

A person with visible tattoos on their neck and shoulder is lying down. A white cloth is draped over their head and face, leaving only their eyes and part of their nose visible. The background is dark and out of focus.

PORTFOLIO

Lucas Miyazaki

Writer · Playwright · Performer

bio

Lucas Miyazaki

Born in 1994, lives in São Paulo. Writer, playwright and performer working at the intersection of literature and the performing arts.

Author of *Limpo* (2026), *Catálise* (2022), and *Elefantes* (winner of the Prêmio Nascente). Founder of the group *Dispêndio*, creator of *What We Are Doing* (2025) and *What We Will Do* (2026–present) with artists and producers from New Zealand. Wrote and performed in *Tríptico* (*Ele, Não Ela, Culpa*) — winner of the Prêmio Zé Renato 2023 and the *Coelho de Ouro*, *Mix Brasil* (2022). Holds a Master's in Comparative Studies: "Narrative in Act: Performative Literatures in the Contemporary Stage" (University of São Paulo, 2025).

PROJECTS IN DEVELOPMENT:

- *Rebutoh* — a work about Buto and experiences of belonging (Proac 2026)
- *What We Will Do* — New Zealand co-production (Aotearoa 2026)
- *Homem A/B* — play, dir. Alexandre Dal Farra
- *Caderno Rukah* — narrative project with Helena Vieira



"Ele," café scene, 2021–2023



Research & Creative Poetics

Working at the intersection of literature and the performing arts, my work investigates ways of producing existential dwellings — provisional, unstable, and impossible as they may be. I always begin from writing, seeking to build with language variations of houses, skins, or bodies: surfaces through which we can enter, inhabit, and experiment with ways of existing.

Certain themes recur throughout: sexuality and masculinity; failure and aporia as starting points for creating places and forms of life; expenditure as the propulsive energy arising from exteriority.

Literature

Novels, short stories, and poetry — 2018 to 2026

plazas strewn with corpses: he was seeing the dead, the of the twentieth century, in which golden ratios would play no part whatsoever. And that it was this contradiction that made him fall silent forever. His own personal disappearance.

I went over to the door and took a photo from the pavement.



There was a confusing piece of graffiti on the wall: it looked like three number nines with a crown over them. A piece of paper had been stuck up inside the glass. On the second floor, to be precise – Nietzsche's floor. 'For more information, call the porter's office.' My forefinger hovered by the bell, but I didn't press it. And if I had, I now think I'd have become a different person. I went back to the corner with the café on it and started along Via Cavour Battisti.

It was a relief to be walking in the shade. The paving was set out in a rhomboid pattern – to drive the walker on, to make you feel less tired, and therefore buy more things. The same principal as in the colonnades of old, which were designed to prevent fatigue in those traversing this new landscape of shops.



I counted the bicycles. I counted shopping bags. I counted estate agents' posters. Here, everything was for sale. There weren't many people around. At the end of the street was a bookshop. I like looking at the window displays of bookshops in foreign cities; I have a habit of fantasizing there might be a book of mine there. A woman was coming towards me from the left, talking to her friend about some piece of local politics, something about the dismantled Fiat factory, I think, and she was so angry about it that she threw her hands about manically and didn't notice we were about to pass; her bag hit me. She said sorry.



I went up to the display, which was organized according to theme. There was a mistake: the Bible was in the



Book launched at Flip 2026

NARRATIVE FICTION · 2026

Limpo

“I feel the humus between my fingers. I stop in this corner, because it was right here that I buried it ... I hear the sharp sound of the planes leaving the airport beyond the avenues. Crouched down, I place my hands over my eyes, trying to feel something — and what I feel is the slowness of the air.”

— excerpt from *Limpo*

“Limpo evokes sensations that give the narrative a tactile quality. We walk through this space imagined by the author, feeling the density and dryness of the air, the smell of decomposition — the anguish of being absolutely telluric.”

— Giovanna Paiva (critic, researcher and performer)

Catálise & Elefantes



Catálise

Fictional narrative, 2022

“Miyazaki stages his proposition of writing-as-performance — a foundational work that takes on a mobilizing form.”

— *Mauricio Sales Vasconcelos (critic and artist)*



Elefantes

*Poetry — Nascente Award
Winner, 1st place*

28 poems in which the fluidity of movement and the fluids of bodies touching merge inseparably — drawn between the poetic universe of childhood and a body caught up in passion, desire, and sex.

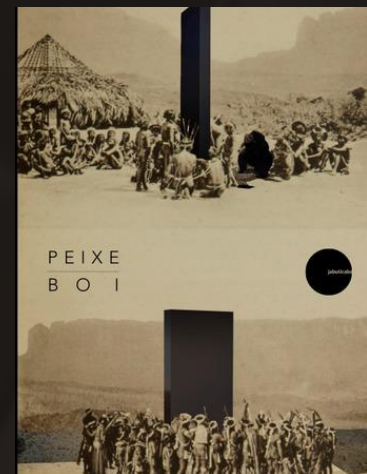
— *Ivan Forneron (critic and poet)*

SHORT STORY & PERFORMANCE · PEIXE-BOI, 2021

Hashigakari

“Cold, insomnia, trembling. My whole body shudders in free fall ... I feel the biological tear in my existence. A tear that keeps happening even after the end, in this now-suspended future.”

Published in the first volume of PEIXE-BOI, a magazine dedicated to contemporary Brazilian prose and poetry (ed. Ricardo Domeneck), alongside Silviano Santiago, Hilda Machado, Edimilson de Almeida Pereira, Veronica Stigger, and Victor Heringer. Also performed in São Paulo and Ceará.



ALSO PUBLISHED

Other Publications



Livro-lápis: Escrita e Teoria

Essay collection



Radio Silence: Notes on Radios

Caderno 5, Lisbon, 2018



After Exhaustion

Essay, 2025



Diwan

Translation, 2024



Dramaturgy & Performing Arts

Plays, performances, and collaborations — 2019 to 2026



THEATRICAL PIECE · 2026

What We Are Doing

"A speculative projection and futurity about the possibilities at stake in the moment of creating and making — of a theatre piece, but also of the world, of society, of nature."

Selected for Ōtautahi Fest 2026 (New Zealand)

Performers: Josiah Morgan, Lucas Miyazaki, Dominic Hamilton, Oliver Olívia, Antonio Saalviano

THEATRICAL PIECE · 2019–2024

not she

What Is Good Is Always Being Destroyed

“A couple begins living together as one of them begins his gender-transition process. The cisgender husband then writes a text about what emerges from living alongside his trans husband.”

Performed at various festivals and at Sesc.

Awarded the Prêmio Zé Renato (2023).





THEATRICAL PIECE · 2021–2023

Him

“Two ‘hims,’ one cisgender and one transgender, married in real life, carry out actions and performative games touching on sexuality, gender, existence, and essence.”

*Winner of the Coelho de Ouro award,
Mix Brasil 2021*

“Ele,” 2021–2023

COLLABORATIONS

Colabs



Chorus of Those Who Turn Their Backs

Theatrical piece, 2025 — dir. Artur Kon, Cauê Gouveia, Mariana Dias & Mariana Otero



The Sun Vanished

Theatrical piece, 2023 — Núcleo de Pesquisa Fundo, Grupo XIX de Teatro, dir. Janaina Leite



Artistic Residency

Cia. Brasileira de Teatro — SESC Pompeia, 2024



CRITICISM & RESEARCH

Articles, Essays & Interviews

- Interview for O Povo, on Beckett and the Theatre of the Absurd (2026)
- “On Turning One’s Back: A Dramaturgy by Artur Kon Thought Through Elfriede Jelinek” — critical essay, 2025
- “Procedure and Performance in the Contemporary Novel” — article, 2024
- “Bodies Adrift: Labyrinths and Internet Narratives in ‘The Sun Disappeared’” — article, 2024
- RomanceCidadePerformance — interview with Lucas Miyazaki (2023)

Master’s thesis: “Narrative in Act: Performative Literatures in the Contemporary Stage” (USP, 2025)

Other publications: Lattes CV

TEACHING · MEDIATION · CONSULTING

Other Projects

Beyond his artistic and literary work, Lucas Miyazaki also works as a professor, a cultural mediator for public discussions, a critic, and a literary consultant for cultural agencies and institutions.



MIT-SP (International Performing Exposition SP) | Critics' View (2026)

Authoria Literary Agency

Literature and narrative consultant. Gave classes, mentorships, and critical readings to a range of authors during their creative process.



Caderno Rukah — Narrative Studio

Co-founded, with Helena Vieira, a studio for creating narratives and dramaturgy — turning data research into scripts.





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