

# Want to stay: a brief sharing of a creative process in dance that has the action of insistence as a methodological strategy

**Querer ficar: um breve compartilhamento de um processo criativo em dança que tem a ação da insistência como estratégia metodológica**

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## **Abstract:**

This text is constructed as a result of an investigation about how the methodological act of “insistence” in creation in dance can be made. For that, the discussion about insistence is developed aiming the creative process of the dance spectacle “Corpo Desconhecido”, interpreted by the dancer Cinthia Kunifas. This spectacle lasted for fifteen years, and in this continuous and non-urgent time, Kunifas insistently remained in a same way of being and living the scene from an original matter.

**Keywords:** *Permanence. Creation in Dance. Time.*

## **Resumo**

*O presente artigo se constrói em decorrência de uma investigação sobre como pode se dar o ato metodológico da “insistência” na criação em dança. Para tanto, a discussão sobre insistência se desenvolve objetivando olhar para o processo criativo do espetáculo de dança “Corpo Desconhecido”, da bailarina Cinthia Kunifas. O espetáculo aqui em questão já dura quinze anos, e neste tempo contínuo e não urgente, Kunifas insistentemente permanece em um mesmo modo de estar e viver a cena a partir de uma questão original.*

**Palavras-chave:** *Permanência. Criação em Dança. Tempo.*

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“It will look like a redundancy, but what moves me to move is the desire to get out of the place. And paradoxically and ironically to get out of the place, for ten years, artistically, I stayed on pause.  
Cinthia Kunifas

We are living in the globalization era. It can be observe that the communication seemingly without barriers invades our daily life and affects social relations considering the big urban centers in times when the social networks of the cyber space are present, the consumer relations are updated and the new models of transiting the information become popular, besides others and many possible contemporary actions to be cited. The news comes to us practically in real time. The degrees of social separation diminish, the needs for professional training become urgent and the capital governs the production, etc. The world is accelerating more and more.

Can we think from the point of view of the relationship and the perception that the time spent once is different from the time lived in present, without considering values merit and starting from the idea, in such case, that globalization is a present factor today?

About this relationship with time and experience Jorge Larrosa (2014), warns us about the relationship of the individual in contact with an excess of daily information and what happens in this daily reality happens to us. For Larrosa (2014), every day many things happen, but almost nothing happens to us, “the experience is more and more rare due to lack of time. Everything that happens, passes too quickly, more and more quickly” (LARROSA, 2014, p. 22). For the author, this accelerated time contributes to a reduction of the brief and instantaneous impulse of the experience that, suddenly, will be replaced by another brief impulse. “The event is given to us in the form of shock, of stimulation, of pure sensation, in the form of instantaneous, punctual and fragmented experience”<sup>3</sup>. Thus, according to Larrosa (2014), monomania for the new and the acceleration with the events given to us make impossible to connect mean-

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Idem, *ibidem*.

ingfully among them. The notion and the relationship with time are constantly changing.

Thinking about artistic things and take our gaze to the creation processes in dance, we cannot detach it from this reality. Thinking, producing and “creating” in dance exist in the globalized age and, therefore, are related to the understanding of the time that this age covers. And in this age many processes of creation in dance exist and are organized in their own way. But for the construction of this argument, it will be considered a way, a process and a strategy of thinking the creation in dance.

In the dance production area, many methods can be found. Different ways of thinking and of encountering the time of creation can be accessed. There are works of art that take a few days to be created and, in this urgent characteristic, they achieve their preciousness. There are also extraordinary works that after its debut remain for years in poster. When talking about creative dance processes in the contemporary world, when many artists produce their works reinventing themselves from current cultural market’s logic, we are invited to look for a specific creation process that goes in the countercurrent of the accelerated time. In other words, in the discussion that follows, it will be analyzed the dance spectacle “Corpo Desconhecido” (Unknown Body), by the dancer and choreographer Cinthia Kunifas from Curitiba<sup>4</sup>.

The dance spectacle<sup>5</sup> analyzed in this article was chosen, because the dancer Cinthia Kunifas in partnership with another artist deals with an issue that have emerged at the beginning of her creation process and remains with her for fifteen years. The issue of Kunifas, which will be presented later on this article, has been, during those years all faceted, perceived and deepened. In this creative diving that lasts a decade and a half, the dancer insists in this work, on the same issue.

From the beginning of the “Corpo Desconhecido”’s (Unknown Body’s) creation, the artist seeks to perceive its

4. Cinthia Kunifas was born in the city of Curitiba in 1969. After a training course in dance at the Guaíra Theater Ballet school, Kunifas graduated and was licensed in dance at the Pontifical Catholic University of Paraná (PUC / PR) specializing in body-dance consciousness at the Paraná Arts Faculty (FAP). She attended a Master Degree in Performing Arts at the Federal University of Bahia. Since 1995, she has been teaching Dance and Performing Arts courses at FAP. For fifteen years, in partnership with the artist Mônica Infante, she is involved in the process of creating the dance spectacle “Corpo Desconhecido” (Unknown Body).

5. The dance spectacle, referenced here, can be seen at the following link: <<https://www.youtube.com/watch?v=oLflhQ8giUM>>. Accessed on: Oct 24, 2017.

organization form, to understand what this show is talking about and what it is exactly dealing with. Kunifas needed fifteen years in order to perceive and understand “Corpo Desconhecido” (Unknown Body), because considering the spectacle’s process and existence of this dancer who goes in the accelerated creation countercurrent, the main question of this article emerge: how does “insistent movement” develops in a dance creation process?

Insistence or even the “insistent movement” are expressions that will be too much present in the discussion. The term “insistence” arises from one of the questions that the dancer asks in her process: “And if ...? And if I stay a little longer? And if I give more time on the break? And if I spend one more year with this job?” Thus, in this case, the insistence is considered as a methodological process that is understood as a desire to stay, as no hurry to arrive. Thus, the “insistent movement” is considered as a methodological choice of Kunifas to not inhabit the creation’s accelerated time.

Finally, the “insistent movement” will be brought into this discussion, not with the pretense of constructing an idea about what would or would not be ideal in dance creation. The work will also not intend to criticize the current logic of the dance production. What is desired with this argument is to direct the attention to the creation in dance that exists methodologically without pressure to happen, without urgency and that works with an insistence strategy to continue existing.

### “Corpo Desconhecido” (Unknown Body)

In her dance studies Cinthia Kunifas received a scholarship for the *American Dance Festival* in Durham, North Carolina in the United States of America. There she participated in several workshops and performances. Returning to Brazil, after a reflexive dive of the dance creation, the artist realized that she did not see herself dancing as she had learned. So

Kunifas decided to find another way to live the dance. In the search to dance different, Kunifas decided that she needed to create a dance that was her own. The creation occurred at this moment, stoning initial ideas. Kunifas understood that the dance that was being created was her dance and that she sought to deal with her mode of movement.

In that period the artist decided to send a proposal of research and creation for a specific announcement of a culture support and encouragement program. The proposal that Kunifas organized at that moment was called *Desformando*. This proposal contained the execution of classic ballet steps in an exhaustive way until a point where the exhaustion led to the transformation. The artist began to twist her body, leading to the idea of subverting herself or deforming her own body. This proposal was based on the issues about the body in dance, she had been thinking in the recent years.

After receiving this award, Kunifas organized the procedures looking for a rehearsal routine for the dance spectacle configuration. At this moment, Kunifas felt the need to have someone who would collaborate with her in the process. This “someone” would not play the role of a choreographer or director. She wanted someone who had the same issues and through that would stimulate the process. Then in 2002, during an edition of the *Conexão Sul*<sup>6</sup>, event that took place in the city of Porto Alegre this time, Kunifas met the artist Mônica Infante<sup>7</sup>, from Curitiba. The two artists, who until then did not know each other, met and talked at this event. There was mutual interest in working together. Since then, Mônica Infante is a collaborator in the Kunifas process. There, in 2002, at *Conexão Sul* in Porto Alegre, after the meeting of the two artists from Curitiba, the beginning of a creative process was taking place, which would not be in a hurry to happen. “*Corpo Desconhecido*” (*Unknown Body*) was born there.

After *Conexão Sul*, the artists returned to Curitiba and there they had their first official meeting to develop the

6. The dance spectacle, referenced here, can be seen at the following link: <<https://www.youtube.com/watch?v=oLflhQ8giUM>>. Accessed on: Oct 24, 2017.

7. Resident of the city of Curitiba, Mônica Infante is a dancer, professor and dance researcher. She worked in the “Tempo Companhia de Dança”; (“Time Company of Dance”). She practice and she has the master level in Aikido Japanese martial art. She has been trained in the Alexander Technique since 1999 and she studies the Nishino Breathing Method. Since 2002, she works alongside Cinthia Kunifas as collaborator in the process of creating “*Corpo Desconhecido*”.

work. At the meeting, Infante asked Kunifas: “what are your questions?”. Kunifas said she was very dissatisfied with her dance and how it was unfold in her body. Thus, the partnership between Kunifas and Infante was begun due to this restlessness. Kunifas began to understand in her process that her dissatisfaction was not necessarily relate to a question seeking to be answered, but rather a question that was apprehended as a proposition to be experienced and, over time, deepened. The original question of “Corpo Desconhecido” (Unknown Body) that we mentioned above is presented here. This original question that has been blocked for fifteen years in “Corpo Desconhecido” (Unknown Body), as Kunifas even announces, is expressed in the following way: what happens before the conscious intention of moving?

Kunifas (2008) claims that this spectacle was due to a process in which haste and urgency could not master the creation. The encounters with Infante were based on this original question that Kunifas had about her dance and about how it was unfold in her body. In these encounters they also understood that emotion is not separate from the physical body, just as thought and cognition are not separated. Since then, the artists have begun to meet regularly. The questions were reinforced and present itself poetically. The insistence on the pause emerged as the scenic proposition, and the original question highlighted earlier was being stoned and suggested the present proposition: as long as I do not know what to do, I do nothing, I wait. This proposition, related to the original question, becomes for Kunifas a necessity, a methodological process and a survival strategy. The spectacle “Corpo Desconhecido” (Unknown Body) was being improved through this survival strategy that sought to experience the original question.

In the creative process of Kunifas, which counts on the collaboration started in 2002 with Infante, it is developed the research of artistic language organized in the spec-

tacle “Corpo Desconhecido” (Unknown Body). The research extended during the next years, with rehearsals, research, meetings, trainings, classes, experiences and presentations.



**Picture 1.**  
Cinthia Kunifas  
in presentation  
of the Unknown  
Body at Rumos  
Dança, Itaú  
Cultural, São  
Paulo, 2003.  
PHOTO Gil Grossi.

“Corpo Desconhecido” started from the restlessness about the reflection of a body in crisis that sought to build a vocabulary whose source is the body itself. It is not pretended to describe the scenic show, but in the paragraph that follows, the proposition presented is to share the work’s questions being developed artistically.<sup>8</sup>

Thus, in the “Corpo Desconhecido” scene, a body stays in pause for more than thirty minutes. In this time of pause it is decided to renounce at natural reflexes, such as the blink of the eyes and the swallowing of the saliva. Simply the actions also stop, allowing other actions to exist. According to Kunifas (2008), the so ordinary dance step gives space to *micromovements* and, over time, these will reveal bodily fluids. Thus, the trajectory of a whole life is inscribed in this body introduced in a transformation flow in which the dance takes place in the transit between it and the environment. The *micromovements* are carefully explored, and the spectacle thus studies the sensations and changes of body states. The questions that are built in this show exist in a particular way and they dialogue with the dancer’s (Kunifas) and collaborator’s (Infante) mode of operation. Presenting such a characteristic, these questions come from an artistic

8.  
More information about the creation process of “Corpo Desconhecido” can be found at: <<http://ckunifas.wixsite.com/cinthiakunifas>>. Accessed on October 24, 2017.



trajectory that deals with a way of doing and looking at its creation process during the time in which it exists.

In the creation process of *“Corpo Desconhecido”*, many practices and therapies have been visited. The article will continue and will briefly highlight the main practices experienced by Kunifas in the creating process of her work:

**Alexander Technique<sup>9</sup>:** This practice helped building a thought of the body that is waiting. Kunifas affirms that since one of the questions in the *Alexander Technique* refers to basic revision in the way in which the individual thinks about himself, this technique collaborates not only with the body building in its artistic work, but also with “operational ideas” which are related to: looking at thought as already being an action; if he is able to stop and delay the reactions of the body until it is ready to perform them; or also, after being prepared to produce them take another direction allowing the movement to happen more adequately. According to Kunifas, these perceptions experienced in the Alexander Technique in the *“Corpo Desconhecido”*'s creation process, allowed the artist to look at the pause encouraging the conscience that thought is already an action.

**Nishino's Breathing Method:** This is a practice organized by the Japanese artist Kozo Nishino<sup>10</sup>, who considers the vitality or the vital energy as part of the support for the five senses. For Nishino, an extraordinary performance could appear on stage to the extent that vitality and vital energy have been fully involved. In this way, this practice is conceived in grouping of breathing exercises covering the circulation and gain of energy, the determination of the corporal sensation and the sensitivity towards other bodies.

**Yiquan<sup>11</sup>:** Kunifas experienced the first stage of this training known as *Zhan Zhuang* meaning “hugging a tree”. This stage contains practices of postures in which the body is particularly kept standing and, in most cases, vertical. Kunifas

9. Frederick Matthias Alexander (1869-1955), actor and orator, began a research and perception work searching to resolve a tendentious problem with hoarseness and respiratory problems that he suffered. In this technique, Alexander developed an investigation through observation noting, among other things, that habits of misuse were not only physical but encompassed his body and mind.

10. Kozo Nishino was born in Japan in 1926. His training had the objective to search for something that he called "energy or vital force".

11. Wang Xiangzhai (1890-1963) developed Yiquan in the 1920s seeking to understand the practice as a "road to truth" and a way to achieve the "absolute freedom" and not as a martial art or an exercise system for health.



affirms that, in *Zhan Zhuang*, the issue is learning to stand up in a state of “complete” relaxation.

Such practices have helped Kunifas and Infante to realize that work needs assimilation time. According to Kunifas, the most important and perhaps crucial to the course that the work has taken, was to assume that in “Corpo Desconhecido” the findings happen in a decelerated way and, therefore, it was necessary to understand that insisting on the original question is unfolded in bodily moving. So the pause became every time more present and insistent. Even with an earlier and ordinary understanding of how the insistence could evolve, it happened in “*Corpo Desconhecido*” that, for Kunifas and Infante, this decelerated search to understand the very process of assimilation of things, gained a strengthening and encouraging sense for creation. Therefore, in the pursuit of sense - from the artistic point of view - Kunifas and Infante allowed themselves to persist in their original question, savoring the basic techniques of artistic work, finding and deepening in poetic and theoretical references, and not being afraid to create slowly and without haste.

“Corpo Desconhecido” had its debut in 2003 in one of the editions of Conexão Sul in Santa Catarina. Over the years, other presentations have been made, as shown in the list below:

- 2003 - 3<sup>a</sup> edição do Conexão Sul – Encontro de Artistas Contemporâneos da Região Sul - versão Santa Catarina – Florianópolis/SC;
- 2003 - 3rd edition of Conexão Sul - Meeting of Contemporary Artists from the South Region - Santa Catarina version - Florianópolis / SC;
- 2004 - Itaú Cultural Course - Itaú Cultural - São Paulo / SP;
- 2004 - Itaú Cultural Rumors - Palace of Arts - Belo Horizonte / MG;
- 2004 - Summer Encena Event – Theatrical Creation Workshop (ACT) - Curitiba / PR;
- 2006 - 4th edition of Conexão Sul - Meeting of Contemporary Artists of the South Region - Rio Grande do Sul version - Porto Alegre / RS;

- 2008 - Dance Show of FAP - Faculty of Arts of Paraná - Curitiba / PR;
- 2011 - Dance Show of FAP - Faculty of Arts of Paraná - Curitiba / PR;
- 2012 - Performeios Event - Tardanza Art Space - Curitiba / PR;
- 2012 - Performative Dance Event - Performative Action at the Water Mirror of the Oscar Niemeyer Museum (MON) - Curitiba/PR;
- 2013 - Uberlândia Public Federal University - Uberlândia / MG;
- 2014 - Evento Linguada - Selvática Home Cultural Space - Curitiba/PR;
- 2017 - Sesc Dance Biennial - SESC Campinas - Campinas / SP.

In the list above, it can be seen that “*Corpo Desconhecido*” was performed in places well distributed in space. About that, Kunifas and Infante say that it was chosen, because the process of “*Corpo Desconhecido*” happened in this way, very slow. After a presentation, a series of questions emerged and the artists needed to keep them to understand and taste them. After each presentation, the question needed time to be understood. Thus, according to the artists, it did not make sense to perform a large number of presentations, because the work required time of maturation after the experience of each presentation.



**Picture 2.**  
Cinthia Kunifas in performance of the Unknown Body in the Performative Dance Show - Oscar Niemeyer Museum, Curitiba / PR, 2012  
PHOTO: Sergio Ariel.

Therefore, during its fifteen years of existence, the research continued to be developed and updated. Over time, between presentations, lectures and essays, the original question remained insistently. According to Kunifas, the permanence for years of the “*Corpo Desconhecido*”’s question made the work to be *rebounded* and potentiated each year. Kunifas (2008) says that staying with this job has

become a survival strategy in order to continue dancing. Since it is presented as the survival strategy in order to continue dancing, we are invited to thinking about one of the survival strategies of a system - the permanence.

### *For a survival strategy*

Everything that is alive is born, exists and dies. In this study, in which the focus is on the creation in dance that involves a methodology of insistence, it is highlighted the desire to continue to exist, to continue to survive. When the focus is on the “insistent movement” it will be briefly approached the possible survival strategies of living systems<sup>12</sup> and how their existence happens in dilated time. For the discussion that follows it was chosen as support a school of knowledge based on Systemic Ontology. However, even with this brief presentation about living systems and their properties, the focus is on the questions emerged in the spectacular artistic reference “Corpo Desconhecido”.

The aim of this discussion isn't to give a unified definition of the creation process in dance, but is to reflect about the creation process of Unknown Body as a set of concerns and/or information that relate each other and thus, they construct an artistic experience based on “insistent movement”.

Well, it can be adopted as a principle that all things exist at different times. The time of existence of the human being is one and the time of existence of an ant, for example, is other. The time the Andes Mountain Range took to rise is different from the time a leaf takes to fall from the top of a tree to the ground. In this way, all things exist in time, but the time of each thing exists in its necessity. That said, things remain at different times. And in the existence of the time of things - and of the human being -, the strategy is to refuse to die. What in Biology is called survival instinct, here is called permanence.

12.

The term “system” comes from Greek and can be translated as “fit”, “combine”, “to form a set”. For the astrophysicist Jorge de Albuquerque Vieira (2006), based on the Russian school of the physicist Avenir Uyemov, is a collection of things or components that becomes a system when there is a set of relations between these components such that, from this relationship, collective or shared particularities emerge.

When regarding the creation in dance, the goal is to direct the attention to the necessary time of its existence. Because of this, the process of creation is viewed as continuity, as a process that seeks to remain, since “our entire life, as complex systems, consists of developing strategies of permanence” (VIEIRA, 2006, p. 22). Therefore, in the article it is intended to explain the understanding of the permanence concept that governs the discussion that follows.

The term “permanence” is a conceptual reference studied in the communication processes. This term, in its meaning, comes from an understanding directly linked to the study of the properties of being. Distancing itself from common sense, where permanence is conditioned to immutability, conservation and sameness, this phenomenon is approximated here to the possibility of system’s evolutionary continuity. For Vieira (2006), the guarantee of permanence indicates that every form of knowledge is based on the cognitive system’s survival primordially. According to the General Theory of Systems, permanence is the first fundamental or basic systemic parameter to the survival of a system, says Vieira (2006). Permanence is a phenomenon that guarantees the existence and the subsistence of the whole and of its parts. As Vieira (2006) proposes, every living system is an open system and every open system has to make changes with the Universe to remain. “For some unknown reason, the Universe exists. And also for another unknown reason, it tries to continue to exist. (...) The Universe tends to remain” (VIEIRA, 2006, p.106).

Starting from the point of view of realistic knowledge, the Universe is systemic and therefore we - the human beings - live in a systemic reality. According to Vieira (2006), due to this truth we are and stay to encourage the permanence of the Universe. Vieira (2006) also affirms that the Universe can expand, to the extent that life and other complex things exist; and that we and things are a strategy

of the Universe to continue existing. In this way, “we are invited to remain in time, because the Universe tries to remain in time” (VIEIRA, 2006, p.106).

We are inferring permanence as a survival strategy. The phenomenon of permanence can be perceived as a possibility of communication between systems and environments allowing possible transformations. Since the permanence is a creation process, which is recognized in its continuity, it becomes a parameter responsible for the survival of the system.

This concept is brought and reflected in dance by the researcher Adriana Bittencourt Machado (2001) who, based on Vieira’s studies, seeks to understand permanence as an evolutionary process phenomenon. Therefore, Machado (2001) presents the permanence phenomenon as continuity and not as stagnation. It is from this angle that the permanence is considered in this discussion. According to Machado (2001), the permanence is movement, distinguishing itself from equilibrium; it is impossible to stay and remain the same. For Machado (2001), the permanence is an evolutionary process that develops in its continuity; however, it is not a process that is reduced to a stabilization of states, in such a way, that the system would die. The permanence happens because there is change.

In the creation process of “Corpo Desconhecido”, an emerging datum in the same discussions was the recognition that there was identified information. According to the artists (Kunifas and Infante) these information could be recognized as concerns and/or questions. In this way, this set of information, related somehow, had been tapering in the time of the artistic work creation.

Since the information recognition is present in the process of “Corpo Desconhecido”, this creative action of Kunifas and Infante can be related with the school of knowledge chosen for this moment of the discussion, in order to analyze the continuity of the creation in art. The

school in question is the Systemic Ontology that studies living systems and their possible survival strategies.

In “Corpo Desconhecido”, which existed methodologically in insistence, the artists dealt with information or concerns that were being perceived with the passage of time. Such information that fostered the work was replicated, revisited at each rehearsal, at each encounter or class which the artists experimented. “To remain systems evolve by elaborating information from a history” (VIEIRA, 2006, p.22). Thus, information is presented as a link between matter and the systems’ representation. “If permanence, in its generality, it is continuity, evolution, it is necessary to distinguish individuals, diversities and differences which are made possible through information” (MACHADO, 2001, p.10).

Since it is presented the creative process as a living system revealed from the “insistent movement”, it is understood that every living system is composed of a group of information that can generate bonds, thus “to exist is submitted to relationships what in turn generate dissipation” (MACHADO, 2001, p.16). The relationship can produce crisis, and the crisis can produce evolution in turn. However, Machado (2001) warns that there is no possibility of remaining in subsequent crises, which shows the convenience of a metastability, although relative.

According to Kunifas (2008), at a certain moment in “Corpo Desconhecido”, the guiding proposition of the creative process came into crisis because it seemed to be in some way worn out. After this stage, the artists had to live this moment of emptiness that happened when it came the realization that this was already an questioning environment. The proposition was then updated based on this crisis, on the feeling of emptiness, on not knowing where to go. Kunifas (2008) says that the crisis, in this case, contributes to a given step, to keep walking, to keep dancing. However, the artist claims that the search is always directed towards reaching the tranquility.

The system that wants to remain seeks metastability since it is incessantly exchanging information with the environment. In these relations of information exchange, it experiences instability and uncertainty states, even though it is organized internally. The system is 'invited' to dynamically transform itself in an attempt to maintain itself. Thus, a system that feeds on relations with the environment is known as an open system, thus meeting the condition of permanence (MACHADO, 2001, p.18).

When walking, stumbling - or crisis - is a possible reality. When stumbling, the body tries to balance itself to keep walking. It seems that in the process of creation which clings methodologically to the "insistent move," the material diversity may be related to the exchange of distinct information or existing relationships in the process. For Machado (2001), the permanence is given by the distinction of information present in the system in which it operates. In this way, the existence of a system is subject to relations that generate dissipation. With regard to distinctions, or differences, the information of a system is what distinguishes it.

The body is an informational system, and can be understood as a living system that communicates with the environment and can modify it and at the same time is modified by it. For this, in the creation's study process, the information present in the process can act as mechanisms for the permanence. "In order to remain, systems must be opened, make exchanges with other systems or with environments that surround them" (MACHADO, 2001, p. 41). Consequently, perceiving itself in process is how the body handles your information.

The body modulates information, aggregates, recognizes, operates in the sphere of syntax and semantics as a constant reorganizer of its properties, structures, functions, since it aims to give continuity to its own information, values and signs (MACHADO, 2005, p. 79).

According to Vieira (2006), the information of a system



can act as an organism of connections, generating complexity. From the relationship between the differences of a system, new information may emerge and therefore originated new information. Considering the citation above, the process of creation in this study is presented from the point of view of Kunifas and Infante, which is: everything happens slowly with one step after another.

According to Machado (2001), the information has opportunities for permanence when it is replicated. "This 'blind' replication leads us to an understanding of a continuity program which in its turn contains memory" (MACHADO, 2001, p. 30). Permanence is therefore a survival strategy. Machado (2001) says that, in order to fulfill this survival strategy the system demands to aggregate and maintain information that fortify its possessions.

A living system, like the creation process, is composed of information. The information is in transit generating communication, replicating itself and becoming more complex. In fact, the creation process is an informational system in evolution. "Every attempt is to remain and, as each singularity contained in the Universe has its duration, the solution is to replicate information as a sign of permanence" (MACHADO, 2005, p. 80). This is characterized as a living system in constant change, as continuity. "Remaining, then, consists of transiting regulation and crisis processes presenting itself as a transit generating complexity; therefore, it is essential for the processes' continuity" (MACHADO, 2001, p.22). In attempting to remain, the system does continuous actions that are related to creative states of evolutionary processes, says Machado (2001). Then, remaining, is related to an evolutionary phenomenon, since permanence is a necessary parameter of every living system.

When speaking about creation in dance that clings to "insistent movement", thinking about the phenomenon of permanence can contribute to an evolutionary process that is strengthened with every moment. And we need

to be aware that the relationship can be an important factor for the permanence phenomenon. The permanence is considered as duration in time, or otherwise, how long something can exist in time. As long as a thing exists and for something to exist it must necessarily relate to the environment and, as a consequence, to change. According to Vieira (2006), within the reality, practically nothing manages to be immutable. Everything changes. In this way, permanence isn't characterized by conservatism, as something that remains static, unchanging. What remains in time may be the same, although this same, in one way or another, will undergo changes. Permanence, is part of the evolution game, so to last in time, things evolve.

In the beginning of this discussion about permanence, the following question emerged: "in the existence of the time of things - and of the human being -, the strategy is to refuse to die", in other words, "[...] the death is the great motivator, the great engine of the whole culture; the confrontation with death is what makes the human being trying to overcome itself, in other words, to reach the problem of permanence "(VIEIRA, 2006, p. 106). After the sunrise, the attempt is to delay the encounter with the sunset. If the great strategy is in the refusal of death, then, the permanence is entirely related to life.

### *Insistence*

In the creation process, the idea of mobilization can often be presented in a chaotic and ambiguous way, impregnated by different issues that direct the artistic work to possible later aspects. However, in this research, it is highlighted the creation that insists on the same issue. By insistence it is understood the creation that exists in the dilatation of time, in a strategy of survival that tries to squeeze what exists between sunrise and sunset, in other words, the insistence can be considered as a dive extending in the creative action.

Since the discussion is about creation process, it will be presented the opinion of Cecilia Salles (2011) about creation. For Salles, the creative act is a continuous construction process which has poetic values through some of the meanings. The author affirms that the creation is not a place of information storage, but an action given in process and that is transformed in time. Thus, for Salles (2011, p. 39), “the process of creation is the slow clearing of the tendency that, though its vagueness, is open to changes”. Considering this aspect, it is important to approach an idea of creation that embraces the process towards the perception of its time, and thus to be able to somehow deal with it. According to Salles (2011), the work that is being created is a system that constructs its own laws, since it develops over time.

The center of the attention is the process whereby something did not exist before, as such, it comes to exist, from certain characteristics that someone is offering. An artistic artifact is arisen along a complex process of appropriations, transformations, and adjustments. [...] The power of the each theory discovery and the interpretative ability of each researcher offer the possibility of getting closer to the creator’s path (SALLES, 2011, p. 23).

In “Corpo Desconhecido”, the act of insisting as creative action was related to allowing a dive in creation time with a slow savor of practices (Alexander Technique, Nishino’s Breathing Method and Yiquan), with no hurry in reaching a configuration and also in savoring the perceptions coming from the presentation before dancing the work again. This is the methodology of insistence. Cinthia Kunifas (2008, p. 107) affirms about her creative process that “although the *re-integration* process had begun years before the creation of “Corpo Desconhecido”, as each process took time to the established standards could be modified”. Thus, in “Corpo Desconhecido”, the ideas of mobilization have matured over time. The methodology of insistence on the

experience time of the work's original questions made that the "Corpo Desconhecido" becomes an artistic experience built on continuity, says Kunifas (2008). Therefore, it is discussed the insistence in dance creation as methodological process, as survival strategy, as continuity.

Referring to the creative process of her work, Sayonara Pereira (2011, p. 05) remarks that "time will organize and give course to actions, indicating rhythms to composition, presenting events so that they occur one after the another, even if a final product with the formula start-middle-end is not attempted". Thus, we are aware that the variation of ideas in the process of artistic creation can be appropriated. However, in this reflection, the contribution is revealed when approaching the insistence that becomes continuity before the comprehension of the questions present in the creative process for a possible deepening of the artistic work. "It is the artist who frequently breaks the existing paradigms and begins to reinvent, in the conception and in the structure of the scenic statement that happens with each presentation" (PEREIRA, 2011, p.8). As a result, to improve becomes to embodying.

It was viewed that the permanence is related to life since regarding the survival, things tend to refuse to die. When referring to the phenomenon of permanence in order to speak about evolutionary systems and about the "insistent movement", it was built a foundation on which it is considered that all things exist at different times. From the sunrise to the sunset, the time of existence of what emerges and seeks to continue existing happens in a singular way. According to Vieira (2006), in the General Theory of Systems, the notion of time for the Universe as a whole is a mere sensation of before and after. According to Vieira (2006), thus, a factor of time measurement can be the act of changing. According to Vieira (2006), to last in time the system needs to evolve. Therefore, when speaking about time in creation, we will direct ourselves towards allowing ourselves to insist, and in this case, giving time *to*.



**Picture 3.**  
Cinthia Kunifas at the  
presentation of the  
Unknown Body at  
Tardanza Art Space,  
Curitiba, 2012.  
PHOTO: Sergio Ariel.

It is important to highlight that the reflection about time in this research is conducted from the point of view of the dancer Cinthia Kunifas and the relationship she has experienced with her process giving herself time. The aim of the research is not to develop an analysis about time in a philosophical way, but it cannot be ignored the power and the importance of the “giving herself time” had for the Kunifas’s creation. Therefore, when talking about time, we intend to share the time experienced with “Corpo Desconhecido” as a slowed experience, without urgency.

About the time of creation, Salles (2011) supports that it occurs in a variety of events, or in other words, there are different times that cross the creative “being” in the act of creation. “The growth and the transformations that give materiality to the artifact that comes to exist, do not occur in magic seconds, but along a maintenance path. The working time is the great synthesizer of the creative process” (SALLES, 2011, p. 40). Thus, for Salles, the creation’s improvement time becomes a practical necessity and, consequently, the relation between what you “have” and what you “desire” turns into a translation of experiments, adaptations and convergences leading to maturation.

From the systemic point of view, for Machado (2005), time comes up when it emerges as a singularity. To remain, the evolutionary system requires the flow of time. Significant stocks are shaped by reaffirming their value in a temporal way. Machado (2005) affirms that the qualities of the evolutionary systems receive the chance of existing by generating the liveness in the singularity of their time. The time lived by the artist, then, can take place in a singular way, existing within its logic of actions and of needs. For Salles (2011), the process of creation is presenting as a permanent act, not linked to chronological time, or to specific spaces. "Creation is the result of a state of a totally adhesion" (SALLES, 2011, p. 40). Thus, the creation that takes place in the insistence perhaps cannot be measured by the same operational logic. By immersing insistently in his work, the artist will grope his time and build his necessary *liveness* for creation.

In the creation process of the spectacle "Corpo Desconhecido", the relationship with the time was a crucial factor for improving the work. Cinthia Kunifas (2008, p. 107) says about the creation time of this show that "the integration between my body and its surroundings, between my daily life and my art has been happening over time, being consolidated with the creation process of Unknown Body". For Kunifas (2008), the interaction and the integration with her creative process happen in the time of the existence of the creation, beginning with a constant dialogue that takes place permanently, building moments that are being updated as the work enters the apprehension time of it. According to Kunifas (2008), assuming her unique time was how she handled and perceived her issues, and how these issues were part of her process. So when thinking at "insistent movement" it may perhaps be suspected that the procedural experience can build the necessary time of creation, giving meaning to what emerges and matures its work. Kunifas (2008) affirms that in "Corpo Desconhecido", the creative

experience was built through time. Therefore, this experience has contributed to the detailed elaboration of the work in the initial question.

According to Kunifas (2008), “Corpo Desconhecido” was constructed by a methodology of the experience that was delineating from the dynamics of her own work. For Kunifas, this experience is temporal and has occurred in a dilated form. Regarding the process of creating “Corpo Desconhecido”, Kunifas (2008, p. 78) further affirms that “I experienced a moment of great transformations, of which I became conscious only over time”. Kunifas (2008) says that in “Corpo Desconhecido” living time without urgency contributed to the maturation of the work. Thus, when thinking about the “insistent movement”, to live the necessary time of things can contribute to the immersion in the original question and, mainly, the deepening of it.

### *Final Consideration*

In the scene a body is in pause. In the scene the pause insists. The insistence stars the moment. Until you don't know what to do, nothing is done. The moment lasts fifteen years. In this process, what has been in discussion is not the lack of urgency. “Corpo Desconhecido” exists without hurry and wanting to stay.

For Kunifas insisting was a survival strategy that had not only the aim of slowing down the finalization, but mainly to not be in a hurry to get to it. Do not be in a hurry to finalize a question. Allow yourself to stay a little longer. The meeting with the sunset is a point to be reached, but the way to it can take place in an existence that can be deepened and savored.

The interest of this discussion was attached to the methodology of the current insistence on the process of creation that endures. For this, the “insistent move-



ment” in the case of Kunifas did not cling to the rigid, and became possible. It is possible to look, smell and taste; it is possible to do updates, approximations and distinctions. It was about to be unsayable, unknowable, and ultimately unknown.

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