

Lorelay Fox's digital activism: aesthetics and gender performance¹

O ativismo digital de Lorelay Fox: estética e performance de gênero

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Abstract: *In this article I inquire the YouTube channel “Para Tudo” of the drag Lorelay Fox, questioning its political and communicational character, since the technologies are embedded to youth political appropriations operated in digital cartographies. The aim is to discuss how the performance and aesthetics of Lorelay Fox configure their gender activism. Ethnography is the methodology: the fieldwork is formatted by the “dense observation” of the videos and the in depth interview with Danilo Dabague – the creator of Lorelay Fox.*

Keywords: *digital activism and political nature; ethnography; drag Lorelay Fox; aesthetics and performance; youths*

Resumo: *Neste artigo, indago o canal do YouTube Para Tudo da drag Lorelay Fox, problematizando seu caráter político e comunicacional, uma vez que as tecnologias estão imbricadas às apropriações políticas juvenis operadas nas cartografias digitais. O objetivo é discutir como a performance e a estética de Lorelay Fox configuram seu ativismo de gênero. A metodologia é a etnografia: a “observação densa” dos vídeos e a entrevista em profundidade aplicada a Danilo Dabague – criador da Lorelay Fox – formatam o trabalho de campo.*

Palavras-chave: *ativismo digital e politicidades; etnografia; drag Lorelay Fox; estética e performance; juventudes*

1 Research developed in the Post-Graduation Program in Communication and Consumption Practices, under the supervision of the Professor Rosamaria Luiza de Melo Rocha and financed by Fapesp/Capes. Process n° 2014/11441-0. Fundação de Amparo à Pesquisa do Estado de São Paulo – São Paulo Research Foundation (Fapesp).

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Lorelay Fox: political reference for LGBT youth

Lorelay Fox, memories and reencounter: I find out the existence of Lorelay Fox in 2015 through the conversations of the youth in Sorocaba, city in São Paulo's countryside. In that same year: Sorocaba's LGBT parade starts to have a new format, more political: the organizers created the "Nós Diversos"³, that, according to Kadu Nunes, media coordinator of the Parade, "it is a cycle of debates on LGBT and feminist themes that take place in Sesc Sorocaba" and has as objective "to debate subjects of the LGBT and feminist community to, in that space, break preconceptions and respect the differences, creating new knots of affection and diversity". In one of the encounters I've been in, Kadu shows the agenda and some data regarding the rise in the number of audience in each event. One of the reasons for that is the video created by Lorelay Fox supporting Nós Diversos and the Parade. When the video is shown, the audience, even though they are already aware of it, clap, excited. I realize, then, that Lorelay is more than a drag that is cited in youth chats, she is a political symbol for LGBT youth, gender activists or not, from Sorocaba.

For someone who research gender, youth, consumption practices, activism and digital net, it is an obvious reaction to be restless with this drag from Sorocaba that revolves as a youth symbol, mainly among the LGBT activists. Then, I wanted to know who Lorelay Fox was. I start a research on her Facebook page and there I find a picture of Lorelay's creator – Danilo Dabague. And what is my surprise? Danilo was my student 10 years ago, when Lorelay already existed as a performer in nightclubs in Sorocaba. I always knew Danilo "dressed" as a woman, but my memories used to go through other paths: creative, sensitive and smart young man. I quickly login on Facebook's messenger and exchange some messages with Danilo, affectionate messages filled with lot of compliments, nostalgia and complicity. It was a great encounter.

3 "Nós diversos" was idealized and organized by: group of activism Coletivo LGBT; feminist group Mandala; Study Group on Gender and Sexual Diversity Studies – UFSCar Sorocaba; Sorocaba LGBT Parade; and Sesc Sorocaba.

Through Facebook, I find his channel on YouTube with a lot of followers – today, more than ten thousand. There I unravel, immediately, the existence of a digital gender activism. Excited, because I just found a wonderful object/subject of study, I begin to avidly watch all of the videos posted in Para Tudo from Lorelay Fox, her channel, which inspires reflections and the object of this article⁴: to discuss the aesthetics and the performance of Lorelay Fox as a possibility of negotiation of meanings between her and the youth that, in her channel, make themselves visible. It is interesting to perceive that we are dealing with an aesthetic of “montage”, that gives life to a feminine character – not a woman? – protagonist of the gender activism existing in the channel.



Source: YouTube⁵

To reflect about the youth gender activisms nowadays is to understand that the political actions of the youth occur in face-to-face territories and in digital environments. Di Felice (2003, p. 54), analyzing the dimension of citizenship of digital spaces, proclaims that “this specific dimension takes us to the necessity, in the interior of the analysis of

4 This study considerably expands the discussions on communication made in two congresses: VI Congresso da Associação Portuguesa de Antropologia, Coimbra, Portugal; Comunic-Com 2016: Congresso Internacional em Comunicação e Consumo, ESPM-SP.

5 Para Tudo by Lorelay Fox. Available at: <https://www.youtube.com/channel/UC-NW3bCCGpu-Jm6fz-9DyXMjg>. Accessed in : Feb 12 2017.

net-activism, of deepening the meaning of social action, seeking to understand and think the quality of *net action* [...]”. As Martin-Barbero says (2008, p. 211):

The ‘place’ of culture in the society changes when the technological mediation stops being merely instrumental to become thick, dense and convert to structural. The technology sends us today not only to new apparatus, but also to new modes of “perception” and “language”, to new sensibilities and scriptures. Radicalizing the experience of dis-anchorage produced by the modernity, technology dis-localizes the knowledge, modifying both the cognitive statute and the institutional statute of conditions of knowing and figures of reason (Chartron), which is conducting to a strong dilution of frontiers between reason and imagination, knowledge and information, nature and artifice, art and science, expert knowledge and profane experience (Castells).

The youth are the protagonist of this process of cultural change, because they occupy the digital spaces and create political actions, demonstrating how technological mediations are converted into structural mediations. As Martin-Barbero says (1998), technology becomes “technicity”. In this context, youth are hereby analyzed as a “practice, whose age moment is retracted or dilated according to the participation of individuals and the contexts of social, cultural, political and economic dimensions” (PRATA, 2008, p. 223).

The methodological path was the digital ethnography (or netnography)⁶ in the perspective of the authors Amaral, Natal and Viana (2008, p. 35), that, through the ethnography of physical spaces, build the digital ethnography. For them, digital ethnography “takes into account the processes of sociability and the communicational phenomenon that involve representations of the men within virtual communities”. To Levi-Strauss (2008, p. 14), ethnography “consists in the observation and analysis of human groups considered in its particularity the reconstitution, as loyal as possible, of each one of their lives”. Thus, we trust that ethnography

6 According to the authors, while digital ethnography is made through anthropology, netnography is closer to business and marketing. In the text, these terms are used as synonyms (AMARAL, NATAL and VIANA, 2008, p. 34).

proposes ways of identifying how the digital spaces are configured; of mapping the nets of symbolic and imaginary relations; of detecting how these relations are built and, in the case of this research, of analyzing the elements that compose Lorelay Fox's activism. Therefore, the "observation" technique of the channel Para Tudo by Lorelay Fox and an in-depth interview applied to Danilo Dabague – Lorelay's creator – composes the ethnographic field work. It is important to highlight that the commentaries posted by interlocutor subjects of this channel are perceived in this research as "vocalities" (ZUMTHOR, 1987), even though, in this study, we have not done a reception research.

Urbania: experiences of corporeity and intolerable corporeities

When we research about digital networks, gender, sexuality, bodies, digital activism and, specifically, a drag queen⁷, we have as context the contemporaneity, sociopolitical-cultural moment in which the urbanities, the consumption practices and the mediatic languages are the engine for every day actions, mainly from the youth. For Martín-Barbero (2008, p. 208), we live in the "urbanias", the "new ways of being together, [seen in the] masses, tribes, groups, gangs, ghettos, ethnic, religious, gender communitarianisms, etc." For the author, in this urbanias there are "trajectories and intertwining" seen through "immigrants, dislocated, exiled, foreigners, pariahs, and also Indians, black people, Turkish people, Jewish people, women, gays, homossexuals, prostitutes, transvestites, bums, etc." that are inscribed in "palimpsests" and "hypertexts" observable through "diverse muralisms, multiple 'rockeries', esoterisms, 'santerias', orientalisms, 'rapperias', performances, etc." That way, they build 'citizenship' through 'heterogeneities', 'the project of forming the city with local memories and universal utopias'. These citizenships are reinventions, because the project of 'making politics' goes through the movement that takes the representation to the recognition,

7 I use the term drag, not crossdresser because that is how Lorelay defines herself.

going through participation and self-management” and has ‘intermediability’, the project of recreating the city with indigenous oralities, black corporeities, scholar textualities and digital visualities”. It is in this context that the subjects end up decoding the skin they live in: the bodies. “The image of the body is the effect, the result, the construction of what is produced through the subjectivation of structures that anticipate our entrance to the world” (CORTÉS, 2008, p. 125). In this sense, when we analyze corporeities and the issue of gender, we understand that there is great difficulties for the subjects to create narratives that demonstrate the acceptance of self, of the self in sync with the other and the other itself, because the bodies are evidence of the particularities of self and the unacceptable differences of the other; that who runs from cultural accessions.

In these urbanias, with so many trajectories and intertwinings, it is important to reflect about to what point the different corporalities are accepted, if the regulation and social control of the bodies are or not starting to be extinct. We ask: should the acceptance to those corporalities painted on the walls of the streets, shown on performances that escape regulation and social control of gender be recurrent? It should, but it still is not, because the urbanias are not homogeneous in all geography of a metropolis or of metropolises. The metropolitan spaces are composed by “physical cartographies” and “symbolic cartographies” (SILVA, 2001) differentiated, and that makes that certain corporalities, the shocking ones, are accepted in certain places and not in others, are written on walls, applauded in performances, but have unforgivable existences in the daily life. Thus, the “imaginary appear [then] as a strategy [...] to comprise the urbanizing processes that not only are manifestations of a city, but also, of the world [composed by me, the other, and us] that urbanizes it” (SILVA, 2001, p. 8).

Butler (2015, p. 231), in dialogue with Young, highlights that both the “rejection” that the individuals feel and the “expulsion” they practice are the foundation that materializes the “culturally hegemonic identities in axis of differentiation of sex/race/sexualities”. Thus, this

aversion takes to the expulsion of the other away from the self, as if they were “excrements”, transforming them into “vile” beings and, thus, rejected. It seems that Gagnon (2006) warns that the desire does not have gender, or, if it does, it is not what matters most in libidinous relationships. He says:

One of the deepest complications is that it is not obvious if it were gender aspects of “someone” that provoked the arising desire, or even if the desire is linked to a certain “someone”. The desire can be concentrated in someone that is successful, or someone that the others or ourselves desire by its pureness, or in someone that we can dominate, by whom we can be dominated. The “someone” of these situations can be genderless, or the gender can only be important in so far as the success, the pureness and the domination are attached to it (GAGNON, 2006, p. 203).

Thus, we evaluate that the “rejection” and “expulsion” committed by the individuals that Butler talks about are primarily centered around the body. Research elaborated by Agência Brasil shows us that, “with 600 deaths in six years, Brazil is the country that kills transsexuals and transvestites the most” (CASARRÉ, 2015). According to the same research, the most elevated index is in the São Paulo region, a place that is an example in live in the urbanias. Therefore, the subjects experience the spaces where the heterogeneity is inscribed in “palimpsests” and “hypertexts” – and these ways of writing differences contribute to the construction of new ways of citizenship” (MARTÍN-BARBERO, 2008, p. 208). However, it is also in these de-territorialities that the individuals expurgate their insanities (MORIN, 1995) that constitute themselves, expulsing the “vile” when encountering the subjects-others. These subjects, by having such diverse corporalities, send the message to those who find them that there is a body there – a gesture, an aesthetic, a representation – that breaks the social regulation and control of gender and, because of that, must be rejected and expelled.

Leite Junior (2011, p. 559), reflecting about the notion of “vile” present in Butler’s analysis, informs us that the philosopher uses the term with parsimony, but it can follow a constant line in her analyses: “the

'vile' is what, in the constitution of a socially intelligible subject, is put 'outside' this subject, creating their constitutive exterior". The representation of the body is more than a simple image, it is a code that brings us closer or farther from power, ethics, affection and morals. That is why the body is corporeity and corporality.

Butler (2015) understand gender as performative. When wondering "what is the intervening law that generates the bodily un-stabilization of gender, the representation fantasized and fanciful of the body" (2015, p. 234), the philosopher explains gender: when the culture produces the discipline of genders, ends up solidifying a false notion of stability of them, because, in reality, the bodies never were and never will be stable, and, because of that, there is no necessity of the subjects to choose being a determined gender nor having this or that gender identity. These options are necessary only in order to contribute with the sedimentation of the heteronormative regulation. Gender is, thus, a way of decoding the sense and understanding complex relations between different forms of human interaction" (SCOTT, [s.d])⁸. Thus, we can say, for example, that the sexual orientations that are not the norm "mess" the notion of gender: homosexuals and bisexuals disarrange and dis-aggregate this "regulation fiction", says Butler (2015).

In this sense, Scott (1998, p. 303) elaborates fundamental criticism to studies coming from the "orthodox history" and human and social sciences when these areas of knowledge, when saying researches about feminism, homosexuality, gender identity, etc. cannot deconstruct the core of the issue, that is the "the structure of the phallic economy" and end up promoting only the visibility of certain issues within this economy:

Not only homosexuality defines heterosexuality specifying their negative limits, and only the frontier between both is mutable, but both operate within the same "phallic economy" – an economy which foundation are not taken into consideration by the studies that seek to only make the

⁸ The article used can be found on many electronic addresses, but it was originally posted on: http://www.dhnet.org.br/direitos/textos/generodh/gen_categoria.html Accessed in: March 01st, 2016.

homosexual experience visible [...]. Theorized that way, homosexuality and heterosexuality work according to the same economy, their social institutions mirroring each other [...]. While this system builds subjects of desire, it simultaneously establishes them, and themselves, as data outside the time, of the way things work, with the way they inevitably are (SCOTT, 1998, p. 303-304).

From the moment in which many research on gender performed in history – as well as in many other fields of knowledge, such as anthropology, sociology and also communication – do not question the structure of the “phallic economy”, they reinforce the “naturalization” or “naturalness” of the gender category and, thus, contribute for certain groups to continue to be unwanted, at least in public spaces. However, contradictorily, the living presence of these unwanted bodies evidences the pusillanimity of the model of gender. “the ideal regulator is, then, denounced as norm and fiction that is disguised as law of development when regulates the sexual field that they are proposed to describe” (BUTLER, 2015, p. 234).

Reflecting about non-representable bodies and gender as a dramatic, pusillanimous, random in meaning and, therefore, performative edification, there are many bodies, among which we leave those who crossdress, mainly drags. For Butler, “the drag’s performance plays with the distinction between the anatomy of the performer and the gender that is being performed”. That is because the drag carries “three contingent dimensions of significant corporeity: anatomic sex, gender identity and gender performance” (BUTLER, 2015, p. 237).

Danilo understands that Lorelay can be a victim of disgust of others: “when I’m in drag, I usually am in an environment that is favorable, right? [...] I know I can be a victim of people’s hatred [...]”. Danilo reveals, in an extroverted way, that Lorelay had already suffered violence when she was not a youtuber. “I was a victim of something violent when I worked as a hostess in a nightclub, the people who drive around were very aggressive... They use to egg us, throw a variety of things at us... It was fun [...]”; and demonstrates that, after social media, the reality

is very different: “Nowadays, I am no longer assaulted... It must be because of the respect I received with the channel”.

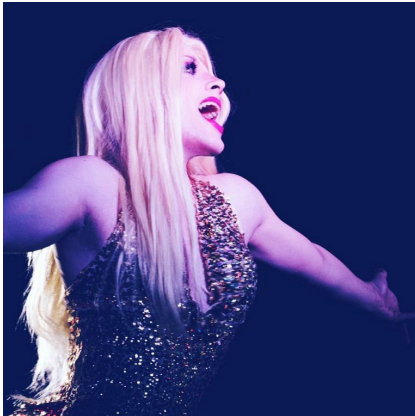
We see, then, that Danilo, when bringing Lorelay Fox to life, - 10 years ago – accept the role of being “the other”, the “vile”, the non-represented body that suffered violence and can still be a victim of hatred, caused by the “disgust” and “expulsion” of the subjects who feel and do this for the other. From that, some questions become important for the reflection: if drags can be considered this vile other, how can Lorelay have over 10 thousand followers/interlocutors, including those who don't identify as LGBT? I wonder if the fact of Lorelay being a youtuber today makes her a representable body, even if her performance plays with the distinction between the anatomy of the performer and the gender that is being performed? With that, Lorelay can give visibilities and “vocalities” (ZUMTHOR, 1987) to other non-representable bodies in this culture of visualities?

If our analysis has as focus the body, the corporeity; the corporality, we find in aesthetics, in Lorelay's performance, one of the main elements that interrogate the relations between anatomic sex, gender identity and gender performance (BUTLER, 2015): The representable bodies.

Usually blond female representation, but can be metamorphosed into a red head or a brunette; flamboyant make up; earrings, necklaces, tiaras, bracelets and broches compose her aesthetic for the channel. Outside of it, she has clothes filled with strong, vibrant colors; fishnet tights; false and thick ass and breasts.

Looking at her – in physical spaces or in her channel – we've got an appropriation and new uses of the female aesthetics coming from mediatic cultural products, that aesthetic created by movies from the 50's and that still today continues to make sense: the femme fatale, the woman-object, the woman-subject, the virgin, the saint, the seductive, the vamp, the whore.

Looking over some comments, we notice that the passion of her interlocutors is built from her pop mediatic aesthetic – because that is how she offers herself – present in mediatic products that are quoted in their

Source: Facebook⁹Source: Facebook¹⁰Source: Facebook¹¹Source: Facebook¹²

9 Picture extracted from Lorelay Fox's timeline on Facebook. Available at: <https://www.facebook.com/photo.php?fbid=1760867794128772&set=pb.100006167057857.-2207520000.1486929370.&type=3&theater>. Accessed in: Feb. 12th, 2017.

10 Picture extracted from Lorelay Fox's timeline on Facebook. Available at: <https://www.facebook.com/photo.php?fbid=1730294080519477&set=pb.100006167057857.-2207520000.1486929371.&type=3&theater>. Accessed in: Feb. 12th, 2017.

11 Picture extracted from Lorelay Fox's timeline on Facebook. Available at: <https://www.facebook.com/photo.php?fbid=1785221498360068&set=pb.100006167057857.-2207520000.1486929337.&type=3&theater>. Accessed in: Feb. 12th, 2017.

12 Picture extracted from Lorelay Fox's timeline on Facebook. Available at: <https://www.facebook.com/photo.php?fbid=1710054929210059&set=pb.100006167057857.-2207520000.1486930083.&type=3&theater>. Accessed in: Feb. 12th, 2017.

videos, such as TV series, pop songs, Hollywood movies, best-seller literature. Let's see how Lorelay's author talks about her aesthetic:

From the beginning, I looked for references in the pop world, in songs, series, movies... On things that are for the young... Lorelay is modern, she is a diva, she is a muse, she is drag. You should have seen my last concert when I sang "O tempo não para", by Cazuza... It was awesome... I thought about the political moment we live nowadays and decided: now it is the time to rock... I did the concert wearing the Brazilian flag... It was beautiful... The crowd went nuts!

For her interlocutors, she is a "diva", "beautiful", "wonderful". We are, then, facing an aesthetic that comes from visualities and that proposes visibilities? We agree with Rocha (2012) when he says that "assuming our particular analytical focus, we think of culture through visualities and politics from visibilities." For Rincón (2006, p. 203), "a fleeting and ephemeral look to our artificial landscape allows us to verify that we inhabit a proliferation of images, that images have the gift of ubiquity and that we inhabit a weird fascination for the visual reproduction" (our translation)¹³. Danilo takes to his male body a female aesthetic: the aesthetic of montage. Therefore, there are marks of culture in the body: this culture that is mediatic, that creates mediatic bodies, recognizable, identifiable. In a complementary, interdependent and contradictory way, the marks of culture on Lorelay's body are inserted in a performance that mocks, laughs, plays with the differences between Danilo's male anatomy and the female gender that is being performed.

In the 60's, Morin (1969, p. 77) already told us that "mass culture is, without a doubt, the first culture in the history of the world to be fully aesthetics." That means that the daily life reveals an imaginary force. Images invade the world. The imaginary world is not consumed in forms of rites, cults, religious myths, sacred parties in which spirits reincarnate, but also inform of spectacles, of aesthetic relation" (MORIN, 1969, p. 78-79).

13 "Una mirada fugaz y efémera a nuestro paisaje artificial nos permite constatar que habitamos una proliferación de imágenes, que las imágenes tienen el don de la ubicuidad y que habitamos una extraña fascinación por la reproducción visual."

We note that the aesthetic references from Lorelay belong to the youth universe beyond the LGBT world, i. e., in her interview and in Lorelay's videos, Danilo shows us there is an aesthetic daily life – of consumption – that is shared with the youths – interlocutor of her channel or not – those who are the “heirs or the 21st century [...] the child of electronic and digital images: a universe where the video is god, memory and future [...]. The video has set us free and allows us all to babble remains of visual thoughts.” (RINCÓN, 2006, p. 207, our translation)¹⁴. That means, as the author greatly puts it, that “the mediatic communication produces a culture that is characterized for being more narration and affection than content and arguments” (RINCÓN, 2006, p. 18, our translation)¹⁵. We watch, then, a performance that, at once, is inserted into a symbolic representation system of wide participation and subjective singularities.

In this context, it is extremely easy for the youth to give visibility to their bodies/images and, thus, through narratives and affections, build visibility policies in the digital territories. Analyzing the gay activism, Nussbaumer (2012)¹⁶ highlights that the “cyberspace [...] emerges as a place of boosting the multiplicity the gay culture can comprise”. In this sense, we agree with Reguillo Cruz (2000, p. 18) that says: the cultural industries [the mediatic culture] have opened and de-regularized the space for inclusion of youthful aesthetic and ethical diversity” (our translation)¹⁷.

14 “Los herederos del siglo XXI [...] los hijos de las imágenes electrónicas y digitales: un universo donde el vídeo es dios, memoria e futuro [...] El vídeo nos há liberado, ya nos permite a todos rasguños de pensamientos visual.”

15 “La comunicación mediática produce una cultura que se caracteriza por ser más de narraciones y afectividades que de contenidos y argumentos.”

16 Available at: <http://www.portcom.intercom.org.br/pdfs/83579368593431225515764769104416433682.pdf>. Accessed in: May 7th, 2016.

17 “Las industrias culturales han abierto y desregularizado el espacio para la inclusión de la diversidad estética y ética juvenil.”

Visibility policies and digital gender activism: representable bodies?

A transformed body already breaks cultural conventions of the representable bodies. Lorelay Fox's body in full drag, made visible in the channel – and visualized in other social medias such as Facebook, Instagram, etc. – already tell us that Lorelay participates of other less traditional ways of “political-making”: the politics of visibilities, the “policies” (ROCHA and TRANQUILIN-SILVA, 2016, p. 38) common between the youth in the contemporaneities and urbanias. As Aguilera Ruiz tells us (2014, p. 37, our translation)¹⁸:

To express, manifest, make visible. Notions that brings us to the way in which a group of youngsters appear in front of us doing something: we see them, they are there, they are present, they make themselves visible through a set of languages and strategies that brings us to the cultural characteristics that present juvenile groupalities to the shape and content that the society goes on building and constituting the different social groups that live there.

This set of languages and strategies are clearly put on Lorelay's playlists of her channel. When I told Danilo that I did not select a specific playlist to analyze Lorelay's activism, since I saw activist actions in the entirety of her videos, he asked: “but even in the make-up videos? When I teach how to do it?” When I explained that the aesthetics of the drag is directly related to a specific body that will be metamorphosed and the fact that Lorelay shows the steps on how to do make-up already puts her as an activist – “as being part of a historical movement in course” (Angela Davis)¹⁹, that who fights for the end of a heteronormative power that supports the binomial man and woman -, Danilo thinks and answers “thinking through that point of view, I guess so... Because a lot of

18 “Expresar, manifestar, visibilizar. Nociones que remiten a la forma en que aparecen frente a nosotros un grupo de jóvenes haciendo algo: los vemos, están allí, se hacen presentes, se visibilizan a través de un conjunto de lenguajes y estrategias que remiten tanto a las características culturales que presentan las grupalidades juveniles como a la formas y contenidos con que la sociedad va construyendo y constituyendo a los distintos grupos sociales que en ella conviven.”

19 Available at: <https://www.Facebook.com/SSEXBBOXDoc/?fref=ts>. Accessed in: Feb. 16th, 2016.

people come asking me in the make-up videos: I am a woman, can I do this make-up? And then I say: Go on, have fun, make-up is not for one or the other, it is for everybody”. That already demonstrates how Lorelay breaks gender stereotypes through these videos. Danilo continues: “I think that, if we think like that, maybe I am an activist all the time, but it is not an intentional thing, it must be fluid, that happens without me planning it. I think it is inside me, right?”. So much so that her aesthetic is mixed to consumption practices, that Avon, famous brand of cosmetics, through an ad celebrating diversity, publishes on its website a tribute to Lorelay Fox²⁰:



Source: Facebook

Queen of the stages and of the speech, Lorelay Fox is a drag queen and an important figure in the debate of many subjects around the LGBTQI universe. Using her voice, talent and channel to clarify and bring a lot of good messages, she uses makeup as a tool for her art and reinforcement

20 As I have come to know this campaign through Lorelay's Facebook page, I've collected information in her page: <https://www.Facebook.com/avonbr/photos/p.10154266085436195/10154266085436195/?type=3&theater>. Accessed in: Dec. 30th, 2016.

of her beautiful message of empowerment. It is not only about a beauty that we admire, but a beauty that teach us, that break all preconception.

Lorelay/Danilo, now understanding the amount of political meanings her make-up videos carry and the make-up itself he uses to transform himself into a woman, says: “make-up [...] is my art, it is where I make my imagination flow [...]. The expression of my political contestations, of the angsty with the prejudice and my dreams of glamour and beauty”, and ends talking about gender: “make-up is beyond gender and labels.”

For Danilo, Lorelay is really a great militant in the playlist “Reflections”: “the ‘Reflections’ videos have a very well-done screenplay, almost to every speech [...]. I research a lot”. It is noticeable that, beyond the title “Reflections”, Danilo, graduated in Marketing, researches about the subjects he will talk about and has a “professional” process of creation. These elements already show us the objective of transforming the drag Lorelay – that already existed only in shows – in an activist youtuber of gender issues. Danilo continues his speech about “Reflections”, now in relation to the prejudice that exists even within the LGBT movement: “within the gay movement, there is a lot of prejudice with more feminine gays [...], I think the video of effeminate gays was a hit because of that”; he criticizes science when he says that “many prejudice against the gays come from people without literature”; and finishes the talk saying: “I’m sure I help LGBTs coming out. They say that. In that playlist I consider myself a real gender activist... I think I am, even for women, not only for LGBTs, Don’t you think?”. Based on the assumption that bodies are unstable in regard to gender, the gender identities are moveable, the culture solidifies the heteronormative regulation and, because of that, the category gender is performative, we can say that Lorelay Fox is a “post-gender” feminist, that, as gender activist, takes

[...] as politics the own terms in which the identities are constituted, which would lead us to think beyond the gender category as social, but to understand the power of the materiality of bodies as something that embarrass the sexual difference as binary, that would not resolve in the attempt of construction of new sexual and gender identities that can go

beyond the pair male/female (RODRIGUES and HEILBORN, 2013, p. 7).

Thus, Lorelay makes herself visible through a set of languages and cultural strategies that define the juvenile belongings.

Danilo, talking about Lorelay's "power", is pretty clear about how her aesthetics is an element of negotiation of meanings between her and her interlocutors: "Lorelay has the power that every art does [...], of touching people's feelings [...]. From the moment drag is art, she always causes a commotion, right?". Yes, that is to make visible the self and the other. I think this was the first step for this success in the social media: being a drag, an artistic form speaking, not being Danilo, first person talking, you know? [...] if it were only Danilo talking I would not be so heard, for sure!" It is the body of a young drag negotiation meanings, feelings and affections. Thus, Lorelay's aesthetic, her performance and "vocality" produce and socialize tendencies of taste and feelings" (RINCÓN, 2006, p. 203, our translation)²¹.

Therefore, Lorelay, the drag who mocks gender identity and has a non-representable body in the daily life, when she is in the digital space and the face-to-face places – events and concerts – becomes a representable body, at least in certain spaces, looks and hearings. Obviously, that accomplishment does not eliminate the conflicts between "self" and the "other" based on the "rejection" and "expulsion", however, Lorelay builds negotiations and assemblies with the structure of power. In this sense, we are sure that the digital territories "play [...] new forms of sociability, identity and political and social behavior." (SILVEIRA, BRAGA and PENTEADO, 2012, p. 5). So, we can say that, at the same time, Lorelay's performance and aesthetic are perspectives of construction of subjectivities, symbols of communication and juvenile politicities.

21 "Las tendencias estéticas e los modos del gusto y de sentir."

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Date of submission: 01/05/2017

Date of acceptance: 01/21/2017