**Freeze, 2006**

* Queen Street West car wash at Toronto's 2006 Nuit Blanche
* an attempt to address the injustice suffered by Neil Stonechild and his family
* There is his name carved inside, but no body
  + Neil Stonechild was a Cree First Nations teenager who died of hypothermia
  + Saskatoon Police Service allegedly took him out to the northwest section of the city and abandoned him in a field on a night when the temperatures were below -28 degrees C
  + Saskatoon Freezing Deaths - series of deaths amongst Canadian aboriginal people in Saskatoon
    - accusations that the Saskatoon Police Service would arrest aboriginal men and drive them out in the dead of winter to abandon them
    - known as Starlight Tours

**Fringe, 2008**

* life-sized photograph presented in a lightbox transparency
* References to historical representations of the female body "the reclining nude" such as in Ingres' La Grande Odalisque
  + beaded scar along the back - her sister
    - beads go from the top right shoulder to her buttocks
  + bodily violence, scarring
  + there is very little space around her - she fills the photograph
  + dripping blood forms a red fringe - mimicked by white thread
  + exposes the social uniform and shackles of expectations placed on the female and Native body

**Title: Vigil**  
Date: 2002  
Medium: Performance  
Location: 2002 Talking Stick Festival, Full Circle First Nations Performance  
Firehall Theatre, Vancouver, BC

* Performing on a street corner in the Downtown East Side, Belmore commemorates the lives of missing and murdered aboriginal women who have disappeared from the streets of Vancouver.
* She scrubs the street on hands and knees, lights votive candles, and nails the long red dress she is wearing to a telephone pole.
* As she struggles to free herself, the dress is torn from her body and hangs in tatters from the nails, reminiscent of the tattered lives of women forced onto the streets for their survival in an alien urban environment.
* Once freed, Belmore, vulnerable and exposed in her underwear, silently reads the names of the missing women that she has written on her arms and then yells them out one by one.
* After each name is called, she draws a flower between her teeth, stripping it of blossom and leaf, just as the lives of these forgotten and dispossessed women were shredded in the teeth of indifference.
* Belmore lets each woman know that she is not forgotten: her spirit is evoked and she is given life by the power of naming.

1. Scrubbing the sidewalk

* demeaning work, ladies work, lower class work
* to prepare the sidewalk before performance-cleansing
* the action is futile because the dirty sidewalk will never be clean (corner of Gore and Cordova)
  + site of many abductions - unclean site corrupted by the crimes of the women who disappeared

2. Pulls red roses clenched between her teeth after speaking out the name of a woman who had gone missing

* the names were written on her arm in heavy black ink
* crimes against the body, woman's body
* as if it's an act of atonement
* reenacting trauma
  + flowers and roses are associated with women (romantic love, funerary flower arrangements) and she violently rips the stems, leaves, and petals off with her teeth
  + use of cut flowers - these women had already "cut" themselves from their homes and families -authorities used this as a justification to not act right away on their disappearances
  + unimportant women

3. The Red dress

* nailed it to a telephone pole - she then tried pulled herself free
* seemed scared, terror, frantic
* "what did I get myself into"? - hard to break free ..like a person's entire grip on her
  + entrapment, physical restraint
  + do they have the strength or time to leave?
* in order to free herself, she must literally rip her clothes off - exposing her body and bare legs
* situation is fraught with sexual danger
* trauma felt by the audience of witnessing crime and injustice