

**Global Feminisms
Comparative Case Studies of
Women's Activism and Scholarship**

BRAZIL

Giordana Moreira

**Interviewed by Renata Saavedra
Rio de Janeiro, Brazil
December 2014**

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Giordana Moreira was born in 1980 in Nova Iguaçu, Baixada Fluminense, at the Metropolitan Region of Rio de Janeiro State. She used to frequent the region's independent cultural circuit and became a cultural producer. She has been working on cultural production for more than 13 years, and she is also a human rights activist. Since 2008 she discusses gender relations through her cultural productions, gathering women artists from Baixada Fluminense, with projects such as Grafiteiras pela Lei Maria da Penha (Graffiti Artists for Maria da Penha Law). In 2011 she created Roque Pense!, a network of women cultural producers that carry out projects like Festival Roque Pense!, an anti-sexist urban culture festival, promoting and celebrating women's protagonism in Brazil's rock scene.

<http://roquepense.com.br/>

Born in Rio de Janeiro in 1986, **Renata Saavedra** is a journalist and a historian. She works with research and communication, especially with topics in the area of culture and gender. She is currently the communication manager at the *ELAS* Fund, which is a social investment fund that mobilizes resources to support projects by women's groups that strengthen women's leadership and their struggle for rights in Brazil. She is also a doctoral student in Communication and Culture at the Federal University of Rio de Janeiro (*UFRJ*).

The **Project Global Feminisms**, located at the University of Michigan, started in 2002 from funding for interdisciplinary projects in partnership with institutions from other countries. The virtual archive includes interviews with activist and intellectual women from Brazil, China, India, Nicaragua, Poland and the United States.

Our collaborators in Brazil are researchers from the Oral History and Image Laboratory (*Laboratório de História Oral e Imagem – Labhoi*) of the Federal Fluminense University (*Universidade Federal Fluminense – UFF*) and the History, Memoria and Document Center (*Núcleo de História, Memória e Documento – NUMEM*) of the Federal University of the State of Rio de Janeiro (*Universidade Federal do Estado do Rio de Janeiro - UNIRIO*). The interviews in Brazil were conducted with the support of the *Third Century Learning Initiative* and the *Brazil Initiative* at the University of Michigan and, in Brazil, of the

Foundation for Research Support of the State of Rio de Janeiro (*Fundação de Amparo à Pesquisa do Estado do Rio de Janeiro- FAPERJ*) and the National Council for Scientific and Technological Development (*Conselho Nacional de Desenvolvimento Científico e Tecnológico - CNPq*).

Renata Saavedra: Shall we? I am Renata Saavedra, we are here today conducting another interview for the University of Michigan's Global Feminisms project. Today we are in Duque de Caixas with Giordana Moreira, who belongs to the collective *Roque Pense*, a feminist cultural group from the Baixada Fluminense. So, hi Giordana.

Giordana Moreira: Hi

R: I would like first to ask you to introduce yourself and tell a little bit what *Roque Pense* is and how it started.

G: I am Giordana, I am a cultural producer, born and raised here in the Baixada Fluminense. *Roque Pense* has a lot to do with the [social] context in this area of the Baixada -- which is in the metropolitan area of Rio de Janeiro -- because we have a strong tradition of cultural movements. I was born here, I live here, I graduated from school here, and because of this, since I was a teenager, I developed a very strong role within the cultural movement, with urban culture, rock, hip hop. Because of this, by the end of 2011, more or less, I was part of a graffiti group called *Artefeito*. It was a graffiti group made up of men and women who worked with gender issues. We created a project called "*Grafiteiras pela Lei Maria da Penha*," (Graffiti Artists for the Maria da Penha Law), in which we promoted the law against domestic violence through the graffiti. Then we developed a campaign called *Arte PENSE* – *PENSE* is an abbreviation, "For a Non-Sexist Education" ("*Por uma Educação Não Sexista*"). When we were working on that campaign, the first supporter of the idea was Paulo Vitor, who was a fanziner. At that time, he had a fanzine called *Let's Go*, and he started to study sexism, education, and non-sexist education, and he offered me the opportunity to make a fanzine. So we started working on the fanzine. I was in charge of the text and he was in charge of the art, focusing on non-sexist education. We have a strong cultural scene in the Baixada Fluminense, and once we started working with the fanzine, and offering workshops, a lot of people latched on to the idea of a non-sexist education. Then, since rock'n'roll is very strong in the Baixada -- it has a large audience, a long tradition and history -- I, as a producer, and he, as an events organizer, decided to create *Roque Pense*, which was a rock show with a message about anti-sexist culture, with just one criterion: the band had to include a woman. From that moment, *Roque Pense*, the shows we

started to organize independently at the skateboard plaza (Praza do Skate) in Nova Iguaçu, began incorporating a lot of people. Some people lent the equipment, others...Paulo China, who is a VJ, began to project images that told stories of women, rock bands with women, history. Samura, who was the DJ at the parties, said "I am going to DJ using just music made by women and bands with women musicians," and then Bertoni arrived and began to do streaming and live broadcasting, and the idea attracted a lot of people. Although there were many men working on our cultural events, they were interested in promoting this idea-- and women too, playing, participating, etcetera. This brought together a lot of people, so it was an idea that attracted people from the beginning, in spite of being an unlikely space, since in a rock show you only see men playing, men are always the protagonists in urban culture. In skateboarding, in graffiti, in hip-hop, in rock, when there is a production, there might be thirty women working, but you always have one man who takes the leading role, as the protagonist. But despite all of this, *Roque Pense* succeeded with the idea of discussing gender with men and women through rock and the fanzine. We also created the *Roque Pense* web radio, which is a radio program but with images, through web TV, where we opened another space for debate, and live shows. We brought a lot of people together, and this turned into a bigger movement. It was then that we decided to propose a festival that is now happening for the third time.

R: Besides you, who else is part of this? Because you present yourselves as a collective, too, although *Roque Pense* is also produced by *Terreiro de Ideias*, the production company where you work, and where we are now.

G: Yes.

R: Who else is part of the collective? Are they also from the region?

G: Yes, the collectives are very itinerant. Right now we are me, Dani Francisco, who is from here, Duque de Caxias, [and] who is a cultural producer and an activist; Natalie Ribeiro, who is a social worker and also a cultural activist, Lidi de Oliverira, who is a activist and also part of the cultural milieu, a feminist and very active, Juliana Grizolia and Karla Oldane, who are also cultural producers, and currently we have Letícia with us, also a cultural producer. We are all producers and most of us live in the Baixada or have a strong connection with the Baixada, we either work here or have studied here. So, we all have this special history with this territory. Today we are all women, we have been naturally establishing ourselves as a women-only collective, however, if tomorrow a man joins us it is because he became part of the collective, but right now we are only women and the collective is an informal group. We do not envision, for now, becoming official, having a CNPJ [Cadastro Nacional da Pessoa Jurídica, the national registry of legal entities] and such. This is why we established a partnership with *Terreiro de Ideias*, which is a company, a cultural production company that also has a history with cultural movements here in the Baixada Fluminense. It is more than a company, it works together with the groups. And we generated this partnership. I work here, Dani Francisco is the founder and creator of *Terreiro*, so we joined together. The executive production of the festival is done by *Terreiro de Ideias*, so this is a partnership that is aligned with the purpose of both the producer and the collective, which is to foster culture in the Baixada Fluminense.

R: In your personal life, how did the involvement with feminism, the interest in discussing gender issues, how did all of that start? Because the first *Roque Pense* happened in 2011.

G: Right, the shows, yes. The first festival was in 2012.

R: How old were you at that time, and how old are you now?

G: Now I am thirty-four, at the time I was thirty-one. I was born in a very poor neighborhood, far from the center of the city of Nova Iguaçu, that is, the center of the Baixada Fluminense. I never went there, I stayed in my neighborhood. I started to listen to some rock bands, Seattle, Grunge, Nirvana, and I identified with them, since I didn't fit in in the neighborhood. When I was sixteen I went to study in the center of Nova Iguaçu, and I had money for a ticket to go downtown so I thought of going to the skate park, which is still a meeting point for young people and alternative culture, since there are no other specific places, so people keep meeting and gathering there. I started to go there and to get to know rock and roll, hip hop, and fanzines; I started to take on that identity and circulate in urban culture. So I would go out, and if the guys went skateboarding, I would go too, although I didn't skateboard; if they did graffiti I would go as well, although I did not do graffiti, if they played in a band, I would go to support them as a producer, since I was young, I was a teenager. But I was the only girl, the other girls who came, friends and the like, soon disappeared, they got married, they had children, they went to work, or they went into the church. Anyway, I was always the one who remained. So, if I wanted to produce a band, it was a male only band, if there was a graffiti event, only boys were doing the graffiti, if there was a skateboarding championship, rarely was there a female championship, so it was always the boys who were out front. I really wanted to participate in that universe, to produce, to consume, but I didn't intend to be a producer, I never dreamt about that, I was there to enjoy, and I ended up getting involved. I always liked writing and I started to write fanzines and things, so it wasn't something that happened in a specific moment that I defined myself as a feminist, I think I was forced to do so within the context of urban culture, where there were only boys, so somehow I had to understand why there were only boys, and how I had to behave, how I had to assert myself....I suffered from bullying several times just because I was a girl. Over time I started to understand the reasons why, and then I had to take action to include myself in a masculine universe. It wasn't until I was twenty-eight that I realized that I was doing feminist work, when I did "*Grafiteiras Pela Lei Maria da Penha.*" At that moment I thought, "Oh, it's true, I do feminist stuff." There weren't any... I didn't meet a feminist woman who told me what feminism was, I did not read, I did not go anywhere. When I realized that, it was because of that project, because I was already participating in hip hop women's gatherings and everything, and I even heard, well,

discussed feminism, but I did not say “I am a feminist,” I didn’t have that. It was a natural thing to me, I was a girl and if there was a group of girls organizing, I just went there. That was the time when the project “*Grafitteiras Pela Lei Maria da Penha*” came up, it was an opportunity I saw for joining, for putting together the work I had done in hip hop and with the graffiti, so I was already moving forward, seeing the girls super organized and a having great debate about graffiti and gender, so I kept moving forward by getting to know the *Maria da Penha* law, which was very recent [2006]. Then I thought, I am going to link one thing with the other, and when we did the project it worked very well and started to generate great discussion, so I realized, wow, I am a feminist, I was already saying I was a feminist, but it is a natural outcome when you are the only girl in the middle of a group of men and you stay there for years and face things, overcoming them or not, and things keep happening, so you are a feminist, because you are there fighting for your rights and paving the way for other women. I just realized all of that when I was twenty-eight. From then on, I have been developing one project then another and another and deepening my involvement, so now I am certain that my trajectory was already feminist since....A history of struggle, of conquering rights from the beginning, I have this understanding now that I didn’t have before.

R: *Roque Pense* is seen as an anti-sexist festival, however, you told me that it is actually a feminist festival, but that there are some issues with announcing it as feminist to the general public. Could you tell me a little about this choice of calling the festival anti-sexist and talk a bit about the reception of feminism among the youth in this urban cultural scene of the Baixada?

G: So, right now the term feminism is rejected among the youth. I see this as very natural, since no one says what feminism is. It is not taught in school, you don’t have a debate in which a teacher says “people, feminism is the fight for women’s rights.” No one talks about it. On the contrary, people who are at home have contact with feminism in a very stereotypical way, they see semi-naked women wrestling on tv. It becomes stereotyped.

Therefore, people do not know what feminism is and worse than not knowing what it is, they stereotype it as something that is bad, very radical, that is pointless. On top of that, they have an idea, a false idea, that women have already conquered their space, especially young women. "Ah, I drink, I go out whenever I want, I make out with whomever I want, as many people as I want" and so on, then they have the idea that the discourse about machismo is no longer needed. That all adds up to a rejection. When we started to talk about it, during the campaign, and then when Paulo and I were creating the fanzine, we focused very much on the concept of non-sexist education. So, this idea of making anti-sexist culture – well, "no" is "no," it's sort of negative, whereas anti-sexism is not negative – so this anti-sexist idea was to create an environment, a rock show, or a fanzine, a classroom, or a party, or anything where sexism is absent, where sexist machismo wouldn't be part of it. So, for that to exist, you need to balance. A rock show has to have a girl on stage, even if it's only one, but it has to have at least one, because the usual thing is to have the girls off stage holding a coat for the boyfriend, who is the one playing. This is very common, and so you go in and you see, these are the girlfriends and those are the guys. Or when there is a girl, when sometimes a rock fest puts a girl in her underwear and such, it is a machista environment--not just rock, but the whole world--so rock will reflect it. So, the idea of creating an anti-sexist culture is first to move beyond that rejection and then send people the message that we are trying to build an environment, culture, art, and thinking free of that discrimination. And this has been proved to be working, because in the beginning the word sexism, anti-sexism was not very popular, not very known, so people were curious about what it was, "ah, is that feminist stuff?" "No, this is something for women to do, to have fun," which is true, it is for women to go there and to have fun, to drink a beer, to see that there is another woman there singing and to think "ah, I can sing too," or to support a female friend. Anyway, from a little thing we set off these processes. So the idea of anti-sexism is for you to confront rejection and support this idea. So let's do a rock show, but without sexism, without the girl holding the boyfriend's coat, there has to be a girl singing, playing for the public for us to feel welcome in the environment.

R: In last year's festival the honored guest was Armanda Álvaro Alberto, a feminist educator who had an important role here in the Baixada during the decade of 1920s and 1930s, who also inspired other cultural movements here in the Baixada. I'd like you to talk a little bit about the importance of this person – she is even in the photo there, in the poster -- to speak a bit about her and whether there are others, other important women who inspire you.

G: So, this homage thing was very unintentional, because I already had some material, I always liked the history of Rosa Luxemburg. So I had material, some pictures of her, and our art is made with fanzines, we cut the image, we paste it and make a copy. Paulo Vitor was doing that, and took the figure of Rosa Luxemburg and put her in the middle of the girls, in pop art style, in which he works, more or less, and Rosa Luxemburg stayed; we made a ten-foot banner and that was so...It was unintentional, Rosa Luxemburg in the middle of a rock festival with women, you know? It was for us to bring to the present the history of women's struggle, which continues now, and continues through different means, even in rock'n'roll. So, she was the first person, the first person whom we commemorated, but we did not explore it too much, since it was a little unintentional. By the second year we explicitly thought through whom we would honor, and during the conversation Lidi brought Armanda, we did not know her, Dani did. She was from Duque de Caixas, part of the history of the film club *Mate com Angú*, and the school, but we didn't know her story in depth. And when she brought her, we saw the book, her story, she did a music festival with women, her school had a radio transmitter, it was the first library in the region, she had a role in culture, feminism, and in the Baixada Fluminense. For us she is one of the greatest Brazilian feminists, and she is not very well known. So, we developed a strong identification with Armanda, because she was from the Baixada, and for having this connection with culture, so we ended up paying homage to her and, as it was at the time when people were mobilizing all over Brazil, and we also wanted to talk about women's political participation. So, we couldn't have had a more representative person for us to use as a reference than Armanda. And we have several women who are our referents, female companions in the struggle. Marlúcia Santos who is an historian here in Duque de Caixas

who works on the history of the Baixada from a perspective that we have always admired, other women who are close to us whom we have also as referents, and I am trying to remember some more here, but still, Armanda and Rosa come from a particular history. Because we want to connect the struggle of women, which today is also produced through rock'n'roll — which is what we do, we use rock'n'roll for this — which ends up having the same objective as they had. But there are women now that we....in the next festival we are going to work with someone whose work we have always admired, the *Negahamburger*, Evelyn Queiroz. She is a visual artist from São Paulo who will be doing the art for the next festival, so after these years of the festival we...The idea is to give visibility also to women who are doing work on these terms. That's how we met a number of women like that, anonymous or well-known, who participated significantly in the process of building *Roque Pense*. Last year, for instance, we commemorated Armanda, and discovered Luana Nascimento. Luana Nascimento is from Nova Iguaçu, in the Baixada, she is the vocalist of a band called *Visceral Leishmaniasis*, a trash metal band, and she does a guttural vocal, which I don't know how to imitate, very low, and for you to reach that tone you have to train a lot, to study, it is not just going out and singing. And she is super well-recognized in this milieu, but nobody [else] knows who she is, she is a black woman who brings up the racial question which is rarely discussed in rock'n'roll, very rarely discussed in the Baixada Fluminense. She does something like that, very specific, wonderful, and during her shows she directs the public, telling the public to "make a circle now, shut up, they're cussing him out, whatever!"... Anyway, she has a great attitude, she was also an inspiration for us, in spite of not being a feminist, but she is a woman who is in a field where the advertisements of the metal shows are women in bikinis, and the girl has to arrive and face all of that "ah, that is a special effect, that is not her real voice," she has to prove that it is her voice, the talent that she has which is not being recognized on the same terms as if she were a man, and this is a fact. So, for us all of these girls also, *Negahamburger*, Luana, Marlúcia, Rosa, Armanda are women who have been part of *Roque Pense* and have been inspiring us and also participating in the process of building of our own collective.

R: You are currently developing a campaign called “Girls, Rock, and New Ideas for a Baixada Without Violence” (*“Garotas, roque e novas ideias por uma Baixada sem violência”*) which aims to talk about domestic violence among young people and will conclude in the third iteration of the festival that will take place in March 2015. Can you talk a little bit of why you chose this topic for the next festival?

G: At the end of last festival we did an evaluation meeting, we paid homage to Armanda, we talked about women’s political participation. And we discussed the distribution of the Women’s Dossier of the Institute of Public Security that is something not very new but that included Duque de Caixas and Nova Iguaçu as the two cities that register the highest number of cases of violence against women. From the reported cases that we know of, the highest numbers are in these cities, so we were forced to talk about domestic violence. It is in our territory. Why is here the place that registers the most cases? So already over the past year, after the publication of that Dossier, we decided that the topic would be gender violence. Soon after that, actually, not soon after because that was by the end of the festival, but that year we signed a partnership with the *ELAS* Fund, which put out a specific call for work on domestic violence, so we signed that partnership and started doing research to set up this topic. With the support from the *ELAS* Fund, with the support of Luciene Medeiros, who is a researcher here in Duque de Caixas, and Marlúcia Santos, we did research and developed that campaign, but we did not wait to begin with the festival; we have already begun. We organized a meeting, we are doing a virtual campaign on the internet to talk about domestic violence among young people, because many young women do not want to talk about machismo, much less about domestic violence. Because when a girl hears about domestic violence, what immediately comes to her mind? A guy, a girl involved in a violent situation, somewhere else. Only we know, we know, but they don’t. Many times the boys don’t know either, they don’t know that policing the comings and goings of a girlfriend is violence, they don’t know what psychological violence is, they don’t know about crimes of “cyber revenge,” something that today is happening a lot...The guys post pictures and intimate videos of the girls and the whole society judges the girl. This is something that happens among youths. For instance, violence in the home: we had a few cases in which the

father or the mother, but most of the times the father, forbids the daughter to go to a rock concert: "you are not going to a rock concert, because in rock everybody is doing drugs, is a delinquent, does not have a future, it is the devil's work." You have situations like that. More religious people think it has something to do with that: "you will not go," they prohibit it. We even had cases of young girls who said, "my father did not allow me to go and I watched at home by streaming." We were super happy, because that wasn't the objective, we put the streaming up for people from far away to watch the festival, but it was the girls who couldn't go out, whose fathers forbade it, they watched it over the internet. We thought it was great. But this kind of attitude that they suffer, for example, it is something that I have also experienced: I had a group of girl friends at the Skate Park. After some time they disappeared. Why? She got married, "ah, I got married so I can't go to rock concerts anymore." But, why? "Because now I am a married woman, I have a child and I don't have anyone to leave him with." All right, but your husband comes, he comes, I meet him here. The servile marriage, like in some other countries where they buy the girl, the girl there is forced to marry to serve the guy. It is the same thing here, and in the milieu of rock'n'roll. So domestic violence is something that is super present here, but girls, and guys, do not know what it is, it is not discussed, it is not debated in a way and in a language that they can relate to, in their language which forms their culture and behavior. So, if Roque Pense is a festival, four days long, a show, it is also visibility for the girls. So we feel above all forced to talk about problems that impact these girls, and this year we put together all these elements and we are talking about domestic violence. It is urgent to discuss this with youths, because if we don't shape behavior and non-violent mentality early, what are they going to reproduce? And if we, who call ourselves libertarian cultural critics, are complicit and do not condemn that situation of violence, when a girl arrives at a show and everybody harasses her because she is the only girl there and because if she is there it must be to date someone, never to just hang out, have a good time; this is a violent situation, so we feel compelled not to be complicit in that. So this campaign moves along these lines, we want to make videos...It is a collaborative campaign, the festival has sponsorship but this campaign does not, so anyone can participate who is aligned with it, the girl or the guy who wants to make art, who wants to make a video. It is important that we also discuss it among

ourselves, so, besides asking what domestic violence is, we ask, what I am going to produce?

R: You mentioned the *ELAS* Fund that is sponsoring this year's festival. Does *Roque Pense* have an exchange, an exchange with other NGOs, other feminist organizations? Would you talk a little bit about partners or about other institutions that inspire you, or even other collectives from the region or elsewhere with whom you establish some kind of exchange?

G: The *ELAS* Fund is something that for a very long time, since it was created, I have admired a lot. There have been always very good groups working with them, and this year we were able to establish this partnership with them and it is a great exchange, because they really invested in the formation and the building of the movement, of the collective, that was super...For the campaign, we participated in the meeting, in the training and it had a big impact, grounding our campaign. I found out about the idea of a non-sexist education in a pamphlet put out by *Camtra*, (*Casa da Mulher Trabalhadora*, Working Women's House). I went to an event there to make graffiti, they invited us and there I found that pamphlet, so, we started an exchange, we organized a workshop, and was from *Camtra* that the issue of sexism and the like awakened in me. In *Roque Pense* itself, we have a big exchange with the network of cultural groups from the Baixada Fluminense. So, feminist or not, *Roque Pense* arose from that network, like the majority of the collectives do here in the Baixada. And the festival's objective is to open a space for those who already do this work. So we had countless bands that had a role here, and we had a great exchange with the *Mulheres no Volante* festival, which is a feminist festival that happens in Minas Gerais, Brasília, and São Paulo, if I am not mistaken. They are groundbreaking girls, who have already been doing this exchange in the rock'n'roll' environment for a while. Let me remember some more... we have a strong exchange with some institutions, for instance, the agency *Patrícia Galvão*. We participate regularly in their discussions, even though we haven't had the chance to do something together yet. This year, for the next festival, for instance, we are inviting the collective of women from the Rural University, who are a group, I forgot the name now, but

a self-defense group, because there is a high rape rate on their campus, so they are opening a space for a workshop on self-defense. So we have this plan to open a space for those who are already working on something. With the magazine *Hi Hat Girls*, which is a magazine solely focused on Brazilian women drummers, we also had a nice exchange. Not only institutions but, for example, Mari Jane, who is a skater, an athlete who was already a Brazilian vice-champion, she is also from the Baixada Fluminense. Then I got to talk to her, already knowing her trajectory, and asked her to participate in the opening of the festival with *Girls em Ação*, which is now a championship, an independent women's skateboard competition, but which takes place within the festival. So these partnerships are more or less like that, we open the space and make these exchanges, regardless of having the support or sponsorship of a specific brand. This type of exchange also exists, and we have others too, but I can't remember of them now, they escape my mind now .

R: It's all right. So, in the past few years we have seen a rise in the number of groups of young working women who also present themselves as feminists – this category “young feminists” is a category that wasn't used before the year 2000 and has grown a lot, mostly because of these groups that you are mentioning, collectives that use different languages, funk, graffiti, urban art in general, to talk about feminism, each in its own way. How do you understand this moment, this new moment of feminism in Brazil, as it is being embraced by more young people and through these new languages?

G: So, I think, I have an opinion from observing it, that rock'n'roll is moving forward very fast, although there are many things that we still need to do, it is really growing. And compared to the way you worked ten years ago, today is completely different, this sometimes generates a problem in communication for those who worked before and those who are now arriving, because those who are arriving sometimes do not have any idea, sometimes they don't know, they don't have any idea of what machismo was fifteen years ago. Fifteen years ago, when I first arrived at the skateboard scene, you didn't have same sex couples kissing in the parks, it didn't happen, it didn't exist. Who was gay? I mean, we

did not know who was gay, it wasn't like that. That happened fifteen years ago, it's a short period of time, so now you arrive, and you have an attitude, you talk about homo affective relationships and things like that and it is very different from how it was little while ago. So I think that the generational communication in rock'n'roll is a little bit complicated because the progress is huge. That is what I believe, in my humble opinion, I see it like that. And then you create some controversy and a certain type of feminism is discussed, a stereotype of "radical" feminism. I think that all feminism is radical, if you fight for your rights in a macho society you have to be a little crazy. So they say, "ah no, I don't like that feminism because it is radical," but they don't know, nobody taught them about the history of feminism. You don't have a place where you can learn, so you have to go and look for it, and then you have to find a group that welcomes you, because you also have very specific groups, you have riot, you have the metal girls (who do not call themselves feminists but have a distinct attitude), you have the hardcore girls, and so on. Within each segment you have different small groups, and then you have to see where you are welcomed. It is still a bit tricky because sometimes people, sometimes even these girls who say "I am a feminist," they don't know the history. That is actually not their fault because it is not even available and what is available contains a lot of lies, lots of stereotypes – so they end up creating these conflicts, that I believe are due to pure lack of information. However, nowadays many groups with new languages are emerging. I think that it is easier for you to become part of it, you say "I am going to make a movie," this is a bit easier, not actually a bit easier, but much easier than when I was sixteen years old. You grab a computer, you can communicate with others much more easily nowadays, so you have a greater opening, a greater space to become part of. It does not mean that the movement and the mobilization is easier. I think that it is equally difficult, you are going to find the same problems, you are going to find the same macho environment, but today saying "I am a feminist, I am not going to shave, I am not going to marry, I don't want to have children," no we have already created spaces for saying things like this that didn't exist before, so I think that it makes the emergence of many movements easier. My only worry is that the movements take ownership of the history to don't generate that knot, what can create a conflict within ourselves. Because although there are many groups, those groups spend a lot of time challenging each other. I sometimes see that it is a dispute in which they are saying the same thing, it is unnecessary,

they are wasting their time. The goal is not to waste time, and I don't like to waste time. They are arguing with each other, but they are saying the same thing. I think it is because as progress slows a bit, people are still uninformed, and they get stuck in superficial policing -- "that is not feminism, you can't do this, you can do that."

This whole business of rules is a drag. There are already rules, and people keep adding rules for this and for that....Anyway, I am still very optimistic. With every study we do at *Roque Pense*, when we go to different places and we see, we see and each time we discover...When Luana signed up, I remember to this day. We were together here in the room to see the bands, then I saw the video of Luana, and there was a guy playing, and we were, like, "where is the girl?" So she started singing, only she didn't appear in the video. So we were like "is it a guy or a girl?" Then her shoes appeared, super cute. So we said, what? So it is a girl who is singing! We found a girl whose trajectory fits this research. And every day we discover incredible things: women fanziners, visual artists and activists...for instance, last year a girl from IATEC offered a workshop in audio, because there are very few women in the technical area. The director of the company that we hire even managed to bring lighting and sound technicians who were women. He became sensitized. Beforehand, he had said, "I am not going to find two women," and it was difficult because he is very picky, it was very hard to find these women. So I am just happy to see more groups emerging every day. This means our festival is going to become much more fun, and it will grow every day, every year. Last year it was three days, this year it has to be four days to fit everything in. I hope that every year it's one more day, one more day.

R: So, in closing, I'll move to the last question of the interview. I'd like to ask you to try to locate this work, the process of creating *Roque Pense* within your own trajectory, but also within feminist cultural militancy in the broader context of rock'n'roll in Brazil and internationally, and how you understand this work in these multiple scenes.

G: Look, I think that *Roque Pense* is a...it wasn't anything that Paulo Vitor or I...it wasn't that we sat down and planned it. We created it, and now it is already a different group, full of women and the like. But from the beginning until now, I think it is the same thing, it is a need that we, women, and the men who wanted to – actually men didn't [participate], but many men were interested in this, in putting women in the spotlight, to make things happen. I think that *Roque Pense* fills a need, I think that today the role of the girl going to a show only to see the guy playing doesn't make sense. I think today you have different factors that allow you to think "can't I play?" And *Roque Pense* is a space that we created exactly for that reason. So I think today young girls, or better said, women, have a need. As a single mother, she will have to change, she will have to work, to take care of her child; the guy messed up, ran away, so there is a need for her to show herself to the world. And more and more that is what culture is about. Young people are using culture to reveal themselves to the world, politically speaking. So it is no different for women, because when a woman wants to express herself, to say what she thinks, the first thing that she will talk about are her rights as a woman, her role as a woman in that space, she will discuss that. So I think that *Roque Pense* is one of those spaces that emerge because of a specific need, and this is something that we always want it to be, a space for those who have a project, who want to do something, for those who identify with it, or even for that girl who lives in the outskirts of Nova Iguaçu, of Caixas, of Belford Roxo, and says "I'd like to go to a rock concert." She comes and she will feel welcomed. I think that what it is very important, and happens more and more, is that women assert themselves. So I think that there will come a point in which no woman will feel at peace if she plays a submissive role. I think that all women are feeling more and more compelled to say, "No, I don't want that anymore," to break the standards and occupy their space, and our way to occupy our space is by doing rock'n'roll. Our motto is "If I can't dance, it is not my revolution," because it has to be nice, it has to be cool, it has to be fun, it has to be something that you like to do, that you love. And this is so easy with the girls, and with the guys too. You bring some drums, some rhythm to the streets and you start. But the girls will be playing, or producing; we also have this thing of the woman leading the production, the woman as the protagonist and adding her own perspective. So I think that this is what it is: *Roque Pense* is about meeting this need, so that the whole world can see women discussing the space and the role they occupy.

R: That's good. Would you like to add anything else?

G: No, I think that I have already said enough.

R: So, thank you Giordana, we'll end here.