





Hello reader,

I am making chicken broth and thinking about the mess of carcass and leftover vegetables in my fridge that makes life sustaining liquid. I am thinking about how when people think about consent, they mostly desire a set of “simple” rules to follow; to be told what to do and how to do it, so they can confidently say they are doing it “right”. But oversimplification of relation has never, in my experience, offered much good. If there is a way to do it right, then there is most certainly a way to do it wrong- that will, mostly likely, be punished. I feel like reducing the concept and practice of consent to a set of rules is an attempt to remove the messiness and the confounding complexity of relations. And if we take out the relational part - which is the only part that matters- then we may end up policing the way people enforce and perform the rules “right”- rather than devotionally creating other ways of being together.

What is the fluidity of mess, of resisting oversimplification? What drives us to simplify, to cling to, or insist upon a made-up gender binary or a rules-based carceral approach to consent? What might happen if we hold ourselves and our collective sense and world-making to a standard of more complexity, more mess? To marinate in the wet, soupy confusion of the unknown? How do we invite and revel in “i don’t know,” rather than feel shame about it?

I propose a messy, unruly, feelings rich, context specific embodied series of practices that begin-not end- with agreements. How do we agree to show up whole? And what are we required to reckon with in order that we might build the kind of trust that moves us toward a consent culture which demands humanization of ourselves and others?



How do we create adaptable and accessible embodied consent practices that truly shift cultures of consent toward collective liberation in body-based arts education? What kind of influence and support can these practices offer pedagogically to educators, to students and to the field of contemporary dance and performance education? How do we actually DO this? How do we practice embodied consent within our courses, our productions, and our artistic practices?

Thanks for reading and diving in with us.
-Eroca Nicols

This zine is the culmination of a semester of work from Eroca Nicols' Embodied Consent for Choreographers class Winter 2024

Contributors include: Emine Adilak, Lucie Beylard, Malika Bouchard-Medawar, Chava Field Green, Ashlee Gemberling, Liam Gover, Zachary Lagha, Santiago Lopez Alzate, Mia Catherine Pereira, Solen Rios, Nicki White & Michelle Shuman.

A Guide: Navigating Power Structures & Consent in Collaborative Spaces

Inspired by “Manifesto for Embodying Power with
Care” by Eroca Nicols

by Liam Gover (in dialogue with Ashlee Gemberling)
April 2024



Note

This is an ongoing dialogue and research. The contents of this component are dense and ever evolving. The readers (&author) are encouraged to add as they navigate these ideas in theory and practice.

This component is comprised of questions and answers I developed myself (with input from Ashlee) given my position. These may not resonate or apply to you.

What are my Options?

-Position/situate myself first.

-Identify how much power I have in a room and be conscious of it as I engage.

What are my options before/during/after entering a high stakes state?

-Self-evaluate /check in when it feels good.

-Am I safe? If not, get the fuck out!!

-Give myself the same space and care I would provide for another.

What is my relationship to power? How much of it do I have? - look at it like a sliding scale. -Again, what is my position?

-Am I oppressed?

-How do I self-identify?

-How easily can I access things that I need when I need them?

-Being conscious of my privilege and how much of it I have and use.

-My privilege will often determine my access to power.

-Understand that power is easily shifted depending on the room that I am in.

How can I use my power?

-Once I have identified how much of it I have (based on my position), consider how I can make it a safer, more inclusive & equitable environment for those around me who have less power.

-Noticing how comfortable I am with my power. Am I choosing to only engage in spaces where I have a lot of power?

How do I deal with assholes? How would I like to deal with assholes? Am I an asshole?

-Am I someone who speaks up?

-Will I be heard when I am choosing to speak up and against?

-Am I speaking over?

-Am I being heard when I speak up? Why or why not?

-Am I speaking up to find a resolution or am I simply speaking?

-What are my intentions in speaking up?

-What will it do for me, others (or possibly someone I am speaking up for)?

-Who are my people who will tell me when I am being an asshole?



How do power structures (or simply, power) affect consent?

-When there is an absence of care in a space, my safety feels challenged.

-Just because people have a certain authority over me or fall higher than me in the hierarchical structure doesn't grant them permission to decide for me. - If I am being automatically integrated into this system, I am going to speak up or get out /disengage.

-Passive aggressive authority disguised as hyperawareness makes it challenging for me to communicate my consent.



What are some other factors that might inform /affect consent?

-Affect(s) - what are the vibes and how much noise do they emanate?

-Embodied sensations & information. - what does my mind and body need?

-How will I communicate and access what I need?



What are ways I can communicate my consent language and protocols with others?

-Be clear about what my boundaries are when it comes to physical touch, intimacy, or simply the proposal requesting my consent.

-Communicate when my boundaries are being challenged or crossed.

-Develop a clear language (physical or verbal) that cues when consent can be given and withdrawn.



What are ways that I can simply communicate consent protocols or agreements with others?

-Check ins!

-Vow to actively engage in an ongoing open dialogue in spaces, especially where consent is needed, or unclear.

- Learn to unlearn and unlearn to learn. Adapt and commit to queering and undoing codified, colonial, classist, racist, queerphobic, hierarchical, patriarchal, capitalistic systems and ideologies within spaces that I exist in.

-Share the complexity with simplicity and vice versa.

This is my pledge to myself (I encourage you to consider it for yourself and others):

Understand that the thing is cyclical. There are no clear beginnings or endings to the thing. Identify when I am a part of it and when I am not, enter and exit at my own will.

Personify intentions, it may help me, and others navigate them.

My needs and boundaries don't need to be the loudest in the room, but they deserve to be heard, understood, and respected.

My boundaries are for me to decide. They are an open source for no one, but me.

--
Liam Gover
(in dialogue with Ashlee Gemberling)

To Bitch or Not to Bitch: A People Pleaser's Guide to Conflict



By Mia Pereira

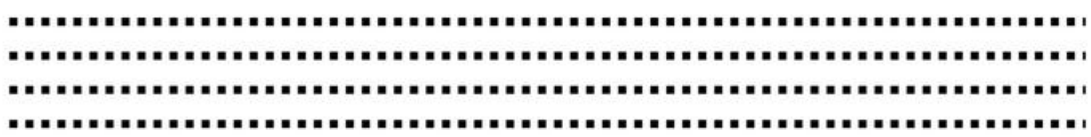


Do you ever find yourself feeling belittled, taken advantage of, or unsure of how to address uncomfortable situations? Do you feel like your voice isn't being heard or that you're constantly talked down to? Ah, the plight of the people pleaser. We've all encountered them, and some of us have even been one. People pleasers are those individuals who consistently prioritize others' needs and desires over their own, often at the expense of their own well-being. Whether it's seeking approval, avoiding conflict, or simply feeling obligated, people pleasers frequently find themselves feeling used and resentful. Breaking free from the cycle of people-pleasing can be daunting, especially when faced with the fear of how others will react if they assert themselves. The prospect of disappointing or angering someone can be paralyzing, leading people pleasers to once again disregard their own needs. But what if standing up for yourself doesn't have to lead to conflict? Imagine someone says something rude to you or a loved one. You could brush it off, but deep down, you know it would eat away at you. Instead of avoiding confrontation, try approaching the situation calmly and assertively.

Start by asking the other person why they reacted the way they did. Seek to understand their perspective without becoming defensive. Express your willingness to resolve the issue together, emphasizing that your goal is to find a solution, not escalate the conflict. Sometimes, addressing the problem may catch the other person off guard. They might respond defensively, attempting to shift the blame or portray themselves as the victim. But remember, you have every right to voice your concerns without apologizing for doing so. By embracing your ability to address problems directly, you're not only fostering equality in your relationships but also creating opportunities for mutual respect and understanding. It's about standing up for yourself while still valuing the perspectives of others, ultimately leading to healthier and more fulfilling connections. The urge to maintain harmony and avoid rocking the boat often collides with the necessity of standing up for oneself or others. So, when is it appropriate to shrink and when is it time to rise to the occasion? When should the art of conflict engagement be mastered? Being a people pleaser can be both a virtue and a vice, depending on the context. There are instances when prioritizing harmony and accommodating others' needs fosters goodwill and strengthens relationships. Whether it's agreeing on a restaurant choice with friends or accommodating minor preferences in the workplace, the ability to please can grease the wheels of social interaction. However, constantly prioritizing others' needs over one's own can lead to self-neglect, resentment, and a loss of identity. It's a slippery slope that can enable toxic behaviour and erode one's sense of self-worth. The line between selflessness and self-destruction can blur, leaving people pleasers vulnerable to exploitation and manipulation. In inconsequential matters or minor disagreements, opting for peace over confrontation may be prudent. When faced with injustice, discrimination, or harm towards oneself or others, silence becomes complicity. It's in these moments that the voice of the people pleaser must rise, advocating for fairness, equality, and dignity. Setting boundaries is paramount for people pleasers, as it prevents others from taking advantage of their accommodating nature. Learning to say no and assert one's needs without guilt or apology is a crucial skill for self-preservation. It's a form of self-care that safeguards against burnout and maintains personal integrity. Engaging in conflict, when done constructively, can be a catalyst for personal growth and social change.

By confronting difficult situations with empathy and assertive communication, people pleasers can challenge assumptions, expand perspectives, and strengthen relationships. Conflict becomes an opportunity for connection rather than division. The art of knowing when to speak up and when to listen speaks volumes about one's character. So, to bitch or not to bitch? The answer lies in the wisdom to discern when silence serves harmony and when it perpetuates injustice. It's a dance of diplomacy and courage, where the true measure of a people pleaser is found in their ability to navigate the complexities of conflict with grace and integrity. Conflict is inherent to human nature, it pops up everywhere – at work, in school, and even in our personal lives. But how we deal with it can make all the difference. If you're a people pleaser like me, the mere thought of conflict can make you sweat. You want to keep everyone happy, but sometimes, you've got to stand up for yourself. So, when do you speak up, and when do you stay quiet? When do you confront, and when do you compromise? Let's start at the workplace. Picture yourself in the middle of a heated debate with colleagues. Your heart's racing, and tension hangs in the air like a thick fog. Before you jump into the fray, take a moment to check in with yourself. Notice how your body feels – the knots in your stomach, the tightness in your chest. Validate your emotions without judgment. Then, think about what's really driving the conflict and what you hope to achieve. How can I articulate my concerns diplomatically and constructively? What language can I use to foster open dialogue and understanding? How can I frame my responses to promote collaboration and respect for diverse perspectives? Maybe you're facing academic pressures or clashing with classmates over group projects. Whatever the issue, take a step back and breathe. Pay attention to how you're feeling physically and emotionally. Try to understand where the other person is coming from. And remember, it's not just about winning – it's about finding common ground and moving forward together. Conflicts in personal relationships can be the trickiest of all. Whether it's a disagreement with your partner or a rift with a friend, emotions can run high. Before you react, take a moment to center yourself. Acknowledge your feelings, then try to see things from the other person's perspective. It's crucial to avoid inflammatory, disrespectful language, such as name-calling, blame, sweeping generalizations, threats, sarcasm, invalidation of feelings, and bringing up past grievances.

To ensure that we bring our best selves to anxiety-inducing conversations, it might be beneficial to take a moment to step away and utilize somatic techniques. These include deep breathing exercises, progressive muscle relaxation, and grounding techniques, such as focusing on the sensation of one's feet firmly planted on the ground or envisioning roots extending into the earth. Additionally, practices of self-compassion, such as placing a hand over the heart or offering oneself gentle words of kindness, serve as a reminder of one's inherent worth and resilience. Furthermore, visualization techniques, where one might imagine themselves in serene, peaceful settings, offer a mental escape from the intensity of the moment, allowing for a brief respite and a reconnection with inner calm. Integrating these somatic practices can help us navigate conflict with greater ease and presence. Communication is key – speak honestly and compassionately and listen with an open heart. In the end, conflict is a part of life, but it doesn't have to tear us apart. By approaching conflicts with mindfulness and empathy, we can find resolutions that strengthen our relationships and help us grow. It's vital to address conflicts proactively and constructively, recognizing the value of open communication and collaboration in achieving shared goals and fostering supportive environments. Conflict, though often unwelcome, is not the enemy; it is the crucible in which relationships are forged and strengthened. Embrace it with grace, navigate it with integrity, and emerge from it with newfound wisdom and resilience. So, my fellow people pleasers, the next time you find yourself at a crossroads of conflict, remember this: To bitch or not to bitch? The answer lies in finding the courage to speak up when it matters and the wisdom to know when silence serves us best. It's not about the volume of your voice but the conviction behind your words and the sincerity of your intentions.



There is always a little emotion behind every
"I don't care"

When a man cries, it's not because they are
weak, it's because they have been strong for
too long.

Everyone thinks that I'm happy because I
always smile. But smile is the easy way to
hide sadness.

Smile, because it is easier than explaining what
is killing you inside.



Wear the ☺ to hide the ☹



There is always a little pain behind every
"It's okay."

Silence doesn't imply consent.

Don't trust everything you see, even salt
looks like sugar.



Hello,

We are students from the Dance and Theatre departments of Concordia University

We are

A queer migrant, a mixed queer person and someone that is fucking stupid

When we talk about systematic oppression in our classrooms and rehearsals, we don't usually feel like we fully express ourselves

In response to this we created a space for the three of us to have a conversation around how we feel about the dynamics of these dialogues in our departments and some guesses on what could be done to improve them

What follows are some statements taken from this conversation.

Enjoy (or not)!

I feel like I've never had the expectation of people actually knowing or even caring about my culture, because no one really has to care, honestly. My issue sometimes is when they don't acknowledge that they don't care or that they just don't know. Sometimes people just don't know, and that's okay. But why they be talking like they do know?

We are three people of color that are in an institution that is mostly white. An institution that is very politically implicated in a lot of the issues that directly affect us in different aspects. And those implications create lots of friction. Today, I want to have a conversation with you about your experience of this social activism and the social rage that exists within this institution, as people that are literally directly affected by racism and other systems of oppression.

I feel like there's a really important difference between the outside world and the spaces we create in our classrooms and our creative processes. The division that happens in our classrooms and creative process is a consequence of thinking that it's the same as the outside world. That relates to what you were saying, our ideological issues are not that deep. Even if they feel like the deepest of things, they aren't. Especially us in this position of privilege being here.

When you're having a conversation, ask yourself: Is this person speaking in theory, or is this person speaking from experience?

I feel very invisible within my class. I just feel like white people sometimes. I admire how entitled they are in classrooms? And how much space can they take without even being conscious about it? If they need something they just go for it. I second-guess myself so much before talking or saying anything.

There is also this overcompensation in school with getting pronouns right. When someone gets someone's pronouns wrong, and they're like: "OMG, I'm so sorry, you know I totally support you" like, just correct yourself and move on.

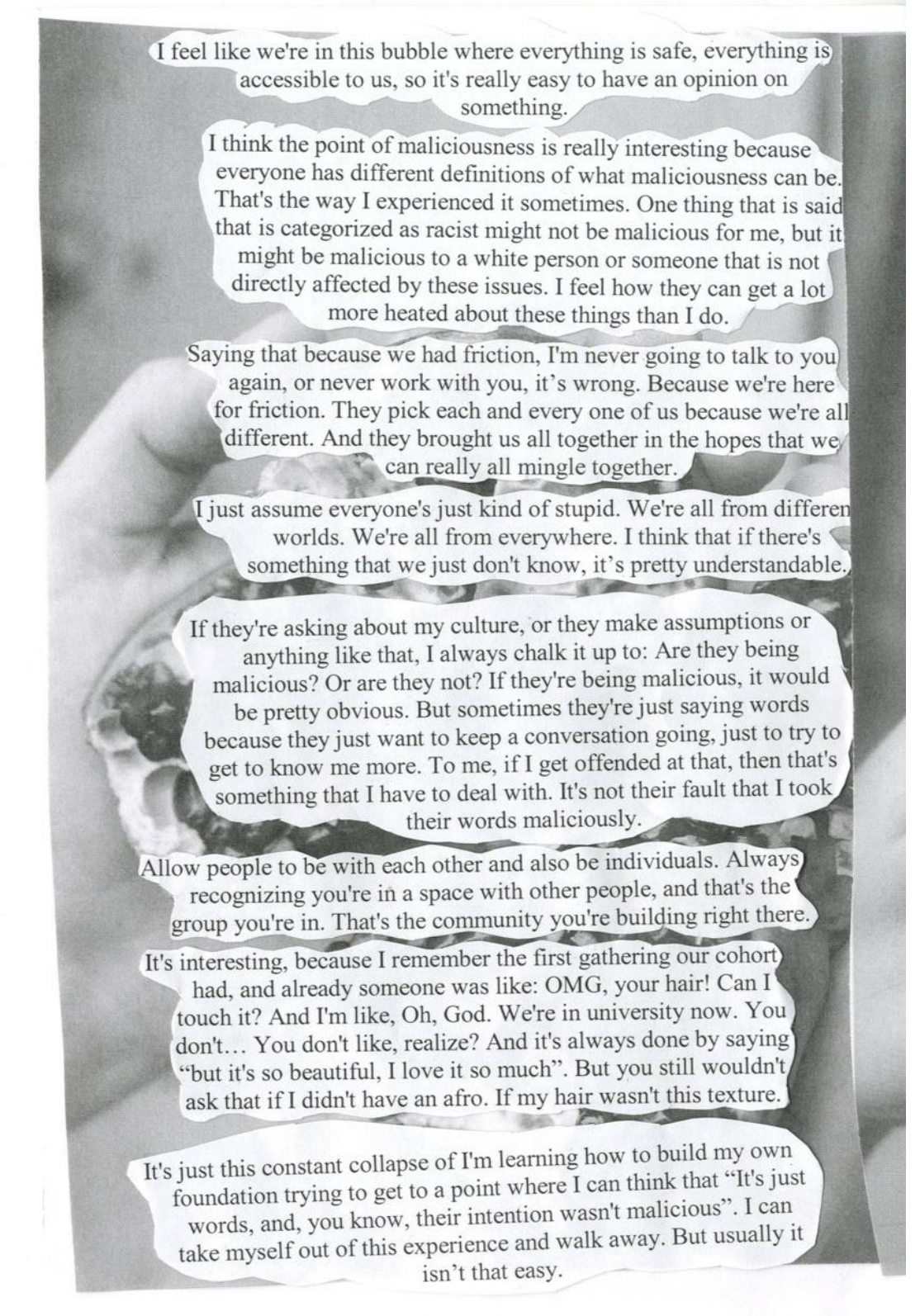
I do find some professors are kind of trying to do too much with the wokeness? They'll be like: Yeah, we're open to this. It's just this trying to include everything and vocalize everything. And I'm like, you don't need to vocalize every little thing to show that you're in support of general things. Just show it with your behavior, not your words.

If somebody calls me the N word, I would be way less hurt by that, than if someone says something weird about my hair.

I think that there's almost this sort of allowance for white people to be ignorant. There's a sort of allowance in many different types of power dynamics, I find. There's this sort of: Oh, well, they didn't know any better. That's not an excuse. You did that and, okay, you didn't know better. So, when someone says you did something that hurt them, you can't say you didn't. You can say you didn't mean to, or that wasn't your intent. But your actions had an effect.

I think putting the expectation that everyone should know that there's a whole world around them is a bit too much for a human to handle. I don't put that expectation on people, so I don't get disappointed when eventually they fuck up.

I'm an international student, a Latin American immigrant. And when I started in the theatre and dance departments, I saw how I didn't really relate to anyone. Most people being either from here or from the US or from Europe also made me feel like okay... You guys really don't know what's happening down there in the south. So yeah, I guess that was my first impact to understanding that, oh, we're not the same.



I feel like we're in this bubble where everything is safe, everything is accessible to us, so it's really easy to have an opinion on something.

I think the point of maliciousness is really interesting because everyone has different definitions of what maliciousness can be. That's the way I experienced it sometimes. One thing that is said that is categorized as racist might not be malicious for me, but it might be malicious to a white person or someone that is not directly affected by these issues. I feel how they can get a lot more heated about these things than I do.

Saying that because we had friction, I'm never going to talk to you again, or never work with you, it's wrong. Because we're here for friction. They pick each and every one of us because we're all different. And they brought us all together in the hopes that we can really all mingle together.

I just assume everyone's just kind of stupid. We're all from different worlds. We're all from everywhere. I think that if there's something that we just don't know, it's pretty understandable.

If they're asking about my culture, or they make assumptions or anything like that, I always chalk it up to: Are they being malicious? Or are they not? If they're being malicious, it would be pretty obvious. But sometimes they're just saying words because they just want to keep a conversation going, just to try to get to know me more. To me, if I get offended at that, then that's something that I have to deal with. It's not their fault that I took their words maliciously.

Allow people to be with each other and also be individuals. Always recognizing you're in a space with other people, and that's the group you're in. That's the community you're building right there.

It's interesting, because I remember the first gathering our cohort had, and already someone was like: OMG, your hair! Can I touch it? And I'm like, Oh, God. We're in university now. You don't... You don't like, realize? And it's always done by saying "but it's so beautiful, I love it so much". But you still wouldn't ask that if I didn't have an afro. If my hair wasn't this texture.

It's just this constant collapse of I'm learning how to build my own foundation trying to get to a point where I can think that "It's just words, and, you know, their intention wasn't malicious". I can take myself out of this experience and walk away. But usually it isn't that easy.

Like how privileged are we to be able to have this conversation right now.

Oh, well, the solution to that is to say that it isn't that deep. Not as deep as actual violence, that is a whole other thing. It's just not that deep. Yeah, like, we're all mature adults, we're not off to kill each other. We're all here for the sole purpose of learning more in university, right? That's the whole idea. We're here to learn. The opposing ideas are good. Fucking up is good when we learn from it.

Within our classrooms and our creative processes. What are the things that we can use so violence is not the only answer? What can we do so canceling, excluding or yelling at people is not the only answer? I feel like it starts by acknowledging that we need to humanize each other's experiences.

At some point, it's not like you have to know everything about my culture, and what we do and how we look like. I think it's just that you're talking about us like you know us when you don't. It's just that ability to say "I don't know". Realizing that people are different and not treating everyone as this monolith of like, everyone's here to teach you about themselves. Because not everyone wants to do that, just take me as I am and what I present as.

That's why I usually go around to say, everyone's fucking stupid. Yeah, it would be a lot better if everyone just shut up.

I don't think that someone's opinion can't hurt other people. Because some conversations are way more loaded for one party than the other. So, to have a discussion, between somebody who deals with racism and a white person, like, for the white person it's theory, for the person of color it's literally life.

I really don't like that feeling of: Oh, shit. I now have to reduce something to not make the situation uncomfortable. Because I'm sacrificing myself at that point. And I don't like it, you know, the world teaches us to do that.

It's the question of are you being victimized by this person? Or are you victimizing yourself by just your reaction? And that's something that I've always been thinking about, especially with white people. To me, whenever I hear them talk about our issues, I just hear them victimizing themselves.

The reason that people are able to dehumanize is because we individualize so much. You hurt me and I have all these experiences, and you shouldn't do that, you should know what I carry with me. But the person that hurt me, is also carrying their own stuff, and I am not taking that into account.





Hand Squeezing and Moon Walking

by C. Field Green

How do we step into our power while not eclipsing those around us?

Because I have power

I can't hide behind my own self-victimization

Oh boohoo, I'm a white non-binary person

People don't immediately guess my pronouns

We might not all want to girlboss, gaslight and gatekeep our way up

But if we don't check our shit and who it's affecting

that's what we'll end up doing

A friend once told me that they were surrounded by people who didn't

want the power they have

"My landlord doesn't want to be my landlord, my boss doesn't want to be my boss, my professor doesn't want to be my professor."

But we can't pretend these roles don't exist and hold power

I work with kids

It's my job to make sure that the kiddos are

Happy

Healthy

Safe

and

Learning

And that means that sometimes,

often,

multiple times a day

Each of us has to let go of our individual wants to serve the group project

the moon

I get so caught up with trying to move all the kids outside as quickly as possible,

sometimes I forget that slow is smooth, and smooth is fast.

One day one of the kids was screaming on the ground because they didn't want to wear boots to go outside

another child needed help putting on their outdoor things,

I, an adult, was so overwhelmed, all the other kids were outside and I felt like

we were behind schedule and here were these two kids with needs that

I needed to figure out

I decided to start with the child who wasn't crying, after saying their name

a number of times, I squeezed their hand to get their attention

They flinched,

but they focused on me and I helped them get ready and out the door while the

other child calmed down

I felt really proud of myself for holding space and not losing patience with

the meltdown child

We did it

But my other little friend didn't like their hand being squeezed.

They thought about it all week.

it came up with their parents

What was a tiny moment of let's go for me, was one moment of many

for a child that has less power and control over their body than I do

When their parent checked in about it, I felt so ashamed

I had felt so confident that I'm an educator who makes as much space as

possible for children's bodily autonomy.

I'm an expert on children's consent

But when I assumed the role of expert,

I forgot to give myself permission to make mistakes

And to remember that the only person I am a consent expert about is myself

I spent all day spiralling

As we walked to the park

How could I let this happen

As we sang and shared about our day

I've let this kiddo down

As I was given hugs

I've let the parents down

As we read books

As I rubbed their backs while they went to sleep

I'm not good at this

When we were getting ready to go outside, the same child who had asked not to be squeezed was

the last one getting ready

I held out my hand

They took it, and we worked together

Grateful that we both trust each other to learn from our mistakes

And have the language to move through when we need things to change

Grateful that I was able to move through my shame

without placing it on anyone else

Because that shame can hold me back

I spend more time than I would like moonlighting with shame

Letting it wash over me

Walking tentatively so that I don't get in anyone's way

I was so afraid of being seen as a bad dancer that I hid in the shadows

I was so afraid of being perceived as a bad anything that I hid in my own

shadow

It felt safer to control my every move rather than just let loose

The moon card teaches me that it's ok to sit in the shadows

getting to know the insecurities and anxieties,

Getting to know the deepest and darkest parts of myself

But once I know them, I've got to move on

No one benefits from my hiding

Except maybe when I pop out to surprise you all

Well Surprise! it's eclipse season and I'm ready to step back into the light,

dark magic and all


Image References:

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"
Ve a darle un abrazo
a tu tío anda..."



Individualistic
Approach

Un reflexe

Do I want a hug?

Do they have ownership
over my own body?

Le câlin est inculqué dans ma culture

↳ Une action non réfléchie, symbole de RESPECT

↳ Adopter lors des PRÉSENTATIONS


↳ Non remise en question

Different levels
of EMOTIONAL
INTIMACY

NUDITY AND CONSENT IN CONTEMPORARY DANCE PERFORMANCE

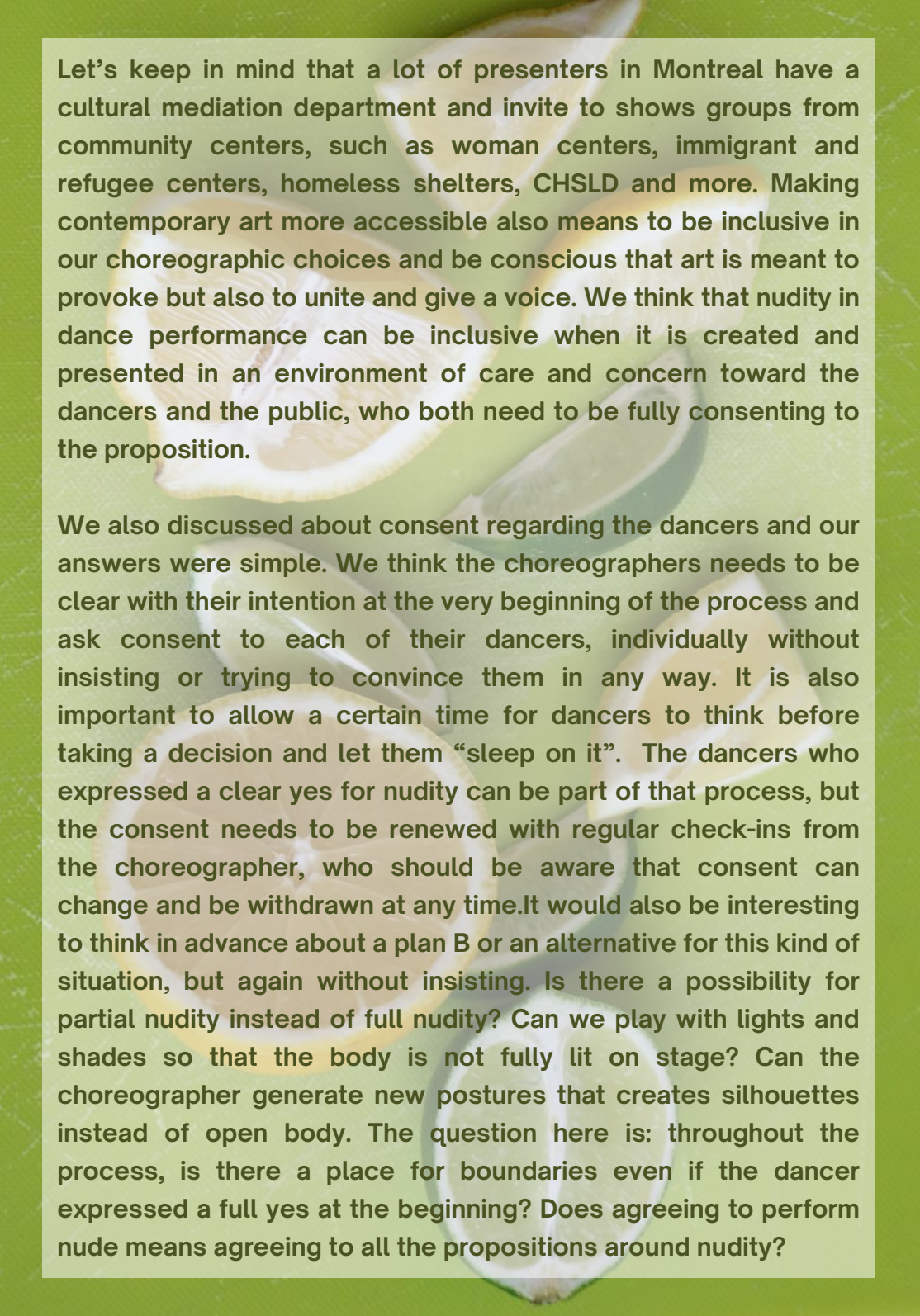
In our group conversations in class, we often shared personal experiences related to our work in dance and many of these talks led to the question of nudity in contemporary dance and performance art. We opened the reflection on nudity in a university context vs a professional dance context. We asked if nudity is always legitimate and appropriate when it is for the sake of art? How do we assure informed consent for the public? Who are we including and who are we excluding when presenting a performance with nudity? How do we deal with nudity throughout the creation process? Through lengthy conversation we were able to establish a common ground when it came to the question of consent and nudity, for which we could find clear answers. In this text, we will highlight the main ideas that came to light during these conversations.

We propose a reflection from an intersectional perspective that takes consideration of the different layers of oppression in our society, in which nudity on stage can have different impacts on different bodies and psyches. Firstly, we talked about the place of nudity in contemporary dance performances, not only for university, but in general as an artistic choice. We agree that nudity has its place on a stage, it depends on how you do it and present it. There must be a coherence with the theme of the piece, it must be integral in representing the message. As nudity is often seen as sexual, bringing nudity on stage can have an effect of desexualisation and offer a perspective of body neutrality, though it depends on the what and the how.



Are you presenting different body types? Are you presenting BIPOC bodies, trans bodies? If so, will they be objectified by the public even if that was not the choreographic intent? Are you reproducing beauty standards or creating a sense of comparison between your dancers or for the public. How do your movement choices adapt to the reality of nude bodies moving in space? These are questions that we think are important asking ourselves when we, as choreographers, are in the process of creating a piece with nudity. Many of our peers thought that nudity is more interesting when it is situated within a cultural context. When this choice is linked to a certain connection to the root, the culture and the history and is brought by a non-westernized and non-standardized conception of the body.

Secondly, it is important to take consideration of the public. Who will be your public or who do you want it to be? Will they be people from the contemporary dance community? Will you invite groups from community organizations or school groups? Is it open to families, kids and teenagers? Again, nudity doesn't mean sexual, sexual doesn't mean "vulgar" and intentional "vulgarity" can also be an artistic choice, but for many reasons, we think the public must be informed when nudity is involved. Everybody has different relationship with the body and some people can feel uncomfortable witnessing nudity on stage, either for personal, cultural, generational or religious reasons. Nudity can also be triggering for people who have lived traumas with intimacy or sexual violence. This is why a content note and the possibility to leave the room at any point of the performance is important when presenting a piece with nudity.



Let's keep in mind that a lot of presenters in Montreal have a cultural mediation department and invite to shows groups from community centers, such as woman centers, immigrant and refugee centers, homeless shelters, CHSLD and more. Making contemporary art more accessible also means to be inclusive in our choreographic choices and be conscious that art is meant to provoke but also to unite and give a voice. We think that nudity in dance performance can be inclusive when it is created and presented in an environment of care and concern toward the dancers and the public, who both need to be fully consenting to the proposition.

We also discussed about consent regarding the dancers and our answers were simple. We think the choreographers needs to be clear with their intention at the very beginning of the process and ask consent to each of their dancers, individually without insisting or trying to convince them in any way. It is also important to allow a certain time for dancers to think before taking a decision and let them "sleep on it". The dancers who expressed a clear yes for nudity can be part of that process, but the consent needs to be renewed with regular check-ins from the choreographer, who should be aware that consent can change and be withdrawn at any time. It would also be interesting to think in advance about a plan B or an alternative for this kind of situation, but again without insisting. Is there a possibility for partial nudity instead of full nudity? Can we play with lights and shades so that the body is not fully lit on stage? Can the choreographer generate new postures that creates silhouettes instead of open body. The question here is: throughout the process, is there a place for boundaries even if the dancer expressed a full yes at the beginning? Does agreeing to perform nude means agreeing to all the propositions around nudity?



- o Matter of consent. Making sure the public is aware.
- o Warning is important/QR code.
- o Establishing a clear dialogue.
- o Renew consent while the process is happening.
- o Art experience
- o Have a dialogue Check-ins as it goes on.
- o Are you naked when you rehearse?
- o Plan B + Compromise + alternative.
- o Yes, to nudity but not yes to nudity.
- o Supportive environment.
- o Body affirmation
- o Nudity as a cultural celebration/affirmation of roots/history

- o How are you doing it. Needs to speak to the theme.
- o Joy of diaspora, connection to heritage and land.
- o Who gets to be nude?
- o Desexualizing body.
- o How to we respond to nudity in a non-joyful context.
- o Difference between being nude and touching.
- o Using the materiality of this thing to pass a message.
- o Are you trying to make the audience uncomfortable or are you trying to convey a message?



DEDICATED TO
HONOURING THOSE WHO
ARE EXPERIENCING LOSS
AND ACKNOWLEDGE THE
VARIOUS WAYS IN WHICH
WE RELATE TO GRIEF.

THIS IS A REMINDER THAT YOU CAN
CREATE BOUNDRIES WITH THOSE
YOU ARE GRIEVING WITH, WITHOUT
GUILT AS THERE ARE MANY FORMS.

IN TIMES OF GRIEF, IT'S
ESSENTIAL TO REMEMBER THAT
EVERYONE PROCESSES LOSS
DIFFERENTLY AND SETTING
PERSONAL BOUNDARIES IS A
HEALTHY PART OF THIS
JOURNEY.

YOU HAVE THE
RIGHT TO MANAGE
YOUR OWN
EMOTIONAL ENERGY
AND CHOOSE HOW
YOU GRIEVE,
WITHOUT FEELING
OBLIGATED TO
CONFORM TO
OTHERS'
EXPECTATIONS OR
EMOTIONAL NEEDS,
EVEN IF YOU ARE
MOURNING THE SAME
LOVED ONE.

IN LOVING MEMORY OF



Stephanie

GRIEF'S SILENT
DANCE

AMIDST SHADOWS OF
SORROW,
EACH FORGES A
CONNECTION WITH
MOMENTS OF GRIEF
THAT RESONATE WITH
ITS INDIVIDUAL CORE.
SEEKING COMFORT
AND A TENDER
RELEASE.





YOU ARE HERE



When your in a situation, room or vibe where you need your cats support conjure it with sensorial cues of the weight and thumping of its large paws as it walking around you, imagine the shifting of its feline shoulder blades and the softness of its fur as your cat greets you

Your cat circles around you creating a fierce and loving boundary between you and the space, people and energies that occupy the environment. As your cat sees fit it can embody fierceness with an intimidating hiss to a full on feline fangs out roar. Your cat can embody the protection and ferociousness that you require to stay situated in your being and to expand your field of safety as wide or close as necessary in a given situation and space. Your cat is your ultimate benevolent ally and in its presence you're protected and safe. Your cat can be resting by your side or it can sustain its trudge around you encircling you.

With deep reverence for your life force rare strange and tender beauty <3
Luxe

* ~ * *Psychic Protection for Wilted Daisies* * ~ *

*When your energy has been chronically fucked with and undermined its likely you may have cultivated the disposition to wilt in your being at the activation of oppressive behaviour to general expressions of bad to suffocating vibes. This inherent withering into anguish and silence creates a kind of feedback loop of having to take the brute of all kinds of bullshit rather than the desired taking up of space and insistence on justice and kindness. *

* Its likely you feel unsafe more often than what serves you resulting in giving your power away needlessly rather than keeping it safe. * this may present as being your own little collapsed star rendering yourself invisible in the corporeal though your being in actuality remains in perpetual tumult withholding you from generally exalting in the experience of aliveness *

* While this practice won't directly address or dismantle fucked-up behavior or oppressive structures that you feel so deeply privy and sensitive to, its goal is to strengthen your psychic protection and create more spaciousness within your being to have greater access to the spheres you desire to cocreate in despite the likely hood that there may still be oppressive vibes amongst them *

*You will find your allies, soft places and fellow tender bad bitches in this lifetime for sure and in the meantime I wish you the skills, hope and perseverance to continue expanding your energy field and sense of sensorial safety in your body and being *

* MEEEEEOOOOWWRRRR: Activating the Imagination Channel *

Close your eyes and find a comfortable position laying on your back

Inhale and exhale with deep even breaths

When your ready begin to feel the softness of fur on the flesh of your arms and begin to conjure the image and aliveness of a large wild cat rolling its head on your arms as if it wants to play sense its size, shape, energy and weight

Invite the sensation of safety and intrigue into your body this is an ally and a friend

Name your cat <3

Once you've called your cat by its name it gently approaches you and slinks down sinking its heavy head into your chest and it yawns a big cat yawn and you smell its cute and stinky cat breath

If you want you can embrace your cat giving it a side hug or simply place your arm around it while it rests its head on you

its nose is wet and salty

its ears are soft and warm

its fur is thick and soft

this being is a miracle both huge and powerful sweet and tender

its heavy purrs begin to swell and oscillate like tides vibrating your body into a state of deep relaxation and ease

The embrace with your cat is bonding and life affirming a mutual surrender into softness and deep rest

If you've ever had a deep relationship with an animal invite that feeling into your relationship with your cat the flavor of tenderness, affection, care, deep friendship and reverence

stay here

when your ready you can thank your cat and say farewell in anyway that suits you perhaps you kiss it on the nose, head or paws and it lovingly licks the side of your face with its barbed tongue

It's so bizarre to touch & be touched, I love it, It makes me feel vulnerable and Perceived. I want it but a lot of the time I really don't.



"Grasping"

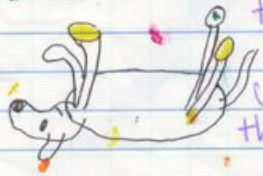
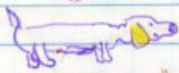


It makes me feel So alive and Simultaneous

...So dirty I Love it!



"At Straws"



I'm constantly in spaces where I come in contact with the folks around me, I'm starting to come to terms with it. I can't even say that dirty feels bad, I can get down with the filth, get grimy girls we love it!



