

## **Strike a pose! A mediação do videoclipe “Vogue” em performances do Carnaval carioca**

### **Strike a Pose! Mediations of “vogue” music video in Performances of Brazilian Carnival**

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**Resumo:** O artigo tem por objetivo abordar as mediações do videoclipe da canção “Vogue”, de Madonna, buscando discutir o seu agenciamento de corporeidades periféricas em dois momentos: nos anos 1980, quando o videoclipe se apropria e amplia a visibilidade da dança voguing, praticada pela cena cultural LGBT nova-iorquina, e duas décadas depois, quando o videoclipe é, por sua vez, uma das referências para jovens dançarinos gays nas suas apresentações em alas das escolas de samba do Carnaval carioca. Assim, interessa-nos discutir as zonas de diálogo e de tensão entre performances locais e globais, tendo como aportes teóricos a discussão sobre “cosmopolitismo estético” (REGEV, 2013) e sobre as divas pop como ícones culturais (JENNEX, 2013), entre outras referências.

**Palavras-chave:** Vogue; Madonna; performance; videoclipe; escolas de samba.

**Abstract:** The article discusses the mediations of Madonna’s Music Video Vogue, seeking to discuss its agency on peripheral bodies in two moments: the first, in the 80s, when the song and music video appropriates the steps and gestures of Voguing created by the LGBT scene in New York; and the second moment, two decades later, when the music video is, in turn, one of the references for young, black and gay dancers who practice Vogue dance during their presentations on Rio de Janeiro’s samba schools in the present time. Thus, we are

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*interested in discussing the areas of dialogue and tension between local and global performances, having as theoretical contributions the discussion on “aesthetic cosmopolitanism” (Regev, 2013) and on pop divas as cultural icons (Jennex, 2013), among others.*

**Keywords:** *Vogue; Madonna; performance; videoclips; samba schools.*

The year was 1990. For Madonna, the 80's were closed under the spotlight of the popular album *Like a Prayer*. Looking for a new song that could be released as a B-side of the single "Keep it Together", she writes "Vogue". "*Strike a pose, there's nothing to it. Vogue, Vogue, Vogue*".

The song is inspired in the dance with the same name practiced on LGBT dancefloors of New York clubs, where dancers created a series of gestures, poses and body movements that imitate their famous Hollywood stars, as well as Vogue models. And the videoclip, filmed in black and white, presents Madonna reproducing the steps and poses from Vogue in a glamorous setting, that recreates the ambiance of Hollywood in the 20's.

Throughout the years, this clip became an icon in Madonna's body of work.<sup>3</sup> But not only that. Because, if we make a cut to the recent years of the second decade of the 2000's, we will find black homosexual dancers from Rio using vogue steps during their presentations in some of the Samba Schools on Rio's Carnaval. And mentions of Madonna's videoclip or their derivations in videoclips of dancers like Yanis Marshall,<sup>4</sup> Leiomys<sup>5</sup> and the pop group Kazaky,<sup>6</sup> which perpetuate and disseminate vogue through YouTube as a reference to a set of poses and gestures that they develop in their choreographic routines.

Based on these observations, our article has the goal of approaching the mediations of the videoclip *Vogue*, by Madonna, seeking to discuss its agency of "peripheral bodies" in two moments. The first, when Madonna appropriates elements of the New Yorker LGBT scene, due to the creation of the song and videoclip of "Vogue", transforming this

3 For example, the videoclip had nine nominations for MTV Video Music Awards in 1990 and was included in the 29th position among the 100 best videoclips listed in Rolling Stone magazine in 1993. Available at: [https://pt.wikipedia.org/wiki/Vogue\\_\(canção\)#cite\\_note-12](https://pt.wikipedia.org/wiki/Vogue_(canção)#cite_note-12). Accessed in: August 1st, 2018.

4 Yanis Marshall is a French dancer and choreographer specialized in choreographies performed in high heels known as stiletto. See video available at: <https://www.youtube.com/watch?v=mDzx33NTg20>. Accessed in: Aug. 12th 2018.

5 Leiomys Maldonado is a trans dancer, instructor, activist and model that gained special visibility through the TV show Pose from FX. Available at: [https://en.wikipedia.org/wiki/Leiomys\\_Maldonado](https://en.wikipedia.org/wiki/Leiomys_Maldonado). Accessed in: August 21st, 2018.

6 Ucrainian group of pop music. See video available at: <https://www.youtube.com/watch?v=7Td3QW-QRwA>. Accessed in: June 26th, 2018.

underground dance in a reference to pop culture. The second moment, two decades later, when the videoclip is, in turn, one of the references for gay black young dancers to dance these steps in Rio Samba schools. Agencies that, in case of carioca dancers, are not strictly affiliated to the vogue culture of the famous houses – cultural groups that developed specific styles of dancing vogue in the 80's –, but that disseminate from mix with other local rhythms like funk and samba, case that we will approach.

When proposing the reflection about the agency of peripheral bodies, our work is articulated to issues that are being developed in our research projects about the forms how the imaginary and pop iconography – especially of pop divas – are enacted and performatized in peripheral scenes, articulating issues of performance, corporeities and media popular culture (PEREIRA DE SÁ, 2013; VIANA DE PAULO, 2017). Therefore taking the pictures of pop divas as “aesthetic epicenters” (PEREIRA DE SÁ, 2019) that point towards a type of corporeity that inhabits the mediascape of modernity (APPADURAI, 2005), we are interested in discussing the zones of dialogue and tension that are given in two ways: the first, when Madonna appropriates New York's LGBT ghetto culture; in the second, when LGBT dancers from Rio appropriate the video as reference for their choreographies.

To do so, the study is divided into three parts. The first, we sought theoretical support for the discussion around this trinomial; in the second, we describe the context of creation of the videoclip and the dialogue between Madonna and the New York scene in the 80's/90's; in the third part, we discuss the appropriation of gay black dancers from the Maculelê part of the samba school Acadêmicos do Salgueiro, from Rio, vogueing in the parade and in presentations of samba schools through ethnographic incursion and interviews made with the dancers.<sup>7</sup> Therefore,

7 One of the authors of this article frequented the rehearsals of the section in the period between April and August 2017. The interviews were made with Lucas Gabriel (may 2017), Victor Cantuária (June, 2017) and Vinicius Monteiro (July 2017).

it is a study mapping issues and presenting the first results of ongoing research that will later be unfolded into new field incursions.<sup>8</sup>

### **Pop divas, aesthetic cosmopolitanism and performance**

According to what we previously discussed (PEREIRA DE SÁ, 2018), the word “diva” appears in music linked firstly with great opera singers, the popular *prima donnas*, extending its use throughout the 20<sup>th</sup> century to refer not only cultural items in the cinema, music and entertainment culture, but, more recently, to any powerful, spectacular and glamorous woman (PEREIRA DE SÁ, 2018).

Exploring the relation between gay culture and the diva cult in the opera environment, Jennex (2012) highlights the clichés, the tricks and exaggeration in the representation of heterosexual love as elements of the Opera performance.<sup>9</sup> On pop music, in turn, the term refers to the lineage of transnational singers/artists that emphasize visual spectacle, scenic presence, choreography and the development of dramatic characters. Diana Ross, Madonna, Britney Spears, Rihanna, Lady Gaga and Beyoncé can be considered examples of the same lineage of women that enact forms of being in the world through the idea of empowered femininity, body awareness, entertainment and political aspects related to women and homosexuals” (XAVIER, EVANGELISTA e SOARES, 2016, p. 96).

In his study, Jennex relates the image of the diva to Rogers’ discussion (1999) about cultural icons, understood as

8 It is about the project “Cartography of the urban in musical and audiovisual culture: sound, image, places and territorialities in a compared perspective” (2014-2020), coordinated by Simone Pereira de Sá and financed by Capes/Procad; “Strategies of visibility of pop-peripheral music in contemporary Brazil: between local, transnational and peripheral”, from Simone Pereira de Sá and financed by edital PQ/CNPq (1D productivity scholarship); and “In a land of rascals we are bandits: viral dissemination of bodies maculating samba conventions” by Rodolfo R. Viana de Paulo, in development at the PhD from PPGCOM/UFF under the orientation of professor Simone Pereira de Sá, also counting with the help of Capes scholarship and help of the aid from the Research and Productivity program of Universidade Estácio 2019.

9 “In opera, emotions and plots are, Bronski argues, exaggerated to the point of absurdity” (JENNEX, 2013, p. 352).

[...] These objects or people that become catalysts of fantasies and identifications for big audiences for their versatility and openness to different senses, allowing, therefore, multiple cultural appropriations and layers of multifaceted cultural identification (JENNEX, 2013, p. 351).

In addition to that, paradoxically, icons allow the evocation of feelings of community and difference. Therefore, what gives life and sustains cultural icons – in which divas are inserted – are the “experiences, memories and fantasies” of individuals that love them (JENNEX, 2013, p. 351).

Therefore, relating divas performances to the context of discussion about versatility and multivocality of cultural icons helps us understand them, firstly, through its presence as part of the global pop imaginary that Appadurai (2005, p. 35) calls “modernity mediascape”, understood by us as an archive of images, memories and affections acquired through the globalized media apparatus and that crosses multiple different territorialities and temporalities.

The use of the notion of performance, in turn, is affiliated to the communicational perspective and it is understood by us as a “communicative process anchored in the corporeity and, at the same time, an experience of sociability, once it supposes negotiated rules and conventions” (PEREIRA DE SÁ and HOLZBACH, 2010); also as “restored behavior” (SCHECHNER, 1988). It is about, therefore, according to Taylor (2013), an episteme, a form of producing knowledge and negotiating position through body tangibility (PEREIRA DE SÁ, 2018).<sup>10</sup>

Finally, the notion of aesthetic cosmopolitanism (REGEV, 2013) refers to this dynamic of mutual circulation and appropriation among global and local items defined by the author as a wider cultural condition that crosses the experience of inhabitants of different countries, even those considered peripheral, in relation to the hegemonic cultural flows. Far from manacheistic arguments about the relationship of dependence of “peripheral” cultures regarding global centers, the author discusses how cultural singularities are articulated (not erased) in global

10 For a discussion of the notion of performance in a communicational perspective, see Amaral, Soares and Polivanov (2018).

processes of circulation of consumption goods and images, highlighting cultural practices of negotiation between local and global, that we intend to scrutinize through the analysis of multiple mediations of the videoclip “Vogue”.

### **Vogue: poses, mediated corporeities and one videoclip**

Bringing back the emblematic documentary *Paris is burning* (1991), it is possible to know the cultural aspects that originate the style of dance and, especially, the gender expressions of black LGBT people in the inner city of New York between the 80's and the 90's.

The film presents aspects of drag culture, whose members, facing the lack of access to the glamour of the sophisticated clothing of the famous fashion magazine *Vogue*, ironize their good taste creating a style of dance named Vogue, stylizing body movements in form of poses that mimic editorial pictures of the fashion world. Approaching the informal contests of drag queens that took place in underground clubs in the city, the documentary emphasizes the form how voguing choreographies enact, through dancing gestures, a body that fights back against heteronormative sexuality:

In a sociocultural environment (New York, 1980) where white heterosexuals could do anything while gays should control how they dressed, spoke and behave, the ball culture created spaces where its members could be who they wanted to me, showing their elegance, seduction, beauty, skills and knowledge (BERTE, 2014, p. 70).

The strength of gesture, added to the invention of a garment – or better yet, to stealing – the re-appropriation of clothing of the fashion world made in a low cost by the dancers themselves, makes clear how the dynamic of global pop culture icons is locally agencied. Therefore, the corporeity assumed during the dance can loan the idea of a fashion show, remaking it in an ambiance that can be seen either only as a dance solo performed by

one person,<sup>11</sup> or as if it were a showdown against another voguer dancer, in the challenges known as battles between houses.<sup>12</sup>

In this context, it is interesting to take back Lepecki's (2005) discussion on the power of the still act in the context of modern dance. According to Lepecki (2005, p. 14), the immobility of the pose does not mean a freezing of the movement, but another relation with the temporality of the gesture, that leads the subject to break with preestablished body rhythms. In this sense, it is about a body that keeps information, transmits, updates, distorts and create symbolic elements according to the lived territory. Or, as Jussara Setenta (2008) puts it in her thesis, it is the body being a media for itself, in other words "a bodymedia" that is in constant permeability, which is not only processing, but producing a "relation of constant co-authorship between body and environment" (SETENTA, 2008, p. 37).

In a dialogue with these reflections, we understand that the steps and poses of voguing, developed in the 80's through a complex glossary of names and subtitles of moves,<sup>13</sup> do not mean na imitation or a reproduction irreflected of poses extracted from the media, but a creation of coreographies that will dialogue with identity and local aspects of cultural scenes that will discuss next.

## Madonna's videoclip

After the contact with New York dancers, Madonna releases, in 1990, "Vogue", one of her most famous songs and videoclips (VOGUE, 1990a), which she invites the listener to *strike a pose*. The song, inspired in the previously described scene, and especially, on the choreographers José and Luiz Xtravaganza, from the House Ball community at Harlem,

11 This is called 007, as Victor Cantuaria explains his position in the scene of Rio de Janeiro (VIANA DE PAULO, 2017b).

12 It is important to clarify that there are many styles to dance vogue, as the voguer dancer Raquel Pereira explains in a video available at: [https://www.youtube.com/watch?time\\_continue=3&v=cniZbHUAIOA](https://www.youtube.com/watch?time_continue=3&v=cniZbHUAIOA). Accessed in: June 26th, 2018

13 Among many others, we can quote the movements of catwalk, duckwalk (performance in the ground), dips and drops and spins. Each house claims a specific way of dancing each step.



appropriates vogue steps to call listeners to the dancefloor. “*It makes no difference if you’re/Black or white/If you’re a boy or a girl/If the music’s pumping/It will give you new life/You’re a superstar/Yes, that’s what you are, you know*”,<sup>14</sup> Madonna sings.

The videoclip, in turn, connects the LGBT scene to an iconographic Hollywood memory in a performance that pays an homage to movie divas from the 20’s and 30’s. Directed by David Fincher and filmed in black and white in an *art deco*-style scenario – at the Burbanks Studios, in Califórnia –, the videoclip uses pictures from Hollywood stars, recreating famous poses of actresses like Monroe, Greta Garbo, Marlene Dietrich, Katherine Hepburn and Jean Harlow, etc. References that are outlined in the song lyrics, along with also iconic actors.

Greta Garbo and Monroe  
 Dietrich and DiMaggio  
 Marlon Brando, Jimmy Dean  
 On the cover of a magazine  
 Grace Kelly; Harlow, Jean  
 Picture of a beauty queen [...]  
 Don’t just stand there, let’s get to it  
 Strike a pose, there’s nothing to it  
 Vogue<sup>15</sup>

It may be important to outline David Fincher’s contribution, filmmaker and producer that began his career on Industrial Light and Magic (IML) by George Lucas and built his reputation through movies like *Seven* (1995) and *Fight Club* (1999).<sup>16</sup> As a videoclip director, he worked with Madonna before in “Express Yourself” (1989) – videoclip that, just like “Vogue”, brings cinematographic references that brings back a

16 In addition to the movies mentioned above, we highlight other movies from Fincher’s career like *The Curious Case of Benjamin Button* (2008), *Social Network* (2010), which won a Golden Globe, and the TV show *House of Cards*, directed by him in 2013, winning an Emmy in “Best director in a drama series”. The list of videoclips he directed is also extensive and involves artists like Rolling Stones, Paula Abdul, Aerosmith, etc. Source: <http://www.adorocinema.com/personalidades/personalidade-15709/biografia/>. Accessed in: Feb. 1st, 2019.

golden age of North American cinema. Therefore, with Fincher's help, Madonna wraps 80's LGBT ghetto culture in a Hollywood label, expanding their visibility and, at the same time, wiping their local marks. In this process, the irony and mockery of the "original" vogue dance are softened and the song incorporates a motivational message about the pleasure of the dancefloor, while the abrupt and provocative body movements of voguing start to cheer the skillful dexterity of Madonna's professional dancers, creating a language close to pop culture.

When we bring the idea of pop culture, it is interesting to approach it through a set of tensions that the term produces. Tensions coming from the fact that pop is rooted in a mercantile logic, negotiating global market demands and bringing up a set of clichés, at the same time it builds a structure of feelings, a matrix of aesthetic sensitivity (PEREIRA DE SÁ, FERRARAZ e CARREIRO, 2015) that connects to the previous discussion of Regev (2013) about aesthetic cosmopolitanism and Jennex (2013) and other authors about pop divas as cultural icons that populate the modernity mediascape.

In this direction, beyond binarisms, it is important to outline the political power of this bastard sensitivity of pop (RINCON, 2016), that can be seen in action when Madonna articulates a set of cliché-poses from Hollywood stars with the culture of gay clubs in New York, taking vogue out of the ghetto and catapulting it to mainstream. In this dislocation vogue crosses boundaries and gets globalized, arriving also to Samba schools in Rio de Janeiro.

### **From 1980's voguing to samba school dancing**

In the culture of Rio de Janeiro's carnival, samba schools fill a central place – geographic and symbolic –, maintaining collective activities all year round.<sup>17</sup> Therefore, it is common in schools to have a very diverse

17 Cavalcanti (1995) highlights the geographic importance of Samba school courts and their link to the territories of communities. However, he observes that the networks of reciprocity sustaining schools "surpass the horizontal dimension of the neighborhoods they're in", crossing the city (CAVALCANTI, 1995, p. 26).

gastronomic and cultural agenda, such as feijoadas that gather up the “community”, parties in June, open rehearsals, dancing and percussion workshops, in addition to the concerts each school promotes under the name of “rehearsal”. Concerts whose format is a night presentation with paid entrance where samba singers<sup>18</sup> sing popular songs all night and different dances can be shown to the audience. It is in this context that, in addition to samba itself, vogue steps and other styles, like funk, stiletto, African dances and sertanejo are incorporated by a few dancers that integrate presentations.

Our research had as focus the dancers of Maculelê, from the school Acadêmicos do Salgueiro<sup>19</sup>, in the neighborhood of Andaraí, in Rio de Janeiro. Created in 2008 by the choreographer Carlinhos do Salgueiro,<sup>20</sup> the section, with reference of African aesthetics, became one of the attractions of their parade in Marquês de Sapucaí for bringing every year elaborated and innovative choreographies through the dialogue between samba and other styles. Such interest led Carlinhos to create a fixed cast with members of this section to increment the concerts in rehearsal days. Therefore, beside other characters of Carnival, such as mestre-salas and porta-bandeiras, baianas, old school members, percussionists and dancers, the fixed cast of the Maculelê section also participates in Salgueiro’s concerts, presenting elaborate dance numbers with African references that demand a disciplined routine of weekly rehearsals, directed harshly by the choreographer.

In this context, what calls our attention to observe the Maculelê section is the negotiation between rooted traditions of Carnival and the more pop performances through the introduction of steps from other urban dances, among which vogue is included. Delicate negotiation between the dimension “of the spectacle and samba” that follows the

19 Acadêmicos do Salgueiro school is one of the most traditional schools in the special group, with nine championships since its creation in 1953, attracting, thus, tourists and a huge crowd in the city of Rio de Janeiro.

20 Salgueiro’s “pet”, highlight and dancer in the school for two decades, the choreographer maintains a close relationship with the school. See: <http://www.srzd.com/carnaval/rio-de-janeiro/carlinhos-salgueiro-segredo-2018/>. Accessed in: Oct. 1st, 2018.

history of samba schools (CAVALCANTI, 1995) and that remains as a focus of tensions for dealing with the conventions of Carnaval, crossed with a discourse that brings up ideas of tradition, authenticity and ancestry to legitimate the rejection to innovation (TROTТА, 2011). However, even so, it enables openings to welcome plural performances, among them are the ones brought up by the homosexual dancers of this section.

Image 1: Salgueiro's parade, 2017. Maculelê section "A morte pede passagem"



Source: *O Camavalesco website*.

It's important to clarify that the negotiation that allows new types of performances that give visibility to homosexual corporeities do not mean that the section has a clear political statement on sexual orientation or gender identity, but they expand spaces for dialogue with performances and aesthetic references that go beyond the traditional universe of samba. Because of that, the presentations of the section divide opinions about Carnaval fans. As in 2017 (Image 1), when the components used a costume with a devilish spectrum, exchanging kisses on Sapucaí with

people of the same gender, in a performance that was disapproved by part of the audience as being “too bold”.<sup>21</sup>

In this dispute, in which part of the Carnaval community defends a more traditional performance that is faithful to canon and “roots” of samba, would there be a space for “diverging” performances that give visibility to LGBT corporeities, for instance? Would there be a space in samba schools for a “gayer” form of dancing samba? Or “a good parade”, that will move the audience at Sapucaí or the rehearsal in the neighborhood, must be “faithful to tradition”, which tends to typify the performance, and, consequently, implies in not giving visibility to dancers that are feminine, in other words, dancers that reveal, through a peculiar form of dancing, their gender identity?<sup>22</sup>

These issues, that bring up far more complex discussions than this study allow us to explore, follow the history of samba schools in Rio de Janeiro. Because, still according to Cavalcanti:

[...] The emergence of samba schools in the Carnaval scenario enabled a vast interaction among different social groups, in a process that brought to samba schools not only a great vitality, but also, and maybe precisely because of that, an extraordinary tension (CAVALCANTI, 1995, p. 51)

Tension that, as we’ve outlined, is transparent in numberless moments, as in the discussions about the performances of Maculelê dancers. Because, in our observation of the section, we’ve stated the obvious: each component goes with the body they belong to. And if the strong presence of the LGBT community in every school can be observed in the most different instances of work and consumption around Carnaval, that doesn’t mean that homosexual performances and corporeities can circulate in every section in an unproblematic way.

21 See comments of the news: “Ousadia e alegria: Carlinhos runs sexy section of Salgueiro”. Available at: <http://www.carnavalesco.com.br/noticia/ousadia-e-alegria-carlinhos-comanda-ala-sensual-do-salgueiro/46391>. Accessed in: July 9th, 2018.

22 We go back to the discussion about gender performativity (BUTLER, 2010) so as not to essentialize the discussion of LGBT bodies. We do not defend, thus, the existence of a “typical” gay performance, but multiple “diverging” performances, of the normative model of how a “man should dance samba” in Samba schools.

It is in this sense that the introduction of vogue steps in the section is seen by homosexual dancers as a possibility of a positive view of themselves. In other words: it is through the dialogue with pop music and the frivolity of vogue poses in presentations of this section that this body will be seen in an assertive and distinctive way from their heterosexual peers.

Through that way, there is a native category that allow us to better understand the place these dancers occupy – the idea of *close* defined as: “[...] “A pursuit of a way of acting, a form of action that rips an admirable aesthetic perception of things, that brings satisfaction of accomplishing this or that and showing it” (VIANA DE PAULO, 2018, p. 97). And that points towards this desire for the admirable, the noticeable, always through gender expressions embodied in clothing, gesture, speech, and in the case in focus, dance.

Image 2: Presentation of the Maculelê section in the school Mocidade Alegre, in São Paulo (2017). In front, Lucas Gabriel; in the background, Vinícius Monteiro. Picture: Alex Nunes



Source: Facebook profile

Lucas Gabriel (Image 2), former dancer in the Maculelê section, explain to us in an interview that the insertion of vogue in the presentation in Samba schools help creating a climax in concert openings that the section is called to join. According to him, even if the section is open to innovation, some resources already wore out, such as the use of the African aesthetic, opening up a space for new opportunities.

When we asked about why taking vogue to a Carnival section, Lucas Gabriel reaffirms: “*Vogue* is close-up, is calling attention”. Concert openings need that, that is what it is interesting to us.

In certain choreographies, that is what people want to see in a parade. We [Salgueiro] presented in São Paulo, at the court of Vai-Vai [Samba school from São Paulo], o Vinícios [dancer] came in making a dip, a *cambré*,<sup>23</sup> the crowd went wild. It was the climax of the concert (VIANA DE PAULO, 2017a).

The dancer Vinícius Monteiro, mentioned by Gabriel, was the one who introduced vogue steps in the section when he joined the group, in 2013. His perception is that his own way of dancing should always mix steps from different genres, that way, creating a signature, a distinctive brand so his characteristics of a gay black man become visible:

[...] If I am going to dance Samba, I mix a little bit of hip-hop, or if I'm dancing hip-hop, I mix a little bit of African house, to make myself stand out. In case of Maculelê, I vogue in my steps because I learned through videos from Leiomy, from the US, and also because I have some friends who vogue. But here we don't have a lot of vogue battles [to go]. [...] Maculelê is an African section, but when we have moments of solo dancing, I do my part by voguing. When I did it the first time, it won the audience [in court] and now I do it all the time to make the crowd go wild (VIANA DE PAULO, 2017c).

In this sense, the videos accessed through YouTube assume an important role in the study and learning of the dance, creating a bond that creates bridges and exchanges of knowledge around dance in local

23 Overbending the back with admirable dexterity, a common resource on vogue.

and global contexts (PEREIRA DE SÁ and SOARES, 2019). In case of vogue, Madonna's clip is a reference that is always mentioned in this "mainstream popular" corporeity (RINCON, 2016) – not only the official videoclip but also the live performance on MTV Video Music Awards (VOGUE, 1990b), six months after the release of the clip, in which Madonna enacts an old court dancing to the song. In that second moment, distancing from the gesture presented by the clip, Madonna turns to her dancers and says "Pose!", allowing them to present their pose. In these presentation, there are more popular and known forms of vogue that we can identify in different presentations of the dancers from Rio.

However, in current performances that are popular on the internet, like Leiomy – voguer mentioned as inspiration for Vinícius Monteiro –, that uses his own samples, some mentioning Madonna, makes us see vogue through its derivations and updates. Therefore, the mediation of these videos allow self-taught dancers learn the steps and the understanding of gestures that are successful in live presentations – gestures "that give a better close-up" and that makes the audience cheer.

Vinícius Monteiro explains that, through the videos, he selects – or "steals" (a jargon of voguers) – something he deems convenient to the Carnival parade, mixing with other references. Victor Cantuaria also see as "natural" the fusion of rhythm with other cultural references, in a tangent form and outside of the ambiance of the voguer culture.

Therefore, the narrative of these dancers allow us to argument that the presence of vogue in Samba schools happens through a transversal appropriation reflected from the gestures that produce a cathartic and spectacular effect to make the crowd go wild through the dancer's close-ups, adapting to our local territories. Therefore, vogue enables a place of belonging for dancers through the bastard pop culture (RINCON, 2016). A cosmopolitan place that allow glimpses of other forms of dancing samba agenced by black, homosexual and peripheral bodies.



## Final considerations

In the present discussion, we took the videoclip from “Vogue”, song by Madonna, as a cultural artifact that brings up and mediates a set of poses and gestures of peripheral bodies in two different moments: the first in 1990, when the singer appropriates the vogue dance, created in LGBT clubs in New York, and transforms it into a reference for pop culture; the second moment, nowadays, when gay dancers in the Maculelê section of the Samba school Acadêmicos do Salgueiro mix Vogue steps and gestures with samba in order to mark their identities as black homosexual dancers in the context of what they call “give a close-up”. Therefore, vogue steps are used to outline the climax of presentations, intensifying the visual spectacle that is a part of the Carnival parade through a dramatic gesture that brings us back to the universe of pop divas.

A second aspect to highlight is that the use of vogue – mixed with other steps, like stiletto or funk – seem to have as a goal to “modernize” the section presentation, that is based on an African aesthetic with a strong aesthetical impact, but evaluated by these dancers as excessively explored and, therefore, depleted. Therefore, the corporeity of dancers acted in the videoclip is a path for the construction of a more pop sensitivity in the world of Carnival, confirming the desire of aesthetic cosmopolitanism of these components.

As a third issue, we highlight the role of videoclips as mediators for the construction of this performance. And if the videoclip “Vogue”, by Madonna, is the fundamental aesthetic epicenter, we are also interested in highlighting its derivations, whether in other presentations of the singer like during MTV Video Music Awards, or in videos of other dancers, like Yanis Marshall, Leiomý and the group Kazaky, mentioned by our interviewees as important references for the creation of their choreographies. Therefore, we want to think of Madonna’s videoclip as a mediator for a set of images, gestures, poses and movements that are expanded and appropriated in numberless directions, among which the performance of the dancers at the Maculelê in Salgueiro.

Finally, as a fourth issue, we are interested in emphasizing the bastard aspect (RINCON, 2016) that unites pop culture to the Carnival culture. Because, as observed by Cavalcanti (1995, p. 213):

[...] As every ritual and dramatic forms, the parade presents a profound awareness of here and now, in order to make it it is necessary to always remake it; and as it belongs to Carnival, its here and now is the joyful celebration of limits: let us experience body, matter, sin and finiteness.

Isn't it what pop culture is all about, especially, "Vogue", when Madonna calls her listeners to the dancefloor? "*When all else fails and you long to be/Something better than you are today/I know a place where you can get away/It's called a dance floor, and here's what it's for, so/Come on, Vogue*".<sup>24</sup> This is an important articulation, that points towards the power of being present, hedonism, humour and joie the vivre as forms of cultural expression.

Through these issues, that point towards other studies, we discuss some trails of the trajectory of this videoclip and its inscription in the imagery and the archive of poses, gestures and corporeities that constitute pop sensitivity through multiple paths, deviations, corporeities and territorialities.

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