

FIA SOPHIA: PERFORMANCE AND ANTHROPOLOGY

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ABSTRACT

This work aims to reflect on the theoretical and practical production of AUTHOR 1 researcher artist and the performances of Sophia, his drag queen, from the relationship with anthropology theorists, queer theory and arts at a transdisciplinary cross-road where theory dialogues with practice beyond academic walls interactions in search of social interaction and daily discussions about dissident bodies and the norms imposed on them. This paper proposes to present as performance narrative supplemented by agglutinations of textual narratives with imaginary narratives, which detail three moments of Sophia in performative processes from the immersive action of name “*Fia Sophia*”; these narratives detail unique moments in which Sophia interacts with other people - who participate in the performance in the game in which they collectively construct a greater state of fluidity and enjoyment of artistic manifestations, pulsating of ideas, creations and diffusions of spontaneous and dialogic processes - and like the imagery record is much more appropriate as a ethnographic narrative to recording ephemeral artistic moments.

KEYWORDS

Performance;
selfetnography;
gender; identity;
cabocla.

1. Article developed during the scholarship granted to Pedro Olaia by Coordenação de Aperfeiçoamento de Pessoal de Nível Superior (CAPES).

WITHAL TEXTUALIZATION

Sophia² is an Amazon³ drag queen⁴ who wants to talk about theories and practices of decolonization of the body through art; and so in this article we will observe drag performances as a dialogical instrument and methodology based on the coincidence and dissonance of theories about gender performativity in layer seams – of “masculine” and “feminine,” parodies of fantastical normative constructions and stereotyped binary discussions (Butler 2015, 215) – overlapping the amazon-body⁵ stigmatized from the European colonial invasion. For this, we will relate Sophia’s performatic deconstruction⁶ as a whole of overlapping layers and connected to theories that dialogue about identities (Hall 2006, Fanon 2008), genders, sexualities (Butler 2015, Fernandes and Gontijo 2016), decolonization (Escobar 2005, Rivera Cusicanqui 2010, Anzaldúa 2005) and anthropophagy (Campos 1981, Oiticica 1973), as well as the practices related to the emergence of the immersive action in question and what are the possible consequences of this process (Conceição and Olaia 2017). We will focus more precisely on the immersive action Fia Sophia and its unfolding in three public events: the imaginary recordings of these actions, memories, and reflections on ethnography and public immersions as a practice of poetic and political resistance – or as Paulo Raposo (2015, 5) suggests an “artivism” as an act of “resistance and subversion [...] through poetic and performative strategies”.

The Fia Sophia process began from improvisation theater games⁷ that we propose in a round-table discussion on the 4th Regional Meeting of Engineering and Social Development of the North Region (EREDS/NORTH) in 2017 at UEPA – Campus V, Center for Natural Sciences and Technology (CCNT) in Belém-PA. The round table meeting was named “oppressions on engineering”, and since I, Pedro Olaia, am graduated in Electrical Engineering

2. Pedro Olaia gets ready, trans-forms his own body and assumes the identity of Sophia, a drag queen whose poetic and political performances usually take place in everyday city life environments such as streets, markets and squares.

3. Identification next to the cabano movement that happens between peripheral inhabitants of the Amazon of different ethnic groups and cultures with common social and economic problems and similar insurgencies (Rodrigues, 2009).

4. This identification of a non-binary gender performativity will be used throughout the text as a reference to Pedro Olaia’s body “assembled” like Sophia. The terms “drag”, “kitty” and “drag *cuír*” are also used – proposing a translation of the term “queer” (from English) from reflections on the Manifesto Queer Caboclo (Fernandes and Gontijo 2016).

5. We suggest here that amazon-body would be our native bodies of the region called by the colonizers as Amazon. We will discuss this self-identification later.

6. We are referring to the practice of Sophia’s “assemble” as deconstruction, from Juliana Jayme’s suggestion that the drag queen and other non-binary “assembled” body and mind in a “constant process of building and rebuilding their names, genres, identities, bodies” (Jayme 2010, 188).

7. Pedro Olaia is trained in theater and uses the theater games (scenic games) to interact with the public during the process of unfolding their performance actions. The improvisation techniques suggested by Augusto Boal (1982) are usually used in unique instants of friction of Sophia’s body with other bodies; the technical exercises of the theaterologist facilitate the operationalization of the performance and the ease of Sophia’s scenic insights at the moment in which the situation is created and improvises from what happens after the created situation.

and Sophia is my political resistance identity about dissident bodies, I was invited to talk about my experiences in engineering, that is my stories and experiences as a gay person in the electrical engineering course and our performance processes with Sophia. In that round table there were the presence of Pedro Olaia and a mestizo woman (as she identified herself) who is of the feminist movement and Environmental Engineering undergraduate student; to complete the round table, there was a mediator to young gay undergraduate students of engineering who is from this course's LGBTQI + movement. The conversation with the environmental engineering student begins with her asserting that the presence of women in engineering's training courses and labor market is still subalternized by a heteropatriarchal discourse in which women are not able to study in areas that involve many calculations and so are not able to perform managing or command duties; continuing her dialogue, the student still talks about the occupation of these "masculine environment" spaces and reflects if we really are able to deconstruct the performativity of gender instituted hegemonically on our bodies from a male-female binary pattern, because the pattern's characteristics and behaviors are attributed to a gender in detriment of another; the student also emphasized the diversity of genders, showing the colonization that influences directly our daily life, and the specificities of different feminist groups of different women (lesbians, blacks, trans, among others), as well as the recognition of decolonizing practices to favor the dialogue about equal rights and the many possibilities of bodies outside the normativity.

The picture below depicts a moment during the event, in which the mestizo engineering student shares a video with the audience confirming what she had talked about previously:



FIGURE 1
Video shared
about
heteropatriarchal
perceptions on
feminine body.
Source:
EREDS/North.

Then, after the feminist-themed video presented (detail in the image above), I, as Pedro Olaia, shared some experiences as an electrical engineering student who lived a double life where I did not assume either a gay identification, either Sophia's identification, like if I was living between two very distinct worlds with two performative identifications: an identification close to the engineering student and man gender performative; and the other identification as a queer gender performative that is assembled⁸, a body that goes to the nightclub to show off⁹, and aquend¹⁰ the "boys"¹¹ in the *banheiro*¹² of UFPA. And to finish the dialogue about gender and sexuality on engineering courses, the organizers of the event invited us to present a performance, and so I proposed for us to display the video projection about the performance *Primeira égua, trava carne: o enforcamento* [First égua¹³, meat lock: the hanging]¹⁴ (Suelen, Olaia and Romário 2012); and while the scenes recorded – Sophia and *Byxa do Mato* hanging with the Brazilian Flag at the corner of GEMPAC – were shared, Sophia and me assembled the drag queen live between the projector and the screen, making a shadow that bothered and caught the present public's attention.

The symbolic representation of self-hanging with Brazil's flag on the video projection refers to the muffled cries, the dissident bodies' pains silenced, and also the resistance force of hanging, even though they are suffocated; the fags, the drag queens continue to sing the national anthem for the "beloved" and "idolized" homeland which the hopes and progress' golden verses become an ambivalence of freedom and imprisonment. "Hail, hail!" Hail¹⁵ or save the flag, or the homeland, or the hangman, or the hanged? "Brazil, an intense dream" of this soil's invisible sons that is not gentle at all.

8. Which is assembled, from the verb to assemble; getting ready; compose a drag queen from the technological resources available that transform the body into another body that distorts the male-female binary pattern.

9. Give a close close refers to show oneself, to see and be seen at the nightclub, cut a dash, getting dressed to kill.

10. From the verb "kuenda" from origin bantu. To aquend ("aquendar", "akuendar"), in argot queer from Brazil, that means to hit on or get someone; aquend the boy, get the boy, to date someone else.

11. The word in English "boy" is a term in Brazil used to designate straight or homosexual men who perform the masculine identity.

12. To do *banheiro* in Brazil, refers to go inside the male toilet of an establishment (on text are the men's bathrooms of UFPA), go flirting and have sex with other men.

13. Égua is a mare animal however in Pará (Brazil's Amazon State) people use this term to express different feelings (wonder, astonishment, shock, anger, among other meanings), and this term can be used in different grammatical and expression contexts.

14. *Trava carne: o enforcamento* [Meat lock: the hanging]: performance occurred on GEMPAC (Group of Prostitute Women of the District of Campina – Belém-PA-Brazil) during the event Égua, Sarau do Corpo Político (Égua, Cultural Public Gathering Soirée Political Body).

15. Hail and Save have the same translation in Portuguese (in Portuguese the two terms mean *salve*), and in the text written in Portuguese, we use the ambivalence of significance as a wordplay.

The performance's video projection *The hanging* is updated on new links when we reflect on the current political situation and the new Brazilian governmental determinations about singing the national anthem in schools, and celebrating the date of March 31 when João Goulart's government was overthrown and the dictatorship was implanted for 21 years. All this added to the video that celebrates the coup of 1964 shared on social networks, released by the Planalto Palace and tweeted by the President Jair Bolsonaro's son, the federal deputy Eduardo Bolsonaro.

And in the day on the first experience of the Fia Sophia process, while the layers of Sophia were assembled, the video *The hanging* (Suelen, Olaia and Romário 2012) was superimposed as one more layer-skin to the body of the kitty.

Link Video from Trava Carne: O Enforcamento:
<https://youtu.be/DpFUwZKXy3Y>



FIGURE 2
Sophia and me
assembled the
drag queen.
Source: EREDS/
North.



FIGURE 3
Sophia in between
projection,
body and
deconstruction.
Source: EREDS/
North.

After completely assembled, Sophia proposed that the public wrote in her drag queen body the nuisances of words and / or attitudes that other people give us in an attempt to subordinate our bodies; Sophia, through simple dialogue, caused the people present to recall violent and criminal stories of homophobic, transphobic and misogynist acts and at the same time the drag queen gave her lipstick to other people and asked them to write a word and/or an action about questions of gender, sexuality, ethnicity and other dialogues, as well as the heterosexual rich-white hegemonic standardization.



FIGURE 4
Sophia and
her game with
lipstick
da figura.
Source: EREDS/
North.



FIGURE 5
Feminine graffiti:
the play with
words and
violences. Source:
EREDS/North.

The drag queen uses her own lipstick to interact with the other and graffiti her body in the improvisation game with “Fia Sophia”. This action is unfolding again in the beginning of the year 2018, at a cultural event in the reception week for the PPLSA (Post-Graduate Program on Languages and Knowledge from Amazon, UFPA, Bragança-PA) freshman students. And later, in mid-2018, the performance was shared in a third edition when Sophia again proposes that other people lay on her body and transform it, setting up the “drag cuir” at the Hangar Convention Center in Belém, in the state of Pará, during the 16th Congress of the International Society of Ethnobiology, 12th Brazilian Symposium on Ethnobiology and Ethnoecology, 1st World Fair of Socio-biodiversity, 9th Science Fair Technology and Innovation.

WHOSE IS WHO OR THE NEED TO EXPERIENCE ONESELF

This work is the overlapping of layers from oral language, written language, visual and performative languages, just like the “pixelization” method that makes up images on computers screens, smartphones and so many others visual graphics available on daily life. Each pixel¹⁶ by RGB True Color system (Poynton 2003, 36-37) is composed of 4 bytes, that is, four components that can be viewed as layers having each layer 1

16. Pixel is the smallest element of an image; all images in computer graphics are made of pixels, and we recognize them when we maximize an image and see several “squares”, each with its hue and together they make up the image as a whole (1 pixel = 4 bytes = $2^8 * 2^8 * 2^8 * 2^8$).

byte (8 bits). These four layers correspond to an 8-bit channel for red tint, an 8-bit channel for green tint, an 8-bit blue tint channel, and an 8-bit channel for the “Alpha Channel” or “Alpha Compositing” or the “Alpha Keyng” (key signal) that performs the operation of video composition, like a modulation of the produced “shape” image that varies from total transparency to total opacity of the image being assembled (Ibid., 613).

This alpha layer of RGB True Color can be compared to a “movie” that “renders”¹⁷ three colors (red, green and blue) and overlays additional information for the purpose of composing a pixel, that is, the image projected on screen is the union of several pixels quantified and arranged from the resolution and size of the image; and the image’s “chromaticity” (Ibid., 91) is composed of a set of pixels with “32 bits of color” (8 bits R + 8 bits G + 8 bits B + 8 bits alpha) composed of 256 shades of red, green and blue, with a total of 16.777.216 possible tonalities and juxtaposed to the “luminance” by an alpha channel with 256 possibilities of intensity and composition¹⁸.

With so few details and characteristics presented here about the RGB True Color system, we are not able to explain the diversity and complexity of storage and digital image processing system with different resolutions and projections on different types of screens; and thus we limit ourselves to the basic concept of “Chroma” channel that contains the color information (RGB) and the luminance information, a “Luma” (alpha) channel (Hunt 2004, 68-91); in this way we propose a comparative analogy from this method of data storage in the computer memory with the writing method used in this text, and then: the alpha channel can be compared to the performance language that renders the three other layers-languages (oral, written and visual) in a set of pixels that varies in its 256 possible tonalities and gives us the possibility to project beyond the visible spectrum of the human eye.

This symbology – from the text as a narrative performance that describes Sophia’s artistic performances and the comparison with the RGB True Color system – also gives us the boldness to write a text that can be written in the singular form of the first person, like drag queen Sophia, or like Pedro Olaia, the actor-performer-researcher, or like Luis Junior Saraiva, who academically guides Pedro Olaia’s research, and also the text can be written in the plural form of the first person as “we” (us like knots), in four channels that yearn to become a “whole”, in four

17. Verb from the term “render”, “rendering” of video (from the English “render video”). Rendering a video is to join all the elements that make up the video preparing it for its completion. Rendering is the very creation of the image.

18. The color depth for the RGB True Color system is referred to as “32 bits” (3 layers of 8 bits each), with 24 bits of 16,777,216 colors added to the remaining 8 bits destined for the alpha channel with the purpose of overlapping information (Poynton 2003, 37).

different components that together are the technique of a whole made of parts as described by Gregorio de Matos Guerra, poetically transpiring the verses of *Ao braço do mesmo menino Jesus quando apareceu* [*To the arm of the Jesus child when appeared*]:

The whole without the part is not whole,
The part without the whole is not part,
But if the part makes whole, being part,
Do not say that is part, being whole.
(Gregório de Matos Guerra apud Silva 2007, 169. Our translation)

Making a parallel with the baroque poet, the performative narrative's languages-layers, as well as the skin-layers (projection on body, make-up, costumes, props, own scratches from graffiti lipstick, gestures, observation from another), overlapping the assembling of Sophia's body, are parts that are not the whole but are intrinsically linked to it; and the whole of this work only happens if these parts exist as a whole process, that is, they are languages-layers supplemented and rendered to tone and fade vivid colors in a translation action, a translation process of the body that is assembled, body experiencing, the body that lives and is a protagonist of culture, influences society and is influenced by it in a construction of self-identity that is permeated by alterity, by the transience of performance in the ritual of mounting an ambivalent process of self-recovery in criticisms and reaffirmations of the binary and destabilization of the sexualities and genders essential dichotomy (Jayme 2010, 185-186).

Haroldo de Campos identifies Gregorio de Matos Guerra as the "creole muse", the "curse muse" and "the first trickster (rascal) anthropophagous" to refer to the writing method of the poet that resembles our method:

I am not talking about a biography. I am speaking about a biographeme preserved in the oral tradition and dispersed in apograph codices. From a person behind in which a text resounds. A text of texts. Universal and differential. Parody. Parallelographic. A "parallel song" of translating/deavouring (anthropophagous): off center, eccentric. (Campos 1981, 18, our translation)

The anthropophagic antitradition of mestizaje, trickery, parody and decentering (Campos 1981, 17) suggests a recognizable non-linear historiography of "marginal pathways". It is a process similar to the drag queen identities production that mount a body and confuses boundaries, blurs the inner-outer distinction into fiction parodies that regulate heterosexual coherence questioning anatomical gender, gender identity and gender performative (Butler 2015, 237-240) from critical experimental performances (Raposo 2015) that use the improvised scenic game in the perception and observation of "social dramas", "performative and reflective anthropology", and everyday life (Turner 2015, 85-176) on the

historical and cultural Amazon context in this particular period of time (Fu-Kiau 1994, 20-21) in which the “Sophia” events take place.

A *dizada*¹⁹ face, irregular makeup, *picumã*²⁰ *uerro*²¹, few few few clothes, the drag queen is *uó*²² – some may say, but the fact is the game and the impromptu resignification reveal Sophia’s identity fluidity and self-identification (Hall 2006, 39) assembling (mounting) and dismantling from what Oswald de Andrade (1995, 157) suggests about alterity as cordiality “to see the other in oneself, to see in oneself the other’s disaster, mortification or joy”. With blurred makeup, Sophia plays a child who paints herself to imitate her mother or the soap opera girl, she leaves the idea of incompleteness, and the rest of the makeup is a making from the other person’s imagination; her hair is a scenic game that falls, does not fall, is bald, or has a lot of hair, because what is the non-binary person hair performativity? Sophia’s clothing is also her body, discursively constructed in collective artistic-performative devouring, it is the supplementation of bodies and speeches in a web woven that skin adheres sticking, “I want to stick your body like a tattoo”.

Fia Sophia is the impromptu game proposal in which Sophia offers a lipstick for people to graffiti her body by writing words or actions that de-characterize dissident behavior and normative and fantastical stigmatization of hegemonic body aesthetics. The performance action unfolds from the action of the people on Sophia’s body, the writings, the speeches in which Sophia crosses and is crossed. The graffiti body playing is the pain painting, is reliving the shocks of pleasure-pain, they are memories of a contemporary ethnography, at the same time they are ammunition and dialogue power on the diversity of genres and sexualities, that is, the paradigm of a world as a machine that can be manipulated by men became the manifest criticism about the parody of the naturalized performative fabrication of sex and gender (Butler 2015, 233-236); and it is observed through Sophia’s immersive actions recorded in audio and/or visual in which there is no distance between research and researcher, man and nature.

And for a better image reading of this performative narrative between texts and images, we suggest our reader the reading of the work’s central focus, the questioning about Sophia’s practices and contemporaneous visual ethnographic constructions and registers with details about relations of gender and sexuality constructed historically and socially by the Amazonian territory people.

19. A messed up face or as it is in Brazilian language, *dizada* in the *bajubá* has several translations and in this context refers to a badly made, *uó* as unfinished makeup or ugly faced.

20. By *bajubá*, *picumã* refers to a person’s hair.

21. *Uó*, a mistake.

22. *Dizada* as in messed up, as *uó*.

FIRST MOMENT: FIA SOPHIA AND ENGINEERING STUDENTS

We realized how much the exercise/game touched through those women who participated in that regional Engineering and Social Development event, because Sophia's body was full of words like "dumb woman", "little whore", "whore", "bitch", "you are a woman, you can't", "witch", "nerd", "unprepared", "fat", "verbal violence".

In some cases we still find men with heteronormative masculine performed identification who participate in the game and took the lipstick and graffitied on Sophia's body; like a reaction to the game proposed by the "boy", Sophia undressed her clothes and showed up her body only in panties challenging even more men who dared to get lipstick-desire-graffiti.

To unburden red-blooded blurred graffiti on the drag queen's body and the lipstick-body game could be assimilated with the razor-blade gesture that "cuts" and "heals" the Angola capoeira wheel game inside, as described by Scott Head (2013, 263-268) in which Master Angolinha, playing capoeira with the author, at first gives him a blow with the nail in the neck and shouts "You're done!" symbolizing a cut of razor and the "death" of his opponent, and in the second moment the master gives him a blow with two fingers in the same spot hit earlier and shouts "Band-aid!" symbolizing "healing" and emphasizing the openness and vulnerability in Scott Head's body.

Sophia left the room where the round table debate took place and gave a "show off" to the CCNT, where other students were in a leisure time. Sophia also "let's go to party" and joked like the "stranger girl", the "untranslated" as Jayme (2010, 193) suggests, and all this around so many men who shyly played with Sophia, or simply ignored her.



FIGURE 6
Sophia playing
with engineering
students. Source:
EREDS/North.

What touched us the most in this event and in the first action as Fia Sophia was a strong hug from a female engineering student who was in the audience, and who during the performance became an artist, and painted Sophia's body; she tattooed her with her troubles and also wept and thanked and cried saying that this action proposed by Sophia marked her as well, because Sophia gave her lipstick to a person to graffiti her and then the drag queen led the words to a great exorcism, which was symbolized by Sophia's departure from inside the room to the open area of the UEPA-Campus V.

The so many troubles and cries of women were being exorcised, at the witches' camp in the middle of the public square. The words burned in Sophia's body, or simply healed – like the Master's affectionate touching in the ritual magic from the enunciation of words, the “play of corporal movements and embodied dialogue” that re-means the Angola capoeira's razor cutting and multiplies the duplicity of the gesture (Head 2013, 264) – a trans-formation from run off lipstick blood sweat in a whore bitch's body only in panties in the middle of “university”.



FIGURE 7
Cuts and heals:
the duplicity of the
gesture. Source:
EREDS/North.



FIGURE 8
Interaction and
play: lipstick and
affaection. Source:
EREDS/North.

Juliana Jayme (2010, 190-194) further suggests that we, drag queens, “hyper-perform”: we shuffle and dissolve our bodies, genres and identities; and it is through assembling that we show an unfinished body, body-mind in a continuous fabrication process, a utopian cultural translation open system from its social relations, because a drag queen subverts the male-female pattern in a culture where the non-binary is untranslatable.

The drag queen’s assembling, this process of manufacturing the drag queen’s body can also be compared analogously to the “Brazil Diarrhea” process (Oiticica 1973), in which the antropophagous artist proposes the multivalence of ‘cultural’ elements immediate, from the most superficial to the deepest (both essential)” (Oiticica 1973) from devouring, regurgitating, digesting and vomiting critically engulfing the phenomenon of universalization and aiming at “the experimental” and away from the predominance of absolute values.

The multivalence enunciated by Oiticica is presented here in this performance narrative as the overlapping of layers from scientific theories, ethnographic and literary texts, frictions of performance actions, pain-pleasure shocks, ethnophotographies and videoethnographies, and as many other possible narratives which are parts of a whole that is Sophia where academic fields blur boundaries and political engagement is tied to live-art as a poorly stitched, misaligned and schizophrenic quilt, paraphrasing Sílvia Raposo (2017, 94); as the drag queen’s assembled body, a body’s superimposed layers de-construction, the “embodied” in a body that “communicate a significance but also expresses the performance” (Jayme 2010, 168) with “brands”, “codes” as makeup, clothes, actions, hair and lipstick that graffiti the skin, a body that stores data, overlays layers and shades off outbursts, purges and screams.

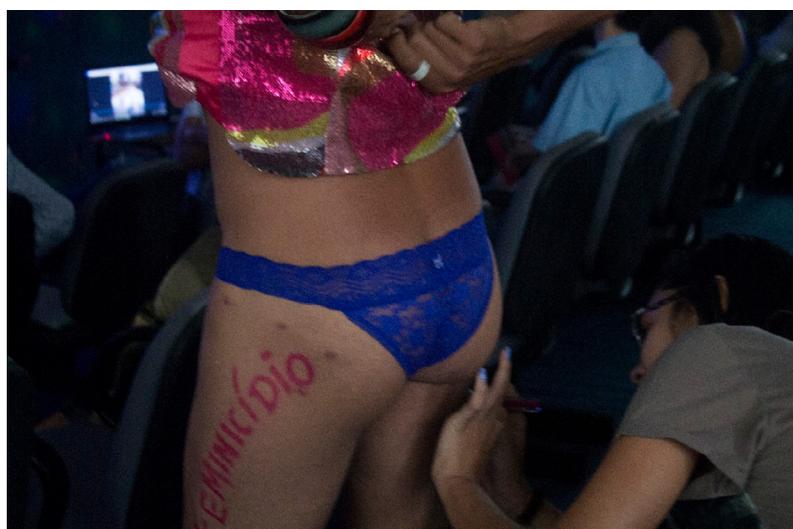


FIGURE 9
Purges and
screams. Source:
EREDS/North.

FIGURE 10
By look your
body. Source:
EREDS/North.



FIA SOPHIA 2: THE CREOLE IMPROMPTU

On the last Thursday of 2017, in Bragança-PA – on a Poetic Soirée at the old and ephemeral “Alice in Wonderland” bar (an alternative bar in Bragança that lasted a few months and did not even completed one year). The bar was located around the corner where the transvestites work on spot and Sophia played a scenic lipstick game and walk on the bar and streets next to the bar offering the lipstick to graffiti her body, and from this improvised exit, Sophia found the transvestites in the corner and the empathy was reciprocal and dialogues like outbursts re-appeared in the game that did not have a register vide, and appear only in the memory of the participants. Sophia was also where the cameras did not have view, at the crossroads of life-art, where the body is political resistance on street, in an Amazon context from a small city with few rich families and a lot of poor and black population living in large peripheries and surrounding communities.

In this period of time, on the interactions at the crossroads travesty-lipstick-drag-life-art the impressions remained in a body without visual/audiovisual record, a body in the blurred borders twilight of the cultural production of the reality of mestizos (Anzaldúa 2005) and the practice of decolonization of hegemonic identity discourses.

At the crossroads into academy and streets of Bragança, the resistance and existence of bodies that deconstruct and parody “the performative construction of an original and true sex” (Butler 2015, 9) is from “interior context”, situated in a “center outside of the center, “in” Amazonian bodies that resist, “that unfold, manipulate corporal performativity critically for the sake of sexual and gender diversities from a local context that escapes from a ready model of understanding of reality and goes beyond the colonizer’s perspective (Lopes 2016, 24-37).

The “Fia Sophia” action unfolded in the beginning of 2018, on UFPA’s square, Bragança-PA, during a cultural event to welcome the PPLSA postgraduate freshman students. Sophia performed the rap song “Ainda há tempo” by the Brazilian artist Criolo. In this event, short ethnographic videos were screened that discuss the bodies’ decolonization practices, and some girl members from the “Mulheres do fim do mundo” group performed songs with a feminist theme. And to finish the event, Sophia assembled her layers in front of the audience and at the same time danced at the song “Capim Guiné” by Baiana System, then the drag queen took the microphone, thanked the negotiation with the Academy that made that action possible, and proposed the body-lipstick game.

Scenes from the action occurred on UFPA such as those that occurred in UEPA, during the round table at EREDS, as we can see in the video available at Olaia’s YouTube channel (Silva, Porfiro and Olaia 2018).

During the song, Sophia enacted getting “spanked”, re-signifying the words written on her body, lipstick as marks of aggression received on drag’s body, and at the same time the body resisted the clashes faced on the way and swam against the tide, against the colonizing thought, falling, rising and keeping her life on. The symbolic game translated those words written on the drag’s body like blows of the patriarchal heteronormative cisgender binary system; and in dialogue and friction Sophia responded the spanking with singing: “Não quero ver você triste assim não. Que a minha música possa te levar amor!²³” (Excerpt from the song “Ainda há tempo” by Criolo).

In this action, the performer Sophia translates the identity – peripheral construction excluded on historical construction of the rich white heterosexual colonizing man (Fanon 2008), shouted by the number of violated bodies in the country that most kills homosexuals, transsexuals and transvestites. When Sophia falls, she stands up and shouts: “Que a minha música posso te levar amor!” (That my song can bring you love!). The drag is symbolically expelling ideas, thoughts and speeches in a lyrical cry in a “political insurgency” (Raposos 2015, 7) by an aesthetic guerrilla warfare against the “tanks of thought from the imperial powers” (Rivera Cusicanqui 2010, 63, our translation) that prevail in our universities and libraries from a “political economy of knowledge” that has been reconfigured over time by external colonialism, and especially by an “internal colonialism” that needs to be perceived and combated (Ibid., 65, our translation).

23. I don’t want to see you sad like this. That my song can bring you love

The action daring in the UFPA-Campus Bragança square is a response to those who do not believe in the work of the cabocla queer that is re-configured in the Academy in this period of time, which becomes a “dam of time” – “a temporal demarcation variable from minutes to hours and days, depending on the context “ (my translation), from the time concept from the Bantu-Kongo culture, according to Bunsseki Fu-Kiau (1994, 20 and 30), that is, an event, a period of time that allows cyclic time (without beginning or end) to be perceived and understood –, a dam in the flow of cyclical academic time from the crossing of an Indian-Afro amazon-body, human body traditionally in a intimate relation with the earth, the woods, animals, water, magic things and so many others who can say they are people like we are people, earth-body, jaguar-body, *catitu*-body, water-body, hawk-body, snake-body, body-flute, among so many other cosmological possibilities of bodies that are not isolated and coexist in “a socioeconomic community, subject to the same rules as humans” (Escobar 2005, 65); academy-body, street-body, resistance-body that propose to experience immersive actions in public spaces translating with the body the unspeakable:

at the crossroads of the human sciences (anthropology, philosophy, history and sociology) with applied social sciences (communication), letters (Portuguese, Spanish and French) and arts (singing, dance, drama, theater and opera) [...]between the objects of the real and the ideal, the material and the spiritual, and between the objects they possess and those that have no existence. (Bião 2009, 91)

The transdisciplinary Sophia, as Armindo Bião argues, is in the conversation, in the communication between theory and practice, is close to the energies of Maria Padilha, Exu and street (Areda 2008), in the no-land, in between of play and game, “dynamic semantic systems”, which unfold and re-signify (Turner 2015, 28); through affective relations and the understanding of live-art. Thus, Sophia alters the time-space instituted and experiences retrospection and reflexivity processes interconnected in a chaos of harmonies and dissonances in a narrative of indeterminacy, of becoming (Turner 2015, 106-108) on blurred written-body of lipstick shades and overlapping layers.

FIA SOPHIA AT THE 3: ISE 2018

Initially, Pedro Olaia arrived and talked to the organization of the event and coincidentally a traditional group of Carimbó was also there, the Carimbó group had already presented itself, and wanted to play a little bit more; in a brief negotiation between the organization and the group, we agreed that the performance would happen with the group playing their carimbó, and this fact show us like the performance art is dialoguing about the random chances of live-art, improvisation and daily scenes. Pedro Olaia picked up the microphone, and talked about

the “Fia Sophia” process – the thought decentering is strengthened from confrontation discourse about bodies colonization, because we are outside the ethnocentric western pattern white heterosexual rich, we differ in some (or all) of the norms required for this pattern. Continuing, Pedro Olaia explained about the collaborative construction and Sophia’s production is made by each person who feels at ease to help her dress, decorate her hair, make-up and especially graffiti her body with lipstick the violent words and deeds heard or received because their bodies were different from the normative colonizing standard.

The proposal of this game is an improvisational scenic methodology, as Augusto Boal (1982) suggests, in which the gaze of the other can be observed in an anthropology of performance in an ethnographic documentation made through visual and audiovisual records of “pain and/or pleasure provoked by performance” (Conceição and Olaia 2017, 56), the evocative shocks of past experiences that are revived in the present (Turner 2005, 179).

A strong woman, with witch warrior appearance, painted my eye with the red lipstick: while painting, she was falling on me, painting my eye while crying and saying softly: “it was a punch in my eye... “I tear my fears, remembering that night before I had received a punch in my face in an assault on the street when my bag was taken with work materials. The pain at that moment, while she painted the same hurt eye, shock-pain was more than real and violent images came to my head, memories of aggressions that so many female friends and fags and transvestites have received every day, so many transgender and transvestites murdered in the corners; in that moment it was more than my poor bones could endure, I sweated coldly, I stuttered, swallowed the despair and strengthened myself in the spontaneous affective exchange, at the exchange of glances, embracement, and empowerment of so many words written and heard that also encourage me to continue with artistic actions and practices of resistance like this.

And so the lipstick-body game continued and the drag queer Amazon-body was assembled a little more: DIRTY INDIGENOUS, RELIGIOUS INTOLERANCE, UNLOVABLE WOMAN, NAUGHTY, GO WAX THAT LEG, YOU’RE KINDA BEAUTIFUL WITH THAT COLOR. And the game also continued with words of force-affection: LEAVE MY HAIR ALONE! STRENGTH, PEACE, RESIST, PASSION.

We found two indigenous women who in their native languages wrote words of affection and tenderness, found a punch in the eye, found the clown, the Sophia clown, found the child and on the tip a red clown nose.



FIGURE 11
 On play game
 the clown is being
 painting. Source:
 Sophia's personal
 collection.

In that *Fia Sophia* action, as we see in the image above, Pedro Olai's mother tablecloth is the drag dress – the unfinished tablecloth that is her own production, since what interests us the most is Sophia's own (as identity), that is, the schizophrenic table “as a function of the production process that is that of desire” (Deleuze and Guattari 2004, 12) –, that is, symbolically the admonitions of Pedro Olai's religious mother are put to the table on Sophia who dresses them and un-dresses in the proposal of de-constructing the evangelical Neo-Pentecostal Christianity formation represented by the tablecloth her mother who rejects Sophia and her clothes put on the body-dining-table.

So we perceive that action becomes performative and symbolic, and Sophia represents her assembly literally through the multiplicity of social relations and new possibilities of re-creating them through outburst, purging Sophia, thinking the drag queen as layers of an open system in de-constructing that destabilizes the binary genres system (Jayme 2010, 171) and the crossing of other social relations and questions that are close to the decolonization practices of the bodies; and in addition to the

table, tablecloth and Sophia, the proposal of making and *picumã* de-constructs from the joke of assembly is proposed to the head to do, hair to complete and blurred makeup are magic in progress by who dreams, as in a child's play, according to the Amazon drag queen Flores Astrais: "you complete Sophia's makeup in your head", like a game. This magical incompleteness of Sophia's assembly process, coupled with the improvised game with people in the open public environment, comes close to what suggests Paulo Raposo (2013, 13-17) on the Performance Study in both performance art and post-structuralist anthropology, where everything that was once considered "contamination", "promiscuity", "impurity", "error" and "hesitation" is of interest as a study field in a "freed anthropology" with a "new performative narrative that is born of the streets, like a no man's land". In this anti-discipline that came from the streets, body performativity and performance as an artistic language approach of Exu energy, which according to Victor Turner is "a representation of the indeterminacy that surrounds the cracks and crevices of all the 'sociocultural constructions of reality'" (Turner 2015, 109); and for us, experts of Nkissi Pambu Nzila, Exú is the search for an escape from binarism symbolized by Turner as an entity with two heads, and the approximation of ourselves and our ambivalence as human beings that we are always on the borders invading and de-constructing "heteronormatization processes, colonial contexts, domestication on body and on affections and so forth" (Fernandes and Gontijo 2016, 18); because Exú is the subversion to the Christian colonization of our bodies and for this reason it is symbolically "demonized" by crystallized Christianity; and also as suggested by the "Queer *Caboclo* Manifest":

It is not only a matter of drawing attention to the processes of power and domination, but of making them a place of speech; it is a question of taking the frontier, the non-place, the "zone of non-being" (Fanon), the in-between, the post-positional, the relational, the to being like suggested Rodolfo Kusch Alhures. (Fernandes and Gontijo 2016, 18)

The incompleteness of a live-art as a libertarian practice of funeral-festive expression, impulses of pain suffering celebration and joy all that in place at non-place, and narrow affection at crisscrossed interpellations on crossroads where the marginalized are highlighted (Bião 2009, 91); as can be seen in Sophia's performances, such as in the funeral-festive procession shared on the Bragança's streets on "Égua de 4" event, which is described in the article "Sophia e palhaço: dos reencontros e outras performances" ["Sophia and Clown: from recoveres and anothers performances"], published in the book *Câmeras Subjetivas: imagens em trânsito sobre o nordeste paraense* [*Subjective Cameras: Images in Transit Over Northeast Para*]. The authors Conceição and Olaia (2017) interpret the cultural manifestation from clown poet and the ethnographic video resulting from the action as unfolding of an unfinished process when

there is not completeness of the work of art that is confused, unfolded and multiplied in a lot of other works of art, a lot of layers escape from control proposals with re-translations and re-significations (Conceição and Olaia 2017, 55-59), “winking by winks...” (Geertz 1989, 19).

The ethnographic video resulted from this third moment on immersion process “Fia Sophia”, made by beautiful Samily Maria, a friend who participated from Sophia’s assembled performance to the lipstick moment when people graffitied Sophia’s body and the scenic game ended. It follows the link of the ethnographic video, published in the *Nova Revista Amazônica* [*New Amazon Magazine*], in which unfolded Sophia’s artistic work, which is the unfolding of the unfolding of collective and collaborative actions made by people who want to say something through their arts.

FIA SOPHIA: LIPSTICK ETHNOGRAPHY²⁴

<https://youtu.be/YqMCFfWsOZ4>.

Let us write on the queen’s body, eat, devour, and vomit and shit, purge in the patriarch system’s face; there are collaborative moments of risk and graffitiing on body-screen at cycles of identity performative processes and resistance (Carlson 2010, 16) from “anti-discipline” for an ethnography of self, a self-ethnography, in which memories and accounts of others making Sophia’s assembling superimposed in layers upon object-subject research disintegration and the visual records of the drag queen Indigenous-Afro in friction with other bodies; on different tonalities multifaceted and identifications that are blurred in frontiers diluted by the process as a practice of poetic and political resistance in a “painted body for the feast and for the war”, as Arthur Leandro would say (*in memoriam*)

I do not know when I met Sophia, by the way, I don’t even know. I know her, because with each encounter she is renewed in another being, in another body, in another harmony. I remember, seeing her in Colares – the ETs city, famous for the incidence of UFOs and reports of humans abducted by extraterrestrial beings, we were in the “Terceira Égua” (Third Égua) event (this word is a reference to the concept of political poetics proposed by Fernando de Padua, and the Égua-Soirée is an annual meeting held by independent collectives that places debate and experimentation on resistance and poetic body identities in eastern Amazon). Sophia, that is to say, Pedro Olaia, or whoever inhabited his body at that moment – I allow myself and even I will cultivate this doubt about the identity – arrived in an unknown environment in a city that was also little known... Male body in feminine movements. The square, stage of the representations of social characters – some quite fictitious... And so, in a mixture of reality and fiction,

24. Cf. <https://bit.ly/2TTFQJH>.

between terrestrial beings and mythological characters, half human, half goddess coming from some sky from another planet, that body is transmuting itself in Sofia... Sofia is provocative, and leaves no one without an answer, she is dubious... Lovable and aggressive, goddess and human, real and fictitious. Sofia commands sovereign a rite of passage between passersby, jokers, lovers... (chat with Arthur Leandro, before the artist *dizar*²⁵ of this plan. November, 2017).

CONCLUSION

Following the anthropophagic tradition from Haroldo de Campos (2011) to Hélio Oiticica (1973), and through a parodic identification game such as the capoeira gathering and its improvisations loaded with affections and senses (Head 2013, 265), we interact and share dialogues about deconstruction of binary discourse and univocal sex (Butler 2015, 219-222), based on local thinking (Fernandes and Gontijo 2016). In this way, Sophias are performances, that is, artistic-political resistance performances are Sophias. Dams of time, transient periods of time, instants of Sophia's identities, which are non-binary (outside the "man" and "woman" standards), are fluid identities located on symbolic space and time.

The possible Sophias are performative realizations, are real actions that pass through the discussions in the various knowledge fields from a local perspective using performative method on research, that is, coming and going on with alliterations, stuttering, winks, interpretations of interpretations and works of art of works of art, with a performance language and its daily interaction as reality. To respond, to ask, to translate and to re-translate its readings through the resignification of daily signs by a decolonizing thinking and practice in dissident bodies in the Amazon.

Sophia proposes scenic games from Augusto Boal's (1982) principle that "the game is intrinsically in us when we act in our daily social interactions" (Conceição and Olaia 2017, 51), and in this way Sophia provokes other interpretations other dialogical procedural, impulses of identity, constructions that reflect the colonizing and "civilizing" process undergone by our ancestors, the first inhabitants of the Amazon. And in a transdisciplinary debate, Sophia delineates other possible narratives from negotiations established at the moment of improvisation, generating other possibilities of social constructions of gender and sexuality, transmuting textual possibilities from artistic inspirations, imaginary and textual references and writing on oneself, observing movements and discursive processes as energies exchanged and re-transformed into artistic actions on street called performances and transdisciplinary theoretical reflections.

25. In this case, the verb "to diza" refers the verb "to die". "To diza" is a verb from *bajubá*, and can be reading with a lot of significance.

We realize that art, more than therapy, is exorcism, is folguedo, is a witch's fire, which burns the restlessness and pains of the soul; the expressiveness of the body, the writing of pain, the writing of what has hurt him; and therefore de-construct Sophia's translation creations as anthropophagic processes of collective co-creation established with artists and friends of Sophia's and of Pedro Olaia's who collaborate so that the performance act is effected as an ecstasy spot of poetic and political manifestations and anxieties about the normative construction of gender and queer theory.

Revisiting these works in this performance narrative in the form of an academic scientific article, while strengthening our discourse on Sophia and her artistic practices of political resistance, also reaffirms the need for more immersive actions that dialogue on the practices and exercises of decolonization of our Amazonian bodies; but the question still remains: as we see in this ethnographic narrative, the exercise of writing the oppressions suffered by others in Sophia's body insists on reflecting on live-art as a liberating practice for a better world, or are we still holding hands and gagged on dialogues on gender and sexual diversity with the actual decolonization practice of our bodies?

TRANSLATION
Odília Cardoso and
Pedro Olaia

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