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SANTA CRUZ

FINDING NORMA

A thesis submitted in partial satisfaction of
the requirements for the degree of

MASTER OF FINE ARTS

in

DIGITAL ARTS AND NEW MEDIA

by

Lívia Perez de Paula

September 2023

The Thesis of Lívia Perez de Paula is approved:

Professor Mark Nash, chair

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Vice Provost and Dean of Graduate Studies

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ABSTRACT

Finding Norma

By Livia Perez

Finding Norma is a multi-screen video installation that investigates the work of the Brazilian lesbian filmmaker Norma Bahia Pontes (1941-2010). These include her films on a transnational path through the Cinema Novo movement in Brazil, anticolonial documentaries made in France, and lesbian feminist videotapes filmed in New York during the 1970s. Amidst the fragmented work and gaps of Norma's mysterious existence, the artist Livia Perez conducts an intimate search across time that combines experimental/documentary approaches to expand time, echo Norma's works, and claim her place in Film History. During this search, Livia recognizes herself in Norma and tries to establish a dialogue between two generations of female Latin artists across borders.

DEDICATION

This is dedicated to Norma Bahia Pontes, Rita Moreira, and ourselves.

To us, the past, present, and above all, the future!

ACKNOWLEDGEMENT

This thesis project results from my continuing critical and creative investigation of the overlooked archives of feminist filmmaking and videomaking in the 1960s and 1970s, with a particular focus on the works of Norma Bahia Pontes. During my journey, many teachers, colleagues, and friends provided me with invaluable support and assistance, and their contribution played a significant part in the success of this project. I would like to express my gratitude to the collaborators who made Finding Norma possible, including Rita Moreira for providing her and Norma's archives, Erica Sarmet for co-writing, Henrique Cartaxo for co-editing, Leila Monsegur for art on the old film strip, Gustavo Lemos for photograph development, and Flora Correia and Livia Sá for additional photography. Their critical work and enthusiastic contributions were essential to transforming abstract ideas into tangible projects.

I also want to sincerely thank my committee for their continuing support and for providing invaluable feedback and suggestions throughout the thesis process. Thank you, Professor Isaac Julien, Professor Mark Nash and Professor B. Ruby Rich, whose groundbreaking work on queer, feminist, black and decolonial filmmaking and criticism has greatly influenced my academic and artistic pursuits. Their generous and insightful guidance was instrumental in my exploration of the archives of Norma Bahia Pontes. A special thanks Mark and Isaac for allowing me to utilize the Isaac Julien lab space to facilitate this project and for all their support. I would also like to thank Ruby for serving as my mentor since 2020 and supporting me in various situations.

Likewise, I would like to thank the faculty at UCSC, especially Marianne Weems, Yolande Harris and Karlton Hester, for their special support during my graduation. I also

thank DANM program manager Bennett Williamson and DANM technical coordinator Colleen Jennings for their unwavering support of all DANM students. Moreover, I am also grateful to the whole team of Studio Isaac Julien in London, for welcoming me so well last year.

I would also like to use this space to thank my peers in the DANM MFA program, particularly Mohamadreza Babeer, Rose Klein and Rory Williats; my peers in the UCSC, particularly Marina Segatti, Tiago Tasca, Işıl Özban, and Alejandra Watanabe, and also my housemate Fernanda Pini.

Lastly, I would like to thank my parents, Maria and Elzio, my sisters Marília and Taís, my partner Gigio, and my cat Tiger whose love and unconditional support have been fundamental to achieving my goals

INTRODUCTION

Finding Norma is a multi-screen video installation that investigates the work of the Brazilian lesbian filmmaker Norma Bahia Pontes (1941-2010). The discovery of a 16mm documentary shot in France in the 60s on the West Indians' anticolonial struggle and of a set of videotapes made within the US lesbian feminist movement in the 70s in the closet of her ex-partner in São Paulo, Brazil, was the starting point for this investigation into the mysterious Brazilian queer artist Norma Bahia Pontes, who died with no notice taken, after years of inactivity as a filmmaker. Norma Bahia Pontes left a video-filmography of almost two dozen films and videos made over three decades that was recovered in this research and is celebrated in this work. Amidst the fragility of the traces surrounding her ghostly presence, I approached her work, establishing an intergenerational dialogue between us, both Latin American women seeking to affirm our artistic expression.

Her archives trace a transnational path through the Cinema Novo movement in Brazil, anticolonial documentaries made in France, and lesbian feminist videotapes filmed in New York during the 1970s. The piece incorporates personal archives and the previously unknown works by Bahia Pontes on film and video, made during the 1960s and 1970s. By doing so, the work offers a glimpse of feminist and queer lives of color committed to anticolonial struggle in the West Indian diaspora in the 1960s and the lesbian movement during the feminist movement in New York in the 1970s. Upon entering the installation room, participants immerse themselves fully in a collage of archival stock footage by Norma Bahia Pontes projected on three screens. This thesis project blends archival sources with my research journey to create a dialogue across time that is haunted by stories of resistance, perseverance, and survival of feminist, queer, and diasporic moving image

footage. I believe that my intention is to explore the relationship between queer generations – the audiences and Norma Bahia Pontes it selves could produce new understandings of history, memory, and identity how to suggest Elizabeth Freeman (2010) intertwining with various aspects of queer life and history. The author argues that queer communities have unique relationships with time, often marked by disruptions, loops, and nonlinear experiences. These temporalities can impact how queer people connect with their past, present, and future, as well as how they form bonds and communities. This framework impacted my engagement with Norma’s archives and the editing of the piece.

Amidst the fragments of her work and the biographical gaps in Norma's mysterious existence, I tried to conduct a search across time that combined experimental/documentary approaches in order to expand time, echo Norma's works, and claim for her a place in film history. During this search, I began to recognize myself in Norma, establishing a dialogue between two generations of female Latin artists moving across borders. Sifting through the memories of her friends and other people who knew Norma, as well as the few documentary traces of her existence and also excerpts of her rather blunt interviews and her poetically sensual works, my intention is to create a dialogue through the three screens that trace Norma's works and the contexts in which she lived in Brazil, France, and the United States—and also my search in the present.

This thesis paper contextualizes the source materials presented in Finding Norma and describes the creative process of making this project. Additionally, it elaborates on how the project was conceptualized and produced during my two-year education in the Digital Arts and New Media program at the University of California, Santa Cruz.

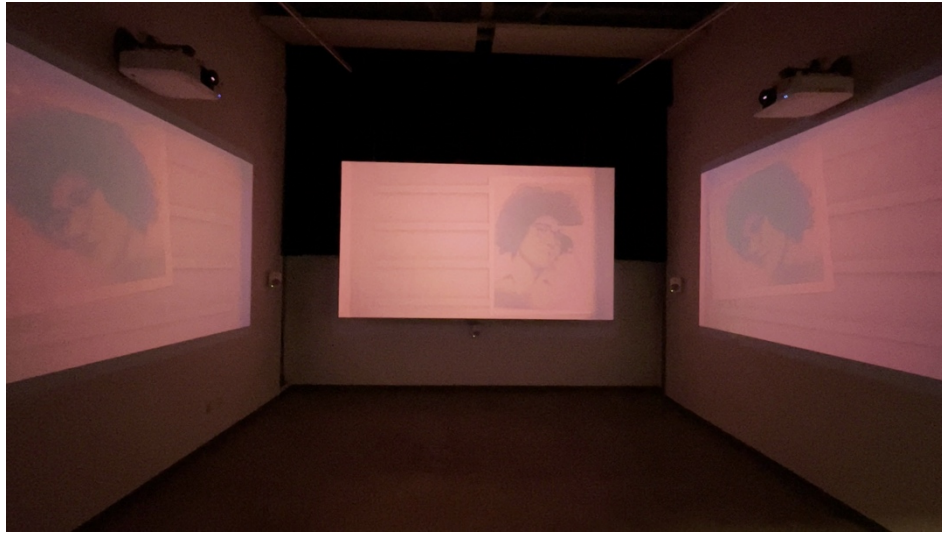


Figure 1: Revealing Norma Bahia Pontes



Figure 2: Expanding Norma Bahia Pontes

CONTEXT, SIGNIFICANCE AND MOTIVATION

Video works and alternative formats like short films are less known in film historiography than mainstream pieces. The precariousness resulting from the radical choice of media (e.g., video's first generations) or the innumerable obstacles to conserving these works has left us unaware that many of these images exist, particularly those

produced by queer and black artists and activists, particularly from the Global South. While White (2008) claims that research has tended to focus on “major formats” such as feature films and so overlooked important “short, low-budget or small-gauge formats” produced with limited resources or used in a politicized way, Brunow (2009) attests that many factors contributed to leaving these productions out of the traditional and straight film archives.

Various theoretical approaches have been proposed by feminist scholars regarding how to explore women’s filmmaking in the feminist film theoretical work written since the early 1970s. More recently, the “minor” concept as derived from Deleuze (as cited in White, 2008) was used because it resonates with ‘queer’ in terms of how one opposes the dominant order or ‘deterritorializes’ sexuality and expression (White, 2008). White (2008) proposes an analysis focused on “lesbian minor cinema” represented by short, low-budget, or small-gauge formats. However, the inspiration of the “minor” can also be used to eliminate the exclusions produced in the traditional archives and thus, to create a polyvocality of cultural memory (Brunow, 2019), diversifying the references of memories and imagery of queer, women and black.

According to White (2008), these unique works (depicted with minimal narratives and sets and a signature authorial practice) offer powerful ways of inscribing desire, with the possibility of expressing a possible alternative community as a means to create another consciousness and another sensibility. Additionally, the agency of female and queer directors can be positively impacted by archival practices if they are sensitive to previous works on woman's filmmaking (Brunow, 2019). In sum, the theoretical framework proposed by White (2008) and Brunow (2019) attests to the importance of a counter-field grounded in alternative practices which should widen the view of female filmmaking.

Also, the piece aims to interrogate the way cultural production, personal archives, and historical narratives that intersect with issues of trauma, sexuality, and lesbian public cultures are documented, preserved, and represented creating an "archive of feelings" (Cvetkovich, 2003). The ensemble of Norma's works intertwines personal and collective experiences of trauma, particularly related to sexuality and identity. By delving into literature, personal narratives, zines, diaries, and other forms of creative expression, Cvetkovich analyzes how the act of creating and engaging with these archives becomes a form of resistance, healing, and community-building. Thus my intention in dealing with Norma's short videos, essays, diaries and photos was to frame those materials as an archive of feeling to preserve her story, and challenge dominant narratives in film history.

I, myself, have been drawn into a hybrid practice as an artist and researcher working across genres in order to be able to examine the social construction of identity which this project demands and to examine how practices of identity, language, gender expression, and sexuality can in the future frame another world (including how new media technologies and their accompanying aesthetic tendencies can further or limit those possibilities). In this effort, my prior films – the short *Who Killed Eloa?* (2015) and the feature documentaries *Lampiao da Esquina* (2018) and *M is for Mothers* (2023) - are projects that have helped me recuperate histories that were necessary for me to be able to orient myself in order to live politically in the world as a queer Brazilian woman artist, something that I wanted to be able to document and share with others.

While researching archival footage for my own earlier film, I came across the inventive work of the Brazilian queer filmmaker Norma Bahia Pontes. Watching her pioneering and provocative videos—like *Lesbian Mothers* (1972), *Lesbianism Feminism*

(1974), and *She has a Beard* (1975)—I became intrigued and determined to learn more about this unknown woman whose velvety voice declaimed in the credits: "The camera work was made by myself Norma Bahia". A search in Brazilian press archives revealed an active critic and essay writer by that name who, in the early days of Cinema Novo filmmaking, helped legitimize that movement. Although I found traces of her existence, however, I couldn't see a picture of Norma for many months. I would only see her face when her ex-partner Rita Moreira finally gave me a photo of Norma Bahia Pontes from 1973 in which she had a mustache and held the Sony Portapak videotape camera in the streets of New York.

Under the pressure of Brazil's military dictatorship, Norma had moved to New York with Rita in the early 1970s. She was fascinated by the new technology of videotapes as well as by the American feminist movement. Together, in a romantic and creative partnership, they directed a dozen videos about the lesbian community, founded the *Amazon Media Project*, and organized the *Woman for Woman* festival, which presented videos, films, and photographs by female artists worldwide.

With each discovery about this woman's life, I was more and more distressed by the symbolic violence of this erasure of such a fascinating figure from Brazilian and US Film History. Her works, films, and videos have resisted years of oblivion, preserved under the guard of her friends and former colleagues. Inside Rita Moreira's closet, I found a can with a 16mm negative of Norma's first film, *Les Antillais/The Antilleans* (1966), a short documentary about the Antillean immigration in Paris, deeply connected with Fanon's anti-colonial theories, depicting the emotional consequences of racism and colonialism.

In the past few years, I have dedicated myself to gathering and making Norma

Bahia Pontes' works accessible through cleaning, restoration, digitalization, and subtitling. Having found so much, I now feel implicated in her legacy and compelled to make this history known, for hers is a fate that is too common for other Latin American, queer, and Black artists.

Looking at Norma's story today was like looking through the mirror at my own challenges in filmmaking. Thus, I became obsessed with embodying her work and her figure. Norma left a record of her desire to make a feature film, which she never did because she never got sponsorship. I want this project to fulfill her desire somehow, by presenting her work and engaging in a dialogue with Norma: she would undoubtedly have a lot to tell us from the position of her film practices, images she captured and how she positioned herself as an author, which she always was. The only way that I could imagine to meet Norma, who passed away in 2010, was to create this project, a kind of portal of the meeting of generations. With it, an experience of exchanging feminist transnational knowledge about how to make our films, place them in the world, and take care of them, so they are preserved and seen, can be derived and taken up.

ARTISTIC APPROACH AND ARCHIVES

Finding Norma is a multi-screen video work that aims to highlight and discuss the production of moving images in formats considered minor—such as alternative media, short films, and videos that have been made by historically, politically, and socially marginalized people including queer people, women, black people, and inhabitants of the global south—through an encounter between two queer Latin American women artists, Norma Bahia Pontes (1941-2010) and me, Livia Perez (1985-). Additionally, the work aims to show that the agency of female, queer, black, and feminist directors can be positively

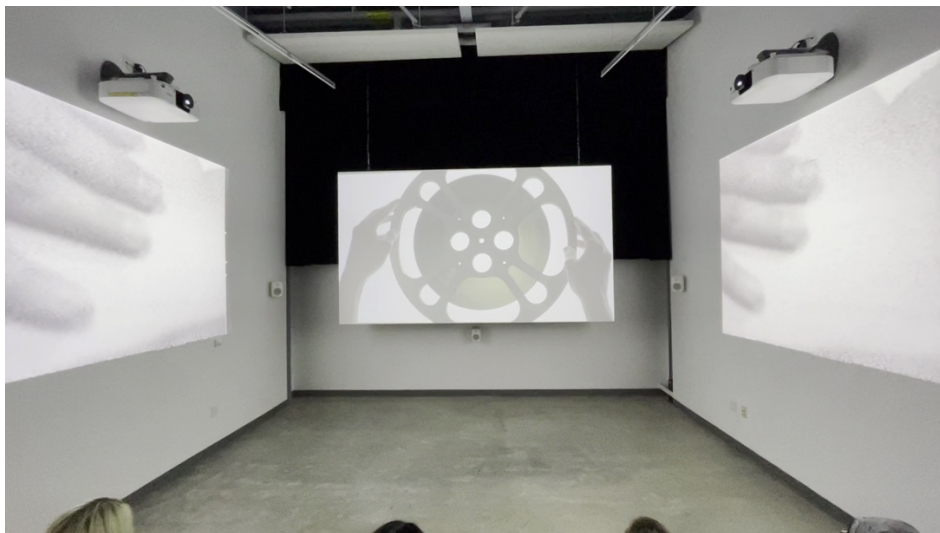
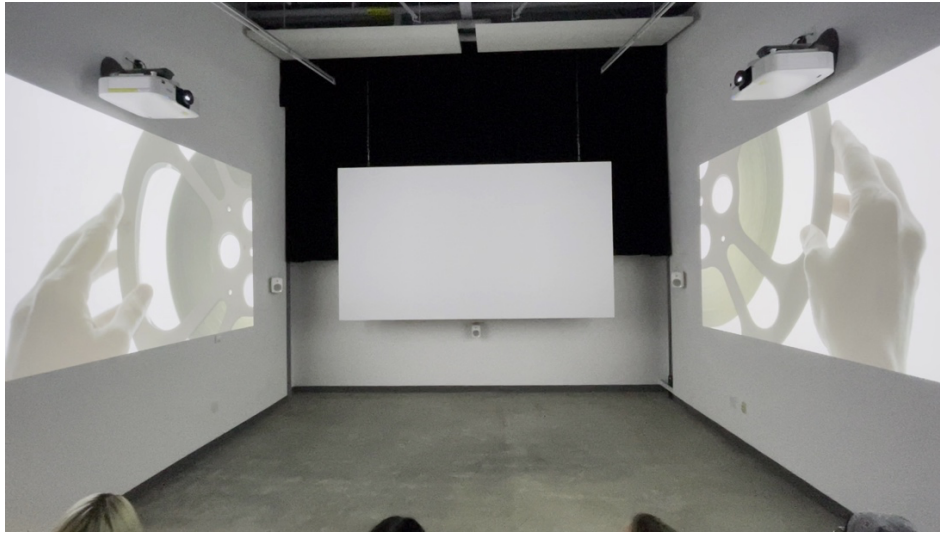
impacted and brought to light by archival practices sensitive to their history (Brunow, 2019).

The work takes the form of an editing collage exercise between Norma's works and footage from my own investigation and search of her archives in three different countries. The three screens provide an immersive and sensitive rhythm, non-chronological, in expanded time; while based on my research process that is full of gaps and also introducing her works to the audience. The images on screens testify to common topics in her works and inquire into the archive about her own life and activist commitment. Additionally, few makes explicit my research and my thoughts encountering scraps of Bahia Pontes' existence and the films and videos made by her.

My path looking for Norma Bahia Pontes is depicted by my character in front of a camera and visiting the cities where she lived, through my interaction with her friends and ex-partners, and through my performance while manipulating books, the film can, film strips, and photographs. and while playing videos, freezing frames, fast-forward and looking through each frame to find more evidence about her work. My actions on these performances intend to highlight the challenges, setbacks, and key moments of existing research on feminist and queer media.

The gaps represented by black videos and by video glitches and noise are a reconnaissance which, unlike Hartman (2008), in confessing that she "[has] not discovered a way of deranging the archive," stand in for my inability to provide the completeness of Bahia Pontes' story. These limitations of footage, conservation issues, and gaps in information allow for moments of critical fabulation (Hartman 2008) in the face of the fissures of Bahia Pontes' life and work. There I weave moments of reflection on my own

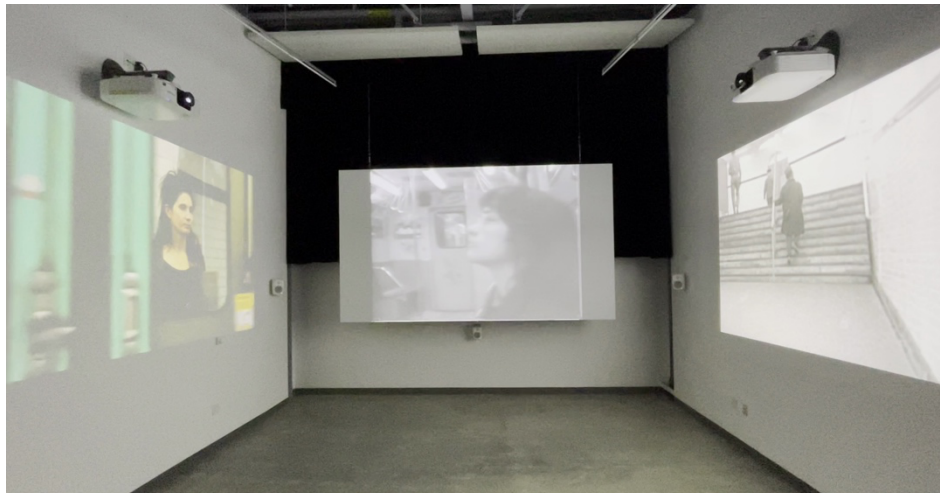
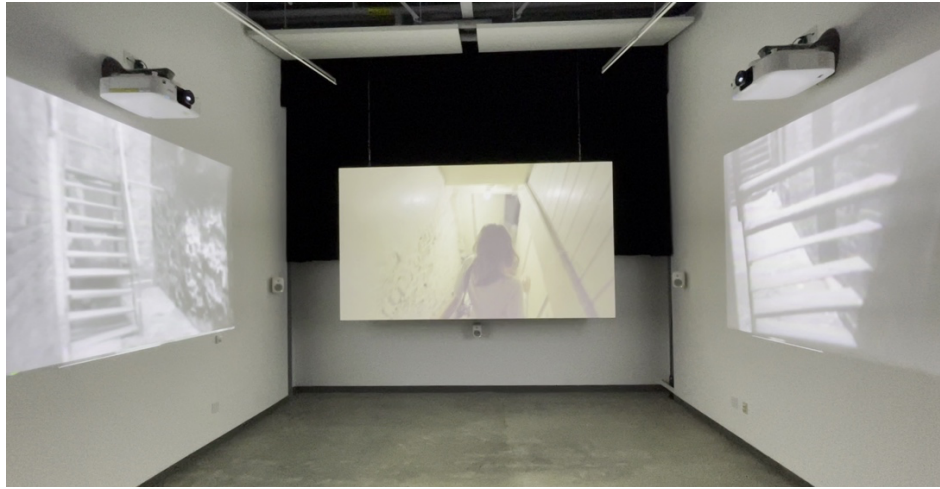
life, my identification with her, and my fabricated encounters with her. These interventions demonstrate that this process of investigation has also been part of an emotional and personal search, which give the work a somewhat ethnographic essence.



Figures 3 and 4: Sensorial meeting with the archival

Besides the gratifying yet painful work of collecting fragile scraps, the work assembled oral testimonies and interactive interviews which I recorded with people who were contemporaries of Bahia Pontes between the 1960s and 1990s. The mapping of this network of coexistence was based on publications and events that registered the director's presence, as well as by following recommendations from each interviewee. In the case of her closest friends, interactive interviews were conducted, sometimes multiple times, as with her former partner and co-creator of the New York videos, Rita Moreira. This approach aims to start building an autoethnography of lesbian and feminist Brazilian activists of the late 1970s and 1980s. These interactions which sought to know more about Bahia Pontes were not interested only in "straight" professional or biographical information but also in personal traces that could embody her as a character.

Looking at the history of Bahia Pontes also provided a mirror of my own production as an artist, as I sought to understand the challenges we continue to face, and above all tried to establish a feminist dialogue between generations of Brazilian filmmakers. And the only way I can imagine to "meet" Bahia Pontes, who died in 2010, is to employ this film as a kind of portal, a meeting place of queer generations across/through time (Freeman, 2010), and a place of exchange of feminist knowledge about how to make our films, how to put them in the world and also how to take care of them so that they are preserved and seen.



Figures 4 and 5: Encounter across time: multiple layers of time and moving image (film, video and digital) converging.

The work also addresses archival practises directly, with attention to "minor" formats as named by White (2008) and the need to queer the archive as named by Brunow (2019). Whereas White (2008) proposes an analysis focused on "lesbian minor cinema" represented by short, low-budget or small-gauge formats, the concept of "minor" can also

elaborate an approach that eliminates the exclusions produced in the traditional archives and, thus, to create a polyvocality of cultural memory (Brunow, 2019).

In order to present Bahia Pontes' poetics in a sensitive way to the audience, the second section of the installation work will present long-duration clips of her films and videos. This part tends to be more contemplative with the intention of providing time and space for the audience to connect with her work as an archive of feelings (Cvetkovich 2003), as it functioned indeed for me when I first discovered them during my research. I want to share with the audience not only the uniqueness of this material but the profound sense of belonging that the images created by Bahia Pontes have aroused in me.

The work is permeated by a notion of precariousness, not only in the works of Bahia Pontes that I have been able to access, but also in the fragile vestiges that remain of her life. Using Halberstam's (2008) notion of queer failure as a framework, I seek to understand how the idea of triumph, that of the great feature film formats and their centrality in cinema, can be counterposed to a queer existence such as Bahia Pontes'.

The points of intersection in this narrative between Bahia Pontes' films and videos and my own search occur at the moment that the stories about access to these materials and the precariousness that surrounds them come to light. The approaches and themes addressed by Bahia Pontes may provoke different engagements in the public. While "Les Antillais" (The West Indians, 1966) reveals the consequences of racism and colonialism through the subjectivity of West Indians as viewed from a Fanonian perspective, it also reveals Bahia Pontes to be one of the exponents of an Afro-Diasporic cinema. This film was considered lost. So much so that its absence was not even noticed until I found notes in the press archives about it; I then found a copy in the closet of Bahia Pontes' ex-girlfriend,

who kept it for years on her own initiative. The videos from the New York period show how Bahia Pontes focused her efforts on documenting lesbian and feminist subculture in spaces of sociability—such as the consciousness-raising and militancy women’s groups of the early 1970s. Her video documentaries "Lesbian Mothers", "Lesbianism Feminism" and "She Has a Beard" depict "ways of life" that start from two transversal senses, according to Foucault (1997): a vertical one, of the self with itself, and a horizontal one, of the relation with the other in a normative field.



Figure 5: Depicting "new" ways of life on camera: lesbian lives

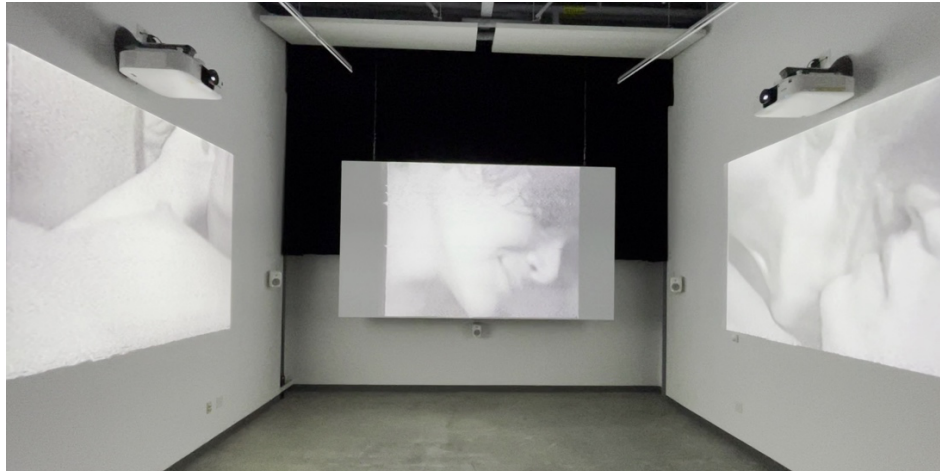


Figure 6: Archive of feelings: lesbian sex as filmed by lesbian videomakers

Over time, the montage incorporates shorter fragments of these short films through which details of the author are revealed, such as her tone of voice or image that evade reflection. These passages, including those considered of minor importance as credits, are manipulated, slowing down and speeding up their velocities and, sometimes, being highlighted to emphasize the difficulty of locating such truncated "fragments." In this sense, the piece becomes almost like an audiovisual archeological work. These difficulties and limitations exposed in the film are made explicit in the narration to serve as a marker of the director's uses of fabrication/speculation as a resource to compose a story that is otherwise barely accessible.

Materials used: The archival research was conducted in Brazil, France, Germany, the U.S. and Italy over the past five years. At the São Paulo Art Biennial Archives, I found Norma's CVs and photographs of her with her camera; at Rita Moreira's home, I found photos, documents, a 16mm film, and Open Reel tapes that she donated to me. In France, I

found a film Norma made in 1967 as well as her dossier from when she was a student at IDHEC in 1962, a file which yielded the only extant photograph of her in the 1960s. Finally, in Italy and Germany, festival catalogs evidenced the circulation of her films outside of the Americas.

Filming took place in São Paulo in 2021, London and Paris in the spring of 2022, and New York in October 2022. In São Paulo, I shot interviews with Norma's friends and ex-girlfriends and manipulated some of the archival materials while filming to bring them “alive.” During the Isaac Julien Studio internship and with its support, I held strategic meetings and conducted additional interviews. In London, I interviewed Professor Ros Murray (King's College) about her research, with the support of the Jarman Lab (Birkbeck). In Paris, I interviewed feminist critic and Professor B. Ruby Rich and two old friends of Norma: the videomaker Syn Guérin and photographer Catherine Deudon. I also filmed myself in the places where Norma had lived in Paris. A similar dynamic was enacted in NYC, which I shot with Rita, Norma's ex-partner. We interviewed an old friend from those days and descended into a basement storage area where Rita located their '70s portapak tapes only in the 90s.

The premiere of *Finding Norma* took place on April 28th, 2022, at the Isaac Julien lab in UC Santa Cruz. The piece, which lasted eighteen minutes, played on loop for five hours, 12-5 pm, until the end of the DANM thesis showcase on May 6th.

CONCLUSION

The Bahia Pontes archives is the focus of a fragmented and continuous process of research, labor, and artistic production across numerous territories and media. The research has mainly relied on oral histories and diversely generated media, knowledges that have

been carried through the decades by her friends and ex-partners in informal processes habitual in minoritarian practices. The process and the archives are transnational, as was Bahia Pontes herself, as an articulate and gesticulating creator, constantly shifting between territories, media, and ideals. Documents located in Brazil and France revealed her as a filmmaker and essayist as far back as the 1960s, when she was a part [infuriatingly erased] of the Cinema Novo movement. Research findings in the United States complemented that history with detailed information on her accomplishments in lesbian feminist videomaking in New York during the 1970s.

As I unveiled Bahia Pontes' works, her voice and attitude became more visible and powerful and echoed within me. Her texts, films, and videos revealed not only her artistic approach and cinematographic style but also her activism and the challenges she faced: the lack of funding for her projects, the lack of proper credit, the misogyny of the critics and the press when she tried to promote her work and works by other feminists. They also reveal that these works were not screened at big theaters [impossible for video in that epoch] but were much more intimately connected to their communities. According to the spirit of that time, 'seeking to change sexist, heterosexist, classist, racist, ageist, imperialist society that set this media in movement and, in turn, moved people' (Samer 2022: 43) the screenings were followed by debates and discussions that took place in libraries, schools, community centers, and universities, the customary settings for video exhibition then. It was work committed to its communities and enveloped by their presence from the point of production to its reception.

In a way, this focus on Norma Bahia Pontes, interrupted by the many gaps in the fragile documentation of her presence, led me back to my own trajectory as a Brazilian

queer filmmaker and film scholar and made me aware of my desires. What else would Bahia Pontes have told us about film and video in addition to her works, preserved almost by a succession of coincidences? What kind of advice and queer feminist knowledge on filmmaking and videomaking would she share, if she were alive today or had been properly archived, like Simone de Beauvoir or Virginia Woolf?

As an antidote to the tremendous symbolic violence of the erasure faced by so many other feminist and queer artists from the Global South, I would like to offer this research, in its echoes, as constituting a kind of portal across time, making it possible to engage in a transnational feminist dialogue about how to make our films, place them in the world, and take care of them.

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APPENDIX I - FILMS AND VIDEOS BY NORMA BAHIA PONTES

LES ANTILLAIS / THE ANTILLEANS

Dir. Norma Bahia Pontes. 1966/1967. France 16mm (15')

CHANTS BRÉSILIENS

Dir. Norma Bahia Pontes. France 1967. (20')

BAHIA CAMARÁ

Dir. Norma Bahia Pontes. Brazil. 1969, 35mm (17') – missing

LESBIAN MOTHERS

Dir. Norma Bahia Pontes, Rita Moreira. U.S. 1972. videotape (27')

LESBIANISM FEMINISM

Dir. Norma Bahia Pontes e Rita Moreira. U.S. 1974. videotape (29')

MARCH OFF MONITOR

Dir. Norma Bahia Pontes e Rita Moreira. U.S. 1974. videotape (16')

SHE HAS A BEARD

Dir. Norma Bahia Pontes e Rita Moreira. U.S. 1975, videotape (26')

THE APARTMENT

Dir. Norma Bahia Pontes e Rita Moreira. U.S. 1975/1976, videotape (27')

ON DRUGS

Dir. Norma Bahia Pontes e Rita Moreira. U.S. 1977, videotape (16')

WALKING AROUND

Dir. Norma Bahia Pontes e Rita Moreira. U.S. 1977, videotape (26')

BORN IN A PRISON

Dir. Norma Bahia Pontes e Rita Moreira. U.S. 1977, videotape (6')

JUST ANOTHER CRIME, NEXT DOOR THIS TIME

Dir. Norma Bahia Pontes e Rita Moreira. U.S. s/d, videotape (20')

THE KID AT TIMES SQUARE AND THE BIRD ON BROADWAY

Dir. Norma Bahia Pontes e Rita Moreira. U.S. s/d, videotape (5') - missing

INTERNATIONAL WOMEN'S DAY

Dir. Norma Bahia Pontes e Rita Moreira. U.S. s/d, videotape (16') - missing

LOOKING FOR THE AMAZONS / NO PAÍS DAS AMAZONAS

Dir. Norma Bahia Pontes e Rita Moreira. U.S. 1977, videotape (15/60') - partially missing

A COR DA TERRA

Dir. Norma Bahia Pontes e Ana Porto. Brazil. 1989, videotape (33')

APPENDIX II - LIST OF INTERVIEWS

Audio

Luiz Carlos Lacerda (1945), filmmaker, met Norma in the 60s – phone, 09/15/2020

Terezinha Muniz, producer of Bahia Camará (1969), Norma's third short. – phone, 09/15/2020

Isamara Lando, translator, Norma's friend in the 70s – Whatsapp audios, 07/22/2021

Catherine Deudon (1940), photographer, met Norma in the 70s in Paris and NYC – Tascam, Paris, 05/07/2022

Geraldo Sarno (1938-2022), filmmaker, met Norma in the 60s – phone 04/30/2021

Marialva Monteiro, professor, met Norma in the 60s – phone, 04/30/2021

Moisés Kendler, critic, met Norma in the 60s – phone, 04/30/2021

Eduardo Escorel (1945), editor, met Norma in the 60s – phone, 04/30/2021

Carlos Ebert (1946), DOP, met Norma in the 60s – phone, 04/30/2021

Ana Maria Magalhães (1950), actress/filmmaker, met Norma in the 60s – phone, 04/30/2021

Gloria Maria Barbosa, Norma's therapist – phone, 05/17/2021

Gilda Bojunga, archivist and Humberto Mauro's assistente, never met Norma – phone, 05/22/2021

Sergio Muniz, filmmaker, never met Norma – phone, 07/14/2021

Web video

Fernanda Pompeu, writer, Norma's friend in late 70s – Google Meet, São Paulo, 07/09/2020

Ariel Dougherty (1947), filmmaker, met Norma in the 70s in NYC – Google Meet, 09/22/2020

Eunice Gutman (1941), filmmaker, Norma's friend in the 70s – Google Meet, 10/21/2020

Cida Santos, artist, Norma's ex-girlfriend (1978-1980) – Google Meet, 11/25/2020

Batya Weinbaum (1952), photographer and poet, Norma's friend in the 70s – Zoom, 02/05/2023

Video (4K/6K)

Rita Moreira – Panasonic Lumix Gh4, São Paulo, 10/10/2020

Rita Moreira – Red Komodo 6K, Sao Paulo, 12/10/2021-12/15/2021

Ros Murray, researcher – Black Magic URSA, London, 05/03/2022

Nicole Ferrer and Peggy Préau, Centre Simone de Beauvoir – Black Magic USA, Paris, 05/05/2022

B. Ruby Rich (1948), critic, Livia's mentor – Black Magic URSA, Paris, 05/09/2022

Syn Guérin, videomaker, Norma's friend in the 70s in Paris – Black Magic URSA, Paris, 05/09/2022

Nancy Erickson (1945), Norma's friend and attorney in the 70s – Sony Alpha 7sIII, NYC, 10/18/2022

Rita Moreira – Sony Alpha 7sIII, NYC, 10/20/2022

Vivian Ostrovsky (1945), filmmaker, met Norma in the 70s – Sony Alpha 7sII, NYC, 10/22/2022