The choreographic work *Um Solo Para Cinco* [image above] by Augusto Cuvilas (1972-2007) became perhaps the most significant art event in Mozambique in the last decade. The work displayed five naked Mozambican dancers that fueled controversy in Mozambique and abroad, such as at the Third Sanga: The African and Indian Ocean Choreographic Dance Competition (2004) where the piece was stripped of first prize on the grounds of immorality. While this dance event created a maelstrom for its representation of African women, Aaron examines how the piece came to communicate a subversive critique about race, class, and labor in the postsocialist new order. Cuvilas’s tragic death in 2007 reflected the institutionalized violence communicated through *Um Solo para Cinco* and that was further communicated in his last works *Tango de la Muerte* [Tango of Death], 2006, and *Fim* [End], 2007. His death and works also shaped how artists and dancers understand their own experience in the service economy as nakedness [*pelado*] and stripped of everything [*desprovido*]. The fact that gender was a vehicle for Cuvilas to express a subversive critique about race and class reveals the significance in the intersectionality in these social categories. This paper focuses on the poetics and embodied performances in dance and social life that express meaning about black servitude in the new economy.