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Carmelina Cartei

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Morgan: My first question to get this all started is why you chose to go into activism, and especially performance activism and how you got interested in that.

Carmelina: That was a good question, I was thinking about that today and it's hard to put a date on it but I would say that it was probably around the middle of the 1980s. I was involved with the Central American solidarity committee and movement in New York City. We were doing a lot of more conventional ways of activism, like letter writing, petitions, and rallies. Then, a bunch of us decided to do something more dramatic, something more visual, and so I got hooked with connecting the arts with activism. For about ten years, we did a lot of street theatre, we did a lot of creative actions. We built an eight feet coffin and did a funeral procession in front of the MET, the opera house. During intermission to show that while everyone was having a good time, watching, having their drinks, which is fine, that there were people dying, in central America, there were wars, the proxy wars that we were paying for by our taxes, so we had this funeral procession underneath all of these celebrations. It started out like that, then basically it built into everything I've been doing since then. If I don't put some art in it, then for me it is not activism. I mean, It's activism, but not creative activism.

Morgan: It's definitely really impactful. So, were you involved with the arts before you started your activism? Or was that the start of it?

Carmelina: I did more conventional kinds of art. I think I was about seven or eight years old and I was making costumes for my doll, and then I did some theatre in high school and definitely costumes in high school. I was more backstage, and in college I was also in the theatre department. So, theater and the arts were there as a background interest, but (until I joined the Central America solidarity movement in the 1980s) I never put the two together to the point that I could say, 'hey I could apply this' and connect it to activism and do something that is entertaining, but also has a political edge—All art is political, but specifically directly political, in your face political type of thing.

Morgan: So what made you start to focus? I know you did the coffin in front of the MET but why did you start to focus on more of the reproductive rights area of it?

Carmelina: I think by the time I went to teach for women and gender studies, especially around 2004, I started to work on more gender-based violence, and gender issues, of course this includes reproductive rights and justice. I remember what specifically drew me, was the first production of *The Vagina Monologues*, at Hunter College, I was passing by the main auditorium and I see all these people getting busy for a show. They were setting up an art exhibit, there were people walking into the auditorium and I was curious, and they told me that there were performing *The Vagina Monologues* by Eve Ensler. The next year, some of the students from the previous performance asked the Women and Gender Studies program to sponsor *The Vagina Monologues*, because it was just too challenging and bureaucratic for a student club to organize. So, WGS agreed to sponsor the performance as long as I (or another faculty member) would be in charge of facilitating the process. At the time, WGS was a program, and not a department yet, but they sponsored this and so, we did the show from 2005 to, I think the last performance was in 2018. And that was the way of activating students but through the arts. It's not like I'm just ADDING some art as an after thought to an event, I'm actually organizing students through the arts, by getting them into a production, by having them talk to each other about issues that concern their lives, by looking at gender-based violence and doing all of this through the arts. So for me, its always been that kind of difference: doing art-based activism, VS. bringing some art to a demonstration, and art-based activism, it's much more challenging,

and much more difficult. It's just a challenge, you know? It's a lot easier to do a conventional demonstration/rally, than to organize it through the arts.

Morgan: I think that's why it makes it so special, too. Because I know "Unlabeled" came out in 2020, and I know you worked on that with the students, and I watched it on Youtube, and I was— that was it for me. It was so good. I know you start these kids in the arts activism way with this. What's your biggest takeaway in doing that?

Carmelina: I think the biggest takeaway, is the fact that I gave them space to do what they wanted, and I said, "I'm here, if you run into trouble, with the administration, if you need support, if you need funding, if you need someone to look at a script, or story." My idea for "Unlabeled" was to support them by being there but being more invisible, not intervening, not directing, not putting pressure from the top down, but really, enabling them to do their own project, and going along practically with everything. The students who did "Unlabeled" the first one, were taking the Feminist Theatre class that I was teaching in fall 2019, and initially, I thought, we could do a production of *The Vagina Monologues*, I have a group of students, we can do that. It would have been for spring 2020. But they proposed to do something different, and they said "well, we don't want to do vagina monologues, we want to do something creative totally from scratch." And I thought, great, go for it. We had been trying to do that for many years, and I think it was around 2010, when we realized that there were definite limitations to *The Vagina Monologues*, and we wanted to put in other voices. So, we started looking for original stories from the students from Hunter, and every year we added about five or six different stories with different voices, different perspectives to *The Vagina Monologues*—so we would present *The Vagina Monologues* in Act I and credit Eve Ensler and V-DAY, AND in Act II perform original monologues/stories, crediting the students who wrote them. We renamed the show: *The Vagina Monologues...and...Other Stories* because we felt that we needed to hear the voices of trans communities, we needed to hear the voices of young men, who were dealing with gender violence. We needed to hear the voices of folks who were not represented in V-monologues, the voices of all-gender expression, and contemporary stories, especially the issue with police brutality, people of color killed by the police. And that was not reflected in the vagina monologues, so we asked students who were part of the production in 2010 to write their own monologue, and they did. They did a piece that combined spoken word, sound, and movement to address the killing of black and brown women, men and transgender folks, at the hands of the police—AND it was a monologue that involved every member of the cast, it engaged everyone in saying something about police brutality. And we did that as part of "And Other Stories." So, for me the biggest takeaway is always give people the space to be creative. Enable them to be creative, provide the conditions for them to be creative, and let them create without dictating what they need to create, how they need to create--they'll find a way, AND they'll create their own process of working together. So, that will be one lesson that I learned from the all the events we have done on campus.

Morgan: And with you being a professor, how does it feel to be such a big part of these kids' lives, both within *The Vagina Monologues* and *Unlabeled* and the theater performance and outside of that, like teaching your women and gender studies class? How does it feel when they leave or just in everyday life, like just being such a huge impact in their life?

Carmelina: I hope that I've made some impact in their lives, and I think because we work generally in a collective way and collaborative way and on consensus rather than top-down structures. I hope that at least they take that away from the process, but I also look at myself as a cultural worker. I don't see myself necessarily as a professor or an activist, but more a worker

who happens to be working in culture, with culture, and through culture. And when I'm in the classroom, I'm a worker that's also working through culture, right? Because whether we are reading about controlling images, stereotypes, or we're reading about media representation of cisgender women, transgender folks, whatever communities we're looking at or whether we're watching a documentary or film or we're creating 'Zines on reproductive rights, whatever it is, I always integrate the arts into the process. And so I think of myself as a worker because I give my body, soul and mind to the university (i.e., I sell my labor to CUNY) and that's the working aspect, but then working through culture. If I can give that to the students as an inspiration, I think that would be great. I don't see a huge separation between what I do in the classroom and what I do outside the classroom, or what the students may take outside of the walls of the college. I definitely want to go beyond the ivory tower. It's not me, you know?

Morgan: So you have all of these pieces that you've worked on, like what, what was your favorite or the most impactful one to you personally?

Carmelina: Well, there's a lot of 'stuff' that I do off-campus that has been really powerful. To me, the street theater, we actually had a street theater group in the 80s and the 90s. I've done work with Earth celebration, all the Hudson River Pageants, and Ecological City pageants. I've been working on that. I drum a lot also with different bands outside, some of them are political music bands, so we take our music to protest and demonstrations, and we recognize the power of music to support a movement. Like in South Africa, for instance, the Civil Rights movement here was heavily embedded in music. So those are important. And then on campus, I think, in spite of all people being critical of *The Vagina Monologues* in recent years, I also appreciate the fact that the text enables us to organize around issues of gender-based violence, we can also open up and work with diverse clubs. So we try to attract different voices into the process, so that was important. The performances that came out of Feminist Theater classes, were also impactful. For instance, we did *The Handmaid's Tale* procession on separate occasions around campus, the kind of in-your-face protest theater. Once the students for the final exam decided to do an ecologic procession against fracking. And so we put together this pageant against fracking. And I remember a sign that they made "Cuomo, don't frack with our water." The pageant became a celebration of Mother Earth, but also a comment against the polluters right at the time, especially because fracking was a huge issue for Cuomo some years ago. So there's a number of things. One year, I brought in some folks from One in Three, which is an organization in Washington, D.C., and they did a really good performance-- they presented a number of scenes about personal stories about abortion, and having an abortion. And we show that at the beginning of a panel conversation so that the audience would start thinking about all the complexities that are involved when somebody decides to have an abortion. Abortion is one part of reproductive rights, but it's still a huge decision that somebody makes. We also did all kinds of activities around that, including a quilt: we asked people to stop by and write their story about their abortion, and then we made these stories into panels and we built the quilt from that. So I think that all of those combined, there isn't necessarily one thing that I say oh, this was the most incredible. Definitely all the performances we had, with *The Vagina Monologues* were really, really powerful. I got some great talent. I was always amazed: I would see all the processes, see all the issues and problems, whatever came up during the production which was about a month and a half to two months production and then you see the final product, then it's so incredible. They put in so much work, and they really committed to engage with each other, with the audience, with the process. That always stays with me.

Morgan: It's such an intimate process.

Carmelina: Yes, because the other thing we did wasn't just "let's just do a play." It was also about taking the opportunity to talk about these issues. So we would have meetings or workshops every 2 or 3 weeks to talk about issues, to talk about sexual assault, to talk about different kinds of violence impacting different kinds of gender oppression. So, those were important. They called them Ciphers, so it wasn't just like a conventional production: "oh let's get this play done" you know? It was a process, and the process was so crucial. I think people sometimes miss the idea that it's not just about products. Your product could be wonderful, incredible. It could win a Tony award but if the process to get there is horrible, to me it defeats the purpose of doing art. The process has to be great otherwise it is just a play. The process has to be productive, constructive, humane, collective, powerful (and now I would add, EMPOWERING). Otherwise it is just a play.

Morgan: You can definitely tell the process was so awesome or when it wasn't like with the chemistry of people like on stage or even like in the movie.

Carmelina: It is difficult to work in groups, especially if you have a group of 35 people or 40 people. All kinds of stuff comes out and it is a challenge. It is definitely a challenge. Let me see: there was a question that really got me thinking. The one you wrote about... navigating religion and reproductive rights. Navigating reproductive rights and religion Yes, that really got me to think. What made you think about that?

Morgan: I think my entire life like I've always heard, "oh, don't get an abortion" or you know "don't take the birth control" cause that's God's way and like especially now with Texas just there at 6 weeks. I just feel like that's something that a lot of people don't really bring up that is an issue. And so I don't know, I just think I was just like how old is someone who knows what they're doing navigate that and so like how can we reflect that?

Carmelina: When I saw the question, I was thinking specifically in my classrooms where I have all kinds of religions and different faiths and have different senses of religion. Or maybe not. I don't ask them to define their religion, but on one hand I want to recognize that for many people religion offers a safe harbor or an anchor or something that is really sustaining, and I worked with folks in the Central American solidarity movement and many of them were motivated by faith. Many of them risked their lives because they believed in the power of spirituality, in the connection among humans. So faith was really powerful and I see that in all kinds of movements: Civil Rights and the Central American movements. I don't want to diminish that aspect of religion/faith. I don't want to take on just the negative aspects of religion. There are aspects of religion that are really important to individuals. But I do make a distinction between the above need for faith, AND the fundamentalist dimensions of organized religion that are problematic because they are not democratic and they do not enable folks to engage in democratic processes. Fundamentalism is top down, it's heterosexist, homophobic, transphobic, and practices control. That needs to be challenged and questioned. At least it needs to be questioned. Maybe we need to find an entryway into the conversation because it is a challenge. I had a couple of students this semester who claimed there are only two sexes, two genders and no transgender folks. They claimed there are no transgender folks, "that's a sickness," and they wrote that in their responses. So how do you navigate this? How do you even face it? At the personal level is so painful. I am a cisgender woman and I feel personally hurt. I feel the exclusion of humanity and the negation of the rainbow of humanity. It can only be this or that. I think a lot of our work is to open up this box, and try to open up this box and say there is more to life than "this or that." But it is a huge challenge. Luckily I have not faced that in our

performances because it is reproductive rights and issues about gender violence—*The Vagina Monologues*. I mean the people who gravitate towards that are willing to be a lot more open minded than some other folks who are still caught up in boxes. For me, I hope that things change, and that people do transform themselves and that something happens at the individual level. Many students “have to take” Women and Gender Studies where they are exposed to other classmates and ideas. What I find amazing is that some of the students who identify as Christians— One would be totally fundamental and the other would be totally open. And then I try to match them up so they can see one can identify as Christian and still be open to society and be humane, have humanity, and recognize that there are multiple genders and sexes, and sexualities. Maybe peer to peer engagement might help to transform minds.

Morgan: I really like how you said, “put in boxes” like there's staying in these boxes. With *Roe v Wade* being so up in the air right now, do you think that there's going to be like a piece surrounding like the boxes up there in like anytime surrounding that?

Carmelina: Yeah yeah, I agree, a performance that I mentioned is a project of the 1 in 3 group and they asked a number of playwrights to write these scenes based on stories that women told them about the hardships of abortion. So I think that I would like to see something like that taking place. In fact I was talking with someone in the English department the other day and they want to do a marathon reading, a filibuster against SB8 and other policies that are going to come up so they want to do their own filibuster on campus, a reading of stories, poetry, spoken words, song, whatever to address this through the arts. So yeah I definitely want to be a part of this on campus--- In addition to going out and protesting and doing civil disobedience to get this going. Because this is crazy. I remember years ago, the *New York Times Magazine* had an article about El Salvador when abortion was criminalized. El Salvador was kind of a warning. The piece was about what was happening in El Salvador and in the capital as well as the country, but it was like a warning to us--- this is what it's going to be like if we destroy *Roe v. Wade* and eliminate that. Some of the stories that came up in that article were just horrible, for instance a mother with three children who had an illegal abortion, was discovered when she went to the hospital bleeding, and the doctors were forced to report her, and she arrested and put in jail for 10 years. So what happens to her children? We're talking about “family values.” What the heck is that? What kind of values are those? So there's also perversion of language that has been going on for some time and I think that is part of our job at Hunter, as activists, cultural workers to really challenge that, to challenge even the language that's used to talk about things. “Family values” I have had it up to here. Family values. Yeah. Separate children at the border from their parents and you talk about “family values?” Or you call yourself a Christian? Would Jesus do that? So I think that even the language needs to be challenged—all aspects.

Morgan: I think it's like something from this class. We really looked at the language behind everything and I think that, especially in high school, I never thought about the language and so I think that that's really important to base as a starting point. I don't know if, the way the Supreme Court is right now, language is going to be taken in a direction that is not in support of women's values.

Carmelina: And the Democrats have to get their act together. Eliminate the filibuster, put more judges on the Court and do what it takes to protect a basic fundamental right, a basic right. I am not even talking about the whole of reproductive rights because when we do the reproductive rights circle in my class, so much stuff goes into reproductive rights and we're not even dealing with that. One little thing: abortion, basic, basic, fundamental. So, they have to change the

Supreme Court. They have to do something. It can't just take that away because if we don't even have that, how can we even talk about reproductive rights? Or reproductive justice? How do we undo 500 years of genocide of people of color who had no reproductive justice? What justice is there for mothers being separated from their kids and kids being taken away into mission schools. There has been no justice. So how can you even get there if you can't even have basic abortion rights. We can't. I don't know what it is going to take. A lot more people in the streets

Morgan: Yeah, I saw they're trying to pass a Woman's Health Act.

Carmelina: Yes, right.

Morgan: So, I think that's a step, but the way that bills become law is so difficult. I don't know if they're going to do it in time. So, it's like two ends of a candle burning. It's not looking good.

Carmelina: No, and let me tell you the battle to eliminate and repeal *Roe v. Wade* started the day after we got *Roe v. Wade*. I mean, this has been from day one. There has been a constant erosion of it, and it just got worse and worse. I remember my students doing research on T.R.A.P. laws---five, six, seven, eight years ago, all these individual laws that have been passed, and then they created 'ZINES about T.R.A.P. laws. And you can see them chipping away, chipping away. The warnings were there already. The writing on the wall was there. It's not like it came up yesterday, but "yesterday" it was reinforced through the Supreme Court and all the other judges that have been placed around the country, in lower-level courts. But I was thinking of the statement made by "suppression and repression and engenders resistance." When the system pushes down on the bottom, the power of the people from below pushes up, because we can't be boxed. I always look for that, for that power from below, right? That comes up and organizes and gets together and works together. You know right now, some of the work, some of the proposal from feminists and other writers, I've seen some op-eds in *The New York Times*, has been that we also have to organize networks to support the women who do need an abortion and can't get one. And, you know, just like people organized networks before *Roe v. Wade*---whether it's providing rides to clinics that are open, money or something that women need, while we fight in the courts. We can also support women that have material needs. So that's also important to remember that there are ways that we can support people at the individual level. Those people need an immediate abortion but can't get one for a number of reasons, and so there are ways that we can help those get through the moment as we fight for the bigger picture.

Morgan: Yeah, I think that's really special because a lot of people just think of the big picture and not, "oh, well, this is happening." We all need to help.

Carmelina: Yeah, yeah. Wasn't there a floating hospital in New York City in the 60s? A group, I don't remember---Jane? There was a feminist center that supported women who needed an abortion, and I think they were off land, so they wouldn't be literally in U.S. territory, they would be outside of U.S. waters, so they weren't subjected to the laws of the land because they were not on land, they were out at sea? Whatever it takes. Whatever it takes. So, what are your plans for reproductive rights, not just you, but everybody?

Madison: For one, first of all, everything you said has just been so incredibly inspiring and I'm drawn in by everything you're saying but I feel like so often we are hearing people saying we need to make abortion illegal. It's not right. It's not humane, like lots of

different things like that but making abortions illegal does not stop abortions, it just stops safe abortions. I feel like people are just completely and utterly disregarding a human right of safety, which should be the borderline– safety– above anything else. It's so difficult to see that constantly but there's so many different ways and, like you have said, to get out there and to create the activism around us. We don't have to wait for it. So, I think it's an important thing to carry with us and kind of share that information as we go with whomever we meet in our futures.

Carmelina: Yeah, I agree totally. Because people who need an abortion need to get one and it doesn't have to risk their life.

Anabelle: Yeah, I definitely agree with what Madison was saying, because the whole movement to stop abortions and the whole, oh, let's make it legal and everything. I think a lot of people forget about rape and incest and all of that and, you know, God forbid, that happens to somebody, and an abortion is illegal in the state you are in. They will stop at nothing to get that abortion. And unfortunately, that can lead to infection and death in some cases, and I think that's a really, really scary thought because a lot of people are just completely disregarding the fact that rape is a huge factor when somebody makes a decision to get an abortion.

Carmelina: You know, and there's so many different reasons. It's not an easy decision. And so, sometimes I think that for those folks who say, well, we need it because of rape and incest, and rape and incest are important issues to look at, but every other decision is also valid. You know, it could be a medical, a mental thing that develops, it could be a relationship that goes bad, it could be someone who realizes that they're not, they just can't, they're not prepared, so there's so many different reasons. I don't think any decision to have an abortion is made lightly or is made as an "oh, I forgot to take my pill" type, or "I will use abortion as a birth control method"—I think the Right tries to frame it that way, as 'irresponsible actions.' It's traumatic and it's hard. It's even worse, and especially when people may want to have kids, like my mother had at least one abortion and she would've loved to have another kid or maybe two, but they couldn't afford it. It's just like, it was impossible to survive. In many ways, there was a financial necessity there, and she went through a "back alley" condition, because it was illegal at the time. I never spoke with her about making that decision, but I can just imagine how difficult and challenging and risky it was, because if she had died, then my brother and I would have been without a mother and in an even more dire situation.

Morgan: I think also stressing the point, "oh, just put it up for adoption", there's already so many kids in the system that, that's not very pro-life of you.

Carmelina: Right. Yes, there are. You know, there's some great writers. I love Andrea Smith; she has a piece that's called, "Beyond Pro-Life and Pro-Choice". And she talks about the need, for instance, to definitely have abortion rights, but also to think about how are we going to support those women, those folks who actually want to have a kid and can't. So, then we start going into reproductive justice, right? Issues of reproductive justice, like I was saying before, we can't even get there because we are so focused on just fighting for the basic right of an abortion that we can't even move beyond that. To look at, so what else can we do for women? OK, so you don't want this woman to have an abortion, what are you going to do for her? Let's say you want her to have the kid? OK, so what are you going to do for her? Are you going to provide for her? Are you going to give her job training? Are you going to make sure she's prepared to have it? You know, we as a society don't even do that. You know, we just tell a woman, OK, you can't have an abortion, then you're on your own, basically. Deal with it. So, I don't know. I think that

as a society, we really need to do some reflection about how we go about treating other folks and treating people. That doesn't sound very humane.

Professor Chiu: Carmelina, you brought up the issue of language, right? And we talked about language in particular when we talked about undocumented people and, you know, the terms undocumented versus illegal, right? What language would you propose we use to help sort of reframe how we think about reproductive rights? Is there a language that we should be thinking about?

Carmelina: I really like reproductive justice. Loretta Ross— you're probably familiar with her Sister Song, which is the organization in Atlanta, but they also just published their history maybe two years ago. She was at Hunter on campus talking about her new collective book which is about reproductive justice at Sister Song. It's about really opening the conversation about what we need as people, to reproduce and not reproduce. It's not just about not reproducing, and it's not just about terminating a pregnancy. It's also about how we take ownership, ownership of our own bodies so that we have that dignity to decide how and when to reproduce or not reproduce and under what circumstances. And if we decide to do so, what support am I going to get, or are we going to get as a society? With paid maternal leave? We don't even have paid maternity leave. I think the U.S. is like one of the lowest at the bottom of that ladder in terms of parental leave and with paid parental leave or paid maternal leave. So, I really love that idea of reproductive justice because it takes in everything. It takes in the individual right to terminate a pregnancy but takes in all the other rights and all the other things that we need to reproduce a child or not reproduce a child and it brings in the fact that we've had centuries of injustices against poor people and especially poor people of color. And so, we need to rectify that as a society as well, so otherwise we get boxed in such a narrow language and we don't have a larger vision. We need a larger vision. We need to think beyond the box, really see a larger picture. I'm trying to visualize what reproductive justice would look like. I could see doing an art activity on the third floor of the Hunter West, right? Put out a bunch of posters with a big question: what is reproductive justice to you? What are your visions? What do you see? You know, a "better reproductive rights movement is possible." That's kind of visualizing the future. What is it that we want and need in order to do that? Because even if you don't want to reproduce, you still need comprehensive sex education, you need safe contraceptives, you need gynecological exams, you need support, you need so much. And then of course, if you want to reproduce, you need a lot more. What words would you use?

Professor Chiu: I was hoping you would know since you're the cultural worker.

Carmelina: Yeah, yeah, I go for justice.

Professor Chiu: We should come up with a whole bunch of, a whole different language around justice.

Carmelina: And maybe even not reproduction, you know.

Professor Chiu: The social justice sort of light.

Carmelina: Because we also have what, six billion people on the Earth and, you know, how do we factor that in? How do we make real family planning plans? Not population control. A family plan that makes sense to folks. And I agree, I think Morgan said something about all the children who are still in shelters in the adoption system. I don't think people realize how difficult it is to adopt a child in the US. Every single person I know who adopted a child, went outside of

the US. Then we get into a whole other issue, problems with, cultural imperialism and what have you, but they tried so hard to adopt here and they couldn't. And the fact that these were friends who were in a same sex relationship made it practically impossible for them to adopt a child. And this was 10 years ago.

Madison: I was just going to say that, like going back to what Morgan was saying and what you were just discussing about the children in foster care and how hard it is to adopt a child in the US. Something that I constantly think about is how in the US, if you were admitted to any kind of mental health institution, then you are no longer able to adopt a child inside the United States. So, if they are protecting these children so much from people that have anxiety and depression, why is it OK to then let a mother that is unprepared raise that child? It's the same exact thing. Something that people don't think about is the word pro-life in that sense that it is more just pro holding women to an unreasonable standard and just keeping women down. That is what they're really doing, not about whether or not they believe that the life is a life. It's just keeping women down and oppressing women.

Carmelina: Yeah, and this goes back to, what you were saying, goes back to that idea of religion, too, because I think that one dimension, the one aspect of all fundamentalist religions is the need, the notion to control the human body, and especially the female body (but all bodies, really). To totally control that and determine what it can and cannot do. And so, part of that, forcing somebody to have a child when they're not prepared in many different ways, or they don't want to—it's social control. It's manipulation. It's population control. It's all kinds of things. Does somebody remember: There was a famous saying that, for a pro-lifer, life ends a birth. It's this kind of irony that you're pro-life but once a child is born, you don't care. And for the longest time, remember how the pro-life movement, in general, was also pro-capital punishment? But they changed their tune a little bit because they realized that there were some contradictions there. But it took them quite a while to realize that they couldn't be pro-life and pro-capital punishment at the same time. Yeah, I can see I'd really like to, maybe, do some kind of a performance like the 1 in 3, when people told their stories and dramatized some of the issues that they faced having an abortion.

Professor Chiu: Carmelina, I'd love to work with you on that!

Carmelina: And it could be, you know, extra credit for a class or something, you know, and everything can be anonymous. It doesn't have to be a lot of our work. The personal stories from *Unlabeled* were all submitted by the students, but we picked an actor to read them, and we didn't put names to them, necessarily. So, you can still share and be very dramatic.

Professor Chiu: Thank you so much, Carmelina, for joining us and spending your time this evening with us. I don't know about everybody else, but I've learned a lot and I'm always really impressed by all the things that you do, which is phenomenal. And you are an inspiration as an activist. And I hope that we all follow in your footsteps and do activism and, as cultural workers, we all contribute to that work. You know, in culture.

Carmelina: Culture is not just about poetry and songs. And even if you can change just one person's mind, it makes a difference.

Professor Chiu: Yeah. Thank you so much, everyone, why don't you thank Carmelina?

Carmelina: Thank you.

Morgan: Thank you.

Toniann: Thank you.

Anabelle: Thank you.

Madison: Thank you.

Destiny: Thank you.

Carmelina: Thank you so much. I really enjoyed reminiscing about my experiences.