



THE POLITICS OF LAUGHTER AT THE 2ND SOL RINDO, A CLOWNING FESTIVAL AT BALNEÁRIO CAMBORIÚ: an interview with Bruna Pierami and Monique Neves from Cia As Mareadas

**A POLÍTICA DO RISO NO 2º SOL RINDO - FESTIVAL DE PALHAÇARIA DE
BALNEÁRIO CAMBORIÚ:
uma entrevista com Bruna Pierami e Monique Neves da Cia As Mareadas**

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 doi.org/10.70446/ephemera.v9i17.8416

**The Politics of Laughter at the 2nd Sol Rindo, a clowning festival at Balneário Camboriú:
An interview with Bruna Pierami and Monique Neves from Cia As Mareadas**

Abstract: The Argentine theatre researcher Lorena Maria Lopes in the context of her intercultural PhD research linked to the MOVE LA America Program (CAPES, Brazil) conducted this interview. It is part of a broader set of investigations carried out with Brazilian women working in clowning and performing arts. The first empirical field of the research was the 2nd Sol Rindo – Festival de Palhaçaria de Balneário Camboriú, held from April 5 to 8, 2025, organized by Cia As Mareadas in partnership with Beatriz Costa Alvarez and Cia Ler e Viver. This clowning festival received funding from the National Aldir Blanc Policy (PNAB), in addition to support from private institutions. The interview selected for this issue of *Revista Ephemera*, whose thematic dossier is “The collective body of laughter,” was conducted with the festival’s producers, Monique Neves and Bruna Pierami, who are actresses, clowns, and feminist activists. The article contextualizes the trajectory of the festival and the growth of clowning performed by women in Brazil, highlighting networks such as the Rede Catarina de Palhaças and academic and editorial productions focused on the theme. The interview was conducted in an intimate setting, guided by a feminist ethics of care, and was fully transcribed. Lorena Maria Lopes’s research focuses on lesbian visibility, understood as a field of political militancy inscribed in the theatrical scene of Balneário Camboriú, where the work of the collective of married lesbian women known as As Mareadas stands out.

Keywords: clowning; feminism; women; laughter; comedic performance; LGBTQIAP+ resistance.

**A política do riso no 2º Sol Rindo - Festival de palhaçaria de Balneário Camboriú:
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Resumo: Esta entrevista foi realizada pela pesquisadora teatral argentina Lorena Maria Lopes, no contexto de sua pesquisa de doutorado intercultural vinculada ao Programa MOVE LA America (CAPES, Brasil). A referida entrevista integra um conjunto de investigações conduzidas com mulheres brasileiras atuantes na palhaçaria e nas artes cênicas. O primeiro campo empírico da pesquisa foi o 2º Sol Rindo - Festival de Palhaçaria de Balneário Camboriú, ocorrido entre 5 e 8 de abril de 2025, promovido pela Companhia As Mareadas, em parceria com Beatriz Costa Alvarez e a Cia Ler e Viver. O festival contou com financiamento da Política Nacional Aldir Blanc (PNAB), além de apoio de instituições privadas. A entrevista selecionada para esta edição da *Revista Ephemera*, cujo dossier temático é “O Corpo Coletivo do Riso,” foi realizada com as produtoras do festival, Monique Neves e Bruna Pierami, que são atrizes, palhaças e ativistas feministas. O artigo contextualiza a trajetória do festival e o crescimento da palhaçaria feita por mulheres no Brasil, destacando redes como a Rede Catarina de Palhaças e produções acadêmicas e editoriais voltadas ao tema. A entrevista foi realizada em ambiente íntimo, pautada por uma ética feminista do cuidado e transcrita integralmente. A pesquisa de Lorena Maria Lopes concentra-se na visibilidade lésbica, compreendida como um campo de militância política inscrito na cena teatral de Balneário



Camboriú, onde se destaca a atuação do coletivo de mulheres casadas e lésbicas denominado As Mareadas.

Palavras-chave: palhaçaria; feminismo; mulher; riso; comicidade; resistência LGBTQIAP+.



1 Presentation by Beatriz Costa Alvarez and Maria Brígida de Miranda

Lorena Maria Lopes is an Argentine theater researcher in performing arts at the Programa de Pós-graduação em Artes Cênicas (PPGAC) da Universidade do Estado de Santa Catarina (UDESC). Also as an exchange researcher through the MOVE La América Program of the Brazilian Federal Agency for Support and Evaluation of Graduate Education (CAPES), Ministry of Education, she conducted, as part of her PhD research, a series of interviews with Brazilian women involved in theatre practice and clowning. The first research field focused on what Lorena Maria Lopes identifies as “feminist comicity” was the 2nd Sol Rindo – Festival de Palhaçaria de Balneário Camboriú (a clowning festival), held from April 5 to 8, 2025, in the city of Balneário Camboriú, in the state of Santa Catarina, Brazil.

The festival, dedicated to clowning, was organized by Companhia As Mareadas in partnership with Beatriz Costa Alvarez and Cia Ler e Viver. After being selected through a public funding call issued by the Fundação Municipal de Cultura de Balneário Camboriú, the project received financial support from the National Aldir Blanc Policy for the Promotion of Culture (PNAB), in addition to sponsorship and support from private partners¹. For this issue of Revista Ephemera, whose theme is “The collective body of laughter,” we selected the interview conducted by Lorena Maria Lopes with the festival’s producers, Monique Neves and Bruna Pierami, who are actresses, feminist activists, clowns, as well as producers and founders of Cia. As Mareadas.

The Sol Rindo – Balneário Camboriú clowning festival held its first edition in 2018. The proposal emerged from the meeting between artists Bruna Pierami and Monique Neves and Beatriz Costa Alvarez, who has been involved in the festival’s conception since its beginning. It is important to emphasize that the entire program of the Sol Rindo – Balneário Camboriú clowning festival, since its first edition, has adopted a feminist gender-based perspective as its central characteristic. As a key difference between the first and second editions of the festival, we highlight the curatorial approach: in the first edition, the curatorial team composed of Pierami, Neves, and Alvarez invited all artists.

For the second edition, an open call was launched for artists from across Brazil, through which received 173, from which the curatorial team selected nine performances to compose the program. Over the four days of the festival, the program included: a street parade, a party, two conversation circles (the first organized by the Rede Catarina de Palhaças and the second entitled “palhaçaria em movimento: espaços de conexão [clowning in motion: spaces of connection],” led by Beatriz Costa Alvarez). There were also six performances suitable for all audiences, an adult-rated variety cabaret, one performance rated for audiences aged 12 and over, a feminist clowning workshop entitled “Rir sem oprimir,” the screening of the web series “Palhaçaria científica mulheres

¹ Information from the Sol Rindo festival announcement, published by journalist Silvana de Castro from the Municipal Secretariat of Communication on the Balneário Camboriú Cultural Foundation website. See: SOL rindo. *CulturaBC*, Balneário Camboriú, 2025. Available at: <https://culturabc.com.br/eventos/sol-rindo-3/>. Accessed on: May 29, 2025.



na ciência,” and the exhibition “Riso em cores e humores” by visual artist Tita Tinta—also a clown—which remained on display throughout the event.

The second edition of the Sol Rindo Festival adopted the theme “Pulverizing laughter,” characterizing a decentralized format that occupied different spaces throughout the city of Balneário Camboriú. Performances took place at Bruno Nitz Square, in public schools, at the headquarters of the Associação de Pais e Amigos do Autista (AMA), at the Secretaria da Pessoa Idosa, at the Bruno Nitz Theatre, as well as in a street parade departing from Praça da Cultura. The workshop and roundtable discussions were held at the Machado de Assis Public Library. Hence, different neighborhoods and spaces hosted parts of the festival’s program, reaching a diverse and varied audience.

The second edition of the Sol Rindo Festival focused on feminist clowning, a field within the performing arts that has grown significantly in Brazil. This phenomenon can be observed in the creation, strengthening, and proliferation of local and national artist networks, as well as in the production of festivals dedicated to clowning performed by women. In the state of Santa Catarina, the Rede Catarina de Palhaças² for seven years has brought together women clowns whose territory of research, practice, and struggle is the state of Santa Catarina. Together, they have organized a women clown’s showcase, an artistic residency, and training programs in the art of clowning. These initiatives serve as points of support and spaces for debate on clowning performed by women and gender-dissident artists in the state. Currently composed of 99 women clowns who live and work in various cities across the state, members of the Catarina Network conduct their organization in an autonomous and horizontal manner.

Regarding publications and the dissemination of the work of Brazilian women clowns, we highlight the pioneering Revista Palhaçaria Feminina³ (with volumes published in 2012, 2014, 2015, 2018, and 2022), organized by Michelle Silveira, and the book Somos Palhaças⁴ (2022) (2022), by the same author—both offering extensive content on clowning performed by women. At the national level, notable events include Esse Monte de Mulher Palhaça⁵, held in Rio de Janeiro, the Festival Palhaças do Mundo⁶, held in Brasília; and the Encontro Internacional de Mulheres Palhaças de São Paulo, held in the city of São Paulo⁷.

2 To access the network and its programming, consult the social media channels: <https://www.facebook.com/redecatarinadepalhacas/> e <https://www.instagram.com/redecatarinadepalhacas/>. Accessed on: May 30, 2025.

3 SILVA, Michelle Silveira da (org.). *Palhaçaria Feminina Magazine*, Chapecó, v. 1, n. 1, set. 2012; SILVA, Michelle Silveira da (org.). *Palhaçaria Feminina Magazine*, Chapecó, v. 2, n. 2, mar. 2014; SILVA, Michelle Silveira da (org.). *Palhaçaria Feminina Magazine*, Chapecó, v. 3, n. 3, 2015; SILVA, Michelle Silveira da (org.). *Palhaçaria Feminina Magazine*, Chapecó, v. 4, n. 4, 2018; SILVA, Michelle Silveira da (org.). *Palhaçaria Feminina Magazine*, Chapecó, v. 5, n. 5, set. 2022.

4 SILVA, Michelle Silveira. *Somos Palhaças: um registro histórico e artístico de mulheres que atuam como palhaças no Brasil*. Chapecó:[s. n.], 2022.

5 See: ESSE monte de mulher palhaça. Rio de Janeiro: Esse monte de mulher palhaça, 2023. Available at: <https://www.essemontedemulherpalhaca.com.br/>. Accessed on May: 30, 2025.

6 See: Circa Brasilina. E a palhaçaria o que é?. *Palhaças do mundo*, Distrito Federal, 2016. Available at: <https://www.palhacasdomundo.com/> . Accessed on May: 30, 2025

7 See: Teatro da Mafalda. EIMPA: Encontro Internacional de Mulheres Palhaças. Um encontro que reúne palhaças de

It is important to emphasize that the movement of women clowns in Brazil has been structuring itself for at least ten years in dialogue with feminist activism and scholarship, problematizing identity categories such as gender, race-ethnicity, and class. Within academic studies of the performing arts, the movements and terms “women’s clowning” and “feminist clowning” have been described and discussed in their political, aesthetic, and labor-related dimensions in academic research. The PhD dissertation by Ana Carolina Müller Fuchs, “O sorriso da palhaça - Pedagogias do riso e do risível” (2020)⁸, and the PhD dissertation by Daiani Cezimbra Severo Rossini Brum, “Reflexões Feministas sobre a palhaçaria com ênfase no contexto hospitalar” (2021)⁹ are pioneering works in mapping the phenomenon of women’s clowning from a feminist perspective. We also highlight the work “Palhaças na Universidade: pesquisas sobre a palhaçaria feita por mulheres e as práticas feministas em âmbitos acadêmicos, artísticos e sociais” (2021)¹⁰, edited by Ana Wuo, professor at the Universidade Federal de Uberlândia (UFU), and Daiani Brum, then a post-doc researcher at UFU. It is the first Brazilian anthology to bring together women clowns conducting research in this field within Brazilian universities.

It is noteworthy that, according to Wuo and Brum (2021), the proposal for the book emerged within the national network of women clowns that gathered at the Festival Internacional de Comicidade Feminina held in Rio de Janeiro in 2018 and promoted by the long-standing and militant clown company As Marias da Graça. The volume 1 of the book “Palhaças na Universidade” is composed of 18 articles by researchers who practice clowning in different contexts both in Brazil and abroad. In addition to being the first anthology discussing gender within clowning practice, the volume presents intersectional feminist reflections in which gender is deeply intertwined with experiences of race and class.

For example, Black experience is the focus of the text by Adriana Patrícia dos Santos (Dríca Santos), while the article by Andréa Bentes Flores reflects on the experience of being an Amazonian Afro-Indigenous woman clown. It would certainly not be possible, within this brief introduction to an interview, to detail the richness and plurality of PhD level research and publications from the past five years. It is, however, important to note that this growth is expressed in both publications and anthologies—such as “Palhaças na Universidade 2: experiências de pesquisa sobre a comicidade a partir de perspectivas feministas” (2024), again edited by Wuo and Brum—and in the resurgence of festivals and gatherings in the post-COVID-19 pandemic period. This is the case of the 2nd Sol Rindo – Balneário Camboriú clowning festival and the growth and strengthening of networks of women clowns.

todo o mundo! *Teatro da Mafalda*, São Paulo, 2024. Available at: <https://teatrodamafalda.com.br/eimpa/> . Accessed on: May 30, 2025.

8 FUCHS, Ana Carolina Müller. *O sorriso da palhaça - Pedagogias do riso e do risível*. 2020. Tese (Doutorado em Artes Cênicas) - Universidade Federal do Rio Grande do Sul, Rio Grande do Sul, Porto Alegre, 2020.

9 BRUM, Daiani Cezimbra Severo Rossini. *Reflexões Feministas sobre a palhaçaria com ênfase no contexto hospitalar*. 2021. Tese (Doutorado em Teatro) - Universidade do Estado de Santa Catarina, Santa Catarina, Florianópolis, 2021.

10 WUO, Ana Elvira; BRUM, Daiani Cezimbra Severo Rossini. *Palhaças na Universidade: pesquisas sobre a palhaçaria feita por mulheres e as práticas feministas em âmbitos acadêmicos, artísticos e sociais*. Santa Maria: Editora UFSM, 2021.



We draw attention to the phenomenon of feminist clowning festivals because it reveals layers of a complex contemporary social movement, within which multiple cultural and feminist activisms nourish local, state, national, and international networks of women engaged in clowning practice—many of whom come from both artistic practice and academic training in the performing arts. The festivals and gatherings of women clowns are fundamental for the exchange of knowledge and reflections encompassing both aspects of clowning language and the professionalization of participants. In addition, these spaces foster debates on possible paths for the implementation of cultural incentive policies grounded in a feminist perspective, as well as on modes of production and political choices in festival curatorship.

The effervescent moment of this movement of women clowns and of academic research attracted the attention of Lorena Maria Lopes, who studies and analyzes what she calls “feminist humor” in the city of Córdoba, Argentina. In April 2025, Maria Brígida de Miranda, who co-supervises her research in Brazil, encouraged her to become acquainted with the work of Beatriz Costa Alvarez, who was organizing the 2nd Sol Rindo – Balneário Camboriú clowning festival that same month. Lorena Maria Lopes and Beatriz Costa Alvarez then traveled together from Florianópolis to Balneário Camboriú during that same week. Given the pulsating feminist force within networks of women clowns, it was likely that Lorena Maria Lopes would encounter a wide range of productions by women artists who understand feminist humor and comicity as weapons against patriarchy.

The state of Santa Catarina, particularly the city of Balneário Camboriú, has gained media visibility for its alignment with far-right ideologies and policies. In this context, practicing feminist humor and feminist clowning as forms of resistance to regressive forces in Brazil is an inherently risky endeavor.

2 On the PhD research and the interview format, by Lorena Maria Lopes (interviewer)

My PhD research, conducted in Argentina and Brazil, investigates the procedures of feminist humor in contemporary theatrical practice. It is grounded in the premise that the field of humor has historically been dominated by male privilege, resulting in the invisibilization of both the comic dimension and the political potency of humor produced by women and dissident subjects. Accordingly, the research seeks to understand how a scenic discourse shaped by popular and intersectional feminism is constructed.

The study adopts a socio-semiotic approach that proposes a mapping of feminist humor, analyzing its forms of symbolic resistance and its capacity to produce collective identities within the context of contemporary performing arts. The concept of mapping feminist humor makes it possible to understand this field as a construction in motion—open to displacements, overflows, and new inscriptions—rather than as a closed totality or a fixed territory.



This mapping emphasizes the procedural, relational, and rhizomatic character of these practices. From this perspective, feminist humor is constituted as a space of critical invention, in which affects, bodies, and discourses are articulated in disputes over normative regimes of gender and power. In this sense, to think feminist humor as a mapping is to recognize its potential for epistemic and political insubordination. Rita Segato (2013) warns that the maps imposed by patriarchy seek to fix and control bodies within an order of obedience, whereas feminist practices displace these boundaries, generating new grammars of the sensible.

Articulated from this perspective, humor not only subverts the mandate of solemnity imposed by power but also creates fissures in the patriarchal pedagogy of violence. As bell hooks (1994) proposes, the feminist pedagogical act is likewise an act of freedom—a gesture that reconfigures the possibility of imagining alternative worlds. Thus, the mapping of feminist humor does not merely consist in registering artistic expressions, but in reading them as insurgent movements that displace the limits of the sayable and the representable, configuring a territory under permanent dispute.

The analytical focus falls on procedures such as self-referentiality, the grotesque, irony, and laughter as political actions, in dialogue with local contexts and situated experiences. Humor is understood as a performative practice that parodies power, problematizes stereotypes, and articulates a feminist critique grounded in the popular and the intersectional. Finally, the research reflects on humor as a tool for cultural transformation, capable of contesting hegemonic meanings, rendering marginalized bodies and identities visible, and denaturalizing social norms, positioning itself as a political gesture within the field of artistic activism.

I conducted the interview presented here five days after the conclusion of the 2nd Sol Rindo – clowning festival of Balneário Camboriú. On Sunday, April 13, 2025, I invited Bruna and Monique, members of the group As Mareadas, to breakfast at my home, located in downtown Florianópolis. They were in a visit to the city after the festival and warmly accepted the invitation. We shared a calm and affectionate morning, during which we talked, ate fresh fruit, and drank coconut water under the gentle heat of a sunny day on the island.

At first, both were somewhat nervous about the idea of the interview, but little by little we relaxed through laughter and shared stories, creating a space of attentive listening and sorority. This informal moment—between conversations, food, and pauses—was fundamental to sustaining the encounter through a feminist ethics of care, one that understands time, the body, and listening as political dimensions of knowledge production and artistic creation.

After breakfast, I proposed setting up a small scenography, inspired by a TV set, to record the conversation on video in an aesthetically pleasing and comfortable way. They enthusiastically agreed and suggested that we record near the bookshelf, where the visible books would help compose a symbolic backdrop of knowledge, memory, and warmth. I later fully transcribed the interview using the DaVinci program, in order to make the written version of the conversation accessible and to enable the expansion of dialogues through this record.



This encounter, marked by intimacy, care, and affection, allowed us to enter the interview from a place of trust and mutual listening, honoring the feminist principles that guide our ways of making art and conducting research: with the body present, with time for care, and with openness to encounter. Affection and the construction of networks reaffirm the potency of our feminist methodologies as practices of resistance, creation, and sharing. In this way, we honor the political desire to conduct research and make art with time, presence, and reciprocity—understanding that each gesture, each choice, and each act of care composes a transformative practice in the face of structures that have historically silenced us.

2.1 Interview with Monique Neves and Bruna Pierami, members of the theater group *As Mareadas* and producers of the Sol Rindo – clowning festival of Balneário Camboriú:

Interviewer: Who are *Cia As Mareadas*, and what do you do?

Monique Neves: I'm Monique Neves. I'm the clown Sorella from *Cia As Mareadas*, based in Balneário Camboriú. I'm a theater teacher, actress, clown, and also a cultural producer.

Bruna Pierami: I'm Bruna Pierami, from *Cia As Mareadas*, the clown Solí. I'm a cultural producer, singer, music teacher, and clown.

Bruna Pierami: Our group is very mixed, with different artistic languages. We have clowning performances that combine clowning and music, which are our shows. We have *Bailinho das Mareadas*, which is a clowning performance with several original songs of our own. We also do storytelling with the clowns, and we work in cultural production for some events, such as the Sol Rindo festival. When possible, we also offer training activities. We bring in other clowns and artists from outside to connect with groups in Balneário Camboriú and the surrounding region. So we also have this cultural production side.

Monique Neves: We also explore literature a bit. I have a book as well, also with the clowns, focused on storytelling. I write scripts, I've written and I also direct some performances, both in theater and in clowning. So we mix a little of everything. My background is more oriented toward theater, Bruna's is more oriented toward music, and we meet in clowning.

The testimony of Monique das Neves and Bruna Pierami, members of the artistic group *As Mareadas*, offers a significant reflection on the role of art in social transformation, particularly



through clowning. The group is characterized by a hybrid artistic proposal that intertwines theater, music, literature, oral storytelling, and humor, always from a feminist and inclusive perspective. Their work is not limited to scenic creation, but also encompasses cultural production, as exemplified by the Sol Rindo – clowning festival of Balneário Camboriú.

The festival emerges as an initiative of resistance and affection in a culturally underserved region such as Balneário Camboriú, Santa Catarina, Brazil. Faced with limited access to diverse artistic proposals, the group decided to create its own space for exchange between local artists and those from other regions. Hence, Sol Rindo has become a political act of spatial occupation, cultural decentralization, and democratization of access to art.

One of the central axes of the project is the resignification of humor. For Monique and Bruna, laughter and comic expression are ways of alleviating the harshness of everyday life, but also critical tools for subverting norms and revealing the human through imperfection. Humor, understood from this perspective, generates identification and reflection, enabling audiences to view the world from other angles and to question existing structures.

Reflection by Lorena Maria Lopes: The artists reported an ongoing tension between the desire to make their political positions explicit and the need to adapt to conservative contexts. Bruna states, “I am afraid of feeling sold out,” when referring to the more “light” way in which certain themes are addressed. This negotiation between denunciation and subtlety can be read in light of the concept of the “pedagogy of the oppressed”¹¹, formulated by Paulo Freire (2005), as well as bell hooks’s “engaged pedagogy” (2013), which emphasizes the epistemological and transformative power of speaking from the margins without necessarily adhering to central or institutionalized modes of confrontation.

Dialoguing with Paulo Freire’s concept, hooks expands it by incorporating a feminist and anti-racist perspective grounded in the US university experience. For hooks (2000), teaching is always a political and ethical act that cannot be reduced to the transmission of knowledge, as it entails an affective and intellectual commitment to the students’ holistic formation. In this sense, a pedagogy of speaking “from the margins” also challenges the presumed neutrality of academic space, promoting horizontal relationships in the classroom and recognizing the value of knowledge produced by historically marginalized subjects. bell hooks emphasizes the need for teacher involvement that integrates reason, emotion, and personal experience, understanding education as a practice of freedom and a tool for dismantling systems of oppression based on race, gender, class, and sexuality (hooks, 2000).

11 “[...] pedagogy of the oppressed: one that must be forged with them and not for them, whether as individuals or as peoples, in the incessant struggle to recover their humanity. A pedagogy that makes oppression and its causes the object of reflection by the oppressed, from which will result their necessary engagement in the struggle for their liberation – a struggle in which this pedagogy will be made and remade” (FREIRE, 2005, p. 34).

In this light, the choice of a strategic mode of action—what Bruna calls “working around the edges”—refers to a tactic of survival and resistance in contexts where direct confrontation could result in exclusion. To engage with margins and borders, I draw on Gloria Anzaldúa’s concept from her essay *“Borderlands/La Frontera: The New Mestiza,”* in which she defines the border as a line of separation, a thin mark stretched across an abrupt edge. Border territory is configured as an imprecise and ambiguous space, always in motion and constant transit, inhabited by those who are forbidden or expelled. It is where traversed bodies dwell: those who deviate from the norm, the so-called perverse, the queer, the troublemakers—in short, those who challenge margins, cross them, or exceed what is understood as normal (ANZALDÚA, 1987, p. 42). Thus, As Mareadas perform their critique indirectly, yet no less powerfully, tensioning norms from within, from the margins, from the borderland.

The group’s creative work emerges from everyday experiences, affective bonds, and political concerns. Monique and Bruna share an artistic practice that brings together music, theatre, and clowning through a collaborative, experimental process often guided by external provocations. This mode of collective production also aligns with a politics of care and affection, as discussed by Rita Segato (2014), who emphasizes the importance of a relational and communal ethic in building resistance to patriarchal and colonial logics.

The classroom pedagogy also appears as a space of creation. By composing songs from her teaching practice, Bruna reconnects art with educational experience, aligning with hooks’s notion of “education as the practice of freedom” (2000). Creation, therefore, is not merely aesthetic but deeply ethical and pedagogical. Bruna describes her interaction with students as an open dialogue in which their experiences are valued and exchanges are fostered—exchanges that not only entertain but also provoke critical reflection on social norms, gender rules, and power dynamics.

She seeks to generate critical awareness and empowerment through collective practice: building a safe space to experiment, make mistakes, and laugh at oneself resonates with hooks’s idea of “creative transgression,” in which the freedom to teach and learn is intertwined with affectivity, an ethics of care, and shared responsibility. By engaging her students from this perspective, the artist not only transmits knowledge but also enacts an educational practice that challenges hierarchies, destabilizes norms, and fosters the construction of situated and collective forms of knowledge.

Interviewer: How did the Festival Sol Rindo festival come about?

Bruna Pierami: As a company, from the very beginning we have always promoted exchanges between artists from outside, artists from the region, and artists from Balneário Camboriú, which is our city. So, the first projects we submitted to public calls were training-oriented, bringing someone from outside. From that, the idea of the festival emerged, as a space where we could create connections between groups. That was the main idea: to foster this exchange.



Monique Neves: When we managed to attend other festivals, the atmosphere was really powerful. We saw the exchange among groups, the interaction with audiences, and we thought, “I wish we had this in our city too,” to make it possible for people who want to be part of it to share that experience. It was our way of bringing the movement closer to us.

Bruna Pierami: When we watch a performance at a festival that we like, we immediately think, “this one has to go to Sol Rindo,” because it would be great if everyone in the region could see it too.

Monique Neves: We also thought about energizing culture in this region that has so many buildings, so much concrete and brick. Bringing in a bit more affection, love, laughter, eye contact, humanity. So what could be better than a clowning festival, bringing everyone together in this concrete jungle?

Bruna Pierami: And also because we enjoy production—a good challenge, the rush. A festival is great for that too.

Reflection by Lorena Maria Lopes: The humorous poetics of As Mareadas are built from the body, lived experience, and everyday resistance. As Monique and Bruna express, their work emerges from the emotions and tensions that inhabit their bodies, which Judith Butler (1990) conceptualizes as a gender performativity that not only reproduces norms but can also subvert them through critical repetition. In this sense, humor becomes a political tool of disobedience, a way of creating fissures in dominant discourse through laughter.

The use of humor as a strategy of social and artistic intervention also resonates with Michel Foucault’s (1988) concept of “technologies of the self,” critically revisited by bell hooks (2000) in her discussion of practices of resistance grounded in subjectivity. As Mareadas do not merely make humor from their dissident bodies, they transform it into a space for reconfiguring collective sensibility. Their choice to work with everyday life, with what appears “simple,” articulates an embodied pedagogy—a feminist pedagogy—that aligns with bell hooks’s understanding of teaching and art as practices that must begin from concrete experience as a site of transformation.

Moreover, their creative process, shaped by horizontal collaborations and practices that exceed the individual, embodies an affective, relational, and situated mode of production. This logic dialogues with Silvia Federici’s (2004) critique of how capitalist rationality separated reproductive and affective labor from legitimate production. The artistic practice of As Mareadas resignifies this space: they create art through collaboration, mutual care, and the desire to build together.

Musicality, compositions born in the classroom or amid everyday work, and the use of external stimuli—such as residencies with other artists—configure a poetics of working from the

margins. Here, Gloria Anzaldúa's (1987) notion of the "border" is useful for thinking of clowning as a border practice, inhabiting gray zones between the permitted and the subversive, the childlike and the adult, the feminine and the monstrous, the visible and the silenced. As Mareadas are literally bodies made dizzy by a system that does not want them visible, yet one that they insist on inhabiting on stage, in the streets, and even at conservative events in Balneário Camboriú.

Interviewer: How was the festival's curatorial process carried out?

Monique Neves: One was in 2018 and the other in 2025. The curatorial processes were different. In the first festival, we selected some invited guests, performances, and artists we wanted to be with us.

Bruna Pierami: For the second one, we opened a public call. We received 173 applications for nine selected works. The curatorship was collective, involving us, the other producer Bia Alvarez, and the producer Dayvid Kevitz. Sol Rindo is a mixed festival; however, our choice is for women to be in leading roles. We received applications from excellent performances, many of them more circus-oriented, or featuring only male clowns on stage. As we intended, we chose performances in which women were protagonists.

Monique Neves: And that followed a dramaturgical line, which we value a great deal. These characteristics helped us sift through the 173 applications we received.

Bruna Pierami: The theme itself ended up shaping the curatorship—that is, performances led by women and with well-defined dramaturgical structures.

Interviewer: Are As Mareadas and the Festival feminist?

Monique Neves: Bruna and I are a duo of women; the mere fact that we exist is already a feminist act. A duo of women clowns producing a festival that selects performances with women as protagonists and on the creative teams—our existence and our actions are feminist acts in themselves.

Bruna Pierami: Yes, we are. Many of us are feminists, and the festival is feminist as well. And we try to make this visible, both in the choice of performances, as we mentioned, and in



everyday coexistence. We also have, for example, the Rede Catarina de Palhaças, and we always include at least one action from this network to ensure that this standpoint has a space within the festival.

Monique Neves: And the very themes raised in the discussion circles, in the performances, and in the activities bring these feminist reflections into the festival. The same applies to our work as a company, as a duo. As Mareadas are feminist, and so is the festival.

Bruna Pierami: There was a funny situation. Talking to a friend, he asked whether we were going to apply to a very traditional festival that had an open call. We answered, “Oh, that one only selects men.” That’s the truth—it only selects men. Then he said, “So at Sol Rindo only women get selected.” And we replied, “Yes! Only women.”

Monique Neves: That’s the idea.

Bruna Pierami: We do bring men as well—this makes complete sense to us.

Monique Neves: Men can participate too, on the crew and in other roles, but we prioritize female protagonism in the performances.

Bruna Pierami: The audience itself also perceives this transformation—not only at the festival, but also in our shows. We are often characterized as a female figure; our clown persona has a distinctly feminine aesthetic. In some contexts, when performing in certain spaces, we have noticed that, over the past few years, this has changed: the audience now names us and refers to us differently. We keep insisting on this, gradually, and not only from a feminist perspective, since we also include a trans person who identifies as transfeminist. In this way, we broaden and integrate different identity and political dimensions into our artistic practice.

Monique Neves: And the Sol Rindo festival also welcomes both women and trans people, who are present in the performances and sharing their messages. We even had haters at this festival –people from the audience itself. The vast majority loved the festival, but some who felt uncomfortable went to Instagram to comment on it. That’s positive, because it shows we are reaching that discomfort, provoking reflection in those who really need to reflect on these issues.



Bruna Pierami: Someone asked me, “Why mix these things? Why mix clowning with that?” Just because!

Monique Neves: It’s mixed because it’s part of life. Everyone has the right to speak about what they live and who they are. We have that freedom. And Sol Rindo brings all these genders together, embracing what the art of clowning is.

Bruna Pierami: “How am I going to explain the word ‘hetero’ to my son?” I heard that question from a man during a performance and almost said, “My friend, there are heterosexuals in the world,” but then I thought, “He’ll understand,” and realized that wasn’t quite it. Then he asked again, “And cis and trans men—why mix these things? Why keep mixing clowning, clowning around, and all that?” I answered, “Because clowning is that—the person says what needs to be said.”

Monique Neves: He was uncomfortable. On social media, he made a similar comment, though less pointed about gender. He said, “You’re against capitalism, but you ask for money at the end of the show.” And was it a contribution? Of course. We asked for a voluntary contribution.

Interviewer: How does politics operate in the clown’s discourse?

Monique Neves: The clown’s political discourse is our very existence—that is already political discourse. Our bodies are already a discourse. We, as a couple, are a political discourse. Whoever sees us on stage sees an event. An occupation of space. We occupy space in a different way, outside the norm—especially in a very conservative city, with expectations about women’s bodies. So when we go on stage, at a city event, two adult women dressed as clowns, that is already a political discourse. And when people also find out, “Oh, you’re a couple!”—that’s another layer of discourse. We place ourselves there deliberately and say what needs to be said. It is political. We stand there.

Bruna Pierami: This relates to what we were saying about Balneário: in order to exist, we work around the edges. We discuss this a lot in meetings of the Network. We bring certain issues, but in a lighter way. Sometimes I say, “Wow, Monique, I’m afraid of feeling sold out,” you know? Of not speaking up, of not confronting things directly. But at the same time, this is the way we’ve found to occupy space in Balneário Camboriú and the region and to exist there. Gradually, we can bring in other issues. Because we know that if we confront too directly, we’ll lose space.



Monique Neves: And other people will occupy the space we had. It's a way of dealing with these issues strategically, with subtlety, so that at specific moments we can bring them to the surface.

Bruna Pierami: Sometimes we have crises, thinking it's too subtle. A while ago there were some problems, some awkward situations. A guy said, "Well, you don't have problems because you don't fight much, you don't talk much about these issues." I thought, "My God!" But we understand that, for now, this is the way to be there, to cause discomfort simply by being present. We are always thinking about not becoming too subtle, but we also know that if we confront too hard, we lose space.

Monique Neves: That doesn't mean more direct struggles aren't valid—they are legitimate and necessary. Those who raise the flag and go into direct struggle do something essential. But there is also this other side: being able to occupy spaces that we might not otherwise access without a strategy. They are different political movements, but both are necessary for occupying, militating within, and conquering more spaces.

Interviewer: What is your mode of production?

Monique Neves: Our production process begins with what we, as artists and as a group, want to communicate to the audience. Bruna usually takes care of the musical side of our work, and I focus more on the theatrical side. We discuss what we're going to create and sometimes provoke each other, or seek provocations from other artists to spark our conception of a piece. Once, we did a project with Lu Lopes—Palhaça Rubra from São Paulo—through an incentive law. We brought her to Balneário Camboriú for an artistic residency. We spent a week in the rehearsal room, researching and being stimulated by her in our critical and creative practice. In that process, we practically built the skeleton of a theatrical performance in one week. We often look for these starting points, through exchanges with other artists or works, to formulate our shows. Also, because we are teachers, many ideas emerge in the classroom. Bruna teaches music and musical education, and she has composed several songs that are part of our children's show—most of them her compositions. Through teaching, she develops this maturity and connection that feeds into the work. And there's also commissioned work: "Do you have a show about water?" "Yes, we do!" And in that urgency, creation happens too.

Bruna Pierami: Sometimes I close a job for something we don't yet have, and I ask Monique to write a sketch about it, and it's done. But for the main works—the full performances—we always



try to have someone from outside involved as well, because, you know, “two crazy heads.” We like to have someone else to help mediate and provide direction.

Interviewer: Do you, as clowns, speak from the margins? Is it a “border” position?

Monique Neves: Regarding prejudice, we are a couple. But we feel much more prejudice for being two fat bodies than for being a couple of women. In terms of the margins, we speak our message from the margins. As a couple of women clowns, the social prejudice we feel is much more strongly related to fatphobia than to our being a same-sex couple. So the opportunity to take these two bodies onto the stage, into public squares, to present performances and make art through them, resignifies many things and opens up other ways of seeing. Art and clowning become this opportunity to create new perspectives on our bodies—on fat bodies, on homoaffectionate bodies. On all this diversity that exists. And certainly on speaking to the margins, to these bodies, to this multitude of people who also exist and need a voice.

Interviewer: What are the procedures of humor in the clown poetics of As Mareadas? How does politics operate in the clown’s discourse?

Bruna Pierami: This is something we constantly discuss as a group—how to work, how to approach certain issues. These encounters, through festivals, workshops, and exchanges with other artists, also make us look back at our own work and ask ourselves, “Am I really speaking to, or expressing myself for, the people I want to reach?” As a group, choosing a theme, a performance, or even deciding what we want to talk about is difficult, and the way we approach it is difficult as well. Personally—more me than Monique, I’m not sure how it is for her—I sometimes go into a crisis, thinking that our work is too superficial. I ask myself, “At some point, will we be able to go deeper?” This concern keeps circulating in the works we want to create. I believe we still don’t have a piece, a performance, that is fully potent in this sense. As a duo, as a group, we are always asking ourselves, “Where do we want to take this work? What do we want to say?”

Bruna Pierami: The works that sell the most are children’s shows, so staying within that specialty is very easy. It’s a constant balancing act, especially because we dedicate ourselves to music and children’s work. When we realize it, it’s already happening, and we think, “Wait a second—let’s slow down.” Sometimes we rethink things, even about committing to certain projects. So that’s more or less where we are. It’s difficult.



Reflection by Lorena Maria Lopes: When Monique states that the greatest prejudice they face is not for being a lesbian couple but for their fat bodies, the urgency of an intersectional analysis becomes evident.

Fatphobia presents itself as a technology of bodily control that intersects with sexism and lesbophobia, configuring a field of symbolic violence that clown humor seeks to deactivate. Rita Segato (2016) warns us that women's bodies become sites of dispute in power struggles. For As Mareadas, however, the body onstage is a site of rewriting. The political lies not in explicit discourse but in the occupation of space by these abject bodies, in the sense proposed by Butler (1993): bodies that do not comply with the norm and, therefore, expose its arbitrariness.

The clown scene thus becomes a laboratory in which other ways of inhabiting the body and the world are rehearsed. Marginality ceases to be a place of exclusion and becomes a tactic, a method. As Preciado (2019) suggests, this involves inhabiting an "ontological disobedience," an insubordination of being. As Mareadas do not ask for permission: they laugh, dance, sing, and fall in love onstage. They bring to the stage an aesthetics of excess, awkwardness, and inadequacy, thereby destabilizing the neoliberal aesthetic economy that rewards control, efficiency, and thinness.

Interviewer: What about the Rede Catarinense de Palhaças?

Monique Neves: Well, regarding the Rede Catarina de Palhaças, it is a network, a collective of women clowns from Santa Catarina who decided to come together to strengthen our art, our artistic practice, and the language of clowning created by women. It's beautiful, very affectionate, because—as we like to joke—it works. We truly love one another; these are clowns who share an exchange of affection. In these actions, we say it's an excuse to be together. An excuse to stay close.

Bruna Pierami: We've had the Mostra da Rede Catarina de Palhaças, meetings, artistic residencies, and conversation circles. Individually, each group or each clown has their own work and productions. We always try to include some collective action, for example, we recently organized Sol Rindo, our clowning festival. Within that production, we included a conversation circle organized by the Rede Catarina de Palhaças. This network was launched in 2017–18 and continues to operate today, because it keeps growing and bringing more people together.

Monique Neves: There are cities that are quite far apart. So the network allows us to be closer, to help one another, even with bureaucratic matters. Like saying, "this call for proposals just came out!"—and then the paperwork, the bureaucracy, one helping the other. So there's also

economic strengthening. If I want to send a project to tour in the western region [of the state of Santa Catarina], I can call a producer there.

Bruna Pierami: One clown directs another group in a different city, or does the local production. So it's a network of connections!

Monique Neves: We also always try to be together for simple things, like singing at a karaoke bar. So it's a very interesting network. And as we always say in the meetings, there's no board of directors. For example, there's no "this year, a clown from such-and-such place will do this." No—each person conducts their own action. We proposed the conversation circle, and whoever could attend, did it. We also try to support one another when it's financially possible to hold these meetings. So that's it. We're there, all together. It's about gathering energy to create a boom. Because these people are powerful. Yes, women clowns are powerful. Indeed!

Reflection by Lorena Maria Lopes: The experience of the Rede Catarinense de Palhaças demonstrates how networks of affection, horizontality, and collaboration also constitute political forms of cultural production. According to Monique's and Bruna's accounts, this network operates without rigid hierarchies, with decentralized actions and spontaneous coordination, aligning with the principles of an ethics of care and collective pleasure.

Here, the thinking of María Galindo (2014) resonates, as she insists that feminist art must disobey patriarchal structures of power, including the artistic field itself. The network is not merely a space for production; it is a place to "do silly things together," to sing karaoke, to accompany one another through bureaucracy, or simply to be together. This is also a way of doing politics: a politics of enjoyment, shared time, and community.

Interviewer: What are the procedures of humor in the clown poetics of As Mareadas?

Bruna Pierami: In our first performance, "Avoando e Cantando Seguindo o Coração," we wanted to create a show with music, but we were in a very intense work phase—overwhelmed, workaholic. The performance came out of that: two clowns in an office working like crazy, doing gags. The humor comes from our routine, from our spirit. We have this strong characteristic of taking what is happening in our lives and transforming it into humor, and then performing it.



Monique Neves: Something that really inspires me in my writing, in my own desire to create, is the sea. That's even why As Mareadas come from the sea. So I think that's something that inspires me. The dizziness, right? That feeling of being dizzy... anyway, that transformative energy of the ocean that has no explanation. To me it's the same with clowning. A transformative force has no explanation. It's what inspires me in these works by As Mareadas, even before the name emerged.

Humor is exactly that transformation we were talking about. It's that lightness, that balance. And when I connect the sea with clowning, inspiration really does emerge for humorous scenes, humorous words, and humorous constructions to appear.

I have a background in theater, Bruna in music, and I think those are the two axes of our productions, our inspirations. That's how we move forward. The performances are quite different from one another, and the processes are very different as well. Sometimes they come from Bruna's compositions, from the musicality she brings, and that's how we build; other times they come from my texts, and we build the performance and then add the music. And when audiences come talk to us, to exchange impressions, they say, "I saw myself there—that's how it happens to me, I'm like that too." So there's this identification, because we bring issues from our everyday lives that other people also experience. This is really beautiful.

Bruna Pierami: This thing about the sea—Monique has a book, not written by us, and we're going to do a storytelling performance with it; it's going to be really nice. Then we enter the scene, into the creative process, and do nothing. Even Lu Lopes herself—we gave her a theme and said we wanted to work on something related to the sea. In the first session we did with her...well, nothing to do with it. Then the nuns appeared—nothing to do with the sea. I'm inspired by the sea, but as I said, the nuns are mine. Just for the name and for me. Because for our group, we don't have a sea-themed performance. Nothing. We have music, yes, music we do have. Anyway. But we don't have an actual performance about the sea.

Reflection by Lorena Maria Lopes: Feminism explicitly permeates both the identity of As Mareadas and the festival's curatorial approach. Although not exclusive to women, Sol Rindo prioritizes female and trans protagonism onstage. This decision, rather than an ideological imposition, responds to structural inequality in the arts, a field still dominated by male figures. The creators understand their very artistic existence as a feminist act: being two adult women clowns, lesbians, and visibly present in a conservative environment is, in itself, a political stance.

The group also demonstrates strategic awareness regarding how political themes are addressed. While they embrace a discourse committed to diversity, inclusion, and social justice, they recognize that, in conservative contexts, it is necessary to modulate expression in order not to lose hard-won spaces. This tension between the explicit and the subtle is part of their everyday militancy.



From Bruna's and Monique's accounts and reflections, it becomes clear how clowning as artistic practice is deeply intertwined with everyday political practices, even when it does not assume an overtly pamphleteering or confrontational discourse. As they themselves point out, the very existence of a group formed by two women, a lesbian couple, with bodies outside normative standards already constitutes a political intervention in the spaces they occupy.

When they step onto a stage in a conservative city such as Balneário Camboriú, they visually and symbolically challenge dominant codes of gender, body, and behavior. In this sense, the clowns' political discourse is not confined to the explicit content of their speech or performances, but also traverses corporeality, presence, and subtle modes of occupying public and institutional spaces.

As they acknowledge, there is a careful strategy at work in their practice: "we work around the edges," Bruna states, revealing an awareness of the risk of exclusion if they adopt more frontal or provocative stances in certain contexts. "Subtlety," in this case, is not synonymous with neutrality, but rather a form of adaptive resistance—a way of "being there, unsettling things, and remaining present," as Monique puts it.

This political dimension becomes even more evident in the group's engagement with fatphobia and the representation of dissident bodies. By placing their fat bodies onstage and affirming their lesbian experiences, Monique and Bruna destabilize aesthetic and heterocentric normativity, proposing a clown poetics rooted in the margins. As Monique notes, "art and clowning come as this opportunity to bring a new way of looking at our bodies." In this context, clowning functions as a language of subjective and social reappropriation, becoming a site of symbolic dispute.

In the field of artistic production, As Mareadas build their performances from personal experiences, everyday life, and provocations offered by other artists. Their work with Lu Lopes, Palhaça Rubra, exemplifies how external collaboration can foster powerful creative processes. Bruna's musicality and Monique's theatrical background intersect in creations that emerge both from planned contexts and from practical urgencies—such as a commission for a performance about water. This hybrid production, oscillating between improvisation, inspiration, and collaborative work, results in a plural and fluid poetics, much like the sea that inspires Monique. Humor operates here both as a critical tool and as a form of affective mediation.

The performances do not necessarily convey an explicit political message, but they address relevant issues through an accessible and emotionally engaging language: "we turn our crises, our everyday lives, into humor," they explain. This process of transfiguring personal experience into performance generates audience identification, building bridges between the intimate and the collective. Comicity, in this sense, does not negate critique, but reframes it through other sensitive registers.

Finally, network-based action—exemplified by the Rede Catarina de Palhaças—reveals the importance of affective and organizational bonds among artists who share a worldview and an artistic ethos. Horizontality, the absence of formal hierarchy, and the desire to be together as a form of

collective power make this network a political model in itself. Producing together, laughing together, sharing bureaucratic tasks and strategies, all of this is part of a clown practice that is simultaneously poetic and political. Thus, the experience of As Mareadas invites us to rethink how political discourse can be embodied in art—not only through content, but also through ways of being in the world, the relationships that are built, and the margins that are occupied with courage and creativity.



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Funding

CAPES and CNPq

Ethics Committee Approval

Not applicable

Competing interests

No declared conflict of interest

Research Context

This article originates from ongoing, unpublished research conducted by Doctoral student Lorena Maria Lopes within the context of the MOVE La America Program of the Coordination for the Improvement of Higher Education Personnel (CAPES), Ministry of Education of Brazil.

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Evaluation Method

Double-Blind Peer Review

Editors

Rita Gusmão

Mariana Azevedo

Marcelo Cordeiro

Peer Review History

Submission date: 30 May 2025

Approval date: 22 September 2025