

**Changing
how we
create and
experience
arts and
culture.**

**January
24–26, 2019**

**Harbourfront
Centre**

Crippling the Arts.

Program



Rachael Young
Photo by Victor Frankowski

Welcome

Dear Crippling the Arts Attendees,

We are so happy to have you here at the second Crippling the Arts at Harbourfront Centre. We are gathered here as people who share in a belief that Deaf, Disability, and Mad arts and activism change not only how we understand difference, but how we create and experience arts and culture as well.

This event asserts a disability politic of “cripping the arts”. When we crip, we “open up with desire for the ways that disability disrupts”, as disability studies activist Kelly Fritsch says. When we “crip the arts”, we pay attention to the different ways that Deaf, Disabled, and Mad artists and audiences contribute to, create, and experience culture, making Canada’s art sector more inclusive, innovative, and dynamic, establishing new standards of artistic excellence. Our art disrupts normative understandings of difference, creating a multiplicity of intersectional representations as well as opportunities to experience arts and culture in new ways.

Over the next three days, we will share space with artists, activists, researchers, and arts council officers in panel discussions, co-creative workshops, keynotes, an exhibition, a multi-sensory

installation, and evening performances. Through live streaming coverage of our daytime programming, we hope to explore and debate emerging Deaf, Disability, and Mad cultural practices and expand our art and ideas to an international audience. We look forward to delving into our futures together as they relate to topics around accessible practices in the arts, art and activism in a digital world, exploring new models of leadership, and working in solidarity between disability rights, disability justice, decoloniality, and Indigenous sovereignty.

We invite you to join us in crippling the space and sharing your ideas! We hope you have a fantastic time!

With best wishes,

British Council, Creative Users Projects, Ryerson University’s School of Disability Studies, Tangled Art + Disability, and Harbourfront Centre



Creative
Users
Projects.



© Harbourfront centre

Table of Contents

2	Program
3	Day 01 – Trajectories in Access
8	Through A Tired Eye
9	Day 02 – Deaf and Disability Futures
17	Crip Shorts
19	Day 03 – Embodying the Intersections
25	Brownton Abbey
28	Lucid
29	Accessible Transportation
30	Emergency Information
31	Acknowledgements

Acknowledging the land on which we gather

The land on which we are gathered is located in unceded traditional territory of the Anishinaabe, the Haudenosaunee, the Huron-Wendat, and the Mississaugas of the Credit River. We acknowledge and respect these nations as the past, present, and future tenets of this land.

Toronto is located in the Dish With One Spoon Territory. The Dish With One Spoon is a treaty between the Anishinaabe, Mississaugas and Haudenosaunee that bound them to share the territory and protect the land. Subsequent Indigenous nations and peoples, refugees, immigrants, stateless people, and settlers have been invited into this treaty in the spirit of peace, friendship, and respect.

Commitments

We ask that you help us co-create a safe(r), non-judgemental and more inclusive space for everyone attending **Crippling the Arts**. Here are some suggestions for how to do this!

- Wait for people to finish what they want to say before speaking.
- If you notice that you are participating more than others, give the space to those who might not be participating as much.
- Please set computers and phones to vibrate so as not to disrupt the conversation.
- Always talk into the microphone. This will enable the note-takers and the visual recorder to transcribe what you're saying.
- Please respect people's pronouns.
- Please do not bring oranges or peanuts into the space due to an allergy in the group.
- Please help us make this space as scent-free as possible.
- Please warn the group if you are going to speak about difficult or violent themes, such as themes of ableism, racism, sexism, audism, sanism, queerphobia, transphobia, or about colonial, medical or institutionalized violence.
- Please let the organizers know if something in the space isn't working for you and we will do our best to address it.

Program

Day 01

Trajectories in Access

Trajectories in Access welcomes city, provincial, and federal government representatives and arts councils, as well as key leaders of the arts sector to join in the discussion of best practice in access and inclusion. This day will present the evaluation findings of the British Council in Canada’s Relaxed Performance pilot program, a keynote from Geetha Moorthy, Founder and Executive Director of SAAAC Autism Centre, and presentations from Inside Out Theatre in Calgary, Conseil des Arts de Montréal, and Creative Users Projects. Each organization will showcase programming it has developed that highlights accessible and inclusive experiences.

**Thursday,
January 24, 2019
Brigantine Room**

Presented by:



Supported by:



Schedule

9:30am–10:00am	Doors Open and Coffee Break
10:00am–10:45am	Elder’s Welcome with Mona Stonefish (Bear Clan) and Welcome Remarks
10:45am–11:25am	Keynote with Geetha Moorthy of SAAAC Autism Centre with Q&A
11:25am–12:20pm	Presentation 1—Relaxed Performance: Pilot & Research with Q&A
12:30pm–1:30pm	Lunch
1:30pm–2:25pm	Presentation 2—Good Host Program with Q&A
2:25pm–3:20pm	Presentation 3—DémART-Mtl Program with Q&A
3:20pm–3:50pm	Coffee Break
3:50pm–4:45pm	Presentation 4—Accessing the Arts Initiative with Q&A
4:45pm–5:00pm	Elder’s Closing with Mona Stonefish (Bear Clan)
6:00pm–8:00pm	Reception at Tangled Art Gallery (401 Richmond St. W., Suite 122) hosted by Tangled Art + Disability

Keynote and Q&A

Geetha Moorthy

In the last decade, the South Asian Autism Awareness Centre has gone from supporting two families, a handful of volunteers, and minimal programs to an essential resource for more than 150 families. A growing list of arts programs and services, along with successful initiatives to create awareness of ASD in the South Asian community, are a testament to the power of great ideas guided by community compassion and involvement. Geetha Moorthy, the Founder and Executive Director of SAAAC Autism Centre, addresses the barriers, stigmas, and challenges they have faced and how the arts have played an integral role in promoting access and inclusion for members, families, and the community at large. There will be a Q&A following the presentation.



Geetha Moorthy
Founder & Executive
Director, SAAAC

From classical arts, to business and entrepreneurship, and community development, Geetha Moorthy’s passion and commitment has touched countless lives for more than 30 years. Geetha is the Executive Director of the SAAAC Autism Centre, a Toronto-based charity that supports and empowers marginalized communities impacted by autism.

Presentation 1

Relaxed Performance: Pilot & Research

Relaxed Performance (RP) is an approach to theatre that welcomes difference and works to make theatre-going accessible. Over the past several years, the British Council in Canada has been working to build capacity in the Canadian theatre sector around delivering RPs through providing trainings in cities across the country. In this presentation, we explore the potential of RP training to prepare trainees to deliver impactful, accessible theatre programming. We highlight the results of a multi-modal program evaluation, which included an environmental scan of the RP landscape in Canada, interviews with RP trainees, and audience feedback. There will be a Q&A following the presentation.



Andrea LaMarre, PhD, is a researcher based in Guelph, Ontario. Her research is focused on exploring the intersection between art, health, and social justice. In her work, Andrea has explored eating disorders, social support, mental health, digital storytelling, and qualitative approaches to research. She speaks regularly at national and international conferences.



Carla Rice is Professor and Canada Research Chair at the University of Guelph, specializing in disability and embodiment studies, and in arts-based and research creation methodologies. She is currently principal investigator of Bodies in Translation: Activist Art, Technology and Access to Life, a multi-year, multi-site Disability Arts grant, co-directed with Dr. Eliza Chandler.



Kayla Besse, MA, is the Knowledge Mobilization Coordinator at the Re•Vision Centre for Art and Social Justice in Guelph, Ontario. Her research explores literary and (pop-)cultural representations of disability, privileging the work of disabled people in order to consider reclamations of power through life writing, feminist theory, and advocacy.

Presentation 2

Good Host Program

Members of Inside Out Theatre’s Good Host Program discuss how the program has created a central hub in Calgary for resources, expertise, and community connection in offering accessible and inclusive performances. This year, the Good Host is coordinating 50+ events, including ASL Interpretation, Relaxed Performances, and Audio Description. Col and Ashley will explore The Good Host’s genesis, the program’s intersections with disability identified performance, and a renewed commitment to instilling financial accessibility and social inclusion as core values driving the program into the future. There will be a Q&A following the presentation.



Col Cseke is the Artistic Director of Inside Out Theatre and initiated the Good Host Program.

Ashley King is a journalist and Inside Out Theatre’s Artistic Associate who first encountered The Good Host as an audience member at an Audio Described Performance.

Presentation 3

DémART-Mtl Program

Discover the Conseil des arts de Montréal’s démART-Mtl program, initiated in 2012. It allows Montréal arts organizations to offer paid internships to artists or arts workers from culturally diverse backgrounds or who are newly arrived or first-generation immigrants. It gives artists exposure and practical experience in how the Montréal arts community operates, and it allows them to dedicate themselves to making art while participating actively in the development of the host organizations. This wonderfully successful program has also led to permanent positions in the host organization for many interns. There will be a Q&A following the presentation.



Julien Valmary is the Director of Grant Programs and Strategic Initiatives at Conseil des arts de Montréal. He is responsible for providing leadership on inclusive initiatives and innovation to the Conseil. Julien is a 2018-19 Fellow of the public policy leadership program, Action Canada, run by the Public Policy Forum.



Moridja Kitenge is a Canadian of Congolese origin. His award-winning projects have toured internationally and take the form of paintings, installations, photographs, drawings, and videos. Since 2015, he has been the Chair of the Regroupement des artistes en arts visuels du Québec (RAAV), an organization that represents and defends the rights of all visual artists in Quebec.

Presentation 4

Accessing the Arts Initiative

Creative Users Projects (CUP) will host a workshop and talk about the **Accessing the Arts Initiative**, which aims to enhance the artistic experience of disability artists and increase the discoverability of accessible arts in Canada. CUP’s goal is to encourage the participation and engagement of Canadians with the disability and accessibility arts sector by making sure that information reaches across the wider arts. There will be a Q&A following the presentation.



Lindsay Fisher is a creative producer working in the Disability Arts sector. As an artist with a disability, Lindsay is motivated by a desire to build more opportunities and spaces with different bodies in mind and to highlight the ways that activism, arts, and disability culture is reshaping Canada’s arts ecology.



Through A Tired Eye

Tangled Art Gallery

Opening Reception

Thursday, January 24, 6:00pm–8:00pm
401 Richmond Street West,
Studio 122

Retino-blastoma, monocular tunnel-vision, extreme light-sensitivity, floaters, flashers, blepharitis, capsular opacification. **Through A Tired Eye** is Bruce Horak’s interpretation of how he sees the world. Using acrylic, oil, canvas, sculpture, sound, and light, Horak moves art off the wall and into the space for an immersive, tactile experience. The portraits and landscapes give the viewer a unique experience of the world as the artist sees them. They can be felt and heard in a new and dynamic way. The visual cortex of the brain is stimulated as all the senses are utilized in this exhibit.

Getting to Tangled Art Gallery from the symposium:

Tangled Art Gallery is located at 401 Richmond St. W. It is in Studio 122 on the main floor. The closest accessible subway station is at Osgoode Station. The closest accessible streetcar stop is the 510 Spadina Queen Street West stop going south from Spadina Station or the Richmond Street stop going north from Union Station.

Taking the TTC:

The streetcar stop is located on the west side of Rees Street.
Here you can take the 510 Spadina streetcar heading north towards Spadina Station.
Exit the streetcar at Richmond St. W. stop.
To contact the Tangled Art Gallery for information, call (647) 725-5064 or email: info@tangledarts.org

Day 02

Deaf and Disability Futures

Deaf and Disability Futures features roundtable discussions and keynote presentations dedicated to thinking about Deaf and Disability Arts culture in relation to digital transformation, representation, leadership and Indigenous resistance, racial justice, and colonialism.

Friday,
January 25, 2019
Brigantine Room

Presented by:



Schedule

9:30am–10:00am	Doors Open and Coffee Break
10:00am–10:45am	Elder’s Welcome with Mona Stonefish (Bear Clan) and Welcoming Remarks from the Ontario Arts Council, the Canada Council for the Arts, Ryerson University and Creative Users Projects
10:45am–11:00am	Coffee Break
11:00am–12:15pm	Panel 1–FUTURE
12:15pm–1:15pm	Lunch
1:15pm–2:15pm	Panel 2–LEADERSHIP
2:15pm–2:30pm	Coffee Break
2:30pm–3:30pm	Panel 3–REPRESENTATION
3:30pm–3:45pm	Coffee Break
3:45pm–5:00pm	Panel 4–INDIGENEITY AND RACE
5:00pm–5:30pm	Elder’s Closing with Mona Stonefish (Bear Clan)

Panel 1

FUTURE

This panel explores Deafhood, madness, and disability within the framework of digital transformation, cultural futurisms, and Disability Arts culture. Artists speak to their own knowledge of the ways that the digital world is impacting aesthetics, representation, activism, and artistic and social practice. This panel seeks to respond to Canada’s new cultural policy as well as the Canada Council for the Arts’ urgings to develop digital strategies that support the arts now and into the future.



Taeyoon Choi is an artist, educator, and activist based in New York and Seoul. His art practice involves performance, electronics, drawings, and installations that form the basis for storytelling in public spaces. Recently, he’s been focusing on unlearning the wall of disability and normalcy, and enhancing accessibility within art and technology.



Aaron Labbé is a mad-identified intermedia artist based in Toronto. The driving-force of his work includes concepts drawn from the topics of madness narratives and discourse, expressions of empathy, the psyche and explorations of human consciousness. His specialties include interactive experience design, data visualization, experimental music practices, spatial sound design, and computational art.



Syrus Marcus Ware is a Vanier Scholar, visual artist, activist, curator, and educator. Syrus uses drawing, installation and performance to explore social justice frameworks and black activist culture. Syrus is a core-team member of Black Lives Matter Toronto and of BlacknessYes!/Blockorama. Syrus is a PhD candidate at York University.



Annie Segarra (Annie Elaine) is an American YouTuber, artist, and intersectional activist for LGBTQ+ and disability rights. Segarra, who is queer, Latinx, chronically ill (EDS) and disabled, advocates for accessibility, body positivity, and media representation of marginalized communities by sharing her observations and experiences through a personal and intersectional lens.



Elizabeth Sweeney is a neurodivergent visual artist and curator who frequently presents on the topic of art criticism, activist praxis, and contemporary Disability Arts. She currently works as a program officer at The Canada Council for the Arts.

Panel 2

LEADERSHIP

This panel takes up key questions in relation to leadership models in our sector. For too long, non-disabled people have represented and been regarded as voices of authority in the Deaf and Disability Arts sector. In response to this ableist, audist, sanist, and paternalistic dynamic, there has been a necessary push for our sector to be led by disabled, Mad, and Deaf people. This roundtable responds to growing sectoral conversations about leadership models that foster disability, Mad, and Deaf leadership, and accounts for who in our community is excluded by this configuration of leadership.



Sage Lovell’s work focuses on accessibility, intersectionality, and interdependency. Currently, Sage works freelance on a variety of projects. Sage is always looking for ways to incorporate Deaf people into the community at large and creating inclusive spaces for all.



Catherine Bourgeois has been making theatre since 2002. She began in set, costume, and lighting design before devoting herself to creating and directing performances for Joe Jack et John, which she co-founded in 2003. Her shows “AVALe” and “Just Fake It” earned her the Best Director award at the Gala des Cochons d’Or in 2012 and 2014.



Becky Gold is a first-year PhD student at York University focusing her research on autobiographical theatre creation by cognitively diverse artists as a demonstration of self-advocacy and community activism. Becky also works as a practitioner, facilitating a weekly multi-arts program for cognitively diverse teens and adults in North Toronto.



Michael Nimbley has been studying theatre at Les Muses - Centre des arts de la scène since 2004. A bilingual actor (English/French), the extent of his talent was apparent in 2006 in “Le temps des marguerites”, and earned him the Best Actor award for his role in “Just Fake It” in 2012.



Sean Lee is a part of a new generation of artists, curators, and arts leaders bringing fresh perspectives to the contemporary art field. Working in performance art and performance for the camera, his creative practice has evolved to fit the realities of navigating performance using the body as a medium.

Panel 3

REPRESENTATION

Artists and arts and culture critics discuss their experiences of how arts and culture reviews contribute to the cultivation of Deaf, disability, and Mad art. We have invited these panelists with the aim of increasing the rigor and cultural competency of critical Deaf and Disability Arts journalism. Topics discussed may include how arts reviewers and cultural critics write about histories of Deaf and Disability Arts, emergent De'via (Deaf aesthetics) and disability aesthetics, and accessible curatorial practices. The shifting form arts reviews take and the relationship between journalism and culture more broadly will also be discussed.



Kirsty Johnston, Associate Professor, Department of Theatre and Film at University of British Columbia, guest-edited a 2016 issue of Theatre Research in Canada on the topic of Disability and Performance and has published “Disability Theatre and Modern Drama: Recasting Modernism” (Bloomsbury, 2016) and “Stage Turns: Canadian Disability Theatre” (McGill-Queen’s University Press, 2012).



Shay Erlich is a wheelchair dancer and performance art critic. They have recently co-founded the Cyborg Circus Project (a disability-led dance and circus company) with their partner Jenna Roy and write about disability art at the-wheelchair-critic.tumblr.com as well as in mainstream publications such as NOW Toronto and The Dance Current.



Michael Orsini is Full-time Professor in the School of Political Studies at the University of Ottawa. A former journalist, he is co-editor (with Chrissy Kelly) of “Mobilizing Metaphor: Art, Culture and Disability Activism in Canada” (University of British Columbia Press, 2016) and “Seeing Red: HIV/AIDS and Public Policy in Canada” (University of Toronto Press, 2018).



Leah Sandals is News and Special Sections Editor at Canadian Art. Her writings have also been published in the Globe and Mail, the Toronto Star and the National Post, among other outlets. She holds a BFA Media Arts from NSCAD University and a BSc Physical Geography from McGill University.



Dr. Chelsea Temple Jones splits her time between Regina and Toronto. In Regina, she is a community-based researcher at the University of Regina’s Voice Lab, a studio for developing creative sound expression. In Toronto, she teaches at Ryerson University’s School of Disability Studies. Her journalism is recognized through a National Magazine Award and other press prizes.



Nadine Changfoot, Associate Professor in Political Studies at Trent University, engages in feminist, participatory and arts-based research with intersectional arts, environmental, disability, aging, and healthcare communities. She iteratively builds capacity, including disability aesthetic, for disability justice, accessibility and arts practices, and environmental stewardship.



Born in Ghana, **Peter Owusu-Ansah** is an observant, thinker and visual artist. Because he is Deaf, seeing is how Peter captures the joy of life. Some of his colour works were included in the exhibition “Flourishing: Somehow We Stay Attuned” at the Tangled Art Gallery. Peter lives and work in Toronto.

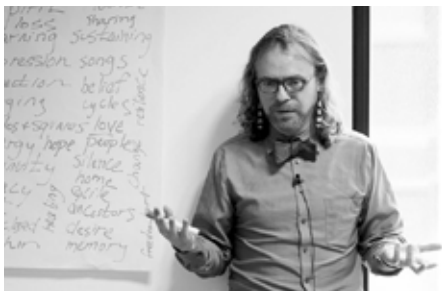


Sarah Jama is a community organizer from Hamilton. She co-founded the Disability Justice Network of Ontario (DJNO), and is a board member with the Hamilton Transit Riders Union. She’s given hundreds of lectures, presentations, and keynotes on issues surrounding leadership, diversity, and justice, and works at the Hamilton Centre for Civic Inclusion.

Panel 4

INDIGENEITY AND RACE

Qwo-Li Driskill (Corvallis, Oregon), a disabled (non-citizen) Cherokee artist and activist, will deliver a keynote address reflecting on their practice. Driskill will present on their work and engage in dialogue with local Black and Indigenous artists.



Qwo-Li Driskill is a (non-citizen) Cherokee Two-Spirit and Queer writer, activist, and performer also of African, Irish, Lenape, Lumbee, and Osage descent. S/he is the author of several books, including “Asegi Stories: Cherokee Queer and Two-Spirit Memory”, a finalist for a Lambda Literary Award in 2017. S/he is the Director of Graduate Studies Women, Gender, and Sexuality Studies at Oregon State University.



Loren O. Delaney is an Education Consultant, Artist and Program Curator, incanting and reclaiming the creative power in Mad Arts across places, people, and spaces. On their downtime, Loren can be found advocating for a multiplicity of social justice issues and making the impossible possible.



Dr. Dolleen Tisawii'ashii Manning is a member of Kettle and Stoney Point First Nation, and a SSHRC Postdoctoral Fellow in the Department of Philosophy held at Michigan State University, USA (September 2018-2020). Manning is an Anishinaabe scholar and artist, currently residing in Toronto.



Elwood Jimmy is a learner, collaborator, writer, artist, facilitator, cultural manager, and gardener. He is originally from the Thunderchild First Nation, a Nêhiyaw community in the global north. For close to 20 years, he has played a leadership role in several art projects, collectives, and organizations locally and abroad.

Crip Shorts

Six extraordinary disabled performers from Canada and the UK bring their distinct creativity to this one-night celebration. Five short acts, each responding and re-defining the experience of disability through performance, featuring the UK “stumpetteer” Jackie Hagan, Canadian interdisciplinary creator Jessica Watkin, aerialist Erin Ball, poet Tamyka Bullen and theatrical dancers Justin Many Fingers and Brian Solomon.

**Friday,
January 25, 2019
Doors open
at 7:30pm**

Brigantine Room

Presented by:
BRITISH COUNCIL



Erin Ball (Canada) is a circus artist, coach, owner of Kingston Circus Arts, and co-owner of LEGacy Circus. After events resulting in the loss of her lower legs, Erin works to create new, creative, and different ways of executing her skills as a circus performer.



Jessica Watkin (Canada) is a PhD Candidate at the University of Toronto’s Centre for Drama, Theatre and Performance Studies focusing on disabled approaches to creating performance in Canada. She is a playwright and interdisciplinary creator working with physical and non-visual approaches to creation.



Jackie Hagan (UK) is a multi award-winning playwright, poet, and stand-up comedian. She is passionate about inclusivity in the widest sense and experiences often excluded from the mainstream narrative. She has performed and delivered workshops in hundreds of venues, including prisons, homeless shelters, and high-secure psychiatric units.

Crip Shorts

(continued)



Tamyka Bullen (Canada) has been involved in social justice activism and social services for 20+ years and has worked with women, immigrants, LGBTQA, and youth. She has been performing her poetry at different theatres since 2015 and in 2018, began acting for Deaf That! and After the Blackout.



Justin Many Fingers (Canada) or **Mii-Sum-In-Iskum** (Long Time Buffalo Rock) is a founding member and the new Artistic Director of the Making Treaty 7 Cultural Society, and an international performing artist. His Government name is Justin Many Fingers, and he is a Queer, Indigenous, disabled, and Mad artist from the Kanawa Blackfoot Reserve in Southern Alberta.



Brian Solomon (Canada) is an award-winning creator of Anishinaabe and Irish descent, born in Shebahonaning, located in the Manitoulin district of Northern Ontario. Solomon has presented his multidisciplinary works across Turtle Island and internationally. He is passionate about helping people relearn about their forgotten bodies, and take back the space those bodies occupy. Website: electricmoose.ca



Alex Bulmer (Canada) is an award-winning writer, director, and performer who divides her time between working in Canada and Europe. She is co-Artistic Director of Common Boots Theatre in Toronto, and Artistic Director of Invisible Flash UK. In 2014, Alex was named one of the most influential disabled artists by UK's Power Magazine.

Day 03

Embodying the Intersections:

Indigeneity, Race and Disability

Embodying the Intersections: Indigeneity, Race and Disability is a full day of soulful and political-embodied exploration along the intersections through the use of movement, reflexive discovery, and engaged discussion. Audiences are invited to participate and immerse themselves at self-selected entry points throughout the day's events; some of which comprise a journey through words, a race in and out of entanglements, offerings of soulful laments, and minimal steps toward political action.

**Saturday,
January 26, 2019
Brigantine Room**

Presented by:



Schedule

11:00am–11:30am	Coffee and Tea
11:30am–12:00pm	Elder Land Acknowledgement
12:00pm–12:10pm	Coffee Break
12:10pm–1:00pm	Workshop 1– Mad Race
1:00pm–2:00pm	Lunch
2:00pm–3:00pm	Workshop 2–Finding Language: A Word Scavenger Hunt
3:00pm–3:10pm	Coffee Break
3:10pm–4:10pm	Workshop 3–Welcome to the Shot Club
4:10pm–4:20pm	Coffee Break
4:20pm–5:20pm	Workshop 4–Minimal Action
5:20pm–5:30pm	Elder's Closing with Mona Stonefish (Bear Clan)
5:30pm–7:30pm	Closing Reception hosted by British Council

Workshop 1

Mad Race

In and out of entanglements, we are always on the go, on the go, on the go. Fast heartbeats and heavy breathing in fits and starts, there is always something that needs to get done. Perpetually on the move, positioned against time, space, political malignancy, and in a race to death. A race against life itself. **What am I? Mad Race** is an embodied exploration of the intersections of race, Indigeneity, and Disability.



Loren O. Delaney is an Education Consultant, Artist and Program Curator, incanting and reclaiming the creative power in Mad Arts across places, people, and spaces. On their downtime, Loren can be found advocating for a multiplicity of social justice issues and communing with the wonders of life.



Syrus Marcus Ware is a Vanier Scholar, visual artist, activist, curator, and educator. Syrus uses drawing, installation and performance to explore social justice frameworks and black activist culture. Syrus is a core-team member of Black Lives Matter Toronto and of BlacknessYes!/Blockorama. Syrus is a PhD candidate at York University.



kyisha williams is a Black, queer, femme artist and health promoter. Working in film and movement, kyisha works within Black/queer/trans/disabled young/racialized/criminalized communities, accurately portraying the realities of these communities on-screen. kyisha fuses art with health promotion, creating socially relevant content that discusses health and promotes healthy sexuality, and consent culture.

Workshop 2

Finding Language: A Word Scavenger Hunt

I've lost my words. Some of them are stuck in little boxes in my brain, in drawers that won't open. Some of them are in the mouths of my Indigenous ancestors. This work stems from my experience of language, colonization, and disability. I have devised a Scavenger Hunt looking for words to help us tell our stories. Making note cards embroidered with porcupine quills, I invite you to hear, feel, and see some of my experiences with language and share some of your own. This event is the culminating project of my year in residence with Bodies in Translation.

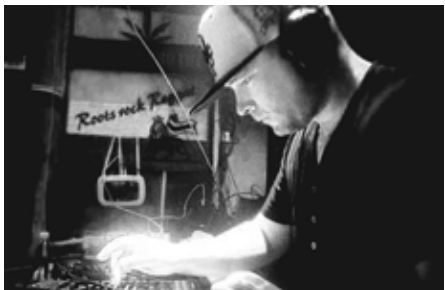


Vanessa Dion Fletcher is the 2018 Bodies in Translation Artist In Residence. She uses performance and textiles to reveal the complexities of what defines a body. These themes are brought together with her Potawatomi and Lenape ancestry, and her learning disability. She graduated from The School of The Art Institute of Chicago (2016).

Workshop 3

Welcome to the Shot Cub

Welcome to the Shot Club will Crip the stage, bringing their hour-long Sunday night podcast, filled with liquid courage, soul, and unapologetic honesty, to a stage and live audience. With five 30-something Hip Hop artists, armed with drinks in hand, and invited guests sit down to have an unapologetic discussion about Black pain, Hip Hop as Mad Arts, music, and the implication for the arts and the entertainment industry in Canada.



DJ Bailong is profoundly influenced by Hip Hop and Reggae music. Bailong, which means The White Dragon, comes from his experience living overseas in China, where he set out to introduce Reggae music through DJ-ing. Now in Toronto, he continues to work on collaborative projects focused on diversity and inclusion.



Peter Owusu-Ansah is an observant thinker and visual artist. Because he is Deaf, seeing is how he captures the joy of life. He spent years observing art throughout history. He is always wondering what is next. That’s what he seeks and finds through being creative.



GMTM, whether he’s in a three-piece suit or jeans and a custom Shot Club Versus Everybody sweatshirt, you can always count on GMTM to add a little bit of spice to the show. Or as he would say “that adobo sazón.” Host of the Welcome to the Shot Club’s on-the-spot segment The Drop, GMTM takes to the street to interview unsuspecting guests at live events, parties, and concerts.

David Solomon is a recording artist and multi-faceted entertainer. Born in Calgary, raised in Brampton, he began his music career, later adopted by Rexdale and then Weston. He has penned two poetry books; an LP, created Fly Crown Ltd. and teamed up with Welcome to the Shot Club.

George Quarcoo is a professional runner, DJ and producer, holding the 100-metre and 200-metre Canadian National record in the T12 Mens Sprints. A talented DJ, spinning records to events across Ontario with versatility and a taste for eclectic sounds, his beat-making spans multiple genres, supporting diverse Toronto artists.

CheZZa, born and raised in Northern Ontario, has experienced a life many people from his background could only imagine. That’s what drove him to take everything he has learned, experienced, and lived and put it into his music, so that you can experience everything he has gone through in his life.

M.O. Littles is a live performer whose energy is contagious, performing hundreds of shows across Canada, the U.S., South America and Europe. He most recently took the top spot in the hip hop category in the John Lennon Songwriting Contest, and penned the theme song for a reality show: The Fashion Hero.

Netisha Edwards-Ragguette, a Deaf Consultant, is a Graduate from Ryerson University with a BA in Disability Studies. She brings a wealth of experience and understanding, innovating advocacy, inclusion and diversity, with a deep commitment to creating communities with people of diverse abilities.

Workshop 4

Minimal Action

claude wittmann will intervene through his attention for the systemic violence enacted by our last resort social assistance system. He will invite us into a bilateral process informed by maximal self-care while aiming at a real-life response to the latest changes to social assistance as announced on November 22nd, 2018. The process will be inspired by MINIMAL ACTION which ended on October 31st, 2018, with the delivery of a package of stories/letters/opinions by individuals with lived experience of poverty and disability, and a few allies into the hands of Minister MacLeod.



claude wittmann: transman living with what is defined as disability; bicycle wheel builder with a PhD in molecular biology; has contributed to performance art since 2006. His most recent art project states through postcards that his concepts failed his hopes. Now acting his artistic process and ethics against systemic oppression.



Brownton Abbey:

Featuring Rachel Young, Lasana Shabazz, Ebony Rose Dark, Syrus Marcus Ware, Yousef Kadoura, and DJ Sets from LAL

Celestial beings from queer dimensions transform the historic Harbourfront Centre into a kaleidoscopic off-world temple as **Brownton Abbey**, the UK-based Afro-Futurist performance party with a Space Church theme, hits Toronto. Created by and centering queer people of colour, especially those with d/Disabilities (s/Super Powers), Brownton Abbey features an international collective of UK and Toronto-based artists.

The genre-defying event fuses a hyped party, performance art and the personal/political as a catalyst to celebrate intersectional identities. Take up space, drench yourself in contemporary ritual, and get transcendental on the dance floor. If you would like to dress up, please feel free to interpret the theme of Intergalactic techno church realness.

Brownton Abbey is creatively co-produced by Tarik Elmoutawakil and Rob Jones.

**Saturday,
January 26, 2019
Doors open
at 7:30pm**

**Harbourfront
Centre Theatre**

Presented by:



No Strobe or flashing lights will be used for this event. Haze and smoke will be used.



Brownton Abbey (continued)



Tarik Elmoutawakil (UK) is the lead artist for Brownton Abbey. He is fixated on creating light playful atmospheres with deep theatrical experiences as a mode of brown and queer resistance, harnessing the elevation, celebration, and centering of otherness.



Lasana Shabazz (UK) is a performance artist, dancer, theatre-maker, and writer whose work grapples with themes of race, sexuality, and, ultimately, transcendence.



Rachael Young (UK) is an award-winning artist whose interdisciplinary performances traverse the boundaries between live art, dance, contemporary theatre, and socially engaged practice. Her work creates spaces for intersectional realities to be explored and celebrated, and for alternative narratives and forms to evolve and be heard.



Ebony Rose Dark (UK) is an interdisciplinary artist specializing in dance. Their latest work explores themes of sexuality, desire, BDSM, and black disabled bodies.



Syrus Marcus Ware (Canada) is a Vanier Scholar, visual artist, activist, curator, and educator. Syrus uses drawing, installation and performance to explore social justice frameworks and black activist culture. Syrus is a core-team member of Black Lives Matter Toronto and of BlacknessYes!/Blockorama. Syrus is a PhD candidate at York University.



Yousef Kadoura (Canada) is a Toronto-based actor, writer, and producer who has dedicated himself to performance and storytelling as tools for education and social justice. He is a graduate of the National Theatre School of Canada and the Curator in Residence at Tangled Art + Disability.



LAL (Rosina Kazi / Nicholas Murray) (Canada). Known as “musicians with a deeper social message,” LAL released their debut album “Corners” in 2002 and have since carved out a strong diaspora voice in the Canadian music scene, which remains largely unexplored by mainstream media. LAL introduces a political edge to the electronic underground, bridging the gap between art and social justice.



Lucid:

Installation by Aaron Labbé

At **LUCID**, we design experiences that aim to provide people with the ability to self-care through powerful multi-sensory experiences. Our team is comprised of passionate artists, scientists, engineers, researchers, and communicators who all share a common goal: to build solutions to help people feel better. Through innovative human-centered design at the heart of art, science, and technology, we are able to develop wellness-focused experiences that can provide therapeutic results in as little as four minutes.

**Thursday–Saturday
January
24–26, 2019
9:00am–5:00pm**

**Main Loft
(Chill-out Space/
Relaxed Room)**

Presented by:
**Creative
Users
Projects.**



Aaron Labbé is a mad-identified intermedia artist based in Toronto. The driving force of his work includes concepts drawn from the topics of madness narratives and discourse, expressions of empathy, the psyche, and explorations of human consciousness. His specialties include interactive experience design, data visualization, experimental music practices, spatial sound design, and computational art.

Accessible Transportation

For information about accessibility, please see the Crippling the Arts Access Guide available in print and online at tangledarts.org

Accessible Parking

There are two parking lots within walking distance of the Bill Boyle Artport, the main building of Harbourfront Centre. You can find out more about Harbourfront Centre's parking lots by visiting this link: <http://www.harbourfrontcentre.com/parking/>. P3, Rees Street Parking Lot, has 6 accessible parking spots available in the South East Corner of the lot. P2, York Quay Parking Lot, has seven spots available: three on the 1st floor, two on the 2nd floor, and three on the 3rd floor. All parking spaces are available on a first-come, first-served basis.

Accessible Cab Companies

Royal Transportation Services is a taxi company with approximately 40 contracted accessible vehicles. They offer on-demand and pre-arranged service, but 24 hours notice is recommended. All of their vehicles employ a duel ramp system on either side of the vehicle.

For more information, please visit: http://www.royaltaxi.ca/royal_accessible.htm. To book a trip, please call: 416-777-9222

Note: Royal Taxi operators are contracted. As such, there is no confirmation of where operators were trained in accessible customer service or interaction. Their website does state that operators are trained.

Diamond Taxi is available for pre-arranged accessible transportation.

On-demand service is available, but is subject to vehicle availability. All operators are trained by the Toronto Licensing Commission. It is recommended that trip requests are made 24 to 48 hours in advance whenever possible. There is a 24-hour cancellation policy for all pre-arranged trips.

Diamond accessible taxi cabs are side-entry vehicles with power ramps.

To book a trip or get more information, please call 416-366-6868.

Emergency Information

Cripping the Arts and Harbourfront Centre are committed to ensuring the safety of all attendees. Harbourfront Centre staff are fully equipped and trained on policies, practices, and procedures in the event of an emergency. All of the Security team members are fully trained in First Aid, CPR, and AED (Automated Defibrillator). Below is our procedure for handling emergencies for our guests with disabilities.

Weather Disruptions

In the event that winter weather interrupts the programming for Crippling the Arts, attendees will be contacted by email. Information will also be posted to Harbourfront Centre's website.

Fire Alarms

The fire alarm system at Harbourfront Centre is a single-stage system. This means it only emits one sound (a loud ringing sound) when activated. There are no strobe light indicators or P.A. system to provide direction. If you hear the alarm at any point, please exit the facility and move to a safe, outdoor location. There will be volunteers and staff to assist.

Thank You!

We are grateful for the generous support of our funders below who helped to make this event possible!



Canada Council
for the Arts

Conseil des Arts
du Canada



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario



FUNDED BY
THE CITY OF
TORONTO



THE
READY
COMMITMENT

Funded by the Government of Canada

Canada



SSHRC CRSH
Social Sciences and Humanities Research Council of Canada
Conseil de recherches en sciences humaines du Canada

artseverywhere
musagetes



**Crippling the Arts
Access Guide
available at
tangledarts.org**

© Harbourfront centre

Registered charitable number: 10746 6575 RR0003

235 Queens Quay West
Toronto, ON | M5J 2G8 | Canada
416 973 4000 | harbourfrontcentre.com

Site Partners



Programming Partners



Corporate Site Partners

