



Michelle Téllez

09/30/19

[00:00:04]

CTM: Well, Michelle, we are thrilled to have you here this morning with us—

MT: —it's good to be here!

CTM: We are talking to Michelle Téllez and today is the 30th of September 2019. And you are visiting us all the way from Arizona...and we have a long history! And I'm really happy to have you here and to talk to you. We're both really looking forward to this conversation. So maybe we start by asking you to tell us a little bit about what brought you to feminist work, and specifically to feminist activism?

MT: Thank you, it's an honor to be here with you both in this beautiful setting. So I guess I can say that, obviously I didn't have the language of feminism early on. I'm from the border, I grew up in the San Diego/Tijuana region...my mother migrated from a small town in Mexico, my father was from Chicago...Chicano, musician, sort of the city slicker and my mother was the small town woman who had a deeper relationship to the land and my father had a deeper relationship to the music. My grandmother was widowed young, because of the land disputes in Mexico my grandfather was murdered. And so as a result I think that's why my mother came to the United States, and she was a domestic worker. I start with that because I've always had these strong women as examples.

So even though in my home, my parents were both there, both brilliant people that I was raised by—my mother was always the head of the family and she demonstrated to me that strength. So we didn't have this language of feminism but that was always embedded. But I did know the language of racism and white supremacy early on because I was raised in this experience where, despite being maybe 15 miles from the border, we lived in borders because we were surrounded by navy housing in the area that we lived in, in the little community that we lived in was called little TJ. So Tijuana, right? Little Tijuana because we're all Mexican. So, Tijuana junkie, beaner, a Mexican whore. These were all words that were used to describe me. I was never made to feel a part of anything. I was clearly excluded and taught to be embarrassed of who I am, the language that my mother spoke. There's this big dissonance between my upbringing and then this world around me.

As I grew up, I eventually got into college and then it was in the student movement there at UCLA. We fought hard to create a Chicano studies department and we were arrested and, you know, I was almost expelled from UCLA for doing that activist work. But even then, this idea of a feminist fight wasn't very visible. It was centrally located around our experiences as Chicanos, as Mexicanos in the U.S. It really wasn't until I came across the work of feminist scholars, and like the first time I read *This Bridge Called My Back*, I mean, it radically changed my life. *Borderlands* radically...I mean, she was talking about my experiences. Gave a language that I didn't have access to prior. And so, this was the moment where I think things started changing and it made sense. I could start drawing those connections between my family life and my grandmother. And my mother and then, and then myself. So, that was always there, but then we were just given, I was given the language to, to think more deeply around it.

And then I think there's two big political moments that formed me as both an activist and a scholar. The first was the Zapatista movement, that emerges in Chiapas in 1994. I became a big supporter and thinking through these ideas of autonomy that they introduced to us. I mean, they'd been visible in other areas. But just as a young person coming up in that time, that wasn't something that was introduced to me. And then I also, a few years later, created the first chapter of *Incite: Women of Color Against Violence* when I was living in Los Angeles. And that gave me another kind of language around how to, see violence has connected to both the state and the personal. And that was huge for me because we had always been taught to see them as differently. I think that these ideas of autonomy and really thinking of a of a great critique of the state helped me to come to this work as a feminist activist.

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CTM: And I remember when I first met you, you were a graduate student, right? And where were you a graduate? So was it UCLA?

MT: No, no. So I did my undergrad at UCLA—

CTM: —Okay

MT: And then I got my master's at Columbia University and my Ph.D. at the Claremont Colleges—

CTM: —Okay so that's when we—

MT: That's when you and I met and I was probably just mid-grad school when I met you...and you just changed my life!

CTM: Aww, thank you. that was when Jackie Alexander and I were doing a faculty workshop at Claremont, it was one of our first and it was quite a surprise to us. So, meeting you was really wonderful then.

MT: Yeah, I remember. I remember those workshops and I remember...one thing that the Zapatistas taught me is the saying that I always say "no hay que luchar para destruir, ay que luchar para crear" which means we must not struggle to destroy, we must struggle to create. That sort of has been my mantra throughout my life as an activist scholar is to thinking about, we can't be anti, anti, anti all the time. There's many things to be against, right? I mean, this world is, is tragic in a lot of ways. However, I choose to live in a position and an experience of optimism and how can we create alternatives? And so I think that in that moment, you know, when you were giving those workshops, I was excited. I still am excited. To be in this position to, as a teacher, at the university to be able to engage students and teach them things that still in 2019 they're not familiar with. At that workshop there was a lot of bitterness I think and I get it. People get burned out. It's hard. It was a different thing that was happening there. So you and Jackie came in and just like, let's think about this in this different way, introduced us to different ways of how to democratize knowledge, how to think about pedagogy as as a form of activism. How is knowledge produced outside of the classroom, and all these layers that I think really shaped who I became also as a scholar and as a teacher at the university.

LEC: So tell us a bit about your work over the years. This is really interesting in the context of the United States now and the kinds of things happening around immigration and the institutionalized racism that's no longer hidden or disguised and your work as a scholar, scholar-activist ... and the impact that you see.

MT: I think fundamentally my work is always about visiblizing our stories. As I said earlier, there was this dissonance between what I knew in my whole home life. What I knew in my community and then what was said about us. And so, for me, that was sort of the impetus for why I wanted to write, is to tell these different stories. And in particular the stories around the border, right? So what does that look like for us who we cross and cross that border all the time. We'd go grocery shopping in Tijuana, we see our family in Mexico may come back, what does it mean to have that transnational experience? When what we only hear about the border is negative. When in the 90s, when I was in high school, there was a whole movement of "shine the lights on the border" as a way to deflect or to push against the, um, immigration that was happening even then. So for me, this remains true. I often think, well, you know, we've known this as feminist scholars, as people who are looking at the world from this lens of critical theory ... we understand that this racism has never gone away. There's never been a post racial society.

And so in this moment we understand that now is a time to really reflect and to gather those stories that we've been telling and to —and that's how I see it. If we humanize

our experiences, how can we shift the perspective? I think that we have to...that's part of my work is to turn the lens away from the, from only seeing the border as a site that people arrive to, but as a place where people actually live.

CTM: And you've used lots of different modes of telling those stories, right? Talk a little bit—because that's unusual. Talk a little bit about that—

MT: —you mean through my writing and actors, the project?

CTM: The filming, yeah all of that.

MT: Oh yeah, yeah. Well I think that we're going to only ... in order to transform minds there's not only one way to do that, right? It's not just through the writing. That's partly true, but I also believe that we have to be in conversation and be building relationships with one another. And that happens often through the writing, but mostly through dialogue. So I think for me it's always been important to think about, well, how can I get this point to other mediums? I learned about filmmaking and you know, *rasquache*, so, *rasquache* means, like using the tools that you have to create art. I may not be like an amazing filmmaker, but I go out and tell stories. The first film I ever made was when the Zapatistas were coming through Mexico on their caravan in 2001 to try to tell that story of indigenous peoples who have had not been recognized as part of the Mexican state. I think that really transformed people's ideologies around *indigenismo*. Through storytelling in the visual form, in the writing, but also different kinds of writing, so not just academic texts. When we think about what does it mean to be a public intellectual, a public scholar, to try to get some of these stories out in these shorter soundbites. Because people don't want to read a 50 page essay. They want to know “what do I need to know? How can I change things? What are some of the tools that I can use from this?”—

[00:011:22]

LEC: And about making it accessible to all [*cross talk* 00:11:24]

MT: Absolutely. Absolutely. Yeah. I also think that cultural production is really important in this, to think about how art making really is central to activism. And that can be in various forms, it can be in the visual, it can be in the drawing from our traditional ways, ancestral ways. It could be from music making. I think that's all a part of—and those verses are in the stories that you tell in the music, you're also sending a message. Even if it's just these short, like; "what is she talking about when she's singing that?" "What is, what are they referring to when I tell that story about that community?" The new thing that I think is important in 2019 are the podcasts. That's really great because they're accessible, they're free. You can invite people who have written about some of these things and then they can just talk about it and you have a conversation and you feel like in conversation with those authors and those

thinkers. That's been really fun to do as well. I do that with this one of these projects that I've created called The Chicana Motherwork Collective. With them we decided let's—we talk about it, right? We think this is something that we need to bring to a broader audience.

LEC: Tell us a bit about the challenges that you've had, the obstacles you've encountered in this kind of work. Cause we know some and we know that those of us who do this kind of work, they are nightmare stories sometimes. Tell us about some of those obstacles and challenges.

MT: [*Laughs*] Oh man. That's a tough question that's a really hard one.

LEC: But you've been there right?

MT: Yeah, of course!

CTM: Because it's a little bit amazing to me. And you know, I've known Michelle for a long, like over 10 years—

MT: Oh, 15 years at least.

CTM: 15 years ... and I've always been impressed by the kind of positive, optimistic framework given what I know about some of those challenges, which is wonderful.

MT: Oh, thank you.

CTM: Really, you've had to work through some really key things.

MT: There's so many for me to talk about. I'll name a couple. One that was huge for me in terms of my evolution as a scholar activist, as an activist, as a model for my own daughter now who's 13 is to think about how patriarchy and violence is rooted in a lot of social movements. And to be able to speak back to them has been really challenging and to support communities and women who are highlighting those inconsistencies. To be called *la malinche*, the traitor. That has been one of the biggest, I think, challenges and that has something that's personal and both something that I see within the community. Another challenge I think is to think about—and this is one of the reasons why I started writing about mothering—is to think about our experiences as mothers of color in a system that we're not legible in. That is across many institutions. Both in the academy, but it can also be even in activist spaces. And how we become invisibilized and how these institutions are not set up to support us in any way, in any capacity. In fact, we mother other people's children, historically. So what does it mean to really make visible some of these stories and to really call out the institutions that are replicating systems of domination and oppression as we're trying to navigate them? I think—

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LEC: Requiring particular kinds of labor from us that's not acknowledged.

MT: Absolutely! All the time. I think one of the major things that happened to me along the course, I mean, all of these have been pretty major, but as a scholar, my work has always been rooted in community engaged projects. I don't see them as separate. I never have, and I've never made myself...I've never defined myself in any other way. I think that that was really difficult for me in my first position at the university that I first got a job in, because I was constantly embattled with the institution in different ways. Maybe there were subtle ways, maybe they were bigger ways, but they didn't recognize this dual work that I was doing and on top of all the labor that we're made to do. I got denied tenure at my first institution and it was—the institution doesn't define who I am, but it's important to note that material consequences of tenure denial are brutal for me as a single mother of color. So I don't say it lightly, but I also recognize that the institution isn't where I need to get validated. However, I have always remained committed to the work that I do which is why I think that I am still in it. I think it's about the work, not about how many publications you produce, and these people that don't understand the relationships that you build and the communities that you're in...they're not the ones that get to decide the work that you do. For me, in thinking about the challenges, I have to remind myself “what is my life's work?” It's not gonna be defined by one institution. It's gonna be defined by what I think I need to offer this world, in this moment, to my family...to my community, and to change a perspective. I think that's important, in this moment.

CTM: It's interesting because the challenges that you've faced and that you've been able to work through, would you say a lot of the reasons that you've been able to work through it—besides your own clarity about what your work is and how you don't need validation from these particular institutions that are so powerful—besides that, would you say it has to do with the kinds of networks, and connections, and relationships, and solidarities, that you have actually been able to build.

MT: Absolutely.

CTM: So talk a little bit about that, both in terms of how you have—and maybe concrete instances—of the kinds of solidarities, across borders and otherwise, that you've been able to build through what projects, what do you think has made that possible?

MT: Well I think fundamentally, it has always been about building the relationships. That's something that I learned early on in this work, it's about having clarity around the critique of the system, but what's more important is how do you enact that

change? It's easy to have this level of critique and a theory, but you don't have relationships with people. What does that do? How does that change anything? My work has always been about building collectives. The first project I mentioned INCITE! Women of Color Against Violence. We had the Comite Zapatista, we had the feminist collective—the Binational Feminist Collective, and then all of these projects...we start building relationships and we start thinking about how our experiences are different. But they're rooted in similar issues. I arrived in Arizona in 2005, right at the precipice of sort of this massive immigrant rights movement. In 2006 the Senate Bill 2611 was being introduced. And then that's when you first started seeing these massive protests across the United States. Arizona historically has been known as a place of conservative politics. And then on top of that, because of the shift of migration...as they were funneling migrants through the Arizona desert as a deterrence policy, we see an increase in migrants in the state of Arizona. Then you see an influx of anti-immigrant bills passed through the legislature. I say all this because this is sort of the context that we're working in.

Some of the things that I started realizing is that we're not going to be able to shift how people function in this state if we don't make ourselves visible in ways that recognize who we are, and in ways that recognize that the language that is being used to describe us is not true. So some of those projects there in Arizona, the first one was this project around worker rights. This is one of the documentaries I created, which was around the wage theft campaign that we have there. Also, I created this collective with some students and some faculty at, at the university that I was at called *Entre Nosotras*. And there, we really wanted to change the social and political landscape of the state as a way to push back. In some of that work that we did together, we were thinking about; how do we recognize the cultural work of Chicanas/Latinas/Indigenous women in the state of Arizona that are not seen anywhere? They're just not seen anywhere. And how do we begin having these conversations that are difficult? That's what we started doing right, is in these events, we would pose questions and have dialogue. Another project that we created that I'm currently working on in the state of Arizona, it's called BNR, which is the Binational Arts and Residence program where we bring in artists from, you know, across the United States to come in and work in various cities in the state of Arizona as a way to engage communities with their work on...critique of class, race, gender, and make it visible within these communities in Arizona that don't have access to those kinds of experiences or that kind of art making.

But I think things have changed in Arizona, um, over the last 15 years. I definitely see a different kind of dynamic, but in building those relationships, I mean, I don't think I would have survived through, you know, tenure denial, or some of these issues without a community of activist, feminist family. Cause that also was important to support my heart, really to support...when you really need it. We have one example when HB 2281 was passed in the state of Arizona in 2011 which was the anti-ethnic studies bill, which really dismantled the Mexican American Studies program in

Tucson Unified School District. I mean it was a struggle. It was a horrible struggle. And amidst that, we created the ethnic studies network in the state of Arizona. That was between institutions. So between all of the universities and colleges in the state and then some K-12 institutions, we wanted to make Ethnic Studies visible. We did a banned book reading at the state Capitol one time. We did we did workshops in the community. And there was a moment when one of our members was physically assaulted by ASU PD, Arizona State University PD, for jaywalking. A professor, colleague and friend, and had it not been for these networks and these relationships that we had built, we wouldn't have been able to bring national visibility to what was happening, which dramatically shifted how the institution was responding to her. So that is a concrete example. And because of those relationships, we were able to do that work. It's so hard to think about all the relationships that you build in the course of everyone's life, right? But I think fundamentally, without them, we are doing our work in these siphons. That's not what's gonna change the ways in which people see each other, the ways in which people enact violence. I think that fundamentally we have to recognize that we are...what is the word? Co—no, interdependent!

[00:025:47]

CTM: Interdependent. Yeah, you don't need codependent! We want interdependence. *[Laughter]*

LEC: That's really interesting how you do this nationally, like across the country and building community and critical mass wherever you are. Cause we talk about this a lot and engage in this kind of work a lot. How do you see—what do you see as the best way forward for feminists to bridge these divides? You know, cross these divides and I'm talking now nationally—beyond national, international, transnational, across borders... and in this current phase of neoliberalism, because this is really hard. Now when we look at Europe, we saw so many of the countries going to the right too. We know the United States has gone over the precipitous and we see it in so many places and we know that there are pockets of women doing feminist work, feminist activist work, feminist writing. And how do you see us bridging that divide? I think about this every day in the context of the work that I do, so listening to what you just said about how you do it nationally, what do you see that as a possibility to extend beyond the states?

MT: Well, I have a really big critique of...they call it "call out culture". I really believe that we have to think about how we call people in. I know that there's been some conversations on both sides—

CTM: Ok, so maybe describe a little bit, of call out culture?

MT: It's interesting, because 15 years ago we were critiquing the media around like these soundbites. How they produce knowledge in these ways. Yet now, on the one

hand, social media has given great access to so many communities to what's happening in the world. So, that's really wonderful. I think that's actually really wonderful. However, the same thing is happening where people are not—they're doing all this political theory in these soundbites on Twitter or on Facebook—

LEC: And it can be destructive...it's distorting.

MT: It can be, it really can be. And it is distorting. And so that for me is really—coming from a perspective where we must build relationships with one another...that for me feels very limiting. I've been thinking about, well, how do we use these tools to create different kinds of relationships where we're calling people in and we're recognizing ourselves in each other. This is one of the things we do, even with the Chicana Motherwork Collective. We do utilize social media, but we do it in a way where we're inviting people in to think about these issues. So for me, when we were doing the cross border organizing and the Feminist Bi-National Collective, we had one of our first *encuentros* in 2004 and we were on an autonomous community called *Maclovio Rojas*, which I also write about. We were sitting there and at the table were students, teachers, scholars, writers, activists, artists from all the way from Guatemala and all the way up to Alta California, Baja California. And one of the things there that we recognized was this assumption from the activist rooted on the Southern side of the border that there was a kind of access to resources that those of us in the United States had. So it was there that we're really able to unpack that as women of color. We were similarly treated by a system that doesn't discriminate against borders. So that was really important for us to recognize that. I think that was a moment where I realized we have to continue to have these dialogues, these conversations, and to make an effort to meet each other. And without them, I think the work is really difficult. And so what does that mean? There's problems, right? Who has access to travel? Who has access to, what kind of language are we speaking? Who has access to—the ability to make these conversations happen? I think that's difficult, but I do think that that's part of it.

So how do we use social media one way to create these stories and make them visible in a way that's not calling people out and it's inviting people in...but also, how do we build relationships across borders and recognizing the experiences of a sister abroad, or here, or in another state is similar to ours and how can we work together to dismantle that? The case that I'm talking about ASU, I mean that we did get national support around that because of these relationships that we had first built together. So we knew each other. And then from knowing each other, we were able to trust that we would have each other's backs and recognize that if it weren't for us, the institution would not have reacted and responded.

[00:031:31]

CTM: So the way Michelle just described this, it's very much sort of what we're trying to do with the video archive in a way...to tell stories which are not about calling people out, but calling people in. I like that idea because it's about allowing people to actually witness all of these different lives and commitments and stories that are present alongside each other without having some kind of hierarchy set up within it or anything. So sort of interesting that there might be certain kinds of methodologies that we're all mobilizing that we might need to think about concretely in terms of building solidarities.

LEC: I think in terms of the fact that women of color are the majority in so many places...and people of color, have so much work that they are doing and have to do and carrying these communities. How do we form real solid networks of understanding that we know that this is happening, and we share with you, and we have similar experiences even sometimes in situations like you just mentioned; who has access to resources? How do they utilize the resources? And how do we reach our sisters in those other places? They are doing work, but we have no idea

MT: No, I know. I mean, it's hard. I was really interested in these sort of like large scale networks. And I still am, but I realized my own limitations in that. But I do think that the model of the Zapatistas is really important. They created the Frente Zapatista, they're the front there in the state of Chiapas. And then they also created the civil society, and then they invited—internationally—for folks in the second declaration in 1996 to create their own communities. Autonomous communities, whether it was a social center, whether it was a cultural center or whether it was an actual community, to do that. In some ways, we were all connected because of that call. And then of course, the Zapatistas were one of the first to really use these communiqués in this way, that have access to the international community. I think that maybe I didn't recognize, or I didn't intimately know the experiences of one community versus ours. But I knew that we were in solidarity because we were interested in the same principles. And I think that INCITE! Women of Color Against Violence did something very similar as well. They have like a national organizing body and then we had chapters in different cities. Then we would come together every—I will never forget this conference in Chicago in like 2001 and Cherríe Moraga was speaking, and Beth Richie and Angela Davis. And it was all women of color, it was like 800 women and packed in this little conference room and there was a waiting room and allies were not allowed in the main space. They were allowed to be in supportive roles. And it was very radical. I'll never forget that there was a woman who had recently been released from prison who was looking out at us, and as she's talking about her story about the criminal injustice system, and the punishment system, she just sort of paused and said “I'm sorry, the only time that I've been in a room full of women of color was in prison.”

CTM: ...was in prison. Yeah.

MT: That was super impactful for me. That was one of those moments where the chapters came together in one space to sort of share ideas, absolutely. Exchange ideas, absolutely. But also, to fill our hearts and knowing that we're doing this work and then to go back to these places that were doing the work in.

LEC: Even outside of the U.S. and Mexico, because people are friends of the Zapatistas all over the place.

MT: Absolutely, absolutely.

CTM: This is why the work we do in higher education is so bloody crucial. No? Because until those stories change, generations are going to essentially believe the narrative that is given by the status quo. So, we talk all about this all the time, but what are we doing here? Given the sort of...really fierce corporatization that's happening around us, the in fact, takeover of a militarized and right-wing white supremacist state of universities right now.

LEC: At the same time that it's appropriating all of the language and actions of marginalized people and all those who are protesting. It's really a dangerous time. And how they have become astute at doing this.

[00:036:49]

MT: Because they have the bodies to reproduce it. So that's one of the things that concerns me actually too.

LEC: And bodies of color nowadays!

MT: That's who I'm talking about. It's all the ways in which they see this as a career and then their career is, and they've bought into it. And that's hard, that's hard. It's really hard to find these communities—which is why the Future of Minority Studies Project was so important for a lot of us as well because we found a space that within the institution was still recognizing this wasn't where we were going to get validated. So how do we continue? The work has to happen in both places. That's the thing.

LEC: And simultaneously, too.

MT: Absolutely. So like I said, I have my freshman students, 18 years old who are just blown away because they've never heard anything, anything of what I'm saying. I love doing that work. I love it when I see them. This light bulb goes off and it's just, for me it's like, this is it. This is why I will put up with it. I will never be an administrator. I will continue to be in the classroom, with my students in the classroom.

CTM: That's why the classroom can be such a revolutionary space.

LEC: I start with my students by saying: “this happened long before you were born,” but long before was in the 80s, cause that's who we have in front of us now. So it's like educating them about an education that should have happened when they were in high school and everything, but they never heard anything about it. On one hand it feels like you're always starting over. That could be really kind of exhausting. But then the rewarding part is seeing the light bulb go off.

MT: Absolutely.

LEC: And hearing them telling you later what they are doing.

MT: And that's exactly right.

LEC: That is so impactful

MT: It really is. I think about Hakim Bey, his *Temporary Autonomous Zone*. I think about that all the time [*Laughs*]. How do we create these temporary autonomous zones to liberate ourselves? And then, what do we use in that space? What do we do with that space? What do those bodies do with that knowledge? I think that's really important.

CTM: Well they have some of this stuff that happens in European cities where people squat. They take over spaces and buildings and make them into places of different forms of expression, which then find their way into public media. I've wondered if a lot of what we're talking about is also about needing the physical spaces and the land spaces to be together.

MT: Sure.

CTM: Because, I mean the social media is amazing, but social media does only so much in so many ways. But building relation—I don't know that you can build deep relationships across social media. Or friendships.

LEC: Not in virtual spaces.

CTM: No, virtual spaces are useful if one already has the infrastructure that we've already built...that infrastructure.

LEC: And that takes work that, you know, social media doesn't have the tools to do. So they utilize—and I really respect this because I've been involved in some of this work—utilize for mass mobilization quickly, but they still are really virtual spaces because after that, what it always makes me think of; “Oh, I have 600 friends on Facebook. Never seen them, don't know them, but if they can come to the March.

[Inaudible] I think that the spaces you're talking about, Chandra, the physical spaces...we're just going to have to take them over to take over some of these spaces and use them. Because nobody is going to say; "well I have 25 acres over here. Y'all can use them" [Laughter]

[00:041:00]

CTM: Well no one that we know anyway! [Laughter]

MT: It's funny that you mention that. I was gonna say that earlier, one of the other moments in my life around autonomy was when I lived in Spain, and it was the Movimiento Insumiso and the Movimiento Autónomo, which is exactly that. And it was just mind blowing to come across these communities, like the old elementary school that is abandoned, and they come over and they completely take it over. And you have these cultural and art spaces. I do think that some of that is happening here in Tucson. We have some organizations, Flowers and Bullets, Tierra y Libertad, and they have land and they're trying to grow their own food. I do think there's a return to that—to land based movements, to understand our relationship to the land. And to think about the first caretakers of particular places in the world. How do we respect that relationship to their land? So that's all true. I think that the relationship part is important, and to be centered in the place that you're at and to look outwards, and to bring that circle a little bit tighter and to think about who is doing it, and where?

LEC: And always have eyes watching out for the state, when the state tries to step in and appropriate, become friends with organizers. And hierarchically structure what's happening in the movement.

Well, I think this has really been fantastic and we want to really, really, really thank you because reading your work, or maybe even having the privilege of hearing you speak, which I haven't had, and talking to you like this has been delightful.

MT: Thank you, it's an honor to be with you both.

CTM: Thank you, Michelle!

MT: Amazing trailblazers, femtors, my femtor! [Laughter] Thank you both. I really appreciate it.

[00:43:03 end video]

Feminist Freedom Warriors (FFW) is a first of its kind digital video archive and documentary project. Born out of an engagement in anti-capitalist, anti-racist struggles as women of color from the Global South, this project is about cross

Feminist Freedom Warriors

Linda E. Carty and Chandra Talpade Mohanty in conversation with Michelle Téllez

generational histories of feminist activism addressing economic, anti-racist, social justice and anti-capitalist issues across national borders.