

Performative Poetic Actions in 'Chão de Tupinambá'

Atos Poéticos Performativos
no 'Chão de Tupinambá'

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ABSTRACT

The paper is focused on research at the Federal University of Minas Gerais (UFMG) School of Fine Arts, Graduate Program in Arts (PhD - PPGArtes) on the poetic acts performed by Tereza de Colares at 'Chão de Tupinambá', a small piece of land located in the city of Colares, State of Pará, North of Brazil, using Sacred Tea mixed with Ayahuasca. It follows the search for a poetic cartography in Scenic Arts, drawn on shamanic experiences, performative improvisations, and oral and corporal practices.

Keywords: Tereza de Colares. Performative act. Ayahuasca.

RESUMO

O artigo nasce de pesquisa em andamento no PPGArtes (Doutorado Interinstitucional) da Escola de Belas Artes da UFMG, sobre o ato poético performativo realizado por Tereza de Colares, no Chão de Tupinambá, em Colares-Pará, utilizando o Chá Sagrado com a Ayahuasca. Segue-se a busca de uma cartografia poética no campo das artes da cena, desenhada em práticas orais, corporais e improvisações performativas, junto às experiências de traço xamânico de Tereza de Colares.

Palavras-chave: Tereza de Colares. Ato performativo. Ayahuasca.

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We present in this paper the beginning of a practical research that sprout through an encounter of waters³. First and foremost, the waters in the State of Pará and its mighty waterflow with some of Minas Gerais' waters.

There was a day where an artist-professor at Universidade do Pará crossed a river. This river made her navigate towards the beginning of a research at Doctoral level at the Federal University of Minas Gerais (UFMG) School of Fine Arts post graduation program in Arts (Doutorado Interinstitucional-PPGArtes).

Her grandfather was a direct *Tupinambá*⁴ descendent. 'Tupinambá' means the first, the oldest. Grandpa paddled, like his ancestors, in the River Guamá, a river that runs in the north-east of Pará, in which occurs *pororoca*⁵ and has an island called Colares. Colares is located in the Bay of Marajó, 93 km from the capital Belém do Pará.

The waters sprout and taken up in Colares have created many tributaries and *igarapés*⁶ of various sizes and power. They're rain water, waters poured by *Iemanjá*⁷ Songs, from Our Lady of Conception, from the curative teaching of 'Mother Tupinambá', an animal carer like her ancestors⁸. Waters that run through leaves and vines⁹ provoking the surge of misteries like the one of the Sacred Tea that let human beings experience a deep feeling about its own existence, expanding it to higher states of affection, perception and knowledge. Waters that are part of that artist-professor daily life.

Recently, the Waters of Colares have mixed with São Lourenço's city famous spring waters through the bubbling experiences of another artist-professor from UFMG. In a certain way, the River Guamá arrived in Minas Gerais ravishing another woman to become the supervisor of this Doctorate research.

Brazil in its immense and curious expressive movement.

The place in which lives this research promotes the return to a home place; to mom's lap; granma, granpa, aunties and childhood memories. A return to the original birthplace waters. 'Waters (which) pour and pray'¹⁰. This investigation has a profound connection and respect to the waters and land that inhabit it and to all aspects that live in it or are remembered by it. Hence 'the water runs through a phrase and through me. 'Macerations of syllables, inflexions and ellipse, grooves. The mouth untied the vocables in the act of speaking and let out in scratches at the voice's edge.'¹¹

For a long time the grange 'Estrada Real do Paracatuba' in Colares has lived inside the artist-professor from Pará, since the

3. NT Reference to the famous intersection of *Rio Negro* and *Solimões* that gives way to Amazonas River.

4. NT The *Tupinambás* where one of the prominent indigenous groups when the first Europeans arrived in Brazil, and where known by their fierce resistance to the colonizers and practices of cannibalism. They were pushed into the inland and eventually disappeared as a ethnic identified nation.

5. NT *Pororoca* is how is known locally the tidal waves generated at the mouth of the Amazon river. They can rise to 6 meters high at a speed of 30 kilometers per hour. The *pororoca* can be foreseen two hours in advance, because the force of the water coming from the head makes a very strong and unmistakable noise and have devastated impact on the river shore.

6. NT A lake of spring water inside the forest. It usually has a link to a main river to which its running waters run to.

7. NT A female deity very important in the African-Brazilian religions, usually referred as The Queen of the Sea.

8. NT Tereza de Colares.

9. NT *Cipó* in Portuguese, is much thicker in diameter and length that their counterparts in the North Hemisphere.

10. *Águas remansam e rezam*, pg 236. Barros, 2013.

11. "... a água passa por uma frase e por mim. Macerações de sílabas, inflexões, elipses, refegos. A boca desarruma os vocábulos na hora de falar e os deixa em lanhos na beira da voz" pg 237. Barros, 2013.

times when she navigated at ease in the Granpa's river, crossing every day the thick forest feeling the strong rain drops, eating *jambo*¹² directly from its tree, a time where the songs arriving at her heart were only the songs of the Forest.

Vast and enigmatic forest.

That very same grange called 'royal' for it had been the path to the Baron of Guarajá¹³, lives in the recent memory of the artist-professor and the researcher-supervisor from Minas Gerais. In the later contact with that place, it open up her own memories of visits to 'Parque das Águas de São Lourenço'¹⁴, climbing mountains to kite drop, even visits to *Eubiose*¹⁵. In her path to arrive to Colares' grange, she acknowledges the car carried by a ferry, cruising a river shored by trees that resembled human figures. And there it was the unpaved narrow road to the grange saying to her: 'The one who goes to Pará, stops... If eats *açaí*¹⁶, remains'¹⁷. Therefore, it presented to her the need of bravery and assertiveness in her trail. Bathing naked in the *Igarapé* soon after she arrived, her body prepared itself to listen the silence and see the particular lights in the woods. Being nude made her think about the face unmaking¹⁸ that G. Deleuze and F. Guattari refer as a part that marks resemblance, identity, individuality, a certain figuration and self revelation.

Exactly In the same way proposed by the artist Étienne Decroux¹⁹ veiling the actor's face to let surge another way of expression, as she plunged in the *igarapé* there was a process of face unmaking²⁰, of designification of a particular human territory. So, it has risen in her something formless, an openness to the neutral and the sublime²¹. That is, the waters move and bring some necessary unreasoning²², a breaking of boundaries.

The production of knowledge in Scenic Arts that this research elaborates and propagates does not disregard at all the place in which takes place, integrating with its natural, social and political contexts, opening up the possibility of transversal contents in an Epistemology that intends opposing of that commonly used in Science, because it does not discharge memorial and life epistemics related to Traditions and Culture. In this perspective, this ongoing investigative process faces and seeks to problematize what is universally conceptualized in such a way that, inevitably, generates exclusions. Based on practices that relate to the *Tupinambá's* cosmovision, in a specific performative and ritualistic contemporary experience, this work has as its principle the comprehension of the world beyond of that expressed by human

12.
NT *Jambo* is a pear shaped reddish color fruit of Asian origin that has been propagated in the North and Northeast of Brazil, very popular for its juice.

13.
NT Domingos Antônio Raiol, first and only Baron of Guajará, born in Vigia, Pará, was also a prominent Brazilian politician.

14.
NT A spring water park, formally created in 1935, from which the city of São Lourenço has risen.

15.
NT *Eubiose* as defined by their followers is a neologism created to express all efforts in the most organized way possible, to live in harmony with the Universal Laws. For more info: eubiose.org.br.

16.
NT A widely consumed Amazonian palm fruit regarded as the responsible for most of the vitamins and minerals in the diet of its residents. The fruit is reduced to a pulp sifted to become a thick paste which is then freshly eaten.

17.
'... quem vai ao Pará, parou... tomou açaí, ficou'. Agassiz, 1938.

18.
pg 32, 1996.

19.
NT Étienne Decroux (1898-1991), a French artist known as the father of Modern Mime.

20.
NT in Portuguese, *desrostitação*, meaning literally to lose the face, its traces and marks.

21.
pg. 254. Braga, 2013.

22.
NT In Portuguese, *des-razão*.

beings on their life pragmatism. It broadens into a generous eye to the relationship between all living beings related to it, in the present, in the past, and into the future. Such amplitude is also made in the understanding of the existential and social phenomena present in the investigation, mediated by specific rituals and performative poetic acts, with possibilities of intense connection with Nature and various healing processes.

This research does not inhibit bodies but puts them in focus. Bodies that can enter into a spatiality and temporality that we perceive as sacred, mediated by performative, incorporated conducts, in ritual procedures, in the encounter between living beings, transversalizing knowledge and experiencing border zones of different knowledge and exchanges. This research is a life course in the relationship with arts and crafts²³; enters into ancestral corporeities and subjectivities, embracing aesthetical and ritualistic behaviors.

The writing of this research, in words and corporeal deed, thus needs to incorporate other epistemic and mnemonic²⁴ systems, that is, to perform. Here “we incorporate repertoires and oralities, crafts, intensities, *percepts* and *affects*”²⁵. These are fundamental elements for us to open ourselves to invention.

Being in a home place²⁶ to conduct a research is challenging because it inevitably evidences a methodological mode of action that should not prescind collaboration. Therefore, there is an activity of participative observation and collaborative activities of this research, seeking to analyze what is creative under plural references and in multiple perspectives. The theoretical contribution passes, especially, through the reports of the doctoral researcher experience in the research’s home place²⁷, as well as by her own performativities in her performative acts. But the expanded theory also dialogues with reference surveys, interviews and intense conversations during the supervision process.

To revisit the home place²⁸ in this investigation, which is the site of Colares, in a concrete sense, and what is there made of performative and poetic today, the ‘*Chão de Tupinambá*’²⁹, is to return to the experience of the feeling of protection, reception, support and self-transformation. As soon as the PhD researcher came into the world, that’s where she lived. But this place kept lost to her for a long time. It stayed dormant, hiding itself, generating a thought that she would never again join it back. And this also brought a sense to her that her mother’s lap might be lost, her mother, Tereza, a small woman with long hair like

23.
NT *artes-artesanais* in Portuguese.

24.
Taylor, 2013.

25.
pg. 213-14. Deleuze-Guattari, 1992.

26.
NT The authors emphasize here with quotation marks the two words place and home with an hyphen “lugar-casa”

27.
Idem.

28.
Ibidem.

29.
NT *Chão de Tupinambá* is how the sacred ground where Tereza de Colares performs her shamanic duties has been named.

woods vines, leaf-like eyes, bare feet and heart of the forest ... Tereza of a heart with an immensity that calls for pleonasms. A heart enveloped in mysteries that roots in a different, existential sustainability, and still welcomes all who arrive there in that place, revealing their struggle, for those who want to know and feel in the flesh, in defense of the forest so that it stands erect, overflowing in life.

Tereza, born on the 6th of December, close to the celebrations related to Our Lady of Conception between 7th and 8th of December in the Catholic tradition. Tereza, named after her friends who frequent her house as “The Queen of the Forest”. Tereza, with long hair that is compared by them to the hair of Our Lady of Conception. Hair that is no longer cut by Tereza, because one day she did it and heard a special warning through a female voice in her ritual performative act, and was thrown by the hair by the fire, according to what she told us³⁰.

Tereza, the woman, the mother, the actress, the city councilor, the secretary of Culture, in multiple actions of life, is, thus, a being born to live what is natural, a being born to live what is natural, considering the force of nature and the voice of its ancestors. But, above all, a human being transformed into real *Natura-Pray*³¹. Tereza: we can also speak of her as a shaman woman, ‘a shamanic figure who is present and incorporates a series of activities linked to the supernatural, ranging, among others, from politics to medicine, from art to ecology³².’ This research already touches on Tereza and begins the tracing of a *geopoetic*³³ map of his Shamanism.

The work in progress thus creates a dense return of whoever performs the research for the thick forest in *Estrada Real do Pacatuba*. Now the artist-teacher-researcher from Pará is following this path not only for vacation or to live the infinite children’s games always surrounded by the water element: rain, river, streams. The damp, wet, soggy, watery ground that was the basis of his life is now material for drawing and sculpting other expressions from that soil. This research is an affectionate return, moving into the woods and waters for a longer time, to the care of mom Tereza.

What does Tereza do at Colares today, which is the object of her daughter’s research? What does the performative poetic act of Tereza help us to think about the contemporary scene in the art world today, about the intercultural, hybrid, transversal performativities, beyond its formal, professional processes? By

30. Written notes of the field work records and research practices of the professor PHD student: “Records of experiences - logbooks” for the years 2015, 2016 and 2017.

31. NT The authors hyphenised the word *Natu-reza*, nature, in English, to stress the suffix *Reza*, which means ‘to pray’. So, we tried to replicate the poetic license using the word ‘*Natura*’.

32. pg. 13. Santos, 2013.

33. NT Stressed in *Italic* as in the original.

means of which knowledge can we look at those experiences at the grange in Colares and what thinking and embodiment can we elaborate, in conjunction, from the practices experienced there? What aesthetic production is present there, in meetings and various corporeities in what is done communally through the Tereza's guidance? What transformation of life is sought and transformed there?

The research that lands in the island Colares to investigate the performative acts of an Amazonian woman, named Maria Tereza Furtado Miranda, Tereza de Colares, as it is known, wants to hear, perceive and feel what this woman of 67 years old reveals to the arts of the scene, to the beings that meet with her.

Ter-Reza, Have-pray!³⁴

Revelation and unveiling.

A woman dressed with the Sun with the new moon at her feet may appear in our Christian imaginary, similar to the images of Our Lady Conception. The site in Colares has a round building that makes us think of the indigenous *ocas*³⁵ and also in the celestial body, natural satellite of the Earth, the Moon. Full moon ground. *Chão de Tupinambá*. Moon that in the sky floats and that inspires leave Earth, of the given territories in order to re-territorialize us.

Born in the city of *Belém do Pará*, Tereza de Colares was a theater actress between the 1960s up to the 1980s, experiencing important moments of the theatrical movement in the seventies in *Belém*. She then left this city to live her poetic pursuit experiencing Amazonian shamanic practices, celebrations of the Catholic Church, *Johrei*³⁶ ministry, practices of alternative medicine and rebirth, experienced rites in indigenous villages of *Kamayurás*, *Txucarramãe* and *Krahô*³⁷. Through some of his experiences, she established contact with the *Ayahuasca*³⁸, an ancient drink used by many indigenous groups in South America, following suit an experience in the doctrine of *Santo Daime*³⁹.

One day, *Mestre Irineu* ingested the *Ayahuasca* tea and had a "*miração*"⁴⁰. A female entity descended on the moon and was then called *Clara*, identified as Queen of the Forest, or also Our Lady of Conception. She passed on to him spiritual revelations about the healing powers of that drink, as well as the teachings that enabled him to have the title of healer and master of a spiritual mission mediated by the *Ayahuasca* tea. *Mestre*

34.

NT We opted to put the name and the meaning proposed in the hyphenation together.

35.

Large round shaped wooden constructions covered by palm leaves that usually dwell large groups inside having no windows and only one entrance.³⁶

NT *Johrei* is the key concept of The Word Church of Messianity, claimed to be a method of channeling divine light into the body of another for the purposes of healing. The Church was created in 1935 by *Meishu-Sama* and has as its core is the construction of an Earthen Paradise - a world free from disease, misery and conflict - creating and spreading a religious civilization that develops side by side with material progress.

37.

NT Indigenous nations settled in the Western Centre of Brazil, the first two in the Xingu reserve.

38.

NT is a brew with some hallucinogenic effect made out of *Banisteriopsis caapi* vine and other ingredients. The brew is used as a traditional spiritual medicine in ceremonies amongst many natives of the Amazon forest area, and was later adopted by Christian and African-Brazilian spiritual practices such as *Santo Daime*, and *Umbandaime*.

39.

NT *Santo Daime* is called by its members a Christian Exoteric Doctrine created in the 1930s in the State of Acre by *Mestre Irineu*, a latex tree worker. It is a cross of many Brazilian faiths, such as Kardecism, Native and African-Brazilian deities, but its core is deeply rooted in Christian traditions with singing Hymns, dancing and the drinking of *Ayahuasca* in order to get visions, called *mirações*. *Santo Daime* promotes a wholesome lifestyle in conformity with Irineu's motto of "harmony, love, truth and justice", as well as other key doctrinal values such as strength, humility, fraternity and purity of heart.

40.

NT As referred on note 36.

Irineu is Raimundo Irineu Serra, founder of the doctrine of *Santo Daime*, born in the State of Maranhão⁴¹ and descendant of black slaves. He left Maranhão and took refuge in Amazonian lands, during the period of rubber extraction⁴². He consumed the *Ayahwasca* drink from the hands of a Peruvian healer in the border region between Brazil and Bolivia, around 1920. Due to an economic and social crisis in the Amazon, with the backflow of the rubber economy, several rubber tappers left for the urban centers and *Mestre Irineu* was one of them. He was given the title of 'Chief of the *Imamio Juramidam* Empire'⁴³ by the president of the Center of Universal Christian Light⁴⁴, Leôncio Gomes da Silva⁴⁵, center in which the work of *Santo Daime* was begun. Some studies identify Master Ireneu with *Inca* spiritual entities, precursors in the use of *Ayahwasca*, as the King of *Huascar*⁴⁶. This story we hear from Tereza and is also reported in the book, 'Guided by the Moon: shamanism and ritual use of *Ayahwasca* in the cult of *Santo Daime*'⁴⁷.

The intense reverberations of various ritual experiences over many years, among other life experiences, enabled Tereza de Colares to have a personal authorization to perform other forms of reconnecting with sacred, divinized experiences. Ter-Reza: Have-Pray.

On her return to the city of Belém, Tereza chose Colares as her landing, shelter and home. This woman's choice for this place is justified in her heart because it is the land of her ancestors and of recent relatives, as well as of her distant ancestors, the *Tupinambá*. But Colares also offered something valuable to Tereza: it is a place known worldwide as the largest Brazilian city of incidents of ufological contacts, recognized by the Brazilian Air Force. Tereza was one of the hundreds of witnesses of those sightings (luminous phenomena, or "vampire light", of bluish color with paralyzing effects) in the years 1977 and 1978, known in the region as "*chupa-chupa*"⁴⁸. For this reason, too, Colares became the cosmic home of Tereza, a place to revisit different cosmogonies.

In the light of the above, it is important to emphasize that the center of this research is done within a perspective of the intervention, walking, entering, through the practice and analysis of the performative acts of Tereza in its site of Colares, directly, witnessing the realization of shamanic practices that occur in an extremely singular character in the rite of the Sacred Tea in the *Tupinambá* Floor.

This rite of Tereza de Colares is performed with *Ayahwasca* tea.

41.
NT A Northern state of Brazil, boarding *Pará* and *Tocantins* on the West border and *Piauí* on the East.

42.
NT From 1880-1920.

43.
There is no precise information about a *Imamio Juramidam* real or mythical land, or either the title given to *Mestre Irineu*, only that he was early known as the Master Emperor.

44.
NT *Centro de Iluminação Cristã Luz Universal*.

45.
NT To get more information about the close ties between *Leôncio* and *Irineu*, please visit: <http://www.afamiliajuramidam.org/english/index.htm>

46.
NT The 12th Inca Emperor.

47.
Macrae, E, 1992.

48.
NT *Chupa*, in Portuguese, means 'to suck', then the use of 'vampire light'.

For the elaboration of the tea, the same ingredients of the drink served in *Santo Daimé* are used. This can be considered ‘a hybrid Brazilian religion, born within the Amazon forest in the beginning of the 20th century, whose main characteristic is the ritual performance with the ingestion of the psychoactive drink called *Daimé*, a re-signification of the ancient indigenous drink of name *Ayahuasca*’⁴⁹.

The place where she performed her sacred rites naming *Chão de Tupinambá*” was revealed by Tereza on the 22nd of September, 2016. We were present on this day in the grange, in ritual circumstance, in the position of a participating researcher, witnessing this definition. We consider it a milestone in the performative act of Tereza de Colares because this denomination affirms not only its ancestry, her other way of knowledge, but also to confirm procedures and performative experiences particularly are performed by her, or even that they are in a process of continuous elaboration.

In the Sacred Tea ritual at *Chão de Tupinambá* it is presented in our analysis, a libertarian ritual that faces the institutionalization of practices related to *Ayahuasca* witnessed elsewhere in Brazil, that is to say that it does not obey the matrixes of the *Santo Daimé*’s derivative worship places. For Tereza’s inventive/creative/innovative power, as well as for her diverse experiences of sacred matrix, she brings another meaning by turning the ritualistic process into her own.

In the ritual act carried out under the poetic-spiritual direction of Tereza, we embark on a specific craftsmanship, creating maps of existence, perceiving that ritualization as a shamanic act. Possibly, it is a kind of the poetic cartographic map that we perform there, a map that implies the choosing of a policy within a poetic of narrativity, which tells about the inside and the outside of the sacred shamanic rites revisited by Tereza over many years, an act that puts our body in play mode, being able to take us to a state of trance, in performance, close to her. We see this experience as the indication of the methodological path in this research, between living and experiencing, using for it a channel of increased attention, expanding the reality surrounding us through our perceptions and affections. This crafting of ourselves, inspired and motivated by the sacred tea own crafting that Tereza, rebuilds every tiny bit of *Chão de Tupinambá* called as such by her, tracing poetic, humanistic and even scientific writings on the use of this powerful tea. And we are rebuilt from our state of nudity, neutrality, openness to the stimuli and visions gifted to us by the *mirações*. *Mirações* are considered as a visionary state that *Ayahuasca* produces in us after ingesting it. “They can reveal

49.

pg.164. Albuquerque, 2011

visions of varied, intense colors, experiences of seeing other forms of beings, revelations for everyday life, as well as providing a kind of awareness of one's own deepest feelings and thoughts"⁵⁰.

The poetic geography that is done in this research refers to the methodological process of a poetic cartography. It is through it that we put ourselves in a state of increased attention in the "field work" that, in fact, invades the whole process of this research. It is through the cartographic behavior that we managed to highlight our sensitive impressions for what we witnessed in *Chão de Tupinambá*. "Poetic cartography is also a type of 'fractal' system that integrates knowledge between arts and lives, highlighting lived experiences, incorporating elements of an auto-ethnography, highlighting and valuing aesthetic and ethical phenomena that may not be so evident or concrete in their appearances"⁵¹. Through the cartography we try to listen and give voice to Tereza de Colares in all its expressive power, in its pluralistic, traditional, artistic, cultural and political knowledge, underlining the dense field of knowledge that it incorporates and diffuses, knowledge that crossed different frontiers.

Tereza de Colares and her knowledge, her visions of the world and her handicrafts thus bring important discussions to the field of the arts of the scene, letting emerge notions such as sacredness, corporeity, living, among other questions, about performative creative processes, improvised acts from ritual structures. Tereza's knowledge is a movement of varied perceptions of the world, stimulating us to the decolonization of knowledge that renews affection in our bodies. Ethnologically speaking, Tereza is a fruit, as is Our Lady of Conception. Fruit of a knowledge like enchanted adventures.⁵²

Since 5th of December, 2015, the doctoral researcher has been with Tereza, starting what can be called revisiting, reopening and reviewing the shamanic rites with the Sacred Tea at the *Chão de Tupinambá* in Colares' grange. Citing this date is important considering that the experience of the ritual by this researcher, since then, integrates the practical research process described here that has a character of collaboration, participation and intervention. Tereza did not work the Tea ritual frequently before that date. But, since then, with the intervention made by the researcher daughter, the ritual are now held once a month.

Led by Tereza, the rite always contains *Ayahuasca* drinking, prayers performed aloud from different sources (indigenous, Catholic, messianic,), mantras such as the OM of meditation practice, *maracá*⁵³ as the main ritualistic musical instrument, a a

50.
pg. 74. Albuquerque, 2011.

51.
pg. 56. Kastrup, 2009.

52.
Santos, 2000.

53.
A percussion instrument made a can filled with tiny rounded stones or iron spheres hold by a wooden stick very important in *Daime* rituals. Is said about the *maracás*: 'Every follower must have a *maracá*, its is part of the uniform. It must be aware that in the spiritual work the *maracá* is an instrument of power, he/she must not leave it on the ground, or throw it anywhere.'

variety of songs including *Santo Daime* hymnals⁵⁴, *Umbanda*⁵⁵ and *Umbandaime*⁵⁶ chants and *pontos*⁵⁷, choreographed gestures whose expressive movements are guided by ritual leadership and include rhythmic dances. Participants are asked to present specific dresses in the rite (in white, preferably), ritual objects such as candles, incense, images of saints of the Catholic tradition and figures of the umbandistic tradition, as well as explicit and collective greetings to forest and divine beings⁵⁸.

The daughter, researcher, has already composed hymns that are sung in every ritual. A friend also has composed *Chão de Tupinambá*'s official hymn. All singing is conducted by Tereza de Colares. Here are some excerpts from two hymns:

My God, how beautiful.
Chão de Tupinambá is
 Stars shine in the sky
 Stars shine in the sea

The birds singing
 Respond with joy
 The kingdom of the forest
 It's nature in harmony
 [...]
 Who in the river arrives
 In the middle of the forest
 In *Pacatuba* gets in
 In a joyful ritual

Chão de Tupinambá
 Blessed place
 Your Divine being find
 Taking the Sacred Tea⁵⁹.

Presented to so many ritual practices that have always involved the life of Tereza de Colares, researching her contemporary performative act, calls for studying elements of performance as well as discussions about the performer's craftsmanship, indigenous art, as well as the craftsmanship of the body on scene. As Antonin Artaud says, the performative act "uses all languages, gestures, sounds, words, fire, cries, lies, exactly at the point where the spirit needs a language to produce its manifestations"⁶⁰.

Tereza's shamanic practice is something moving for its action of interculturality, hybridity, heterogeneity, connecting with different ethnic groups and peoples of the forest in a very unique

54. *Daime* hymnals are an important part of the ritual. *Meste Irineu* received the first Hymnal, that led to other important figures in the doctrine having the privilege of such revelation, as they are given by the entities belonging to their creed.

55. A syncretic Afro-Brazilian religion that blends African traditions with Roman Catholicism, Spiritism, and Indigenous beliefs, but with its main matrix in the religion that black slaves brought to Brazil. During their captivity, they started to worship RC saints but were actually performing African rituals.

56. It is the presence of *Umbanda* within the *Santo Daime*, mixing Catholicism, Spiritualism, African rites and mysticism of the peoples of the Amazonian forest. Available at: <http://www.gentedeopinio.com.br/noticia/umbandaime-a-nova-religiao/58427>. Accessed on 23/03/2017.

57. Is how its called the chants that are sung in order to get a particular entity received by a given follower, provoking a state of trance.

58. Forest beings in this case are animal and mythical figures that are part of the Amazonian Culture.

59. Taken from the records of the field work and the research practices of the doctoral student: "Records of experiences - logbooks", years 2015, 2016.

"Meu Deus como é lindo/O Chão de Tupinambá/Estrelas brilham no céu/Estrelas brilham no mar. Os pássaros cantando/Respondem com alegria/Que o reino da floresta/É natureza em harmonia"

"Quem no riozinho chegar/No meio da floresta/No Pacatuba entrar/Num ritual de festa. Chão de Tupinambá/Lugar abençoado/ Seu ser divino encontrar/ Tomando o Chá Sagrado".

60. pg. 21. Artaud, 1984.

way. She personifies *ribeirinhos*⁶¹, *mateiros*⁶², indigenous of different nations and other social groups of the Amazon. The performative rituality that it imprints on its *Chão de Tupinambá* seems to us to be open to all spiritualistic experiments that can be integrated, or even processes of existential transformation and deepening that are not termed as such.

The dialogue in this research with the field of performance looks to contribute to the understanding on how to create a territory that where approximations and transits of knowledge are aimed to better understand the accomplishments of Tereza de Colares and its purposes. The initial bibliographical research carried out in references of some writings by Richard Schechner⁶³ presents what is a “restored behavior” between physical or verbal actions that are prepared, rehearsed, or not being exercised for the first time. To Zeca Ligiéro, ‘performance is an inclusive term... it’s purpose is to make us believe that it is played with the intent of pleasure... it is an illusion’s illusion’⁶⁴. Diana Taylor⁶⁵ says that such behaviors are ‘acts of transference’, like vital acts, transmitting knowledge, memory and a sense of social identity, of embodied practice, along with other cultural practices associated with it, offering a distinct way of getting to know something. Josette Féral⁶⁶ presents notions of performance and performativity, conceiving performance as an artistic form and scenic act centered on image and action, which inscribes into a scenic performativity.

From these readings, which are still under study to deepen our research, it was already possible to establish bonds of the rituality led by Tereza de Colares with acts of performativity commented in the scenic arts and performance literature, which leads to generate an understanding that her performance impacts, in fact, on the life actions and research work of those who investigate their performative processes. It also tends to impact in the field of artistic knowledge investigated in our research.

In this sense, her researcher daughter also reports having always lived surrounded by a state of whole performativity. This is because she considers her existence permeated by poetic acts already in the presence and relation with her family. Her relatives are people who tell a lot of stories, who like to sing, dance, and have a particular way of dressing, and mannerisms. I.E., they demonstrate living in continuous performing acts, albeit in

61.
NT How the population living by the riverside are called.

62.
A person that knows very well the forest being able to find his/her, identify dangers, medicines and edible plants.

63.
2001, apud Costa, 2015.

64.
pg. 18-19. Ligiéro, 2012.

65.
pg.27. Taylor, 2013.

66.
pg.113-114. Féral, 2015.

a different scale, proportion and function, which are revealed in the way they talk about their daily life, even in their most expansive behavior, as well as the sort of clothing they wear.

A curious case is the fact that Tereza's researcher-daughter had an unusual situation in her birth as she barely opened her eyes and was almost stolen from inside the hospital room by a homeless woman. For her, that could also be perceived as a performative matrix situation.

The performative acts of Tereza's family and her research daughter seem to begin with the enjoyment of all family members in telling stories, doing it with their whole body, creating unusual gestures. They talk about the grandfather who spent an afternoon wearing the hair of Tereza's daughter's doll as a mustache, claiming to be an Arab salesman, or putting on a turban made from a bed sheet, turning himself into a *Sheik* and speaking in a different language using a *grammelot*⁶⁷. From a very young age Tereza covered her whole body with Indian paintings, had her hair cut differently and her name changed. An uncle played *Santos Dumont*⁶⁸, *Pedro Álvares Cabral*⁶⁹, Einstein, *Carlos Drummond*⁷⁰ and other characters, performing like a professional actor. And he created performative opportunities chasing all day a cousin of his, even to the bathroom door, to help him study and know about these personalities and their deeds. Grandmother, would suddenly turn to anyone standing next to her anywhere in the house and started to recite a poem. And there is the researcher's sister, another of Tereza's daughters: without even knowing how to read and comics, she invented the dialogues from what she saw in the images, creating characters, telling to all who were close by:

I realize that we are living in a world where almost everything we receive is permeated by performative acts, that go much further than we suppose is something theatrical. We live performance 24 hours a day.⁷¹

To live the performance 24 hours a day, reveals to be the daily life of the family of Tereza, aspects that have influenced artistically great part of their relatives. This context challenged Tereza's research daughter to investigate this reality.

Curiously, the researcher supervisor in her childhood had a similar family relationship in Minas Gerais, with multiple stimuli and performative experiences. Thus, we can see

67.

NT A style of language used in satirical theatre, a *gibberish* with onomatopoeic elements.

68.

NT A Brazilian inventor said to have invented the airplane before the American Wright Brothers

69.

NT The Portuguese captain who set sail to go India and, instead, discovered Brazil, in 1500.

70.

NT One of the greatest Brazilian poets from the 20th century.

71.

Ligiéro, 2012, pg.15.

approximations of comprehension about performativity and daily life. The place from where we see ourselves and from where we come can be potent materials as basis to research.

Tereza's practices deserved a dialogue with Schechner⁷², when he says that the notion of ritual can be linked to a sacred behavior, but also to acts of everyday life, configuring ritual from a division. Therefore, there is, according to the researcher, a sacred ritual that approaches the system of religious beliefs as: communicating, praying, invoking supernatural forces, among others; and there is the secular ritual that involves state ceremonies, daily life, sports or any activity that is not religious in nature.

This series of notions can also stimulates a look that broadens the reading of the ritual practices that involves Tereza de Colares' life in its daily and artistic dimension because expressing through arts was part of her early life, which also was full of performativity beyond Theater's orthodoxy. Looking at the performative elements in Tereza's ritual work and being able to understand them by mapping them poetically, makes this an instigating research to track the path of her life, to analyze how these elements will remain and impact in Tereza's life and her shamanic work. That is, it is desirable and important to look at the performative elements of Tereza's ritual, both in secular and sacred ritual dimension, because performative elements also need to be perceived beyond its actual execution as shamanistic rites, i.e., "seeing the before and after", remembering as Arnold van Gennep⁷³ says about the phases that must exist in ritual action: the preliminary, the liminary and the postliminary phase. This is because, in his analysis, life is a succession of passages from one phase to another. Each step of the way is marked by a ritual mode, that is, an entanglement of experiences involving all the existential experience interspaced by the Holly. Van Gennep compares the phases of the rituals of the traditions with the phases of modern life. These no longer deal with the question of the permanent change in the character and status of the individual before society as intended by the traditional rites.

When we put ourselves playing within the ritual of Tereza de Colares, preparing to perform under her leadership and with her, allowing us even to reach a state of trance, we can say that we begin to live an experience that is embodied in a shamanic initiation under the performative direction and spir-

72.

pg. 53-54, *apud* Ligiéro, 2012.

73.

pg. 1873-1957, *apud* Schechner, 2012.

itual development of Shaman Tereza de Colares. In this sense, the possibility of understanding in ourselves the way in which the body-life of Tereza can perform and connect to the sacred opens up. In entering her magical reality, we can experience the understanding of our corporeity in this relationship, because:

Ritual and play lead people to a “second reality,” separated from everyday life. This reality is where they can become other than their daily selves. When they temporarily transform or express someone other than themselves, they perform different actions than they do in daily life. For this reason, ritual and play transform people, permanently or temporarily.⁷⁴

74.
pg. 50. Ligiéro, 2012, *apud*
Schechner, 2012.

The sensory perception that Tereza’s daughter-researcher possesses after drinking the Tea is of receiving vibrations beyond her daily reality. These vibrations take her to a great level of sensibility, an expanded⁷⁵ sensation, as reported in her logbooks, a greater perception of the expressive body movement, the sounds that are around, the light that exists in the place. The body enters into a sense of a real energetic expansion state, being aware of everything around. There is a greater reality beyond what happens in everyday life.

75.
NT Dilatado, in Portuguese.

For the researcher, experiencing the ritual of Tereza de Colares at *Chão de Tupinambá*, drinking the Sacred Tea turns palpable the experience of expressive transit, i.e., a temporary loss of the so-called identities, even if the corporeal creative process revealed does not stop revealing artistic and existential repertoires. This is called performative improvisation, in which there is a possibility of an expressive mutant state, a figuration that does not necessarily claim to be human, although the “support” of the human figure is difficult to erase from a human being. Therefore, there is a kind of paradoxical repose after drinking the Tea in which human forms and histories of daily life are dormant, and others intensified. It is, in our view, a flux pause, a potent pause, dynamic silence.

Thus, it appears alterities that are not usually present, because the so-called ‘identity’ suffocates them. It is about becoming. It is ecstasy and it is rest. It is neutrality and it is vigor of itself and in itself. A sort of becoming that opens possibilities for creative events during intermediations which are practices of various connections, performative improvisations that arise through contact to experiences without losing awareness of what is done, although there is a kind of memory

rupture in ourselves. ‘Body without organs’? It is a desire that reveals something through a distinct corporeity, a different state of presence, with dilatation of mind and body. Joyful above all. Saying that, we make references to what Deleuze and F. Guattari say about becoming⁷⁶, but we also undeniably connect with what Antonin Artaud and Étienne Decroux said about a potent performance experience related to modes of existence.

It is important to say that the Sacred Tea’s taste brewed by Tereza also provides a pleasant degustation, as one can feel in the drink nuances of the herbs it contains. Tereza’s Tea is not as bitter in taste or brings a rustiness into the palate. This also works towards a sensorial and ritual openness.

The ritual experience, as Luna says⁷⁷, causes the subject to be in a dream state, and thus being able to enter into extraordinary sensory spaces, as if he could access an inexhaustible source of information, getting strange perceptions of one’s own body, and of oneself, transforming into nonhuman beings (animals, plants and inanimate objects), having contact with entities that may belong to this or other worlds, and recall past episodes as old as intrauterine or past lives, or have other kinds of existential and/or mystical experiences.

According to the *paraense* researcher journals, the ritual of the Sacred Tea of Tereza in *Chão de Tupinambá* became clearer in its happening through a performance/ritual that she saw as an association with the words of Schechner⁷⁸, pointing out that performance may be a ritualized behavior conditioned and permeated by playing.

In this sense, the rite of Sacred Tea, with the possibility of experiencing an expanded corporeity with an dilated consciousness caused by the drinking, creates a mechanism to bring to mind actions that need to be precisely performed at a given moment of the ritual performed there, by the intense vibrations that the body receives, and through which it performs body positions, ballet movements and other involuntary movements throughout the process.

We have sought more recently a dialogue with the notions of performance and ritual that we perceive to be in the writings and experience of Antonin Artaud reports. Its ritual theater, within a liminal space⁷⁹, it seems to potentialize the establishment or reestablishment of relations of a spiritual and magical order, not admitting any kind of distracted and routine behavior

76.
Deleuze-Guattari, 1997.

77.
pg. 130. 2005, *apud*
Albuquerque, 2011.

78.
Schechner, 2012.

79.
Spaces where the attributes of liminality, or personae (liminal persons) are necessarily ambiguous, since this condition and these people steal or escape the classification network that normally determines the location of states and positions in a cultural space. Liminal entities are not situated here or there; are in the middle and between the positions assigned and ordered by law, by customs, conventions and ceremonial (page 98.Turner, 2013).

by all that are part of it, because in this space of liminality is at stake a renewal of life itself.⁸⁰

Therefore, the subject lives in this direction: the experience of being in a place between two worlds, a magical and a real one; sometimes cruising the first, sometime cruising the later, but living this state of in between the two. This space in between is a place in which one lives a state of transformation of the body, of the senses, of life, generating a bring back of forgotten mystical or existential elements.

One can thus think that the performative poetic act of Tereza de Colares in fact intends to propitiate an experience of the sacred, an existential dilatation, provoking its sacred ritual meaning, even to be able to have a contamination of the scenic act of the daughter researcher, aiming at a magical character in the sense of a poetic action that deals with a language that opens other modes of perception and dimension of reality⁸¹. In this context, we want to better understand about notions of the sacred and the magical sense. Edson Silva says that to Artaud the performance/ritual must contain experiences in which the “truth of the emotions” must be overwhelming, since they will not be represented emotions anymore, but intensely lived emotions⁸². Would the intensity of the emotions be the life conditions to connect with the sacred?

This research provides, even in its beginning, questions that we deem important to be investigated in the light of the voice of Tereza de Colares and all knowledge she reveals to us. This is a well-thought research, because this experience reconnects the researcher with her mother and also, in parallel, promotes other encounters, such as that of ancestry and the element of water that always involved the *paraense* researcher grounds.

To cross these rivers, these waters, to remake encounters and to promote other meetings, to draw poetic maps, to intertwine threads of senses and un-reasoning⁸³ are the meanings of this research. At times it tightens, in other loosens, sometimes connects, others not. But above all, it is already possible to perceive that the performative poetic act of Tereza de Colares, in its movement, like the waters, flows and guides, promotes affections and fecundations. As Manoel de Barros tells us poetically ‘Since the beginning, the worlds water and soil loved, penetrated lovingly and fecundated each other⁸⁴. [...] Waters are the epiphany of creation’⁸⁵. So we can see: water that mixes on that ground beginning to give rise to many nascent shoots.

80.
1984, apud Silva, 2015.

81.
pg. 37-38. ARTAUD, 1985,
apud Quilic, 2004.

82.
Silva, 2015.

83.
Des-razão, in Portuguese.

84.
‘Desde o começo o mundo
água e chão se amam e se
entram amorosamente e se
fecundam.’

85.
pg. 423. Barros, 2013.

The theater that, in the end, we carry in our origin, we take to the *Chão de Tupinambá* so that it is an expanded performative practice, crossed by transversalities of knowledge. This theater is inscribed in our body, although today it can be recognized by diverse denominations. But he is still an encounter. Encounter of lives and waters. The art of the scene that challenges us and moves us to *Chão de Tupinambá* wants to speak of the human, of freedom, of rituality. It wants to revive the very notion of theater in search of the desire to recreate the human⁸⁶. This art of the scene wants to show the pleasure of the body in playing a ritual. A game that visualizes a water stream flowing, powerful, through the various dialogues that we can establish.

86.
pg.156. Artaud, 1984,
apud Silva, 2015.

Let the current carry us in the arms of the river, in the lap of Tereza, by the paths of the knowledge of the forest.

After all, to paraphrase Manoel de Barros, we are swamps and we are debtors to these waters.

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