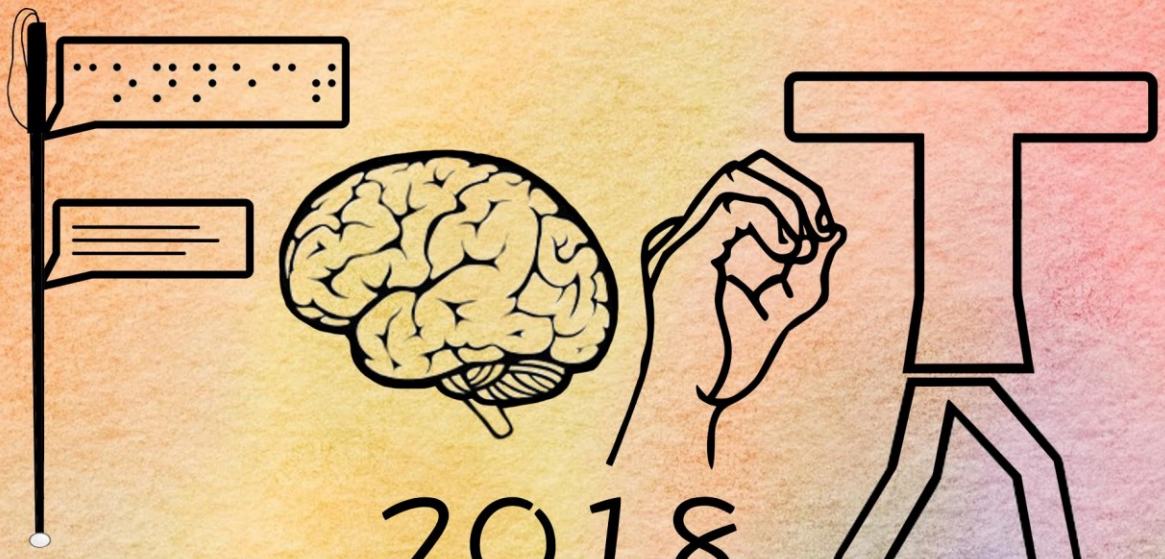
University of Toronto's Centre for Drama, Theatre and Performance Studies presents



Festival of Original Theatre 2018:

Supporting Bodies/ Changing Minds

February 2-4

214 College St.
Koffler Student Centre
3rd Floor

The University of Toronto

Centre for Drama, Theatre & Performance Studies

Presents…

Festival of Original Theatre 2018

Supporting Bodies / Changing Minds

Full Program

Pictured Above CDTPS Logo

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Words of Welcome

Hello and welcome to FOOT 2018: Supporting Bodies/Changing Minds.

Hosted by the Centre for Drama, Theatre and Performance Studies, the FOOT festival is celebrating its 26th edition this year. Although the themes, emphases and topics change from one year to another, opening up spaces for exchanging ideas and communicating thoughts has always been one of FOOT's main objectives. As a team, the co-organizers have done our best to curate a weekend of stimulating and challenging discussion, with warm and inviting provocations. We're asking the question: "How can Drama, Theatre and Performance Studies contribute to a barrier-free society. We aim: to interrogate institutions of academia (learning) and performance (creating) to identify, explore, and propose the ways in which barriers exist for those who experience the world differently. We want to think through with our attendees what it means to be responsible for accommodation; who creates an equitable environment? How is "disability" created, particularly in spaces of learning and performance?

The team is committed to the discussion, negotiation, and evaluation of accessibility. Within our available means, we have established an accessibility plan that hopes to welcome as many as possible. If there is something missing from the schedule, or if you are in need of assistance, please do not hesitate to reach out.

We look forward to learning and creating with you!
Warmly,

The FOOT 2018 Team
Paula Danckert, Maria Meindl, Sanja Vodovnik, and Jessica Watkin

Co-Curators

Jessica Watkin is a blind 2nd year PhD Student at the University of Toronto's Centre for Drama, Theatre, and Performance Studies with research focusing on accessible approaches to creating theatre for artists with disabilities in Canada. She has 2 published articles in the Canadian Theatre Review, was an artist-participant at the National Arts Centre's The Study/Republic of Inclusion, and is a Co-Curator for the Drama Centre's upcoming Festival of Original Theatre: Supporting Bodies: Changing Minds in February 2018. Not only her research focuses on creating theatre, Jessica is an avid playwright and innovates with integration of Audio-Description in her work. In March 2018 Jessica will be Co-Chair of the Canadian National Institute for the Blind's Centennial Celebration in Ontario, which will begin her 7th year of volunteer work with the CNIB.

Maria Meindl is a PhD candidate in the Department of Drama, Theatre and Performance Studies at the University of Toronto, studying the work of the German movement teacher Elsa Gindler (1885-1961). She writes fiction, non-fiction and poetry, including *Outside the Box* (McGill-Queen's), a memoir of creating an archive for her grandmother, and a radio series on Polio for CBC Ideas. The common denominator in her work is a fascination with untold stories. A Feldenkrais practitioner, she has been helping people get taller since 2004.

Sanja Vodovnik is a PhD candidate at the University of Toronto. Her interest lies in examining various outlets of staging and performing science fiction, focusing on it's cultural history, dramaturgy, ethics, and the performance of sci-fi in fan communities. She completed her BA degree in International Relations, and got her MA in Cultural Studies and in Performance Studies. Prior to relocating to Toronto she worked as a stage manager, performer and director across Europe, collaborating with activist theatrical groups and theatre companies in Slovenia, Ireland and Iceland.

Paula Danckert is a dramaturg, producer of live radio and performance, Foley artist and teacher. She was the dramaturg on the new opera, *Missing*, librettist Marie Clements, and story editor on the film, *The Road Forward*, written and directed by Clements. From 2012-2014 she was the Foley Artist and Assistant Director on an adaptation of Dylan Thomas's *Under Milkwood*, a new opera written and composed by John Metcalf which toured Wales and the UK. For five years she worked as Company Dramaturg and Artistic Associate at *Canada's National Arts Centre*. Before joining the NAC, Paula was the Artistic & Executive Director of *Playwrights' Workshop Montreal* for 9 ½ years. In Halifax, Nova Scotia she was President of *Playwrights' Atlantic Resource Centre*, and a drama producer at the *Canadian Broadcasting Corporation*. She was also Associate Producer for *Live Art Productions: New Dance Series*, Foley artist for *Salter Street Films*, and host of *Artspeak* on CKDU- FM. She has been the Associate Dramaturg at *The New Play Centre* in Vancouver, at *Banff's Playwrights Colony* and at *The Stratford Shakespeare Festival*. She has developed new works with playwrights all over Canada and her career in the fields of production and performance span more than 30 years. Paula graduated from Canada's *National Theatre School* where she taught for many years. She is currently a doctoral student at The Centre for Drama, Theatre and Performance at the University of Toronto.

Acknowledgements and Sponsors

Many thanks to our generous supporters:

Dr. Marlene Goldman
Innis College
Hart House Good Ideas Fund
Dean's Student Initiative Fund and the Faculty of Arts and Sciences
SGS Graduate Professional Development Innovation Fund
The Centre for Comparative Literature, University of Toronto
The Centre for Drama, Theatre and Performance Studies, University of Toronto
The Cinema Studies Institute, University of Toronto
Department of English and Drama, University of Toronto at Mississauga
Dr. Laine Newman and the Queer Theory Working Group
School of Graduate Studies, Milestones and Pathways Program
The Graduate Students' Union Conference and Academic Grant
The Centre for Drama, Theatre and Performance Studies, Graduate Students' Union

Sincere thanks to Robert Crawford, Elder

Many thanks to our talented, generous and patient colleagues at the Centre for Drama, Theatre and Performance Studies for all the work they have done to make FOOT2018 a reality.

Adrian Beattie, Désirée Goldwater, Caitlin Gowans, Meg Cormack, Grace Phan, Sarah Robbins, Orly Zebak.

Thanks as well to Lea Chowdhury, Oriana DiNucci and Morgan Davies for their help during the Festival.

We were fortunate enough to have these wonderful volunteers:
Sophie Waldman and Xin Zhang.

We are grateful to the staff and faculty of the Centre for Drama, Theatre and Performance Studies for the many kinds of support they provided for this project.
Antje Budde, Jill Carter, Samiha Chowdhury, Peter Freund, Stephen Johnson, Suzanne Micallef, Colleen Osborn, Julie Phillips, V.K. Preston, T. Nikki Cesare Schotzko and Paul Stoesser.

Poster design: Désirée Goldwater

Program: Meg Cormack

Thanks to all those who are providing accessibility support for FOOT 2018

Assistance to Stephen Lytton:
Byron Grant

Resolution Health Support and Cultural Support:
Vivian Timmins
Special thanks to Lori Rainville and Ontario Indian Residential School Support Services for their assistance in providing this support.

ASL interpreters:
Ryan Kraft, Jo-Ann Martin, Lia Rauth

Audio Description:
Kat Germain, Rebecca Singh

Live Captioning:
Sarah Robbins, Julia Matias, Giorelle Diokno, Laine Newman, Marlene Goldman

Venues/Locations

FOOT 2018 will unfold across several venues associated with the Centre for Drama, Theatre and Performance Studies, University of Toronto.

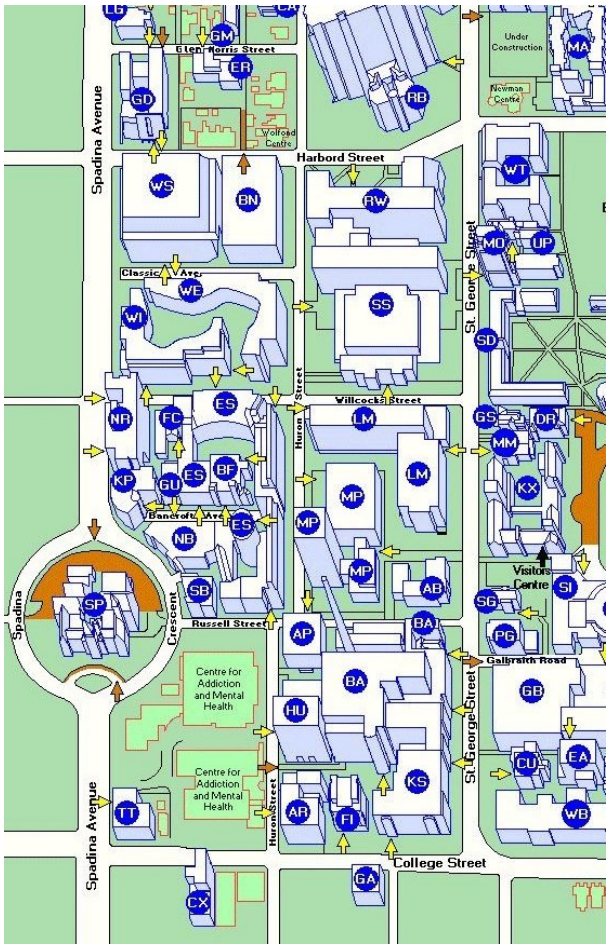


Figure 1 Pictured Above Partial University of Toronto Campus Map Showing CDTPS

The Robert Gill Theatre/Drama Centre, 214 College Street, 3rd floor.

We would like to acknowledge the sacred land on which the University of Toronto operates. It has been a site of human activity for 15,000 years, most recently the territory of the Mississaugas of the Credit River. Takaronto has been stewarded by the Erie, Petun, Wendat, and Seneca First Nations, the Anishinaabeg and most recently the Mississaguas of the New Credit First Nation. The territory was the subject of the Dish With One Spoon Wampum Belt Covenant, an agreement between the Haudenosaunee Confederacy and the Three Fires Confederacy (of the Anishinaabeg) to peaceably share and care for the resources around the Great Lakes. Today, the meeting place of Toronto is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work in the community, on this territory.

Map

Centre for Drama, Theatre and Performance Studies
3rd Floor, Koffler Student Centre
214 College Street
Toronto, ON
M5T 2Z9

HOSPITALITY AND ACCOMMODATIONS:
FOOD & DRINK OPTIONS

Cafés/Bakeries

Second Cup
214 College St
1st Floor Koffler Student Services Building
Downstairs from Centre for Drama, Theatre and Performance Studies
Accessible by elevator, menu available online
Coffee and pastries
Gluten-free and vegetarian options available

Starbucks
205 College St
1 minute walk from CDTPS (90m)
Wheelchair accessible, menu available online
Coffee and pastries
Gluten-free and vegetarian options available

Tim Horton's
455 Spadina Ave
4 minute walk from CDTPS (240m)
Wheelchair accessible, menu available online
Coffee and pastries
Vegetarian options available

Café Reznikoff
75 St. George St
8 minute walk from CDTPS (650m)
Wheelchair accessible, menu available online
Coffee, sandwiches, and snacks
Vegan and vegetarian options available

Jimmy's
191 Baldwin St
10 minute walk from CDTPS (800m)
Not wheelchair accessible, menu not available online
Coffee and pastries
Gluten-free and vegan options available

Second Cup – Second Location
66 Harbord St
11 minute walk from CDTPS (850m)
Wheelchair accessible, menu available online
Coffee and pastries
Gluten-free and vegetarian options available

Almond Butterfly
100 Harbord St
12 minute walk from CDTPS (1.0km)
Not wheelchair accessible, menu available online
Bakery and coffee shop, breakfast and lunch
Gluten-free, vegan, and paleo options available

L'Espresso Bar Mercurio
321 Bloor St West
14 minute walk from CDTPS (1.1km)
Wheelchair accessible, menu available online
Coffee shop with baked goods and light lunch fare
Gluten-free and vegan options available

Lunch/Dinner

Mother's Dumplings
421 Spadina Ave
5 minute walk from CDTPS (350m)
Not wheelchair accessible, menu available online
A la carte dumplings and side dishes
Vegetarian options available

Kinton Ramen
51 Baldwin St
6 minute walk from CDTPS (450m)
Not wheelchair accessible, menu available online
Ramen bar
Vegan and vegetarian options available

Free Times Cafe
320 College St
6 minute walk from CDTPS (500m)
Wheelchair accessible, menu available online
Jewish, Middle Eastern, and Canadian food (brunch, lunch, and late-night snacks)
Gluten-free, vegan, and vegetarian options available

Urban Herbivore
64 Oxford St
9 minute walk from CDTPS (700m)
Wheelchair accessible
Vegetarian and Vegan take-out with limited seating, menu available online
Bio-degradable packaging

El Trompo
277 Augusta Ave
9 minute walk from CDTPS (700m)
Wheelchair accessible, menu available online
Taco bar
Vegan and vegetarian options available

Hibiscus
238 Augusta Ave
10 minute walk from CDTS (750m)
Not wheelchair accessible, menu available online
Sweet and savoury crêpes, salads, non-dairy ice cream
Gluten-free, vegetarian, and organic options available

Gallery Grill – Hart House
7 Hart House Circle, 2nd Floor
10 minute walk from CDTPS (800m)
Wheelchair accessible (accessible washroom on main floor), menu available online
Brunch available Sundays
Vegetarian Options available

Harvest Kitchen
124 Harbord St
13 minute walk from CDTPS (1.1km)
Not wheelchair accessible, menu available online
Canadian comfort food
Gluten-free, vegan, vegetarian, and organic options available

Pubs/Bars

O'Grady's
171 College
3 minute walk from CDTPS (240m)
Not wheelchair accessible, menu available online
Irish Pub
Vegetarian options available

Red Room
444 Spadina Ave
5 minute walk from CDTPS (400m)
Wheelchair accessible, menu available online
Relaxed bar with budget-friendly lunch and dinner options
Gluten-free, vegan, and vegetarian options available

Sin and Redemption
136 McCaul St
10 minute walk from CDTPS (800m)
Not wheelchair accessible, menu available online
Belgian bistro specializing in European beers
Vegetarian options available

PARKING OPTIONS

371 Bloor Street West
Also Known as : Faculty of Education
Cash Parking $4.00 half hour $12.00 Maximum until 10pm Overnight parking 4pm to 6:00am $7.00 Weekends $7.00 Unreserved Permit Parking 24/7 parking Cash parking receipts are not transferable and are valid at the parking lot where purchased.
Address : 371 Bloor St W, Toronto, ON M5S 2R7, Canada
Associated Building : Bloor Street West-371
Accessibility Information :2 parking stalls on the north west part of the parking lot

Graduate House Garage
Cash Parking $4.00 half hour $18.00 Maximum until 10pm Overnight parking 4pm to 6:00am $7.00 Weekends $7.00 24/7 parking Cash parking receipts are not transferable and are valid at the parking lot where purchased. Lot Reserved "N" Permit Parking
Address : 17 Glen Morris St
Associated Building : Graduate House
Accessibility Information :2 parking stalls at entrance into garage.

Rotman / Innis Garage
Cash Parking $4.00 half hour $20.00 Maximum until 10pm M - F 4pm to 6:00am $10.00 Weekends $10.00 24/7 parking Pay-On-Foot gated parking lot. Take a ticket on way in and use Pay Station to pay upon exit. Lot Reserved "P" Permits
Address : 107 St. George Street
Associated Building : Rotman School of Management

B.C.I.T. Parking Garage
Cash Parking $4.00 half hour $20.00 Maximum until 10pm M - F 4pm to 6:00am $10.00 Weekends $10.00 24/7 parking Cash parking receipts are not transferable and are valid at the parking lot where purchased Lot Reserved "C" Permits
Address : 213 Huron Street
Associated Building : Bahen Centre for Information Technology

O.I.S.E. Parking Garage
Cash Parking $4 half hour $15 Max. to 10pm Overnight parking 4pm to 6:00am $7.00 Weekends $7.00 Early Bird (6-9am) $10 24/7 parking Cash parking receipts are not transferable and are valid at the parking lot where purchased Lot Reserved "I" Permits
Address : 71 Prince Arthur Avenue
Associated Building : Ontario Institute for Studies in Education

King's College Circle Parking Lot
Also Known as : Main Campus Parking
Cash Parking $4.00 half hour $20.00 Maximum until 10pm Overnight parking 4pm to 6:00am $10.00 Weekends $10.00 24/7 parking Cash parking receipts are not transferable and are valid at the parking lot where purchased Lot Reserved "R" Permits
Address : King's College Circle

Hart House Circle Parking
Cash Parking $4.00 half hour $20.00 Maximum until 10pm Overnight parking 4pm to 6:00am $10.00 Weekends $10.00 24/7 parking Cash parking receipts are not transferable and are valid at the parking lot where purchased Lot Reserved "R" Permits
Address : 7 Hart House Circle
Associated Building : Hart House

Tower Road Parking Lot
Cash Parking $4.00 half hour $20.00 Maximum until 10pm Overnight parking 4pm to 6:00am $10.00 Weekends $10.00 24/7 parking Cash parking receipts are not transferable and are valid at the parking lot where purchased Unreserved Permits
Address : 2 Tower Road

78 Queen's Park Crescent Lot
Also Known as : Faculty of Law Parking Lot
Cash Parking - After 5pm Only 5:00pm until 6:00am next day Overnight parking 4pm to 6:00am $10.00 Weekends $10.00 Cash parking receipts are not transferable and are valid at the parking lot where purchased Reserved Permits
Address : 78 Queen's Park Crescent
Associated Building : Faculty of Law

256 McCaul St. Parking Lot
Cash Parking - After 5pm Only 5:00pm until 6:00am next day Overnight parking 4pm to 6:00am $10.00 Weekends $10.00 Cash parking receipts are not transferable and are valid at the parking lot where purchased Reserved Permits
Address : 256 McCaul Street
Associated Building : McCaul Street-254/256

155 College Street Parking
Cash Parking - After 5pm Only 5:00pm until 6:00am next day Overnight parking 4pm to 6:00am $10.00 Weekends $10.00 Cash parking receipts are not transferable and are valid at the parking lot where purchased Reserved Permits
Address : 155 College Street
Associated Building : Health Sciences Building

Faculty of Dentistry Parking Lot
Also Known as : Dentistry Parking Lot
Cash Parking - After 5pm Only 5:00pm until 6:00am next day Overnight parking 5pm to 6:00am $10.00 Weekends $10.00 Cash parking receipts are not transferable and are valid at the parking lot where purchased Reserved Permits
Address : 124 Edward Street

Physics Parking Garage
Cash Parking - After 5pm Only Entrance off of Russell St. 5:00pm until 6:00am next day Flat Rate Weekdays: 5pm to 6:00am $9.00 Weekends $9.00 Cash parking receipts are not transferable and are valid at the parking lot where purchased Reserved Permit
Address : 60 St. George Street
Associated Building : McLennan Physical Laboratories

2 Bedford Street Parking Lot
Cash Parking $4.00 half hour $20.00 Maximum until 10pm Overnight parking 4pm to 6:00am $12.00 Weekends $12.00 24/7 parking Cash parking receipts are not transferable and are valid at the parking lot where purchased Lot Reserved "M" Permits
Address : 2 Bedford Street

88 College Street Parking Lot
Cash Parking - After 5pm Only 5:00pm until 6:00am next day Overnight parking 4pm to 6:00am $10.00 Weekends $10.00 Cash parking receipts are not transferable and are valid at the parking lot where purchased Lot Reserved "L" Permits
Address : 88 College Street

100 College Street Parking Lot
Transportation office located in room 222. Cash Parking $10.00 Flat Rate After 5pm Weekends $10.00 Flat Rate 24/7 parking Cash parking receipts are not transferable and are valid at the parking lot where purchased Unreserved Permits
Address : 100 College Street
Associated Building : Banting Institute

112 College Street Parking Lot
Cash Parking - After 5pm Only 5:00pm until 6:00am next day Overnight parking 4pm to 6:00am $10.00 Weekends $10.00 Cash parking receipts are not transferable and are valid at the parking lot where purchased Lot Reserved "K" Permits
Address : 112 College Street
Associated Building : Best Institute

HOTELS

Holiday Inn Toronto Downtown Centre
30 Carlton Street
16 min walk to CDTPS (1.3 km), direct streetcar (#506)
https://www.ihg.com/holidayinn/hotels/us/en/toronto/yyzct/hoteldetail?cm_mmc=GoogleMaps-_-HI-_-CA-_-YYZCT

Courtyard by Marriot Downtown Toronto
475 Yonge Street
17 min walk to CDTPS (1.3 km)
http://www.marriott.com/hotels/travel/yyzcy-courtyard-toronto-downtown/

Chelsea Hotel

33 Gerrard Street West
17 min walk from CDTPS (1.3 km)
http://www.chelseatoronto.com/en/

Doube Tree Hilton
108 Chestnut Street
17 min walk to CDTPS (1.3 km), close to subway (line 1)
http://doubletree3.hilton.com/en/hotels/ontario/doubletree-by-hilton-hotel-toronto-downtown-YTOCSDT/about/amenities.html

Sheraton Centre
123 Queen Street West
21 min walk from CDTPS (2.1 km), close to subway (line 1)
http://www.sheratontoronto.com

Novotel Toronto Centre
45 The Esplanade
28 min walk from CDTPS (3 km), close to subway (line 1)
http://www.novotel.com/en/hotel-0931-novotel-toronto-centre/index.shtml

SIGHTSEEING / THEATRES

There are many things to do and see in Toronto. If you are looking to explore the city, here's a quick list of the most popular **attractions**:

- The CN tower (http://www.cntower.ca/intro.html)
- ROM - Royal Ontario Museum (http://www.rom.on.ca/en)
- AGO - Art Gallery of Ontario (https://ago.ca)
- The Distillery District (http://www.thedistillerydistrict.com)
- Casa Loma (http://www.casaloma.ca)
- Kensington Market (http://www.kensington-market.ca/Default.asp?id=home&l=1)
- St Lawrence Market (http://www.stlawrencemarket.com)
- Ontario Science Centre (https://www.ontariosciencecentre.ca)
- Aga Khan Museum (https://www.agakhanmuseum.org)

Theatres:

- The Theatre Centre (http://theatrecentre.org)
- Buddies in Bad Times (http://buddiesinbadtimes.com)
- Crow's Theatre (https://www.crowstheatre.com)
- Factory Theatre (https://www.factorytheatre.ca)
- Theatre Passe Muraille (http://passemuraille.ca)
- Tarragon Theatre (http://www.tarragontheatre.com)
- Soulpepper (https://www.soulpepper.ca)
- Harbourfront Centre (http://www.harbourfrontcentre.com)
- CanStage (https://canadianstage.com/Online/)
- Mirvish (https://www.mirvish.com)

ACCESSIBILITY RESOURCES

https://www.handiscover.com/content/destinations/canada/guide-to-accessible-holiday-toronto-disabled-holidays/

http://wheelchairtraveling.com/accessible-attractions-and-sites-in-toronto-canada-for-wheelchairs-and-seniors

GETTING AROUND

Information about public transportation in Toronto can be found on the TTC websites below. The Centre for Drama Theatre and Performance Studies is near several streetcar-, bus-, and subway lines. Please see the following links for further information:

http://www.ttc.ca/index.jsp
http://www.ttc.ca/WheelTrans/index.jsp
http://www.ttc.ca/TTC_Accessibility/index.jsp

There are also several wheelchair accessible taxi services:

http://www.wheelchairtransit.com/our-services-personal/
http://gtaaccessible.com/transportation-services

If you need additional support and information about a specific route, please send us an email at uoftfoot2018@gmail.com

For Further Information on Accessibility in Toronto please visit: http://www.accessto.ca

AccessTO is a not for profit organization that was created after a group of health professionals felt that there was a need for more in-depth reviews of the physical environments in our community.

Brief Schedule

FRIDAY, FEBRUARY 2, 2018

12:00	Registration Begins	
1:30-2:00	Opening Remarks	Robert Gill Lobby
2:15-3:30	PANEL 1: *Virtuosity and Consent*	Robert Gill Lobby
	INSTALLATION 1 Opens: *Rehearsing Silence*	Seminar Room
	INSTALLATION 2 Opens: *Shift, Press, Churn*	Robert Gill Alcove
	WORKSHOP 1: *Snail Pedagogies*	Rehearsal Room
3:30-6:15	WORKSHOP 2: *Accessible Thinking*	Robert Gill Lobby
8:00-9:30	BOOK LAUNCH: Petra Kuppers *Reading by Erin Ball*	Glad Day Book Shop

SATURDAY, FEBRUARY 3, 2018

9:30-10:45	PANEL 2: *Equity and Theatre*	Robert Gill Lobby
11:00-12:30	WORKING GROUP 1: *Place, Policy, and Power*	Robert Gill Lobby
	PANEL 3: *The Stare*	Seminar Room
	PANEL 4: *Spotlight on Dementia*	Rehearsal Room
12:30-2:00	LUNCH BREAK	
2:00-3:30	WORKSHOP 3: *Olimpias: The Asylum Project*	Rehearsal Room
3:45-5:15	KEY NOTE CONVERSATION: *Stephen Lytton*	Robert Gill Lobby
5:15-7:30	DINNER BREAK	
7:30-9:00	CABARET	Rehearsal Room

SUNDAY, FEBRUARY 4, 2018

11:00-12:30	WORKING GROUP 2: *Feminisms*	Seminar Room
	WORKSHOPS 4 &5: *The Role of the Amputee in Integrated Dance* *Juggling, Deconstructed*	Rehearsal Room
12:30-2:00	LUNCH BREAK	
2:00-3:30	PANEL 5: *With Accessibility in Mind*	Robert Gill Lobby
3:30-4:30	CLOSING	Robert Gill Lobby

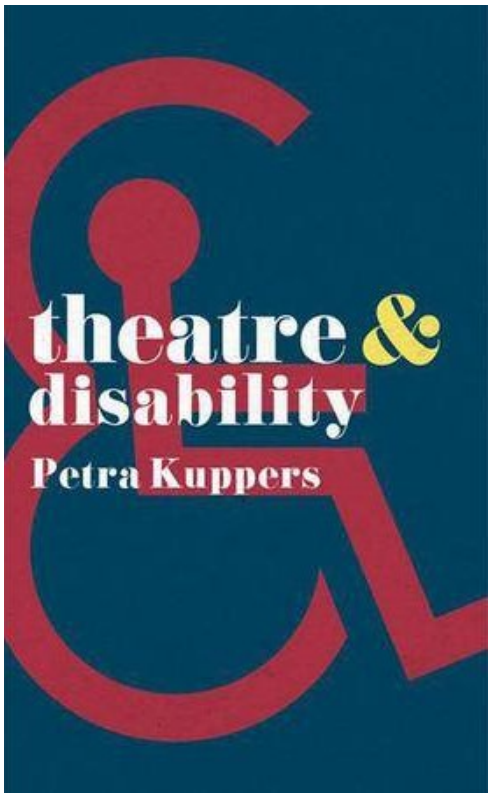
PRESENTERS

BOOK LAUNCH:
PETRA KUPPERS
Theatre & Disability

ASL and Audio Description Available

FRIDAY, FEBRUARY 2, 2018 8:00 – 9:30pm*

GLAD DAY Bookshop
499 Church St, Toronto ON, M4Y 2C6



Join the University of Toronto's Festival of Original Theatre (FOOT 2018) and Glad Day Bookshop for a launch for Petra Kuppers's book "Theatre & Disability".

How do disabled people experience theatre, as both audience members and performers? How has the institution of theatre responded to disability over time? How can we create new spaces for performance and attend to different communities' forms of expression?

This insightful and engaging text examines the complex relationship between theatre and disability, bringing together a wide variety of performance examples in order to explore theatrical disability through the conceptual frameworks of disability as spectacle, narrative, and experience.

After teaching for a decade in the UK, Petra Kuppers is now Professor of English, Theatre and Drama, Art and Design, and Women's Studies at the University of Michigan, USA. She also teaches on the low-residency MFA in Interdisciplinary Arts at Goddard College, USA, and runs the international disability culture collective, The Olimpias.

Readers:
Petra Kuppers (from her book "Theatre & Disability" with books available)
Erin Ball (from her "Flying Footless" circus manual)

*** Reception graciously sponsored by the Queer Theories Working Group**

KEYNOTE CONVERSATION
ASL and Audio Description Available

STEPHEN LYTTON
With Michelle Saint John

SATURDAY, FEBRUARY 3, 2018 3:45 – 5:15pm

Figure 2 Pictured Above Stephen Lytton

Stephen Lytton is unable to join us today in person, due to the recent death of his mother, Elizabeth Lytton. Actor, producer and singer Michelle Saint John will be joining us to speak about her work with Stephen and about *The Language of Love*.

Stephen Lytton is a member of the Nicomen Indian Band within the Nlaka'pamux First Nation. An Aboriginal activist, Lytton is president of the British Columbia Aboriginal Network on Disability Society (BCANDS).

BCANDS is a for profit charitable organization whose mandate is to tend to the unique disability and health needs of the British Columbia Indigenous community by providing an array of targeted and diverse services in urban and rural centers.

Through this commitment to promoting disability, health and social support services, Lytton adds an artistic voice to the conversation. As an accomplished actor, writer, Lytton has presented both in western and eastern Canada to various groups. His work shares his personal experiences both as an Aboriginal person living with a disability, cerebral palsy, and as a residential school survivor.

Beginning at a young age, Lytton spent thirteen years living in Lytton's St. George's Indian Residential School. In 2012, Stephen's story of survival was the subject of Marie Clement's documentary film *The Language of Love*, told through Lytton's own raw, poetic voice.

In April 2016, Lytton was a recipient of The Governor General's Caring Canadian Award. The award, presented by David Johnston, serves to recognize individuals who volunteer their time to help others and to build a smarter and more caring nation.

A lover of poetry and creative writing, Lytton firmly stands believes in the role the arts play in community building. For Lytton, “the arts are one of many ways to build bridges both culturally and socially”.

Michelle St. John is a two-time Gemini Award–winning actor with more than 35 years of experience in film, television, theatre, voice and music. Michelle was a co-founder of Turtle Gals Performance Ensemble, a Native women’s theatre company based in Toronto. She has also been a producing partner in Frog Girl Films, producing several short films directed by Marie Clements. Recently, Michelle joined ranks with Shane Belcourt and Jordan O’Connor at The Breath Films. Her first feature length documentary, *Colonization Road*, premiered in 2016 at the imagineNATIVE Film and Media Arts Festival as an official selection.

INSTALLATIONS LAUNCH

FRIDAY, FEBRUARY 2, 2018
2:15 – 3:30
Ongoing Until Close

"Rehearsing Silence" – Richard C Windeyer

"Rehearsing Silence" is part medical portraiture, part data sonification. It is an approach to binaural audio portraiture that frames and compresses the gradual and inevitable diminishment of auditory perception as a consequence of aging and neurologically collapsing bodies. Datasets tracing a patient's malfunctioning neurological wiring are sonified, resulting in binaural simulations of various forms of hearing loss, tinnitus and other auditory hallucinations. This presentation stems, in part, from an ongoing design practice focused on developing tools and instruments to support multi-sensory (non-visual) data analytics, and a continuing interest in how the effects of aging and sensory impairment manifest themselves as perceptual artifacts within an artistic practice (Monet painted through cataracts, Beethoven composed through tinnitus, etc.) Earlier iterations in this series of works include Stillness Ringing (https://richardwindeyer.com/2007/05/10/stillness-ringing/)

Richard Windeyer (www.richardwindeyer.com) is a composer, designer and Ph.D candidate in the Centre for Drama, Theatre and Performance Studies/Knowledge Media Design Institute Collaborative Degree Program at the University of Toronto. He is also a trainee with the NSERC Create Data Analytics and Visualization Program and a Research Assistant in the Perceptual Artifacts Lab at OCAD University. His doctoral research examines how theatre and performance can operate as instruments for critical data studies. His principle areas of design research include multi-sensory data analytics, sonic information design and interaction, participatory performance design, experiential prototyping and simulation, soundscape ecology and design, music and sound design for immersive theatre and performance. Previously, he taught music technology and electroacoustic composition at Wilfrid Laurier University.

@Twitter: @rockeet; website: www.richardwindeyer.com

"Shift, Press, Churn" – Orly Zebak

Slime is taking the world by storm! It's warm, it's cold, it's loosey and quite gooey, it's smooth, or bumpy, it's any shape or color you want it to be! Shift, Press, Churn is a work encouraging the unknown, the playful. Slime is a malleable entity prepped for play and discovery. So go ahead, shift, press, churn, and leave what you create behind.

Orly Zebak is currently completing her Masters at the University of Toronto's Centre for Drama, Theatre and Performance Studies. She is a multidisciplinary artist, who, in her spare time, dabbles in design, writing, and painting. But as of right now, slime seems to be her medium of choice

FIRST WORKSHOP

FRIDAY, FEBRUARY 2, 2018

2:15 – 3:30

"Snail Pedagogies: A Slow Theatre Workshop"

Led by Ash McAskill

Imagine the complex slow movement of a snail. The soft and moist body of a snail gently glides over the diverse edges of the earth's surfaces. Whether moving over hard and sharp rocks or silky smooth grass, the snail adapts to each new geography it touches. With each movement, this gentle creature leaves a wet path archiving each of its earthly encounters. There is something to be said about its rhythm and adaptive way of being. A snail's temporality offers an important inquiry about the meaningful rhythm of slowness, for both humans and nonhumans.

Our turbo-capitalistic society dilutes the conditions we as human beings encounter one another and the manner we find meaning in our day-to-day lives (Barber-Stetson 2015; Koepnick 2014). Slowness, as I argue, is a temporality that offers new ways for diverse communities to meet and provides an important space to question our own place in the world. My interest is in how slowness re-sensitizes us to the world we move, work, breathe, and exist in?

As a theatre practitioner and scholar that works with disability and ageing communities, I am interested in looking at how slowness can be used to reimagine the future of Canadian theatre, and its influencers. I am invested in isolating deeper meanings and aesthetics of what a slow theatre movement looks and feels like in Canada. How can slowness reframe what a productive body looks like, and provide space to reimagine other ways of producing and creating theatre?

This intimate workshop will explore collaborative ways of how people can come together, particularly when being considerate of each person's needs. Participants of this workshop will discuss the affects turbo-capitalism has had on them, and experiment with slow theatre techniques to resensitize themselves to their practices. Participants will be asked to engage in slow movement exercises, and use their cell phone or cameras as a way to record the micro moments of our movements. As a group we will share these micro happenings of slowness, and their various performative and ethical complexities. These experiments will extend from my conception of a "snail pedagogy" whereby slowness is used as tool for artistic inquiry of vulnerability, inclusivity, and care.

Ash McAskill is a Fonds de Recherche du Québec (FQRSC) recipient and a PhD candidate in Communication Studies at Concordia University in Montréal, Québec. She has a BA in Theatre and Film Studies, and English, and a MA in Communication and New Media from McMaster University in Hamilton, Ontario.Combining her experience in both the disability and theatre

communities, McAskill is researching the artistic complexities behind the creative work of Canadian theatre companies working with disabled artists. Her main doctoral project question is how are such companies shifting understandings of disability and theatre making in Canada? Some of the companies included in her PhD research are Theatre Terrific based in Vancouver, British Columbia, Les productions des pieds des mains in Montreal, Quebec, and the performance training program, Les Muses, also located in Montreal

SECOND WORKSHOP

FRIDAY, FEBRUARY 2, 2018

3:30 – 6:15

"Accessible Thinking (Through) Together"

Led by Jessica Watkin

ASL and Audio Description Available

Creating accessible spaces is more complicated than hiring an interpreter and putting in a stop-gap ramp. The complexity of accommodations, being individualized to people's personal experiences, complicates inclusion and equity, particularly in the spaces in which are known to be accepting in nature. We turn here to the performance spaces, in Toronto, in Canada, in our academic institutions, spaces where passionate, creative, and brilliant creators, artists, dancers, movers, human beings, stage and perform groundbreaking work in many ways. Who is experiencing this work? Where is it happening? How are we learning and thinking about these spaces?

This discussion, taking place in the Centre for Drama's Lobby space and the Robert Gill Theatre, will challenge the performance and learning spaces in which we think through performances. We will bring the people who accommodate into the room, the people who think through the needs of theatre spaces, and the FOOT conference co-facilitators, to discuss the practical ways to make an equitable performance and learning space happen.

Jessica Watkin

Jessica Watkin is a blind 2nd year PhD Student at the University of Toronto's Centre for Drama, Theatre, and Performance Studies with research focusing on accessible approaches to creating theatre for artists with disabilities in Canada. She has 2 published articles in the Canadian Theatre Review, was an artist-participant at the National Arts Centre's The Study/Republic of Inclusion, and is a Co-Curator for the Drama Centre's upcoming Festival of Original Theatre: Supporting Bodies: Changing Minds in February 2018. Not only her research focuses on creating theatre, Jessica is an avid playwright and innovates with integration of Audio-Description in her work. In March 2018 Jessica will be Co-Chair of the Canadian National Institute for the Blind's Centennial Celebration in Ontario, which will begin her 7th year of volunteer work with the CNIB.

Rebecca Singh

Often working in partnership with Kat Germain as "Live Describe" Rebecca is on the vanguard of audience access professional service providers in Canada. By working with community consultants, employing international standards and guidelines towards excellence, she is helping to define Audio Description's "Canadian accent".

Rebecca prepares and presents:

-Audio Description for live performance,

-Pre-recorded or live Verbal Descriptions for Visual and performance art or installations

-Described Video for film and television.

Audio Description credits include The School for Scandal and Treasure Island for the Stratford Festival, En avant, marche! at the Luminato Festival, Black Boys, andBody Politic at Buddies in Bad Times Theatre Undercover and, More Fine Girls at Tarragon Theatre, Bethune Re-imagined at Factory Theatre, In Spirit and Witness to the Ruin presented at the RUTAS Festival by Native Earth Performing Arts and Aluna Theatre and a workshop presentation of how to produce an audio described performance for the Republic of Inclusion. Verbal Description clients include the Art Gallery of Ontario, Luminato, Tangled Art + Disability, University of Guelph ReVision Centre.

When not Audio Describing, Rebecca is a culture professional, performer, producer and supermom.

Upcoming:

Black Boys March 4 Buddies in Bad Times Theatre

The Secret Garden March 17 Young People's Theatre

Sanja Vodovnik

Sanja Vodovnik is a PhD candidate at the University of Toronto. Her interest lies in examining various outlets of staging and performing science fiction, focusing on it's cultural history, dramaturgy, ethics, and the performance of sci-fi in fan communities. She completed her BA (International Relations) and MA (Cultural Studies; Performance Studies) degrees in Slovenia. Prior to relocating to Toronto she worked as a stage manager, performer and director in Slovenia, Iceland and Ireland, collaborating with activist groups and theatre companies across Europe.

David DeGrow

David is a designer, academic, manager and teacher who has been part of over 300

productions in Toronto and across Canada. His research at focuses on the role of theatre architecture in the creation of artistic mandate, audience, and the theatre's place in the city.

Christine Karcza

Christine Karcza's extensive career included working in the private sector (RBC Financial Group), the Ontario Public Service, the not–for-profit sector (Ontario March of Dimes) and managing a conference planning office. In all of her positions, she was involved, either directly or as a volunteer in promoting diversity initiatives for the organization. Client for her consulting business, I can do this! include the Toronto Fringe Festival, the Stratford Festival, the Luminato Festival, Canadian Stage, the Royal Ontario Museum, the Art Gallery of Ontario, the Institute of Canadian Citizenship; Royal Bank and Massey College.

Her I can do this! attitude, developed from managing the challenges of living an independent life with her own disability, engages others to push their boundaries, address any negative stereotyped attitudes, and find solutions to those barriers that prevent participation.

Focusing on and gaining an understanding of the cultural sector, Christine can offer guidance and provide tools and training for access inclusion that will ease the demands on time and resources.

Presently, Christine is both an Honourary Member of the Board of Trustees for the Royal Ontario Museum and a member of the Quadrangle Society of Massey College, University of Toronto. She has been the subject of a CBC film, "Portrait of Christine" and was selected as a delegate at the Governor General's Canadian Leadership Study Conference. Christine has been the recipient of the Queen's Diamond Jubilee Award; Adrienne Clarkson Public Service Laureateship Award for Outstanding Public Service; Volunteer Service Awards from the Province of Ontario: Leadership Award from the Ontario March of Dimes and accepted the Access Award from the City of Toronto on behalf of the Royal Ontario Museum.

THIRD WORKSHOP

SATURDAY, FEBRUARY 3, 2018

2:00 – 3:30

"Olimpias: The Asylum Project"

Led by Petra Kuppers and Stephanie Heit

ASL and Audio Description Available

The Olimpias is a disability performance artists' collective that creates collaborative, research-focused environments open to people with physical, emotional, sensory and cognitive differences and their allies. In these environments, we can explore pride and pain, attention and the transformatory power of touch.

Let's explore our embodied selves and our political labor through movement, meditation and social sculpture. Delight our senses to create sanctuary in (disability) activist struggles. Find movements that push boundaries and translate into everyday life, create and share resources for art/life practices that can sustain ourselves and our communities.

In our scores we will reach for joy, ceremony, and edge, beyond the studio and into the street (weather and access permitting). Open exploration, experimental access: we find out together what works for those who assemble.

For a deeper sense of the Asylum Project, its methods and approaches, you can access an academic/creative collaboration emerging from it in this Theatre Topics article: https://www.academia.edu/28243574/Mad_Methodologies_and_Community_Performance_The_Asylum_Project_at_Bedlam

Petra Kuppers is a wheelchair dancer, disability culture activist, a community performance artist, and Artistic Director of The Olimpias. She teaches at the University of Michigan and on Goddard College's Low Residency MFA in Interdisciplinary Arts, and has written widely on disability performance.

Stephanie Heit is a poet, dancer, and teacher of somatic writing, Contemplative Dance Practice, and Kundalini Yoga. She lives with bipolar disorder and is a member of the Olimpias, an international disability performance collective. The Color She Gave Gravity (The Operating System 2017) is her debut poetry collection and explores the seams of language, movement and mental health difference. Her work most recently appeared in Midwestern Gothic, Clade Song, Lime Hawk, About Place, Dunes Review, Typo, Disability Studies Quarterly, Streetnotes, Nerve Lantern, Queer Disability Anthology, Theatre Topics, and Research in Drama Education. She lives in Ypsilanti, Michigan, with her partner and collaborator, Petra Kuppers. The two together are running Turtle Disco, a local community performance space in Ypsilanti,

Michigan, as a somatic writing studio.

http://www-personal.umich.edu/~petra/asylum.html
http://video.dptv.org/video/2365737793/
Petra Kuppers (@OlimpiasDance) | Twitter
https://stephanieheitpoetry.wordpress.com/home/turtle-disco-classes

FOURTH WORKSHOP

SUNDAY, FEBRUARY 4, 2018

11:00 – 12:30

"The Role of the Amputee in Integrated Dance"

Led by Lawrence Shapiro

Audio Description Available

"The Role of the Amputee in Integrated Dance" is a 45-minute interactive presentation offering attendees a unique insight into contemporary performance art. Blending physical demonstrations with descriptive elements, the presentation outlines the historic and future role of dancers with limb loss and the contribution they can make to this performance art. Moving beyond hoping, the presentation discusses different elements amputees may use in performance including vignettes, stationary motion as well as using the prosthesis as a symbolic device on stage. The presentation concludes with audience members coming on stage and moving with the facilitator.

A passionate and pioneering practitioner of integrated dance for over a decade, Lawrence Shapiro is a verified Deaf and Disability Artist with the Canada Council and a 2016 Ontario Arts Council Deaf and Disability Arts Projects Professional Development Grant Holder which supported his ground-breaking dance piece 'Discovering which was performed at the Daniels Spectrum in Toronto'; one of the first dance works in Canada ever to profile an above-knee amputee in a leading role. Career highlights include performances with the Vancouver Society of Disability Arts and Culture, Guelph Dance, the International Vienna Dance Festival as well as public installation pieces facilitated through Heidi Latsky Dance of New York City. Lawrence is a proud member of the International Guild of Disabled Artists and Performers.

FIFTH WORKSHOP

SUNDAY, FEBRUARY 4, 2018

11:00 – 12:30

"Juggling, Deconstructed"

Led by Morgan Anderson

Audio Description Available

I encourage everyone I know to juggle. I praise juggling as capable of teaching math, meditation, problem solving, creativity, hand-eye coordination, engagement with non-human others and physical awareness of self and others. Above all, I have claimed that this cure-all activity is "barrier-free." However, despite my facade of enthusiasm and confidence, a little voice in my head has always asked: But is juggling actually totally accessible?

To explore this question, I discuss the wide range of approaches to juggling that may be unknown to the Western, non-juggling public. These might include balancing objects, anti-podism (juggling with your feet while lying down), foot bagging (juggling with your feet while standing) and mouth juggling (keeping ping pong balls in the air with only your mouth) among others. I take as a focus the mathematical notation of juggling called "site swap." Site swap describes juggling patterns and can be used to create new ones by attributing numbers to the beats that occur between a throw and a catch. Its high level of abstraction, however, means that site swap is infinitely interpretable and can be applied to many different situations. In other words, the mathematical notation of a juggling pattern does not necessarily dictate how many people are juggling, what body parts they are using to juggle, what objects are juggled or even what is happening in the beats between each "throw." This allows for a wide range of adaptation to juggling patterns and a looser barrier on who can participate in the act of juggling.

After a short formal presentation of this research, I invite audience members and my partner from Toronto Juggling, Andrey Mikhaylov, to assist me in a structured exploration and demonstration of the techniques discussed. Andrey Mikhaylov is a current member of the Toronto Juggling Club.

Morgan Anderson holds a Bachelor of Arts Honours degree with a major in Drama from Queen's University and recently finished her Master's in Theatre and Performance Studies at York University. She began a PhD in the same program at York in September 2017. Her research explores the intersections of performance studies, object manipulation, new materialism and serious leisure. In her professional life she performs as a juggler and unicyclist.

WORKING GROUPS

WORKING GROUP 1
"Place, Policy and Power"

Saturday, February 3rd -11:00 - 12:30

Facilitated by: Jessica Watkin

The working group will discuss ways of designing inclusive art spaces and address aspects such as funding, design, perception, humour, education and legislation. The conversation will also focus on the use of art, drama and performance as a tool for exploring socially perceived notions of ability and disability.

Nina Czegledy

Nina Czegledy, artist, curator, educator collaborates internationally on art & science & technology projects. The changing perception of the human body and its environment as well as the paradigm shifts in the arts informs her projects She has exhibited and published widely won awards for her artwork and has initiated, led and participated in forums and festivals worldwide. Czegledy presents internationally at academic institutions and conferences. Latest documentary artwork: Seeing the Invisible at University of Toronto 2017, latest curatorial project: SPLICE re-examining Nature, Oulu Art Museum, Finland May-December 2017. Czegledy is the Chair of, Leonardo 50th Celebrations Committee; Member of the Governing Board Leonardo/ISAST; Board Member, AICA International Association of Art Critics Canada; Chair, Intercreate org New Zealand; Adjunct Professor, Ontario College of Art and Design University, Toronto, an Independent artist, curator; Senior Fellow, KMDI, University of Toronto; Research Fellow, Semaphore Research Cluster, University of Toronto; Research Collaborator, Hexagram International Network for Research-Creation in Media, Montreal; Senior Fellow Hungarian University of Fine Arts Budapest

Lynne Heller

Lynne Heller is a post-disciplinary artist, an educator and academic. Her interests encompass material culture, new media performative interaction, graphic novels and sculptural installation. Heller completed her MFA at the School of the Art Institute of Chicago in 2004 and her Ph.D. at University College Dublin, Ireland. She is an Assistant Professor at OCAD University in the Faculty of Design and also teaches in the Faculty of Liberal Arts & Sciences and School of Interdisciplinary Studies. She is co-director of the Data Materialization Studio at OCAD University. At University College Dublin, she worked in the department of Gender, Culture and Identity, with a research focus on feminist practice in online culture.

Heller has an extensive exhibition record both nationally and internationally and is the recipient of grants from the Ontario Arts Council, the Canada Council for the Arts and the

Department of Foreign Affairs, Canada. Recent exhibitions include Slippage at the Robert Langen Art Gallery, University at Waterloo, Waterloo, ON, Chelsea Girls, Gallery 44, Toronto, ON, Homeostasis Lab, The Wrong – New Digital Art Biennale, made and exhibited worldwide, Another Season: An International Exchange Project, Gallery 44, Toronto, ON (the exhibition travelled to the Three Shadows Photography Art Centre, Beijing, the Detroit Centre for Contemporary Photography, and the Hippolyte Photographic Gallery,

Helsinki) and Hysteria: Past, Present, Future curated by Anonda Bell, Paul Robeson Galleries, Rutgers University, Newark, New Jersey, USA. She exhibited this past year at WARC Gallery, Toronto, ON, ISEA2014, Dubai, UAE, touring - Salisbury, Leicester, Bristol, London and online, 2014-15. Recent publications include the chapter "Found Objects, Bought Selves" in New Opportunities for Artistic Practice in Virtual Worlds, ed. Dr. Denise Doyle.

#lynneheller

Andrea Connell

Andrea Connell is Master's student at the University of Ottawa, currently researching disability performance and the way the body is used on stage in Canada. She completed her Honours BA with Specialization in Theatre at the University of Ottawa graduating in 2015. Andrea is a performing artist and playwright who is constantly searching for more connections between both the practice and theory of art and how this in turn affects our society.

David Beisel

David Beisel is a Toronto-based production manager and lighting designer for dance, theatre and live events. He is a graduate of the Ryerson Theatre School's Performance Production program, where he subsequently has worked as a technical supervisor for the 2016/2017 season. Past management internships also include contracts at Soulpepper Theatre, SummerWorks Performance Festival and Harmony Centre Owen Sound. David is a proud co-establisher of the Youth Theatre Coalition in Owen Sound, Ontario. Recent credits include 8 Works In Progress (8 Works Collective), In On It (emerGENce Theatre) and The AMY Project (SummerWorks 2016).

David is currently completing his MA at York University this fall in the department of Critical Disability Studies, with research focusing in inclusive theatre industry practices, especially in technical and management positions.

Teresa M Sorska

Teresa Maria Sorska is a designer/architect, a writer/poet and an art curator. Her studies in the arts and humanities took her from Jagiellonian University in Krakow, the Art Institute of Polish Academy of Arts and Vienna University to colleges in Toronto and Dublin University College's SMARTlab.
In her work and studies Teresa advocates a concept of integrated, inclusive, accessible design friendly for any sensory or cognitive acuteness.

Teresa organized creative events proofing inter -connection of art, including a workshop with a collaboration of UofT Dramaturgy Lab and Digital Media York University.
She is a mother of amazing, nonverbal autistic son, with whom she is writing a book about Filip's experiences with autism. She lives in Toronto.

Connecting Circles Autism (Facebook page)

Wesley Payne

Wesley A. Payne (OCT, MT) is a teacher, actor, and stage-manager from Caledon, Ontario. Wes currently teaches the dramatic arts and special education at a public secondary-school in Brampton, while volunteering as an actor in musical presented monthly at a Toronto pediatric hospital. Wes' past research interests include studying the efficacy of hospital-based education, and the examining the

practice of arts-based programming in special-education contexts. Wes has also worked on over 50 theatrical productions across Canada, from Mississauga to Halifax. Wes holds a Master of Teaching from the Ontario Institute for Studies in Education, a Bachelor of Arts from the University of Toronto, and a Diploma in Theatre and Drama Studies and Acting from Sheridan College.

TWITTER: @MrWPaynesClass

WORKING GROUP 2
"Feminisms"

Sunday, February 4th - 11:00 - 12:30

Co-Facilitated by: Jessica Watkin and Julia Matias

The discussion and workshop will be looking into feminisms and intersectional identities that are constructed in and around arts and performance spaces. Topic such as embodied knowledge, burlesque performance and intersectional feminist comedy will be addressed in this session.

Anna Lytvynova

Anna Lytvynova is a Ukrainian-Canadian theatre/performance maker and scholar. Her work focuses primarily on the role of the body and non-representational forms in socially-engaged theatre. As a practitioner, she has directed and devised various theatre productions in Montreal, Toronto, and Ukraine. Anna's recent publications include performance reviews and work in alt.theatre magazine and McGill's The Channel review. She received her B.A. Honours from McGill and in 2018 will complete her M.A. in Theatre and Performance Studies at York University.

@annaynova (instagram)
Anna Lytvynova (LinkedIn and facebook)

Sarah Robbins

Sarah Robbins is a 2nd Year PhD student at the University of Toronto's Centre for Drama, Theatre & Performance studies, researching equity in Canadian theatre.

Instagram: @robbins_sarah

Julia Matias

Julia Matias is a 2nd Year PhD student at the Centre for Drama, Theatre, and Performance Studies. Her research is centred around neo-burlesque practices, especially as they represent to representations of ethnicity on stage. Julia is also an active theatre maker and internationally-active burlesque practitioner.

Julia is one of the producers behind Unmarked Theatre's "Creme de La Femme" series, an intersectional feminist cabaret which showcases new work dealing explicitly with femininity. Check in with Unmarked at "Unmarked Theatre" on facebook, or on Instagram: @unmarkedtheatre

Lucas Loizou

Lucas Loizou graduated last year from the University of Toronto majoring in both Anthropology and Drama. His research interests include queer comedy, affect theory and experimental ethnography.

Twitter: @lukeskeye

INTERDISCIPLINARY PANEL PRESENTATIONS

Friday, February 2nd, 2018

PANEL 1 – Virtuosity and Consent

2:15 - 3:30 – Moderated by Maria Meindl

Audio Description Available

Live Captioning Available

In this panel five scholars and artists will present their work concerning the precarious, sensitive, and concerning nature of bodies in this vulnerable and fast-paced time, and shed light on the notions of sports and viruostic body, collective musical creation, clown practice and vulnerability in social movements.

Marlene Goldman

"Piano Lessons": a short film based on Alice Munro's "Insight of the Lake"

The radical facet of Munro's story—like so many of her stories—is that she offers entry into her protagonist's mind. Most stories about dementia are typically told from the perspective of the caregiver and, as a result, the person with dementia is objectified. In the case of "In Sight of the Lake"—the story we adapted into our film "Piano Lessons"—both my co-director, Philip McKee and I recognized the importance of Munro's protagonist remaining the subject—the one who looks. Although presenting an older woman's consciousness may appear to be a small, private gesture, in today's society—a society where older people, particularly older women, go unseen or, worse, are viewed as a burden—Munro's insights into her elderly protagonist's sense of dignity and personhood constitute a powerful political intervention.

Dr. Marlene Goldman is a Professor in the Department of English at the University of Toronto who specializes in Canadian literature, age studies, and medical humanities. She recently completed a book entitled Forgotten: Age-Related Dementia and Alzheimer's in Canadian Literature on the intersection between narrative and pathological modes of forgetting associated with trauma, dementia, and Alzheimer's disease (McGill-Queen's Press, 2017). She is currently writing a book entitled Performing Shame: Simulating Stigmatized Minds and Bodies. In addition to her scholarly works, she has also written, directed, and produced a short film about dementia entitled "Piano Lessons" based on Alice Munro's short story "In Sight of the Lake" from her collection Dear Life (2004). At present, she is adapting the story "Torching the Dusties" about aging and intergenerational warfare from Margaret Atwood's recent collection Stone Mattress (2014) into a short film. She is the author of Paths of Desire (University of

Toronto Press, 1997), Rewriting Apocalypse (McGill-Queen's Press, 2005), and (Dis)Possession (McGill-Queen's Press 2011).

For more information about Dr. Goldman's research, film making, and publications, please see her website: http://marlenegoldman.ca

Jeff Gagnon

"(Im)Mobilized Vulnerability and Mimetic Fragility: Protest and Performative Counter Resistance"

Whereas the performance of embodied strength has long been an essential characteristic of social justice movements, there has been a more recent turn in which the performance of vulnerability "becomes a potentially effective mobilizing force in political mobilizations." (Butler, 2015)

This presentation seeks to interrogate and challenge the reactionary, immunizing strategies of counter resistance that I'm calling "mimetic fragility" in which a pretense to frailty is enacted in order to undercut the discursive position of protest mounted on the grounds of vulnerability

Jeff Gagnon is a doctoral candidate at the University of Toronto's Centre for Drama, Theatre, and Performance Studies.

Julia Gray

"The centrality of foolishness: reconsidering clown practices in hospitals with disabled children"

Through this paper I will investigate the ways that clown practitioners in hospitals "foolishly" support disabled children to be in the social world in more creative way. While emerging theory frames clown practices in hospitals as aesthetic and relational, what is not considered is the ways these performance practices are "foolish" (as brave-vulnerable with a willingness to fail) and the relevance of foolishness for learning and being in the world more broadly. As embodied, clown practices can provide accessible, playful moments that offer creative ways of supporting disabled children as children, rather than as 'damaged children' with broken or diseased bodies (1).

Through this paper I draw on performance theories to critique traditional rehabilitation, which focuses on assisting disabled children to achieve or approximate able-bodied-ness and where objectified bodies are 'acted upon.' Conceptualizing the centrality of foolishness as part of clown practices in hospitals, including the ways clowns imaginatively, vulnerably and bravely play with disabled children, brings applied performance scholarship and practice together with critical rehabilitation's move towards supporting new ways of being in the world as a kind of social learning. This includes considering the ways disabled children and those around them 'enact' in the present moment as active agents with others

(rather than being 'acted upon' as objects). By conceptualizing the foolishness of clowns' performance practices in hospitals, I will consider the role of clowns in supporting disabled children's existential social learning by aesthetically and relationally being in their own bodies and in the social world in new ways.

(Note 1: I use the term 'disabled children' rather than 'children with disabilities' in keeping with current usage in Disability Studies. Disability is not considered a condition of individuals as is implied by the phrase 'with disabilities,' but rather something experienced as a result of prejudice and social exclusion).

Julia Gray (PhD) is a playwright, theatre director and scholar-researcher working at the intersection of health, arts, personal learning and social change. She holds a PhD from University of Toronto and is a Postdoctoral Fellow at Bloorview Research Institute, Holland Bloorview Kids Rehabilitation Hospital where her program of research focuses on the ways disabled children engage in arts practices in

rehabilitation settings. She recently edited 'ReView: an anthology of plays committed to social justice' (Sense Publishers), which included her play 'Cracked: new light on dementia.' She has published and presented across disciplines including performance and theatre studies, education, applied literature, recreation and leisure studies, sociology, rehabilitation science, among others. She was a 2012-2014 Canadian Institutes for Health Research Strategic Research Training Fellow in Health Care, Technology and Place and holds a BFA and MA from York University's Department of Theatre.

@PossibleArts

Simon Law

"Music and it's transformative power"

A presentation of the work we have been doing at the Bitove Wellness Academy recently about the meaning of music in our lives. I have written a song celebrating this with the members, around 35 people….everyone contributing in some way. Many contributed in the writing of lyrics/ melodies, everyone has contributed in the singing of the song, playing percussion and for those who have learnt ukulele playing that as well. Some members who have more advanced musical skill with an instrument have played too, a viola part, and a piano part. It's truly a community song.
I have recorded it with my regular professional recording equipment. I will present a description of

how we created this work of art together. How it created such joy, collaboration and facilitated relational caring. Then teach and have everyone sing the chorus of the song.

Grammy winning songwriter Musician Producer Teacher:
From early childhood days in Trinidad in the 60s, to his time as head chorister at Hereford Cathedral in England in the 70s… From London's dance/club/music culture and to the present day in Toronto, Simon's diverse and eclectic love of music has always shone through. His songs

and productions have sold over 10 million albums and singles worldwide.

He was a regular club goer & dancer at the Africa Centre for Soul II Soul's legendary Sunday night sessions which led to a lifelong friendship & collaboration with Jazzie B OBE and the creation of Soul II Soul's long career. He has been involved in all but one of their 7 album releases.
In particular co-writing the Grammy winning, global No.1 hit Back II Life and also Keep On Movin' , both from the seminal album Club Classics Vol 1. This worldwide multi-platinum album, includes the Grammy Award winning instrumental African Dance, co-written by Simon.

He has produced and co-written hit tunes with many other artists including Maxi Priest, Chante Moore, Shabba Ranks, Johnny Gill, JT Taylor (Kool and the Gang) Joanna Law (his sister) Guru's Jazzmatazz and The Jazz Warriors.

Three career highlights are his co-producing the late, very great South African reggae superstar Lucky Dube's album 'Victims' in South Africa.
Simon also worked with his mentor and hero Maurice White, Earth Wind and Fire's founder in 1991.
He contributed keyboards for Guru's Jazzmatazz album and performed this album with Donald Byrd and Roy Ayres.

In Canada he plays regularly in the Toronto band Jen Schaffer & The Shiners with his partner Jen Schaffer. They've released 1 album with the 2nd album released in early 2018) They have played at the prestigious Mariposa Folk festival in 2016.

As a teacher he taught music at the Paul Penna Downtown Jewish Day School for 4 years (2010-14) He also wrote, produced and directed 2 original musicals at Jackman Avenue Public School and George Webster Public School in Toronto. These productions were written with the children using state of the art multimedia and also traditional theatre arts. They featured a cast of 100 children with sellout performances!

CURRENT PROJECTS:
Promotion of Look To The Sky, his solo album for Dome Records in the UK. Guest artists include Caron Wheeler, Jazzie B OBE, Chante Moore, Maxi Priest, Joanna Law and Lain Gray.

He produces and plays drums and keys in the Toronto band Jen Schaffer & The Shiners (second album to be released In early 2018)

He facilitates music classes and is involved in research into music and dementia at the Dotsa Bitove Wellness Academy in Toronto.

He is currently writing songs for many international artists with Lain Gray for SonyAtv publishing. Also writing and producing music for TV, Film and advertising for his publisher SonyAtv Production Music.

@thefunkyginger – twitter
https://m.facebook.com/funkyginger

Christine Mazumdar

"Training and the Virtuosic Body in Rhythmic Gymnastics"

I'd exhibited the qualities of a champion. I was willing to self-destruct to win.
— Jennifer Sey 64-65

Drawing on my experience of training and coaching elite-level rhythmic gymnastics for the past 25 years, my research investigates the role the developmental process of the virtuosic body in aesthetic sports—sports in which a score is awarded for artistic merit in addition to technical skill. Building on the 2017 CATR panel "The Virtuosic Body: Shifting Towards a Post-Human Future", which I curated with Dr. Seika Boye, I examine the exclusivity of training practices in elite-level gymnastics.

In light of the recent sexual abuse scandal in the USA's women's gymnastics team, I consider notions of consent that arise in the student/instructor collaboration during the developmental process. Like in competitive dance and ballet, elite gymnasts are selected at a young age and moulded into champions. As Joan Ryan investigates in her book, Little Girls in Pretty Boxes, the process is assimilative and for a sport that is predicated on innovation and artistry, there is no space for physical disability, 'otheredness', or accommodation.

The rigidity of the discipline in many instances teaches young girls to ignore pain and other warning signs of injury. As Ryan indicates some athletes choose not to disclose injuries to their coaches lest they be dismissed from the elite team. While my gymnastics career ended due to injury, I have turned to coaching as a means of trying to right some of the wrongs that I experienced during my career, the first of which challenges the notion of agency for both the student and instructor. I argue that the training process needs to be tailored to the student's individual needs, and moreover, that there is space in the sport for different skillsets, body types, and individuality. A good coach has the capacity to bring out the best qualities in each of their students.

Sey, Jennifer. 2008. Chalked Up. New York, NY: Harper Collins.

Christine Mazumdar is a PhD candidate at the Centre for Drama, Theatre, and Performance Studies at the University of Toronto, focusing on the athlete as performer through the language of movement in aesthetic sport, dance, and circus. A former rhythmic gymnast and nationally certified coach, Christine considers the interrelationship between sport and art.

Saturday, February 3rd, 2018

PANEL 2 - Equity and Theatre

9:30 - 10:45 - Moderated by Sarah Robbins

Live Captioning Available

For this panel, we have assembled a group of scholars, activists, and practitioners to discuss the enduringly calcified practices of teaching the traditional canon in Canadian theatre curricula. The panel will consider barriers to and means of achieving greater inclusivity—including the work of disabled artists and scholars—in theatre courses. The panel will also feature the launch of a brand new project in development for the last two years, the Production Listing for Enhanced Diversity and Gender Equity (PLEDGE).

PLEDGE's primary aim is to help improve the number of women playwrights produced in post-secondary theatre programs in Canada. Multiple academic studies conducted over three decades confirm that women are woefully underrepresented in positions of higher creative influence in Canada (Fraticelli 1982; Burton 2006; MacArthur 2015). These reports point to education—to the places theatre people are trained—as a critical place to begin to correct the imbalance. While achieving a better gender balance in production is the primary aim, the project also hopes to help improve the diversity of voices reflected in settings of theatre education in Canada, including disability. PLEDGE is a fully searchable database of plays by Canadian women that suggest a cast size of six or more -- this is because plays produced in educational settings typically need larger cast sizes to accommodate the number of students involved. PLEDGE asks institutions area asked to make public pledges to strive for greater pluralism on their stages.

Sarah Robbins

Sarah Robbins is a 2nd Year PhD student at the University of Toronto's Centre for Drama, Theatre & Performance studies, researching equity in Canadian theatre.

Instagram: @robbins_sarah

Barry Freeman

Barry Freeman is an Associate Professor and Program Director of Theatre and Performance Studies at the University of Toronto Scarborough as well as the Centre for Drama, Theatre and Performance Studies. His 2017 book Staging Strangers: Theatre and Global Ethics (McGill-Queen's University Press), draws on ethical philosophy and the sociology of globalization to offer a fresh critique of contemporary theatre in Canada. His 2016 co-edited book In Defence of Theatre: Aesthetic Practices and Social Interventions (University of Toronto Press), assembles essays from nineteen academics, educators and artists from across Canada to address the question: why theatre now? Barry is Associate Editor of Canadian Theatre Review, recently

editing issues on the subjects of 'Alternative Globalizations', 'Performing Politicians', and '(Post-)Reality'.

Alex Bulmer

Alex Bulmer, award winning writer, performer and art maker, divides her time working in the UK and Canada. She has written and performed with CBC and BBC radio, is writer of SMUDGE, her first stage play which earned two Best New Play nominations in Canada and was named Critics Choice during its London premiere, has worked with Harbourfront Centre, Common Boots (Theatre Columbus), Buddies In Bad Times, Nightwood, Theatre Centre, Tangled Art + Disability, Self Conscious Theatre, the National Arts Centre, Royal Court Theatre, the London 2012 Olympics, the Royal Shakespeare Company and Graeae (UK's flagship disabled-led theatre company).

She was co-writer of the UK BAFTA winning television series, Cast Offs, featuring an all disabled cast, and writer of the AMI award winning BBC radio adaptation of Notre Dame de Paris. Alex is co-founder and Artistic Director of the UK based inclusive theatre company Invisible Flash, co-founder of Toronto's Picasso Project, was a production assistant for CBC Disability Network, and director of the Toronto based cabaret Crippling The Stage. Recently Alex shared best actress award for her lead in Awake at the Moscow International Disability Film Festival, was named
one of the most influential disabled artists in the UK by Power Magazine, and named a 44 fellow of the Winston Churchill Trust. Alex celebrates the infusion of disability into the arts and welcomes participatory design for a more inclusive world.

Rebecca Burton

Rebecca Burton is the Membership and Professional Contracts Manager at Playwrights Guild of Canada, as well as the Main Organizer of Equity in Theatre (EIT), an initiative designed to redress the underrepresentation of women and other marginalized communities in the theatre sector. Rebecca has a BA in theatre and history from the University of Guelph, an MA in theatre from the University of Victoria, and she is a PhD ABD in theatre (though currently lapsed) at the University of Toronto's Graduate Centre for Drama, Theatre, and Performance Studies. Rebecca has a wealth of theatre experience, having worked as a practitioner in various capacities, including as an actor, collective creationist, director, dramaturge, playwright, stage manager, and technician. In addition to arts administration, she has also worked as an educator, teaching theatre and literature at Brock, Wilfrid Laurier, Ottawa, and York Universities. Rebecca also freelances as an editor and researcher, for instance, having written Adding It Up: The Status of Women in Canadian Theatre, the final report for the 2006 national study on equity and Canadian Theatre.

PANEL 3 - *The Stare*

11:00 - 12:30 – Moderated by Sanja Vodovnik

Live Captioning Available

In this panel, four scholars and artists will present their work on four different theatre performances and speak about the ways in which these shows approach the themes of disability and inclusivity and negotiate the spaces between audiences, artists and arts.

Jenn Boulay

"Plays for Change: Fighting Silence"

This play was written with disability in mind and how this embodiment moves through the university system. It will be explained afterwards how it tries address themes such as, ableism, the use of language, stereotypes, disability as metaphor and the models of disability. Thus, understanding the importance of having these plays, and how they are educational and can inform audiences about problematic inaccessibility. Lastly, explaining that academic theory can be used in theatrical practices to make a stronger impact on audiences.

Fighting Silence is about a girl who is faced with many barriers in the university environment. It showcases the real-life experiences inaccessibility that disabled students currently deal with at educational institutions. She is faced with many situations of discrimination, which lead to the imagined final scene of a showdown between the girl and an administrator, in which she tries to address the urgency of the needed systemic changes at the institution. For this piece, sections of the play will be shown.

***Trigger Warning: This play uses real-life experiences and interactions of ableism

Jenn is an emerging interdisciplinary artist and scholar. She is interested in exploring current political and activist movements through theatre and avant-garde practices. Jenn is currently an undergraduate student studying at the University of Toronto pursuing a specialist in Drama, Theatre and Performance Studies and a minor in Equity studies. Her current research interests include, intersectional identity politics (visibility, and non-visibility), disability studies/theatre, theatre, theatrical clown and finding ways of how to make contemporary theatres more accessible to disabled identified performers and artists. Most recently, she is interested in exploring ways to include academic work and research into her artistic practice. As such, she had her film screened at the University of Toronto Scarborough Campus, as part of the Scarborough Film Festival, which focused on how disability is present through the struggles that social movements are fighting for. Jenn is very excited to be sharing her work and art at this year's FOOT Festival, and hopes that you enjoy it!

Facebook: Jenn Boulay
Instagram: @theatre_artist_music (public account)
@jenn171d (private account, but can be tagged and followed upon request)
Twitter: @theatreArtsMusic

Lisa Aikman

"Interrupting Authenticity: Examining the Dramaturgy of the RARE Ensemble"

In RARE and Wildfire, two separate productions created by the same theatre company, an actor with Down Syndrome performs a monologue from Romeo and Juliet. In the case of RARE, critics respond to this moment, and moments like it, by celebrating the emotional authenticity of the performers, assuming a lack of artifice and, in doing so, failing to acknowledge the performer's agency as performer. By contrast, the critical response to similar moments in Wildfire was more varied. While some reviewers still engaged in problematic assumptions about authenticity, others reflected on these moments as part of the play as a whole, effectively analyzing the play as a play, rather than analyzing the performers as signifiers of "authenticity".

This paper will explore the complex dramaturgical framing of Wildfire – the play is simultaneously a research-informed theatre piece and an adaptation of Romeo and Juliet that involves a play within a play structure inspired by the Marat-Sade (Thompson, Personal Interview) - to examine what kind of encounter this dramaturgy fosters between audience and performer. By drawing comparisons between the encounter(s) fostered by Wildfire's dramaturgy, and those fostered by the documentary-style dramaturgy of RARE (which Stephenson effectively explores in her article "'Please Look At Yourself': Insecurity and the Failure of Ethical Encounter in Autobiographical Performance ") this paper will use RARE and Wildfire to explore the possibilities and limitations of using documentary theatre to foster ethical encounter between neurodiverse performers and an assumed normate audience. How does Wildfire interrupt the a normate audience's problematic habit of reading disabled bodies as signifiers of innocence. Are these interruptions possible in documentary theatre?

Lisa Aikman is a PhD candidate at the University of Toronto's Centre for Drama, Theatre and Performance Studies, where she researches working methods and the role of the dramaturg in Canadian documentary theatre. Her current preoccupations include how strangeness is mapped on to certain bodies or characters by dramaturgical frames; fostering ethical encounters between audiences and presumed "others"; and the always-fluid role of the dramaturg, both in the research process and in the rehearsal hall. Her article, "Freedom Singer: Fostering Performative Witnessing in Documentary Theatre," will be appearing shortly in the March volume of Theatre Topics.

The Digital Dramaturgy Lab (DDL) represented by Antje Budde, Amina Holloway, Montgomery C. Martin and Sanja Vodovnik

"At the core: Firing synapses as a nerve string quartet : Brain conditioning and real-time collaborative music composition "

As a result of a conversation involving clowning, progressive deafness, and the notion of perceived detriment as invaluable skill, the DDL will present its process of inclusive musical composition without the need for classically trained composers. Through the queered mind of cellist Amina Holloway, DDL members will activate her bilateral synesthetic abilities to algorithmically transform real time visual information in the form of shapes and colours into music. In creating this performance-demo, the DDL investigated principles of chance operations, open-ended intent, perceptional flow, and subversive creative production. This performance-demo will play with different techniques and approaches to creation in an attempt to present the latest findings of this year-long exploration.

Cellist, poet, and professional nerd, Amina Holloway, has been delighting some and baffling others for the better part of fifteen years. Having recently fallen into a research hole involving the 1755 Lisbon earthquake and a shady Parisian cellist, Ms. Holloway's next project will reconstruct the movements and musical oeuvre of forgotten Portuguese baroque cellist JBA Avondano. Ms. Holloway holds multiple artistic degrees in one hand and a large cappuccino in the other.

Antje Budde is a co-founder and a queer scholar-artist of the Digital Dramaturgy Lab (DDL) and its Institute for Digital Humanities in Performance (idHIP). Since 2012 she has been involved in a multitude of works as the major creative research facilitator of this networked group of scholar artists. Since 2013 she serves as the Associate Director (graduate) of the Centre for Drama, Theatre and Performance Studies at the University of Toronto. Antje graduated from the Institute for Theatre Studies and Cultural Communication at Humboldt University, Berlin. 1990-91 and 1994-95 she studied at the Central Academy of Drama in Beijing and collaborated with the Central Experimental Theatre for Spoken Drama in Beijing, co-directing the now canonical bi-lingual production of "Put down your whip - Woyzeck" together with Meng Jinghui in 1995. Since 2005 she lives and works in Canada. For (almost) three decades she has been involved in numerous experimental performance and multi-media projects in China, Germany and Canada. Her most recent publication is "Affecting the apparatus: Queer feminist re/de-codings in the works of the Digital Dramaturgy Lab (DDL), Toronto" in: Performance, Feminism and Affect in Neoliberal Times. Edited by Elin Diamond, Denise Varney and Candice Amich. Palgrave 2017.189-200.

Sanja Vodovnik is a PhD candidate at the University of Toronto. Her interest lies in examining various outlets of staging and performing science fiction, focusing on it's cultural history, dramaturgy, ethics, and the performance of sci-fi in fan communities. She completed her BA degree in International Relations, and got her MA in Cultural Studies and in Performance Studies. Prior to relocating to Toronto she worked as a stage manager, performer and director, collaborating with activist theatrical groups and theatres in Slovenia, Ireland and Iceland.

PANEL 4 – Spotlight on Dementia

11:00 - 12:30

Live Captioning Available

This panel will consist of five professionals who use different approaches and applications of theatre to challenge dementia stigma, to foster relational care practices in dementia-care settings, and to engage and support people living with dementia. The presentation will give the audience a view into the diverse range of possibilities that theatre and theatre-making offers in the context of dementia.

Kathleen Le Roux

"Spotlight on Dementia: Theatre For and With Elders Living with Dementia"

Kathleen is an experienced theatre artist and professional arts-in-health practitioner specializing in drama, improvisation and clowning in care environments for people living with dementia. She is a regular artist-teacher at the Dotsa Bitove Wellness Academy and she runs a private therapeutic clowning practice in various Long-Term Care Homes and rehabilitation hospitals in Toronto.

Kathleen holds a drama degree from Queen's University (1991), and she is a graduate of the National Theatre School of Canada's Directing program (1993). She has studied improvisation and theatrical clown/physical theatre with world-renowned instructors including John Turner and Mike Kennard (Mump& Smoot), Keith Johnstone, Philippe Gaulier, Karen Hines, and Francine Coté.

After 15 years working as a director, producer and actor in theatre and in television, Kathleen discovered the meaningful applications of clown and theatre work in health care. Since 2001 Kathleen has been building her career around the red nose in service, building bridges of love, warmth, humour and lightness with people in care settings around Toronto. www.kathleenleroux.com

Tom Carson

"Spotlight on Dementia"

Tom Carson is the General Manager of Smile Theatre (smiletheatre.com), a registered charity whose mandate is to bring professional musical theatre to seniors. Tom has been working in theatre for over twenty years as a director, producer/administrator, writer and teacher. He is a dynamic artistic leader and catalyst for performance projects that have reached audiences internationally. Tom has a special interest in reaching vulnerable audiences, ranging from young children, to adults in the special needs community, and to seniors in care. smiletheatre.com, facebook.com/SmileTheatre/, Insta: smiletheatre

Pia Kontos

"Spotlight on Dementia"

Pia Kontos is a Senior Scientist at the Toronto Rehabilitation Institute–University Health Network and Associate Professor in the Dalla Lana School of Public Health, University of Toronto. She is a critical

scholar committed to the transformation of long-term dementia care so it is more humanistic and socially just. She draws on the arts (e.g. music, dance, improvisational play) to enrich the lives of people living with dementia. She also creates research-based dramas to effect personal and organizational change. She has presented and published across multiple disciplines on embodiment, relationality, ethics, and dementia.
@PiaKontos

Jan Stirling-Twist

"Spotlight on Dementia: Theatre For and With Elders Living With Dementia"

Jan Stirling-Twist has over thirty years of experience working across the arts, education, and healthcare sectors. Jan co-founded Calgary's experimental theatre group One Yellow Rabbit in 1982 and worked as an actor and clown for 12 years in Western Canada. In 1990 Jan moved to England where she gained a Post-graduate Diploma in Drama Therapy. She went on to work as a drama therapist in adult psychiatry and long term care settings before teaching in the Arts Therapies Department at the University of Hertfordshire for seven years. Jan has also worked in the field of Inter-generational Arts bringing young and older people together through arts-based practices in the east end of London England. In 2007 Jan trained in Elder Clown with Hearts and Minds in Edinburgh and on her return to Canada that same year she began working as a psychosocial consultant and trainer to professional theatrical clowns working in dementia care environments. Jan lives in Peterborough Ontario where she is active in hospice and palliative care as group facilitator, trainer, and contemplative end of life care practitioner.

Randi Helmers

"Spotlight on Dementia: Theatre For and With Elders Living With Dementia"

A professional singer and actor since 1985, Randi Helmers has performed in theatres and festivals across Canada and Europe including The Stratford Festival, National Arts Centre, Nightwood Theatre, Aveny-T(Copenhagen), Canadian Stage, Soulpepper Theatre, The Caravan Farm Theatre, The Frostbite Festival and the Festival d'ete de Quebec. Randi is also a founding associate artist at the Dotsa Bitove Wellness Academy, Toronto, where the well being of people living with dementia and their caregivers is promoted through a lively encounter with the arts. Randi employs storytelling, creative drama, improvisation, singing and dancing to nurture community and meaningful, often joyful connection.

Julia Gray

"Spotlight on Dementia"

Julia Gray (PhD) is a playwright, theatre director and scholar-researcher working at the intersection of health, arts, personal learning and social change. She holds a PhD from University of Toronto and is a Postdoctoral Fellow at Bloorview Research Institute, Holland Bloorview Kids Rehabilitation Hospital where her program of research focuses on the ways disabled children engage in arts practices in rehabilitation settings. She recently edited 'ReView: an anthology of plays committed to social justice'

(Sense Publishers), which included her play 'Cracked: new light on dementia.' She has published and presented across disciplines including performance and theatre studies, education, applied literature, recreation and leisure studies, sociology, rehabilitation science, among others. She was a 2012-2014 Canadian Institutes for Health Research Strategic Research Training Fellow in Health Care, Technology and Place and holds a BFA and MA from York University's Department of Theatre.

Sunday, February 4th, 2018

PANEL 5 - With Accessibility in Mind: Process, Methods, and Approaches to Creation

2:00 - 3:30 – Moderated by Alex Bulmer

ASL and Audio Description Available

A discussion with current, brilliant, and talented artists who will share their thoughts on their creative process and engagement with their work.

Alex Bulmer

Alex Bulmer, award winning writer, performer and art maker, divides her time working in the UK and Canada. She has written and performed with CBC and BBC radio, is writer of SMUDGE, her first stage play which earned two Best New Play nominations in Canada and was named Critics Choice during it's London premiere, has worked with Harbourfront Centre, Common Boots (Theatre Columbus), Buddies In Bad Times, Nightwood, Theatre Centre, Tangled Art + Disability, Self Conscious Theatre, the National Arts Centre, Royayl Court Theatre, the London 2012 Olympics, the Royal Shakespeare Company and Graeae (UK's flagship disabled-led theatre company).

She was co-writer of the UK BAFTA winning television series, Cast Offs, featuring an all disabled cast, and writer of the AMI award winning BBC radio adaptation of Notre Dame de Paris. Alex is co-founder and Artistic Director of the UK based inclusive theatre company Invisible Flash, co-founder of Toronto's Picasso Project, was a production assistant for CBC Disability Network, and director of the Toronto based cabaret Crippling The Stage. Recently Alex shared best actress award for her lead in Awake at the Moscow International Disability Film Festival, was named one of the most influential disabled artists in the UK by Power Magazine, and named a

fellow of the Winston Churchill Trust. Alex celebrates the infusion of disability into the arts and welcomes participatory design for a more inclusive world.

Petra Kuppers

Petra Kuppers is a wheelchair dancer, disability culture activist, a community performance artist, and Artistic Director of The Olimpias. She teaches at the University of Michigan and on Goddard College's Low Residency MFA in Interdisciplinary Arts, and has written widely on disability performance.

She lives in Ypsilanti, Michigan, with her partner and collaborator, Stephanie Heit. The two together are running Turtle Disco, a local community performance space in Ypsilanti, Michigan, as a somatic writing studio.

http://www-personal.umich.edu/~petra/asylum.html
http://video.dptv.org/video/2365737793/
Petra Kuppers (@OlimpiasDance) | Twitter
https://stephanieheitpoetry.wordpress.com/home/turtle-disco-classes/

Syrus Ware

Syrus is a Vanier Scholar, visual artist, activist, curator and educator. Syrus uses painting, installation and performance to explore social justice frameworks and black activist culture. His work has been shown widely, including at the Art Gallery of Ontario, the University of Lethbridge Art Gallery, Art Gallery of York University and The Gladstone Hotel. His performance works have been part of festivals across Canada, including at Cripping The Stage (Harbourfront Centre, 2016), Complex Social Change (University of Lethbridge Art Gallery, 2015) and Decolonizing and Decriminalizing Trans Genres (University of Winnipeg, 2015). He is part of the PDA (Performance Disability Art) Collective and co-programmed Crip Your World: An Intergalactic Queer/POC Sick and Disabled Extravaganza as part of Mayworks 2014. He is also a part of the Black Triangle Arts Collective (BTAC), a visual arts collective dedicated to exploring disability, racial and economic justice. Syrus' recent curatorial projects include That's So Gay: On the Edge, TSG: Fall to Pieces, TSG: Come Together (Gladstone Hotel, 2016, 2015 & 2014), Re:Purpose (Robert McLaughlin Gallery, 2014) and The Church Street Mural Project (Church-Wellesley Village, 2013). Syrus is also co-curator of The Cycle, a two-year disability arts performance initiative of the National Arts Centre.

He is a facilitator/designer at The Banff Centre, and for 12 years was the Coordinator of the Art Gallery of Ontario Youth Program. Syrus is the inaugural Daniel's Spectrum Artist-in-Residence (2016/17).

Syrus is a core-team member of Black Lives Matter- Toronto. Syrus is also part of Blackness Yes!/Blockorama. Syrus was voted "Best Queer Activist" by NOW Magazine (2005) and was awarded the Steinert and Ferreiro Award for LGBT community leadership and activism (2012). Syrus is working on a PhD at York University in the Faculty of Environmental Studies.

CABARET

PERFORMERS

Saturday, February 3rd

7:30 – 9:00

ASL and Audio Description Available

Morgan Anderson

Morgan "Mogo" Anderson
I wear high heels to look and feel good. They elongate my legs and they jiggle my bum as I walk. However, this external elongation and jiggling is the result of internal damage to my ankles, legs, and back. I wear high heels with this knowledge and I attempt to take care of my body through moderation and stretching.

I go to school to look and feel good. Eventually I'll have the letters "PhD" next to my name and it will be/is the result of long hours of stress and tears. I pursue higher education with this knowledge and I attempt to take care of my mind through moderation, counseling when I need it, and creative outlets like juggling. This routine examines the risks inherent in pursuing the things I love and how I deal with them.

Morgan Anderson holds a Bachelor of Arts Honours degree with a major in Drama from Queen's University and recently finished her Master's in Theatre and Performance Studies at York University. She began a PhD in the same program at York in September 2017. Her research explores the intersections of performance studies, object manipulation, new materialism and serious leisure. In her professional life she performs as a juggler and unicyclist.

Seeley Quest

Seeley Quest is a trans disabled performer, writer, curator and environmentalist based in Oakland California over sixteen years, now in graduate school in Montreal. Sie has worked in independent bookstores twelve years, art modeling for eleven, literary and body-based performance since 2001, organized showcases and workshops, and has toured to present in Vancouver, Toronto, and many U.S. cities and colleges.

Sie has poems published in the book Disability Culture and Community Performance: Find a Strange and Twisted Shape, Them: a Trans Lit Journal, and Fiction International. Years with the SF Bay Area collective disability justice performance and education project, Sins Invalid,

greatly influence hir work.

A white person with mixed class, gender, and medicalized experiences since childhood, raised in community and academic theatre settings, sie's excited by the social practice of making performance for the stage, and facilitating dialogue through embodied encounters between trained theatre artists, untrained practitioners, and diverse audiences.

Lois Brown

A 30-foot length of paper, the plastic bag it is carried in, foil wrap saved from Christmas poinsettias, and an out-dated dictionary have qualities that reveal themselves with patience. This improvised performance proposes that when we slow down - risk boredom, when we deflate narrative adhesions – freeing things from our suppositions and expectations; when we extricate ourselves from the weight of past and future time, and the preposterous irrelevance of "repeating" idealized forms; then we become present, curious and open.

Referencing Canadian philosopher Brian Massumi's observations of "ludic play" in "What Animals Teach Us about Politics" and bringing to mind what political theorist Jane Bennett calls "thing power": Brown plays with her impulse to control and dominate things and her equally strong impulse to make time and space for things to animate themselves.

Brown calls playing with ready-made objects, like the old dictionary and the foil, "the doable". Much like the pedestrian movement vocabulary extensively explored in the new dance in the 1970's and 80's, the doable is familiar, intimate, and sometimes humorous. Employing patience, "I am a genius" stretches the doable beyond its ordinariness, so exists as both as ordinary and extraordinary.

This improvised performance rests firmly in the aesthetics of disability arts and its exploration of democratization, cultural inversion, countercultural affirmation, and autonomy, and most especially in its activism for open access.

Lois Brown (B.A. Drama U of A, M.Ed, MUN) is an interdisciplinary artist. She has won numerous awards including The Canada Council's Victor Martyn Lynch-Staunton Award for outstanding achievement in theatre (2005) and YWCA's Women of Distinction Goodwill Award (2015). Recent work includes curation of a micro-festival "Injury, Illness, Pain, Sadness, Grief and Performance." Lois's production of her play "When the Angel of Death says ?how are you…" about PTSD was named best play of 2016 by The Overcast. Her current investigation is democratization; following the props, objects or things; autonomy; and patience and boredom in long-form structured improvisations.

Ophira Calof

"Literally Titanium"

A comedic solo performance exploring concepts of identity and the body-mind relationship.

Ophira Calof is a singer, writer, and performer, based in Toronto, Canada. She has an extensive background in opera performance and has performed across Canada with the UBC Opera Ensemble and Vancouver Symphony Orchestra, with credits including Praskovia (The Merry Widow), Soeur Antoine (Dialogues of the Carmelites), and Mother (Hansel and Gretel). She has completed a Specialist Certificate in Songwriting and is currently studying towards a Bachelor's degree in Interdisciplinary Music Studies at Berklee Online.

She recently released her first single and music video "Still Standing" as part of a fundraising campaign that she produced. Ophira is also a graduate of Second City's Writing and Improvisation Programs, and is currently training in Second City's Sketch Conservatory Program and the Assembly's Longform Improvisation Program.

www.ophira.ca and https://www.facebook.com/ophirac/

Vicky Zhang

This is a staged reading of an excerpt from my new two-act play, Oracle Jane. The play tells the story of a Chinese-Canadian data scientist who returns home in Beijing, after a disturbing episode which showcased the destructive power of Oracle Jane - the machine learning tool she had created. Although with noble intentions, Oracle Jane unearths secrets and unleashes calamity on her family and friends.

Vicki Zhang is an Assistant Professor at University of Toronto , with a special interest in narrative-based mathematical education. She is the author of Uncalculated Risks (Canadian Scholar's Press, 2014), which was nominated for a Myrdal Prize. Aside from academic publications, she has written essays and short fictions on Chinese diaspora for Rookie Magazine and Theread. Her ten-minute play The Male Root won the 2012 InspiraTO Festival's juried ten-day playwriting competition, and received staged readings at InsipiraTO and UofT's Center for Drama, Theatre and Performance Studies.