

Estrellx Supernova's Universe of Rhizomatic Tenderness

(working title / in the process of being renamed)



Please Note: This is the first pitch deck I've drafted and I'm going to be working with my core team to visually and aesthetically design this draft into a more cohesive layout and frame that aligns with my evolving brand. These team members are currently out of town so I did not have the time to send this draft to them so that I could have a more finalized version for this application submission. I hope this doesn't count against me and want to transparently name that I am not a visual designer by any means hence why I have folks on my team support me with this aspect of my vision.

Estrellx Supernova

What is your background?

- Choreographer, Performer, Somatic Entrepreneur, Founder, Cosmic Energetic Orchestrator (CEO) of The Universe of Rhizomatic Tenderness

How did you come to do what you're doing today?

- I started dancing in high school where we were required to do either a sport or artistic elective so I fell into dance after failed attempts at cross-country, basketball, and track. Dancing, choreographing, and performing became my personal channel for healing and for the integration of trauma I experienced in childhood (amongst other events, including a deportation within my family). Through movement, I am able to reclaim my power, energy, body and rehearse new versions of myself into existence. This is the ethos of what I share with the world.

Do you have a team, and if so, who is on it?

- My team currently consists of [Program Manager, asha] + [Research & Proliferation Thought Partner, Megan Kendzior] + [Creative Strategist/Producing Consultant, Mar'ya Wethers] + [(2) Admin Dramaturgs, augustine zegers + Alicia Rodriguez,] and myself [CEO & Founder].

What type of work do you make?

- My work is rooted in embodiment, ritual, and choreographic performances. I work as a solo performer, I choreograph collaborative constellations via my dance company called *The Cosmic Angels*, and I curate/devise programming in the form of residencies, retreats, 1:1 mentorships, somatic movement workshops, and other related services on a seasonal and annual basis. My programming is hybrid in form with both IRL and virtual components.
- I am also in the process of devising a series of additional revenue generators called *Honey Pots* that are taking the form of tarot decks/texts, a restaurant/ice cream shop called *Estrellx Nova*, a queer club space + experience that takes place during the day time called *u3/IX*, affordable housing complexes for artists called *Hive Haus*, an app for introverted creatives called *Introverse*, and many more.

What are some recurring questions in your work?

- Are we celebrating or mourning or both?
- How do we prepare for the not yet seen? / How do we invite the Earth and the unseen as primary collaborators in all that we do?
- What do you really want and how exactly do you want it?
- How do we build collective economies that center pleasure and the erotic?
- How can slowing the f*** down allow us to create an entirely new work culture?
- Who is and isn't in the room and what relationships do we need to build from the ground up and long-term to shift this dynamic?

The Universe of Rhizomatic Tenderness

The Universe of Rhizomatic Tenderness is an interdisciplinary endeavor guided by a simple question: Is it possible for all of us to have our needs met and if so, what are the conditions needed to make this happen? My vision seeks to address this question and issues of sexual harm, mental health, intergenerational trauma, death and dying, climate change, BIQTPOC sovereignty, and alternative economies. **The Universe of Rhizomatic Tenderness** is a cosmology that centers the embodied practice of social and cellular change. Taking cues from ecological processes, indigenous wisdoms, and healing/spiritual justice efforts, **The Universe of Rhizomatic Tenderness** centers the body as both the ground and the fruit of cultural, social, political, and economic interconnectedness.

As someone who has experienced various forms of sexual harm, my life and work are a testament to the importance of centering intimate networks and personal sovereignty in the pursuit of justice as erotic liberation. As converging pandemics urge the United States to reckon with itself, our national history, and the shortcomings of our local ecosystems, we have a tremendous response-ability to heal our relationships with self and others on a range of scales: international, environmental, social, and inter/personal. Nothing less than the future of the country, and the globe, is at stake.

Between institutional reform and grassroots organizing, most attempts to produce social change take an *allopathic* approach to healing individual and collective bodies. They target ailments in isolation, often neglecting the interlocking and interanimating processes -- the *spiritual* forces -- that embody the issues we are facing as BIQTPOC bodies (all the -isms and -phobias, financial disempowerment, housing/food insecurity, lack of access to affordable healthcare, etc.). Our movements will only be sustainable if we are creating hybrid strategies and methodologies that center intuition, alternative medicine, grief work, reparations, and ritual. To that end, my vision joins a body of work growing steadily at the intersection of art, activism, healing, and policy: this includes efforts by adrienne maree brown, Lama Rod Owens, Alexis Gumbs, Ethel's Club, Activation Residency, Queer | ART, and many others. While these projects prioritize the importance of both ecological justice and personal transformation, my vision unites these divergent approaches by centering a somatic entrepreneurial mindset, embodiment, and spiritual praxis as sites of multi-scalar transformation. By attending to embodied patterns of oppression from a variety of perspectives, my vision creates space(s) to unlock dormant potential, integrate trauma, heal ancestral lineages, and allow personal visions to emerge.

To this end, my vision takes inspiration from **rhizomes** (another naturally occurring structure), acting on the belief that seemingly distinct entities share a sprawling network of roots. **The Universe of Rhizomatic Tenderness** makes space for catalyzing "external" change by making space for "internal" processes: being heard, grieving and integrating loss, and cultivating the skills necessary to manifest our dreams. My vision is engendering a queer curriculum that supports and empowers BIQTPOC Creatives on ALL levels: financial, spiritual, emotional, artistic, erotic, ancestral, social. Through our programming, we hone intuition, rehearse behaviors, and plant seeds for releasing inherited conditioning, shame, fear, and trauma. By encouraging subtle perceptual shifts within, this work gradually becomes the infrastructure for an entirely reconfigured corporeal experience that is then emitted into and erodes our current social paradigm from within hence the notion of embodied kinetics.

Infrastructural Expansion

I am in the process of renaming my vision, which is currently called *Estrellx Supernova & The Cosmic Angels / The School(s) of Tenderness*. The name will be the umbrella title for my organization and ecosystem that will then be used in the process of formalizing my vision at some point in the coming months. This process involves integrating feedback from a roster of advisors, colleagues, and supporters via a Spring Retreat I organized this past month with Creatives living in and outside of the U.S.

With respect to programming, I am currently in the process of fleshing out *Dark Matter* - a series of day raves and somatic workshops + *Power Bottoms / Bottoms Up* - a yearlong accountability group centering the erotic, entrepreneurship, and embodiment + *Residencias Rhizomaticas #2 - #5* - a healing-based artist residency experience that will grow from (2) weeks long in 2022 to (4-5) weeks long in 2023 + *Animate, Intimate Erotic Retreat #1* - a retreat container for BIQTPOC folks who are seeking to reconnect to their pleasure + am devising my first tarot deck called *The Tarot de Quebrantamiento* that will include elements from a queericulum I am working on and will be an affordable healing resource for folks who may not be able to afford any of my programming or working with me 1:1 via *The _____ Room*, an intuitive coaching and dramaturgical support container. Other programs and efforts on the horizon include *ULTRAVIOLETA*, a media channel and queer performance and healing arts festival.

All activity -- queer clubbing, choreographic innovation + incubation, healing, performance, and farming -- center the voices, visions, and efforts of Black, Indigenous, Queer, and Trans Creatives (BIQTPOC), and engages with embodiment, energetic healing work, cyclical deep listening, and cosmic strategic planning. Aiming for international, intergenerational, and transdisciplinary engagement, *The Universe of Rhizomatica Tenderness* will promote BIQTPOC empowerment.

As I continue to devise this vision, I am noticing that the time I spend in the dance studio researching has radically decreased. Therefore, an additional goal is to revisit my relationship to time and develop a new schedule that balances play with work with movement research in a more holistic way. This is critical to ensuring my personal wellbeing and the overall wellbeing of my vision as I am literally interested in designing the blueprints for this vision via movement research.

This project implements the beehive as its guiding organizational model. Activity will radiate from a central U.S. Hive, which will act as a hub and template for (12) Hives scattered across international locations. Each Hive will consist of the five core spaces (venue, club, farm, incubator, healing center), will be located on different geographic textures, and will draw its strength from local BIQTPOC communities and audiences.

Cosmic Energetic Orchestrator (CEO) / Founder

I am:

- devising a new work culture that honors the human body's circadian rhythms, which means decreasing the work week, including line items in my operational budget for human reality expenses (such as time for grieving), centering movement, check-ins, non-violent communication into all core team trainings, and other ideas on the horizon;
- curating programming and facilitating group + 1:1 experiences;
- crafting solo and collaborative performances in various venues, each with their own respective team, budget, and timeline;
- devising and managing budgets + managing a team / delegating tasks + setting schedules and running meetings;
- writing applications (for grants, residencies, operational support, professional development opps, pitching opps);
- attending leadership, choreographic, somatic, and entrepreneurial development incubators on an ongoing basis;
- actively in conversation with students and clients who engage w/ my work to gather their feedback and integrate their wisdom into future cycles of programming;
- devising a marketing timeline for all public facing events and programs;
- synthesizing a queerclum that is rooted in my choreographic praxis alongside a 5-10 year plan of when to launch respective branches of programming, performances, products, and spaces;
- traveling internationally to scout geographies for potential Hive sites whilst building intentional relationships with local BIQTPOC communities FIRST; moving through the world with my intuition and a soft intention always;
- co-devising a task allocation sheet which will allow me to discern when to hire whom including an accountant/bookkeeper, an additional Program Manager, a Crowdfunding Dramaturg, and more;
- ensuring the spiritual aspect of my vision is attended to by working with healers, intuitives, and brujxs.

Mission & Motivation

I care about financial, erotic and spiritual liberation for Black, Indigenous, Queer, and Trans Creatives because we exist in an ontology that still refuses to see us and value our work. At the end of the day, my goal is financial empowerment and interdependence, mental health support as an integral part of holistic well-being and centering movement praxis as the core mechanism for igniting all of the above. Even though money is not the only sole or core resource we have access to, it is often the missing component in many of our lives, careers, and visions and we are aware that lack of access to capital is intentional and by design. We will shift this narrative on its head by creating our own internal wealth and economic systems using ancestral wisdom and guidance and allies along the way.

The Universe of Rhizomatic Tenderness is an architectural and shape-shifting space that will manifest in the form of a queer club, healing center, performance venue, choreographic research incubator, and land-based initiative. This plasticity seeks to reflect and honor the ways our identities as BIQTPOC folks is constantly in flux, adjusting, adapting, and responding to the conditions of our current white supremacist, heteropatriarchal, and capitalistic paradigm that is no longer serving the collective consciousness and health of the planet. ***The Universe of Rhizomatic Tenderness*** will physically adapt to the needs of the respective visiting residents and will partner with local and global initiatives who are doing similar work as a way to develop a wider constellation of care amongst BIQTPOC stakeholders. Additionally, ***The Universe of Rhizomatic Tenderness*** aims to set into motion new hubs in geographic centers where pre-existing partnerships have been established, with the main hubs remaining on Turtle Island, the EU, and Central America. What sets us apart from other initiatives doing similar work, is that we are using the body, its awareness, our somatic phenomenological experience as the core pathway for igniting social change. We are decentralizing whiteness and centering our own voices without erasing the systemic oppression that is 100% real yet the focal point is our dreams and visions and making them tangible with concrete goals and action steps. This is a choreographic, spiritual, ritualistic, architectural, and entrepreneurial project that divests from any notion of “fixing” anything and uses compassionate witnessing and deep listening to allow patterns to shift within their own timing.

My vision seeks to gather our energies and from there we slow down and take the time to tune into what wants to emerge between us. My vision invites us to rest, integrate ritual into our daily practices, instigate earth-centered projects, commune with ancestrxs, heal and integrate inherited and intergenerational trauma, and inhabit our full selves through sharing and exchanging embodied practices and methodologies.

My vision recognizes and honors the unseen as a primary collaborator and frames choreographic systems as portals for reclaiming, re-membling, and accessing ancestral wisdom that colonialism has tried to erase. My vision manifests social change by persisting on pleasure, joy, generosity, vulnerability, intuition, cross-pollination, forgiveness, and actively erodes the forces of shame, guilt, and fear through our programming and intention to center healing and slow down medicine in everything that we do.

My vision seeks to honor the power of subtle gestures and pairs this overlooked energetic constituency with more visible and pragmatic approaches to develop unique pathways for healing and transformation at the level of the root. By turning compassionately towards attending to our individual and collective root systems, we will conjure a new paradigm that centers accountability, equity, reciprocity, generative dissonance, play, and social change on both micro and macro levels; the work begins at the personal / autonomous level and then become balanced with the power of interdependent community building.

What's a recent project that speaks to your practice?

Residencias Rhizomatica #1 launched in Los Angeles, CA between Jan. 31 - Feb. 12, 2022. This was the first of three healing-based artist residency experiences designed to take place over the course of (13) days or a trecena, which is connected to the ways my Mayan ancestors organized their relationship to time. **Rhizomatica** occurred IRL across a variety of venues through LA including Stomping Ground LA, Grand Central Market, NAVEL, LA Historical Park, and WeWork. With respect to ethos, **Rhizomatica** is framed as a nomadic club space where I am offering somatic, choreographic, and ritualistic tools shared with the intention to activate new dimensions of each cohort member's relationship to embodiment, Spirit, and creative practice. Within my own work, club spaces as sites of generative dissonance, as sites where mourning and celebration come together, where BIQTPOC bodies can explore new identities, have and continue to be a critical throughline. I work with durational movement and experimental choreography to curate experiences that transcend and bend time and pay homage to my own healing journey around reclaiming my inner child who experienced sexual harm. Although the first iteration of **Rhizomatica** is complete, the process of digesting the experience is ongoing as is the process of integrating what one has received from the experience. I find residues of the cohort members on a daily basis due to the fact that I incorporated a gift giving component to the residency. Personally, I find myself making myself more available to life, to being seen, heard, affirmed, uplifted and this energy will continue to grow as I shift **Rhizomatica** to Portland and Seattle this summer. The energy that the cohort and I co-created is rooted in unconditional love and I sense this everytime we bump into each other. .

What steps have you taken toward getting your business going, or in developing your project?

Dec. 2019: I applied for a Creative Capital Award and received a grant the following year, which allowed me to begin to devise my vision. Funds have all been allocated.

Winter 2020 - Winter 2021: I applied to the UPTIMA Entrepreneurial training program (based out SF), which supported me with drafting a business plan, initial minimum viable products and services, and brought me into an initial cohort of BIPOC entrepreneurs, which was an entirely new experience for me.

Fall 2020: I invited Megan Kendzior onto my team as a Research & Proliferation / Thought Partner who has been offering her time pro-bono since this initial invitation.

Fall 2020: I launched the first iteration of **PLATAFORMA**, which is the first branch of programming to exist under **The Universe of Rhizomatic Tenderness**. **PLATAFORMA** was a jam -packed (2) week virtual encuentro that brought a constellation of BIQTPOC healers, herbalists, choreographers, and artists together to disseminate and exchange corporeal and spiritual knowledge. **PLATAFORMA** is being renamed as **ULTRAVIOLETA** this year.

Winter 2021 - ongoing: I worked with several financial and life coaches including Michelle Boulé, Barbara Huson, Dana Balicki, Marcus Brooks, Elaine Grogan Luttrull and others who have supported me with understanding my value and worth, tackling limiting beliefs, making huge life decisions, understanding my cash flow, and devising strategies for healing my relationship to wealth and money.

Fall 2021 - Summer 2022: Designed & launched the first (3) iterations of **Residencias Rhizomatica**, which includes a radical increase in price point for #2 and #3 as a mechanism for ensuring I am paying myself and designing a more cohesive experience for all.

Next Steps Include: Renaming my vision (by end of May -June 2022), deciding on the first U.S. base / headquarters for my vision (NJ or LA), formalizing my vision as an LLC or S/B Corp (by June - Aug. 2022), and continuing to launch new programming including, and others.

Where have you shared your work before?

What are the kind of places, physical or digital, where one may encounter your work?

- in performance venues (black box theatres, proscenium stages, outdoor spaces, nightclubs, dance studios)
- via dance programs within specific institutions (UC Riverside, Mills College, UC Boulder, UCLA)
- via being curated into pre-existing dance organizations' (who tend to be non-profits) programming (PIETER, Gibney Dance, MOCA Geffen Warehouse, Los Angeles Performance Practice, REDCAT, Brooklyn Arts Exchange, Forum Dança)
- virtually via Zoom (when I'm working with 1:1 clients and/or teaching my *New Moon Quebrantamiento* workshop series)
- I'll be launching products in the form of tarot decks, books (coloring and choreography-based), amongst others via my Mercado Central. I'll be launching my own spaces as well that will become franchises globally that will also function as community organizing and empowerment centers.

How do/will you make money?

What are your income streams?

- Performance Commissions [ongoing basis since Fall 2015]
- *The _____ Room* [a 1:1 intuitive coaching container, launched Summer 2021]
- *Residencias Rhizomatica* [cohort model, launched Jan./Feb. 2022]
- Teaching at UC Riverside [secured as of Apr. 2022]
- *Dark Matter* Day Raves [cohort model, launched Apr. 2022]
- *Tarot de Quebrantamiento* [product, launching Spring 2023/2024]
- *Estrellx Nova* [Guatemalan-American-Korean Restaurant and Ice Cream Shop, launching Spring 2023/2024]
- *u3/IX* [queer club space, launching Spring 2024/2025]
- *Hive Haus* [affordable housing complexes launched Spring 2024/2025]
- And more being devised / on the horizon!

Do you have a business model?

- I am currently fiscally sponsored, which I use for my performance commissions and any related grants I may be applying to to support my performative endeavors.
- I am still researching business models yet feeling close to landing on either an sole member LLC or jumping into S/B Corp formalization process. I am also potentially interested in having a hybrid model with some aspects of my vision being non-profit and others for-profit.

Do you have clients?

- I am still building traction for my 1:1 coaching container and up to date have cycled (3) folks through this experience with at least (2-3) more on the horizon. ***Residencias Rhizomaticas*** can only hold space for 13-15 participants maximum and for LA we reached our capacity and had a waiting list. I plan on training facilitators next year so that more cycles can happen simultaneously. ***Dark Matter*** Day Raves can only hold space for 21 participants to begin with and since I'm launching this month I won't know about market traction just yet, but I estimate that 5-13 folks will arrive per session.

What kind of funding are you seeking?

- I am seeking funding that allows me to retain full ownership, authority, and decision-making power over my vision, funding that will support me with increasing my operational capacity and fully shift my vision from idea to start-up, funding that will allow me to focus my awareness on (1-3) MVPs versus (5-7) so that I can focus my time, energy, and resources more effectively, funding that will support me with designing some of the architectural blueprints for spaces such as *Estrellx Nova*, *u3* and *Hive Haus*, which are all for-profit initiatives that will fuel funds into other parts of my vision.

The Future of [The Universe of Rhizomatic Tenderness]

What do you hope to accomplish in the next year and beyond?

On a personal level, I am in the process of devising a robust and enlivening cash flow strategy that will support me with becoming financially empowered. These past couple of months have been the first time in my adult life where I have been food insecure and afraid of losing my housing so being able to confidently raise my price points, secure clients, and advocate for my value is at the top of the list.

From this empowered place, I can then begin to translate and develop a cash flow strategy and strategic fundraising plan for my vision over the course of the next 5-10 years. I have an initial business plan, and goals for what I personally want to earn (alongside my vision's revenue) and I would love to spend some time revisiting it, making amendments with folks on my team so that I can create a task allocation sheet that corresponds with an estimated timeline that includes all infrastructural milestones and launch dates for programs, services, performances, and products. It will be critical to embed ample time for rest, vacation, and time to develop my choreographic craft as these is the core component to ensuring I can lead and birth this vision from an energetically abundant place and through my own unique voice.

More immediately, I am aiming to rename and formalize my business in the United States first between June 2022 - Sept. 2022, and then from there begin to develop global partnerships with other BIQTPOC arts and entrepreneurial organizations to begin planting seeds for the international headquarters and hive sites. Once I've identified the headquarters in the U.S., then I can begin to fully scaffold (1) Universe / Site which consists of the following core components [La Escuela, Queer Club, Farm, Innovation Incubator, Healing Center]. I also wish to expand my networks, pitch my idea and vision more to attract more clients and ethical investors, develop a Queericulum (which will serve as the throughline for ALL Universe of Rhizomatic Tenderness sites), and make sure that I'm having fun all along the way.

How can NEW INC help you bring your vision to life?

After June 2022, I will be completing leadership development incubators that have supported me to getting me to where I am and will have the entire summer to breathe, integrate, and sit with what I've learned so I would love to make sure that I have a new mentorship and research/development container in place come Fall 2022. My vision would not have been made possible if it wasn't for all of the conversations that I've been having on a consistent and monthly basis with team members, colleagues, lovers, mentors, coaches, and family members—all motivating me to keep going even in the midst of the pandemic and my temporary financial low. Having a new network of creatives, entrepreneurs, and thinkers on the East Coast will renew my energies especially as it relates to the theme of Collective Abundance, as I am also thinking of moving in this direction come Sept. This theme is quite literally what I am meditating on choreographically, spiritually, dramaturgically, and curatorially as I move towards devising a business, organization, and ecosystem that ensures my livelihood, those of my team, those of the BIQTPOC community that I'm serving, future generations to come, and the Earth are front and center.

GRACIAS.
THANK YOU.
OBRIGADO.
IN LAK'ECH.