

**GLOBAL FEMINISMS
COMPARATIVE CASE STUDIES OF
WOMEN'S AND GENDER ACTIVISM AND
SCHOLARSHIP**

SITE: PERU

**Transcript of Kate Soto Torres
Interviewer: Karen Bernedo Morales**

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Katherine Soto Torres, born in 1993, studied Sociology at the Universidad Nacional Federico Villarreal and is currently completing a Master's in Public Policy at the Universidad Católica-Peru. She is the daughter of migrants and the first in her family to have access to a college education. Kate is a young activist, recognized by the Ministry of Women and Vulnerable Populations for her work with Carabayllo youth through her club of girls SULANS (Siempre Unidas Lograremos Alcanzar Nuestros Sueños; United Always We Will Reach our Dreams), which works to create safe and empowering spaces for young girls. Among other awards, Katherine received the "Order of Merit for Women" from Peruvian President Martin Vizcarra in 2018, in recognition of her social work in the promotion of women's rights and the fight for gender equality. Kate founded Mujeres Desaparecidos Perú (Missing Women-Peru), an organization that reports cases of missing women and girls and was born out of the disappearance of her friend Solsiret Rodríguez, who is still unaccounted for. Kate is also the coordinator of the CHIRAPAQ, a Centro de Culturas Indígenas del Perú project that promotes the affirmation of identity and the recognition of indigenous rights in the exercise of citizenship, with a special commitment to indigenous children, youth and women.

Karen Bernedo Morales is a curator and researcher of Visual Anthropology and Gender Studies. She is professor at Universidad Científica del Sur and a founding member of the award-winning peripatetic Museum of Art and Memory. She has directed documentaries on memory of the internal armed conflict of Peru: *Ludy D, women in the armed internal conflict*, *Mamaquilla, threads of war* and the series *Other memories, art and political violence in Peru*, and has curated visual arts projects with a gender perspective such as: *María Elena Moyano, texts of a women on the left*(2017), *Collaborative Carpet of Visual Resistance*(1992-2017), *Pedro Huilca, let's struggle for a cause that is superior to our lives*(2017) , *Las Primeras, women encounter history*(2018, 2020), *Emancipadas y emancipadoras, the women of independence of Perú* (2019). She is currently completing the documentary *The invisible heritage*, which explores the fewer representations of women in monuments in the public space in Lima.

The interviews for the Peru country site were conducted in summer 2020, during the COVID-19 pandemic. These interviews were conducted over Zoom, and due to this format, there were some interruptions in the interview due to problems with connectivity. Many of these interviews discuss life and activism during the pandemic.

Karen Bernedo Morales: So, we're going to get started with the interview. It's going to address a little bit your life story, your work, reflections on your work and the feminist movement, ok? Reflections about the feminist movement. So, more or less those are going to be the themes that the interview will center on, okay?

Kate Soto Torres: Mmhm.

KBM: Okay. Look I know that you are always, surely, you are asked directly about the work you do in different areas from the organizations, from activism, to feminism... But first I would like to know about your life story. What, what things, suddenly, what memories come to mind that are important for the work you do now?

KST: Yeah, I always..., well when I start thinking about, about these things, about some of my threads in relation to my life process, or about, where [and how] I've been built and grown up, and I think about... I think, I don't know, I think there are about three extremely important pieces. One is the recognition, the memory and all this family construction that is also about my grandmother... my grandmother Clara, Clara [inaudible] She is from Puno.¹ She migrated to Lima,² she's a woman who didn't go to primary or secondary school, right? She migrated to Lima, and it was precisely because of a process of violence, right, that she experienced in her own home. So, she literally leaves Puno, with just a cloth, a polo and a couple of things and comes to Lima without knowing this city, without anything at all. So, she started on the streets, wherever she could find a space to live and where she could live to work, so that she could later have a space to be. Where she could also meet with her sons and daughters. So, part of my memories of my family have to do with that, right? with the work of... since my mother's childhood, my uncles' childhood, who are my grandmother's and my grandfather's children. A woman, fleeing from this violent situation and everything that she was living through, from all these things. So, for me everything she did is very impactful, and it's too much, and I don't think I would ever be able to ... I don't know if someday I would have the energy and the courage and maybe even the will to be able to say: "I'm leaving absolutely everything here and everything I can have and I'm just going to go one with my name and what I can say." So, that, and without even knowing anyone nor having an education, nor [knowing] anything else that can create at least something, right? So, in this voracious Lima, where she found herself... So, that's it, isn't it? Healing herself too, from all the violence and everything. And so, I think that's one of the things that, at least, I've grown up with.

¹ Puno is a city in southeastern Peru on Lake Titicaca. ("Puno." Wikipedia. <https://en.wikipedia.org/wiki/Puno>. Accessed on April 5, 2021.)

² Lima is the capital of Peru and is also the largest city of the country. ("Lima." Wikipedia. <https://en.wikipedia.org/wiki/Lima>. Accessed on April 5, 2021.)

And another thing is that my grandmother raised me when I was little... So, my father and mother met each other at a human settlement, which my father precisely invades and that my mother's family also invades. So, they meet in the settlement of the 58th Committee³ in Carabayllo⁴ and they begin to build the roads, the areas, in the town, right? where it used to be just a hill, absolutely a hill. So, they begin to get into everything and that's where my dad and mom meet and fall in love. And that's where my grandmother lived with my mom, right? already as a teenager because my parents met when my mom was 16 and my dad was 26. So, my mom said she pretended to be older, and my dad said he pretended to be younger, you know. The thing is that they finally met, they fell in love and well, it was there that they also worked, they found a way to make things work. My mother also cleaned houses. She worked as a maid. And my dad was a carpenter, so he was a technician at SENATI.⁵ So, he was a trained carpenter and that's where I lived with my grandmother. And my grandmother has always been, her whole life, a wanderer. So, I also have memories and ideas of my grandmother taking me to sell things with her. And I also have, and I have memories, us running away from *Serenazgo*⁶ [laughter], right? From the inspection that was coming and all that. So it's like those moments and places that I think that, that maybe sound sometimes... and some people I don't know if, I don't know if people will like it or not, but it may even sound very romanticized, or idealized, but these are things that happened that have also, for me, created the idea that, one, I am not going to accept any violent incident in my life, I am not going to let it happen and I am going to try so that the people already around me, the people that are close to me, do not experience abuse. In other words, I will provide protection or something that I can contribute to so that my grandmother's stories don't continue and repeat themselves. And the other thing is that I also, couldn't allow myself to live, in a world where these same inequalities and inequities and opportunities still exist, those that I didn't have, right? So, it was these things, or the ones my family lived through. So, I think that they are like all those things that accumulate throughout a whole lifetime that make me say at one point that as soon as I have access to, at least, a public education, and am the first in my family to access something that they dreamed of, or saw as super unlikely, or that I thought was only for people who had money or a college education., or finishing high school was for people who--- or for the rich, you could say, was a big accomplishment right. Also, being the only woman in my family who accomplished this is also hard to carry, I mean, it's not hard to carry in the sense that it's a heavy weight on my shoulders right? but that it also comes with a responsibility for me to allow myself to dream beyond where my family dreamed in the place where they lived and, in the space, and of everything they built, right? To have a house, to have a place to live, to

⁴ Carabayllo is one of the 43 districts of the province of Lima in Peru. ("Carabayllo District." Wikipedia. https://en.wikipedia.org/wiki/Carabayllo_District. Accessed on April 5, 2021.)

⁵ The National Service for Industrial Work Training (SENATI) is a higher education institution in Peru that provides technical training in industrial manufacturing activity and installation, repair and maintenance work. ("Nosotros." SENATI. <https://www.senati.edu.pe/nosotros>. Accessed on April 5, 2021.)

⁶ In the absence of street police, the *serenazgo a su servicio*, or serenade service, was developed to protect neighborhoods from crime and other wrongdoing and provide help to community members who ask for it. ("Servicio de Serenazgo." Seguridad Ciudadana. <https://www.seguridadidl.org.pe/actores/municipalidades/servicio-de-serenazgo>. Accessed on April 9, 2021.)

have all those things, right, these amenities that were also created for me, within the framework of having a roof and everything, all that tranquility, I think that it also is in the sense that I can continue building not only for me and whoever is there, but for other people, right? So, that was part of some of the things, right? My family's history, my grandmother, and everything. And the third thing would be everything that I had to live in the 58th Committee, right? All you could see was a space of cooperation, among neighbors. My father and his nine brothers are the ones who migrated to the 58th Committee, so it's a Soto hill neighborhood, right? Living with their children's children, their families, and all of this, although there were moments of community exchange which seemed extremely important to me in order to hold out with the thousands of families or hundreds of families who were not..., who were in the middle of nowhere, but it was also, it was also a place for myself, within my coming of age, where I went along questioning some of the social dynamics that were taking place, right? So, I think these episodes of violence, in this case, also repeat themselves, right? rethink, right? So, I think that these things also made you kind of rethink, right? For example, the fact that I was the only girl who had a birthday party, and it wasn't even a big birthday, right? My mom would make me a cake and it would be like the cake and some toasted corn. But there were kids who didn't even have a cake, like that cake that my mom and my grandmother made for us. So, for example, my mom made a cake every month, the same cake she made for me for my birthday, and she called all the kids in the neighborhood, and the kids in the neighborhood came to my house, they came down the hill, others came up, because my house was on the middle of the hill, and, well, they came into my house. My mom tried to... she put small buckets out so that they could bathe, she combed their hair, braided their hair, she combed the children's hair, she played music and we all danced in the patio of my house to the music and sang the birthday song for everyone who had a birthday in March, and all the other months. So, there was an understanding of that, we celebrated everyone's birthdays. There were boys and girls who didn't know when their birthday was because they never celebrated it, right? They only knew that Christmas existed because on that day they lit off fireworks and because of the media and because Santa Claus could be seen everywhere or Christmas colors. But there was no other celebration aside from that, right? Aside from those neighborhood festivities and all that, but not really for them and for the girls and the boys. So, I grew up with many children in my house, right? Although I was an only child, mom always tried to... it was... it was... My mom and dad had this thing of adopting nephews and nieces, right? Or if an uncle or an aunt couldn't raise them then my parents would raise them. So, I think that it was specifically those previous experiences that motivated me to create a little school, after, when I moved out, the girls' clubs and all that stuff. I think the influence comes from that a little bit.

KBM: Kate, and what was the first contact you had with the work you do now?

KST: First contact, what do you mean?

KBM: The beginning, when you had contact, when... I don't mean when you became a feminist, but what's the first contact you had with the movement that makes you do all that you do now?

KST: I don't think I would know how to explain that very well, since, for example. I mean, it's precisely through activist work that I began to create, to do activism, and I've only recently become conscious of that, at like this age, right? At 13 years old, having a school for little boys and girls in my house was activism, right? Without receiving any kind of remuneration, without receiving anything at all, and it was only because of the desire and the enthusiasm for having children, boys and girls, who know how to read and write, who know how to count, and all those things, right? Or the, looking for ways of being able to have a group of friends to talk about environmental issues, right? And things like that I tried to look for within my own neighborhood, or put up little posters about "don't pollute" in different places or about defending animals, right? So, I would go and post them on the Internet cafes or on poles and things like that but, I was 13 years old, and I didn't know why I didn't have more friends in my community, aside from school, right [that also wanted to do activism with me]. I studied in an all-women's school. But my first consciousness already embarked on a framework that felt with the theme of childhood, right? But I think this first wave of consciousness, of understanding women's experiences, had to do greatly with a poem that my dad...that I recited when I was 12 years old and that was about women who were abandoned. So, the poem was about women who were abandoned and who have a child, who are dragging a child along, right? or something like that is mentioned in the poem. It's a poem of 12 stanzas, right? And each stanza has four verses. So, I had to memorize a poem for school and my dad always told me a story of a girl in school who won the recital contest, right? So, from that point on I started learning this poem because I had a recital contest at school. But it wasn't just a contest anymore, every word, every verse in the poem soon became part of me, right? So, it felt like every time I reread the poem, I was reliving history, I was reliving all the memories of the possible women who might have been in different places, right? Women, abandoned mothers, single mothers. So, later on when, when I had to repeat it in more places, because I ended up winning the contest, my teachers and everyone sat down with me to talk about this issue, right? this problem that women also live with. So, I think that there, there I also focused a little more on, on what... what is to be done about it, right? That where we can find the paths to be able to build on. In fact, I had many questions, I had many doubts, but they were there within that process. So that was like my first approximation. Specifically with feminism, and to say, feminism, as a name, I only learned about it at college when I was 17 years old. Before that, I had come across books by Flora Tristán⁷ and María Jesús Alvarado⁸ in my father's library but I didn't classify them as feminists because the texts didn't directly state them as such, the history texts, right? So, that also meant that in fact, at least for me, there was no kind of call for attention to this term, right? And even less so in schools. Much less in the parish schools. So, I think, it was directly at college where I met this world of women who were doing things, that made my eyes open in a way and made my heart beat so immensely and who were doing things so interesting, so beautifully and, like I say where was this world that for

⁷ Flora Célestine Thérèse Henriette Tristan and Moscoso Laisnay (April 7, 1803-November 14, 1844) was a French writer and thinker of Peruvian descent. She is one of the founders of modern feminism. ("Flora Tristan." Wikipedia. https://en.wikipedia.org/wiki/Flora_Tristan. Accessed on April 9, 2021.)

⁸ María Jesús Alvarado was an educator, journalist and the first feminist in Ibero-America who fought for the vindication of women's rights during the second half of the 20th century. She died on May 6, 1971, after a long life defending her ideals. ("María Jesús Alvarado." Wikipedia. https://en.wikipedia.org/wiki/Mar%C3%ADa_Jes%C3%BAs_Alvarado_Rivera. Accessed on April 9, 2021.)

a long time, maybe I was looking for or was it the one that my grandmother was also laying the foundation for right?

KBM: Mmhm. (pause) What inspired you to do the work you do?

KST: (long pause, thinking) Umm... [laughter] I think in all the things that I do, at least the ones I'm always doing, I think of my grandmother. Uh, that. Yeah, it's my grandmother. My grandmother is in everything that I can do. My grandmother is in the girl who can't get together or who can get together with her friends, right? My grandmother is in the teenager that I can also meet in the kids' clubs and with whom I can talk about some violence prevention issue or whatever it costs, right? My grandmother is, in that woman who at one point didn't know where she was because she disappeared in the face of violence too, right? So, my grandmother is in each of the cases in which I... in each of the cases in which I find myself with, right? And in fact, my grandmother is also in my life projection, you see? I dream of having a market stall, whatever is fixed in order to have one, right? Because it is part of our... it is part of our memory, right? And they are little things that we are constructing, and it is, for example, part of the goals that we have now with it, right? So, I believe that in everything, where I can be, or where I can walk, I always mention Clarita because she is in everything, in all of this, right? And all the memories and everything that I could have lived in a moment and all the places where I could have been are also part and product of all her care and was also a product of everything, she gave me.

KBM: What personal changes have you experienced from your work? How has your work affected your personal life?

KST: My activist work? [Laughing]

KBM: In general, of course.

KST: [Laughter] Well, yeah, what happens is this... I have more... [Laughter]

KBM: yes, I know.

KST: Yes.... First, I think that, one, first of all, that activism completely changed my life, getting to know, like I mentioned, the feminists, the colleagues, made me see another reality of the Lima that I lived in, of the country I lived in. It also allowed me to be in other spaces and to step into other places in which I was able to understand, or at least were crucial for my construction of... My socialization made me understand that they were not spaces for me. Or that they weren't... Or that they were spaces for others or for other people who perhaps, were different or completely different from me and those differences meant that I didn't belong, right? So, it was also a pretty big culture shock when I started college, right? and when I started to get to know these places and everything. Therefore, they were like the first doors and after that when some projects were already solidified, I realized that there were no limits to continuing to think about things or continuing to think about other forms of what to do beyond the limits of time and energy. When I realized all of that I believe that happiness came bit by bit, right? Happiness in the sense of the satisfaction of

each of the things I was doing. Happiness in the sense of the people I was getting to know, happiness in the sense of how feminism also saves your life because of many things that you start to rethink, about how you are growing, how you are, taking certain actions, right? So, I think it really reformulates feminist activism, in feminist spaces, the feminist colleagues totally reformulated my entire life dynamic, all my... everything that I had, or how I had seen the world in a way before. In fact, they reaffirmed some of the things that I had been searching for, that I had felt, but they absolutely changed the way I looked at things and the dynamic of wanting to do other things, and it also gave me the strength to feel that I was part of it. So, I think that's at least the most important thing now. It's like when we say sometimes now I can't [inaudible], I can be there and no one will move me, or I can be here and no one will move me to the fear that I felt a few years ago, right? to the fear of the teenage fall that simply could not be there because I felt that space was not for her, right? or that other women were there. So, I think that this is also part of the construction of one's own feminism, isn't it? How one goes to different spaces, with different feminist companions and everything else, but you go with your entire burden, with all your cultural construction, with all of your memory constructions, with all of that. And those things also situate you in a different way in another space, don't they? And what feminism does is empower you to also feel safe within those places and safe with yourself but also with your colleagues, right? So that has given me a lot of satisfaction because the things that came after, were born or the greetings or things that came after were like building or having from nothing and without expecting it, I think it was, it was the product of each one of the little steps that are taken and how good they are and that exist because, because sometimes they are part of it.

KBM: And how would you define feminism, Kate?

KST: Ah [laughter]. I would define feminism as a movement that gave me protection, as a movement that saved my life, as a movement that created my desire to keep dreaming. And also, that sometimes it takes away a lot of my energy with a lot of happiness [laughter]

KBM: You mentioned earlier that this is not just activism, because you work in other kinds of spaces. What are the areas, spaces, or fields of action that you have focused your work on?

KST: First of all, in the feminist space, I'm looking at the theme with the girls' clubs, which is a project and a proposal to do girls' clubs at a national level or anywhere that is possible. And definitely starting with spaces where they are in a more vulnerable situation, right? where the conditions of vulnerability are more aggravating. And the other thing is the issue of missing women. Addressing the problem in general also, not only at the national level, but also there is a proposal, and in fact it is something that I dream about, which is to create a proposal for a Latin American network that is with what we are building with some partners in Mexico, in Argentina. And another is a world network where we can all talk about where those women are who were never told through our history, right? or those women who were simply forgotten, right? who were erased from the memory of citizens and the state. So, that's one of the things from activism. And the other thing is from my professional training as a sociologist. In my professional training as a sociologist, I've

dedicated myself, since the beginning, to the issue of sexual and reproductive rights. I mean, I've been involved in activism since the campaigns for sexual and reproductive rights. I think that's where I put the most effort on all of this afterwards. I started there in Flora Tristan.⁹ After that I've been in spaces also sponsored by NILDE for boys and girls in other organizations. Then came the legislative period, right? In the Women's and Family Commission, where I worked with my feminist colleagues on legislative proposals and initiatives from Congress, in order to see the regulations and the forms of advocacy with the citizens, as well as with the authorities and the supervision of state and essential services for women and girls and members of the family group in the case of older adults or other issues. So, that has been part of the things in which I have been participating in the design and development of social projects also linked in the framework of women's rights. And well, I'm currently working at CHIRAPAQ¹⁰. At the center of indigenous cultures, precisely for projects on the sexual and reproductive rights of young indigenous women.

KBM: With all these organizations you have worked in, what has been your experience working as a woman? Have you suffered from any discrimination or prejudice for being a woman?

KST: (pause) The discrimination and prejudice I've received came maybe before I got into those spaces. I think I have been fortunate. I don't know if I can call it a privilege because it has also been part of my learning and training processes, but I have been fortunate to be able to work in feminist spaces, in spaces where I have felt somehow supported, where they have been learning spaces, of challenges, yes, but with colleagues, but going with colleagues hand in hand with each and everything I learned. So, they are the ones I owe the most to and I love this whole process. Before the professional development issue, there was definitely no space where I didn't encounter discrimination for being a woman and discrimination too even because of the color of my skin, you see. Before I started working. My first job was, I don't know if I can call it work because it was a way for me to support my parents, it was when I was eight, nine years old. We had a very complicated situation at home, so, for example, to be able to support my studies, the books, even though I had a scholarship at a school, we had to buy the English books. At that time, they also broke into our house and several complicated things happened. Then, well my parents also... my brothers were born, non-identical twins, then and there were--- there was no longer three of us in the family, but five. Therefore, well my mom would make fruit popsicles in the early morning, when my dad would go to sleep. We would make fruit popsicles all night, my dad would go to work, and I had been saving money from the fruit popsicle sales, first at home,

⁹ The interviewee is referring to the Flora Tristán Peruvian Women's Center, a feminist institution created in 1979. It works to strengthen women's citizenship and development policies to improve gender equality. It is located in Lima, Peru. ("Mission and vision." Flora Tristán Centro De La Mujer Peruana. http://www.flora.org.pe/web2/index.php?option=com_content&view=category&layout=blog&id=58&Itemid=72. Accessed on April 16, 2021.)

¹⁰ CHIRAPAQ, Centro de Culturas Indígenas del Perú, is an indigenous association that, for 30 years, has been promoting the affirmation of identity and the recognition of indigenous rights in the exercise of citizenship, with a special commitment to indigenous children, youth, and women. (CHIRAPAQ. <http://chirapaq.org.pe/es/>. Accessed on April 16, 2021.)

from ten cents to ten cents, until I got the nine *soles*.¹¹ And with those nine *soles*, I went to the La Cumbre market, which is a market near my house, and I bought myself a little box of Tecnopor.¹² And the next day, we found a pair of overalls that were lying around, and my mom sewed it up, sewed the overalls for me, put my hat on with my polo and my shorts and I went out to sell fruit popsicles on the street. And it wasn't just in the surrounding area of the neighborhood. But every time, I walked a little more, I moved forward. Then, other times I would get on the buses to sell fruit popsicles in downtown Lima, from Caravilla [laughter] to downtown Lima. So, for me it was normal because the last stop for the cars was at my house. But there were also times when I ended up very tired from selling the fruit popsicles and fell asleep in the car with my little box. And sometimes, of course, when I woke up, the collector was sitting next to me, right? Or when I woke up, I would feel... suddenly, or sometimes before I got out, I would feel like a hand or something on my leg, right? And that woke me up, you know? So, it was either some passenger who was getting off and had touched my leg or it was the collector who was there. So those events were definitely the first instances of violence from the people I was with, just going out on the street, simply by being there, right? After that I started... when I finished high school, because my mom and dad told me that they could only provide me with a high school education, even though they wanted me to study more, there were no opportunities... So, I started working in a hardware store. I actually worked selling flashlights, I worked in a hardware store, I worked, I also went to a lot of places, but the hardware store was more distinct for me because I worked there doing, dispatching and making the tickets. So, there were also workers who worked on the cargo issue, right? with cement, with loading things and all that. And so, I always wanted, I wanted to study, I wanted to continue studying. So, I was earning 15 *soles* a day, and I think I was earning about 100 *soles* a week, from Monday to Sunday. So, they gave me the 100 *soles* on Sundays at noon, and then I had my whole Sunday afternoon free, right? So, at this place where I worked, even though people treated me very well, in terms of the men and the bosses were very nice. What happened was that one day I found out that when I went to the bathroom to change, because after that I was going to study, I had enrolled in English, so, I went to study English at night. The guys at work had made a hole in the bathroom door to watch me while I cleaned up before leaving. So, I ended up finding this out later because one of the girls who was Mr. Gabriel's daughter, came running and warned me. When I leave the bathroom, she comes running and warns me that she has seen them all at the door trying to see, taking turns to watch me. So, of course this annoyed me a lot, right? Because this was yet another place where I had tried to build a healthy work environment, I thought I was going to work there for a long time. And of course, after that, one of them was fired, well, one of them was sent away for a while. I had to stay there anyway because there was nowhere elsewhere, they would give me a, at least a job like that, where I could leave at six in the evening because most jobs were from eight to eight or eight to 10 at night, but I would leave at six. So, the conditions of

¹¹ *Soles* are the current currency circulated in Peru. The conversion rate is currently 1 sol = 0.27 USD. ("Peruvian Sol." Wikipedia. https://en.wikipedia.org/wiki/Peruvian_sol. Accessed on April 30, 2021; "PEN to USD." Xe Currency Converter. <https://www.xe.com/currencyconverter/convert/?Amount=1&From=PEN&To=USD>. Accessed May 24, 2021.)

¹² Tecnopor is a popular brand of Styrofoam cooler or ice box. (<https://www.dreieck.co.uk/technical-info>. Accessed on April 30, 2021.)

the schedule, the deal with the family, the treatment of the bosses of this space made me stay. So, all these things also made me stay, right? and because I was guaranteed to be well and everything. And because I didn't have any other option. I was 16 years old, so in other places they always asked for my ID and it was like one of the problems, right? I had worked before, yes, selling flashlights, but they exploited me, and it was a total scam, even worse, they exploited me even more than in the other job because, that's where I already suffered from discrimination, either because of my skin color or because of how I am, or I don't know. Because we sold flashlights, we were given flashlights to sell, like the boys and girls who go out with their thermoses and go and sell door to door at houses. To start off, the place where I went to give them my resume, and all this, this one to work, they asked me for my birth certificate. Most of the girls had their ID cards withheld the whole day. It was complicated but most of the girls that I worked with were also migrants. They took us to, they took us to a place that I didn't know because I was from Carabayllo and the place where we had to be was in Comas,¹³ so they took us to San Isidro.¹⁴ And in San Isidro, I'm guessing it was San Isidro because they said it was San Isidro, I didn't know what San Isidro was or what part of Lima existed, beyond that it was all different. So, every time I went to sell something to someone, people thought I was going to steal from them. Or there were gentlemen who would go into restaurants and I would come over and say hello to them to sell them the flashlights and the gentlemen who had children about my age would also tell them things like "see, you have to study so you don't end up like that" or stuff like that, right? Or they said "come here, she's going to steal from you, come on, I don't know how much she'll steal or there are some who kidnap children, and things like that" right? And so, I just wanted to sell them flashlights. So, all these things actually marked me and hurt me, but I understood that maybe it was part of the way of working, right? in this space. The other thing is that I ended up running away from there, I saw a car that said Comas - Carabayllo, I don't know where I was, I had walked through so many places because I was lost, they took us to places that we knew and then they picked us up somewhere else, they were like watching us, right? Where we were selling. And we would sell all day and we would just have lunch or eat at night with the promise that we were going to eat pizza or grilled chicken, right? And I had never eaten pizza before, so it was like, "wow, this time there's going to be some--- we're going to pay with our food more than we should earn then," things like that. The excitement of eating those things or the excitement of that kind of access made us endure everything during the day. Until one day I decided I had enough and said no more because I never got to try the pizza [laughter]. And no more because, I take it as already having overcome the fact, right? I said no more because I didn't feel comfortable with the position and I was beginning to recognize that it wasn't something, that I didn't want it, I didn't want that and I saw a car that said Comas Carabayllo or Lima Norte, I got in without knowing where it was going or if I was taking it the wrong way maybe, but luckily, I made it home. So, that, I believe that all the instances of violence that I have been able to live through had been before I had the privilege of at least now I can choose where I want to work, I can at least choose or feel safe with my colleagues, right? Or

¹³ Comas is a district in Lima, Peru. ("Comas District, Lima." Wikipedia. https://en.wikipedia.org/wiki/Comas_District,_Lima. Accessed on April 16, 2021.)

¹⁴ San Isidro is an upscale district in Lima, Peru. ("San Isidro District, Lima." Wikipedia. https://en.wikipedia.org/wiki/San_Isidro_District,_Lima. Accessed on April 16, 2021.)

even though there are times full of challenges and complications between the differences, also being able to work and articulate in teams is totally different from everything I have experienced before, right? Over all the years.

KBM: And well, you have talked about various organization spaces, the various fields of action that you work in. What has your experience been with the strategies that you have used to work in activism, for example, in these two projects that you mentioned of the missing women and the girls' clubs?

KST: My experiences with all of this. One, first that the girls' clubs started in 2016, if I am not mistaken, at the end of 2016. I think that beyond the experiences, they are learning opportunities, right? With the girls, they have learned a ton of things from the mere fact of speaking theoretically about adulthood, to living it directly with them, to learning with them, to participating with them. And also, to rework your impression about the city, your impression about what you're building, with reference to feminist work, right, above all, the girls' voices. So, this has allowed me to at least also create another type of vision and goals for me regarding what we are going to address first when we talk about eradicating violence, or when we talk about violence prevention, right? To focus on a perspective from childhood or to focus on another perspective, from our own daily life or domain. Which is what I think is what we often forget when we want to get involved in big projects and we forget to listen to others, right? In this case, the girls. So that's one of the, I think one of the greatest experiences I've had, participating in the girls' clubs and especially that the girls have allowed me to be with them too, right? Because it's not about the fact that I want to have a space and well I go and join a lot of girls, but that the girls want to do it, that the girls decide and that the girls start to formulate their own spaces within their own territory, right? Start becoming aware of every single thing that interests them. So, I think this is, for me, one of the biggest lessons I've been able to learn from the girls.

With missing women, it is a challenging path, it is a path of accompaniment, it is a path of... and also of collective learning. A challenging path, I mean, there is always a series of frustrations in the face of the national situation, right? There is a series of frustrations in reference to the authorities' response, in reference to the response that we have from civil society, it's a series of frustrations with respect to the memories of where they are or how they are found, right? So, I think all these things also create a lot of emotions that definitely completely change your life, you know? When I am asked about missing women or the cases of missing women, I mention that for me it was a before and after, right? And that after is until the last day that at least I am allowed to keep fighting on this path, right? Within what I allow myself. Because every day we have something new, or every day there is something to face, or every day there is a family to be with, to listen to. Every day there are memories with all these families. Every day there is a space within those houses where a woman is missing who then is also part of your family, you know? They also become a little part of you. So that's how I feel about the missing women, from the issue of the state's debts, to the indignation from the issue of accompaniment with the families, and with my families as well, and with the sense of what we want to build from here on, right? So, that's more or less what it's all about.

KBM: And what do you consider, Kate, to be your greatest professional achievement, the one you are most proud of?

KST: (Pause) Wow! I think one of the things... I don't know... the professional accomplishments I... I don't really know how, I wouldn't know how to express it because I think the professional accomplishments I might have had--- those are the clubs, in the feminist spaces, it's me being able to feel full inside these places. I don't think I could achieve something where I am unhappy or something where everything I do is a burden or is difficult. It is definitely complicated, there are times where we get tired, there are times where you say, "I'm not going to plan anything else today, I'm going to rest," but it is because of, because it is part of you, but not because you say "no, I don't want this anymore," right? So, I think that my professional achievement that I can build on now is that I feel that that girl who at one time did not dream of being a professional, of experiencing all these things, is achieving it now. So, each of the little things and each of the steps and each of the paths and each of the places where I can express myself, is a professional achievement that I am also acquiring because these are things that make me happy. So, I say that everything that I am experiencing now, which sometimes feels like a dream, is part of the paths that I have been taking and is also part of the processes that are being built with many people who are also there, who trust in it, right? So, if there weren't people who trusted it, if there weren't people with such a desire to do things, I don't think there would be anyone now who is also talking about this with a lot of hope or a lot of love. So that, the achievements are the path.

KBM: Kate, and you've been in activism since, I mean, you're really young but like you said yourself, as you said you started with activism when you were 13 years old. How have you seen the changes over time in relation to the social, political context? You have had to go through many different contexts in relation to your work, how do you see this change?

KST: The social and political context? I, well, at least from the point of view of a girl who grew up in Carabayllo and then got to know northern Lima, and when I went to college, I got to know the other Limas and I got to know what they call the center of Lima, or the southern Lima, I think that... and what... and the challenges that I have been facing in my journey down each one of the paths, I think that, I think that I could say that yes there has been progress, there has been a lot of progress, right? We've made a lot of progress and it's with our colleagues. We have had... there have been many difficulties in the sense of being able to be ourselves within these spaces and that, of course, when you see it alone, you think of them as private issues or personal issues. But then when you see things as a collective, you see it with the memories of other colleagues in the feminist movement, when you look at it outwardly, you analyze that it is definitely all about processes that come from these instances of migration, that come from all these paths that were previously built and that, thanks to many of the women, allowed me to go to college and continue to participate, right? So, that's kind of where I was coming from, you see. And even though we used to hear about what was happening with women in a more grotesque way from the media, for example, there's been gradual change, with each small step, some of these have been changing. So that, for example, makes it much more interesting, right? Before, in my family, you couldn't talk about sexual and reproductive rights or things or

about abortion especially. And those are things that are now put on the agenda at some point or in some conversation, right, with or without cause, but they are put on the agenda. So, the same thing happens in my community. And in my university too. It's not the same as it was 10 years ago, at the university trying to bring up the civil union issue or trying to talk about "let her choose," when now., you know? where there are more feminist groups, where there is no longer only one collective with which we resisted before but now there are two or three feminist collectives talking about abortion on all grounds, talking about equal marriage and other demands that are also about the issue of women rights and identities, right? So, I think that you see that each one of the dynamics, each of the paths, has changed a lot in the last five years in legislative terms, and it has also been the result of the feminist comrades' struggles within these spaces, right? Both those who were inside the spaces of representation and the colleagues who were outside putting on the pressure. And I've had to be outside lobbying and I've had to be inside lobbying with some of my colleagues and some of the voices. So, I think that the outlook is, I think that for me there could be, at least within the span of the last 10 or 15 years, many interpretations because it also has to do with my reduced spaces from where I could see the world and from the spaces where I could later open up a little more or create much larger lenses to see out of and it was also the influence of my colleagues who allowed me to be there during their previous struggles, sitting with them or allowed me to be there talking with them. And they gave me, I mean the opportunities that opened up for me to study, or for me to participate, or for my voice to be heard elsewhere, right? So, I see this in reference from a much more macro view, right? In a way in which yes, we have been advancing, we have been advancing from different struggles, right? from feminists who have been giving their voices, but from feminists who perhaps do not consider themselves feminists at one time, but who have been denouncing violence in their areas and have allowed other women to have a better quality of life.

KBM: What are two projects that seem to you, like very relevant that you've worked on, projects of your organizations or projects as a sociologist? accompanying these other spaces of which you just talked about?

KST: Two projects...within my professional career or within activism?

KBM: Either one.

KST: In both of them. Two projects, things... I think that with missing women at least in the project of having, of making a community out of where they are, to be able to talk about these things I think is one, of the most powerful things at least that we can do. Apart from creating events and outside, to review the our own cases, to take into account where we need to influence, the time or place where we are to talk to ask ourselves how we are doing, to talk about things that for us are transcendental I think is one of the things that at least generates us too, accompanies us, creates calmness, gives us what we don't get or what families don't get which should be provided by the government, right? these spaces to be together and create collective healing. So, there are many things that are sometimes forgotten, right? at least in cases of women who are victims of violence or of others, and then ends up generating much higher social costs. So, one of the things that seems

important to me is that we meet each other, talk about their daughters' cases about how they are doing, it makes this process much more bearable for the families, or it makes this process not even more painful in the face of all the social and state absences. So, that would be one of the things I think is most interesting. And the other thing is that with the girls' clubs, the stakes and the basis of the girls' clubs is the girls' decision. So, sometimes it may sound a little strange to say, "how are we going to let the girls decide absolutely everything," but that's what it's about, isn't it, and that's what it's about when we say, "why are some women not reporting violence," or "why are we always telling women to do it or to report it so why don't they?" So, before we ask ourselves all these things, I think we should ask ourselves if we have let the girls talk, if we have let them, it's not that we are giving, it's that we are allowing their voices to be heard. So, the girls' clubs are run with that kind of dynamic in which some time, I will not be there anymore, in which sometime there will not be other companions and they are the ones who are going to lead these, they are going to lead those areas, in which they are going to be the next mayors, the next aldermen, the next, I don't know, presidents, as many of them want to be. So that is what we are talking about when we refer to a collective construction within a single space and strengthened territories, right? And that it is women who are leading these paths and that it is women who are also building and joining the dreams of other women within, within their own opportunities.

KBM: And what project are you currently working on, Kate?

KST: [Laughter] Well now I'm actually doing more with...in the midst of this pandemic, we're trying to look at the issue of data, find data on what the recurrence is and the absences also that families feel. So, I think that one of the things that we are still missing, even though the national registry is going to be implemented recently, right, the National Registry of Missing Persons,¹⁵ we know that this registry is not going to include other data, right, or the data prior to 2018, but that these other cases that occurred in 2010 or in 2015 are going to be forgotten. At least if they are not in the register. Then we also need to identify what the problems have been in this range and also identify what the problems have been with regard to the care of women, with regard to the care of cases of missing women. We are trying to work from data as well along with a small team that we have tried to form with other colleagues of missing women, actually there's three of us, and each have different skills. So, I'm trying, right now we're kind of trying to figure this out, right? Having the information that allows us to form national policies because it doesn't exist at the moment, the National Policy on Gender Equality¹⁶ doesn't mention the problem of the

¹⁵ The National Registry of Information on Missing Persons (RENIPED) is a tool in which citizens can consult unified, centralized and organized information on missing persons and those located nationwide. It is administered by the PNP-- Peruvian National Police. Gobierno del Perú. ("Desaparecidos en Perú." Gobierno de Perú. <https://www.gob.pe/institucion/mininter/campa%C3%B1as/2617-desaparecidos-en-peru..> Accessed on April 22, 2021.).

¹⁶ The National Government, led by President Martín Vizcarra, enacted the National Gender Equality Policy that promotes equality between men and women in different aspects of daily life. With this policy, the Peruvian State will be able to guarantee the exercise of women's economic and social rights, especially those related to the agricultural sector. ("Gender Equality Policy to tackle the causes and effects of discrimination

disappearance of women at any time, nor is there any policy that provides an answer in reference to this, right? So that is one of the, that is one of the vital points and that is not closed having the register, that is not closed generating a small change to the protocol no, absolutely not. There are a series of recurring problems that are going to be implemented, and we hope that they will become visible as a result of this initiative that we are already working on, and I imagine that in the next few months we will have it, right? So that's a little bit of what we're doing now.

KBM: That's excellent, so necessary. Kate, and you, who has gone through college and these academic fields, how do you see the relationship between research and feminist activism?

KST: Super important. It's super, it's extremely important that we ourselves be counting/telling those, or creating reports, that we be elaborating spaces for the construction of our own, from our own points of view but also speak about them directly with representations. Representations in the sense of being able to capture that piece of history along with the actions and accompanied by each one of the processes because history has always been told to us in a different way, right? Because sometimes, too, what happens is that these research projects end, we end up rediscovering or we end up uncovering the women who made history, who were behind, but we lacked each of these paths from where they were before, right? So, I think it's important to start talking about that, right? I know there are many theses, at least in the area of gender studies, on how female mayors are facing this, or how the issue of parity and alternation is going in different spaces, or the issues of quotas in other regions, in communities as well. So, this type of information, this type of treatment of information in data, this type of handling of information in a qualitative sense. Through each one of their experiences, it is extremely important to be able to have them within a memorial and a memorial that not only remains in a feminist memorial but also in an academic memorial that is for all girls and boys in our country as well, right? I think that from this we will also be able to build more equitable societies and have a much broader picture of what is being done in this time where we have to challenge history and memory.

KBM: What would be your analysis, your evaluation, your expectations of the feminist movement in Peru?

KST: I think, I think that the feminist movement at this time is in, or at least already focusing on, I would say that from Latin America to Peru is at a huge boiling point, you know? We are in a kind of effervescent moment where there is a new face to feminism every day. While before perhaps we were... or, a new face in this case perhaps in my colleagues and I's time there was a new face, but now there are 30 or 20 or 15 new faces in different spaces doing interesting things, doing beautiful things, articulating with other colleagues. So, the campaigns for sexual and reproductive rights are now moving a green tide throughout Latin America. In our country, we are facing challenges of being able to express ourselves within our diversity, but within these challenges of expressing our

against women." Progreso. <http://www.fundacionmicrofinanzasbbva.org/revistaprogreso/en/national-gender-equality-policy/>. Accessed on April 22, 2021.)

recognition of our differences, there is also the expression, there is also love and discovering of each one of us, because I, at least that is what I have been able to perceive and that is what happens sometimes when there are certain actions or certain things, where the everyone sees each one of the things that other colleagues are building or what is being done. So, I think that meeting and accepting each other with our diversity will generate this great wave with all of feminism within our country, that is already happening with every one of our colleagues' actions.

KBM: How has your relationship been with other women's organizations with your work?

KST: Well, I haven't had any, I think I've gotten along well with the other colleagues. We have participated in spaces, I don't know, in deals, in being able to do... we have done advocacy campaigns. We have coordinated several things with initiatives. So, it has gone well, I think that at least in the past years that I've been there, it's been going well, I haven't had any issues with my colleagues. In fact, sometimes the issues are in expressing and in time situations, since there is not only one life from ... We aren't just activists, but we also have lives on top of everything, right? Many of them, but there has always been a commitment, right? Or certain well-defined leaders that also push you to create more things then.

KBM: And have you also had the opportunity to work with women's organizations in other parts of Lima, that is, in Peru, or rather outside of Lima?

KST: Not on much larger sustained projects, but on some specific things, yes. I've had to go to Ica¹⁷ with my friends from Ayacucho,¹⁸ and I think I've gotten to know a lot more collectives in Ayacucho. And then there has already been communication via phone with other colleagues, you know? With colleagues in Loreto,¹⁹ with companions in Tarapoto,²⁰ right? Then, partners in Puno, with partners in Arequipa,²¹ with partners in La Libertad,²² in Piura.²³ Yes, I've had to coordinate with my friends, now, as I'm remembering more, I've had to coordinate with friends from different sides. But I think that I have done specific activities the most with my colleagues in Ayacucho and with colleagues in Carabino.

KBM: And how has your coordination been with other feminists from other parts of the

¹⁷ Ica is a city in southern Peru, located on the Ica River. ("Ica, Peru." Wikipedia. https://en.wikipedia.org/wiki/Ica,_Peru. Accessed on April 22, 2021.)

¹⁸ Ayacucho is the capital city of the Ayacucho Region in Peru. ("Ayacucho." <https://en.wikipedia.org/wiki/Ayacucho>. Accessed on April 27, 2021.)

¹⁹ Loreto is the northernmost part of Peru. ("Department of Loreto." Wikipedia. https://en.wikipedia.org/wiki/Department_of_Loreto. Accessed on April 27, 2021.)

²⁰ Tarapoto is a commercial hub town in the Department of San Martin in the north of Peru. ("Tarapoto." Wikipedia. <https://en.wikipedia.org/wiki/Tarapoto>. Accessed on April 27, 2021.)

²¹ Arequipa is a city in southern Peru. ("Arequipa." Wikipedia. <https://en.wikipedia.org/wiki/Arequipa>. Accessed on April 27, 2021.)

²² La Libertad is a region in northwest Peru. ("Department of La Libertad." Wikipedia. https://en.wikipedia.org/wiki/Department_of_La_Libertad. Accessed on April 27, 2021.)

²³ Piura is a city in northwestern Peru. ("Piura." Wikipedia. <https://en.wikipedia.org/wiki/Piura>. Accessed on April 27, 2021.)

world? You talked about the Missing Persons Network before, but I imagine there will be more experiences as well.

KST: Yes, and actually with the network partners. It was from the fact that when I go to talks, I always try to map out who talks about missing women or disappearances. So, I contact them and look for them. And I try to show them the proposal and the project, if they find it interesting. That's how I've been able to meet with colleagues who are researching disappearances in Mexico. These colleagues have also contacted me with other colleagues beyond the *Buscadoras*,²⁴ right? who are also mothers who go to different graves looking for their daughters, right? I have found... I have been able to contact other campaigns, you know? As they started, for example, during quarantine until they found them with pictures of "I am at home, where is Mariana or where is such a girl." So, we have shared our campaigns in critiquing and saying "ah this title can be better, or this thing could have a bigger impact. We are trying to plan a... at least a webinar or something where different colleagues from different countries, from specialists to family members can talk about the issue of disappearances. We have also had to look at the problem of disappearances in a cross-sectional way in our Latin America, in the sense of shortcomings, where we are lacking a record, where our protocols are not working. So, the coordination has been based on the problems and being based on these problems has also fed back into our accompaniment and learning. So now we are like close friends who can pass on information and things like that, you know? In the case of Ecuador, we are still coordinating with associations of family members of disappeared persons, even though there is a high percentage of 60% of the difference in the number of women who have disappeared, right? The same is true in Argentina, where we have already coordinated with colleagues in Colombia because the IDB²⁵ invited them to give a presentation. Then, by mentioning the subject and the absences and the things that are planned, we started another type of conversation. So, they joined this initiative as well... so that's how it has been created into a network, right? Two years ago, I had to go to Switzerland and there are also colleagues from France who are trying to figure out the issue, so we were all moving like a school of fish trying to push a single thing, right? And I think that this line is what also feeds our interpersonal relationships, and our relationships in respect to the feminist viewpoint and in respect to the viewpoint of the movements of disappeared women.

KBM: And when we talk about feminism and in these different agendas that there are and diverse agendas that there are in the women's movement, how do you think the feminist movement in Peru is dealing with those differences?

²⁴ The *Buscadoras* refers to the collective of mothers, grandmothers, wives, sisters, and other relatives of disappeared persons who search for clandestine graves to find their dead and/or disappeared in Mexico. They are also known as *Las Buscadoras del Frente* or *Las Buscadoras de Sonora*. ("Las Buscadoras de El Fuerte, the women of Mexico who search clandestine graves to find their dead." BBC.

<https://www.bbc.com/mundo/noticias-america-latina-46606888>. Accessed on April 30, 2021.)

²⁵ IDB stands for Inter-American Development Bank, an institution that provides financial and technical support to the countries of Latin America and the Caribbean, with the objective of reducing poverty and inequality. This promotes sustainable and respectful development with the environment. ("About Us." IDB. <https://www.bbc.com/mundo/noticias-america-latina-46606888>. Accessed on April 30, 2021.)

KST: I think that we have encountered quite a few challenges. I think there is a need to start reading more, about... about other proposals. Other proposals that are being made from the territories. There are other proposals that are being made in other places beyond Lima, right? in other places that are found in other communities, where there are women who are working from the feminist perspective, but there are also other women who perhaps do not advertise themselves as feminists but who are collaborating with feminist organizations. So, I think that our main challenge is to try to have another type of focus, another type of viewpoint as well, and that these viewpoints will allow us to create proposals and national policies, right? Above all when many of our colleagues manage to gain access to representative positions in national politics...in policies that can change things for us. There are several absences that at least over time I have been identifying when I began to work with indigenous populations and all that. So how do we build, how do we build different dynamics from our social policies, different approaches from our policies with an intercultural mainstreaming, but not just talk about the mainstreaming of the approach, but also to talk about effective policies that can respond to each of these differences, right? And this deals with understanding the state-wide issue. The public issue. And within the framework of this public problem, I mention feminists because we are the ones who end up setting the agendas and because unfortunately, we need partners, we also need voices that are there day by day, stating it, voices that are there day by day demanding it so that there is a response and a will from those who unfortunately govern us and who continue to be men, right? So, I think that is why it is extremely necessary that I read it from both spaces, right? From those who have the opportunity, with all the challenges and difficulties, to participate in spaces of representation, but also from those of us in civil society who are involved in other processes and reflecting on national problems at different universities, but above all by including other voices so that these problems are not just centered on the cities but also are seen from rural areas, are seen from different parts of our country and above all from different perspectives, even from Las Limas, where there are girls who have never heard of feminism and who do not have to speak out as feminists, but we do speak of voices that should be condemning violence or at least should not be silent even for a minute, that should know that when there is a feminist colleague or someone who speaks out as a feminist, there is someone to trust, right? Then I think that...

KBM: And finally, Kate, how has COVID, this health crisis, changed your work?

KST: Wow, a lot in fact... there are things that it has made it easier for us... to be able to coordinate because sometimes there wasn't time. Or at least I wasn't able to because I was running around in the morning. On Saturdays, I had a girls' club, so on Saturday mornings I was in one club, had a quick lunch on the road and went to the other club in the afternoon because I was in charge of the other position. Then in the evenings I would go to the meetings with missing women and such. I would try to take turns. So at least it has cut distances in the sense of power, with some people, in the sense of being able to facilitate a little, but with others it has lengthened the distances, hasn't it? So, this is one of the difficulties, for example, that we have now with the girls, right? where not all of them have

Internet access, not all of them can download Zoom,²⁶ so we are running into digital barriers a little bit. We are trying to find a way to create opportunities with some of them so that we can at least know how we are doing because we know that right now the dynamic is not the same as it was, right? In the club we used to meet up, we did things together, but at the moment the dynamic is at least to listen, to know how they are, if they are well inside their houses, how they are feeling at the moment, what they understand about what is happening, right? So that with them, in these moments we have found ourselves there with them. And well with the families of missing women, at least they all navigate social media or WhatsApp,²⁷ which is where we can communicate or write and in fact the proposals continue to come out because it is also a whole way of bringing it together and it was born from social networks, so there we are.

KBM: And how do you think the COVID has affected women in particular?

KST: COVID has created another emergency on top of the emergency that we were already experiencing, that we women had been experiencing this whole time, for decades. From these emergencies, another series of slogans have been created, that we have had to repeat countless times lately, and it's the one we've always lived. For example, with respect to emergency measures, we have lived under a constant curfew, right? We've always found ourselves near a possible threat. So not only is there a dynamic that there is an outside danger, but there is also an understanding and I think that was already seen from our country's statistics, that there is a series of violence at home. So, at the moment we are beginning to focus on all these series of violence that are lived within the homes as if it were something new when in reality it is something that women have been enduring for decades. So, this going out, this meeting with the outside world was sometimes a kind of relief. Right now, we have two emergencies: one is that we have to be careful inside to survive violent episodes and outside to avoid catching or to spreading the virus, right? And not only do we go outside, but then this is also a burden of responsibility on the women inside their own homes. The issue of care is this support of life that women are also generating at this time and that ends up being perpetrated in gender roles, the work of caring not only stops, not only in the sense of the family directly but also the work of care that continues to be perpetrated in other images in the sense of caring for the sick, in the caring for city, in the support of life because at this time those who are disputing are the greatest conditions of poverty, or greatest situations of poverty are women with the common pots. So, there are a number of roles that end up being replicated, and there are a number of moments in which women are present, and they are part of this health emergency that is getting worse, but they are the ones who are saving all of us, right? So, I think that this needs to be told as well, they deserve to be remembered because they are the ones who are saving our country right now, right, women and many times girls as well. So, I think that right now there is a triple or quadruple emergency put on women's bodies

²⁶ Zoom Video Communications is a unified communications platform focused on video technology that delivers video, voice, webinars, and chat meetings on computers, phones, mobile devices, and conference room systems. It grew very popular over the COVID-19 pandemic as a replacement for in-person interactions. ("Zoom." <https://zoom.us/>. Accessed on April 30, 2021.)

²⁷ WhatsApp is a popular instant messaging and voice-over IP communications software. ("WhatsApp." Wikipedia. <https://en.wikipedia.org/wiki/WhatsApp>. Accessed on April 30, 2021.)

and on children's bodies as well, and an emergency on the transversality of all those other forms of violence and forgetfulness that we have lived through, that we have lived through for decades in our system of inequalities that continue to be perpetrated, right? So that's what I think is happening right now.

KBM: Thank you very much Kate, thank you very much for your time. The work that you do is so important. Well, I enjoyed the interview and I got to know more about you than I knew about you that I didn't know you did and about your life too, right? Well, I thank you very much for your time because I know you are super busy. As you know the interview will be on a website where you can see the other interviews too and there is the opportunity for you to put a bio of you and a photo. So, if you have a photo that you would particularly like to be there, then you should send it to me, maybe with a short bio. Maybe I'll remind you to send me the consent form and also send me just that: the photo and the bio.