Incorporating intersectional feminist issues within film criticism is essential to my writing and as a multifaceted woman of color. Being a minority on a college campus and in a creative industry has forced me to take ownership of my beliefs and cultivate my subjectivity. If I do not define my own abilities and worth, then they will be assigned to me. I have a responsibility to myself and to my communities to accurately represent ourselves and highlight the issues that stigmatize us. Women and minorities form a large percentage of moviegoers, but they are hardly given roles beyond being comedic relief, background characters, or objects of sexual and violent exploitation. The lack of women in and around films has been the catalyst for an honest examination as to why I consider myself an intersectional feminist and writer. Proclaiming a desire for change and inciting change are two separate items that I have not had a symbiotic relationship with until recently.

Interviewing queer Chicana filmmaker Aurora Guerrero was an inspiring and comforting experience as we discussed contemporary issues of women, race relations, and immigration in the United States. We share a similar desire to bring intersectionality to the foreground amidst anti-feminist propaganda. Our conversation made me feel understood and alleviated some of the guilt I had harbored about being wary of #MeToo because it would be ‘unfeminist’ of me to critique the Hollywood actresses as the faces of the movement. Contextualizing the ‘American Dream’ through immigration, language, and redefined gender roles with another Latina reaffirmed the reason why I chose to be a Film Studies major and a Women’s Studies minor. I needed to get to a point where I could value myself and unlearn the subliminal messages that I, as a Mexican-American woman, did not matter enough to be respectfully represented. In the near future, I hope to recreate a similar experience for other women of diverse backgrounds to find the confidence in whatever makes them passionate and vocal about issues that resonate with them.

Many of my fears going into film criticism stem from the lack of women that look like me and share a responsibility towards other women and marginalized communities. In a perfect world, I hope future generations are not tasked with unlearning patriarchal messages or hesitate in pursuing their ideal career. In building my legacy, I am contributing to the foundation upon which women can experience inclusivity and accurate depictions in films. My activism is rooted in written words that convey the urgency for visibility of those who have been Othered. As a film critic, my priorities align with speaking on behalf of my communities and passing the mic to others who need to heard. Success is dependent on how well I can incorporate my interests, rather than financial gain. Occupying a space to discuss issues of womanhood, race, class, and politics on a local and global scale through my writing would be personally fulfilling and an enriching career.