of desire that demands for satisfaction in the effectuation of language. However, this satisfaction goal is unreachable, hence the eternal return to the search for satisfaction.

Therefore, the Other is not completely revealed; we are shown just what came to light from the expression of language. It is in the mediation of language that the Other meets pulsational demands, granting a space-time form.

The individual is therefore in an existential injunction: only the one that performs to effectuate language knows it. “From this failure stems an unstoppable desire in continuous displacement, as the object that leads to this desire is the pulsating object, hopelessly lost” (SANTAELLA, 2004, p. 148).

According to Freud, the concept of pulsation is closely associated to energy dynamics, as this type of dynamics is responsible for converting the sense into discharged pressure, i.e. into an expressive gesture. Pressure, however, is somatic;

it is the positive side of desire⁸ and its substrate driver. On the other hand, desire is at the psychological level and is perceived as something that escapes any attempt to reach completeness. Desire is always different, escaping the conscious needs and rendering it unsatisfied. Human beings invest their actions in the attempt to provide for that which is missing. Under this scenario, energy processes become more evident and give form (representation) to the desirable pulsation (BRASILIANSE JÚNIOR, 1999).

If the subject of desire is moved by the intangible lack of what drives him or her in the attempt to account for what is missing, dancing in turn, is the response for the human need to create languages that will meet the need of this pulsating void. Therefore, when dancing is observed under the Freudian perspective, it is the possibility of the flowing pulsating energy. However, its effectuation is not more than a possibility of the representation of pulsation.

The reason for this is that pulsation cannot be perceived; there is no reference to its existence. All we know about pulsation is that it comes from the effect of language (BRASILIANSE JÚNIOR, 1999).

Performance is a means of subjugating pulsation, as a resource to dominate it. The result of pulsation subjugation gives rise to a representative, which can be an idea (*Vorstellung*) or affection (*Affekt*). Affection imparts a functional quality to idea-related representatives (the idea), i.e. affection is related to the quality of that which is revealed as the representative of pulsation (BRASILIANSE JÚNIOR, 1999).

When dealing with different expressive energy qualities, one deals with different affective expressions in the scenic milieu. The flow of affective energy converts nerve and

⁸ Freud never structured a theory of desire using the term, although he never talked about anything else (as the unconscious desire, out of reach of the conscious desire). It is Lacan who uses this term to establish his new approach of Freud's findings (BRASILIANSE JÚNIOR, 1999, p. 115).

muscular power into expressive quality, imparting to it the tone of what is enunciated in the performance.

7 ANGUISH: THE CREATIVE PROCESS

Observable but not measurable body energy occurs in dancing, which would represent pulsation (affections). This energy supports the brilliance of the gesture. The feature that leads one to believe that the performance is desirable is that dancers are not satisfied with one dance. Each dance nurtures the desire for more dancing, more movement. This feeling becomes more evident during the creative process. We are overcome with a huge number of images that go through our body as movement, where we have no control over this projection. Expression flees from the restrictions of the conscious desire and emerges against the constrictions of this deliberation.

However, this effectuation is representative, i.e. it refers to something that pulsates inside of the body and flows towards being discharged via dancing. Nevertheless, the investment, in response to pulsation, always leaves a residue showing that such investment is insufficient to satisfy the pulsation. This indicates anguish – that tightening of the chest that consumes one during creation, attracting all energy to this process; however, it is not possible to solve the void that envelopes us. This injunction keeps desire untouched and feeds the creative process, in that the creator is affected by intense anguish.

We are overtaken by anguish when surprised by something strange that arises during experimentation, which should be concealed by the mists of the unconscious. The strange occurrence always returns; it is intangible because it cannot be subjugated by any representation, whereby the constant pulsation is characterised.

This is how Cesarotto defines it:

Feeling of anguish, of breathlessness, of a knot in the throat occur from the somatic closing of the symbolic interstices of subjectivity that do away with the air we breathe. The peak of the feeling of strangeness comes from the certainty that finding a way out is impossible. (CESAROTTO, 1996, p. 125).

However, every time the feeling of strangeness crops up, new images arise in the body as an attempt to handle this invasive feeling expressed amidst a feeling of anguish. At this point I take the liberty of giving my contribution, e.g. this investment fosters the creative process, as “the source of anguish never dries up” (CESAROTTO, 1996, p. 127).

Freud identifies in the concomitance of this feeling of anguish with a feeling of strangeness a trace of behaviour he called compulsion to repetition (BRASILIANSE JÚNIOR, 1999).

When we abandon ourselves to the experimentation of the creative process, something similar happens; some movements reoccur and repeat themselves, and we do not know exactly the reason for the reoccurrence. Wouldn't this be a sign that it is impossible to obtain full pulsation satisfaction?

It is intriguing that every time this image/gesture returns it brings new gestural arrangements to the choreography, as if each phrase of the expressive movement is demonstrating a new viewpoint of the unattainable vision.

The image/gesture can be a cell of the movement or even a complete phrase (composed by a variance of cells). Its compulsive nature is sometimes so intense that the body-related study of this image/gesture is capable of itself to drive the creative process and choreographic production. Therefore, this process is marked by tension, in that it wishes to express through dancing something that will fully satisfy the desire, which is never attained.

Anguish harbours the tension between the possibility – that wants to play the role of the synthesis of reality – and freedom – that refuses to bow to synthesis, given the infinite diversity of the possible⁹. Tension brings restlessness and disquiet, which are the signs of anguish. Therefore, anguish would be the limit-attitude in the face of the advent of possibility, which leads to the eclipsing of freedom in its effort to prevent synthesis.

Dancing is the process of this tension. Freedom is insistent, even under the eminence of synthesis this opening gives rise to creation; when the possibility arises as the event it shows its face, but something escapes, with the promise of saying more if it is expressed in another manner (the endless non-eventual possibilities). However, in each new investment the same feeling hounds, constantly reopening the creative process. This injunction opens a hole in the work of art that prevents seeing it as a product, but rather, as something under constant process.

Therefore, anguish that involves the creative process drives the draining of images/gestures as a language resource that fosters creative energy. Within this dynamic, the creative process is never depleted and is always willing to be reopened when there is a disarrangement that entices the constant rewriting of the dance in the endless possibilities of the gestural route.

The eternal return to the process leads us to the problem that stimulated this study: if the body opens its creative dimension via the intensity of feelings in a course that returns to the body, would that not be the great generator of teaching

⁹ The relationship of the tension between possibility and freedom in anguish was defined by philosopher Soren Aabye Kierkegaard (1813-1855). Considerations about anguish under this text are based on studies about Anguish carried out when I attended the event “5th Body Language Journey – Anguish: affection makes no mistakes”, sponsored by “Sema-Soma” of the Institute of Language Studies (IEL) on October 19-21, 2005 at Unicamp. Notes taken about anguish according to Kierkegaard were fundamental, especially during the lecture given by Prof. Dr. Silvia Saviano Sampaio, from the Dept. of Philosophy of PUC-São Paulo (Plenary Session: Kierkegaard and psychosomatic).

and learning, as it is only there – in the realm of the creative process – that the body is deeply affected?

8 FINAL CONSIDERATIONS

The comprehensive discussion about performance in dancing, the difference between active degrees or energy in a performance, the spontaneous course of composition in dancing and the stealthy look of the Other on the relationships that take place, all draw attention to another perspective for body education. When the prerogatives of gestural creation are analysed, the dimensions of creative processing open up, where art and education find infinite possibilities of dialoguing. However, it is only possible to dialogue in the displacement of perception, where education is considered a creative process.

Through the creative process, the body builds its senses for that which deeply affects it in the realm of sensitivity. What affects the world and itself is the grand regent of its aesthetic educational process. Without this potential performance, the body would be merely a regulated machine, alienated by disembodied imperatives imposed on the body as a conditioning mesh. In this misconception of body performance, social conventions and determinisms are prioritised in detriment of the creative force; hence the perception of body education as a process of mechanical acquisition of knowledge. However, the creative process inverts this process as it proclaims the power of the body as an active and fundamental agent in the educational process. Hence, education emerges from the body in that it is affected.

Displacement however, is only possible when the educational perspective is changed. Before goals are designed, the very educational process must acknowledge that it is the end in itself. In this case intervention can be considered a creation laboratory conducive for the body to try out the taste of creative processing. Such displacement does not allow for a

dichotomous perception that establishes the body as the object of education. To that effect, the self-controlled perception that is self-assured of its capacity to acquire and assimilate knowledge must be changed. Hence the need to develop dancing in the very moment when it occurs in order to obtain and deal with the typical furtive body awareness, which is a rich field of sensitising and aesthetic education.

Body awareness that occurs when dancing gives rise to an elliptic actor of oneself, the potential agent of creation in the flow of spontaneity. From this spontaneous process the artist creates art and at the same time circumvents an aesthetic educational process while he or she is performing. Under this approach, education via body-related arts can only be conceived by a twofold perception: at the same time that it is projected in the flow of spontaneity it becomes an object unity – that can be verified as an object of knowledge under the premises that one insists on calling body technique.

Negotiations about this creation can boost spontaneity – in the case of performing art – or the contour of the unity – the lexical structure that constitutes the code (form of the gesture). The creative process plays the role of mediator in this negotiation. The former enables the artist to develop the movement’s form as material under constant formal reconstitution. Hence the eternal return of the process as a resource that will give life to form, as the latter inevitably is biased towards an absent structure, empty of knowledge and senses.

Therefore, dancing does not reside in the linear structure of its gestural composition, but rather, in the dynamics that forces the transformation of the linear structure, in the ongoing intensiveness of the performance. Under this approach, there is no performer or body technique, unless both are perceived in the relationships of the act. It is impossible to actually verify its signs, i.e. what appears as body technique, if it is not full-fledged relational dynamics.

In dancing, the creative process inaugurates a new perception of the body's itinerary. How does the body organise its knowledge? The course of this process reveals a methodology that is not disclosed *a priori* as a previously structure means, but rather, as a temporary end at each creative investment. Hence, the method's inscription is always anticipated in the fields of intensity and senses eventually experimented. The body designs its paths and learns body language during the course of these eventual relationships, under the rule of anguish, desire, and the will to express and transform, dealing with it according to its needs for expression.

Therefore, the creative process in dancing can be considered an aesthetic educational process as it enables the dancer possibilities to explore body technique not as an imposition to the alienating passiveness of a trained body, but as a potential agent that creates body language from spontaneous creative process. Under this approach, body technique is not an object and/or objective to be attained, but the very furtive performer in action in experimentation laboratories.

Under this same approach, one can observe the educational process. With each creative performance investment, dancing takes education and learning to the next level. Instead of observing the performance as the effect of the educational intervention, we see results – the levels – while the body under the educational process finds itself. However, that is not the actual educational, only its speculative trace, i.e. in the slightest trace to anticipate its evolution. Thus, if education is considered the process that affects the body, it can only actually be observed in a furtive active trace, in place via the flow of spontaneity in creation laboratories. At this point, education becomes intertwined with the paths of dancing, inspiring educators to take on a new outlook on the field of knowledge and how it is disseminated into the educational.

The creative processes of dancing alert us to the need to open paths in education in order to find body awareness in the trace of the performing Other. Only then will the body be able to structure its path and technique in the course of its own interaction with body language. The flowing of these domains that will arise in the process enables the body to discover what affects it and learns the body language, using it in the original course of its own desires.

A dança “en-cena” o outro: prerrogativas para uma educação estética através do processo criativo

Resumo: A dança instala no corpo uma outra cena de sentidos que potencializa a ação criativa, assim, quando o corpo dança, sua percepção é aguçada em direção a estados alterados da consciência. Neste nível perceptível, instalado em meio ao processo criativo, técnica (a competência) e liberdade (a performance) se relacionam, e criam, como efeito, a dança. A partir desta evidência, que aqui será sustentada segundo um cruzamento de leituras entre a psicanálise e a filosofia, lanço-me a uma reflexão sobre a percepção corporal na dança, na tentativa de situar a atuação criativa. Assim, abro um caminho para entender o processo criativo como campo de sensibilização corporal, a partir do qual a intervenção educativa é efetivada no corpo.

Palavras-chave: Dança. Cinésica. Psicanálise. Criatividade.

La danza “en cena” el Otro: prerrogativas para una educación estética con el proceso creativo

Resumen: La danza instala en el cuerpo otra escena de sentidos que levanta el funcionamiento creativo y no que se puede especular sobre él. Allí, “quién danza” es el Otro, haciendo el cuerpo actuar de otra manera, más allá del contorno sistémico del Ego. Sin la presencia de este funcionamiento forjado, el cuerpo no pasa de una máquina gobernada en función de algo y no a favor de él, como movimiento original de él mismo. Este artículo se propone hacer una reflexión sobre la percepción corporal en la danza, intentando precisar el funcionamiento creativo. Así pues, abrimos una manera de entender el proceso creativo como campo de la sensibilización corporal donde la intervención educativa logra en el cuerpo.

Palabras clave: Baile. Cinésica. Psicoanálisis. Criatividad.

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