



OUTDOOR DANCE LAB - Event #2 - *In Conversation with the Land: Land Acknowledgements from a Kanienkehaka worldview*

Facilitator: Lindsay Katsitsakatste Delaronde, Kanienkehaka from Kahnawake (MiBC 20-21 DADAO Des Arts Dehors/Arts Outside dance artist). Acknowledging the spiritual, political, and social responsibilities in land acknowledgements is an embodied action that mobilizes Indigenous governance, and asserts Indigenous peoples rightful stewardship of Turtle Island. Moving through the era of reconciliation we are all learning to embrace and value Indigenous ways of conduct that supports wellness in all nation-to-nation building. Please join the circle with deep attentiveness, and full presence to share with one another about our deep love for Mother Earth. This workshop involved meditation and writing.

Please note this transcript is partial. The first few minutes of this workshop were not recorded and some of the indigenous words were not properly recognized by the AI technology.

Lindsay Katsitsakatste Delaronde 0:00

to sort of come through, you feel that dissonance you feel that resistance you feel all of these feelings that might come up, as does when a land acknowledgement is being done. I feel it, I'm sure, I don't know if anybody could relate but in the beginnings of it, it's usually like whoa, okay what's happening. This can seem very new to people so the awkwardness and the not really understanding why it's being done, what is the political implications the social implications and the spiritual implications of a land acknowledgement. So those are the things that I'll touch on in terms of my own experience as an artist working on another person's territory. I'm here on the Klungo n territory, a squire Moulton songhees are the communities, the LA Kong and people the stewards of this land, traditional land and unceded territories of the local Indian people, so that's where I am and so I think for me this conversation I really wanted to feel relaxed in some regard, but still diligent with discipline and rigor as these protocols are being implemented into our social fabric. Due to reconciliation. Due to reconciliation. And so, I'll get more into that I'll get worn to reconciliation and decolonization and also these concepts of land back so there's going to be a lot of information that I'm going to share, and really pick up what's going to work for you and your practice. You know this is not coming from a place of you should do this, this is what I've done this is what I've seen. And fundamentally, it's about a holistic practice that includes acknowledging the land that we work and live, and reside. So that's my introduction. The next idea, I would say that I've been engaging in a lot is this idea of meditation, really coming into a practice that not only embodies land acknowledgments, and the understanding of the political spiritual and social implications of land acknowledgments, but also grounding even deeper. Grounding deeper into my own practice which involves land based photography and performance. I work with multiple indigenous communities, urban indigenous communities. And we do dance on the land as we always have. And so in this next 10 minutes. I will take each of us into a meditation. And so I welcome and invite each of you to just

be where you're at, how you're feeling. And just, if you feel like it, you can close your eyes and just start to really feel yourself in your chair. I just want you to listen to my voice, and start to breathe intentionally and really starting to relax the body getting all out of that mental activity, getting out of the critique the shoulds, the codes, and just being here in the circle with each and every one of us. And so as you're breathing deeply through your nose and exhaling through your mouth. I want you to continue to relax and just drop in your body, any sensations any tensions, any tight muscles, I really wanted to bring that breath into oxygen right to those spaces so you could relax even further. Keep listening to my voice and do not let go of my voice, while you were relaxing drop in even further with every exhale, push out that old energy. With that out breath. And welcome new breaths, new life force vitality, vibrancy, really getting that oxygen all into your body, all into those cells and into those organs that work so hard for you. Your body is so loyal to you it's been with you. Ever since you've been created. If you need to relax, breathe really feeling your feet you can wiggle your toes acknowledging your feet. The feet that have brought you to where you are today. If we acknowledge our feet and all the steps that is taken in its life to get to where we are today. It's a lot of steps, it's a lot of work.

They'll come from somewhere. And so I wanted to bring your feet to where you're from, your home. It could be a physical home, it could be a place in the forests. It could be next to your partner or your loved ones or your children, wherever that home means for you I want you to take your feet. And I want you to bring it into that space I want you to keep breathing and relaxing and bringing that breath all the way down to your feet. As your feet begin to grow and transform into roots, bringing those roots down further with every out breath. Continue to relax and drop the body even further down, drop those shoulders and relax even more. Now these roots that are growing, down, down, down. Is your home. And this place is your place of belonging. It's the space that has nurtured you love to attended to you, and has given you life, and nurtured your spirit. As these roots go further and further and further down, we start to get to the core of our mother. The fire, the core, the heat. These roots start to touch this melting, internal rock. We want to take that light. The core of Mother Earth. We want to start bringing it up, up those roots back into our feet, With every in breath and out breath, make that connection even stronger going deeper and deeper that this is your home this is where you're from, your vitality your life force comes from this vibration. When you can feel that connection and only when you can feel that connection open yourself fully to this frequency. Let those vibrations, enter into all cracks of your being. Keep breathing in that light. Expanding even more and more and more until that light reaches the top of your head. This light that's coming through your head is the same light that is at the core of Mother Earth. That light reaches all the way up to the stars. Now we're connected to Father sky to the galaxy to the universe to the core of Mother Earth. And that is a journey that is a journey. That is why we are here as human beings is to raise this vibration. Access this light, and to share that light in our dance, and our art, and our relationships and our love, our kindness, acts of service are political messages or social issues. Everything that we represent, comes from this home. And so as that light is beaming through the top of your head in the heat of Mother Earth is touching your feet. We become one. Our consciousness connects and we become united. Breathe in to that unity, deeply. Sincerely, genuinely, you are loved. You are light and you are powerful. Continue to breathe in through your nose, out through your mouth with gentle love deep compassion and empathy, knowing that there is no mistakes in this world that everything that we see in our reality, is a manifestation of our subconscious cleansing and purifying her negating all

of that old residue. Just give it to the light, with love. So we could become good receptors. So we can learn to listen attentively to our intuition to the land and to each other.

Letting go more and more of that intergenerational trauma that resides in all of our family histories, and all of our ancestral bloodlines. We activate that memory. And we let it go. As you become more present with your body sensations and this light and this letting go. Just continue to breathe. Together we will take three more breaths in through the nose, out through the mouth to more breaths. Exhale, continue to let go and relax even more. And on this third breath. Just coming back into the present moment. Just coming back into this circle with all of us present for each other. Knowing that we have purpose, knowing that we have place, knowing that we have belonging to this place called Mother. And when you're ready, you could wiggle your toes and wiggle, wiggle your fingers and bring your body back in to this circle, slowly opening your eyes, acknowledging where you are in your home, in your place.

I want to thank each and every one of you for participating in that. We don't always get asked or invited to take a moment to really feel that deep connection without deep connection we don't have purpose. And without purpose, we become lost. And when we're lost, we become vulnerable. And so when I do workshops, or when I do when I get asked to speak, I take that invitation really seriously. I always bring love into everything that I do. And so with that meditation I hope people feel a little bit more grounded and feel a little bit more trust where we could really remove that resistance and that dissonance and just allow for that information to enter into all access points, my voice, my body language. Where do you take in the information. How are you in conversation with yourself and others. We're are sensational beings. And we all have different strengths and weaknesses. And so we're really tapping into this information, where are you feeling it land in your body. It could be making your heart flutter. Because I am an emotional person. I'm very hyper, emotional, and very sensitive and you might feel that you might get activated in different ways where your mental activity starts to think about, you know, tomorrow's lunch or something, you know, our attention spans all vary. And so I appreciate you all taking a moment with me, and for each other and for yourself. The next part of this conversation, as I said is, hopefully dialogical, and if any questions come to you. Please Please interrupt or we'll have a moment after I get through these kind of three points that I'm have really been thinking a lot about in terms of being asked to you know talk about land acknowledgments, to be in conversation with the land, because it challenges me, it challenges my own practice it challenges the way that I've been making art. It challenges my own suppression, and my own external oppression. And my inherited right to access land. And those barriers that have been implicated due to colonization and displacement of indigenous people, and their traditional territories. And that's why I'm sensitive to this topic because I feel like I want to do it justice and then at the same time, I want to be flexible, and I want to feel like I can breathe into these ideas, so they so they become part of me that it's not this external protocol that I feel like I have to do, but it's a way of life. And it's a way of living. When we think about land acknowledgments. And the last couple of years in this country Canada. We have been implementing land acknowledgments, in all capacities in organizations, nonprofits, institutions within our arts communities and within various disciplines, land acknowledgments have been a conversation that has been really really impacted by the call to action, the Truth and Reconciliation Commission of Canada. That is one way of looking at the birthing of land acknowledgments, For Canadians for indigenous people land acknowledgments is

ancient. It's something that we've always done. It is not new. And so I really want to be able to discern that, that these ideas that around acknowledgments that some of you have been exposed to or have been in scenarios where you're either doing one or hearing one. And so the newness of it that Canadians are experiencing is something that I'm very attentive to. And it changes when I see it being done in our communities, it looks different and it feels different. And it feels different when I'm in the institution, and it looks different and it feels different. And so really I think expanding what acknowledgements could mean and feel and the context in which they're activated.

So the three places of conversation that I want to bring land acknowledgments into is the spiritual aspect of land. Land acknowledgments. The social connotations of land acknowledgments. And the most difficult one, is the political connotations of land acknowledgments. And so when I was asked to do this presentation, these are the three areas where I feel like I could flesh out. And so from again Kanienkehaka perspective really what that means is that I'm not coming from a look Kong in perspective, the information that I'm going to be sharing is an amalgamation of my Mohawk identity. My Mohawk world view my Mohawk ideologies in relationship to land, spiritual, social and political connotations with land acknowledgments. However, since living in British Columbia for 17 years. I've learned, tremendous amount of protocols in relation to nation to nation building. Respect reciprocity. And so, when I left gonna walk at 17 years ago, I didn't really understand or know land acknowledgments in the way that I do today. And so land acknowledgments has been something, as mentioned that has breath in life and it lives in exists as a living protocol. When we see guidelines because protocols could be another word for guidelines, it's negotiable. And so each nation, each indigenous nation across this country has a history, a land base, a very distinct philosophy and relationship to land. And so from a Kanienkehaka perspective I really wanted to bring in our ohana to garwa Dacquoise, it's called a Hondo garden with Aqua, and this hard to get over that, aqua, it translates to the words that come before all else. And we do this Ohan to Cordoba taekwon to acknowledge our deep relationship to Mother Earth, and so our whole philosophy is pretty fascinating if you look at how deeply connected indigenous people are to land, and not just North America global indigenous people that live have lived off the land for centuries, 1000s and 1000s of years. And so our hunter gardaworld deck were the words that come before all else is done before anything is attended to any song sung any ceremonial work any type of medicines that we're honoring our 100 Gardo deck was done. And so we have a speaker in our long house. We're divided by four clans, the wolf the bear the turtle in the snipe the men sit on one side of the longhouse and the women sit on one side of the longhouse, and in each quadrant of the longhouse, you're divided by your clans were matrilineal, so our clans get passed down from our mothers. A long time ago pre colonial times, if a man were to marry. Marry a woman, the man would have to leave his community or his matriarchal long house and come and live with a woman. And so when I assert these protocols of the importance of women holding these stories and holding these narratives, it threads all the way back down to an ancient history. And so our 100 Cordova Dakwah are words that come before us is really about acknowledging all of creation, all of creation. And so it's something that I wanted to share with you I don't know if anybody has ever heard. Language indigenous languages but it's something that I'm really starting to see the value as my kids are getting older and I have a toddler. It's something that is really important for me to really take responsibility it is my responsibility to reclaim those languages that have been stolen, that have been created and manifested from the land. So language and land also has a really heavy, heavy deep rooted

relationship. And so I wanted to share my Honda garden with Dhaka with you it's a it's a prayer. It's a prayer from my Kanienkehaka teachings. And I think with language, it might hit different even though you, you don't know what I'm saying you might feel what I'm saying. And so in this way, I'll share later when I get down to the political side why this really matters. I put the Han Agarwal deck way into spiritual connotations of land acknowledgments because it is deeply language and spirituality and land has its relationship that is always ever changing as we are always ever changing and evolving. So I will start this honda accord with Declan just share this is really what I really want to do is just expose you know people that don't have access to indigenous language or knowledge or be able to hear it or see it or experience, what is it, I am coming with generosity, you know, and pride of where I come from, and who I am. And that's something that I'm always thinking in my in my dance in my practice, who am I, how is dance going to show me who I am. So our Honda garwa deca, so what the who see a Scott nigari Westar so so. Now God is the one word otherness and why it is Naomasa unu a quicker than a hoarder the warrior next Yahoo DOD, the economic word are doing their own Akwesasne. They are to new word I don't know yuckiness da, da, da, da, da, Da, da, do not go to sue

the economic word I do not own a costume. The attendant word although there are no costume. They are to no word auto. Note there are some

Vietnam word odd, they often don't get to know what dogs do they got questions, they had to know what dogs do they got to know word auto name, or do you know assume.

(Lindsay says a short prayer in an indigenous language)

And so in this this is something that I had to learn when I was a young child going to school. So fundamentally, I remember my Mohawk teacher saying this is our Honda garden with deca, this is who you are. This prayer this language. It really is about giving honor to creation so in this prayer we acknowledge the creator, the four sacred beings the stars grandmother moon, the sun, the thunders the four winds, the birds, the trees, the bushes the bugs. The fruits the berries the foods the grasses the roots the medicines the waters the fish, Mother Earth, and the people. And so, I talk about this and I value this as a way of understanding not who I am as a Kanienkehaka person, but also really fundamentally deepening my relationship to land. And we have one prayer, it's a really simple one when you wake up in the morning, as Niala. It means thank you. Thank you for being alive today. That was a fundamental Iroquois Kanienkehaka worldview when you wake up in the morning and you have life. You say no one. So gratitude is land acknowledgments deep respect is land acknowledgments. And so these indigenous philosophies. This Kanaka haga worldview that I'm sharing with you as one amongst 1000s And so anytime you travel anytime you get an opportunity to learn from indigenous people they're coming from their own worldview, they don't have a Ohana garter Wedeck or they're not Iroquois, but they might have something else. And so, you know, these philosophies not only hold our religion, but they hold our healing practices, our way of life, and fundamentally our responsibility as in our philosophies, it was in our law in our indigenous law as own where where people they call his own way when the original people the people. It is our responsibility to protect the land, and we see this and we've seen this throughout hundreds of years of indigenous people fighting for their rights, their inherent right to be stewards of the land. Not for

exploitation extraction or power commodification, But for protection for sustainability. So that's what I wanted to kind of share in this kind of spiritual understanding of land acknowledgments. And each and every one of you will have your own. That's the beautiful thing. If you follow your ancestry down, you will see that your people to have honored the land. And so I leave that as an invitation for you to investigate even further. The next thing that I was thinking about was this social aspect of land acknowledgments. And so prior to the Iroquois Confederacy, we call it the Iroquois Confederacy the Six Nations. There's six nations under this Confederacy. And it's the Mohawk people, the Oneida, Onondaga, Cayuga, Tuscarora and the Seneca people. And this creates the Six Nations of the Iroquois Confederacy. Our land base goes from Quebec, Ontario, along the St. Lawrence River up into the Otter Adirondacks, down to the states, New York State, and even further. Prior to us becoming a confederacy we were warring, there was a lot of bloodshed. And we have a prophecy around this Peacemaker coming and helping us to conduct ourselves nation to nation.

This Peacemaker came and said, You are killing each other. You are destroying each other. You have lost your, your purpose, and lost your deep respect for one another. And so we have a code of conduct, there's two actually. One's called the handsome Lake code that shows us how to be in good ethics, good morality, and how to conduct yourself as a human being. And the other is our great law of peace, another code of conduct that helped us to establish these social relations. Nation to Nation, and other nations as well. So when I think about this social connotation of land acknowledgments is really about acknowledging that, that we come in respect, that there's boundaries, and ultimately that we've protected this land for the purpose of sustainability. And the same goal is in what I have acknowledged here on the West Coast. And one example that I could share about where I've been able to see, see these traditional land acknowledgments being activated. Amplified. And with diligence, his tribal journeys experienced my first tribal journeys, which is a tribal sort of journey, canoes from all over the place come and they amalgamate into one place. And so the tribal journeys that I went on we left our canoe from the sail reserve in East Saanich and we paddled all the way up to Campbell River. It took us about a week. And so all the communities along. Duncan cowherd chin qualicum comb marks, all the way up the Campbell River We paddled and each community hosted so all these canoes come from all over all over the states and Washington, all across British Columbia, all the coastal people that I've been so blessed to learn from. And so what I've really experienced is this ancestral relation. And so prior to a canoe coming up to the shore, were all the people from the community they meet, and they greet those canoes that are coming to visit. And so prior to a canoe, even being allowed to touch the shores of a community, you have to acknowledge where you're coming from, you have to acknowledge who's in your canoe, they have to acknowledge, why, and what you're bringing what you're bringing to offer if it's songs and dances celebration. And so the hosts are able to see the people coming into their village, and this is ancient ways of knowing and being the indigenous people the coastal people have always been able to see who's coming. And there's paddle songs, paddle songs that represent peace paddle songs that represent war, so that people would know who is coming into their territory, sometimes even before they get there through the songs, sometimes through the different repeats of their drum. And so, one needs permission to be able to bring their canoes ashore. And so to me when I was witnessing this and I was experiencing this and having to do that because I saw at the front of the canoe. And so it's usually someone,

you know that we're practicing, and we're learning. Some of us are just learning about this. Some of us have been in the welfare system, and the childcare system and all of these systems that have really dispossessed this these deep connections and so tribal journeys has been going on maybe 2530 years on the West Coast, and I participated in one. And so I just want to put that into context, and I'm just sharing what I experienced. And so when I think of land acknowledgments being this new thing for Canadians, it is. But for indigenous people, this is an ancient practice that has helped to build nation to nation amongst each other and with great respect and boundaries. And so if you think of more nomadic nations on the prairies, they had to follow the buffalo herds they had to follow the, the, the food, the food source. And so it's the same thing with coastal peace, people, it's the it's the fish source. And so these land acknowledgments and these boundaries in these ways to build nation to nation is really about acknowledging the food and the sustainability of food. So indigenous people can thrive. And this way of life and live living has been implemented as a protocol for a very very very long time. And so I really wanted to just touch base on that social aspect of land acknowledgments. The last part that was the most complex and the one that I'm less educated in but really open to learning more because I think it's really important not just as an indigenous person but as a Canadian. So when we think of the political implications of land acknowledgments. We really are starting to understand that the dispossession, the displacement and the eradication of indigenous people, has been implemented in government, and church, organizing, ever since the colony was created, this, this Canadian colony. And so I think for myself, I really have to understand that when I'm acknowledging the territory, I'm saying to myself and to other people. I'm aware of that history. I am aware of the history, I am aware of the discriminatory legislation, because there's many, if we look into our if our Canadian Canadian law, who will see written different acts that were passed to continue to remove Indians from the land. And so I think what I'm starting to understand is, I use the example of the Oka crisis, because it is from a Kanienkehaka perspective back in 1990 I got to kind of talk a little fast but back in 1990 the Kanienkehaka people from Ghana said doggy, which is about 35 minutes away from my community. There was the neighboring white community French community Francophone community that wanted to expand a nine hole golf course on to reserve land and expand to a nine hole to 18 hole golf course. And in wanting this intention, they wanted to impose further take more native land. And this native land was an ancient burial site of the Kanienkehaka people of Oka. And if we think of the 1990s we have to sort of think of the 80s in the 70s in the 60s, because things don't happen in isolation. And so with this liberation that really happened after the Civil Rights Movement, ending of segregation, indigenous people and black people were really on the allowed to feel free, the humanization of indigenous bodies and black bodies is really new. It's new, new in a way that we're not enslaved, as once was in the past, but still continue to be oppressed in the in the system.

And so back then in the 90s this Oka crisis arises in a Mohawk people of that territory said no, you cannot take any more land from us. We've given you enough. We have jurisdiction of very little left of our traditional territory and we're going to keep it and maintain it. So they created a blockade. And they connected with people from going to walk a gonna walk a blockade at the mercy of bridge, one of the main bridges that brings the South shore population over to the Island of Montreal to a jogger. And so in 1990 this big blockade happened, the Canadian military were involved. So again, it was the standing standoff, I really, nobody knows about this, Alanis Obomsawin created a film called "Kanehsatake: 270 Years of Resistance". I really highly recommend you watch this film it's part of

your Canadian history. And again we see Native people on the front line not just warriors, Mohawk warriors, but we see women and we see children in this film. It's really, really fascinating. And so that's my ancestry that's that's the people I was six years old when this was going on. And so when I think about land acknowledgments as being political, I really, I really encourage people to really understand what that political implication of land acknowledgments means for the territory that they live, because here on the quantity and territory, it's different. They had different settlements, and they were pushed to where they are now on their reserve land. And so this pushing and this constraining and this confining, you know, was law. Indigenous people could not own anything they could not vote. I'm reading a book right now call "They Have Always Been Dancing", anti dance restrictions. If we look at anti dance restrictions, anti Potlatch restrictions and banning native people from dancing from practicing who they are, the residential school was so devastating, but it was just one one government initiative to deconstruct, dismantle and eradicate indigenous people. And so this political implication when we do a land acknowledgments, what you're saying and what I'm saying what I'm interpreting as an indigenous person is that you are on your pathway to understanding this political implication, and your own Canadian history. It's not you have created these laws but it's us who benefit from them. And so the political implication, I think, really also needs to be sort of unpacked all of us have a responsibility, myself included, to understand more and more about these government legislation and law and the

and the dispossession. And why it's so critical for us to always continue to stand up. So Oka crisis is one example, but I thought about others. Standing Rock protection of water. Wet'suwet'en territory standing up for pipelines. They all look the same. Canadian military in opposition of indigenous people. If you look at some of the documentaries, from the 60s and 70s It's the same imagery, American Indian movement in the states that happened, the occupation of Alcatraz. indigenous people have always been fighting for our basic human rights to be equal to be part of to belong in this Canadian society because we understand that we do have to coexist. And so when we acknowledge the land and the spiritual aspect and the social aspect and in the political aspect would become better guests, and we've become norm, know more about these ethics in these contexts in these ways to build good relations. I was thinking more, a little bit just because I caught the last bit of a last presenter when we're talking about permits, and I wrote here permits versus permission. We asked the city for permits for us to be able to be on the land, but what about connecting with the First Nations people calling their band office that's all it takes, is called the band office tell them who you are. So I really challenged that these permits versus permission. You know this negotiation this relationship, it's something I have to do, I just created a whole film on on the territory and I and that's my next step I have to show to people I have to say this is what I've done on your land. I'm indigenous so it's different, but I'm also giving these ways, and these nuances of how to really deepen your work, especially when we're talking about dancing on the land. It's so critical to really put all the attention and focus when indigenous people come into that dance studio, come into that theater space, because we know through government legislation these anti-dance, anti- restrictions have only been lifted in 1951. And in those potlatching bands in the ways that we wouldn't be weren't being able to dance anymore when we weren't allowed to dance, we couldn't dance. The only way that we were able to dance in the late 19th century, was in the wild west. The spectacle exhibition performances, "Wild Bill in the Wild West". "The Cowboys and Indians". That was the only way that native people were allowed to be incorporated and included in any type of public dance. And so I

think it's really critical to have these conversations because this helps us to be accountable. And ultimately I think that when we learn to be in conversation with the land as we know, even in the ancient Greek times. The analysis of theatre back then from Plato and Aristotle was about the imitation of nature, art as the imitation of nature. And so, it's so embedded in so ingrained and it's something that we forget that as human beings with our bodies and our mental, emotional, spiritual, and physical aspects of ourselves that we are actually trying to embody nature, all of the time, really embody the consciousness of nature. And I think it could be a really powerful tool when we understand the spiritual, social and political implications of land acknowledgments, not just from one person, but from all people. I think could be also powerful. And I share this, this to you and for you, just in a way to, to generously share what I've what I've learned and what I've experienced and the things that come up for me when I think about land acknowledgments. I do have one prompt that I wanted to do with, with all of you, but I don't think we have time, but I just wanted to write this down. Okay. And so when you have a moment today you can do it after this workshop you can do it in a moment that you create for yourself, but some of the ways that we could really understand indigenous worldview is about sitting in nature.

I want you to write a love letter to Mother Earth. That's the prompt. Because outside of the spiritual outside of the social and outside of the political implications of land acknowledgments we all have our personal relationship to Earth. And so in writing this love letter to Mother Earth, I think it will help you to find a deeper meaning. When you hear it when you're put in a position to say it. You can break free from some of the templates that are out there for us to read a land acknowledgement and it's maybe something that will prompt you to create your own, that is grounded in your own knowledge in deep respect for the land, acknowledging the nations that have been the caretakers and have harvested for generations in those places, not just fish but for us Iroquois were agricultural were farmers. And so being in place for a long time, 15 to 25 years before the minerals of the soil weren't. Not enough nutrients, so we would leave that village, and make a village somewhere else always by the water. So this love letter to Mother Earth is a prompt that I'm offering to each and every one of you. And I'm hopeful that it will inform your work and form your relationships to indigenous people will help you to build nation to nation relationships even outside of Canada. When you go to Brazil, Argentina, France, places Germany when we're not from those places we acknowledge who is. And it always brings up politics, it brings up the social aspects, it really unravels the spirituality. And when we all come together in a place. So that's what I have to share for today. I really am thankful for the invitation. I'm really thankful for my knowledge that was given to me. None of this is mine, this is just something that I carry, and I pass, I pass to all of you, you to take as you need and to put it and store it in whatever part of your body that you need to. So, you have it as a tool, you have this conversation to recall. And I think it could help, help, not hurt, but more helpful. So, Yeah.

Jane Gabriels 47:05

Thank you so much, Lindsay it's. That was super generous, and also you're carrying it. Yeah, but you also really gave us a constellation of ways to get closer to something else that's important, it did. That's what it felt like this constellation and getting like going to the, the center of the earth that read and then come bringing it up, you know, thank you for giving us all that that guide that guiding quality and yeah, just, yeah, then I had this flash of it's like we're on the canoe or something like, there's just, there's like you're you're guiding us a lot. And, and that's, yeah. Anyway, it was so well. Well, it was

really beautiful and I just had this one small thing to share and maybe there's other people that have a few things we have a little bit of time, but it just a very short thing that I learned something from it, it was a spoken word artist, it was in the vines art festival. Heather Lima rose like beautiful beautiful festival that she's organized, and there were two women, I think must swim, and they said, We're gonna say this in our language, you might not understand it but the land does. And there was something about that. Like just, I don't know it was a reverberation in the air a little bit more. You're kind of paying attention a little bit more to the trees like something happened in that moment. So I there was something really beautiful. I want does anyone have something they'd like to offer.

Lindsay Katsitsakatste Delaronde 48:43

Please, if there's any reflections or, or just a thought maybe we could all leave in like close with a word or something something where we could all just see one another I want to see you too and experience you too because it helps me. It helps me to know that there has been reciprocity in this. And that's, and that's land acknowledgments reciprocity.

Julie Mamias 49:12

I think I think he said I just want to thank you for your generosity like Jamie just said and. And yes, and thank you for sharing your experience and knowledge and I'm sure it, it will help us understand how to become better guests, like, as you said so. Yeah, it was very, but I'm just grateful. Thank you. Thank you, Julia.

Sophie Brassard 49:52

I want to thank you as well and I thought, I really enjoyed the starting off with the meditation as well like really connecting inward as well I think really freed me up to receive everything else you said after words. Just like connecting and breathing and being a lot more grounded. Yeah, I love that that was part of this hour. So thanks again, you for being here. Yeah, thank you so much. I'm left with them. Just like a reflection on how

Erika Mitsuhashi 50:41

essential it is for things to be embodied like listening to everything there. It was really clear that we all have an embodied experience as we move through life and this is just another way of connecting to that, and also being like virtual spaces can feel a little like discombobulating or something so nice to feel that. And a lot of dancers in the room, which I want to speak for everyone but I think we all crave that in our lives. Thank you.

Unknown Speaker 51:20

You're welcome. Thank you, Erica. Yeah, cute. Thank you. And, yeah, it can so the one Erica said I feel like I just received a huge gift. And I feel like I could feel your embodiment, in what you were giving us and it opened me up to receiving it in a really deep way. So, thank you.

Anya Saugstad 51:55

Welcome. Thank you friendship. I also feel a lot of gratitude, and I just feel like, oh I wish so many more people could be here, and witness that and that we could like, keep hearing these, I could listen to like so many more stories, and so much more. And it's nice to hear those, those like. It seems like

a lot of what you were talking about seems so separate from land acknowledgments in like, in, in, like universities or in, in a lot of different places and it's really good to make that connection for me. Thank you, Lindsay, welcome.

Unknown Speaker 52:58

I think I'm just going to repeat a lot of things that people have said, but it's also true for me. I appreciate how you acknowledge that it's all a process. And I really appreciate how you offer the process as part of your workshop with the meditation and sharing your experience and then offering us a prompt. I feel that helps with embodiment which Erica brought up, and also yeah the way that you embody it yourself. I don't feel like I'm in a Zoom meeting, like I feel very like, I feel like all of your bodies feel a little bit closer so I think that's really wonderful.

Lindsay Katsitsakatste Delaronde 53:53

Thanks, it's magical, because like I could feel it too. It's really magic. So I think that's, I think, I think we're good to close. Yeah, I'm just really thankful to have a lot of gratitude, it helps me to deepen the embodiment of it, you know, I'm now, no expert. I'm just someone who's also taking the time to investigate and to see where this lands, and everybody every speaker about this is going to have a different twist a different flavor so enjoy it, you know, enjoy and be receptive to it. So thank you, each and every one of you for your time. Thank you so much.

Jane Gabriels 54:52

Okay, I'll do the necessary and close and. And to remind everyone if you'd like to come back at two o'clock is it for the final panel, and there was a couple of chats, for you, Lindsay in the chat. Yeah, and thank you so much everyone and have a beautiful afternoon, and hope to see you back into thanks again Lindsay as beautiful recording stopped.

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