



REFRAMINGS OF GROUP THEATER IN THE PLAYWRITING EXPERIENCE OF THE ELAS TRAMAM COLLECTIVE


RESSIGNIFICAÇÕES DO TEATRO DE GRUPO NA EXPERIÊNCIA DE
ESCRITA DRAMATÚRGICA DO COLETIVO ELAS TRAMAM

Eder Rodrigues da Silva

 <https://orcid.org/0009-0005-3994-5970>

Brenda Caetano Perim

 <https://orcid.org/0009-0009-8813-2684>

 doi.org/10.70446/ephemera.v8i14.7964

Reframings of Group Theater in the playwriting experience of the Elas Tramam Collective

Abstract: This article investigates the reframings of the practices and values of Group Theater in the experience of playwriting experienced by the Elas Tramam collective. Since its inception, the collective has founded a space for the creation of plays woven by women and for the projection of female playwrights on the scene in the state of Espírito Santo. In the collectivist writing bias, both the process and the narratives operate alongside the political, sensitive, and aesthetic developments of the playwrights in the sociocultural sphere, in addition to the representation of women from a perspective of confronting androcentric supremacy. Feminist references and the theoretical scope of dramaturgy as a space that brings together collectivist experiences guide the questions raised to measure the impact of the group of women writers in contemporary times to the detriment of the patriarchal vision that, for a long time, dominated the craft and dramaturgical thought.

Keywords: writing processes; Group Theater; feminisms; Elas Tramam collective

Ressignificações do Teatro de Grupo na experiência de escrita dramática do Coletivo Elas Tramam

Resumo: Este artigo investiga as resignificações das práticas e dos valores do Teatro de Grupo na experiência de escrita dramática vivenciada pelo coletivo Elas Tramam. Desde o seu surgimento, o coletivo fundou um espaço para a criação de dramaturgias tecidas por mulheres e para a projeção das dramaturgas na cena capixaba. No viés coletivista de escrita, tanto o processo como as próprias narrativas operam junto aos desdobramentos políticos, sensíveis e estéticos das dramaturgas na esfera sociocultural, além da representação do mulherio em uma perspectiva de enfrentamento da supremacia androcêntrica. Os referenciais feministas e o escopo teórico da dramaturgia enquanto espaço aglutinador de experiências coletivistas norteiam as questões suscitadas para mensurar o impacto do grupo de mulheres escritoras na contemporaneidade em detrimento da visão patriarcal que, por muito tempo, dominou o ofício e o pensamento dramático.

Palavras-chave: processos de escrita; Teatro de Grupo; feminismos; coletivo Elas Tramam.



1 Introduction

This article arises from the need to reflect on the history of erasures granted to plays written by women and to question the patriarchal hegemony linked to playwriting, which constantly invalidate women and their collectives both in aspects related to authorship and in how women are portrayed in plays. From this existing gap regarding female playwriting, we weave a dialogue between the reframing of the practices and values upheld by Group Theater with the experience of feminist playwriting lived by the Elas Tramam collective.

As a collective of women playwrights from the state of Espírito Santo, Elas Tramam has lived since its emergence experiences that collectivize the act of writing for the stage together with the aesthetic and ideological confluences of its members, which have enabled a continuous group praxis. Its creative process is marked by the act of “writing together” and, more than the simple gathering of playwrights around feminist branches, it also identifies an increasingly powerful aesthetic-political movement of women active in all theatrical segments. In the case of Elas Tramam, joint writing has become both its founding motto and political positioning in today’s time and space, besides presenting a collectivist identifier of its methodological bases of work and resistance.

Understanding the contemporary as the time in which reinterpretations unfold from collective creations, meanings and scenic manifestations present in the concept of ‘Group Theater,’ Alexandre Mate starts from the São Paulo theater circuit to inject a historical attribute to this subjection:

As far as the historical subject Group Theater is concerned, countless theatrical collectives, based in the most diverse territories of cities and localities (considered central or peripheral), adopt aesthetic-experimental procedures without subjugating themselves to imposed paradigms, especially those resulting from hegemonic forms. In this way, and based on fundamental and very specific issues, combining the aesthetic and the political, these collectives intervene, in different ways and senses, in processes of symbolic-political struggles of their time and with their people (Mate, 2023, p. 32, free translation).

By treating Group Theater as a historical subject, researcher Alexandre Mate reframes this category of collective organization which refers to the concept¹ used to denote a profile of works from groups that emerged after 1970. We could say that the action variables of this collectivist approach to organizing in the 1970s and 1980s went beyond opposing commercial theater given the social critique and political activism that collectives, mainly from Latin America, have not only instilled

1 Among the referential concepts, we highlight “Group Theatre is a category of theatrical organization and production in which a group of actors driven by the same objective and ideal performs work in continuity and, by extending their work to other areas, especially with regard to the very conception of the aesthetic and ideological project, ends up creating a language that identifies it. What we call ‘group theater’ is not, however, mere collective organization. The groups began to use this concept to mark their opposition to corporate theater, in which the actor is not engaged in the project and the team disbands as soon as the season ends, a form of stage production increasingly present in the theatrical market after the early 1970s” (Enciclopédia Itaú Cultural de Arte e Cultura Brasileira, 2024).



in their plays but also in their social actions, with an inseparable conjuncture between aesthetics and politics that is also linked to the conceptual core of Group Theater. Giving it new meaning leads to reconfigurations around its foundations, especially when considering that contemporary groups that follow this lineage operate against other contextual confrontation attenuating factors.

The recently released book “Teatro de grupo em tempos de ressignificação” (Group Theater in reframing times) (2023) updates the scope of this meaning², unveiling both the maintenance of the collectivist basis as the essence of the performing arts, and the political and pedagogical instance of their creative modes in the constitution of contemporary groups. Especially when some of these collectives start acting to fill historiographical gaps, as is the case with the absence or diminished presence of women in drama collectives.

Identifying this gap—prominently present in the Espírito Santo scene—was the driving force behind the foundation of the Elas Tramam collective which, since 2017, has been working on projects aimed at creating and disseminating play texts produced by female playwrights from Espírito Santo. By addressing the impact of the work of the Elas Tramam collective in Espírito Santo, a state that occupies a minor position in the Southeastern emerging scene, we problematize the issues surrounding the invisibility of women in the drama scene and point out how other forms of writing, guided by the collectivist bias and the ideology of Group Theater, contribute to build spaces of visibility, empowerment and prominence.

From this perspective, our reflection shifts to the scenarios of the global south, reading the movement created by the Elas Tramam collective as feminist actions to include decolonial bodies into the ignored context of the work by female playwrights in the performing arts. The observations of researcher Milena Abreu Ávila (2021) are crucial for measuring the collective’s scope of activities:

Decoloniality is seen as a way of resisting and deconstructing the standards, concepts and perspectives imposed on subalternized peoples over the years, as well as being a direct critique of modernity and capitalism. Decolonial thinking is an alternative for giving voice and visibility to subalternized and oppressed peoples who have been silenced for a long time. It is considered a social, political, cultural and economic liberation project that aims to give respect and autonomy not only to individuals, but also to groups and social movements, such as feminism, the Black movement, the ecological movement, and the LGBTQIA+ movement. (Ávila, 2021, p. 1, free translation).

This thinking that marks breaks with colonial practice became more widespread in the 20th century, when fissures within the very movements that confronted coloniality created ramifications capable of rooting the decolonial bias in the plurality of cartographies, subjectivities and political prerogatives in Latin America. Such shifts are important because they update decoloniality from

2 “The movement that we characterize as group theater in Brazil corresponds to a sum of artistic, pedagogical and political vectors that have strongly directed the modes of creation and production of most companies since the 1960s. In which continuous research into language, social engagement with their respective communities and ethical and aesthetic concerns stand out above immediate commercial interests.” Preface to “Teatro de grupo em tempos de ressignificação” (2023) signed by Ivan Cabral, one of the book’s editors (Cabral, 2023, p. 5).



a Latin American perspective, at which point the performing arts begin to dialog more directly with their bases and sources, operating around decolonial feminisms thought of in and from Latin America. We can also read this *modus operandi* as a common denominator that unites the practice of Group Theater in contemporary Latin American collectives in which the aesthetic and political biases are taken as inseparable instances.

The “decolonial turn” becomes crucial when we look back at the history of women erased from the drama scene, both in Brazil and in the history of Western theater, especially Latin American theater, where we can see a historiographical perspective of erasure or constant struggles for the hegemonic patriarchal rupture of the playwriting craft. Such was the scenario of the theater produced in Espírito Santo, a picture that begins to change with the emergence of the Elas Tramam collective – Group for the creation and dissemination of plays written by women from Espírito Santo (ES), conceived and founded in 2017 by Nieve Matos³ and which, due to the conjuncture of its actions and scope, ends up impacting the emerging scene, articulating ways to grant protagonism to women as authors and subjects in the plots woven together.

2 The collectivist playwriting experience of Elas Tramam

Nieve Matos created the Elas Tramam collective to expand the number of female playwrights in the state, initially with the support of writer and journalist Aline Dias and actress, playwright, and designer Alessandra Pin. The project, which was submitted and approved by the 023/2018 Call for Proposals for the Selection of Cultural Projects in the Theater Sector of the Espírito Santo State Department of Culture, initially proposed the selection of five women to write and publish a book of plays with no concrete intention of continuing the project after its conclusion. For this selection, a public call asked interested parties to write a letter of interest.

However, the interest exceeded the proposal’s initial expectations, with a total of 143 applications from women from different parts of the state. Such expressive interest revealed a demand for playwriting about womanhood that many had never imagined. Many of the applicants ignored what the drama scene was about, but the impetus was latent and the very writing of the letter of interest already ratified the urgent desire of these women to exist through the encounter that art promotes.

This high demand for applications meant that instead of five, fourteen women were selected. At the beginning, a space was built for freedom and sharing the writing processes of each member, promoting a dialogical exchange. As a conclusion to the project, the book “Elas Tramam: dramaturgias tecidas por mulheres do Espírito Santo: Livro 1” (Elas Tramam: plays woven

³ Playwright, director, producer, teacher and master in Performing Arts from the Federal University of Ouro Preto and member of the Coletivo Repertório, a group from Espírito Santo in which she also conducts her artistic research and theatrical productions.



by women from Espírito Santo – Book One) was launched at the end of 2017, published in Vitória (state capital), compiling the plays written by the fourteen women.

Given the collective's engagement and the wish of these women to continue meeting to write new texts, a continuity project was submitted to SECULT/ES, approved and conducted in 2018. Of the fourteen women, eleven remained in this second phase called the Permanent Group, the work of which materialized in “Elas Tramam: dramaturgias tecidas por mulheres do Espírito Santo: Livro 2” (Elas Tramam: plays woven by women from Espírito Santo – Book Two), published in 2018.

With the collective in continuous practice for two years, Nieve Matos decided to hold a new call entitled “Other plots” in 2019 to broaden the collective's reach. Once again, 15 women were selected and the fortnightly meetings were held separately from the First Group. At a certain point, there was an exchange between the two groups that brought together the 26 playwrights and, at the end, the third book “Outras Tramas: dramaturgias escritas por e para mulheres” (Other Plots: plays written by and for women) was published in 2019, compiling 15 plays.

In 2022, other new 15 women were selected for the project “Elas +: tramas diversas” (Them +: diverse plots), which focused on lesbian, bisexual, and transgender women, *travestis* and transfeminine people (non-binary people within the spectrum of femininity) to broaden the scope of belonging bodies and their subjectivities. As such, *Elas Tramam* had three formations: the first, in 2017, existed for two years; the second, in 2019; and the last, in 2022, which culminated in the publication of “Elas +: tramas diversas,” published that same year.

Recapitulating this short history of the formation and constitution of *a collective of female playwrights* shows how one of the aspects of Group Theater praxis assumes a prominent place and impact already at the group's beginnings. In this case, responding to a call for letters of interest that already reflected and refracted corpographies marked by various traumas in their spectra and subjective unfolding.

When one thinks about the meanings of the word group (which comes from the Germanic *kruppa*), they include: meeting, ensemble, gathering, grouping, collegiate, choir, concentration, formation, etc. From a more superficial viewpoint, one can imagine that the various meanings are close; however, in a more vertical way, in some cases the apprehensions are disparate. When a group of people with similar aesthetic-ideological conceptions get together and take theatrical language as their way of life and existence—in addition to enhancing the emotional and the sensitive—they aim to intervene aesthetically and politically in their time in different ways. Perhaps this was the first harbinger of group theater (Mate, 2023, p. 33, free translation).

In addition to the opportunity that brought the members together to found *Elas Tramam*, it is the use of theatrical language as a process of reaffirming political and sensitive existence that keeps the collective active and ready to intervene aesthetically in the statistical context of femicides that is increasingly growing today. With the publication of four drama books, bringing together a



total of 52 plays written by women from the state of Espírito Santo, the history of the Elas Tramam collective, although recent⁴, has been taking shape and bearing fruit in favor of publicizing the work done by female playwrights. Moreover, this number of publications raises questions about how these women were and came to constitute a collective in the Espírito Santo cultural scene, expanding an engaged artistic production by problematizing questions about the spaces occupied and how this occupation takes place.

The Elas Tramam collective became a space for transformative collective experience, where its members have come to understand themselves as feminists, where they have become feminists, where they have learned about different ways of “being” a woman, where they have experienced, together with the other playwrights extremely painful accounts of oppression, conversations about the most diverse experiences and debates about current issues, besides crying and fighting the misogynistic reality they face on a daily basis. At Elas Tramam, everything becomes a play. So the women who make up the collective get together, write, plot.

Drama exerts a prominent impact on the echoes that theatrical texts have in the representational and performative field, whether due to the subjective dimension of their aesthetic paths, the specificity of the narratives as a way of broadening the social imaginary spectrum, the repertoire of themes and networks of meaning built together with the sensitive and sociopolitical experience that contextually reflects the social niche of their sources. When the sum of these impacts begins to define the values and praxis of a collective, we can thus perceive reinterpretations of Group Theater, especially when we talk about a collective of female playwrights in the emerging context.

The way in which women have been portrayed in the Arts throughout the ages reinforces the patriarchal traits consolidated in the social imaginary and which upholds the status quo. Some explicit or veiled characteristics that, due to the naturalness with which they are portrayed, go “unnoticed” to the inattentive eye are actually the key to increasingly latent questions. In recent decades, women’s occupation of different social spaces has increased as a result of the struggles of 20th century feminist movements against patriarchy. However, even today we notice androcentric aspects that surround social circles, delegitimizing and hindering the consolidation of these spaces. Shifting this perpetuated discourse through a feminist lens is what interests us in this reflection on playwriting as an identity collective of Group Theater since this craft, mostly permeated by the hands and vision of men, commonly reproduces legacy aspects of Eurocentric patriarchy.

4 So far, Elas Tramam has involved 41 women divided into three groups. The *First Group*, formed in 2017, was featured: Aidê Malanquini, Alana Diniz, Alessandra Pin Ferraz, Brenda Perim, Camila Degen, Kate Parker, Lorena Lima, Meiriele Lemos, Melina Galante, Nieve Matos, Patrícia Eugênio, Priscilla Gomes, Rejane Arruda and Xis Makeda. The *Second Group*, formed in 2019, featured: Adriana Coutinho, Bárbara Depiantti, Daiane Eilert, Érica Carneiro, Isabela Bujato, Isabella Mariano, Jaiara Dias, Lilian Menenguci, Manni, Mariana Alves, Paloma Paz, Stela Raye, Soraya Vitória, Tamyres Batista and Zeni Bannitz. Finally, the *Third Group*, formed in 2022, featured: Ágata Aryel Rodrigues, Amanda Brommonschenkel, Carla Carrion, Carolina Wassoller, Dee de Freitas, Lara Cardozo, Maria Carolina Batista Christo, Natália Laurete, Nataly Firmino Volcati, Nati Couto, Sandy Vasconcelos, Saskia Sá and Thalia Peçanha.



Drama historiography makes unquestionable the impact that classical and dissident theatrical texts have had on the demarcations of history itself and its movements. In some cases, as in the Greek example, the plays are documents still used today to reconstruct the socio-culture of Ancient Greece, viewed as the cradle of Western thought. As in the Greek case, theatrical texts have also demarcated other artistic movements of continuity or rupture that end up defining, in a social and subjective manner, periods such as the Cultural Renaissance and the Modern Era. However, it is also in drama studies that the realization that women are not part of this historiography has become a key point for the questions at hand.

In this line of thought, it is first necessary to define what woman we are talking about, understanding that such existence is not universal, that is, we start from a plural conception of these existences touched by specificities arising from sexuality, geographical location, social class, phenotypic and ancestral traits, among other aspects. The displacement that drives this “becoming a woman” is an important definition that puts us in line with the thought expressed in “one is not born a woman” (Beauvoir, 1980), a world-famous phrase by the French existentialist and feminist philosopher Simone de Beauvoir, who questions the habit of treating women as the “second sex,” in a kind of eternal state of relation. Beauvoir adds that “this is what fundamentally characterizes woman: she is the Other within a totality whose two terms are necessary to each other” (Beauvoir, 1980), thus stressing the cultural issues that influence behavior and the imaginary of how what society calls “being a woman” is constructed.

Currently, the post-structuralist philosopher Judith Butler can be considered one of the main references on aspects related to “being a woman,” especially regarding gender performativity beyond the binary of what it means to be a woman. On the complexity and plurality that this notion implies, Butler states:

To be a woman is to have become a woman, to have made one's body fit into a historical idea of what a “woman” is, to have induced the body to become a cultural sign, to have placed oneself in obedience to a historically delimited possibility; and to do this as a repetitive body project that needs to be uninterruptedly sustained (Butler, 2003, p. 217, free translation).

This plural reference around the notion of “being and becoming a woman” distances us from the misconceptions linked to the universal, predominantly male and Eurocentric notion, opening up margins for the ratification of dissident voices, different bodies and narratives that emerge from subjective experiences. Such plurality of forms of existence is directly reflected in the playwriting plurality of the Elas Tramam collective, which in many cases eschews traditional Aristotelian drama, transforming the very structure of the texts into traces of resistance, incorporating marginalized voices and narratives that promote a more inclusive and reflective praxis on identity, gender, and power. This bias which through the texts ratifies the existence of women as subjects, differentiates itself from the notion of “other,” enhancing and demarcating this plurality of “being a woman” and avoiding the perpetuation of a feminism that excludes different ways of existing.



Many feminist authors have addressed issues relating to universalism by problematizing the totalizing heritage of discourses and whose legacy appears in the writing of history itself, which is notoriously made official based on a hierarchical, hegemonic conception anchored in patriarchy. Judith Butler's claims and propositions point to this "historical discursive" universalism as an exclusionary form since it sustains oppressions of various kinds directed at different women, including those manifested in the historical misogyny suffered in the spheres of public and private life.

From this perspective, the work of black feminist philosopher Djamila Ribeiro contributes on different fronts by raising questions about the "standpoint," broadening and tensioning the contextual and silenced aspects that shape and specify discourses:

The theory of the feminist point of view and standpoint makes us refute a universal vision of women, Blackness, and other identities, just as it makes white men, who believe they are universal, racialize themselves, understand what it means to be white as a metaphor for power, as Kilomba teaches us. It also intends to refute a supposed universality. By promoting a multiplicity of voices, what we want, above all, is to break with the authorized and single discourse that pretends to be universal. Above all, the aim is to break with the regime of discursive authorization (Ribeiro, 2019, p. 69, free translation).

Receiving this "universal" discourse as a legacy ends up driving the need to name, as an act of resistance or even survival, everything that is not part of it since its hegemonic bases erases and silences what is not part of its epistemic logic. Only white, cis, heterosexual man are assumed to create things. In this case, referring to "theater written by women" does not merely fulfill an adjectival function in relation to the scope of work conducted collaboratively in a group; it complexifies the very historiography of drama which is markedly written and thought up by men, whose instances of invisibility and "forgetfulness" are being resumed and revised in contemporary times.

When we think about these revisionist movements, an important milestone to highlight occurs in the 20th century, especially in the 1970s⁵, a period in which we see a significant change in the way women come to occupy different spaces in society. This time frame is one of the key points for researcher Elza Cunha de Vincenzo, who analyzes the work of some Brazilian playwrights in the late 60s, 70s and 80s:

In Brazil, it wasn't until the 1970s and 1980s that feminist movements developed into more consistent organizations and feminist concerns reached numerous social sectors, with marked repercussions in academic studies (Vincenzo, 1992, p. 17, free translation).

5 The time when feminist movements were gaining momentum coincided with the spread of Group Theater practices by various groups on the Brazilian scene. However, due to the gaps pointed out in this reflection, it is not possible to find records of active groups or collectives of women playwrights crossed by this branch at that time, which motivates us, only now—on the contemporary scene—to weave these dialogues between reinterpretations of Group Theater and the collaborative praxis of women playwrights.



With “Um Teatro da Mulher: dramaturgia feminina no palco brasileiro contemporâneo” (A Woman’s Theater: female playwriting on the contemporary Brazilian stage) (1992), Vincenzo compiles an analytical work that, while pointing out pioneers and aesthetic fronts present in the work of nine female playwrights, also uncovers contextual factors from their respective periods of production that fostered the regular emergence of female theatrical authors. In addition to its analytical approach, this reference work also presents a historiographical study that points out the lack of sources and records on the work of Brazilian female playwrights. Before the period studied by Vincenzo, academic research geared towards the study of feminist issues was rare, and just like drama, their emergence failed to achieve the visibility needed to project their impact and scope. The 1970s, both in Brazil and worldwide, was therefore a period that effectively contributed to strengthening the feminist movement which began to occupy the streets and the media, gaining greater prominence, especially in Brazil, since it emerged as a militant resistance to the military dictatorship.

Militant feminism in Brazil which began to appear on the streets, giving visibility to women’s issues, emerged at that time, above all, as a consequence of women’s resistance to the dictatorship, after the defeat of those who believed in the armed struggle, with the aim of elaborating politically and personally on that defeat (Sarti, 2004, p. 3, free translation).

This militant movement in reaction to the dictatorship and revolt against oppression and silencing contributed directly to the growth and expansion of spaces for feminist research. Women’s work in academia and the gradual impact of their research decisively contributed to increase the visibility of feminist movements, especially in the space used to legitimize epistemology. This period saw what Vincenzo calls the “new theater”:

At the late 1960s—more precisely in 1969—in São Paulo, a hitherto unprecedented event clearly emerged in the theater production as a whole: a proportionally large number of women playwrights emerged with great force and imposed themselves. It’s not exactly the presence of women that draws attention, but the whole thing that provokes a kind of surprise or astonishment in the critics closest to the fact, the cause of which, however, is only partly immediately identified (Vincenzo, 1992, p. 3, free translation).

Vincenzo also points out that, despite the movement’s growth, we must always bear in mind previous sociopolitical periods in which there were various restrictions imposed on women’s cultural life and which always interfered with what was being said by these authors. In the late 19th century, many women were imprisoned in the confines of a private life which restricted their writing. “Men were rightfully free to explore the world, to travel, to establish all kinds of contacts, to experience life in all its variety and depth, while women remained confined to domestic spaces” (Vincenzo, 1992, p. 20). On the political instance that involves drama, expanding the scope of the works by reaching an entire audience of spectators at once, that is, leaving the private sphere and occupying the public space, Vincenzo adds:



Poetry and fiction had always been the preferred modes of literary expression for women. But now, alongside these traditional (fundamental) forms, the word spoken aloud on stage was beginning to make its presence felt. It was one of the initial movements towards the appropriation of public space, one of the goals of the struggle that women were willing to take on. [...] Now women began to claim an autonomous identity, fighting against a feminine image that had begun to be detected as a construction with an indisputable sociocultural basis, but which had always been disguised as “nature”: the “feminine nature,” the “eternal feminine,” in short, an irremediable “second sex” (Vincenzo, 1992, p. 18, free translation).

In analyzing these phenomena in Brazilian theater, Vincenzo notes the relation between the struggles for women’s emancipation and the establishment of “female playwriting,” even though in the interviews and testimonies of the playwrights analyzed, when asked about the influence of the feminist movement on their works, the answers ranged from positive considerations to denials about any affiliation.

The phenomenon as a whole deserves a longer reflection, but at the outset, we believe that it is linked to the discredit and the character of something ridiculous that affected some branches of the feminist movements of the time, such as the one that distortedly involves, for example, the name and work of Betty Friedan in the United States, work that is often associated without much correlation to contemporary or subsequent youth rebellion movements (Vincenzo, 1992, p. 14, free translation).

Echoes of this question about how the playwrights of that period identified the influences of the feminist movements in their plays, especially those who denied any affiliation, also ran through the formation of Elas Tramam, as in the beginning the works and discourses created within the collective lacked an explicitly feminist character (despite being so from the start). This character is gradually incorporated until this affiliation is recognized and explicitly revealed as the group’s identity. It is essential to break down the structures and taboos related to “being a feminist” and to seek this self-affirmation so that activism can be expanded consciously and reach all layers of society. This self-understanding is affirmed in the Elas Tramam collective, where the dialog between art, theater and feminism takes on a particular dimension in the productions and subjective experiences lived.

Feminist aesthetics has been imbricated since the foundation of Elas Tramam, unfolding its *modus operandi* in the plays themselves even if unconsciously, since both the collectivist form of performance and weaving and the texts themselves possess what Stubs, Teixeira-Filho and Lessa (2018) establish as fundamental for a feminist aesthetic, “the liberation of women’s imagination [...] from the singular experience of being a woman, a feminist aesthetic produces lines of subjectivation that point to plural and liberating horizons” (Stubs, Teixeira-Filho and Lessa, 2018, p. 6), in this case, providing singular experiences through plural making. These experiences are fundamental to the writing process and for constituting a feminist aesthetic, and are even highlighted as a key concept in the expansion of the feminist gaze:



Experience is therefore a key concept in this perspective. Women's everyday social position, including domestic work, childcare, low-paid employment, economic dependency, sexual violence and their exclusion from positions of power, has been given a new meaning through the feminist perspective, as it has moved from the realm of certainties to questioning its evidence (Stubs; Teixeira-Filho; Lessa, 2018, p. 6, free translation).

This prerogative is one of the keynotes in Silvia Federici's "Caliban and the Witch" (2017), which presents a dissident and critical look at the reorganization of domestic work, everyday family life, the fixity of their roles and the relational imbalance between men and women in the social organization in favor of capitalist advancement in 16th and 17th century Europe (transition from feudalism to capitalism). Her work promotes a theoretical rift, tracing a rereading of the systematics that placed the female body only as a step in a sociocultural pyramid whose height already had its holders. Federici emphasizes the exploitative nature of unpaid domestic work, pointing out the fact that when women "get" a second job, they are forced to work a double shift: "Dual employment only meant that women had even less time and energy to fight both" (Federici, 2020, p. 11). As such, through the domestic work that has been imposed on women for centuries, men have had more time to invest in their careers and personal dreams.

Housework is much more than cleaning the house. It's serving the wage earners, physically, emotionally and sexually, so that they are ready to work day after day. It is the education and care of our children—the future workers—looking after them from the day they are born and throughout their school years, ensuring that they too act in the way expected by capitalism. This means that behind every factory, every school, office or mine is hidden the work of millions of women who have consumed their lives, their labor, producing the workforce that is employed in those factories, schools, offices or mines (Federici, 2020, p. 10, free translation).

In 1972, Silvia Federici joined the founding movement of the International Feminist Collective, responsible for the campaign in defense of wages for domestic work. This activism, which stems from a feminist praxis based on collectivity, unfolds in her works and in the possible dialogues capable of enhancing this collectivity as an essential valve for the exercise of "being a woman" in contemporary times. These imposed experiences intersect "being a woman" but do not reduce them to that, since the bias proposed by intersectionality stresses different types of experiences for each woman, in different periods, races, classes and geographical locations. In the act of writing, memories and affections are remembered, cited and relived. In the Elas Tramam meetings, memory became something latent and present in the narratives woven, since each text incorporates extracts from the lived and the invented that belong to the women's fractures. Stela Fischer ties all these experiences together as the result of an embodiment that generates the group's artistic activism:

Our artistic activism is the result of symbolization and embodiment processes, of memories and testimonies, of situations of trauma and violence, of domination and coloniality, of reviving and constituting identities that ultimately conform political subjectivities. And we believe in different aesthetic, poetic and discursive



possibilities to transcend the condition of female victimization, articulating from our creations other themes in a dynamic capable of involving multiple expressions, especially when it comes to expressing the construction of identities with social values that destabilize the constructions of oppressive discourses (Fischer, 2017, p. 18, free translation).

In Brazil, despite the constant advances and incentives to encourage, project, and consolidate new female names in the emerging theater scene as recently as 2016, when searching the term “female playwrights” on Google its search engine corrected it to “male playwrights,” a scenario that has now changed. When we think specifically about the state of Espírito Santo, issues related to the invisibility and erasure of the theater movement itself become even more evident. Few records have been found dedicated to presenting and analyzing theater in Espírito Santo. With so few sources, it is evident the greater difficulty of researching the work and performance of women artists from Espírito Santo.

One of the main references in this regard is the book “História do Teatro Capixaba: 395 anos” (History of Theater in Espírito Santo: 395 years) (1981), written by Oscar Gama. With 233 pages, the book brings together the names of various artists from Espírito Santo’s theater scene, using their names in the division proposed in its table of contents and covering the period from the colonial phase to the 1960s and 1970s. Despite its unquestionable historiographical value for the Espírito Santo scene, only one woman features among the artists interviewed which directly reflects aspects of the panorama presented and their choices. The work cites 23 names of (almost exclusively male) playwrights and directors from the state of Espírito Santo, mapped between 1585 and 1979. Of the book’s 233 pages, 90 are dedicated to talking specifically about the lives and works of 22 playwrights and directors from a critical-analytical approach, as well as articulating their productions and the themes they address with the political issues of their respective periods. The 23rd figure presented is a woman, Virginia Tamanini, to whom a page is dedicated that only mentions her main works. Throughout the book, two other playwrights are mentioned, Elisa Lucinda (1958), from Cariacica (ES), who wrote more than 20 plays, and Vera Viana (1958 - 2020), who despite being born in Minas Gerais, moved to Espírito Santo at the age of nine.

Besides these mentions, four other playwrights from outside the state of Espírito Santo were cited, as they had their texts staged by directors from Espírito Santo namely: Lúcia Beneditti (São Paulo, 1914 - 1998), Solange Gusmão (no records found so far), Consuelo de Castro (Minas Gerais, 1946 – 2016) and Maria Clara Machado (Minas Gerais, 1921 – 2001). In other words, during the 395-year history of theater in Espírito Santo researched by Oscar Gama, only seven women had their plays staged in Espírito Santo, or at least only those women were included in this panorama.

In 2002, the book “Escritos de Vitória – Teatro” (Writings from Vitória – Theater) (2002) was published, a collection produced by the Vitória City Hall, coordinated by Adilson Vilaça, which contains 20 texts written by different artists from Espírito Santo. It stresses the importance of telling the story of theater in Espírito Santo and of bringing together the voices of artists from



various segments to create a more comprehensive panorama. Through the 20 texts that make up the work, various facets of the theater produced in the Espírito Santo theater circuit are presented. Of the artists who wrote these texts, we can identify some playwrights from the state, such as Margareth Galvão and Vera Viana. The first collaborated with a poem entitled *Eu e o Teatro* (Me and the Theater) and the second collaborated with a “tall tale” and a short story. Although both women have texts featured in the book and are identified as playwrights, there is no more comprehensive reference to their playwriting craft. By resuming the panoramas drawn up by the two main works that have mapped and analyzed the play productions of the Espírito Santo scene, some questions are further stressed: what aspects of invisibility and erasure can be problematized to drive an epistemic turn in these panoramas? Can we point to feminist and decolonial experiences of collectivized and collaborative writing by women as an expansion of the Group Theater idea (which dates back to the 60s, 70s and 80s) applied to the emerging context?

The work of Elas Tramam has both boosted these issues and provided a collective space for women artists to meet, share, and write drama, with regular meetings with the playwrights and 52 published texts⁶. Forming and maintaining a collective of women to write plays impacts various fronts in the performing arts and in the group’s context. The collective’s writing methodology was built at each meeting, with each woman, in each group, according to the reality of each period in which each meeting took place, and in line with the identity traits that the collectivist writing bias imprints on the historical fissures which intersect the members. This aesthetic-political modus operandi of confrontations dialogues with the reinterpretations of Group Theater elucidated by Alexandre Mate:

One could say that the historical subject of group theater, in different ways and from different perspectives, creates works characterized as a kind of aestheticized assembly which invent the relations and clashes of its time, and seeks to highlight (as many revue plays or other popular forms of representation have already done) issues that are essential to public life, and from perspectives other than those that are “naturalized” and abstracted from a certain universality (Mate, 2023, p. 33, free translation).

The initial aspects that drove the creative genesis of Elas Tramam are part of the “Choral Device” structure, a methodology used by French playwright Jean Pierre Sarrazac in his dramatic writing workshops. Sarrazac (2005) proposes a “choir” of writers (as he calls it), stimulated by an “animator/conductor.” However, “between the two there is a third, decisive factor: the group itself” (Sarrazac, 2005, p. 3), where personal writing is sought through collective work.

The choral device is adopted as the starting point for the methodologies used by Elas Tramam. In this case, playwriting aimed at publication as an end is extrapolated and the process itself is understood as the structuring and empowering axis, a place of experiences that traverse the members by promoting a cyclical movement that directly interferes in the resulting plays.

⁶ In the current Espírito Santo scene, besides the women of Elas Tramam we must mention two other playwrights who are also active in the state’s emerging scene: Alê Bertoli and Margareth Galvão.



Importantly, the notion of collaborative production does not initially apply to Elas Tramam since instead of a group working together on a play, the collective works on several texts. It's not a question of creating a collective unit unfolded in a single show/play, but of weaving singularity into the plural drama fabric.

Thinking about this choir-like, organic and plural process is in line with what writer Conceição Evaristo proposes when she talks about her fictional narratives and characters, but which emerge from a real experience, con(fused) with her own life. We can say that this writing experience that intersects the "Self" and touches collective memory, called by Conceição Evaristo "Escrevivência" (living-writing)—surrounded by the processual nature of writing—runs through the genesis of Elas Tramam's work. When this work is activated by a group of female playwrights, who create Elas Tramam as a collective identity of poetic and political inclusion, are the experiential core of writing and the foundations of Group Theater being reframed?

Understanding theater as a space for collective experience, woven by a group that characterizes and specifies it, means abandoning individualized practice "making writing possible in the encounter of the collective" (Rodrigues, 2017, p. 82, free translation). A playwright who no longer writes the text in isolation, but who participates in the process as a laboratory together with the cast, the director and others involved in the creation, making the process itself the trigger for writing.

In this collectivist perspective that defines the group's praxis—challenging the individualistic and colonialist logic—the opening of the processes becomes an important stage in which each playwright invites an external woman to attend the dramatic readings of the plays written. Methodologically, this step becomes a structuring factor in their perception of the discursive and performative power of the themes addressed, intersected by dialogical exchanges with other women around emerging issues and the confrontation of different views on the same axis. This means the establishment of aid ties, a support and exchange network, a plurality of experiences, a group of subjects who textually work on what then returns to the process. As such, even though the collectivist bias structures the processes, singular aspects are still present which contributes to maintaining the plurality of being a woman, without diluting individual experiences.

A collective or group, in the sense of the historical subject highlighted here, comprises—and not in an idealistic or idealized manner (because coexistence in concrete acts is quite complex and difficult)—a process of subjects with some autonomy who, even in difference and with some disagreements, are aware of themselves in a public and collective process and unite on the central and founding issues of being in the world, taken as their point of view and action in the struggles for memory and disputes of symbolic-aesthetic narrative (Mate, 2023, p. 37, free translation).

Investigating the methodological perspectives of the Elas Tramam collective necessarily involves experiencing a collectivized and plural process in its constitution. Although the process results in "individual" plays, since each one signs their own text, it is in the collective instance that



playwriting becomes effective, contaminates, questions and complements each other, thus bringing different contexts, experiences, aesthetics and languages that are reaffirmed when they come from this dialogical place. At this point, art and life intertwine and become an inseparable path in the trajectory of each woman/playwright in this space of experiences that brings together a whole repertoire of trauma, violence, embracement and freedom.

This support network, gradually won over by the Elas Tramam collective, shapes the specificities of the meetings with the group and the scope of their plays, establishing itself as a political act of feminist reaffirmation directed towards a feminist aesthetic in its poetic and thematic variables.

A possible feminist aesthetic would have as its fundamental characteristic the liberation of women's imagination. This imaginative freedom characterizes the feminist movement as a whole and, with a political tone, appears [...] through a number of lines, including: the historical resumption of women artists; the autonomous use of the body with a claiming nature; the deconstruction of stereotypes; the incorporation of activities strictly related to the female universe, such as embroidery and sewing, and the use of elements linked to daily life and routine; and the combined problematization of issues of gender, race, ethnicity and social class (Stubs; Teixeira-Filho; Lessa, 2018, p. 6, free translation).

The impact and changes that these collective experiences provoke in each member are determining factors that reflect the *modus operandi* of Elas Tramam's actions. In this regard, Portuguese playwright, researcher, professor and theater critic Ana Pais (2016) highlights in her work "O discurso da cumplicidade: dramaturgias contemporâneas" (Discourse of complicity: contemporary plays) (2016) the intricacies of drama creative processes, pointing out aspects that are plural, organic and linked to productive collectivity.

In the creative process, their relevance consists of a less rhetorical and more organic presence: they are a collaborator, an Other, prefiguring an ontology of alterity. By this we mean that the image we propose of the playwright in current practices is based on their contribution as a historical and cultural subject, an individual with their own knowledge and tools, different from those of the director or choreographer (Pais, 2016, p. 35, free translation).

By proposing the figure of the playwright⁷ as a historical and cultural subject, we can establish a dialog between Ana Pais and Alexandre Mate around the collaborative network in which group processes reconcile an aesthetic-political path of inclusion and practice. In the case of Elas Tramam, the exchange between the women generates a continuous feedback loop of stimuli and interactions, enabling new experiences to be brought into the writing process along with the steps that merge into the organic nature of the collective, which ratifies this space for studies, experiences and reinterpretations. The plural operationality in which all the playwrights interfere in each other's

7 The playwright builds an apparatus conducive to collaborative writing networks, first in the field of dance which is later reconfigured with theatrical creation processes, attaching the significance of a professional whose displacement between the inside and outside of the creative process allows for a pluralization of sources and a collectivization of drama protocols.



work can be read as a performative performance of writing or even as the crystallization of the playwright's figure in theatrical protocols, generated in the field of experience provided by the meetings. Regarding the thematic scope of the plays woven together with the collective, we can point out trends linked to autobiographical aspects, the articulation of the scene with journalistic elements, the protagonism of the female characters and the agency of the drama springs based on their ways of reconfiguring the world.

The simple act of having women writing together in a collective act of propagating their own discourses is, in itself, a feminist act, even if some of the plays created in the collective do not explicitly feature feminist militancy in their narrative. Regardless of the themes, the texts surround the universe of women's resistance, placing them as subjects who speak about something in this common space they occupy. This reaffirms the feminist aspects of Group Theater and female protagonism, both in the formation of the collective and its methodologies and in the theater narratives resulting from these meetings.

The publication of the 52 plays written by the collective also had a symbolic and quantitative impact on the Espírito Santo theater scene. Symbolic because it is precisely publication that often ends up obstructing the dissemination of texts, especially theatrical ones which, historically, have always faced a greater setback or even editorial disinterest in its agendas and demands. Quantitative because the publication of the four volumes has a direct impact on the gap identified, the diagnosis of which established the *Elas Tramam* collective. Having 41 new female playwrights in an almost non-existent panorama of collective writing means reconfiguring the forms of weaving and their nuances.

The publication of the four volumes had a major impact on the local press. At the launch of the first volume, the newspaper *A Gazeta* highlighted the plurality of the movement created by the collective.

It's a form of symbolic power, but it's also very real. It has a diverse group of authors with particular interests, from nuclear geophysics to the Quilombola movement. The power of '*Elas Tramam*' lies in its diversity: women who didn't know each other and now meet, exchange experiences and value each other. This is great, especially in a violent state that oppresses women (Nascimento, 2017, p. 1, free translation).

The first book "*Elas Tramam: dramaturgias tecidas por mulheres do Espírito Santo: Livro 1*", published in 2017 by Maré, a publishing house in Vitória, came about with the formation of the collective's First Group, containing fourteen plays divided into four parts: Multiple; Choirs; Sounds; and Interpersonal. It was organized by Nieve Matos (as were the other books), who noticed some points in common between the plays, mainly an aesthetic convergence in how the playwrights sought to present their stories. The first part, called "Multiple," shares the perspective of a woman multiplied into different characters who are presented in an abstract way, many through archetypes. *Não se nasce mulher, morre-se!* (One is not born, but rather dies, a woman!) presents the perspectives



of the ‘Spectator’ and numbers ‘Woman’ from 1 to 10; the same structure appears in *Dá a mão pro bicho não entrar* (Take my hand and don’t let it in), with the use of adjectives such as ‘girl-woman’ and ‘voice-God-preacher; in *Com Pernas & Braços* (With Arms & Legs), the characters are named simply ‘Her’ and ‘Him’; *Encontros de um lugar pós-ser* (Encounters of a post-being place) brings back the figures of ‘Woman 1’ and ‘Woman 2’; finally, *Isso não é uma peça de teatro* (This is not a theater play) also uses the same structure—‘Woman 1,’ ‘Woman 2,’ ‘Woman 3.’ In the second part, “Choirs”, the texts *Quem tem medo da monstra?* (Who’s afraid of the female monster?), *Homens de amarelo* (Men in Yellow) and *Sirene* (Alarm) feature several actors who come onto the stage together in chorus with different characters, sometimes speaking simultaneously and sometimes with agile interspersion. In the “Sound” section are the plays *Entre* (Between), *Simplicidade* (Simplicity) and *Vestida de fome* (Wearing hunger), which use music as a recurring element. In the “Interpersonal” section, *Cafê às quatro* (Coffee at four), *Afogados* (Drowned) and *Aranhas inebriadas, vespas amortecidas* (Inebriated spiders, deadened wasps) use interlocution constantly between the characters, strengthening a state of direct relationship between them.

The second book, published in 2018 by Maré, entitled *Elas Tramam: dramaturgias tecidas por mulheres do Espírito Santo: Livro 2*, has thirteen plays divided into three parts: To laugh, To exist and To resist. “To laugh” brings together the plays *Manual prático sobre a velhice* (Practical guide about old age), *EvaGina* (EveGina), *Transas esdrúxulas para serem lidas na rede* (Extravagant sex stories to be read on the internet) and *Casadell@s*, marked by comedy. “To exist” brings together *Coexistente* (Coexisting), *A cada passo* (At each step), *Buraco* (Hole) and *Jardim das poesias enterradas* (Garden of buried things), with more reflective traits related to the questionings of existence. Finally, “To resist” includes the plays: *Pai, filho, Espírito Santo* (Father, son, Holy Spirit); *Temos carne de rã* (We have frog meat); *Rasgo* (Tear); *Colônia é aqui* (Colônia is here); and *Homem de barro* (Clay Man), which deal more explicitly with political issues of resistance.

The third book “Outras Tramas: dramaturgias escritas por e para mulheres,” from 2019, was also published by Maré and includes 15 plays. The fourth book “Elas +: tramas diversas” was published in 2022 and has 10 plays.

After publication of the last volume in 2022, the newspaper *Século Diário* emphasized the relationship with the different female identities, their bodies and respective stories and decolonial plots that range from survival to the asphyxiating social system, focus of the third group “Elas + Tramas Diversas.” The article highlighted the collective’s need to broaden the possibilities of “being a woman” since there were “some womanhoods that the project didn’t reach, such as non-cis women, who live outside heteronormativity. That’s why this year’s workshop focused on lesbians, non-binary people, transgenders, bisexuals and *travestis*” (Dal Gobbo, 2022, p. 1).

With the publication, the texts left the restricted space of *Elas Tramam*’s fortnightly meetings and entered the public space, allowing their circulation and opening for future research, stagings, dramatic readings, performances and workshops. Interestingly, with the publication, the voices, thoughts and experiences of these women began to reach other instances and occupy spaces



that had previously been denied, in addition to the collective form of their genesis and feminisms also entering the state arts debate circuit.

3 Conclusion

Faced with the scenario of erasures and silences outlined in the introduction, it becomes paramount to emphasize the notoriety of a movement that has come to fruition by the initiative of women in the Arts and which has resulted in a significant number of published works. Beyond the numbers, we must also highlight the impact of this textual (r)existence on the lives of its members, who put themselves out there, give of themselves and change with each process experienced.

In each meeting, horizontal and transversal, singular and multiple threads of these memories and stories intertwine to form a multifaceted fabric of colors [...]. With writing full of sensitive reason, which resembles the stories shared around campfires, these Other Plots revisit memories both individual and collective (Menenguci, 2019, free translation).

The structuring aspect of sharing experiences in the meetings must be emphasized, since it was in the collective sessions that an instance of trust, emotion and extremely profound stories was ratified, when, even if not all the women knew each other, they felt at ease to share, report and give their opinions. In this way, the Elas Tramam network is expanded and the collective bias is strengthened, since these writings, re-writings, contaminations and seams were only possible because there were so many of us, weaving the same threads.

Reframing the values, practices and *modus operandi* of Group Theater today becomes evident from the moment that the contemporary context presents other fronts for action and resistance beyond the fight against commercial theater characteristic of the 70s and 80s⁸. In this perspective, decoloniality and feminism can be read as identity traits that structure Elas Tramam from its foundation, through its praxis and aesthetic including into the working circuit of the performing arts. In this case, reconfiguring ways of artistically resisting the asphyxiation that tries to prevent the exercise of collectivity in groups, collectives and groupings.

The feminist aesthetic permeating the works can be read as a collective political act that refers to Group Theater and that takes place beyond writing, in the very act of meeting to debate, read and, above all, write plays. This movement, which despite all the difficulties has maintained its activities for over seven years, has a *modus operandi* of artistic production that starts from the collective. Without necessarily being linked to partisan political movements (although it explains other ideological systems), it seeks an inventive and affirmative force, “an ethical/aesthetic/political strategy of subversion, resistance and the creation of life possibilities” (Stubs; Teixeira-Filho; Lessa,

⁸ Confrontation with productions made as mere entertainment, linked to market capital, is present at the foundation of the collectives profiled around the concept of Group Theater coined at that time.



2018, p. 5, free translation). The Elas Tramam meetings function as a Group Theater operator that gives bodies back the freedom to claim them and, in fact, inhabit them. It is not simply an ethereal space of distanced thought, but a real space designed for face-to-face and convivial events.

In Elas Tramam, women are “subjects,” they live in a historical time and a geographical location, they speak and can be heard, “breaking down the barriers between individual space and different forms of collectivity” (Vincenzo, 1992). The different text formats and weaving forms shared by the playwrights build an active space that promotes collectivity as the driver of their exchanges, scriptural exchanges and experiences. It is precisely this “art of encounter” made, managed, and perpetuated by women that should be emphasized as the driving force and resistance woven by the Elas Tramam collective.

Its forms of constitution and organization can be read as a reframing of the Group Theater praxis, operating as a political action capable of confronting the hegemonic history of androcentric supremacy in the playwriting craft, and revealing a potentializing and welcoming space for the sensitive, aesthetic, traumatic and existential unfolding experienced by the participating playwrights. Recordings of the first meeting of the First Group of Elas Tramam with invited women marks politically and symbolically the collectivist bias of the group’s writing and the concern for the plural repertoire of voices and subjectivities that propose a collective authorship for the creations, that is, a playwriting fabric capable of encompassing the profusion of contributions, narratives, contaminations, experiences and propositions sensitive to all the women who have reconfigured the contemporary scene and the ways of weaving group theatricalities.

Figure 1 – Photo of the first meeting with women invited from the First Group of Elas Tramam



Source: Bru Negreiros, in 2017

References

- AVILA, Milena Abreu. Colonialidade e decolonialidade. *Politize*, Florianópolis, 2021.
- BEAUVOIR, Simone. *O segundo sexo: fatos e mitos*. São Paulo: Difusão Europeia do Livro, 1980.
- BUTLER, Judith. *Problemas de gênero: feminismo e subversão da identidade*. São Paulo: Civilização Brasileira, 2003.
- EVARISTO, Conceição. A Escrivência e seus subtextos. In: DUARTE, Lima Constância; NUNES, Isabela Rosado (org.). *Escrivência: a escrita de nós: reflexões sobre a obra de Conceição Evaristo*. Rio de Janeiro: Mina Comunicação e Arte, 2020.
- DAL GOBBO, Elaine. Grupo de mulheres lança livro de dramaturgia neste domingo. *Século Diário*, Vitória, 23 nov. 2022. Disponível em: <https://www.seculodiario.com.br/cultura/grupo-de-mulheres-lanca-livro-de-dramaturgia-no-proximo-domingo>. Acesso em: 20 ago. 2024.
- FEDERICI, Silvia. *Calibã e a Bruxa: mulheres, corpo e acumulação primitiva*. São Paulo, Editora Elefante, 2017.
- FEDERICI, Silvia. *Contra-Atacando desde a cozinha: Salários para o trabalho doméstico - uma perspectiva sobre o capital e a esquerda*. Editora Terra Sem Amos: Brasil, 2020.
- FISCHER, Stela Regina. *Mulheres, Performance e ativismo: a ressignificação dos discursos feministas na cena latino-americana*. Tese (Doutorado em Artes Cênicas) - Escola de Comunicação e Artes, Universidade de São Paulo, São Paulo, 2017.
- GAMA, Oscar. *História do Teatro Capixaba: 395 anos*. Vitória: Fundação Ceciliano Abel de Almeida/ Fundação Cultura do Espírito Santo, 1981.
- MATE, Alexandre; LONDERO, Elen; CABRAL, Ivam; AQUILES, Marcio [org.] *Teatro de grupo em tempos de ressignificação: criações coletivas, sentidos e manifestações cênicas*. 1. ed. São Paulo: Lucias/Adaap, 2023.
- MATOS, Nieve (org.). *Elas Tramam: dramaturgias tecidas por mulheres do Espírito Santo: Livro 1*. Vitória: Maré, 2017. Disponível em: <https://elastramam.wordpress.com/2017/10/13/e-book-elas-tramam-dramaturgias-tecidas-por-mulheres-do-espírito-santo-baixe-gratuitamente-aqui/>. Acesso em: 29 ago. 2024.
- MATOS, Nieve (org.). *Elas Tramam: dramaturgias tecidas por mulheres do Espírito Santo: Livro 2*. Vitória: Maré, 2018. Disponível em: <https://elastramam.wordpress.com/2018/11/02/segundo-e-book-do-elas-tramam-baixe-gratuitamente/>. Acesso em: 29 ago.2024.
- MATOS, Nieve (org.). *Outras Tramas: dramaturgia escrita por e para mulheres*. Vitória: Maré, 2019. Disponível em: <https://elastramam.wordpress.com/2019/12/05/e-book-do-outras-tramas-dramaturgias-escritas-por-e-para-mulheres-faca-o-download-gratuito/>. Acesso em: 29 ago. 2024.
- MATOS, Nieve (org.). *Elas +: tramas diversas*. Vitória: Maré, 2022. Disponível em: <https://elas-tramam.wordpress.com/2022/11/17/em-breve-novo-e-book-do-elas-tramas-diversas/>. Acesso em: 29 ago. 2024.
- MENENGUCI, Lilian. [Orelha do livro]. In: MATOS, Nieve. *Outras tramas: dramaturgia escrita por e para mulheres*. Vitória: Maré, 2019.
- NASCIMENTO, Ana. E-book mostra a força da escrita das mulheres capixabas. *A Gazeta*. Vitória-ES, 12 out. 2017. Disponível em: <https://www.gazetaonline.com.br/entretenimento/cultu->



[ra/2017/10/e-book-mostra-a-forca-da-escrita-das-mulheres-capixabas-1014103345.html](https://www.itaucultural.org.br/termo69/teatro-de-grupo). Acesso em: 20 ago.2024.

OLIVEIRA, Adriano Moraes de (org.). *Teatro de Grupo: debates sobre poéticas, estéticas e políticas*. Pelotas: Grupo de Estudos e Pesquisas sobre processos criativos em Artes Cênicas/UFPel, 2016.

PAIS, Ana. *O discurso da Cumplicidade: Dramaturgias Contemporâneas*. 2 ed. Lisboa. Edições Colibri, 2016.

PREFEITURA MUNICIPAL DE VITÓRIA. *Escritos de Vitória – Teatro nº 21*. Vitória-ES: Secretaria Municipal de Cultura, 2002.

RIBEIRO, Djamil. *Lugar de Fala*. São Paulo, Pólen, 2019.

RODRIGUES, Éder. *A dramaturgia performática de César Brie e Michael de Oliveira: Textos, contextos e processos de criação junto aos grupos teatro de Los Andes, da Bolívia, e Colectivo 84, de Portugal*. 2017. Tese (Doutorado) - Programa de Pós-Graduação em Estudos Literários, Faculdade de Letras, Universidade Federal de Minas Gerais, Belo Horizonte,-Minas Gerais, 2017.

SARRAZAC, Jean-Pierre. A oficina de escrita dramática. *Educação & Realidade*, Porto Alegre, v. 30, n. 2, p. 203-215, jul./dez. 2005.

SARTI, Cynthia Andersen. O feminismo brasileiro desde os anos 1970: revisitando uma trajetória. *Revista Estudos Feministas*, Florianópolis, v. 12, n. 2, ago. 2004.

STUBS, Roberta; TEIXEIRA-FILHO, Fernando S.; LESSA, Patrícia. Ativismo, Estética Feminista e Produção de Subjetividade. *Revista Estudos Feministas*, Florianópolis, v. 26, n. 2, 2018.

TEATRO de Grupo. In: ENCICLOPÉDIA Itaú Cultural de Arte e Cultura Brasileira. São Paulo: Itaú Cultural, 2024. Disponível em: <http://enciclopedia.itaucultural.org.br/termo69/teatro-de-grupo>. Acesso em: 28 ago.2024.

VINCENZO, Elza Cunha de. *Um Teatro da Mulher: dramaturgia feminina no palco brasileiro*. São Paulo: Perspectiva: Editora da Universidade de São Paulo, 1992.



Academic Biography

Professor at the Arts and Communications Training Center at the Universidade Federal do Sul da Bahia (UFBS), Porto Seguro, Bahia, Brazil.

E-mail: ederdelrodrigues@ufsb.edu.br

Brenda Caetano Perim - Universidade Federal de Ouro Preto (UFOP)

Master's degree in Performing Arts at the Universidade Federal de Ouro Preto (UFOP), Ouro Preto, Minas Gerais, Brazil.

E-mail: berndaperin@gmail.com

Funding

Not applicable

Ethics Committee Approval

Not applicable

Competing interests

No declared conflict of interest

Research Context

The authors declared that Brenda Caetano Perim was advised by Éder Rodrigues during her master's studies, completed in 2023.

Copyright

Eder Rodrigues da Silva and Brenda Caetano Perim

Copyright of the translation

Carolina Vanso and Leonardo Maciel

Contribution of authorship (CRediT)

Conceptualization and Writing: Eder Rodrigues da Silva and Brenda Caetano Perim

License

This is a paper distributed in Open Access under the terms of the Creative Commons 4.0

<https://creativecommons.org/licenses/by-nc/4.0/deed.pt-br>

**Evaluation Method**

Double-Blind Peer Review

Editors

Ricardo Gomes

Priscilla Duarte

Lídia Olinto

Peer Review History

Submission date: 28 August 2024

Approval date: 10 March 2025