**ABDP PODCAST #6 Transcript - Janice & JanpiStar**

*by romham p gallacher of the Radical Access Mapping Project*

[*Opening bright melodic synth piano and chimes*]

**[RIANNE ŠVELNIS]** Welcome back, everyone, to the All Bodies Dance Project podcast. It’s a series of discussions about dance, access, performance, our bodies, and anything between and beyond.

Each episode is co-hosted by me, Rianne, and another member of the All Bodies Dance community who invites an artist of their choice to be our featured guest.

Today’s co-host is disabled dance artist, educator and movement ambassador, Janice Laurence; and our special guest is Puerto Rican, queer dance artist [**JanpiStar**](https://axisdance.org/team-member/janpistar/).

This beautiful conversation takes us so many places. We hear about how virtual dance classes, technology and dancing at home has expanded access to dance for so many; how JanpiStar’s artistic practice is shaped by growing up in Puerto Rico, and the impact of hurricane disaster; the importance of radical gender expression, beauty and weirdness in the art of drag; and how empowerment through performance and creative energy is a foundation of JanpiStar’s way of life.

Before we listen to that conversation, let’s hear from Audrey Siegl.

**[Audrey Siegl,** speaking *hən*̓*q*̓*əmin*̓*əm*̓**]** I invite each of you: close your eyes, take a slow steady breath in, and let it out. Think about, say out loud if you know their name, the Indigenous people whose lands you’re on, the ones whose ancestors are in the earth, the ones whose language is still whispered in the trees and that comes up out of the earth itself. For those of you in the Vancouver area, I say [*speaks* *hən*̓*q*̓*əmin*̓*əm*̓]. In the language of my ancestors, the downriver *hən*̓*q*̓*əmin*̓*əm*̓ dialect, I say welcome to the lands of the *hən*̓*q*̓*əmin*̓*əm*̓ speaking people. My name is [*speaks* *hən*̓*q*̓*əmin*̓*əm*̓] *sχɬemtəna:t, St'agid Jaad* [*speaks* *hən*̓*q*̓*əmin*̓*əm*̓], also Audrey Siegl. I am from Musqueam and am the granddaughter of the late Steven and Celina August.

I want to raise my hands to you all for creating a safe inclusive space, for creating a space where everyone can come and move and dance and be, for us to celebrate not just the differences between us, but the strengths we bring together when we gather, that, where we all meet, and where we’re all sacred, and where we are all safe and where we are all included. This is a beautiful place to be, and I implore you: enjoy your movement, enjoy your connection, and again I raise my hands and I say ***hay*** *ce:****p*** *q̓a’* [*speaks* *hən*̓*q*̓*əmin*̓*əm*̓].

[*Bright melodic piano/chimes*]

**[RIANNE]** So, here we are! It’s 7:55 in the morning, and we’re all trying to wake up as we start our interview. And I’m so excited to be here with Janice and JanpiStar; and we’ll start off with Janice… you can introduce yourself.

**[JANICE LAURENCE**, laughing**]** Good morning! I’m Janice Laurence, my pronouns are she and her. I am an ambulatory wheelchair user, and I’m sitting in a manual chair right now in my living room, very close to where you are, Rianne. Um, I have long blond hair, a big smile, and I have fair skin. I’m 57 years old and, um, I am really really excited to connect with you. Complete.

**[RIANNE]** Thank you, Janice. JanpiStar, would you like to introduce yourself?

**[JANPISTAR]** Of course! Hello everybody! My name is JanpiStar. I’m a wheelchair user, Latinx, I have brown skin, black, short hair, long arms, and also a beautiful smile, and also the rest of my body’s beautiful [*chuckling*]. And yeah, I’m wearing a black hat and a jacket. I’m very comfortable in my room, and also happy to be here.

**[RIANNE]** Thank you so much. This is Rianne speaking. I am also a dance artist in the All Bodies Dance community. I’m sitting in a chair at my kitchen table. I have fair skin and long brown hair and freckles; and I’m wearing yellow and red earrings made out of wood, and a beige shirt. And I can hear the rain right outside my window, and my cat is poking around the table so maybe she'll make an appearance.

And Janice, I'm going to ask you right away how do you know JanpiStar? How did this happen?

**[JANICE]** Well, back in June 2020, when the pandemic was just a few months in, our dance colleague Harmanie Rose said to me that “you might really enjoy the virtual dance classes that AXIS dance company offers, and you would especially like JanpiStar because they also teach Move To The Beats with [**BORP**](https://www.borp.org/), and their classes are really awesome”. And so, June 1st, I met JanpiStar online, and I remember going to their Move To The Beats class for the first time, y’know, virtually, and I was on my balcony and it was really hot and I was like how am I ever going to keep up with this person? They are the most physically fit wheelchair user I've ever seen!!! And it was so much fun and I’m like… oh, they’re delightful! I love their energy!

And as the pandemic progressed, sometimes I was dancing with JanpiStar five, six times a week, and I was addicted, and it really shaped my own practice.

So JanpiStar, I have taken many different classes with you, wheelchair techniques, contemporary dance, cardio, salsa… very different things you have you have very many different dance styles.

And I'm just wondering how teaching virtually with the pandemic has impacted your teaching practice? ‘Cause we have met so many people from all over the world when we're together in these dance classes; and I'm sure by watching what people do when you're teaching, it’s changed the way that you're thinking about how to best connect with people and what people respond to. And I would like your opinion on, y’know, what online virtual dance does for us, as it increases dance community?

**[JANPISTAR]** Oh my god, first, thank you so much for that beautiful story. I didn't know all those details. It really made me really happy. Like, sometimes you as a teacher, you don’t know how you are impacting each participant. Like, right now I don't see you as a student, I see you as a friend, like, because we’ve been living all this time… together, even though we haven't met in person, but I feel I know you from a distance. We've been through a lot, and like, dancing has connected us on a different level. Even though spiritually, you can see how powerful dance and movement is, it can connect you.

So this pandemic and my practice… I think like… even though… I’m not gonna lie, it’s been hard as a human to be [*cannot hear*] at home, and trapped, quarantined… I think at the same time, I took a lot of beautiful things from that, like a lot of connection with people from all around the world. Like, Janice is in Canada, I’m in California right now in Oakland, and for me it was like a laboratory of teaching. Mostly I was teaching with [**AXIS Dance Company**](https://axisdance.org/), but also I’m teaching with [**Borp**](https://www.borp.org/), the Bay Area Outreach and Recreation Program, so in Berkeley. And also I teach with [**Dance For All Bodies**](https://www.danceforallbodies.org/) salsa class.

I was navigating through that, but I’d never taught that much in my life before. I was mostly performing. In AXIS, for example, we just have one month in the year that we just focus on teaching and going to schools and stuff like that; but then the rest of the year is just rehearsal and performance.

But that specific year of the pandemic, we were just teaching every day, every day, every day. And I believe other dancers were two people that were consistently teaching 3 days a week, like… consistently… like, these people teach these three days, and the other two days two people shift. But we were like… this is my day, this is your day, like… somehow that kept me alive and active, moving and developing myself as a teacher. Another great great great thing… that this pandemic opened… is how many places these classes now... for example, that we are talking, can reach. Like for example there are people with different disabilities. They want to go to a dance class, but their body… under condition… it’s nothing wrong with them, don’t allow them to go to those places.

But now with this interaction, virtual interaction, I think it's a great way to go wherever, and now everybody can have that access, and no one is limited just for the physical aspects of… I need to go to this class to participate. I can have it in my house, in my reality, I can have it in my phone and take it everywhere.

**[JANICE]** That was beautiful. You know, um, there is such intimacy in being able to connect to dance in our tiny little dance spaces. And y’know, as you’re speaking, it reminds me of y’know often when I start dancing it's a tiny little dance inside, a little flame, a little spark as you taught me, Janpi. And y’know, when we are at home, this is our little tiny space, and limitations can be so beautiful to explore. And then,

I remember when I saw you in the dance studio with your colleagues for the first time, and you were all wearing masks, so I couldn't see your faces, but I could see the bigger movements, I could see the expansion, I could see the speed, I could see the travelling, I could see the partnering with people instead of walls and furniture. And it was incredible!

And then, I also sometimes danced with you when you were back in your room in the corner; and so it was this back and forth between… at home, we can dance and we can dance in the studio. And I think that’s such an important thing for people to realize, because a lot of people say “I can’t dance at home”, and for me dancing at home is so joyful, but I also love dancing in the dance studio and in parks.

So your work with AXIS takes you over the world. You've been to Dubai and Germany lately, and dancing there, and you’ve been dancing… you went across the country to New Jersey and danced at Rowan UniversityUniversity, and you have been dancing in your bedroom, creating amazing solo choreography, and I think I saw you with the Fresh Meat Production with Sean Dorsey, is that right? You worked on something…

**[JANPISTAR]** Yeah, my solo was presented there as a video, but I also presented live in the [**Queering Dance Festival**](https://www.shawl-anderson.org/queeringdance) two years ago as well. That same solo you’re talking about was presented at Fresh Meat. They asked me to commission a solo, and they presented it again, yeah.

**[JANICE]** And that was really cool because you're creating beautiful professional work right there at home, and you made your own music and did your own choreography, and I saw you do a handstand! And I’m like, who is this person?! [*laughing*] You’re so full of surprises!

Yeah, so I was wondering if you would like to speak to that, like what that was like to come back out of the isolation and go all over the world and the country, and in dance studios, and just like… you know… the new normal.

[*Janice and JanpiStar laughing*]

**[JANPISTAR]** Well yeah, well, let me tell you a little bit about my background because I literally… now that I remember… in my practice, I started my first explorations that were also very site-specific. Like, exploration in different places before, different architectures… and I think that influenced a lot of my work, and still I have that influence now and I can put it in practice in my home, in the studio. And y’know, having that freedom of exploration in every space that you put your body.

Like, I remember I did a performance once, just going up stairs, like, without my chair; and then picking off the parts of my chair. Like, I’m picking the wheels first, and then the frame, and going up stairs, like, just moving my body in that difficulty, in that… y’know… architecture that is not made for my body but I made it a dance.

Y’know, stuff like that, I think, just putting your brain and your body in a different mindset, for a different perspective. For example, I stopped seeing stairs as stairs. It was my dance playground, you know, my dance stage, it was my stage in that moment, you know?

So that’s how when I’m creating and dancing…that’s how I feel. I put myself in a different perspective. Like, I don't know if I'm too artist-crazy, but I need to feel like I'm not in this world, like I don't feel like… oh, I'm in the corner of my room… no! I'm in this cloud, or I’m under the water [*laughing*]. You know, that’s how I can create and move. Creating all of these stories and images in my brain, in my head. Or I don’t know, making something funny in my head that made me laugh, and that made me move. But using the space at the same time gives me information. As Janice was saying, the limitations sometimes can give you SO many possibilities. SO many possibilities.

Like, I can tell you, my whole life has been a limitation if you can say like… I don’t feel like a victim, like “oh my god, I’m in a wheelchair!” Not on that, but the truth is, like, this world that is not made for people with disabilities, or wheelchair users at least, it’s a limitation all the time; but for me it’s like how can I do it anyway? You know? How can I find my way around?

So, for me, my whole life has been like this dance with my chair; like, moving my body in places that I'm not supposed to be moving and navigating. Because Puerto Rico, from where I am, is not that accessible, you know? Like, in the buildings, and everything. So, I was always partnering with my friends when they were carrying me and putting me in the chair for example. And now when I’m partnering in my dance, I know how to navigate. Or now when I need to get out, in and out of my chair, or dance in my room or in the studio, I know how to move my body in the right place, you know, even though you feel small, or big. Because… you know… I put my body there, in those explorations, when I started exploring my art, you know, in different architectures. And now when I feel… you asked me, like, “ah, can you improvise here or here or here?”, I feel I’m ready.

Also, one more story! [*laughing*] I was in Puerto Rico during the hurricane, and I think that was another limitation for me as a human and as an artist. And I used it because, at that time, that was the time that AXIS offered me a job opportunity as a dancer. So I needed to be ready when the time to join the company arrived. So I needed to train, I needed to rehearse, and at that moment, no power in the whole island. Like, no lights, no everything. So no studios to rehearse, no theatres, no nothing to perform. So at that time as well, I was dancing in my house, I was training in my room. And at that time I had that limitation, as Janice was mentioning before. And I feel like, it’s time that I… I felt like myself was in a limitation. I’m not gonna say it was easy, and I was just all the time happy, buuuuut I was like “I’m gonna keep dancing, even if I’m in my living room, even if I’m in the beach, even if I’m outside, if I’m on a tree… nothing matters where am I.” I still have my body, I can dance, I can move, I can do push ups here in my living room. So I’m still fit. And then when I’m back in AXIS, I can join and I’m ready.

So thank you for reminding how important and how humans can react under limitations. And as me, I find myself, I’m gonna dance, that’s gonna be my healing, that’s gonna be my process of getting over this, you know, getting over whatever situation was in my life in that moment.

So yeah. Ahhhhhhhh!!! I’ve said it all! I’m glad I remembered.

**[RIANNE]** That was so beautiful, thank you.

**[JANPISTAR]** Thank you, thank you. [*Chuckling*] It’s good to remember from where you come.

**[RIANNE]** Mhm.

**[JANPISTAR]** I’m very grateful for all those experiences, I think they made me really appreciate just being alive, just be living. I really appreciate everything like that. I have water, clean water, that I have power, that I have internet every day. People don’t know what it is to be without any of that for like 10 months!

My family was for more than a year… I left Puerto Rico, I was crying every day here in California, because my family was still without power for months. Like, they were just with a power generator, you know? Internet on their phone. It was a really hard time. But at the same time made me the person that I am today. Everybody in my family is safe, and now we’re all great. Also, my mom has been able to come to California and see me dance in a live performance with AXIS.

So it really has changed my life, dance; and I know everybody says it, but I need to say it too… dance has saved my life, you know? And changed my life, for real. And I can say it. I’m super happy that I know that it has made me a professional artist. And you know, like, that’s my main dream in life, I want to be a professional artist in life; just live from art, as that’s what I’m doing right now. I cannot be more happy.

Super grateful from… even though I came from those hard times, right now, super super super happy, and like… I’m the person I want to be right now… an artist. So yeah.

**[RIANNE]** Thank you.

**[JANICE]** That was beautiful. Y’know, I know that you are one of the most playful, joyful, free people I have ever met, and it’s your mission to empower other people to follow our dreams; and I think that you are living such a purposeful, joyful life. And I think, y’know, quite often, people that have gone through the hardest challenges are the strongest, and the healers of the world, and I have goosebumps right now, literally [*chuckling*].

[*Music with high bright chimes/ tones/ etc*]

**[JANICE]** I was wondering, on a different note, if you could talk about your practice of the art of drag queen, and how that evolved, because that’s a huge part of your identity. And I remember when I started following you on Instagram, I was like, “Oh wow! So interesting!”

[*All laughing*]

**[JANPISTAR]** Well, yeah, I love performing; performing is my life, and also I have a degree in acting and theatre from the University of Puerto Rico. And yeah, my practice actually started with me doing theatre and exploring more theatre. I also do music. When I was in high school I played the clarinet, I know how to read music and write music, all of that. So those were my first encounters with art, and then I found dance, taking classes and everything.

So I always, you know, loved theatre and that kind of expression, you know? Like, to be very expressive with the face, and like, sometimes speak. And I also love to be funny and make people laugh, I love that reaction. So I was trying to find ways to… how can I… like… join dance and theatre together? How can I do both at the same time? And I think I found drag as a perfect medium of expression for both of these mediums of art.

Plus! I love to be pretty and look BEE-YOU-TEE-FULL! [*laughing*]. Also, like, I’m really very interested in exploring gender expression. Like, I consider myself non-binary. I don’t feel as a man or as a woman; I just feel like a human, like, a person. I just enjoy being alive and dancing, being on earth. So [*laughing*], I think also I like to explore all my sides, because even though I don’t feel I am a man or a woman, I have a masculine side and a feminine side, inside my body… as in my soul… I feel that. So I like to explore those feelings and those sensations in my body. And, like, put it in my practice, because I feel that’s what makes me move, you know, like literally in dance, or when I’m doing drag or theatre. Like, what I feel inside is what makes me move.

So yeah, being able to express, I feel that side of myself; and also, being able to express through dance and, y’know, makeup, that is another way to express yourself, like, another art. And I learned through the pandemic, to do all this makeup, like, watching tutorials. I took time to… I didn’t post my first makeup. Like… I practised a lot! And then… I was posting the first video… but don’t believe it was the first one!

[*Everyone laughing*]

Yeah but, that’s how I see it, it’s another way to express myself and my art, like, another way to feel empowered, right? Like, I feel so powerful creating these characters, literally like a superhero when they put their costume on … I feel this power, this way of expressing beauty. And I like to be weird too. I’m very inspired with anime, I like anime, Japanese animation. So… I don’t know… I like to be weird sometimes, I like to create weird makeup, like no eyebrows, or, y’know, all glitter. I like those kinds of expressions, because I feel weird is beautiful too. Yeah… I need to practise. I haven't posted lately a picture.

**[JANICE]** I remember going to one of your classes -it was a drag queen class, right?

[*Laughter*]

**[JANPISTAR]** Yeah, that’s another way that I’ve been able to connect another practise. I'm able to teach now as a drag queen, and I just pick all-female playlists like J-Lo, Lady Gaga, Britney Spears, all of them, and I do this super fun for all ages dance workout, and I think it’s amazing. By the way, they want to invite me to now do a performance in person, I think it’s UCLA, the organization that I am partnering with, and, yes, this is the third year I've been working with them, and now they want me to be in person, and I could do the class, like, in person and a Q & A, because it's with the gender-inclusive program something like that. And yeah, it's perfect because that's also what I'm interested in my practice, with gender inclusivity, queerness and Latinx also - that's another way… I'm noticing I want to include in my practice every day, how can I be also political and fight for my rights. Y’know, just me dancing and being a professional dancer is a way to show the world that I’m here, and that I have the same value as any human, so why are you not giving us what we deserve, y’know? All around the world.

Yeah, that's another thing I wanted to say about… yeah, like… drag is that too, gender inclusiveness, empowerment, and we need that. We need that in all aspects. There's not many drag queens with disabilities. No, they are there, but not visible y’know? So I want to give them the visibility because I know we’re there, and sometimes we are not going because those spaces, in the bars… or wherever they're performing… which I love! [*laughing*]... but they're not accessible, so they are not welcoming to these performers, so people don't go. Because for years I never… I was like “how am I going to be a drag queen if I cannot go to a place to perform?” But now that I can create my own platform on social media/ Tik-Tok/ whatever, I feel okay, I cannot go to those places, but I can create my own stage. And I'm going to do it anyways. And now that's opening the doors to places to invite me to create spaces and perform. So that's my goal all the time.

Maybe I'm doing it because I love to perform, but at the same time, that's going to bring doors and ramps and access for people so they can be visible in joining. It happens to me as well in my teaching. Janice is an example. I see that you've been teaching, and I’ve seen your growth as a person in general as an artist, and I'm so inspired by you all the time. Like, I love your leg in the air! I love your movements! I was always watching you, and you fill me with so much joy. And I learn a lot from you as well. So yeah, all these connections that you create, and dancing and teaching or just maybe making people laugh or entertaining them. For me it's very important and that's what I make myself, that's what I want to keep doing for the rest of my life.

**[JANICE]** You are the easiest person to interview, ever.

[*All laughing*]

You're hitting all the points!

**[JANPISTAR]** I talk! And if you let me, I can keep talking about this for a long time! Let me stop talking… so they can have other people in there too!

[*All laughing*]

**[RIANNE]** I have a question, Janice, if it's okay to jump in. I watched your solo in a video where you're wearing a red harness sort of?

**[JANPISTAR]** I don’t know the name, what kind…

**[RIANNE]** Yeah, and I wanted to ask you what... When you go into creation, what are the entry points for you? Where do you start?

**[JANPISTAR]** That's perfect, because recently I'm creating a new solo work for two festivals… Oh my God, I'm stressed! I'm not going to lie. I'm excited as well because at the same time I feel right now that I'm in a different point in my life. I'm taking all the knowledge I have, all my experience, and I'm putting it in my work. I feel like super inspired and creative. I was inspired for a long time… not that I wasn't… but sometimes you feel like… “Oh my god, I cannot create right now”. You know, “I don't have the mind to create”, but right now I feel so relieved also. I feel I have accomplished so much. Also, I had a surgery in July last year, so I overcame so many things, and I'm feeling right now super super super inspired.

So what I'm creating, I think I haven't created that many… at this point…

four solo works I’ve done full JanpiStar. Full, full, full. The first one… the approach was… I wanted to… it was more exploring the ballet technique. It was in 2016 for an artist residency in Puerto Rico, and my approach was literally improvisation at the beginning. I was improvising… I used these pointe shoes for ballet, and literally, I just put them on and started exploring them and dancing and moving. And at that time I had a mentor, and they also gave me feedback, and that helped me to develop that choreography.

And I think that was great because that was my first approach as a choreographer. I don’t consider myself a choreographer, I’m just an artist [*laughing*]. But that time, I choreographed… that was my first dance solo. But then I came here to the Bay Area to dance with AXIS, and this solo that you mentioned was my first commissioned year in the Bay Area, and it was in 2019 for the Queering Dance Festival. It was at Berkeley, California. And this approach to this solo was different, because this time, I had another perspective and approach to dance. And the first time was more improvisation, performative, and the structure of the dance was more built of different stations, like… go to this point of the stage and do these movements, and move to this other area, and travel, moving, and now create these other movements. So it was different.

And now, I had these other perspectives like… creating movement, for example: now I have more lines, now I can create using a diagonal, on the floor, on the space; now I have different levels, now I can face the back, now I’m on the stage. My first solo was more like, all people are around, like 360o around, but now I just have people in the front. So that’s changed your [my] way of creating.

I remember also I had a little help from a friend. He had more experience in dance, and he created this small phrase of movement in the floor, and then I used that phrase and I make it bigger and bigger and bigger; and then in different parts of the dance, I bring back the phrase. And that’s another way you can develop choreography using a small phrase of movement. Even with the hand, you can create a movement phrase, and then how can you translate that to your body, or how can you translate it to the stage. And that’s how I created that solo. I used a movement phrase that my friend told me in the floor, and now, how can I do this in this chair? How can I do that travelling on the stage? How can I translate the movement?

And also, I feel like Oh! I like this movement! I’m just gonna do it! If I have the freedom… like… y’know, when you’re painting, like, Oh! This would look more beautiful if you go more like this or like that. But, you know, trying to set it, trying to not improvise any more… I’m not that counting person, like, 5, 6, 7, 8. BUT yeah, I follow the music, and the rhythm, which is, I think, similar to counting… you’re following a beat. I feel that was different from my first choreography. My first choreography was mainly improvised, mainly, you know, no count, no set movement. Yes, I know where I’m going, but I have more freedom just having the structure of the space.

And yeah, right now I’m creating… similar to the last time, I’m trying to create, but this time I’m trying to create all the movement, I try to see inspiration in videos of different dance; but now I have more of a concept. As well, I’m playing this time and using more nature and the elements of nature, and how my body can represent those elements, and giving acknowledgement to earth, and how earth is now so damaged as well due to all human technology and development and everything, and how sometimes we forget about nature. So I’m dancing for nature, and I want to transmit that sensation of I’m giving this healing dance. That’s a secret! I’m giving you the details of my new dance! But yeah, happy to share, and yeah, I’m creating now from there. I’m super happy. It’s coming soon for the queer in-person Queering Dance Festival, now in April. It’s gonna be the first weekend in April 1, 2 and 3, around that… I’m not sure, but almost pretty sure [*laughs*] Yeah, it’s the first weekend of April. And yeah, I’m gonna be showing there my last solo work. But the show is gonna be amazing. I’m working for it, yeah.

**[RIANNE]** Amazing, amazing. So April… so the first week of April… is it gonna be online? Or only in person?

**[JANPISTAR]** I think it’s gonna be in person and online, but I need to find out and confirm. But yeah, it’s the weekend of the 2 and 3 of April.

**[RIANNE]** We’ll have to tune in, yeah. [*Laughing*]

**[JANPISTAR]** Yeah! Also, like… I can give you the details.

**[RIANNE]** Totally.

**[JANPISTAR]** Probably … they’ll be recording the whole show, so I’m pretty sure they’re going to stream it… they have streamed the show before. I can find out.

**[RIANNE]** Awesome. I’m so grateful for this reminder…

**[JANPISTAR]** Me too.

**[RIANNE]** … of ways to live…

**[JANPISTAR]** Yes.

**[RIANNE]** … and how dancing gives us a way to live also, yeah.

**[JANPISTAR]** Definitely, definitely. I found that out too. It gives us a way to live. I’m dancing 24/7.

[*All laughing*]

**[RIANNE]** Um, I want to take us to just the last question, because I see that it’s almost time, and so I want to let you go on time. But the last question that we habitually ask every artist that we interview is: a question that you currently have that you can ask us and the listeners. We’re not gonna answer. Just a question that’s on your mind for us to ponder.

**[JANPISTAR]** Like, in my mind… where are we going? That can be a question.

**[RIANNE]** Mhm.

[*Bright, melodic synth chimes and drones*]

**[RIANNE]** Thank you so much, everyone, for listening to the All Bodies Dance Project podcast. And a special thank you to our behind-the-scenes collaborators:

Our soundscapes were created by MJ Coomber, podcast graphic by Kirsten Hatfield, and editing for this episode by Devalin Galloway. Episode transcription by romham pàdraig gallacher from the Radical Access Mapping Project.

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The transcription of the episode is available on our website along with info on upcoming guests and our other projects. Links to artists and organisations mentioned in the episode are in the show notes.

And finally, we would love to hear from you. If you have feedback, questions, ideas, please email us: [info@allbodiesdance.ca](mailto:info@allbodiesdance.ca)

Until next time.

[*Outro music, continuing experimental melodic chimes*]