

[these are people and major themes i will highlight., i hope to offer more of a storytelling approach so i will not be reading from this paper but these align with the information i want to share with the slides. The slide deck may be viewed [here](#).]

I will probably make a reference to hyphy music, a genre of hip hop that is exclusive to and created in the bay area. The music I am requesting to be played (unsure if it will be) is "[sprinkle me](#)" by E-40 and Suga-T.

I may also say "my mic sounds nice check one, my mic sounds nice check two, my mic sounds nice three are you ready" (lyrics from a salt-n-pepa song "[mic sounds nice](#)".)

If anyone needs a mask please raise your hand and Mia will bring you one until supplies run out.

I am going to begin by offering my disclosures as an AASECT CE provider who has also accepted an honorarium for today's plenary. And that these slides are my intellectual property. I will post them on my website and make them available for public access.

Slide 5 image of my parents. I am the first born daughter to Roberto Osvaldo Laureano and Ivette Laureano Nieves De Jesus. My father was the eldest of 3 boys who was born and raised in Bayamón, Puerto Rico. My mother was the third daughter of four children who was born in the Bronx, NY and then moved to Bayamón, Puerto Rico at the age of 9. My parents were raised attending catholic schools that were segregated based on gender. They met through a school dance set up exclusively for students to meet. Their courtship was very conservative where they had group dates and were alone for the first time on their wedding night. My father is a graduate of the University of Puerto Rico (UPR) with a degree in art and he was heavily recruited when the 1965 civil rights act finally required universities to actively attempt to diversify their student population (a lot of universities recruited from PR in the early 70s). My mother and him married, she was 20 years old and he was 21 years old. They planned to

move to Washington DC for my father to attend American University in the Masters of Fine Arts program. His specialization is abstract art. Back in the early 70s an MFA meant you were going to graduate and try to paint and get gallery openings to sell your paintings, unlike what an MFA could mean for work today. My mother was a bilingual social worker and educator who worked at an airline and in the public school system we attended. I was raised in what is known as Silver Spring, Maryland, about 5 miles outside of DC. Each year for the first 16 years of my life my parents would send us to Puerto Rico with family from June to September.

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This is an image of one of my father's paintings. Its translated title is ancestral celebration. I share this image because it is the one I send to my people when we lose a loved one. I recently sent this to my homegirl Ryan The Irish Lookout Shanahan as her father Kevin Shanahan became an ancestor two weeks ago. In this image we can note our indigenous Taíno peoples' writings and images of deities. There is Atabey who is in a squatting position as it is believed she birthed the people of the Caribbean and we celebrate her as our mother of origin. There is also a cemi at the bottom, an artifact that is believed to hold our ancestors' spirits. We can also notice the colonial influence of the Dutch, Spanish, and US and the African influences of our kidnapped, tortured, and raped ancestors forced to the island because of chattel slavery. Notice the attire, instruments, masks. It's complicated for me to celebrate the influence of our colonizers and ancestors. This image challenges me to this day.

Often when people hear about Land Back movements and they are settlers, many get really uncomfortable, rarely do they offer even a performative land acknowledgement for Puerto Rico, and I've learned it's much easier for people to talk about the oppressive politics of vacationing in Puerto Rico when it is literally and figuratively the same conversation as Land Back in US states. Pointing out tourism is easier when others do it

(vacationing is about access, capitalism, productivity) than considering how you are a settler and avoiding Land Back movements stateside.

I share it to extend my origin story, who i am, where i come from, why i'm here. I am going to share more of who my people are and who claims me.

Slide 7

This image begins with the co-foundresses of the women of color sexual health network WOCSHN Mariotta, myself, and Trina at our 2017 March Foundress retreat and three months later the next image is from the AASECT Las Vegas BIPOC special interest group. This year's pic was almost double participants in the image.

Slide 8

This is a mash up of images intentionally set up to be and feel chaotic. Where do you look, what do you focus on, how many people and symbols and love do you witness? I'll highlight just a few images here. First in the bottom left side is WOCSHN members when we completed our first curriculum lab at the SisterSong conference in 2017 in New Orleans, that led to the creation of the Communications MixTape curriculum (available at my website for purchase), the upper right corner is a picture of my youth mentor when she was 5 and i playing in the accessories at old navy in new york city in 2009. My youth mentor is Zenzele, a young Black disabled femme who today is 19 years old, graduating highschool, and going to a university in vermont for college! Below that image is a group of us at brunch March 2016 and I'm literally 24 hours off a plane from Puerto Rico having signed all the paperwork at the university of PR for my mother's dead body to be accepted to the medical program as she donated her body to science. It was a very surreal experience, we had to put her in hospice care a few years prior as her dementia and Alzheimer's was deteriorating her ability to communicate in English and we needed her to have full time care by Spanish speakers. What her pension afforded us was to send her to Puerto Rico, where she died. At the university of puerto rico we were asked if we were sure we wanted to donate her body. We could not change our minds and could not have a wake or formal catholic ceremony or

funeral for her. She didn't want any of that, so we didn't either. We had discussed power of attorney and her plans with her 8 years prior when she got her official diagnosis and was still more present and lucid, which immediately led to her world shrinking as she had to retire and stop driving. Once she no longer could be other peoples social worker and help them, they never returned or visited her as they had previously when they would drop off food, or show up scared or in need of help at all hours of the day and evening. I remember the office at UPR was one room, there were 5 desks and one phone for all 5 people and each person shared the same 1 email address. The paperwork was so old and probably last updated in the 50s as it asked for the street of my great grandparents, which we were told to ignore. We were told in 12-18 months we would be notified, given a headstone in a local cemetery. In 18 months Hurricanes Irma and Maria hit the island and we never got that plot. Grief is such a shapeshifter.

The images in the center are of my people who helped me celebrate her 1 year death day anniversary by wearing red lipstick and posting a picture on social media under the hashtag #biancalvette, my first and last name, as my mother gave my sister and i her first name as our middle name. She claimed us. There's power in claiming and power in community.

Slide 9

This is an image from the award winning book *You Know, Sex* by Cory Silverberg and Fiona Smyth. Cory is a chosen family, a collaborator, and careworker and these parts of the book about power, accountability, and intentional apology that i helped write. I want to share with you two pages about power from this book. This first page reads "we all have power. We can use our power to change ourselves, to help others make change in their lives, and to make changes in the world. We use our power when we ask for what we want and need, and when we support others in getting the same. We can also use our power in ways that hurt other people and other people can use their power to hurt us. Sex has a lot to do with power, but people don't always talk about that. As you read this book, pay attention to

where you see power, and to the ways that some people get access to more power than others, and why.”

Power is all around us all the time. It shapeshifts. We have it and we don't all at the same time as the context shifts and changes. We cannot get away from the power we have and the power we don't have from time to time, so I usually encourage us to figure out how to strategically use our power to support and care for others as we move towards anti-oppression and liberation.

Slide 10

This next image has five images of people in various relationships with others, some snuggling, others hugging, others enjoying one another's company. In the center the purple circle reads: “power itself is not a good or bad thing but it's a part of every interaction we have, which means that every time we interact with people we can pay attention to where the power is and what choices we are making about how to use our power. Because sex is about interacting, sex has a lot to do with power. Sex can be a way of sharing your power with someone, and letting them share their power with you!

I love how this book discusses power, body autonomy, reproductive justice. It makes it accessible by using plain language and also honoring the brilliance and knowing of the young reader. This book offers a direct violation to adult supremacy. The next slide is about supremacy.

Slide 11

Specifically eugenics. This slide is from Western States Reproductive Justice 101 timeline, a very common teaching tool. 1968 is a date by which a campaign by private agencies and the Puerto Rican government resulted in the sterilization of $\frac{1}{3}$ of Puerto Rican women of childbearing age. This is almost 20 years after the birth control pill experimentation on the island. My mom was 15 years old in 1968. These were the messages she received as a young girl. She was in class with friends whose mothers were ill,

sterilized, and experiencing so much chaos in their lives due to eugenics it's wild to imagine in 5 years she would be married and leaving her homeland to work in Washington DC as the only English speaker in her relationship. These messages impacted the sexuality education I received from my family. My mother always told us we were planned and desired children. She told me the birth control pill kills Puerto Rican women, because it did and for me I knew I would never choose a hormonal contraceptive method, and I never have. She chose to have *Our Bodies, Ourselves* and *The Joy of Sex* on the same bookshelf available to us as the family bible she brought with her that tracks our family births. Her and my father chose to raise us agnostics because when they arrived in the US they were pissed off they were lied to that there was one way to believe in a spiritual path. For me and my family reproductive justice is with us always already and moving through our bodies. The trauma of the eugenics movement impacted my mother and impacts me today. This is some of the early forms of power I had to understand and was exposed to regularly as my family attempted to heal.

Slide 12

I've mentioned reproductive justice and it's in the title of this presentation, so let me not assume ya'll know what this movement is about.

Reproductive justice has four guiding principles that focus on a global human rights framework. The four principles of reproductive justice include the human right to 1. decide if and when they will have a child and the conditions under which they will give birth, 2. The human right to decide if they will not have a child and their options for preventing or ending a pregnancy,

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3. The human right to parent the children they already have with the necessary social supports in safe environments and healthy communities, and without fear of violence from individuals or the state and 4. The human right to Body Autonomy free from all forms of reproductive oppression.

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This slide is of the founding mothers of reproductive justice, you'll notice there are several of them. All of them are African American women, many in public policy, two of them are ancestors today. Take a picture of this slide because you'll need to remember their names to look them up! The first three names: Toni M Bond Leonard, Able Mable Thomas, and Loretta Ross were the three who brought the others together. At the bottom is Luz Rodriguez who is not african american, she is a light skinned puerto rican colleague who is included as a founding mother because she strategically used her power and relationships to access seed funding for sistersong to emerge in 1994. For those of you who may not know sistersong is the organization in Atlanta GA that brought us the reproductive justice framework. I was on the sistersong board in 2020-2021

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This slide has the key actions for implementing reproductive justice into our lives and work.

1. Analyzing systems of power
2. Addressing intersecting oppressions
3. Centering the most impacted / oppressed
4. Collaborating / solidarity across issues and identities

In my experience number three is the hardest for many people as it is about sharing power. Many in power and with power do not wish to share it. This action may also be called "leadership by those most impacted" and so many leaders do not want to share or give up power, yet they misuse the language of collaboration and solidarity while maintaining their power. I will invite those of you who have held positions of power for over a decade to consider what succession planning means for you. Succession planning is a form of love, it is an act of shapeshifting and moving in a way that welcomes in new voices, ideas, and new experiences.

Slide 16

Moving from a space of love is something many of us in this room may be familiar with or believe we are! I want to offer us another framework of love to move with and from. Here is an image of dr. chela sandoval a UC Santa Barbara Professor of Chicana & Chicano Studies and the author of the revolutionary text *Methodology of the Oppressed* (2000) also known as *MOTO* [pronounced moto (like moto-rcycle).] In *MOTO* she has focused on US women of color, referred to as third world women, consciousness, analysis, theory, practice. In the text she presents an argument for oppositional consciousness, which is where much of her work explores today. In *MOTO* she puts the offering of women of color in conversation with some of the white European men who are considered the canon. I learned about *MOTO* when I was in a PhD program in 2004, almost 20 years ago, in women and gender studies at the University of Maryland college park. When taking a class with Dr. Katie King we were required to read *MOTO*. Sandoval critiques theory and argues that a new form of theorizing emerged with US liberation movements and “US third world feminisms” was guiding the way. She offers that love is the new methodology employed. I was new to reading theory and she was citing and putting into conversation theorists I had no interest in reading more from whose names I’m not going to mention but will say they are still today considered “the canon” and if that person came to mind then yes, it’s him too! Sandoval also reminds us that there must be commitments to egalitarian processes. This requires us to understand power. There is power in revolutionary love.

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A quote from *MOTO* that I appreciate is “Love as a social movement is enacted by revolutionary, mobile, and global coalitions of citizen-activists who are allied through the apparatus of emancipation.”

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You need to understand that revolutionary love is not about romance or family. It is about a love for self, for survival, for community that we find in

those who are the most oppressed. It is the most oppressed who offer us pathways to liberation and freedom where all of us move together. That is reproductive justice even when it struggles with moving together.

Slide 19

Revolutionary love is about liberation. How to readily reconceive what is possible. It requires us to use art to guide us. For this time together thus far I've offered us art from my father, art in a collage of my communities of practice and love, art as storytelling and love for self and community as guided through a framework of reproductive justice and revolutionary love.

Slide 20

I want to share with you some examples of how I employ revolutionary love as a guiding framework in what I do in this field and movement. I offer these as models of possibility and an invitation to consider revolutionary love and reproductive justice in your own work.

Slide 21

Here we have a logo of my virtual freedom school ANTE UP! Professional development, a place where we learn and relearn and unlearn together for the world we have inherited. When I was trained to be a sex educator in 1996, those strategies then were outdated and no longer in service to the work I wish to do or how I choose to show up and shapeshift in this world. This logo was created by my father on a napkin at a restaurant. It came to life when I took a picture of the napkin and sent it to my homegirl Ashley, a graphic designer who worked her magic (and convinced me it literally took her 20 min to do). This image and this virtual freedom school is a collaborative communal revolutionary love offering.

Some of the courses I offer at ANTE UP are the classes people say they want today. It fills in the gaps that exist in the way we are training sexuality professionals. We are building out a sex therapy track with Drs Mia Fine, Shane'a Thomas, Cory Silverberg, and Jadelynn St Dre. We know that the work we do is radical and we do not have to do it in the same way that upholds practices that invite the nationstate into our personal lives, that separates us via institutionalization and incarceration. At ANTE UP! We go all in for liberation and freedom.

If you are someone who does a little dance and hears M.O.P singing ANTE UP! Yes! In 2000, just as MOTO was published, so was the song ANTE UP! By M.O.P. featuring Busta Rhymes and Remy Ma. A song that to some sounds like the joys of robbing people, i understand it to be about stealing back what was taken from us. And we use the words stealing because we will be criminalized for claiming the gems that were always already ours. This classification of us as criminals, bullies, radicals, and other unsavory names Those People© call us is why ANTE UP! Is roared.

Slide 22

These names we are called are dehumanizing. It is abuser logic and actions. When we begin to understand the goals of being human, dehumanization is right there with us helping us understand what it is to be human. Dehumanization creates binaries: and hopefully I don't need to explain how binaries are a scam! This binary is of human and the other / animal / monster / criminal / undesirable / shapeshifter.

When we embrace shapeshifting we learn that it creates more worlds, more uses of more senses, more knowledge, and more ways of knowing. I've been shapeshifting for decades and it comes in phases, just like the apocalypse we are in today, what phase of the apocalypse is this? Anyway, shapeshifting connected with healing offers a transforming of generational trauma which is what moving beyond "trauma informed" offers us! Shapeshifting may be the only guarantee. As alchemist and oracle queer crip ancestor science fiction and fantasy writer Octavia Butler reminds us "All that you touch you change. All that you change changes you. The only lasting truth is change."

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I invite you to consider what commitment have you made to love?

Slide 24

I invite you to think about what commitment you will make to revolutionary love?

Slide 25

What commitment will you make to shapeshifting? Here is an image from a chosen family member Sen a queer indigenous artist born and raised in the bay area. Maybe you notice these images look like someone you know on stage. Maybe not. But as you consider your commitment to shapeshifting this image reads we are beyond our bodies and dimensions, our future will be full of queer, disabled, trans, nonbinary, fat, liberated black and indigenous people. We are still here. On the skirt of the person on the left it states “no prisons no slaves no masters” and the person in the wheelchair has a shirt that states “still here.”

Slide 26

I want to share one more story, and example of my commitment to revolutionary love and shapeshifting.

Slide 27

The People’s Book of Human Sexuality: Expanding the Sexology Archive is coming in July! Let me tell you a little bit about this book! It’s been 2 years in the making and it centers the voices often erased, silenced, and excluded. There are 15 contributors all sexuality professionals for over a decade each, if not more, most of them have never been invited or supported in publishing about their work. Not only do we share lessons learned and key topics of import to our work in this apocalypse, we also know we have to tell many of ya’ll how to teach and discuss our work so each chapter has a lesson plan we created. This is a textbook of the future. This is a shapeshifting of how Routledge publishes books, how academic texts are utilized, this is the future you are witnessing. Everything was intentional including the errors! This cover image is to invoke the brilliance,

ancestral and indigenous knowledge we embody and choose to share, the layers we hold, the ways our brilliance has been covered up, extracted, and the sparks that have always been present and lit. Whatever you see in this image and on the cover is welcome. This is abstract on purpose.

Slide 28

Take a picture of this slide so you have the 20% off coupon and can scan the code.

Slide 29

I want to wrap up with inviting some call and response into this space. For those of you unsure what that is, I am going to invite ya'll to consider what commitment you can make to revolutionary love. Maybe it's a recommitment, maybe it's a wish, maybe it's a word. I want to hear you say it in a whisper or a shout, as a movement pounding on the table, or whistling into the air, make a noise or movement as I ask you now: what commitment will you make to revolutionary love!

Slide 30

How did this plenary feel? Do a bodymind scan, check in with what's coming up for you. Did it feel chaotic and non linear?

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Did it feel disruptive, uncomfortable or challenging? because it was supposed to! That is what shape shifting requires of us. It requires us to stay ready for change. To embrace what may seem chaotic. To welcome art into our work.

Slide 32

I'd like to open it up for questions now. I am going to offer the final slides and take a picture if you need my email address and instagram handle. Catie is available to offer a microphone to the group. I also want to share

this is your only time to ask me questions at this conference. I am NOT able to fully participate due to COVID precautions. Please do not form a line at the seating where me and my people are at, please do not block the entrance / exit, I am unavailable for further discussions unless I have already been in contact with you via email and text. This is a boundary for my multiple disabled bodymind needs and I ask you respect this boundary or you are really gonna get an earful by one of the loves of my life G who will also happily roll my wheelchair over your foot if you are too close!