The background features a repeating pattern of light-colored wavy lines. Overlaid on this are several large, stylized spirals in orange, green, and blue. The text is contained within four colored rectangular boxes: a dark blue box at the top, an orange box, a light green box, and another dark blue box at the bottom. The text is in a bold, white, sans-serif font.

Crip Strength

Art +

Body +

Mind

ACCESS GUIDE

Table of Contents

Introduction	2
Quick Guide	3
What is an Arts Festival?	5
What is Crip Strength?	5
What is a Land Acknowledgement?	6
Why was the Canadian Museum of Human Rights (CMHR) chosen to host Crip Strength? How do I get there? What are some accessibility features?	7
How to use Zoom	14
How can I make Crip Strength safe and inclusive?	16
Who can I contact for assistance?	18
What are some words that will be used?	18
What will be happening at Crip Strength?	28
Acknowledgements	42



Introduction

This Access Guide is for people coming to Crip Strength on October 29, 2022. Inside, you will find information about the space where the arts festival will be held and other things you might want to know before coming to the event.

Throughout this Guide, we intentionally use People-first language. We do this to honour the long historical activism that has been done by people with intellectual abilities for the disability community as a whole to advance civil rights related to deinstitutionalization, equal employment, inclusive education, personal empowerment, and the intentional use of language and other personal rights as chosen by people labelled with disabilities of all kinds. We hope you have a wonderful experience!

ACCESSIBILITY STATEMENT

Through Crip Strength, we deepen the commitment to inclusion and accessibility for all artists, staff, and visitors participating in the festival. For us, the commitment to providing an accessible and inclusive festival goes beyond providing physical access and is a call to break down mental and intellectual barriers as well as physical ones. We want to ensure that, as Shay Erlich writes, “everyone is imagined in the presentation of and engagement to cultural offerings.” We will continue to listen and learn to better create a place of belonging in order to serve all of our community’s needs. We invite you all to join us on this journey. Next you will find a quick at-a-glance version of the guide.

Quick Guide

What?

Crip Strength Arts Festival, a celebration of D/deaf and disabled art and culture. Registration is free for everyone.



Where?

Crip Arts is a hybrid festival which means that events will be held in person at the Canadian Museum for Human Rights (CMHR) at 85 Israel Asper Way in Winnipeg as well as online through Zoom.



When?

Saturday, October 29 1:00pm-4:00pm.



Quick Guide

Why?

Crip Strength is about a group of people acknowledging that their lived experience of illness and disability is worth sharing with others through the expression of art and culture.



What are some access features?

- accessible parking
- chill-out room
- live captioning (online)
- accessible bathrooms
- ASL interpretation (both on-site and online)
- watering station for service animals



Who can I contact for more information?

More information is available at <https://aanm.ca/event/crip-strength-art-body-mind/>. You can also contact Jenel Shaw at info@aanm.ca or 204-336-2366.



What is an Arts Festival?

An arts festival is a celebration of both art and artists. At Crip Strength, we are celebrating D/deaf and disabled art and culture. Crip Strength is a hybrid event which means that people will be participating either in person or online through Zoom.

What is Crip Strength?

Once upon a time, “crip” was used by a certain group of people to portray that they held power over another group of people. By reclaiming the word “crip,” we are reclaiming the power that was once used over us and are instead choosing to use it as a way of empowerment.

People with disabilities have also been seen as weak or “soft.” By acknowledging our strength, instead, we are also acknowledging that power comes from pain. At Crip Strength we are saying “no” and rejecting the feeling of weakness that is forced upon people with disabilities. Crip Strength is a group of people acknowledging that their lived experience of illness and disability is worth sharing with others. It is also an acknowledgement that, from this place of empowerment, art has blossomed in its place.



What is a Land Acknowledgement?

A land acknowledgement is an opening recognition about the land that we are gathered on. Crip Strength is being held at the Canadian Museum of Human Rights at The Forks in Winnipeg, Manitoba which is located on Treaty 1 land and is the traditional territory of the Anishinaabeg, Cree, Oji-Cree, Dakota, and Dene peoples and the homeland of the Red River Métis Nation.

We respect the Treaties that were made on these territories, we acknowledge the harms and mistakes of the past, and we dedicate ourselves to move forward in partnership with Indigenous communities in a spirit of reconciliation and collaboration. We also acknowledge that our water is sourced from Shoal Lake 40 First Nation and approximately 70% of Manitoba's electricity comes from Nelson River in northern Manitoba, located in First Nations Treaty 5.



Why was the Canadian Museum of Human Rights Chosen to host Crip Strength?

The area that houses the CMHR is called the Forks because it is where the Red and Assiniboine Rivers meet. For over six thousand years, Indigenous people have followed its waterways to engage in peacekeeping, dialogue and trade. This ancestral land is also a National Historic Site.

The CMHR was specially designed with access in mind and aims to be one of the most accessible museums in the world. The space has many accessibility features unique to the museum and can be found online at <https://humanrights.ca/visit/accessibility>.🌐

By choosing CMHR as a venue, we acknowledge the ways public institutions have stumbled in the past by not being as inclusive of some groups of people as they should have been. We offer Crip Strength as an alternative way of creating space, dialogue, and content that is widely accessible to people with different disabilities and life experiences.



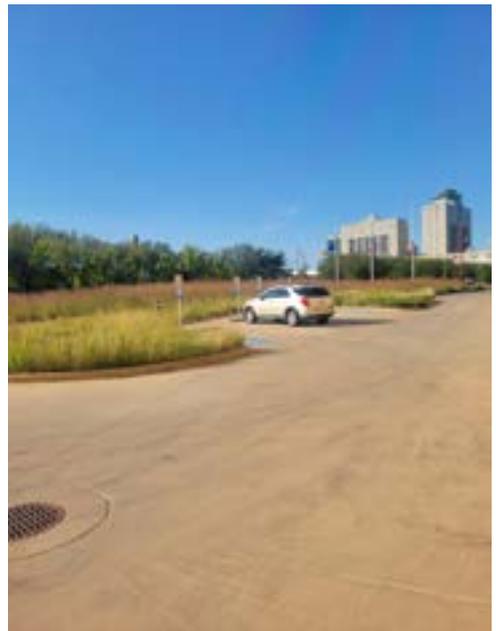
HOW DO I GET THERE?



Before you reach the pathway leading up to the main entrance of the museum, there is an accessible entrance with free accessible parking.



This is also the door that Winnipeg Transit Plus drops off and picks up from. If you are being dropped off by taxi or by someone else, please let them know you would like to be dropped off at the accessible entrance.





If you are parking in the parkade, you would continue down Israel Asper Way to find the parking arcade on the left. There is a meter outside of the arcade that takes credit card only (no cash).



The accessible entrance has access buttons and an intercom if you require any assistance.



Once you are inside, you will be led by a volunteer into Buhler Hall. On the day of Crip Strength, there will be an accessible stage with a ramp set up and there will be music playing. Crip Strength is free and open to the public, including anyone touring the museum, so you can expect people coming in and out of Buhler Hall regularly. Please note that if you want to take pictures, please make sure that the flash is turned off.



WHAT ARE SOME ACCESSIBILITY FEATURES?



To the right of the accessible entrance doors is Coat Check. Here you can have your coat hung up for you and ask for any information or assistance that you require. If needed, you can also ask for a wheelchair, scooter, or for a collapsible seat that can also be used as a cane.





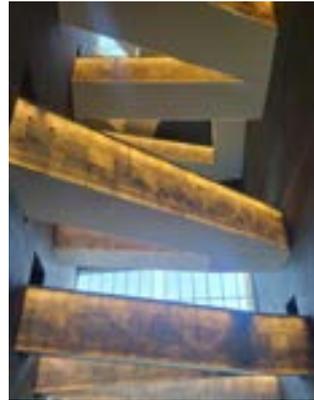
Right beside Coat Check are two inclusive accessible washrooms. One inclusive accessible washroom is standalone, which means that the room doesn't connect to other ones. The standalone inclusive accessible washroom has a ceiling track lift and an adult change table. The other inclusive accessible washroom is part of a set of other washroom cubicles, but is still big enough for a wheelchair to turn around in. Both inclusive accessible washrooms have free tampon and pad dispensers.

Two Independent Living Assistants (ILAs) will be available during Crip Strength to assist people in the bathroom. The male attendant, Juan, will be wearing a black t-shirt and the female attendant, Pemrose, will be wearing a red t-shirt. Ask a volunteer if you need help locating an ILA.





To the left of Buhler Hall will be a chill-out room that the museum calls the VIP green room. The room has a seating area with a couch and its own inclusive accessible washroom. The room is very quiet and set apart from the entrances to the museum, so it is not a busy area. There is an indicator on the door displaying if the room is vacant or occupied. If you would like access to the chill-out room, ask a volunteer for assistance.



All galleries are accessible via a ramp with arm rails at two heights and a flat section to sit and rest. After the events are over, CHMR staff have agreed to let Crip Strength participants have free access to the museum until it closes at 5:00.

How to use Zoom

You may access Crip Strength online using your laptop or your smartphone. We recommend that you use a stable internet connection as using data may cause your phone bill to be higher than expected.

The following is a step-by-step guide for successfully attending the Zoom portion of Crip Strength:

1. Prior to joining the meeting, **download the free Zoom app** to your device by visiting zoom.us and create an account. To create an account, all you need is to input your email address and a password.
2. To join the meeting, **click on the link provided in the registration and confirmation email someone from Crip Strength will send you before October 29**. You'll be directed to the meeting and placed in the "waiting room" until we admit you.
3. You will be automatically muted when you join, meaning that your microphone will be off. If you have a question or would like to comment when appropriate, **raise your hand** (instructions below) and we will be able to unmute you. If required, we will invite you to turn on your microphone in order to have a full discussion.
4. To **raise your hand** on your device:
On laptops – click the "reactions" button at the bottom of your screen and the "raise hand" option should appear.

You can also try the following keyboard shortcuts

On Windows devices: Alt + Y to raise or lower your hand

On Apple (Mac) devices: Option + Y to raise or lower your hand

On smartphones/iPad – touch your screen, click on the “more” icon at the bottom right-hand corner, and select “raise hand”

5. You may also ask questions using the chat box. To access the chat box:

On laptops – hover over your screen and you’ll find the chat box at the bottom

On smartphones/iPad – touch your screen, click on “participants,” then click on the “chats” icon at the bottom of your screen. To exit the chat box, click on your device’s “back” button

6. You can choose to view the workshop in either active speaker view or gallery view

On laptops – to change your view, hover over your screen and the “view” option will appear in the top right-hand corner

On smartphones/iPad – to switch from active speaker view, tap “switch to gallery view” in the upper-left corner of the Zoom window. If you do not see the controls, tap your screen to get them to appear



7. Should you require to **view the ASL interpreter at all times**, please pin the interpreter on your device.

On laptops – hover over the participant you would like to pin, click “...” and “Pin”

On smartphones/iPad – double-click the participant you would like to pin (in gallery view), click “...” and “Pin”. *If the presenter is sharing their screen, we will spotlight the interpreter for everyone.*

8. To enable to **live transcript**:

On laptops – click “live transcript” at the bottom of your screen

On smartphones/iPad – live transcript should automatically appear

Someone will be available to contact to help with Zoom during Crip Strength. When we send you the Zoom invite, we will also include the name of this person as well as how to contact them.

How can I make Crip Strength safe and inclusive?

WHAT IS A SAFE SPACE?

Safe spaces are an inclusive way to allow for people of diverse abilities and experiences to all feel comfortable attending and participating in an event. Creating a safe space means acknowledging that people are at different phases in their lives at different times. For example, some

people might want to be very social at Crip Strength, while some people might just be comfortable listening and not talking. For both of these examples, people should feel free to come to Crip Strength and be who they are without judgment from anyone else. If they need to leave the event for a break, we will have the space to do that in the chill-out room. If someone needs to leave unexpectedly, that's ok too. Creating safe space means that everyone leaves Crip Strength feeling respected for who they are without judgment.

Here are some ways that we can make Crip Strength a more welcoming place for everyone:

- Wait until someone is finished talking before talking yourself
- Keep what is said during discussions to the people within the room or online to ensure everyone has personal privacy
- Set computers and phones to vibrate mode to make sure no one is interrupted
- Be mindful that not everyone might want to talk, but be open to giving other people a turn to speak
- Respect people's pronouns
- Consider leaving the room and coming back if you need to eat and/or drink something that might distract others
- Help keep the space as scent-free as possible, including common allergies people might have to peanuts or citrus fruits
- If you have something to say that might be triggering to others, please state that before you go into any details as a way to warn people who might be sensitive to the subject matter

Who can I contact for assistance?

During Crip Strength, there will be many people who can assist you. Volunteers will be on hand to greet you at the door and direct you to the event, help you to pick up snacks and drinks, and guide you to the quiet room if needed. All volunteers will be wearing a name tag with AANM's logo so you can spot them easily. There will also be bathroom attendants on hand who will be wearing either a red or black shirt with the Independent Living Resource Centre logo. If there is anything else that you need you can speak to AANM's executive director Jenel Shaw. Jenel will also be wearing a name tag with AANM's logo and any volunteers can direct you to her.

What are some words that will be used?

This glossary includes some words and ideas that may be used in conversations and performances at Crip Strength.



Able-bodied

Able-bodied is a term used among people with disabilities to describe people that aren't disabled.

Ableism

Ableism means intentional or unintentional prejudice against people with disabilities.

Activism

Activism is the creative process of making change in society and politics. Activism is led by groups of people who need change in order to create better living conditions for themselves or others. There are many kinds of activism including rallies and protests, research and policy change work, writing and art-making, and even posting on social media about personal experiences in order to create awareness and change people's perceptions.

Audism

Audism refers to discrimination against D/deaf or hard of hearing people.

Accessibility for Manitobans Act (AMA)

The Accessibility for Manitobans Act is provincial legislation that works to ensure the province obeys standards of accessibility.

Accessible Canada Act (ACA)

The Accessible Canada Act is nationwide legislation that works to ensure that the country obeys standards of accessibility in areas such as employment, building standards, customer service, transportation, and information and communication technologies.



BIPOC

BIPOC is a short-form way of saying Black, Indigenous, and People of Colour. (See also “disability justice”.)



Chill-out room

A chill-out space is a quiet room or area where people can go to relax and take a break from an event.

At Crip Strength, the chill-out room is to the left of Buhler Hall. Let a volunteer know if you would like to access the room.

Crip

According to Allison Kafer, “claiming crip can be a way of acknowledging that we all have bodies and minds with shifting abilities.” It is also a reminder and acknowledgement that people with disabilities are part of two communities—the crip community and the able-bodied community—and that we have to navigate these two worlds on a daily basis. Basically, crip is a different way of being in the world.

Reclaiming words with a historically negative meaning like crip is an important act of disability justice. However, we also understand and want to create space for those who have been hurt personally

by these kind of words in the past, especially in childhood or when someone has just become disabled. It is important that we ask each other, and are sensitive to, which words people want to be associated with and which words they do not want to be associated with. This is everyone's personal choice which must be respected, even if you choose to use different words to describe yourself.

Crip time

Also according to Kafer, crip time is an “awareness that people with disabilities might need more time to accomplish something or arrive somewhere.” For example, people with disabilities often do not have control over how they manage their own time as many rely on others for transportation, personal care, and other areas of daily life. Redefining able-bodied words and “cripping” them, like “crip time,” is another way of claiming crip.



D/deaf

“Deaf” with a capital “D” refers to Deaf identity and culture. “deaf” with a lower-case “d” refers to the experience of not hearing or being hard-of-hearing.

Disability Justice

Disability justice is a form of activism led by and for disabled Black, Indigenous and People of Colour. This form of activism focuses on experiences of disability and ableism that takes race, gender, sexuality, and class into account.



Elder

An Elder is an older Indigenous person who is recognized as a leader in their community. Elders may have different roles based on which communities/nations they belong to.

At Crip Strength, Elder Albert McLeod will be with us.



The Forks

The area of Winnipeg that the historic site of the Canadian Museum of Human Rights (CMHR) is on. Historically, the Forks has been a place for Indigenous people to gather and engage in trade and peacekeeping.



Gallery

Galleries are a fancy way of saying rooms in a museum. Galleries are much bigger than regular rooms and are usually organized by theme, time period, or both.



Hybrid event

A hybrid event means that people will be participating either in person or online through Zoom.



Inclusive

Inclusive means including as many different people with different needs and experiences as possible. The words inclusive and diverse are usually used together. Diverse means including specific groups of people that have been marginalized in the past such as people with disabilities, people of colour, Indigenous people, non-binary people, and people with low income.

Interdependence

Interdependence is a way of relying on two or more people or things that take care of one another in respectful ways. Interdependence is the opposite of independence or only relying on yourself. A blind person holding onto the handlebars and being led by a person using a wheelchair is an example of interdependence.

Intersectionality

Intersectionality is a word created by a scholar named Kimberlé Crenshaw to describe overlapping systems of oppression. It means that not everyone experiences disability or marginalization in the same way. For example, some of us experience disability in a way that is impacted by our experience of race, gender, and sexuality.

Indigenous

The word indigenous refers to people, animals, plants and other things that originate naturally from a place. At Crip Strength, we will mostly be talking about Indigenous

people and by this we mean First Nations, Inuit, and Métis people, the First Peoples of this land (sometimes also referred to as Aboriginal people).

Indigeneity

Indigeneity refers to the expression of being and living as an Indigenous person.



LGBT2QIA+

LGBT2QIA+ is a term used to acknowledge and represent the spectrum, or range, of gender expression and sexual identity. All identities in the spectrum are non-binary, which means they do not fit within the boundaries of male or female expression in society.



Mad

Mad is a word sometime used by people who have experienced mental distress and/or use the mental health system.

Marginalization

Marginalize is a word that describes treating a person or group of people as more important than another person or group of people. When people are marginalized, their rights and ideas are not seen or heard as central or important. Marginalization and privilege often work together (see “privilege”).

Multiple chemical sensitivity (MCS)

People with MCS are sensitive to certain chemicals or scents and have historically been left out of crip or disabled communities. People with MCS have usually not been treated well by the medical system as, until recently, doctors have not recognized that chemical sensitivity causes intense personal distress.

At Crip Strength, we ask that everyone be respectful to make the event as chemical- and scent-free as possible so everyone is free to participate.



Neurodiverse

Neurodiverse refers to the idea that people experience things in many different ways. Our bodies, our minds, and our nervous systems are varied and include all kinds of different responses to our environments. A person who is neurodiverse may experience different sensations and responses to the world. Autism and autistic ways of thinking are common examples of neurodiversity, though there are many ways to be neurodiverse. Just as there is a spectrum of gender expression and sexual identity, there is also a spectrum of neurodiversity.



Privilege

Privilege is a word that describes the benefits and advantages that a person receives because their position in society is understood as more important, valuable, or

desirable than others. There are all different kinds of privilege people experience. For example, able-bodied people often take for granted that they can walk into a building that has one or many steps leading up to the entrance, leaving people using a wheelchair or walker to find another accessible way into the space, or not entering the place at all. Privilege and marginalization often work together (see “marginalization”).

Pronouns

In inclusive community spaces we often use pronouns as a way to share our gender identity with each other. For example, a non-binary person might have “they” as their pronoun (rather than “him” or “her”). Using a person’s correct pronouns is one important way to show respect for that person. Gender pronouns include she/her/hers, he/him/his, they/them/theirs, and more.



Reservations

Reservations are land that the government has given to Indigenous people to live and work on. In Canada today, 40% of Indigenous people live on reservations.

Relaxed performance

A Relaxed Performance is a type of theatre performance that has been adjusted to be accessible for people with sensitivity to lights, sounds, and unexpected events. Relaxed Performances are also accessible to people who wish to move around or make sound during a performance, or who wish to leave and come back.



Treaty

A treaty is a formal agreement between nations or countries. Historically and today, First Nations and Inuit leaders understand treaties as living agreements between nations that ensure the well-being of people, beings, and the land. Colonial leaders have, historically and today, used treaties as agreements that ensure their continued access to power and control over land, animals, and people.

Triggering

A subject is triggering when something a person shares either in person or online causes someone else to feel a strong emotion such as anger or sadness, especially when they weren't expecting to. To avoid this, if you have something to say that might trigger someone else, please let people know that before you go into any details. "Trigger warning" is a common way of alerting people to take care of themselves so they don't become overwhelmed.

At Crip Strength, making sure no one is triggered is a way of making a safe space for everyone.



Wayfinding

Wayfinding means discovering ways of accessing a building or space, especially if those ways are different from able-bodied people.

What will be happening at Crip Strength?

SCHEDULE

- 1:00-1:15:** Land Acknowledgement with elder Albert McLeod
- 1:15-1:25:** Welcome speech by Diane Driedger
- 1:25-1:45:** Speech by the Honourable Senator Patricia Bovey
- 1:45-2:00:** Comedy by Host Lara Rae
- 2pm-2:15:** break
- 2:15-2:45:** Comedian Adam Schwartz
- 2:45-3pm:** Dancers Natalie Sluis and Anne Neudorf
- 2pm-3:15:** Poet Kathy Arnold **WARNING: Loud noises**
- 3:15-3:30:** Performer Emily Farriage **WARNING: illusions of nudity**
- 3:30-3:40:** Closing remarks by host Lara Rae
- 3:40-4:00:** Free time to view juried art show

SPEAKERS

Lara Rae



Lara Rae is a prize winning writer for radio and television, a public speaker, an emcee, a radio host and a 30 veteran of stand-up comedy. She is the co-founding A.D. of the Winnipeg Comedy Festival. Lara was the Just For Laughs Homegrown Comedy Competition

National Champion. 2000. She has contributed dozens of items both comedic and informative to CBC Radio, hosted numerous radio programs on CBC Radio and had her own call-in show on CFRB in Toronto. She is the only transgender person to host the CBC Radio flagship program The Current. She teaches at the University of Winnipeg in the Women and Gender Studies Dept and is the reviewer for CBC Manitoba. She was one of the developers of the international hit sitcom Little Mosque on the Prairie for which she shared two Geminis, two Comedy Awards and a Prix Roma (Italy) screenwriting prize. Her autobiographical play Dragonfly debuted at Theatre Projects Manitoba in March 2019 and has since enjoyed remounts and readings from Vancouver to London U.K and was selected by the Playwright's Guild of Canada for their Sure Fire list of Female Playwrights and also won the Chris Johnston Award for Best New Play at the Manitoba Book Awards

Diane Driedger



Diane Driedger has published ten books, including *The Last Civil Rights Movement: Disabled Peoples' International* (Hurst, St. Martins, 1989). Her upcoming edited book, *Still Living the Edges: A Disabled Women's Reader*, will be published in 2021 by Inanna

Publications. She is also a poet and visual artist, and published *Red with Living: Poems and Art* (Inanna Publications) in 2016. She has been involved in the disability rights movement for 40 years, which includes working with Disabled Peoples' International, Council of Canadians with Disabilities, DisAbled Women's Network (DAWN-RAFH) Canada, and Manitoba League of

Persons with Disabilities. Diane also worked with disabled people's organizations in Jamaica, the Caribbean Region, and Trinidad and Tobago. Diane Driedger is currently Assistant Professor in the Interdisciplinary Master's Program in Disability Studies at the University of Manitoba.

The Hon. Patricia Bovey, FRSA, FCMA



Patricia Bovey was appointed to the Senate of Canada in November 2016 as an Independent Senator from Manitoba. The first art historian and gallery professional and museologist to be appointed to the Senate, she works on legislation, committee studies, regional concerns, and national and local arts issues. She regularly speaks about the arts' impact in every sector of society, ensuring the voice of arts and culture is heard. A Winnipeg-based gallery director, art historian, professor, and arts and culture management consultant, she has published widely on western Canadian art. Former director of the Winnipeg Art Gallery, the Art Gallery of Greater Victoria and founder of St Boniface Hospital's Buhler Gallery, she was appointed the Winnipeg Art Gallery's Director Emerita in 2014. A founder of the University of Winnipeg's Arts and Culture Management Program, and MA in Curatorial Practice, she is a former Chair of the University of Manitoba Board of Governors, and past member of the boards of the National Gallery of Canada and Canada Council for the Arts, and Federal Museums Task Force member.

PERFORMERS

Adam Schwartz



Adam Schwartz is an autistic comedian, playwright, neurodiversity advocate and the founder of Neurohilarity. He has been using comedy to make sense of a crazy world and carve out a space for himself and

other neurodiverse artists for the last decade.

Statement:

Stand-up comedy is all about taking what everyone thinks is ridiculous and showing how it's "normal" and showing how the normal is ridiculous. This ability to change preconceived notions is part of what makes stand-up so great and useful as a change agent and a great way of making the disability experience more accessible for the general public.

Emily Farraige



My name is Emily Farraige (far-a-grate) I also go by Sassy Wheels as my stage name. I'm a disabled performer that does burlesque dance mostly; however I love all types of art. I like to mix burlesque with disability advocacy; to make people question their inner ableism and wonder

if disabled people can be beautiful and worthy to be desirable.

Statement:

This act is about the struggle as well as the beauty of learning how to fully love yourself when you are physically disabled. This act is my journey with burlesque

and how it has built up my self-esteem and finding the beauty in myself. It has the song Unconditionally by Katy Perry; because you need to have unconditional love for yourself.

Warning: Illusion of nudity

Kathy Arnold



Kathy comes a family of diverse performers. As a child there was many storytellers, singers, poets and dancers in my family that shaped my life.

My journey as person with an invisible disability started as I young adult when I was diagnosed with Lupus and later

surviving a stroke, I learned about how my voice was being silenced. I previously performed in the resent Sick and Twisted Theatre production, Useless Eater. My work is an expression of my frustration, anger and injustice people with disabilities face daily.

Statement:

My piece “Useless, Waste of Space, Loser”, discusses how the pandemic caused stress and challenges for people with disabilities. My spoken word piece argues about the state of social services, stigma and grievances that people with disabilities faced in the new reality caused by the pandemic. My performance is a free verse poem with a pianist accompanied while I song a gospel song between the verse.

Warning: Many loud noises

Natalie Sluis and Anne Nordorf



Natalie Sluis and Anne Neudorf are both emerging contemporary dancers based in Winnipeg MB. Together they create dynamic contemporary choreography which is a combination of their different movement backgrounds. Collaborations include choreographing and performing for

Deaf Art Manitoba 2021 Magic of ASL show and choreographing for the Youth Ballet of Saskatchewan 2022/23 upcoming performance.

Natalie and Anne look forward to sharing their work at Crip Strength: Art + Body + Mind.

Statement:

Statement: This piece, choreographed and performed by Natalie Sluis and Anne Neudorf, demonstrates ways we can find freedom within our movement despite some limitations in other parts of our bodies. It is a contemporary duet based on self-expression, acceptance of individuality, and supporting each other in find new pathways. The song, Forever Feeling, was created by David Sluis who is a self-producing musician based in Winnipeg Manitoba.

VISUAL ARTISTS

Candace Lispischak



Candace Lipischak is a multidisciplinary artist and Métis workshop facilitator. Born and raised on Treaty 1 territory, they are inspired by nature and their French Métis Polish background. Candace's work is

part of various collections, private and corporate, such as TDS Law, Ceridian, as well as the Niverville Community Resource and Recreation Centre. They are also the owner/designer of Fat Daug (short for Father/Daughter), offering unique and organic antler jewelry.

Statement:

As a visual artist living with MS and PTSD in rural Manitoba, it is important for me to be able to create from home and at my own pace. By incorporating objects recovered from my property such as old tin, it is my way of using what's on-hand instead of relying on supplies from a store which isn't always convenient or accessible. Recycling, reducing my carbon footprint, and applying the phrase 'what can I do with this?' has expanded my mind in creating art using items that co-existed with nature.



Daen l'trou
Acrylics on recycled tin, twisted metal.
Plywood backing.
12" x 17"
2022
AVAILABLE



Standing Tall
Acrylics on recycled tin.
Plywood backing.
20" x 23"
2022
AVAILABLE

Carla Sierra Suarez



Carla Sierra Suarez is a Mexican artist and visual storyteller based in Tkaronto. Her work is autobiographical in nature and explores her identities as disabled, mentally ill, and neurodivergent. Carla's work is vulnerable and brings light to issues that have been often stigmatized.

Her practice is a direct reflection of what “normal” means to people like herself. It speaks of our collective truth, our reality, and our lived experiences.

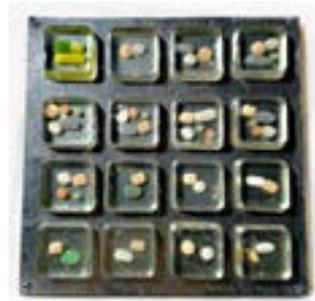
Statement :

“Is It Worth It?” follows a 50-day adjustment period of medication where I asked myself every day whether the medication was working, and whether the challenges were worth it. Written in bottles and placed on a medical cabinet are the varying answers.

“2015-2020” follows the seemingly endless medication changes I had to endure after a psychiatric hospitalization for suicide. Documenting 5 years of changes, struggles, ups, and downs. A raw insight into the challenges we face as Disabled and Mad people when it comes to being medicated and treated



Is It Worth It?
2021
Medical Cabinet, Pill bottles,
Paper Labels.
19" x 15" x 4"
NFS



"2015-2020"
2020
Metal, Resin, Polymer Clay
Replicas.
8" x 8"
NFS

Marie LeBlanc



Marie LeBlanc is a self-taught multidisciplinary disability artist. Through photography, multimedia projection, short film, performance and wordsmithing she explores themes related to landscape, isolation, beauty, health and nature. Capturing faces, shapes, shadows and

reflections with digital and on-camera effects, often superimposing her own reflection, she seeks to embrace the present moment and the ethereal world around her.

In the winter months, Marie travels to the U.S. desert in a cargo van adapted for safe housing to ease the symptoms of Environmental Sensitivities. LeBlanc has participated in the Making Our Mark II Printmaking Mentorship Program at Martha Street Studio, the Artist In Residency Program at Artbeat Studio and the Art Salon Program at Arts AccessAbility Network Manitoba.

Statement:

This is a short film by Marie LeBlanc, exploring the effects that Multiple Chemical Sensitivities and other Environmental Illnesses have on sufferers when the illnesses are not acknowledged by the medical community. Multiple Chemical Sensitivity and Environmental Illness Awareness and Acknowledgement is the winner of the June 2021 Royal Wolf Film Festival Platinum Award for Best Short Documentary.

<http://royalwolfawards.com/> The film won recognition in the film festival circuit from Royal Wolf Film Awards, The Impact DOCS Awards and Accolade Global Film Competition.



Multiple Chemical Sensitivity and Environmental Illness, Awareness & Acknowledgement

2020

Digital video, <https://www.youtube.com/watch?v=xImDrJYswxA>

1920x1080 pixels

NFS

Meagan Hoskins



My name is Meagan Hoskins. I'm an artist living here, in Winnipeg, Manitoba, and I have a strong passion for human empathy, human rights, and human diversity. My artwork interacts with everyone differently and each piece has its own story to tell. Whether one of joy or peace, loss or fear, or sometimes just one of pure silliness, I'm always try to connect!

Statement:

Artificial Intelligence allows me to create almost endlessly all that is in the mind's eye and beyond it. I've never known such an accessible format of creating art. As my health declines, my imagination and contributions to the art world do not need to follow suit! I feel inspired, hopeful, and free! I hope you feel the same.



The Disappearing Disabled
2022
AI Generated Digital Art Print
8x10 + frame
\$163



My Invisible Disability
2022
AI Generated Digital Art
8x10 + frame
\$163

Ryan Smoluk



Ryan Smoluk is a powerful self-advocate and a seasoned spokesperson for autism awareness and neurodiversity. Ryan's passion is to create art and works obsessively to do what he loves. Ryan continues to exhibit his artwork in galleries. He has a very unique style that is original to him. His artworks feature multi-layered detail which explores the way that Ryan sees the world. Ryan feels that autism is both a blessing and a curse.

Statement:

In creating this project, I hope to change negative attitudes and to encourage more dialogue. I strive to create art that illustrates unconventional ideas through conventional or well recognized cultural symbols. My inspiration comes from my own life experiences. On first impression the viewer will connect with a pleasant memory from childhood, when they played with a toy phone and chatted endlessly into the receiver assuming the world was listening. As the viewer look closer and walks around this sculpture, they will notice the human faces appearing. This piece has now taken on a more macabre sinister feel. The phone cord adds another dimension to this piece. It is made up of a collection of hair cut from people in our community who struggle with their mental health. It represents the frayed ends of sanity.



Hello Hello

2012

paper, acrylic, plaster, gesso,
pastel, modelling gel

24" x 30" metal frame under glass

NFS



Hello is Anybody There?

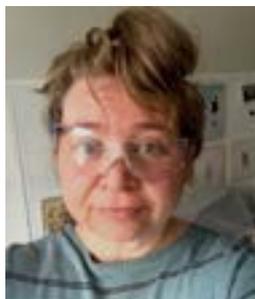
2012

Wood, Styrofoam, gesso gels, metal,
donated hair, plastic, acrylic paint

24"x 30", 17" high

NFS

Sacha Kopelow



Sacha was born and raised in rural Manitoba. She holds degrees from University of Winnipeg in International Development and Environmental Studies, and a BFA from NSCAD University. Sacha has worked in social and environmental justice for most of her career and is a practising artist, primarily working in cast glass, metalsmithing, and oil painting. The artist gratefully acknowledges the support of the Manitoba Arts Council and the Winnipeg Arts Council, and thanks Lorna Kopelow, Lone Thorkelsson, Kevin Friedrich, and Emily Raho for their kind assistance.

Statement:

'Girl' is an embodiment of the bravery, uncertainty, and investigative gambling that can be a part of a disabled person's everyday existence. We navigate life without the benefit of so-called 'normal' society's map. We are forced to forge our own paths, tailored to the often-fluctuating capacities of our mind/body. In this way, we can encounter beauty and revelation that would otherwise be overlooked, and we may also grapple with fear, grief, and limitation. 'Girl' is cautious and curious, intrepidly examining her reality, living in the moment, experiencing.



Girl
2022
Cast glass
27" tip to toe, 56lbs
NFS

Susan Aydan Abbott



Susan Aydan Abbott is a multidisciplinary artist. currently living and working in Winnipeg, Manitoba. Holding lived experience with mental illness, homelessness, addiction and abuse, she is a strong vocal advocate for social justice. Likewise, her art practice most often explores themes pertaining to rape culture and violence against women. Abbott has shown in solo, group shows locally and nationally as well as attended residencies in Hamilton Ontario (Center3) and Feminist art Collective in Toronto. Her work was spotlighted on Canada Council website in 2018.

Statement:

'Ash, ash—
You poke and stir.
Flesh, bone, there is nothing there'
Sylvia Plath

The situation that inspired this piece was the immediate aftermath of a failed suicide attempt after the death of my youngest daughter. They gave me charcoal and pumped my stomach. Unaware of how I seemed, I immediately headed outside the hospital to ask for a smoke, when I was met with the strangest looks. Then I noticed my reflection in the massive glass panes.



CRONE 1
30"x30"
Digital print
2022



CRONE 2
60"x35"
Digital print on etched acrylic
2022

Yvette Cenerini



Yvette Cenerini (née Lagimodière) is a francophone Métis visual artist from Treaty One Territory. Her work in photcollage examines the intricacies of relationships and emotions through a simple aesthetic. Having obtained both a BEd (2001) and a BFA (2010),

knowledge-sharing through art in the forms of teaching and community engagement is an important facet of her practice.

Statement:

Paper doll self-portraits help me imagine what moving by own body might feel like. The movable doll helps viewers understand the helplessness I feel in my dependence on others to survive. The intent is to desensitize the public to the sight of a disabled body and to empower them to assume their societal role of caring for others.



Yvette Cenerini (with the assistance of Erin Josephson-Laidlaw, Erika Lincoln and Diana Thorneycroft)

Articulated Paper Doll (poses 1 to 6)

2022

Digital prints on cardstock and embroidery thread on mat board

12" x16"

NFS



Acknowledgements

We wish to thank the following people for contributing their valuable time and energy to the Crip Strength Access Guide:

Kate Grisim, Access Guide writer

Christine Kos, Access Guide graphic designer

Valerie Wolbert, Access Guide plain language reviewer

We accessed and acknowledge the following references in the Guide:

Feminist Queer Crip (2013) by Allison Kafer

Tangled Access Guide (2019)

CoMotion Access Guide (2022)

<https://humanrights.ca/>



Advancing Accessible Art
102-329 Cumberland Ave
Winnipeg, Manitoba R3B 1T2
(204) 336-2366 info@aanm.ca

**Crip Strength: Art + Body + Mind has been
generously supported by:**



CANADIAN MUSEUM FOR
HUMAN RIGHTS



Canada Council
for the Arts

Conseil des arts
du Canada



THE
THOMAS SILL
FOUNDATION
INC



Manitoba
Accessibility
Fund