

LUIZA JAFFE

PUTASAGRADA

**A QUEER-ANTROPOFAGIC APPROACH TO
DISRUPT GENDER IN NORMATIVE SPACES**

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PRACTICES**

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PUTASAGRADA

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TO DISRUPT GENDER IN NORMATIVE
SPACES**

LUIZA JAFFE
MA PERFORMANCE PRACTICES

A Thesis presented by Luiza Jaffe to Master Performance Practices, in partial fulfillment of the requirements for the award of Master of Arts in Performance Practices, 2021.

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2021

SYNOPSIS

During the period of 2019-2021, I have problematized how people who identify as women are placed in passive and submissive roles in society. With the goal to expose the consequences of placing women in this position, I have created a persona called Putasagrada using the Freudian Madonna/Whore Dichotomy, as a motivation to transgress how women are defined by patriarchal standards. To transgress these definitions, I gathered methods with decolonial approaches, based on artists who question generalizations of culture, gender, sexuality and more. I used reverse-ethnography created by GGP and Coco Fusco as the main method to perform. My first question upon the research was how to create a persona who would be capable of empowering other women using reverse-ethnography. The findings of this period were the development of Putasagrada which blurred the MWD into one, as well as the necessity of engaging with an audience to allow the work to happen.

After working with portrayals of women, and having developed a practice upon the persona and reverse-ethnography, I chose to engage with a social-political approach to the work by taking in consideration my cultural background as a Brazilian (white) woman and performing/experimenting in public spaces. I have found other issues

considering how Brazilian women are perceived within Europe, enabling me to identify how Eurocentric standards influence the way Brazilian women are portrayed, and the lack of political awareness about Brazil in Eurocentric spaces. I then questioned how Putasagrada could disrupt normative Eurocentric spaces using de-colonial theoretical approaches to question gender.

The findings of this question brought into the practice the use of abject, an-tropofagia-queer and questions upon colonization. It also brought to surface an empathetic, at the same time unapologetic approach to an audience who is willing to be empowered and aware of the influences of Eurocentrism in other countries. The re-search further developed on two directions which are bounding a series of methods which can allow the practice to be disseminated or applied on myself and by creating the possibility to expand the field of feminist performance art with more Latin-American references to approach gender constructions and dismantle patriarchy.

ACKNOWLEDGMENTS

I would like to express my gratitude:

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Lastly but not least, I would like to thank ArtEZ University of the Arts for providing this course and space for artists to grow and express their urgencies and motivations.

DECLARATION

I, Luiza Jaffe, hereby certify that I had personally carried out the work depicted in the thesis entitled, 'PUTASAGRADA - A QUEER-ANTROPOFAGIC APPROACH TO DISRUPT GENDER IN NORMATIVE SPACES', except* the proofreader M Ibrahim, strictly following the of MA-performance practices proofreading guidelines.

No part of the thesis has been submitted for the award of any other degree or diploma prior to this date.

* Typesetter's note : The images used to illustrate this print edition did not feature in the original submission, and are the property of Home Of Performance Practices, shot by Fenia Kotsopoulou during Jaffe's performances.

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INTRODUCTION:

PRIOR TO THE FIRST DAY, SHE PUT IT ALL TOGETHER

The current thesis has the goal of contextualizing and applying an academic foreground to the methodology and practice which I have been developing for the past 2 years, regarding decolonizing the politics of the Brazilian (white) body in Eu-rope by disrupting normative spaces using a persona. The aim of the written part of my artistic research is not only to contextualize the practice and process, but also to base the artistic field of the research by focusing principally on Latin American artists and theorists. One of the outcomes of this artistic research is a methodology in which myself and others would be able to disrupt normative spaces by using the body with a political/activist approach to perform in spaces. For the development of the Putasa-grada methodology (PSM), it was necessary to conduct one year of research into my own personal and artistic body. Firstly, I had an encounter with Freud's definition of women in the Madonna/Whore Dichotomy (MWD) (1912) which denotes "polarized perceptions of women in general as either 'good', chaste and pure Madonnas, or as 'bad' promiscuous and seductive whores" (Bareket, 2018). I problematized the concept of binaries between both perceptions and one of the many passive social roles into which women are placed. I identified this complex as one of the many manifestations

and reproductions of patriarchy¹ to maintain hierarchies between genders and reinforce the existence of gender as binaries. I created a persona that would embody a Madonna with agency and a powerful Whore, and blur both stereotypes.

The dichotomy was a starting point for creating a persona named Putasagrada. Firstly, I was inspired by performance artists such as Ann Liv Young, Anne Sprinkle and Lauren Barri Holstein. I also used reverse-ethnography, method developed by the performance philosophers Coco Fuzco and Guillermo Gomez Peña, to perform on theater/gallery spaces. After one year of developing Putasagrada, it was possible to identify the practice in which elements such as bodily fluids, sexuality, engagement with Brazilian culture and the relationship with the audience were evident. Theorists such as Sara Ahmed, Julia Kristeva and Oswald de Andrade were the main theoretical sources for understanding how the relationship between bodily fluids and social constructions occur in the feminist and sexual discourse in which the persona proposes. The research switched its focus toward the possibility of bringing a sociopolitical aspect when performing, while still relating to the present audience and the impact of Putasagrada in normative²/public spaces. Moreover, methods such as

¹ As defined by historian Mirela Marin Morgante "Patriarchy is a system of domination by men over women, this domination is not only present in the family sphere, nor only in the labor sphere, media or politics. Patriarchalism composes social dynamics as a whole, being present in the unconscious of men and women individually and collectively as social categories." (2014,3)

² Spaces which can potentially reproduce patriarchal behavior (further developed in chapter one)

Queerness and Antropofagia were applied in the research to raise questions regarding the cultural differences and the need to approach a decolonial perspective to achieve historical awareness when performing in Eurocentric spaces, which particularly considers the Brazilian body in Europe. In the PhD research in *Anthropophagic Queer: A Study on Abjected Bodies and Brazilian Queer Theory in Literature and Film*, João Nemi Neto (2015), a researcher on queer theory, states that:

"The Brazilian anthropophagic movement could thus help us reinterpret these questions of the relevance of the queer in Brazilian social practices, precisely because it proposes a questioning and questioning of the exogenous, assimilating the external while devouring it, and then producing a meaningful totemized Taboo" (2015,42).

Neto proposes an encounter between Queerness and Antropofagia to question the exogenous portrayal of non-European queer bodies. If compared to reverse ethnography by Coco Fuzco and GGP, instead of reversing by playing the stereotype, it proposes the embodiment of the stereotype and the questioning by creating new meanings for that body to be a totemized Taboo³.

Putasagrada's practice aims to draw upon FAQ (feminist, Antropofagic and Queer) theoretical and artistic movements. The intersection between Queer and Antropofagia proposed by Neto allowed the creation of performative experiments

³ The body may be the same, but its meaning is different because it was questioned

based on Brazilian culture and politics. While Neto proposes questioning the body within Brazil, in my research practice, I investigate the “An-tropofagic Queer” from within Europe. Investigating the performativity of the Brazilian body in Europe and questioning Eurocentrism became crucial to approach those who witness the space (non and/or consensual audiences) and the intersection between all the concepts allowed me to develop a potential methodology (PSM).

To utilize all methods and to develop a practice as research aiming to question issues surrounding the MWD, Eurocentrism, gender, activism and culture, I proposed two research questions: 1. how to subvert the MWD with post-colonial art to expose the negative effects created by patriarchy when defining women’s role in society by creating a persona. 2. How can Putasagrada disrupt normative Eurocentric spaces by using Antropofagia and decolonial theoretical approaches to question gender, and the impact on the practice when going beyond Eurocentric methodologies of deconstructing gender?

The thesis will be divided into seven small chapters, in the first chapter I contextualize the practice, in the second I unveil the context of developing Putasagrada and PSM, in the third I expose the methods and methodologies used, in the fourth I give profound consideration to the meaning of each

concept used for the PSM, in the fifth I reflect upon the final performance, in the sixth I reflect upon the main struggles of the research, leading to the seventh chapter as a conclusion of the whole process and research.

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ON THE FIRST DAY SHE MADE LIGHT

The development of Putasagrada began by using the Freudian Madon-na/Whore dichotomy (MWD) as an attempt to subvert the portrayal of women as passive/submissive into an empowered active persona. The separation between Madonna and Whore would be blurred in order to elicit nuances emerging from the encounter of both portrayals, and when embodying those portrayals, potentially empower other women. The first method used was reverse-anthropology, a term coined by Coco Fusco and Guillermo Gomez Pena (1993). In the text *Other history of intellectual performance* (1994), the performance artist and writer Coco Fusco explains how this concept arose from the performance *Couple in the Cage* (1993) when both artists acted as domesticated savages inside a cage as *Two Undiscovered Amer-indians Visit the West*. As described by Fusco: "As we assumed the stereotypical role of the domesticated savage, many audience members felt entitled to assume the role of the colonizer, only to find themselves uncomfortable with the implications of the game" (1994,10). In a similar way to how Fusco described performing the colonized, and consequently placing the audience in the role of the colonizer, in my practice, performing the sexualized and sacred version of Madonna/Whore places the audience in the role of the one who defines women as submissive and oversexualized. By rein-

forcing the stereotype of the portrayals, it would be possible to achieve agency for the portrayal. Secondly, it would invite the audience to reflect on or respond to the question of why the position of the one who defines women as such needs to be subverted.

Fusco also explains how reverse ethnography has a cultural impact on those who are giving or witnessing a performance, as to how “this ‘reverse ethnogra-phy’ suggests the culturally specific nature of their tendency toward a literal and moral interpretation” (1994,38). This brings into question the definition of being civi-lized, and the naturalization of what a civilized body is, which in my practice is di-rectly related to questioning the Eurocentric view of womanhood. This brought to the practice the usage of my personal Brazilian identity, and the portrayal of how Brazilian women are perceived internationally, to question the naturalization of the Eurocentric view upon my body as a woman, and more specifical-ly as a Brazilian non-conforming (white) abjected body. Acknowledging how re-verse-ethnography became part of the practice as a tool to question portrayals of women, including a cultural background, I identified how colonial approaches have influenced the way gender is constructed and performed within society, addressing the two primary different aspects when performing: gender and culture.

Gender construction and its consequences of how

womanhood is perceived have shaped the practice of questioning portrayals of women in society and the very creation of woman as a category inside a patriarchal society. The first approach to the research with regard to construction of gender is based on the feminist philosopher Judith Butler in the text *Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory* (1994) in which she analyzed performativity of gender and defined the body as an embodiment of possibilities conditioned by his-torical conventions (Butler, 521-523). In Western society, such conventions are de-limited on the basis of a cisgender heteronormative binary system which constitutes how gender should be performed, and places gender and sex in the same category. For instance, if one is biologically defined as a female, it is expected for one to be a woman. Butler further exposes gender as a performative act rather than a natural condition, explaining how “The various acts of gender create the idea of gender, and without those acts there would be no gender at all” (1988,522). It is possible to iden-tify how this construction exists in order to regulate or maintain a hierarchy between the condition of genders. These are made to “comply with a model of truth and falsi-ty which not only contradicts its own performative fluidity, but serves a social policy of gender regulation and control” (1988, 528). By firstly defining a binary (man and woman), and secondly limiting one’s performativity by imposing a discreteness, the body which follows the historical condition of gender, may have

more social value and recognition than the body which goes against or beyond the discreteness of per-forming gender.

If the MWD is analyzed through Butler's theory, it is a reflection of how pa-triarchy is constantly conditioning women to be submissive and passive, or else pun-ished. Using Butler's lenses on performativity of gender to approach the proposed research of creating a persona embodying the patriarchal portrayal of the MWD, the scholar and performance artist Lauren Barri Holstein and the performance artist Ann Liv Young were the first artistic references to Putasagrada's approach to womanhood when questioning how femininity and sexuality are shaped by patriarchy, to control certain social bodies. In her artistic work, Holstein proposes the embodiment of the Whore to reflect upon the agency of the female body. In her PhD *The Agency of The Displayed Female Body: The Political Potential of Negative Affects in Contemporary Feminism and Performance* (2016), Holstein defines her work as "interested in un-veiling the historical and cultural processes that constitute subject and gender construction" (26,2016). Similarly to my practice, her theoretical and performative work questions gender by exposing its historical process, based on patriarchal standards. In Ann Liv Young's work, besides working with sexuality and agency of the female body, she proposes an inhospitable approach to the audience. In Young's documen-tary *I don't exist if you don't* (2016), where small parts of performances which she cre-ated

are shown, there is a moment when she invites a member of the audience (who is bothering her) to go on stage and show his penis, saying how predictable men are, Afterwards, by exposing how his behavior was violent, she kicks him out of the space. Once the woman who is expected to comply with gender construction does not fulfill this expectation, there is a need of punishment brought from society, which reflects on how women are socially perceived or valued. As stated by Butler, "Per-forming one's gender wrongly initiates a set of punishments both obvious and indi-rect, and performing it well provides the reassurance that there is an essentialism of gender identity after all" (1988,528). Both artists and their works can be read as hav-ing the intention of exposing how much of a false reality it is to define women as submissive beings. Holstein embodies the "Whore", and Young uses the audience reactions to expose the strangeness of this false reality when being broken. By using sexuality, explicitness of the body and agency as tools to perform, both artists allow a different perspective on the definition of women to appear, and they reclaim the space of the expected submissive role. Binding those concepts with the research's proposition allowed my practice to follow an unapologetic approach to the audience and subvert the passive/submissive portrayals of women with agency.

My different input towards questioning gender construction is using the MWD which not only embodies the Whore, but

also the idea of Madonna. The condition of “Madonna” in the practice is not associated with faith or a religious interpretation of it, but to the woman who is identified as the mother, the loving one who is constantly in the service of someone. In Freud’s portrayal, the Madonna is the “good, chaste and pure” woman. To approach this aspect to the persona, I have subverted the concept of serving someone, but using as a bridge to empower other people either by inviting them into the work or practice, or to participate and respond positively, bringing to the persona, the possibility of having more nuances than are proposed by Holstein. This is always by further developing hospitality as a strategy to empower other women differently from Ann Liv Young’s inhospitable approach to the audience which can easily become hostile. Other aspects which differ from the developed practice from both artists are the cultural conditions under which the performance is made, considering the impact of gender construction in Brazilian culture. I have focused on my Brazilian identity and politics, bringing a political/activist factor to the practice and another layer of analysis toward construction of gender in Brazilian history.

Europe has had a strong influence in the past and present history of Brazil when defining gender, costumes and behavior due to the effects of colonization. When the Portuguese explorer Pedro Alvarez Cabral invaded Brazil in 1500, indigenous tribes which were already there, were

either murdered, slaved or catechized. The justification for that was framed as “civilizing natives”, as questioned by the indigenous teacher and researcher V.A.M. The cultural differences between the European approach to the tribes which were already in Brazil were based on their unfamiliarity with the “customs, way of communication, dance, music and other cultural elements of the indigenous culture” which was what made the Portuguese define indigenous people as uncivilized. The European approach to the recognition of those tribes as “uncivilized” was to catechize them. Which differs from what is stated in institutional education books in Brazil portrayed as a positive event. Margarejo states how “In the process of ‘civilization’, indigenous people were actually acculturated, dissipated from customs, languages and beliefs; in this way they could ‘learn’ the culture of the newcomers” (2020,13). The lack of familiarity of the Portuguese led to the definition of indigenous people’s customs as barbaric, creating a hierarchy, imposing new customs which were directly related to standards of European society. One of the customs that was considered barbaric by the Portuguese was Antropofagia, the act of cannibalism (Margarejo, 2020, 13) which further became an artistic movement in Brazil. This movement was created by Oswald de Andrade and Tarsila do Amaral, bringing the possibility of reshaping the influence of Europe in Brazil, and highlighting how Europe still had an influence on how Brazilians would, for example, perceive clothing. It was further developed by Joao Nemi

Neto, who defined the Antropofagic Queer, proposing the questioning of those influences, also considering the non-conforming body and its role in society.

Taking into consideration the fact that Antropofagia was one of the rejected customs erased in the period of colonization, and later transformed into an artistic movement to question Eurocentrism, it is possible to combine this rejection of cannibalism with the definition of abject considering the essay Powers of horror an essay on abjection (1982) in which Julia Kristeva defines abject as the opposite of object, excluded from the possibility of having a meaning. Therefore, abject becomes part of the realm of what is rejected. Later, Kristeva explains how abject is associated with the fear of infection and death, "The corpse, seen without God and outside of science is the utmost of abjection. It is death infecting life – abject. It is something rejected from which one does not part, from which one does not protect oneself as from an object" (1982,4). Additionally, Antropofagia and the use of bodily fluids in public situations are rejected; certain bodies are also rejected from society considering construction of gender, drawing the relationship between both rejections as social constructions which constitutes normativity, leading to the need to create a practice which proposes a new relationship with gender and Eurocentrism in public spaces.

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ON THE SECOND DAY SHE BECAME PUTASAGRADA

APPLYING REVERSE ETHNOGRAPHY

The process of developing the persona began with empowering the persona's body and personality, by performing to consensual audiences using reverse ethnography with an established time and space. Fusco's text on reverse ethnography reveals how the work *Couple in the Cage with GGP* had an impact on them and on the audience members. When playing the stereotype of the savage couple, she explains the aim of reversing ethnographic generalizations of a certain culture, which are considered primitive, by playing the stereotypical view from the Western perspective upon those cultures, in this case, addressed to Americans or Europeans. My first performative experiment was therefore focused on using reverse ethnography to approach the question of defining women's role in society, according to how the MWD defines women's behavior. I created a small performance for the *Uitnacht*⁴ festival in Arnhem, 2019. In this performance, I danced Brazilian funk⁵ while inviting the audience members to paint my body with a brush, and when they painted me, I would moan loudly. One of the outcomes of the experiment was that a few audience members chose

⁴ An art festival which happens every year in September, in city of Arnhem, Netherlands.

⁵ By the theorist Raphael Garcia "Brazilian funk brings together a variety of other musical, vocal and dance influences from Brazilian popular culture: samba, pop-rock, football stadium chants, Mac-ulele" For more information visit <https://djmag.com/longreads/baile-funk-criminalisation-brazils-funk-scene>

not to engage with me, but stayed and looked. If I would question their fear of a sexual woman, implying I was not a passive being in the room but had agency, they would keep at a physical distance from me, or leave.

According to Fusco's analysis of reverse ethnography, the audience usually chooses to keep their distance from the other who is performing or being exhibited, explaining "While human exhibition exists in more benign forms today – meaning that the people in them are not displayed against their will – the desire to look up unpredictable forms of otherness from a safe distance persists" (1988,50). This explanation led me to question the choice of the audience to keep a physical distance from me, which based on Fusco's definition would be the strategy to guarantee that their subjectivity would not be questioned. Going further in this thread, if they came too close, it could potentially threaten their position as pas-sive spectators; consequently, the oppressor, or the one who defines what the Other is. I then questioned what would be different if an agency was used with both cultural and stereotypical portrayals of the Madonna and Whore which could place the audience member in a position where participation would be mandatory to achieve the question of being in the role of the oppressor. I then decided to rely on audience reactions as triggers to act, not allowing anyone to be passive upon the performance, leading me to the second experiment.

EMBODYING ABJECT

The second experiment consisted of existing as the persona in a delimited space with materials such as pubic hair, menstrual blood, confetti, glue and water. The choice of these materials was related to the proposition of sub-verting what is denied in patriarchy and considered unaccepted in society. Hair and menstrual blood as major taboos within normativity, confetti, glue and water as tools were meant to enhance the performativity of pubic hair and menstrual blood. The experiment would be to embody Putasagrada and create physical responses using these materials based on audience's reactions toward my embodiment of the MWD; for example, singing opera with my vaginal lips or gluing pubic hair to my face. The whole performance was in Portuguese, and the audience members were mainly Europeans. Reverse ethnography was applied with more specific lenses by exaggerating stereotypes of MWD and the stereotypical portrayal of Brazilian culture, through the choice of outfit, language and music. Alongside performing stereotypes, I ingested the menstrual blood and hair which will be further identified as an act of Antropofagia⁶ in the practice.

Instead of acting independently from the audience, I chose to place the re-sponsibility of the actions on the audience members, by making use of the materials in an unusual

⁶ Developed in section 4.2

way such as drinking menstrual blood, and immediately afterwards, hugging or kissing a member of the audience, questioning their reactions and creating other actions based on how they would respond. In comparison with Fusco's thread of reflection upon the work *Couple in the Cage*, she states how "the cage became a blank screen onto which audiences projected their fantasies of who and what we are" (1995,47). It was possible to identify the role of the audience as the main source of triggers for the performance to occur, leading again to considering the importance of the audience for the work, as in Ann Liv Young's case regarding audience's role. According to Gia Kourlas⁷, Young is "exposing humanity for what it is, and that can be really dark, you see real people's personality and this is not kind or generous". I concluded that applying reverse ethnography in order to question the portrayals would require Putasagrada to act upon the audience with a provocative approach to generate reactions which would then lead to a reflection or rejection upon the generalization of women's portrayal in society. With a similar approach to the fact that Fusco and GGP created a fake tribe which they came from to present their work to Western culture, the persona would also introduce her own values by behaving in the opposite way based on normative society. Since the MWD originally proposed women to be clean and submissive, the persona would bring to the practice the use of abject, speaking Portuguese, sharing her fluids and more.

⁷ Dance critic from the New York Times

PERFORMING IN BRASIL

After the second experiment, I had to return to my own country, Brasil, for a period of five months due to the lockdown in the first period of the COVID-19 pandemic. Being in Brasil for that amount of time brought another layer for the persona's development, increasing my interest in approaching Putasagrada's actions with cultural and political elements toward the performances, leading to the third experiment. Taking into consideration the genocidal approach of the current president of Brasil in relation to the pandemic, where he stated that COVID-19 was a neurosis, little flu, a drama, and many other devaluing words to the importance of health, I created three video performances of the persona as responses to his statements⁸. I projected the videos on a white-walled building, while singing a disrupted version of the national anthem of Brasil from my house's balcony. Still relating to reverse ethnography, I chose to over-identify with Bolsonaro's supporters to create videos which could potentially relate to people who were for and against the president. I also used abjection and autoethnography as methods of performing. The outcome of this experiment was responses from the people who were also isolated, by screaming and protesting with me, or telling me to go away from the balcony, starting to argue with each other and more. These responses elucidated the differences in performing in Europe and performing in Brasil.

⁸ For more information visit: <https://theconversation.com/covid-19-in-brazil-how-jair-bolsonaro-created-a-calamity-159066>

The main difference was that the Brazilian audience would identify with the sociopolitical aspect of the work more than the aspect of deconstructing gender. I then wanted to find the balance between addressing the current political situation in Brazil and the issue surrounding the construction of gender. I decided to experiment how it would be to propose to other artists to use the same strategies I was using on myself to create a persona and performative actions. I collaborated with dancers who have also dealt with being placed in a certain stereotype considering gender construction and normativity, but not necessarily with a political urgency or background.

UNVEILING THE FIRST PART OF PSM (PUTASAGRADA METHODOLOGY)

I returned to the Netherlands and worked for five consecutive days with bachelor's students from the dance department of ArtEZ University of the Arts, where I shared my research findings and the process of creating a persona. The goal was to use their personal urgencies in relation to construction of gender as a motivation to create a persona which would have one specific action. The week with the students brought an answer to the question of the difference between performing as a European and as a non-European, I considered the importance of addressing a cultural background as one of the main reasons Putasagrada exists, and the reason for dismantling patriarchy from the activist perspective. It

motivated me to investigate further how to affect others who will identify and be empowered/provoked by ex-posing the difference between being European and non-European. Leading me to create performative actions considering the history/culture/politics of the female body I carry with myself.

From another perspective, working with the bachelor's students allowed the creation of PSM used in the previous experiments to become concepts that are addressed when creating a performance, including in every action reverse-ethnography, abject, exposure of the body which identifies as a woman and cultural background. I identified a more specific methodology which I would follow to create PSM, and use in performances in public spaces.



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ON THE THIRD DAY SHE RE-FLECTED ON HER AUTO- ETHNOGRAPHIC TRAJECTORY

AUTO-ETHNOGRAPHY

The methods used in the artistic research became concepts to include in the performative experiments. Auto-ethnography, reverse-ethnography, practice as re-search and literature review had a role beyond building a theoretical foreground of the research, but facilitated the possibility of exemplifying certain terms as methods; for example, taking Andrade's definition of Antropofagia as a metaphor and developing it as a concept to perform. The outcome of the practice as research had the form of a performance piece and the Putasagrada Methodology (PSM). I will briefly describe the three performative experiments made during the PaR process, the use of auto-ethnography as a method of reflecting upon the experiments, and the obstacles encountered during the process which influenced the thread of the research. Furthermore, I will bring the theoretical ground, considering literature review for dramatic choices of the experiments and performance, analyzing them through the lenses of five different components: abject, antropofagia, Brazilian identity and construction of gender.

Later in the thesis, PSM will be represented in a simple table for visual reference of the key concepts used. Throughout the

research, auto-ethnography was applied by analyzing how my personal self affected the development of the persona and the actions that I would perform. It is important to share the fact that my physical body drastically changed during the research. I lost considerable weight, and this affected how the persona would approach gender, stereotypes and empowerment (further developed in Chapter six). Sylvie Fortin's essay on auto-ethnography for artistic research was the main reference to approaching this method. Considering her definition that "Auto-ethnography (...) is characterized by an analysis of the 'I' which allows one shift between personal experience and cultural dimensions to resonate with the inner, sensitive part of oneself" (2009,83). Fortin's definition opened a path to use my cultural journey and personal impressions of the construction of Putasagrada as a source of gathering data, and approaching the spaces in which I would perform next. "Collecting data about one's creative process allows not only the visible parts of a practice to be seen, but exposes the invisible parts, the intuitions, thoughts, values and emotions that surface in artistic practice" (Fortin, 2009,84). Throughout the experiments, I would write small reflections upon how I felt afterwards. Additionally, it became important to relate my personal emotions and psychological state with the research once I was dealing with the body which I inhabit.

PaR - EXPERIMENTS

During the period of PaR, I did three main performative experiments in which I used as part of my PaR. In order to investigate the concepts addressed in the previous chapters and find possibilities of disrupting normative spaces, I decided to create performative experiments in public spaces where the main goal was to bring a de-colonial perspective into those spaces, and further investigate how the Brazilian non-conforming abjected body is perceived and accepted. I will now briefly describe the experiments in order to go into depth with the use of the methodology proposed for the PaR, and how they were used in practice.

Brasilian identity - dancing Brazilian funk in the middle of a highway in Arnhem, peeing on a glass of water and drinking my own pee in front of cars and passers-by. (2021)

Sharing DNA - In a square in Arnhem, where people usually have picnics, I ate my own hair with framboise jam and corn cakes, afterwards offered the food to some people, but no one accepted. (2021)

Queer Police - in front of the Arnhem police station, I dressed up with an asshole costume and danced while distributing flowers in the streets for 20 minutes. A police woman asked me to leave because I was making the place dirty. (2021)



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ON THE FOURTH DAY SHE WENT PUBLIC

URINE, MENSTRUAL BLOOD AND HAIR: PERFORMING WITH THE ABJECT

Urine, menstrual blood and hair became the main bodily materials to sustain the performative acts which were intended to challenge the perception of disgust and gender. By using pee, body hair and menstrual blood, abject became a concept to perform, based on the feminist philosopher Julia Kristeva (1982), and further relating to the social construction of disgust. The relationship between abject and disgust is drawn through the analysis of the feminist scholar Sara Ahmed who exposes how disgust is a social construction. Abject became essential in the experiments to investigate how its performativity; for example, using menstrual blood, pee, hair/pubic hair and saliva and placing them in unusual parts of the body, could break with the expectation of how a person who identify as woman should be perceived. Turning the body into being rejected by using fluids which are denied in public situations, breaks with the assumption that fluids should be hidden or ignored, as well as bodies. I will enter in detail with the two most relevant experiments which had abject as a focus to relate to the making of my final performance and PSM.

The first attempt to approach abject and disgust was based

on two artistic references; the performance *Máfia - Exposição Interativa* (2016) in São Paulo where the artist Priscilla Toscano shat and peed on a photo of Bolsonaro⁹. And the Spanish artist Itziar Okariz with her work *Mear en espacios públicos o privados* where she peed in several different spaces (public and private) and photographed the act. In both works, the performativity of abject and disgust are present through different lenses - Toscano peeing on a photograph that contains a recognizable politician, and Okariz peeing in various landscapes. The fact that a person who identifies as a woman peeing is only normalized in private situations led me to pee in a public space, and differently from how it was posed by the two artists, I also drank the pee, as an act of *Antropofagia*¹⁰.

Brasilian identity crossed borders of safety, social behavior, and the expectation that this act or fluid should be hidden, allowing abjection to happen. Kristeva already gives a hint on the definition of abject having a negative connotation, because of what abject causes to the other, not necessarily because of uncleanness. Ahmed states "It is thus not lack of cleanliness or health that causes abjection, but what disturbs identity, system, order; what does not respect borders, positions, rules" (1982,4). Using such materials in contact with the female body which behaves or "looks clean", proposes

⁹ Current president of Brasil

¹⁰ further developed in 4.2

to deny the social constructions around disgust. Exposing the "natural body" as being, in fact a body with constructed normative borders, may break with the expectation of what a woman is, considering its portrayal on the MWD.

Taking into consideration Ahmed's perception of disgust, "The way in which disgust is generated by 'contact' between object is what makes the attribution of dis-gust dependent on a certain history, rather than being a necessary consequence of the nature of things" (87). The main outcome of *Brasilian Identity* can be how I reflected auto-ethnographically upon my reactions to the personal proximity between me and the abject, allowing the opposite sensation of disgust to happen when drinking pee. It brought admiration rather than rejection towards the material. If Kristeva's and Ahmed's theories are considered, I could cross the borders of the socially constructed impressions I personally had over the fluids. This reflection led me to consider how other people could potentially change their perspective on disgust, or at the least to question their reactions, and further to find a deeper layer which relates de false perception of disgust with the false perception one has in relation to performativity of gender, beauty, "flaws" and more. After experimenting pee for the first time as *Putasagrada*, I realized how consuming my own body is far from being disgusting, and yet I found enjoyment on it.

Continuing on experimenting how people would relate to abject and disgust based on Ahmed's definition and my engagement with the concept, in *Sharing DNA*, I explored the act of consuming my own hair in a square and offering it to other people. This considered that the feeling of disgust is directly connected to reacting to what is rejected; consequently, reacting to what is socially rejected (Ahmed, 2014), not only that hair in people who identify as women is still rejected in society, but one of the most famous names of waxing one's genitals is called "Brazilian Wax"¹¹. This brought me an urgency to "un-reject" the hair by eating it and inviting others to do the same. I consider this experiment as partially successful in relation to Ahmed's highlight on defining the one who is feeling disgusted is in fact experiencing the fear of being contaminated, creating a distance between me and the one who is looking, but a failure in terms of changing people's perception on hair because the people who were closer to me during the beginning of the experiment decided to leave very soon, leading me to do the action on my own.

As Ahmed poses "It is only through such a sensuous proximity that the object is felt to be so 'offensive' that it sickens and overtakes the body" (2004, 85). Further in her analysis, she explains how the act of sickening other bodies or causing disgust based on proximity denounces social borders built

¹¹ In Europe means waxing the vulva until is hairless

to maintain an order of "cleanliness". By eating my hair and causing disgust to the others, making them leave or re-act, the abject "does not make borders (out of nothing) but responds to their making through a reconfirmation of their necessity" (2004, 87). If disgust is constructed based on Western society standards, then performativity of disgust also reflects on the constructed hierarchies between genders, defining which bodies are accepted in society without the need of punishment. "When thinking about how bodies become objects of disgust, we can see that disgust is crucial to power relationships (...) Lowness becomes associated with lower regions of the body as it becomes associated with other bodies and other spaces" (2004, 89). If there is an existence of "lower bodies" based on power relations, then those bodies are abjected from society, leading disgust to be a construction which is part of the patriarchal system.

APPLYING ANTROPOFAGIA

If the body, which has fluids, odors and hair, is rejected or denied in a normative society that reproduces patriarchal beliefs when these physical matters/elements become exposed and consumed in a public sphere, they acquire value and become a strong materiality to question Eurocentric constructions of society, including gender performativity. Based on Neto's analysis of the abject in relation to social constructions, he proposes the use of Antropofagia and Queerness as extra layers of breaking with Eurocentrism. His

proposition led to Queer Police which aimed to approach abject and disgust with an Antropofaghic-Queer lens. "The dis-course that praises abject practices is therefore a discourse that praises the possibility of not conforming" (Neto, 88, 2015). This opens the possibility of not conforming to heteronormativity, beauty standards and patriarchy. Abject then took the shape of a costume for Queer Police in which I dressed up as an asshole and moved in front of the police station of Arnhem. In counterpoint to the asshole, flowers would come out of the costume. From Neto's perspective, "By making visible abjected or shamed bodies, we might be giving visibility to queer abjected practices and bodies" (2015,87). It turned the asshole into a visible and positive image, while contrasting with the police station as one of the main representations of power and control, perceived very often as racist and normative¹². The experiment becomes a form of resist-ing social constructions and seeking the reaction from people from inside and outside the station becomes relevant to denounce how certain bodies are abjected from society. "Anthropophagic queer, then attempts to rescue other queer bodies - abjected bodies - in different forms of visibility to guarantee a social space for those bodies that have settled for a 'space in-between' as formulated by Silviano Santiago" (2015,89).

¹² An example of police reproducing racist and normative behavior is the murder of the ex-politician Marielle Franco in 2018, a policeman shot her four times in the head, and investigators states to not have not found the murderer yet, for more information visit: <https://www.bbc.com/news/world-latin-america-51439016>

VISUALIZING KEY CONCEPTS

Analyzing these three experiments, the abject, the Anthropofagic-Queer perspective and the question upon gender became the first key concepts to be a fixed condition for those who would want to create actions in public space using PSM. I then created *table 1* which includes the key concepts to be used when creating a performative action after already having established a persona and its characteristics.

| | |
|-------------------------------|---------------------|
| <i>MWD - Putasagrada</i> | |
| Theater/Gallery spaces | |
| Reverse ethnography | Sexuality |
| Empowerment | Agency |
| Public Spaces | |
| Abject | Antropofagia |
| Gender Construction | Political Awareness |

Table 1

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ON THE FIFTH DAY SHE ASKED HERSELF "TO PEE OR NOT TO PEE?"

Following the experiments, I created a performance for the theater space. I will describe the final performance with the intention of obtaining a reflective out-come upon PSM with the chosen concepts which I followed and refined during the PaR, as well as to expose new findings after performing in a theater space, and the potential new possibilities to be added to PSM. I will briefly describe the performance, then describe audience reactions as a form of analysis in the following sub-chapters.

TO PEE OR NOT TO PEE

The performance happened in a theater space, inside of which was a ladder, a pool, a table with a sound system and a table with materials. The performance began outside the theater where Brazilian beers were offered to the audience. I invited the audience members to "cum" (come) inside "me" (space) and decided where some of them would sit. I gave them a trigger warning and performed a series of actions. The actions were partially a reactivation of the experiments in public spaces, and partially a response to the findings during the period of PaR. I spoke Portuguese to the Brazilians in the room, danced Brazilian funk while demanding that the audience should applaud me. I embodied imagery portrayals

of women in a submissive role, referring to the MWD; for example, creating images from hiding my body and praying until choking in a fallatio. I asked if an audience member wanted to eat me (with a sexual connotation), presenting a famous Brazilian recipe called buceta framboesa, putting some hair inside the jam, then inside my vagina, then eating the hair. Afterwards I performed magic tricks; firstly, with my hands inviting the audience to do it as I did, making it clear that they needed to take the magic extremely seriously. The second one was with a magic wand with which I would point to them, and it would make them moan. I then combined the two tricks with Brazilian Samba, repeating the sound "Pa!pa!pa" several times, until it reached a point where I was screaming. After this I informed the audience that I was the queen of Europe, then immediately afterwards, I informed them that now I was the princess of Europe, and sang the beginning of Colors of the Wind¹³. I asked an audience member to point to Brasil on a map, and she said "no", due to the fact she did not have a map, so I threw tampons at her. After this, I spoke about colonization in Brasil, put on golden rings and went on stage to sing Garota de Ipanema¹⁴, differently from the original song, I sang different lyrics¹⁵. While singing, I masturbated with the golden rings, and afterwards I invited the audience to dance Samba with me. Then I left the space.

¹³ Song from the Disney movie Pocahontas (1995)

¹⁴ Song written by Tom Jobim (1962) further explained in the following section

¹⁵ Further explained in the following section

PUTTING TOGETHER ABJECT AND ANTROPOFAGIA

Considering the performance, Abject had the role of exploring the idea of proximity towards audience members to consider their reaction on performativity of disgust. After they are exposed and consumed, the space for abjected bodies may be reclaimed. "Abjection deals with our intimate being and with what we sometimes try to hide or should hide, not only sexual practices or excretion, as one would think". The existence of abjected bodies is not only related to sexual practices but also to how this body is excluded or rejected in society. As previously mentioned, the body which does not accomplish normative standards is punished, and some of the punishments can exclude and/or shame this body. "When dealing with abjected bodies, my concern is to think that sexuality is beyond sexual practices, identity beyond fixed categories, and shame beyond stigma." (Neto, 2015,81). By inviting the audience to eat my hair or touch my used tampons, and by exposing my body parts as a functionality or sexual agent with no need of validation, the transformation of an abjected body into a powerful agent body begins to happen. It also involves considering the abjected body of Putasagrada which does not conform to European beauty standards, and is an immigrant body that does not dress as a European.

Antropofagia was used as a method and basis for the dramaturgical choices of the performance, more specifically

the act of eating/re-consuming what was ex-pelled from my body. Devouring the abject became a literal translation of self-devouring and using it to apply reverse ethnography toward the audience. By trans-forming the abject into something other than a rejection; for example, eating my own hair with framboise jam, and calling it a Brazilian recipe while asking people to con-sume it, and later spitting the hair. This action can be an example of bonding Antropofagia and reverse ethnography. Respectively translated in the performance as: 1. the act of devouring my own hair, giving a different meaning to it, then when spitted, transformed into something else; 2. calling it a Brazilian recipe and offering as a very important part of my culture. The usage of abject and antropofagia in an abjected body which is empowered, may change the rejection of the body into acceptance.

Andrade's proposition on the Manifesto Antropofágico exposes how Freud has had a major influence in "breaking with the stigma that is to be a woman" (1976) by reinforcing patriarchal stereotypes, which relating to the persona, are directly con-nected to responding to the MWD question upon portraying people who identify as women as being submissive. Andrade also proposes cannibalizing colonized knowledge as well as indicating how knowledge was taken from Brasil to Europe, which is reflected in the performance by addressing the audience in Portuguese, mas-turbating with golden rings to claim back the gold removed from

Brasil, becoming the queen of Europe, and using Brazilian funk which is highly criminalized in Brasil.

BRASILIAN IDENTITY AND POLITICAL AWARENESS

Exploring further the role of Brazilian identity in Europe within the PSM and performance, I have addressed a stronger input regarding approach-ing Brazilian identity in two parts of the performance. The first part involved playing the style of music Bossa Nova in the background and explaining how "in Brasil, we all have Eurocentric education, where it is learned that Brasil was 'discovered' by the Portuguese, instead of the reality that it was invaded". This brings a histori-cal awareness for those who potentially do not know about the history of Brasil, then saying how "believing that Brasil was discovered is another way of influencing how Brasilians perceive Europe as a positive environment for its history" to give an example of how the reproduction of Eurocentrism is routed within Brasil as well as its impact; for example, educational institutions.

In the second part, I propose to reclaim one of the main materials that the Por-tuguese took, as another way of applying Antropofagia by re-signifying the material, which is gold, by masturbating with the golden rings while singing about Eurocen-trism. I propose to address the political issues which Brasil is facing due to the ho-mophobic/misogynist/racist/genocide president Bolsonaro, and the impacts of COVID-19 because of his lack of responsibility towards the virus.

The song I chose to sing while masturbating was a reinterpretation of the lyrics of the song *Garota de Ipanema* (1963) by Tom Jobim and after becoming familiar with the song *Girl from Rio* (2021) by singer and dancer Anitta, considering her music as already a re-interpretation of Jobim's.

Jobim describes the "Brazilian woman" in the song, and portrays her as a passive, voyeuristic being. The name of the song *Girl from Ipanema* refers to one of the richest beaches in Rio de Janeiro, already giving a social class to the woman to whom he refers. Later, the first part of the music describes this woman as "Tall, tan, young, and lovely" which can be compared to how the archetype of Madonna is defined in the MWD as "chase, pure and loving". He then says. "The girl from Ipanema goes walking, and when she passes, each one Goes 'A-a-a-h'". This can be identified as one way of catcalling¹⁶ when she is walking, also suggesting an experience based on Male gaze¹⁷ for the one who is looking at her. Jobim romanticizes the portrayal of the Brazilian woman by saying how "she walks like a samba that swings cool and sways so gentle" which once more places Brazilian women in the position of pleasing someone's gaze or desire.

¹⁶ "the act of shouting, harassing and often sexually suggestive, threatening, or derisive comments at someone publicly" available at: <https://www.merriam-webster.com/dictionary/catcalling>

¹⁷ Concept developed by Laura Mulvey in the text *The Male Gaze Theory* "the gender power asymmetry is a controlling force in cinema and constructed for the pleasure of the male viewer, which is deeply rooted in patriarchal ideologies and discourses." (1975) Mulvey, L

Anitta considers Jobim's lyrics and proposes to reinterpret the song. Unlike Jobim, Anitta entitles the song *Girl from Rio* instead of *Girl from Ipanema*, already taking away the possible social class this woman "belongs". She then defines her and other women from Brazil as "Hot girls, where I'm from, we don't look like models. Tan lines, big curves and the energy glows" portraying the Brazilian woman as someone who is not passive, nor accomplishes Eurocentric standards of beauty but yet, a variety of shapes and denies looking like a "model". Later, she contextualizes the reality of being a woman in Brazil who was born and raised there, bringing a sociopolitical aspect to the song by saying "Let me tell you about a different Rio, the one I'm from, but not the one that you know, the one you meet when you have no Real". Real refers to the Brazilian currency, revealing the social differences in which Brazil differs economically from what is portrayed by Jobim.

Anitta includes herself in the song and by exposing the various possibilities to be a woman in Brazil, shows the discrepancy in which women are portrayed in Jobim's lyrics as a single possibility. The fact that *Girl from Ipanema* is internationally known, gives a further layer for Anitta's interpretation due to the fact that her lyrics are in English. I re-wrote the lyrics to further explore Anitta's proposition of singing about the reality of Brazil, including my input on abjected bodies, colonization and the political issues of Brazil, aiming to break with the stereotype which Jobim proposes.

Putasagrada from Sao Paulo (Luiza Jaffe)¹⁸

Brasil is women, black people, indigenous people,

LGBTQIAP+ people getting killed everyday

Brasil is a woman getting raped every 11 minutes

A slather here, there genocide

I would say way more than samba and soccer

Ahhh when I say "no"

Ahhhh, if I question your power

Ahhh, European desire

And another of our features, we call it genocide

*Which is the president denying the vaccine for covid eleven
times.*

I explored the intersection between the Portuguese and English languages which brought different meanings to each member of the audience, depending on their cultural background and familiarity with the language. This made me reflect upon the further development of using songs such as Jobim's to reclaim new lyrics which convey the reality of the country, opening up space for bringing awareness for Brazilians and non-Brazilians.

¹⁸Full song: appendix A

GENDER CONSTRUCTION AND EMPOWERMENT

The performance has allowed a closer interaction with the audience by having an unapologetic approach to people while at the same time, empathizing with them. This could take the reflection back towards the influences of the MWD and construction of gender, considering the development and other concepts which arose during the period of PaR. The performance brought a different lens upon how Putasagrada's approach to empowerment is based on the relationship with the audience, especially considering their willingness to respond and participate. Two main concepts which appeared were the use of empathy and accomplishment of satisfaction in order to perform the actions and bound; for example, social construction of gender and disgust in practice.

With regard to empathy, in the first moment of the performance, I gave a trigger warning which consisted of voicing that if they had any problems or reproductions of patriarchal beliefs, misogyny, homophobia and others, they could leave the space immediately. After this statement, many applauded, I interpreted as audience members identifying with the established space which does not tolerate bodies being abjected in a negative way if not to break with normativity. Beyond considering the audience's identification with the speech as an act of empathy, the specificity of the speech raised the possibility of targeting the audience which my practice intends to focus on the future.

It was then possible to identify what is called sororidade (sorority); the Brazilian meaning of the word is defined as “an alliance between women, based on empathy and companionship, aiming to achieve similar goals” (Souza, 2016). By considering the practice, I used a slightly different perspective from the definition by including people who do not necessarily identify as women, but yet are from any kind of people who oppose patriarchal systems and suffer the consequences of the reproductions of it. Using sororidade as a strategy to bring the quality of being empathetic can open a space for a collective response to reclaim abjected bodies in society, proposing that the audience takes the empowerment in physical form; for example, taking a used tampon outside the theater space.

Satisfaction of accomplishment is a definition obtained from psychology which I changed into “accomplishment of satisfaction”. An example of using this concept can be a moment of the performance where I asked an audience member to point to Brasil on the map; she said “no” due to the fact that she did not have a map. So, I said “go fuck yourself” and she responded with “maybe later” without confidence in her speech. Therefore, I invited her to react differently when someone tells her such thing, teaching her to throw used tampons on whoever disempowered her, inviting her to throw tampons at me. She threw them, encouraging the rest of the audience to applaud her, and took one tampon

with her. The act of firstly allowing a possible offense to happen, then using this event to bring a solution which would empower both of us – her by gaining agency towards the situation, and me, by witnessing her using my used tampon as a tool for agency – can go beyond the act of empathizing, but additionally accomplishing a certain task. This would become a symbol of empowerment outside the theater space as well, and would empower the audience member, allowing them and myself to be satisfied. In the case of the practice, that proposes to break with social constructions by exposing them, satisfaction also falls into the realm of choosing which task is to be accomplished; for example, accomplishing to moan loudly. The outcome of identifying those concepts is an additional strategy of breaking with normativity, which can potentially create new meanings for the audience, allowing the abject and abjected body to be empowered.



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ON THE SIXTH DAY SHE FOUND SELF-LOVE

One of the main struggles in the research process was to absorb how changing my personal body would affect Putasagrada's behavior and existence. I realized that the research was moving in a slightly different direction because of how types of bodies are differently accepted and perceived in society. As a fat body in 2019/2020, I started the research claiming empowerment and self-love, and most of the audience would be proud of me for showing off so much of my body or not being ashamed of who I am. During a performance in January 2020, Putasagrada cat walked in the streets where people would laugh a lot or become scared, hardly sexualizing this body unless it was brought up by Putasagrada's wish to be. A massive change in my personal body happened due to the isolation in the period of lockdown. On Brazilian identity, on the way to the highway most people who were looking or interacting would have a deep sexual assaultive approach, it was the first time a different way of sexualizing my body happened, a body which is closer to accomplishing Eurocentric beauty standards. This traces back to reflect upon how personal choices become an-other tool of manipulation to guarantee the opposite of self-love regarding beauty standards and aesthetic pressure. Considering the author and artist Sonya Renee Tay-lor, it is possible critically to analyze how the personal self becomes the persona's

condition to exist and to influence the audience. In the book *The Body is not an Apology* (2018) Taylor explains how “The framework of radical self-love seeks to engage people in the process of individual transformation ... seeks to dismantle the structural and systemic emotional, psychological, and physical violence meted out against ‘different’ bodies all over the plane” (49,2018). Taylor proposes practicing “Radical self-love” as a personal and political act against body-shaming and “body terrorism” by identifying social constructions over the body in order to weaken self-hate and the reproduction of it. She highlights how by using individual empowerment it is potentially possible to dismantle a whole collective system.

During the performative experiments, the persona was a tool to disseminate empowerment. As written by Taylor “We humans are masters of distraction, using makeup, weight loss, and a finely curated self-image to avoid being present to our fears, even as they build blockades around our most potent desires” (41,2018). My potent desire was to be the persona, but my personal blockade became the need to lose weight. This affected the performative choices made in relation to Putasagrada, bringing a strong difficulty to perform. After a considerable amount of time (around 2 months) during a residency in OT301 in Amsterdam¹⁹, it was possible to use the body as a powerful tool instead of

¹⁹ Residence in Amsterdam, proposed by the Master Performance Practices students in the module Wild Bodies (2021)

a mechanism of self-torture to be accepted by society. One example can be during a sharing at the residency, where after peeing in a cup and offering it to the audience, an audience member got extremely resistant, and instead of talking about the situation during the performance, Putasagrada told the audience member to leave the room, which as previously mentioned, it was not the desire of the research to reach a hostile environment.

Not only the circumstances of changing my body affected the way Putasagrada behaves, but this also considered how much of the personal self judgement is placed on a no longer unapologetic approach can have the opposite effect of empowering the audience and creating an inclusive environment. Putting myself in this position would also be accepting the power normative society has over women’s bodies, “We are saddled with body shame because it is an age-old system whose roots and pockets are deep. Body shame flourishes in our world because profit and power depend on it” (Taylor, 46, 2018). Practicing body shame then reinforces the idea that women should be submissive and obey the false idea of beauty which overlaps with the idea of women being submissive. Moreover, practicing self-love becomes fighting the passive role in which women are placed “living a radical self-love life is a process of de-indoctrination” (Taylor, 52, 2018). I could again find empowerment by finding new possibilities for the practice to happen such as sororidade,

empowerment through accomplishment of satisfaction, and using Taylor's approach to find an unapologetic hospitable approach towards the one who's witnessing the practice. By embodying Putasagrada with this mindset, I also found a personal growth in relation to my own self-image and a personal reflection towards the fact that aesthetic pressure still affects me but not Putasagrada.



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ON THE LAST DAY SHE PARTIED

Non-conforming bodies are abjected in society by constantly witnessing and experiencing social punishment and exclusion, becoming statistics of death, and more. The Brazilian context from which I come has shown me personally how norma-tive standards affect people in different ways. However, a common characteristic between places which reproduce normative standards is the false perception that a non-conforming body is not as valid as people who accomplish imposed standards. Punishment in relation to non-conforming gender performativity also tackles sexuality, self-image, race, culture, behavior and all of that affects one's self-worth. Creat-ing Putasagrada and performing in Eurocentric normative spaces has allowed me to reclaim the agency of my non-conforming body, as well as sharing the possibility of acting against heteronormative and patriarchal standards with other people in the field of performance art and other fields.

Moreover, people are keen enough to cross boundaries of social rules as an in-dividual and collective act of resistance by participating or responding to actions. It is crucial to state the necessity of another body in the street/space so Putasagrada effec-tively exists, exposing the need of using reverse ethnography, to create an environ-ment in which culture

and stereotypes can be discussed and distilled. As another layer, it is crucial to break with the visual and material idea of how a body should look based on Eurocentric standards by using abject and cracking with the false information that such boundary is a natural condition. One can potentially be more comfortable with their own fluids and how they look, targeting “flaws” as social impositions to create a hierarchy between bodies, and maintaining power relations. It is also necessary to have Putasagrada’s cultural background to bring a political awareness within the European and Brazilian environments to allow break with Eurocentrism by devouring knowledge, exposing the current effects of colonization, and reclaiming it by transforming it, showing Antropofagia’s importance in the work.

Reaching empowerment and self-love is a non-linear journey which requires dealing with social boundaries from a passive position; therefore, creating a persona which exists for a certain amount of time and enjoys not complying with those norms is very necessary. Putasagrada allows a continuation of alternatives for perceiving materials and body shapes which are constantly denied, and empower them with empathy, care and anger. I would like to cite one sentence written by the feminist writer Gloria Anzaldúa when she defines what is to be a Latin American woman

“There is a rebel in me - the Shadow beast. It is a part of me that refuses to take orders from outside authorities (...) It is that part of me that hates constraints of any kind, even those self-imposed. At the least hint of limitations on my time or space by others, it kicks out with both feet.” (1987, 16)

I have a personal and artistic identification with the passage, because it explains the reason for including anger into Putasagrada’s approach. Being angry about the many consequences of patriarchy and embodying it is very necessary to dismantle patriarchy. Not being constrained is one of the main reasons for Putasagrada to exist.

It is important to be a publicly visible persona; firstly, because it potentially empowers other people who identify with her; and secondly, the one who punishes is potentially disturbed/disgusted by Putasagrada occupying the same space with agency. Construction of gender, heteronormativity and Eurocentrism, amongst other social constructions, are routed but not fixed. Putasagrada and the PSM allow possibilities to break boundaries of the misunderstood “natural body” and “natural behavior”.

PSM does not guarantee one will love themselves every day, but it shows how it is possible to find empowerment by subverting the environment of the ones who think they are in positions of power. Researching how to disrupt normative spaces in Europe by questioning construction of gender allowed the research to find strategies for applying Antropofagia and finding the intersection between performing in Brazilian and European environments, as well as having both Brazilian and European audiences at the same time in the same space. The final performance has

also shown me how it is possible to have an unapologetic persona which is potentially violent and aggressive, while at the same time, having audience members who identify with Putasagrada, bringing new nuances to the work; including empathy, collectivity, accomplishment of satisfaction, while the core of the first concept which appeared on the research which is self-empowerment and empowering others.

The continuation of PSM will happen by working with other artists and disseminating it, which also potentially answered the very first research question regarding the MWD which consisted of creating a persona with a decolonial approach to empower myself and other people who identify as women. It is important to disseminate this methodology to empower other people who are willing to show the agency of the non-conforming body as well as disrupt patriarchal impositions over beauty, gender, and culture.



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APPENDIX A

*PUTASAGRADA FROM SÃO PAULO
(ARNHEM, 2021, LUIZA JAFFE)*

Brasil, the country of women with beautiful butts
 Theres nothing to complain when you're under the sun
 Principalmente quando tem arrastão
 Brasil, beautiful beaches and fucked up favelas
 País dos fetiches, estupros em casa
 Pra europeu olhar e pensar
 Ahhh, the Brasil is so perfect (obrigado)
 Ahhh coffe is so amazing (um café por favor)
 Ahhh why would Brazilians compain
 But you don't know who is Bolsonaro
 E quanto ele é surtato
 Brasil is women, black people, indigenous people,
 LGBTQIAP+ people getting killed everyday
 Brasil is a woman getting raped every eight minutes
 A slather here, there genocide
 I would say way more than samba and soccer
 Ahhh when I say "no"

Ahhhh, if I question your power
 Ahhh, European desire
 And another of our features, we call it genocide
 Which is the president denying the vaccine for covid eleven
 times
 Because he thinks it's just a little flu
 And he won't stop until all minorities are dead
 And people will keep dying
 And minorities are dead

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