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DIVA OF THE GUTTER: envidescida ideology and pop-profane blaspheme in audiovisibility policies of São Paulo's transvestite Linn da Quebrada

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Abstract

In this article, we analyze some forms of resistance mobilized by the artist, performer, dancer and singer Linn da Quebrada, from São Paulo, Brazil, in an attempt to find ways to occupy cities and social networks that re-signify bodies, media spaces and the daily life. Daughter of an Alagoan mother, raised in the urban outskirts of São Paulo, listening to funk and the preaching of Jehovah's Witnesses, Linn is the "straight talk" poet, who faces the macho men with their "big erect members" and goes out in defense of the women and the feminine, wherever it is and how it manifests itself. Positioning herself as queer, trans, black and peripheral, Linn assumes in her rhymes and public appearances the project of "envaidecer the viadagem", to make aesthetics "a radical experience" and her body an occupation.

Keywords

Transvestite's activism; audiovisual resistance; enviadescida ideology; female dis-sense.

Introduction

As numberless singers and “musical gender *artists*” (Rocha, 2018) which define the LGBTIQ+ pop landscape in São Paulo, Linn da Quebrada was born in the outskirts of the capital, in 1990, in a poor area of the East region, and grew up in the Paulista countryside, in a simple and religious family. Her Alagoan mother was a maid; her father, in turn, left them when Linn was seven years old, a recurring fact in the urban outskirts of São Paulo. Parental abandonment, a strong religious bond and mothers providing for the household is a common triad in these youths. Another element is central to the understanding of the singer’s life story: the access and mobilization of technologic and audiovisual resources for, in a self-managed and collaborative way, produce and share her music and videoclips. It’s interesting to observe how this type of “entrepreneurial” grammar was appropriated by youth in São Paulo peripheral areas, breaking the blockage of exclusion (although without necessarily eradicating it), forging a space of legibility and recognition, as well as a real possibility of financial insertion through the art they produce.

As a digital heavy-user, Linn’s first success arrives on 2016 on YouTube, when “Enviadescer” is published - in January 2019, it hits almost 700,000 views. Two years before that, in 2014, the singer was diagnosed with a cancer in the testicle¹, precisely when she “was getting rid of these traces of masculinity that restricted me, locked me and took away my potential”. One of her theater colleagues² told that sharing this experience was impactful and transforming to the whole class, and in a certain way marked the aesthetic-existential turning point of the artist. Linn’s creative process indeed brings back what Estebán Muñoz (1999), intellectual of dis-identification, calls “auto-ethnographic performance, which we also associate to the use of the intimate, of interior dramas and confrontations experienced in public spaces as an ethical and aesthetic tool of fight, including in a context of continuous drill of intimacy by the compulsory visible and the constant invisibilization and attack of alterities in the metropolitan scene. In her self-reflexive activism, Linn da Quebrada articulates entertainment and political action. It isn’t any type of entertainment. It isn’t conventional politics.

“My concert is a place of healing”³, says Linn, the transvestite queer that performs her own existence, or re-existence, as she says. The theatricality of her existence in the peripheral area and borders finds an echo in the previously referred experience with theater, which she known with 20 years old, in the metropolitan area of São Paulo, studying in the Escola Livre de Teatro de Santo André (Free School of Theater of Santo André), where she graduated. Re-signifying God and funk itself, Linna Pereira leaves the identity of Lino, the young man who faced the fury of the community of Jehovah witnesses where he belonged, when he identified himself as a homosexual and, later, as trans. With his political, terrorist body, as she says, Linn speaks about what it is to be a woman, evoking a visceral sorority, a call to the sacred feminine, which, for her, it is also the sacred place (of speech) that she reveals when she sings. She openly confronts phallogentrism, convoking “todes” to join the *enviadescer*, queer, black peripheral ideology, which also implies in “*bater a bunda na nuca*” (twerking your ass to your neck).

To Omar Rincón (2006, p. 87), the culture of narration and the esthetic horizon are “a strategy to survive, resist and imagine life”. More than the rigid interpretative grids and the normative frames, this esthetic-narrative pulsion registers its gaze on affection, in the experiment of moving bodies, of fluid re-existences, contaminated - genuinely bastardized (Rincón, 2015). Thinking about these ways of existing, occupying, overflowing and transforming social spaces and the daily life, we propose, in this article, to analyze the forms of resistance mobilized by the artist, performer, dancer and singer from São Paulo, Linn

¹ More information in: <http://meiofio.cc/p/freescura>. Accessed in: Feb. 09th, 2019.

² Thiago Félix, diretor of “Enviadescer”, made this speech during “Juvenália Convida Silvano e Thiago Félix”, promoted on November 13th, 2018, at PPGCOM-ESPM: Retrieved February 10th, 2019, from: <https://www.facebook.com/events/2201989400060465/>.

³ Retrieved February 9th, 2019, from: <https://www.youtube.com/watch?v=W17OoImPFV4>

da Quebrada. “The movement of personal stories in a public sphere is typical of self-ethnography”, says Muñoz (1999, p. 81; *our translation*) and, effectively, implies in a dramatic semi-urgic which links both subjects. As Linn clarifies,

It takes a lot of balls to go out like I go out on the street, because people don't kill only with a knife or with bullets. The speech also kills. The gaze on the street also kill us and oppress us, and I need to encourage myself every day to just be. (Linn da Quebrada, 2016, ONLINE)

There is a physical revenge acting and decisive when we consider the entrance of the *enviadecida* aesthetic on the musical and mediatic *mainstream*. As Soares and Lima observe (2018, p. 64), “The body constitutes a material, symbolic, economic and social capital on pop music”, and, as such, it is also subject to public scrutiny. Linn bets on irreverence as a way to honor her story of aggressions and losses and the construction of powerful networks of revenge, mutual recognition and protection. Thus, at the same time she defies the phallogocentric *status quo*, she builds the bonds of identification with her peers, in a vast terrain of “*mulheridade*” (womanhood).

We took as a reading key of the artist Linn da Quebrada two main propositions of her “politics of self-visibility” (Rocha, 2010; 2018), both, in turn, dialogue with two of her videoclips, which are the core of the rest of her work. The first key is defined around the *enviadescer* ideology (to become viado/viada, “*descendo até o chão*”) and also gives title to the clip “*Enviadescer*”⁴. The second key is referred to “*BlasFêmea*”⁵, extremely dramatic and impactful proposal, which is mixed to the criticism of sexual repression promoted by some relations to the call for unity of plural women in actions of mutual protection and support, especially against isolation and violence suffered in everyday life:

I speak from a place where I recognize myself, I speak from the ghetto, with the ghetto and for the ghetto. I talk about movement and resistance. Dancing over the ruins of these sexist patriarchy is freeing. Sending this message through a black, queer, poor, abject body. (Linn da Quebrada, 2017a, ONLINE)

There are common traces in these two initiatives. In this transvestite activism, in this exalted queerness, in the ostentation of the aesthetic of the streets, of ghetto and alleys, it strengthens the *potentia gaudentia*⁶ (Preciado, 2014, p. 220) of her audiovisuality. Linn's diasporic corporeity, in reference to classic videoclips of Madonna (Lima, 2017), also denounces the bounds between sexual repression and incitement of transgression, suggesting the existence of a libidinal homoerotic unsaid in moralistic doctrinations of a white heteronormative hegemony and in the religious flagellations, something explicated in the pop-profane audiovisual ambiance, in the mix between the value of the cult and sadomasochist value of candles and wax, which lead in the narrative structure of the “*BlasFêmea*” videoclip to, literally, pleasure of a saint.

Called MPBixas, enrolled as belonging to a “*geração tombação*”, recent Brazilian activist expressions use pop culture as matrix of bastardy, in the order of cultural remedy (Rocha, 2018). They mix, for example, funk, afro music and vogue, in a “*musical activism of gender*” (Rocha, 2018), whose local bond with the city of São Paulo, their night life and peripheral spaces live with the expanded and post-massive expression obtained by the visibility in digital media and practices of translocal and transnational cultural consumption. We think that this “*gender terrorism*” as defined by Linn da Quebrada, must be understood in its blurring, bastard and processual character, referring to processes of remix, of DIY (do it

⁴ Retrieved February 11th, 2019, from: <https://www.youtube.com/watch?v=saZywh0FuEY>.

⁵ Retrieved February 11th, 2019, from: <https://www.youtube.com/watch?v=-50hUUG1Ppo>.

⁶ To Preciado (2014, p. 220), *potentia gaudenti* becomes, therefor, the producing power of capital, which operates in a circuit of “*excitement-capital-frustration-excitement-capital...*”.

yourself) and political forms founded in the agitation of parties and networks of solidarity of the feminist and LGBTIQ+ universe. However, do not expect to find in Linn a dance without a purpose, a song without a purpose. When she sings, dresses, walks, she is consciously assuming herself as a political whole, under construction and iconoclast. Combining pop to political, this singer-performer re-presents possible ways of being, of visibility and subjectivity fundamentally non-essentialist. What saves her is also what injures her. Representations of the violence committed against transvestites and stories of symbolic aggression are constant in her videoclips:

I spent my whole life hearing that “being gay is not cool”, that being a transvestite is dangerous and is going to bring me problems. And I’m not saying it’s easy, but it is possible and beautiful to be transviada - a happy possibility. I come from a very strict religious upbringing, I was a Jehovah’s witness, so I had a very disciplined body, domesticated by the church and by doctrination, which deprived me from my desires. It was like my body did not belong to myself. Until I take charge of my freedom a couple years ago and accepted myself. (Linn da Quebrada, 2016, ONLINE)

To boast queerness

The analysis of corporeities and youth cultural circuits in late-globalized context has demanded forms of understanding that do not go through the essentialist, canonic and unchangeable basis. This epistemological gaze gets closer, in our understanding, to the dynamic of some contemporary youth practices, especially those led by marginalized youngsters, dissident and stigmatized that, facing the subalternity of subalternity, question, invert and subvert normative logics of gender and sexuality. This youth casts lights on other forms of re-existence, whose plurality of meanings is enabled by the experimentation of bodies in trance and transit, which are appropriated and politicize/pollinate media narratives, experiences of entertainment and pop culture.

In dealing with an urgent problem in a country where social sectors promote, tolerate or are complicit with racism, transphobia, homophobia, misogyny, feminicide and sexism⁷, the political action of this body-Linn-da-quebrada, does not exclude the necessary action in institutional levels⁸. Its politicality (Rocha, 2016; Rocha & Postinguel, 2017) allows the mediation between the everyday, more immediate doing and medium and long-term demands; in this aspect, all visibility obtained is valued, not only by Linn, but by numberless artists that act for intersectional causes of gender.

From a contextual point of view, Linn da Quebrada found in the artistic-performative horizon and in the arts of doing (Certeau, 1998) of allies and streets of the ghetto, other possibilities of existing beyond a straight-white-manly masculinity or a subservient femininity, reiterated in her religious upbringing, going through coming out as “queer, trans, black and from the ghetto”. Using bastardy (Rincón, 2015) and the narrative power of the fight against funk, cultural matrix of the Brazilian popular-peripheral, the artist acts for the right of being in an *enviadescido* (“queered”) body - without guilt and shame - and boasted in its integral manifestation:

⁷ The eminent connivance facing the waves of violence against LGBTQ+ youth caused the Congressman Jean Willys to renounce his post in Congress, since he was facing constant and obscene death threats he would receive against his integrity and his Family member’s. The threats were due to his activism towards LGBTQ+ rights and his sexual orientation, which is still a reason for hate for many people and institutions that do not tolerate any other possibility of exercising sexuality other than the heteronormative perspective. Retrieved February 7th, 2019, from: <https://www1.folha.uol.com.br/poder/2019/01/com-medo-de-a-meacas-jean-wyllys-do-psol-desiste-de-mandato-e-deixa-o-brasil.shtml>.

⁸ It is important to highlight this point that, although still persists a disproportion of presence of minorities in the Brazilian institutional political structures, we watch, in the last election in 2018, the arrival of trans women in the Congress, as for example the congresswoman Erica Malunguinho da Silva (SP), activist for LGBT and black rights, and Robeyoncé Lima, the first trans lawyer in the North and Northeast region to use her social name in the Ordem dos Advogados do Brasil (OAB - Lawyer Organization of Brazil).

Enviadescer (to get queered) to me is an attitude, a behavior, an act of resistance that has to do with femininity, the marks of feminine in our bodies, and allowing these marks to be upon us and let them be an act of empowerment. It has to do with coming out and accepting your body. (Linn da Quebrada, 2017b, ONLINE)

Image 1 - Videoclip Enviadescer



Source: Youtube, 2016.

The work of boasting queerness constitutes one of the bases of activism and the politics of audiovisibility⁹ (Rocha & Santos, 2018) from Linn da Quebrada. In this context, the transvestite (and/or effeminate body, and/or feminine) is conceived in a double movement of political re-signification; the first, projects and casts light on “bodies that do not matter”, seen as “inconvenient”, “deviated”, “evil” existences possible of elimination, or even, conditioned to a sexual-masturbatory subservience, in a perverse relationship between pornification x degree of oppression (Preciado, 2014). The second, in turn, claims a polysemic understanding on young corporeities, stripped of a definition per se, since its constitutive character in a process and a relation with alterity, which enables other transits and new experiments between masculine and feminine.

About the first movement, it is important to bring to dialogue some data that explicit the scenario of risk and indifference that touch these bodies. In a study performed by the European association TransRespect¹⁰, Brazil is the first in the world ranking of homicides against transvestites and transsexuals, totaling 1,052 deaths between 2008 and 2017. Another data taken from the association determined that out of the 2,600 deaths that happened throughout the world in this period, two thirds of the trans people murdered were sex workers.

Endorsing this discussion, the Associação Nacional de Travestis e Transexuais (Antra - National Association of Transvestites and Transsexuals)¹¹ created the Map of Murders of Transvestites and Transsexuals in Brazil in 2018, whose results revealed that every 48 hours, a trans person is murdered in the country. The research determined that 65% of these deaths were directed towards those who were

⁹ “[...] we have new forms of (áudio)visibility in which the value that is paid is the “recreation”, could be effectively associated to what we call politics of activist audiovisibility, tactic tactile propositions that tipify creative expressions remedied and remixed from techno-drag divas” (Rocha; Santos, 2018, p. 209).

¹⁰ Retrieved February 1st, 2019, from: <http://epoca.globo.com/brasil/noticia/2018/01/reduzida-por-homicidios-expectativa-de-vida-de-um-transsexual-no-brasil-e-de- apenas-35-anos.html>.

¹¹ Retrieved February 9th, 2019, from: <https://antrabrasil.org/>.

sex workers, 60% of the deaths happening in the streets. Another data established that the main motive for this violence wouldn't be linked to the exercise of sexuality, but to gender identity: 97.5% (raise of 3% in relation to 2017) of the murders were against trans people who identified as female. To Benevides (2018, online) "it's like the bodies of these people who challenge the norms had to be purged from society. And that is what society has been doing".

Preciado (2014) locates a direct relation between the pornification of the body and the degree of oppression they suffer from. Bodies historically colonized, namely, women, children, black people, homosexuals, transvestites, trans people, among others, present themselves increasingly as "objects of maximum pharma-pornographic exploitation" (Preciado, 2014, p. 46, our translation). This analytical lens gains prominence over the above-mentioned data and Linn's artistic expressions as we understand these transvestite, effeminate bodies which lead the artists audiovisualities, resist and confront pharma-pornographic regimens.

Linn reflects about this condition of marginality and transforms it in a motive of inspiration of her activism and artistic creation, named as "gender terrorism". In Pajubá, her recent music album, the artist refers to the extermination of her peers in different songs, especially the song Bixa Preta¹², which in its chorus reproduces the sound of gunshot over a queered body. Without hesitating over the jokes and terror happening in the trans community, Linn sends a clear message and affirms that this battle is daily, but her artillery is more powerful than the hate of gender vigilantes.

Dislocating the feminine from the place of subservience and transcend the reductionist view over the transvestite body configures, for Linn, an act of resistance, of love - and, consequently, of political resignification. In consonance with these reflections, we highlight another point of bodily expression that constitutes the politics of audiovisibility of Linn in its project of *envaidescer a viadagem*, about the refusal of gender binary.

Thus, what we contemplate in this proposition is a polysemic comprehension of bodies, which does not necessarily refute the biological condition of existence, but it guarantees that the bodily materiality is not given, finalized in sexual organs, because bodies gain outlines and senses through its experimentations and everyday relations with alterity. Contributing to this debate, we refer to the meanings of Díaz and Alvarado (2012), especially when they explain that in the processes of identity constitution and youth political agencing, "the body is not; on the contrary, it is by doing." (Díaz & Alvarado, 2012, p. 117; our translation). In these conditions, the body is taken as a process of (re-dis) construction, which is made in direct relation and experimentation with the diverse existential dimensions that are presented to these youths, including the meanings of gender and sexuality.

In Linn's words, this becoming-body enables

Transit into myself. In my possibilities and powers. In my frailties to become stronger. And thus making other people also see themselves in me and, that way, support networks and bonds are created. [...] I'm only a part of this movement. Which is formed by a bunch of black people, "translesbichas" (LGBT), peripheral people, who come to invade and occupy every space. We want to write new possibilities for our bodies, whatever they may be. (Linn da Quebrada, 2019a, ONLINE)

We have, in Linn, an epiphany of plural, transitory, transformed bodies, which do not want to exist in the shadows or be drained in statistics of violence. With this proposition, Linn drills normative and pharma-pornographic logics, occupying and resisting in spaces never inhabited by transvestites, transsexuals, lesbians, homosexuals and many other existences. This inquisitive initiative is manifested, overall, in the rhymes and aesthetics of "funk lacração" made by Linn, whose narrative creation portrays and performs these "transviado" bodies, revealing, thus, in a potentially counter-laboratorial action

¹² Retrieved February 5th, 2019, from: <https://www.youtube.com/watch?v=VyrQPjG0bbY>.

(Preciado, 2014, p. 35), of explicit conflict and refusal to the patriarchal and sexist project that operates over these bodies.

The ludic and irreverent occupation of the streets of a popular neighborhood in São Paulo is the main plot in “Enviadescer”. As the director of the videoclip, Thiago Félix¹³, told us, the shooting was performed the same day he and Linn was moving to the “set”, neighborhood where they still share a residence. The occupation of the streets is the same as the occupation of the space in the audiovisual. Evidencing maps of tensions and resistances, narratives are built through the streets, virtual spaces and the occupation of bodies, privileging intersection territories (streets/digital networks/private space). The political mobilization is linked to territorial mobility, exposing the ambivalences and contradictions in which the urban setting is built.

To act in the political dimension of the urban experience implies in identifying the city as a field of tension and an oxymoronic place. Youngsters like Linn da Quebrada recognize the effects of these civilizing model in terms of live expectancies and their existence. Perceptual and behavioral bricolage makers act in the cultural field in an authored and projectively collective way, because they discursively appropriate from their lives and their ways of thinking and, in this appropriation, is also given the creative path.

The videoclip “Enviadescer” is a clear presentation of the wanting bodies of Linn and her network of friends, their walk through town, confronting everything and everyone, “todes enviadescendo”, as the lyrics says and the authors perform. Politics of audiovisibility, in this sense, echo an important author emphasis in these cultural producers, being expressive of the way they understand the world and themselves. This techno-audiovisual episteme is sensitive to mobile forces of contemporary, to cultural forms of pop and the celebration of blurring narrative content.

In this direction, the media musical consumption builds an economy of affections, articulated to an affectual re-signification of everyday life. Pop-litical revenge (Rincón, 2015), ghetto youth from São Paulo negotiate and challenge norms and exclusions, crossing self-biographically the tyranny of small differences. In this aspect, to gain audiovisibility is key. The conscient gutter crosses the management of political visibility. Being a diva is to remember the social debt that is still unpaid for.

BlasFêmea pop-profana

Eles nos disseram “puta”. E agora nós dizemos: disputa. (Linn da Quebrada, 2019b, ONLINE)

(Dis)pute for the city. (Dis)pute for the bodies. (Dis)pute for the right of enviadescer, without guilt or shame. There are many battlefields where the dispute takes place and constitutes the politics of audiovisibility mobilized by Linn da Quebrada. Through urban experiences in São Paulo and their rupture with the ways of subjectivation and social subjection imposed by Jehovah’s witnesses, Linn gave momentum for the deconstruction of her existence and the intermittent transit between the sacred-prophane universe of femininity and being a woman.

In this struggle for survival and recognition of “misplaced” bodies, Linn conceives and proposes a combative audiovisuality, which goes out in defense of lesbians, gays, transsexuals and all the women and boys that do not fear to enviadescer. To cast light over these “bodies that do not matter”, and to create support networks and affection among her peers, the artist appropriates and politicizes media narratives (Rincón, 2006) evoking an aesthetic experience of sensitivity, based by dissensus (Ranciére, 2014).

In this aesthetic-narrative pulsion, the performative productions are marked by *escracho*, by the affirmation of a plastic subjectivity, of the in-between, of contaminations. With imagery remissions that

¹³ Talk with the authors. See footnote 3.

are inspired by the pop-porno-artistic-techno-digital circuits (Rincón, 2015) and with rhymes that dislocate the “discreet machos” with their “big erect dicks” from the center of the scene and the misplaced narrative, the artist focuses on bodies and desires of a non-essentialist and non-binary feminine. Linn does not want to speak “for”, but speak “with” everyone, inverting the logic of representation for an open dialogue about gender, sexuality, affection, love, borderline masculinity and femininity, considering author’s narrative. As she herself says,

[...] We live over the mold of representation. That is very dangerous. I cannot represent anyone other than myself. It is necessary for us to re-think this logic. What would be interesting is, more than representation, the logic of participation, in which every person presents and represents their own body. The logic of representation leaves us comfortable in our places. It causes the illusion that everyone can get there and it is a lie. We know it is a lie. (Linn da Quebrada, 2017c, ONLINE)

Refusing the representation level or what Rancière (2014 p. 18) defines as the logic of the brutalized educator, whose orders determine the agency of the viewer - being the ignorant student, and the artist, a wise master -, Linn seem to aim with her gender terrorism the power of emancipation “in the blurring of the border between those who act and those who look, among individuals and members of a collective body” (Rancière, 2014, p. 23). In this context, the recurring performative character in its audiovisualities walks towards the construction of networks, collective stories, or even, that “third thing” referred by Rancière (2014, p. 18), which inhabits the in-between of the relationship of the artist with the viewer. This thing “whose sense none of them have, which is maintained between them, moving away any faithful transmission, any identity of cause and effect”. It is the blurring of borders between those who act and those who watch, it’s the act of inter-relating and asking what we see with the life we’ve lived, with your communities of meaning. When claiming a logic of participation, Linn also advocates for the emancipation of each and every one of us, viewers of her art, since “every viewer is an actor of his own story; every actor, every man of action, viewer of the same story”. (Rancière, 2014, p. 21). As we notice in the following utterance, Linn is aware of the moving force of her art:

To be an artist, for me, has to do with creating over my own existence, creating over my body. The time, we are acting, acting of my action, of your action, of affection, of being affected, of being in the moment, of generating movement. I could practice that with theater, with performance, interfering and doing things that would cause events. More than thinking about changing the world, reaching world piece, what I think about is the relations that are close to me. I think of art as action. (Linn da Quebrada, 2017c, ONLINE)

When we project art as action and take performance as a strategy of self-affection, Linn points us towards a new topography of possibility - or, let’s say, of sensitivity. Within this new topography, the audiovisuality is configured as a guerrilla tactic to cast light over existences in transit, while the bodily materiality becomes the place for the political action, through an aesthetic of dissensus¹⁴ (Rancière, 2014, p. 59). Inspired by the reflections of Rancière, we understand aesthetic of dissensus here as shapes and manifestations of political visibility that drill consensual logics, which friction social norms and regimens of passive sensoriality established with audiovisual productions, taking the viewer of any order of comfort and expectorial accommodation and dislocating the consensus from its place of good conviviality.

It is in this perspective of contaminations and dissensus that Linn presents us one of her most impactful audiovisual projects: “BlasFêmea”. The conjugation of the world in capital letters is not random. The meaning of blasphemy is linked to the defamation or sacrilege against religion, gods and icons; blasFêmea, in turn, is about the confrontation of womanhood facing the sacred orders of masculine and

¹⁴ “What I understand as dissensus is not the conflict of ideas or feelings. It’s the conflict of diferente regimens of sensoriality”. (Rancière ANCIÈRE, 2014, p. 59).

his pleasure. This play on words is performed with emphasis in the first scenes of the video: Linn appears on her knees in a confessional box, looking for “forgiveness” of her sins. The bell echoes loud beats and, then, masculine entities, crowned, in an allusion to gods, arrive in scenes referring to their erections, figured by the lit candles splashing over the artist. With faces of pleasure, comes the ejaculation... And the woman has the abandonment - and the guilt.

Image 2 - Videoclip “Mulher”



Source: Youtube, 2019.

After this prologue, the videoclip leads us to another moment, which evidences the power of this womanhood. For the artist,

We have to think about womanhood, about femininity in the body. Because each body is going to express femininity and masculinity in its own way. The issue is: what is sacred and what stays because of that? My answer to this question of separation is the video itself, the video is what I think about that. Every body is its sex, its gender, its affection. It is our possibility of rethinking it and perceiving that we are in movement. Sex for me is not fixed, static and statistic. It is a tool, it action, it is words. It is not an object. (Linn da Quebrada, 2017d, ONLINE)

Setting apart from the festive and cheeky irreverence of “Enviadescer”, in “BlasFêmea” we locate the tension of the confrontation of these womanhood facing the patriarchal, religious orders. Linn reveals in its first projections the routine of prostitution in which many transvestites live among alleys, streets and pavements, and, especially, the loneliness of trans women. In this moment, a maternal voice in the background seem to welcome her in her true condition and direct the care that, at times, is removed from these misplaced bodies. “Take care of yourself, alright? Eat and be healthy. I love you just the way you are”.

In the artist’s clear message, this transvestite body is not a finished work: it is “ghetto, garage, gutter” and, for the disgust of the cis-tem, “it is always in de-construction”. The idea of body as occupation gains dimensions in Linn’s rhymes, claiming, thus, not only a way of being a woman and inhabiting femininity, but the multiple possibilities of conceiving this corporality, which potentializes through its interstitial movement between genders, sexualities, affections, and, even, in circulations and appropriations of the city.

In another moment of the video, we present the movement of female insurgency: while accepting a program, the character represented by Linn is hit by the terror of the streets, experienced by many sex workers, as for example the data previously shown in our analysis. The scenes show the artist surrounded by men, in an allusion of an explicit form of abuse and violence. However, in the first sign of danger, feminine bodies, marching in combat, explode the circuit of oppression rescuing the artist and confronting the aggressors. In Linn da Quebrada’s pop-profane, elas não querem pau - elas querem paz: (they don’t want dick; they want peace):

Nas ruas pelas surdinas é onde faz o seu salário.
Aluga o corpo a pobre, rico, endividado, milionário.
Não tem Deus. Nem pátria amada.
Nem marido. Nem patrão.
O medo aqui não faz parte do seu vil vocabulário.
Ela é tão singular.
Só se contenta com plurais.
Ela não quer pau, ela quer paz.

(MULHER, LINN DA QUEBRADA, 2017).

The ritual of connection between so many female existences - in its dissensual bodies - take part of disputes fought by the “musical gender activism” from Linn da Quebrada. In its transit for possibilities and corporeity of femininity, Linn finds in music and in the audiovisual performances a way of building support networks and revealing that is no longer possible to pretend that we - women and transvestites - do not exist. Every day more, Linn wants to occupy, transit and re-signify - music, bodies, ghetto, media post-massive circuits - so she can, then, re-exist.

The forms of re-existence of the singer find in videoclips a communicative materiality that presents and frictions public and interior life. In both of them, the urban experience, on one hand, and the religious experience, on the other, sectioned subjects. The sacred interior - referring to a church - is profaned by an unauthorized sexuality. The profane exterior - the streets of the city - is sacralized in the liturgy of unity of bodies that are protected and defended. On both situations, there is a subject that think, feels and produces audiovisibility, bringing us to the category of Benjaminian narrator. In the anamnesis of violence, Linn’s dissident aesthetic is born. No one is safe. But there is a weave of utterances, images and sound as guide. There are bodies who speak. Through the bodies themselves, through their performances. The pleasure of the subordinate blurs the colonizing gaze and gives legitimacy to a peripheral and atrocious place of speech. They gain audiovisibility in Linn’s videoclips, reinforcing a strategic, activist sensuality of the streets and the risk, building a female body that derives, deviates and adds. In the orders of sensitive and intelligible, articulated by Linn, there is a pop-litical re-signification of the transvestite body. The revenge of the transvestites includes, in the scene of “funk lacração” defended by the singer, lesbians, gays, transsexuals and all women and boys that do not fear to envidescer.

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