

Madame Club and the Transnational Longevity of Post-Punk in São Paulo's Scene

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ABSTRACT:

This paper aims to discuss the longevity of the transnational post-punk and gothic scene and its specificities in São Paulo, particularly through the territoriality of the Bixiga neighborhood, with a focus on the centrality of the Madame Club (formerly Madame Satã). Initially, the article maps the affective circuits and media consumption patterns, analyzed through categories such as generation, gender, and social class, among others. Based on exploratory observations and informal conversations with scene participants and producers, the study identifies stronger connections with other Latin American countries (such as Argentina, Peru, and Mexico) and a renewal of the post-punk scene, largely driven by digital platforms. Our analysis focuses on the Wave Records festivals held since 2015—with a two-year hiatus during the pandemic—and the Pós-Punk Brasil festival, launched in 2022. This essay draws on the so-called affective turn in communication and music studies, as well as post-subcultural theories of alternative Do-It-Yourself cultures.

KEYWORDS: transnational post-punk and gothic scene, Madame Club, DIY, affective circuits and media consumption patterns.

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