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***FOR ROCÍO JURADO, A VERY BRIEF INSURGENT SCENE:***  
**write gestures so that the memory of an underground country comes to the  
surface and retouches its resistance**

***PARA ROCÍO JURADO, BREVÍSSIMA CENA INSURGENTE:***  
**escrever gestos para que a memória de um país subterrâneo venha à superfície retocar sua resistência**

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***For Rocío Jurado, a very brief insurgent scene:***

**write gestures so that the memory of an underground country comes to the surface and retouches its resistance**

**Abstract:** This article is a gesture written to make untold stories emerge, it is a dedication to artists, concert halls, and LGBTQIAPN+ saunas in Minas Gerais. After a 40-year career, in 2018, dragging performer José Alberto In Concert (1952-2023) achieved his youthful dream: to debut on a theater stage. Under the direction of Fabrício Trindade (1988-), Zé, at 66 years old, exposed himself by acting in the very brief insurgent scene *Para Rocío Jurado*.

**Keywords:** political theater; documentary theater; Latin America; theaters of the real; living document.

***Para Rocío Jurado, brevíssima cena insurgente:***

**escrever gestos para que a memória de um país subterrâneo venha à superfície retocar sua resistência**

**Resumo:** Este artigo é gesto escrito para emergir histórias ainda não contadas, é dedicatória para artistas, casas de shows e saunas LGBTQIAPN+ mineiras. Depois de 40 anos de carreira, em 2018, o ator transformista José Alberto In Concert (1952-2023) conquistou seu sonho de juventude: estreiar no palco de um teatro. Sob direção de Fabrício Trindade (1988-), Zé, aos 66 anos, realizou uma exposição de si ao atuar na brevíssima cena insurgente *Para Rocío Jurado*.

**Palavras-chave:** teatro político; teatro documentário; América Latina; teatros do real; documento vivo.



Here we begin an article-invitation to the confluence, a way of remaining on the move to—“see with,” “move with”—touch dialogues and promote other distinct possibilities, until then inconsiderate, forgotten or—on purpose—not remembered by/in official and unofficial memory archives. We are going to come through words-images that, like written gestures, will attempt the impossible: to record the journey experienced by Fabrício Trindade and José Alberto In Concert, when sharing the process of creating *Para Rocío Jurado* (2018), a short scenic work, premiered on the occasion of the 19th Festival of Short Scenes at Galpão Cine Horto of Belo Horizonte, Minas Gerais. During the textual elaboration, the writing was composed (i) by the desire to transmute, into words, artistic practice experienced in life; (ii) to reflect on the structuring conceptual elements of the production created by Trindade, together with In Concert, (iii) so that the “memory of an underground and chained country comes to the surface to retouch its resistance” (Trindade; In Concert, 2018, p. 465).

What are the ways in which a story can present itself? How many versions can be counted based on the logical-sensitive ordering of each subject that appears in it? How do the arts fit into producing and storing memories? How to conceive, prepare, and produce artistic works in South America, a territory under constant oppression and restriction on thoughts and initiatives? What are the possible stories, *distribution of the sensible* (Rancière, 2005)<sup>1</sup>, ways of doing—political aspects that configure their own means of existence, resistance, and visibility—, highlighted in the contemporary world/society by artistic works when staging emerging issues for the subjects involved? From the perspective of staging emerging issues for the creative subjects, how is scenic creation established based on documents, memories, and direct dialogue with factual reality?

Distancing themselves from the chronological ordering of events and from an analysis that defines and limits the structuring elements of scenic creation, the strata of subsequent ideas constitute a critical-reflexive textual elaboration, a possible reading lens, which yearns for the breadth of meanings, which is not an end and does not end in itself. On the contrary, it is established as a writing-struggle, a composition of words-images aimed at the flows, challenges, and complexities inherent to life in continuous and permanent movement. From the perspective of *sudaca* bodies (Pereira, 2023), we assume a position in the world and affirm the existence of other submerged, desirous, moved, and endless possible ways of organizing, confronting, reflecting, and elaborating the narratives condensed here.

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1 The translators used the English version: RANCIÈRE, Jacques. *The Politics of Aesthetics. The Distribution of the Sensible*. Edited and translated by Gabriel Rockhill. New York: Continuum International Publishing Group, 2004.



## 1 Gesture one: immersing to make insubordinate art emerge

You have to learn to stay submerged / for some time, you have to learn / to bear, you have to bear / waiting, you have to bear waiting / until you forget about time, until you forget / what you are waiting for, until you forget about waiting, / you have to bear to be submerged / until you forget you are bearing, / you have to bear to be submerged / until the willful volcano of water / throws you back out of it (Pucheu, 2013, p. 11-12).

José Alberto In Concert (1952-2023)—Zé Alberto—, had to learn, as a “way of doing” (Rojo, 2016), to stay submerged. He, a dragging performer, visual artist and hairdresser, hidden from his parents, family, neighbors and some friends, performed, throughout his life, in LGBTQIAPN+ concert halls, saunas, discos, and nightclubs in the state of Minas Gerais, flowing submerged through/into the *deep waters* (Lynch, 2008) of the artistic invention of a marginalized fag. He was born in 1952 to a Brazilian army officer and grew up in a family from Minas Gerais, structured by traditional Catholic and military values. The artist lived his entire childhood in the inland Minas Gerais—city of São João Del Rei—and as a pre-adolescent he moved to the city of Belo Horizonte, the state capital.

Throughout his existence, In Concert maintained his life as a fag and a dragging performer in the most absolute anonymity; he crossed various times, political contexts, and events in contemporary Brazil, without revealing his creation outside the—marginalized—spaces where he performed. The artist would not allow anyone to photograph him for newspapers and magazines, and gave just a few interviews. He hid as much as possible, so that his artistic practice would not become more widely known throughout society. And, mainly, in order for people close to him, father, mother, brothers, other relatives and neighbors, not to know that ‘Zé Alberto’ was, in the early morning of gay bohemian life in Belo Horizonte and Brazil, ‘José Alberto In Concert,’ the lip sync star, a tribute to several Divas, such as Shirley Bassey, Angela Maria, Rocío Jurado, and Alcione. The artist has been submerged all his life like a fish that swims not against the current, but with it. Alive! A fish that breathes and dives as deep as it can, which immerses in different ways, soaks its senses to create its own existence, its own uninterrupted movement in immersion-life.

Performing since the end of the 1970s, José Alberto In Concert only debuted on a theater stage in 2018, directed by Fabrício Trindade (1988-). The debut was possible because it was the inevitable result of the meeting, the friendship that emerged, the trust and intimacy built between the two artists. *Para Rocío Jurado* (2018), a short scene, approximately 18 minutes long, was the occasion, an opportunity, in which Zé Alberto effectively glimpsed the possibility of, in very brief fragments, interpreting, reliving, and sharing his own trajectory of life. The artist feel accomplished on stage,

on the cyclorama of a body that tears itself apart, a diva is displayed. She, wearing platform shoes at the right height, mixes on her skin colors and tones of glitter



from an old makeup case. The zippers are opened in order for narratives to emerge in an exhibition of self. Para Rocío Jurado is a tribute, a dedication so that the memory of an underground and chained country comes to the surface, retouching its resistance and adjusting its false eyelashes (Trindade; In Concert, 2018, p. 465).

*Para Rocío Jurado*, as the name suggests, is a tribute to the Spanish singer who the dragging performer admires the most, Rocío Jurado, and is also a tribute to his own parents. At the end of the scene, Zé Alberto specifically dedicates to his mother a performance, lip syncing to a classic song by Jurado, *Algo se me fue contigo*, from 1980. Both father and mother—a Colonel of the Brazilian Army, active in the Second World War and in the National Information Service (SNI) of the Brazilian Military Dictatorship, and a housewife, dedicated exclusively to raising her children—never witnessed the son on stage. José Alberto only allowed himself to take risks in a more public and notorious space after the death of his parents, and that was the reason why it was only at the age of 66 that José Alberto In Concert accomplished his dream of debuting on a theater stage.

Just like the brief scene *Para Rocío Jurado*, this article is a tribute to the inventive and provocative existence of the important artist from Minas Gerais, José Alberto In Concert. And, in addition to constituting a critical-reflexive text, our purpose is to compose a written gesture that reveals choices, as its goal is to recognize and establish specific relationships between: (i) artists involved in the creation process of *Para Rocío Jurado*; (ii) temporal, political, spatial, economic, and social contexts; (iii) other Brazilian creators, movements, and artistic flows that have no direct relationship with *Para Rocío Jurado* but that have conceptual—language, values, themes—, temporal—similar times and years of existence—, and spatial—places, cities, countries—ways of coming closer and distancing themselves.

The desire for critical-reflective reading, which drives the writing of this article, is to provoke splits and displacements, mobilize types of subjectivity, and constitute different *distribution of the sensible* (Rancière, 2005) based on people-artists, their thoughts, ideas, and created works. And, moved by all this, the objective is to make a movement of friction of thought, among the many shared knowledge, concepts, events, and perceptions, to allow and institute an infinite, procedural cycle of permanent creation. Enjoying, interpreting, reflecting, and creating are fundamental to this proposal, because this writing aims to mobilize the infinite cycle of language invention, so that, above all, by means of the arts, we remain in immersion-life.

## 2 Gesture two: taking a distance to get closer

Sitting on a golden chair—with his nude bolero made of soft synthetic fur, worn over a long purple corduroy dress, whose mermaid skirt reaches the thin heels of a pair of red-burgundy suede pumps—He, José Alberto In Concert, stretches one of his arms, gives one of his hands that, despite having all fingers covered



in diamond rings, is kissed by other dragging performers. A request for blessing (Trindade; In Concert, 2018, p. 476).

In the 1960s and 1970s, several questions were raised about the paradigms and structuring hierarchies of the moral, ethical, and social values advocated, until that moment, in relationships between people, religious, cultural, political, artistic, legal, and sanitary power institutions of power. New ways emerged in the world, mainly related to the idea of autonomy, participation, and control, expressing, at that moment, a desire “that seemed to be immense, to take one’s destiny into one’s own hands. Directly. Without intermediaries.” (Reis, 2018, p. 24). Reforms and revolutions were the order of the day in society, in customs, in the economy, and in politics. According to Zuenir Ventura (2018), the year 1968 was mythical, an ecstasy of History, when the world caught fire, and not just in a figurative sense. Nineteen sixty-eight “set hearts and minds on fire, exploded in songs, films, marches, revolutions and wars, on battlefields and on the streets, on stages and on screens, in politics, in imagination and in behavior. A strong emotion traveled across the planet” (Ventura, 2018, p. 11).

December 13, 1968, four years of the imposed civil-military government, was the date on which the democratic-patriotic contours of the “nationalist heroes,” who promised to save the country from communism, collapsed. The destroyed nationalistic mask allowed the coup character morbidity of the right-wing Military Dictatorship to be revealed. Through Institutional Act No. 5—AI-5—, the President of the Republic could, without judicial review, revoke the mandates of parliamentarians, suspend the political rights of any citizen, annul the guarantee of *habeas corpus*, and institute prior censorship, not only of press vehicles, but also of more diverse artistic manifestations. The AI-5 made official and legitimized the authoritarian government, condemning as “subversives,” “communists,” “threats to the national order,” all those who opposed the orders and desires for order and progress of the military State.

Politically engaged, like choirs of resistance, students, intellectuals, and artists put themselves at the forefront, integrating social movements of struggle and/or producing works — of the most distinct visual, scenic, and literary natures—that questioned the current order of oppression and propagated revolutionary ideas in favor of Brazilian democratic freedom, in all social spheres. In our Gesture Two, we will take some distance to recognize some responses that emerged at this or from this moment in Brazilian history. For example, at the end of the 1960s and in the 1970s, what was called, by the Minas Gerais art critic Frederico Morais, *Arte de Guerrilha*, a “Latin American ideological conceptualism” (Freitas, 2013, p. 54) arises, a form found by artists of that time to take a stand in favor of guerrilla struggles in order to get popular freedom. In his book *Arte de Guerrilha: Vanguarda e Conceitualismo no Brasil* (2013), Arthur Freitas highlights that Frederico Morais was a militant critic, catalyst of artistic proposals and promoter of subversive thoughts that he called guerrilla art, in his critical texts, ideas, and practices that were already being carried out throughout the Latin American territory.



In 1967, the article *Teoria da Guerrilha Artística*, written by poet Décio Pignatari (1967), was published, and in this publication, the author declares that avant-garde art, compared to classical art, was like a guerrilla movement against war. Such a comparative approach is the confirmation of the combative power inherent—or required—to artistic practice at that time. For Pignatari (1967), the combative power of *Arte de Guerrilha* was effective through a dynamic open structure, full of information, where everything was governed by the comprehensive (self)consciousness in action—coordination—and not by subordination. Distancing itself from linear and classical war—classical art—, guerrilla warfare—avant-garde guerrilla art—presents itself through strategic actions by guerrilla groups, which, according to Arthur Freitas (2013), are of simplicity, of simultaneity of actions, of constant migration and transit. For him, the guerrillas put their bodies to the test and risks their lives in favor of a certain social cause, attacking the enemy from the rear. Several artists positioned themselves in favor of art that debated social issues in a radicalization of aesthetics and artistic language to produce revolutions.

In 1968, in Argentina, artist Julio Le Parc published *Guerrilha Cultural*, manifesto expressing that the research interest of artists of his time was no longer in the expressive qualities of a work of art, “but in contesting the cultural system. What counts is no longer the art, it’s the artist’s attitude.” (Le Parc, 2006, p. 26). For him, the artists’ role was mainly related to creating disturbances to the institutionalized system, organizing “a kind of cultural guerrilla warfare against the current state of things, highlighting contradictions and creating situations where people rediscover their ability to cause changes” (Le Parc, 2006, p. 26). In line with these ideas, from the exhibition held in Belo Horizonte, in 1970, entitled *Do corpo à Terra*, organized by Frederico Morais, one opened the possibility of combining tactical schemes arising from urban guerrilla warfare with the arts.

Guerrilla poetics was constituted, through the works and their creators, as a transgressive, fearless artistic expression, as a poetic-political confrontation. According to Freitas, “with it there was even a kind of introjection of the political into the structure of [artistic] actions, which often led to the impossibility of dissociation between what is said and the way it is said” (Freitas, 2013, p. 75). Guerrilla art is an artistic proposal that: investigated the limits of the confluence of the social dimension as a condition of its language; confronted state, religious, and social violence; committed to formulating itself as a project, the possibility of being in a collectivity; was empowered as a poetic creation that dribbled censorship, persecution, state-corporate biosurveillance, and the imposition of mass docile behavior in the 21st century; as a parallel, clandestine route, which, from the underground place, operated its artistic actions through dribbling, guaranteeing philosophical and poetic survival through understanding the functioning of the state, social, and moral system. The hacking of the institutionalized structure to find loopholes, potential for subversion, in order to establish clandestine space-action, maximum power of commitment and responsibility of artistic performance in the field of the imagination and in the de-re-construction of meanings.



In the same space-time, poet Alex Polari de Alverga (1951-, from the state of Paraíba, joined, as a guerrilla, the *Vanguarda Popular Revolucionária*, an organization that carried out actions against the military regime and fought for the release of political prisoners. For this reason, he was arrested and remained incarcerated at DOI-CODI for a few years and, even though he was there, his first book was published, entitled *Inventário de Cicatrizes* (1978). The poems in this iconic work are marked by experiences and events lived in a space-time in a territory under constant and intense violence, when the author participated actively in the armed struggle against the Military Dictatorship. The poetic creations that make up this work are observations of a time of so hard and frank struggles that made people and their bodies inventories of physical, emotional, and subjective scars, mainly from the perspective of those who opposed the military power imposed by acts of cruelty. These people, subject to the most diverse types of fascist rejection, those who passed through the underground country on a no-return journey, are evoked by Alverga's verses in *Inventário de Cicatrizes*:

We are all perplexed / waiting for a congress / of those mutilated in body and soul.  
/ Spread out there / from Bonsucesso to Amsterdam / from the Botanical Garden  
to Paris / from Stockholm to Frei Caneca / there is a multitude of beings / who  
bear pale scars / faded by time / very vivid in memory wrapped / in ashes, threads  
crosses / oratories, / they make up a cathedral / of victims and stained glass / an  
International of Wounds. / Anyone who has passed through this underground  
and unofficial country / knows the amperage at which their executioners operate  
/ the radio stations playing songs / to cover up the screams of their victims /  
the destination of the thousands of no-return journeys. / Citizens of the world  
/ inhabitants of pain / on a planetary scale / All who slept on the cold floor / of  
the torture chambers / all who slept on the cold floor / of the torture chambers  
/ all who blew / the blood dew of a new era / all those who heard the screams,  
put on the hood / all those who enjoyed copulation interrupted by death / all  
those who had their testicles crushed / all those who became pregnant by their  
own executioners / are marked, they resigned from the right to their own future  
happiness (Alverga, 1978, p. 51).

At the same time that the book of poems inventories the scars of an era, the author, when elaborating his experience in poetic verses, is also inventorying his own scars, his own feelings. In a context of dictatorship, Alverga, guerrilla and political activist, in order to stay alive, became a producer of culture, transforming art into a space for testimony, clash and questioning of a “criminal” in the face of the regime of complete State oppression. If the hegemonic order legitimizes and dictates an oppressive, rigid, and perverse social system, those who insert themselves into it autonomously and creatively become potential, exterminable enemies. Somehow, this inventory of scars becomes a work that is an accumulation of contradictory, marginal experiences. Even feelings that could be more tender and affective end up being shown, in Alverga's book, to be marked like scars on/across the skin. In the poem *Amar em aparelhos*, for example, there is the unavoidable and dichotomous presence that intersects love and war equipment, part of everyday life at that moment in history,





It wasn't easy / to make love / among so many machine guns / pamphlets, bombs / fatal seizures / and ashtrays filled /eternally with your Continental, /national preference. /It was so irrational / to moan with pleasure / on the eve of our crimes / against national security / it was hard to rhyme orgasm / with guerrilla warfare / and wait for a shot / on the next corner. / It was difficult / to swear eternal love / with a bounty on / your head / because life could end / before love (Alverga, 1978, p. 17).

Alex Polari de Alverga was one of the main guerrillas responsible for the kidnapping of Ehrenfried von Holleben, German ambassador, in 1970. Action that, during the World Cup, achieved the release of 40 political prisoners. Then, in 1971, the author was arrested and tortured savagely, remaining in prison until the 1980s. During this long period, he built, by writing, a space of physical, symbolic, and political resistance. He was responsible for reporting, to the Military Court, the murder of several comrades, including Stuart Angel—son of fashion designer Zuzu Angel—, honored in the poem *Canção para 'Paulo' (à Stuart Angel)* (Alverga, 1978). Similar to the ideas that make up *the guerrilla arts*, Alverga, in his poems, refers directly to those men and women who rebelled against the dictatorial regime in a revolutionary uprising that questioned the political configurations of an authoritarian-militarized era.

These artistic works, developed in the context of the guerrilla warfare of the “years of lead,” constitute a narrative that contributed to the construction of an unofficial history about the period. It is inescapable to recognize that those guerrilla arts formed a version, a way of elaborating on the facts that occurred in Brazil at that time. They were and continue to be a fundamental force of resistance and contestation against the genocidal atrocities of the military government. Nevertheless, they correspond to a perspective, or rather, they are *distribution of the sensible* (Rancière, 2005) of a—specific—group of artistic people. And it corresponds not only to the various possible, unthought, unseen types of subjectivity, expressed by others, any artists who experienced that historical moment. Therefore, it is impossible not to recognize that, when mentioned as a whole, this guerrilla art—whether formulated by Moraes as an artistic movement or that of the guerrilla Alverga—, it should be recognized that this categorical denomination alone cannot understand nor account for the diverse and democratic furor of experienced historicity. A time is not made up of reality, but of several, distinct realities.

The poetics of invention of guerrilla arts is not the institutional version inherited by the books of the “Order and Progress” country, just as it is not—and cannot be—the only voice ordered to tell what went beyond or was trapped beneath the debris from this disastrous period in Brazilian history. These guerrilla arts are one of the possible versions of reports, recreations, and reinterpretations that shape the narrative remains of that time. It is important to consider that guerrilla arts can be understood as direct and indirect derivations of armed struggle organizations and movements that resisted conforming to the regulations imposed by the Brazilian business-military dictatorship. This left wing that organized itself to become a force to combat the imposed “militaristic” ways, also was formed, in polar opposition to the dictator regime, based on moralizing and normative values.



A polarization was created between right-left, bourgeoisie-proletariat and the friction between opposites that determined disputes in the discursive field, in the collectivized political field, in the public space. The concept of “us” against them, communism and liberalism, conservatism and progressivism, ended up undermining and hindering issues that were considered minor at that time. The left wing was only based on and structured from the perspective of class struggle, that is, the revolution was economic and social, with the exception of customs and morals, as it was still linked to the conception of a patriarchal and heterosexual society.

### 3 Gesture three: weaving, combining ruins for the future

Amid polarization and retrograde ideas in the field of customs, feminists and homosexual movements activists yearned for new forms and perspectives of society beyond the “binary scheme.” James Green, in his reflection *O grupo somos, a esquerda e a resistência à ditadura* (2014), which is part of the work organized by him and Renan Quinalha, clarifies that the relationship between homosexuality and the right wing and left wing was established based on some myths. The right wing saw sodomite practice as degeneracy, the ultimate subversion of the dissolution of the social order. On the other hand, the left wing perceived “homosexuality as a bourgeois deviation or a disease” (Green, 2014, p. 191).

In another reflective text, Green states that several former Brazilian revolutionaries “who joined the armed struggle in the 1960s and early 1970s wrote about their experiences during this period. But there remains a silence about sexuality, especially homosexuality, among almost all the authors of these works” (Green, 2014, p. 63). The silencing of versions that escape and that contribute to a historical construction of the Military Dictatorship becomes notable, from the left wing cultural and social perspective, which goes back to the complexities and contradictions regarding the opposition to the military regime. Perpetuating this silencing is to corroborate the atrocious permanence of the conception that diverts its gaze from gender dissident people. Green defends—and commits himself, professionally and personally, to the implementation of this perspective—that it is necessary to investigate the left-wing contradictions, which defended freedom, equality, and radical transformations, but did not conceive diversity in its model of society, just as the military regime did. According to Green, the revolutionary left wing even had its “parallel and complementary ideological frameworks” (Green, 2014, p. 71):

[01] It linked homosexuality to bourgeois behavior and, therefore, to counterrevolution. [02], it agreed with medical and psychiatric concepts, from which homosexuality was a physical and emotional degeneration. [03] although probably unconscious, it was based on traditional Catholic teachings that considered homosexuality a moral abomination. [04] Anti-imperialist sentiment associated with homosexual behavior and [05] criticism of homophobia with distant and foreign [American] influences (Green, 2014, p. 71).



From this segregationist perspective, a vertical and valuing hierarchy was established which, even in the leftist camp, privileged middle-class, white, heterosexual young people, who disputed “who was the purest, the most revolutionary and who did not meet the standards” (Green, 2014, p. 73) of “a supposed revolutionary masculinity condensed in the historical figure of Che Guevara, defender of a ‘new man’” (Silva, 2016, p. 73). This virile, strong figure—physically and emotionally unshakable, aggressive in his ideals, and who was deeply masculine, was constituted—and still persists today—as a difference to the feminine: “he had only one objective in mind, which was sacrifice for the cause, postponing worldly pleasures of the moment in search of a glorious socialist future” (Green, 2014, p. 78). Therefore, homosexuality, at that time, was seen as a “danger” for this masculinity, since, in common sense, being a homosexual man was irrevocably synonymous with an “effeminate being.”<sup>2</sup>

These notes and findings by Green make clear the masculine, sexist, and masculinizing logic of the white, middle class, which structured and took effect in Brazilian society, contaminating and structuring the relational modes on the left wing itself. Another key point for reflection is realizing that “we need to observe and investigate the practices of possible resistance to the gender norms in force at the time” (Silva, 2016, p. 73). Those people who resisted to gender norms at the time of the Brazilian Military Dictatorship ruined the systemic structure of the “guerrilla communist left-wing” organism, as they made it clear that the narrative of cohesive, homogeneous, and classicist unity in the field of opposition to the military is another fiction. This fictional discourse, ordered and reproduced to correspond to an “ideal” of society, from the perspective of gender dissent, does not differ much—or at all—from the ideal advocated by dictatorships. Therefore, it is not because many people, in various ways, were engaged in the political struggle and in the field of arts that this mass of subversives corresponds to the narrative of all the people persecuted and oppressed by the murderous power of those years.

Other artistic creations and other “Brazils” were—and continue—in a state of oppression, invisible, and did not become a constituent part of any version of the fragments of Brazilian history. Who knows how many views, elaborations, and inventiveness still remain excluded and made invisible by the atrocious tractor of the chronological, didactic, and hegemonic conformation of history. From 1964 to date, more than 50 years have passed and, during this time, the infinite possible multiverse of thoughts, reflections, and narratives based on the traces of events and facts that occurred in the years of lead has become remarkable. The map on which so many paths and modes of elaboration are located raises a question that reaffirms and shifts the present to the mystery of the future: how many versions of history have not been but can and will still be told through a dialogue about the dark and authoritarian period that continued for 20 years after the 1964 coup?

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2 It can be seen that an even more aggressive silencing movement was converting homosexual women. For this perspective of women and homosexual women, the investigation can be opened based on the reflections of Juliana Kumpera (Kumpera, 2018). It is worth remembering that homosexuality and its practice go back to the biblical myth of Sodom, which is constantly used as a symbolic text for the institution of the paradigmatic idea of “sin.”



This is one of the many derivations of question that marks, gives locality, is territory, drives and makes the research desires of this article, and, mainly, the very impulse of creation and elaboration of the brief scene *Para Rocío Jurado*, transversal. Narrating scenically the trajectory of art in José Alberto's life, evoking, presenting, and reinterpreting the—political, social, economic, affective, sexual—contexts of the artist is to order a way of telling it, conceive a version of the story about it that, above all, dialogues with our post-1964 coup Brazil. Placing oneself in the company of José Alberto In Concert, so that he can speak, on stage, at the age of 66, about his own life trajectory is to subvert and establish an unexpected insurgency. People subject to the most diverse types of fascist rejection, those who converge on an underground country, on a no-return journey, are evoked in *Para Rocío Jurado*. When performing the brief scene, Trindade and In Concert refer directly to those who rebelled against the dictatorial regime, in a revolutionary uprising, transforming themselves into subversion, deposing institutionalized powers, through their own body and their own deviated, anti-norm existence.

The scene *Breve Fragmento Dois, Panorama dos Anos 80 ou um roupão para um escape* is projected and composed according to the scene progress, the audiovisual element, consisting of photos, newspaper reports and headlines from the 1970s/1980, and establishes a non-linear, memorial narrative of the scenic testimony that will be established through In Concert's voice and movements. The lively and dynamic digital collage reveals images of dragging performers, *travestis*, and transgender artists from Belo Horizonte, who made their mark and made history from the 60s onwards and who have a direct emotional connection with the actor. News headlines build a documentary panorama, appear in the video and are cited in the scene (Trindade; In Concert, 2018, p. 470); news such as “The mysterious disease of homosexuals. First, purple spots appear on the skin. Then the ill goes into the Digestive and Lymphatic Systems. 1.9.1982, *Manchete Magazine*,” “Markito, the celebrities' couturier, will be buried in Uberaba. 6.7.1983,” “Markito buried yesterday... possibly victim of immunological deficiency. 6.8.1983,” “Markito is considered the first Brazilian victim of HIV,” “Vagrancy office will clean up Afonso Pena and Praça Raul Soares. 11.7.1973, *Diário da Tarde*,” “The dolls are giving me a lot of work. 7.2.1978, *Diário da Tarde*,” “Second PS started campaign and the goal is to ‘clean’ the city. 12.21.1985, *Diário da Tarde*,” “Office shows work in customs. 12.31.1987, *Diário da Tarde*.” While the aforementioned headlines are shown, José Alberto states to the public

It was the end of the 80s, I was 28 years old, or so. At this time, I was already dressing in drag to go out and perform in nightclubs. It was the heyday in Belo Horizonte, you can't help but remember Fashion, Blue Boy, La Rue Discothèque and more... ah! And Lama Street, behind the São José Church! Glorious! And the heavy petting in the Municipal Park and Afonso Pena Avenue?! Fabulous! And at Cine Brasil and Candelária, heavy petting was everywhere. And Sophia de Carlo, the pioneer! De Nero, the myth! Ira Velásquez, my great diva! Michelle Loren, wonderful! Our Coquita Para raio! Cacá Morais, our dear Vanusa. Wagner Mamáe! Carlinhos Brasil, our eternal caricature! Safira Bengell, the great diva! Fernando Montenegro, Fafá de Belém! Valéria, the great, the eternal star of the night and Paulete Star, the dangerous. Both in memorian. It was also a very difficult time,



at a moment's notice I lost a friend. And there was also "customs," the police that came and arrested us. I spent a night in jail and it was terrible, guys... terrible! But nothing, nothing, took away the the night shine! My parents and brothers didn't know anything, in fact they never did, I'm the son of that traditional family from Minas Gerais. I expected it to be 11:30 pm on the weekends, as that was the time my parents slept and my brothers had already left and then I would go to the bathroom to put on makeup and dress in drag, as soon as they were asleep I would tiptoe out, passed by their bedroom door and went happily to the nightlife. One Saturday, I had a performance at La Rue nightclub, I was going to personify my great diva Shirley Bassey and I did everything perfectly, as always, but when I got to the balcony and hit the door handle, I heard a noise from the other side of the door, it was my brother arriving. I ran back to the bathroom and locked myself in. He started knocking on the door saying he wanted to come in before going to sleep. I turned on the shower and replied that I was taking a shower. Well, I actually had to take a shower, which ruined my makeup and the dream of rocking that day at the club. Luckily, my robe was in the bathroom and so I could leave with my dress and shoes rolled up under it, so he wouldn't notice. And then the glory night that I had planned so much, rock in he show, went away. And my devastation ended in bed, with me trying to sleep and not being able to for being so angry (Trindade; In Concert, 2018, p. 470-472).

This narrative definitely does not constitute, nor is it considered, as a possible official history, neither by the narrative told by an "Order and Progress" country nor by that told by the mass of guerrillas — mostly white, straight, middle class. José Alberto In Concert and his stellar companions, chased by the Belo Horizonte police fleet, popularly known as "customs," go back to surviving pluriverse, which re-exist through/in the fissures, sometimes invisible, submerged in official culture. Both Zé and his friends from Belo Horizonte's nightlife assert themselves as other existences that reinvent themselves through wounds, through their scars. Distinct from those listed by Alverga, the queer performers are also legitimate "inhabitants of pain" (Alverga, 1978, p. 51). *Para Rocio Jurado* is theater, staging, which In Concert and Trindade do and where realize themselves as owners of history, as organizers of signs already inserted in history in tension with other invisible ones. Zé Alberto, a dragging performer, on stage, makes and remakes body-history, because, through his own existence and presence, he composes a narrative about Brazil, about Minas Gerais and Belo Horizonte. Benjamin (1987) and Rancière (2005) point to the construction of historicity as capabilities, particular ways, to people, potential narrators of their contexts and experiences, organizers of signs and owners of history. For Benjamin, the body-history relationship can be synthesized in an image-element: the angel. This composition, described in the essay *Sobre o conceito de história* (Benjamin, 1987) was inspired by a painting by Paul Klee, purchased by Benjamin in 1920 from the painter himself, titled *Angelus Novus* (1921). Having remained in Benjamin's possession until his escape from Paris in mid-1940, it is now preserved in the Israel Museum, in Tel Aviv. For Benjamin, in this this painting

An angel is depicted there who looks as though he were about to distance himself from something which he is staring at. His eyes are opened wide, his mouth stands open and his wings are outstretched. The Angel of History must look just so. His face is turned towards the past. Where we see the appearance of a chain of events, he sees one single catastrophe, which unceasingly piles rubble on top of



rubble and hurls it before his feet. He would like to pause for a moment so fair, to awaken the dead and to piece together what has been smashed. But a storm is blowing from Paradise, it has caught itself up in his wings and is so strong that the Angel can no longer close them. The storm drives him irresistibly into the future, to which his back is turned, while the rubble-heap before him grows sky-high. That which we call progress, is this storm (Benjamin, 1987, p. 226).

The author believes and suggests to us that history is an accumulation of catastrophes, exactly what the angel's is looking at. "His face is turned towards the past" (Benjamin, 1987, p. 226.), he does not look towards the future, but turns his back on it; "he sees one single catastrophe, which unceasingly piles rubble on top of rubble and hurls it before his feet" (Benjamin, 1987, p. 226). The angel is driven/structured by the past, and aims to awaken the dead and reunite the defeated. This Benjaminian allegorical description is used to express a fragmented conception of history, "as an image, *bild* [from German, portrait], image or picture that is an education, instruction, imagen cognition: *bildung* [from German, in formation]" (Funari, 1996, p. 48.) and that, despite being carried away by the storm, yearns and carries with him the desire to allow the dead and vanquished to survive the ruins and become material to be absorbed. Reality for Benjamin presents itself in fragments that resist through traces, and we, people condemned to time, are constantly resisting, being irresistibly impelled by the storm, the destructive progress.

Rancière (2005) contributes to this debate by recognizing that the presence of each person's subjectivity is inexorable to the construction of history. For him, this process of individuation of reality is powerful, as it enables the production of different intelligible ways of outlining narratives; these narratives have effects, influence everyday life and, above all, blur the border between "the logic of fiction and the logic of facts" (Rancière, 2005). The angel of history is not one, but multiple. Humanity is not a collective, cohesive, homogeneous, and concordant body but composed of "communal distribution of the sensible" (Rancière, 2005) that is organized into shared common elements, distinct from each other. According to the philosopher, the same historical era will have different orders of signs for its composition and, therefore, anyone from any era can be considered a history "maker," "Politics and art, like forms of knowledge, construct 'fictions', that is to say material rearrangements of signs and images, relationships between what is seen and what is said, between what is done and what can be done" (Rancière, 2005, p. 59).

In another brief fragment of the scene, *Descer do salto para dentro de si*, after José Alberto In Concert lip syncs to the song *Não deixe o samba morrer*, immortalized by Alcione's voice, a recording of José Alberto's voice begins. The dragging performer narrates some stories, perceptions and insights into his own life. José, on stage, changes his rhythm and begins to take off the Diva In Concert's clothes, first the false eyelashes, then the earrings, rings, necklace, and wig. Then, he pauses, looking at the audience, taking a brief breath. Next, he dips the hand in oil, rubs it on his face and removes the makeup, wiping everything off with a towel. On the projection screen, we see the audiovisual recording that installs a kaleidoscopic game of images of José putting on makeup, but they are extremely mysterious and do not reveal his face. So far the narration we hear is



Sandra Saolin, a travesti friend of mine, arrived from Paris, stayed at my house and brought the silicone. She applied it to my face and to several of my clients. It was inserted with a syringe with a thick needle for horses, when it [the needle] was removed the blood spurted so much that we had to attach something [on the skin] with super-glue to stop bleeding (Trindade; In Concert, 2018, p. 472).

After the statement about silicone and now showing his bare face, José removes the lifting straps, glued one on each side of his face; they hold his sagging cheeks which have been filled with silicone at least 30 years ago and now are flaccid due to the force of gravity. Finally, he reveals his hair, removing the stocking wig cap. At this moment, José Alberto takes a long break to capture, with his gaze, the public's attention, making them realize that there, in front of them, the artist highlights his existence. Staging now is directed at emphasizing In Concert 's body-history journey throughout time. And there, on stage, he tears himself apart to show himself as a survivor of a long, inescapable hunting season. In th scene, Trindade also construct, during the projection, a mosaic of audios taken from the documentary *Temporada de Caça* (1988), by Rita Moreira, “I have a lot against them, I have a lot against them. I don't think they should exist, I don't think they should exist. I think they have to be killed. Are you in favor of killing them? They should be killed” (TEMPORADA [...], 1988). On the screen, newspaper clippings from the 1970s and 1980s are shown, and their headlines reveal the violence and crimes that took place against Brazilian gay society. The phrases mentioned (Trindade; In Concert, 2018, p. 473) on that occasion are: “If you have a car and like to flirt around the city at night, be careful: hairdresser José Vieira (26 years old, single, Amazonas Avenue) is looking for someone to have fun with. 1.11.1972, *Diário da Tarde*,” “With his body riddled with stab wounds. Mystery still surrounds the death of engineer Delgado, a devotee of astrology. 13.3.1976, *Diário da Tarde*,” “Lipstick makes Dênis become ‘Denise’. 6.2.1968, *Diário da Tarde*.”

Fabício Trindade directed the scene, built by multiple dimensions of theatricality present in the different artistic languages and media used—dance, music, theater, dragging performance, documents, archives, personal stories, testimonies, poetry, audiovisual records, personal records, reports, documentaries, photos—, highlighting a perspective in line with Benjamin's and Rancière's ideas, as an elaboration of a living documentary theater to unveil a way of making art in times of constant oppression and violence, as a form -fissure capable of destroying the hegemonic order and contributing to undermining univocal history and its perspective implanted by the notion of progress. *Para Rocio Jurado* is art in life that undermines the conception of history as a single body, shaped by its rigid, conservative, didactic existence, legitimized by rigid conceptual cleavages and scientific theoretical formulations; as it acknowledges, in the elements inserted in staging, the perspective of a subversive historiographical theater, which does not intend to respond to all concerns against official history, but which is the inventive reaction constituting an inventory of scars specific to José Alberto In Concert and Fabício Trindade, both interrelated to each other and woven — in-weaves/inter-loved — with events in their contextual territories. The brief scene created by



Trindade and In Concert reveals and confronts a story structured by a physical, symbolic, and intellectual genocide that hides, exterminates, and undermines other narratives.

*Para Rocio Jurado* is a movement-action demonstrating that artists can become angels of history, potential forces, capable of establishing other relationships that rust and corrode the linear time of progress. This scene evidences that artistic creations can articulate past and future, based on the dilemmas of the present. Like angels who desecrate history, it signs a pact with the dead, establishing wishes for a more human, more fair future. In this way, *Para Rocio Jurado* becomes a particular way to: process everyday life; narrate about/with living beings and their political-social contexts; outline a version that composes, modifies, and manifests itself concretely in the present, bringing together memories, ruined existences, and the future; and, finally, recognize the hybrid aspect of action and history, considering the facts and their arrangements in time, like a body that is torn, exposing its cut skin for the blood to flow out, allowing the pulse of the inflamed wounds to be felt. On the scene, José Alberto continues taking off his clothes and shoes, leaving them on the floor; an old photo appears on the screen: his parents, him as a child and two other brothers, and the narration continues:

As a child, I used to play with my cousins' dolls, styling their hair. Not to mention when I wanted to cut their hair, no cutting. It ruined their hair, and then my father had to buy another one to give to my cousins who always cried. Other times my father would get furious because I would always take colored pencils and color all the walls of the house making drawings. He became angrier when a neighbor said, when this boy grows up he will be a hairdresser or a painter. And that's really what I became, a hairdresser, makeup artist and painter. One day I bought some canvases and paints and then I started painting and selling my work, where I still find myself today, at the Belo Horizonte's Hippie Fair. But the neighbor never imagined that I would also be a dragging performer! She never dreamed of this. I always really wanted to do theater. But my father wouldn't accept it (Trindade; In Concert, 2018, p. 473-474).

Fabrizio Trindade and José Alberto In Concert write *Para Rocio Jurado* revealing a theatricality constituted from this perspective of artistic creation as inflamed wounds. The brief scene is dedicated to writing gestures so that the memory of an underground country comes to the surface to retouch its resistance and, above all, composes symbolic mosaic-images that understand, elaborate, construct new/other memories, subverting social, artistic, political and sexual orders. Zé Alberto, on stage, subverts his own existence, his own body, constructing, together with Trindade, his particular historical ordering, elaborating and organizing his peculiar "worldview" incorporated into himself. Trindade and In Concert, together, elaborated experiences, poetic-reflexive testimonial reports, constituting a body-history that has the power to narrate itself, contaminate and re-elaborate its contexts. *Para Rocio Jurado* is documentary theater, body-knowledge, body-art, which reveals a dimension of theatricality, such as: (i) autopsy of human sensibilities, memories, and excavation of historicity; (ii) theatrical policy that commits itself to experimentalism, associating its creative processes with an independent art, disconnected from institutions and that, above all, stands before them to question, inquire, and invert imposed values; (iii) a way of becoming an existence and,





together with the world, allied with it, sometimes in a contestation tone, build sensitive perceptions that, until then, remained locked up, captive, in confinement; (iv) an insurgency of the intersections between the political field of opposition to fascist hegemonic orders and the field of unofficial culture, built by people who experience, create, recreate, structure the world in their history-bodies; (v) a way of making scenic-spectacular art that, from-over South America, is constructed by-in their mutilations of body and soul and urges for the recognition of their identities, structured by-in the most condemnatory scars and for the symptoms of their most painful latent illnesses.



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Fabrcio Trindade is a Performing Arts Artist who acts, directs, and writes. He is a postdoctoral researcher at the Departamento de Artes Cênicas of the Escola de Comunicações e Artes at Universidade de São Paulo. He holds a PhD in Performing Arts from Escola de Belas Artes at Universidade Federal de Minas Gerais. He got his master's degree in Literary Studies with a focus on Modern and Contemporary Literatures in a research line in Literature, other Arts and Media from Faculdade de Letras at Universidade Federal de Minas Gerais. He got a teacher's degree in Theater from the Escola de Belas Artes at UFMG. Trindade is also a substitute professor in the field of Arts, specialized in Theater, and teaches courses including Performance and Acting Lab at the Departamento de Artes Cênicas in the Instituto de Artes in the campus located in São Paulo of the Universidade Estadual Paulista (UNESP). Since 2018 he has been collaborating as a professor and advisor in the artistic processes at the Teatro Universitário/UFMG. He coordinates the Grupo de Investigação e Reflexão em Arte, do Produção e Memória Projeto de Extensão do Teatro Universitário (GIRA) at UFMG. He is a member of the Laboratório de Estudos do Corpo nas Artes da Cena (LECAC) at EBA/UFMG, coordinated by professor Mônica Ribeiro, a member of the Núcleo de Estudos em Letras e Artes Performáticas (NELAP), at FALE/UFMG coordinated by Professor Sara Rojo, and a member of the Mayombe Grupo de Teatro in which he develops scenic works related to many different artistic fields. He was also a member of the Grupo Oficina Multimédia from 2007 to 2014, in which he worked as director, actor, producer and body trainer. E-mail: [fabriciotrindade5@gmail.com](mailto:fabriciotrindade5@gmail.com)

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