DEAR FRIENDS,

Welcome to the 2019 Tangled Art + Disability Annual Report. This document celebrates a number of significant accomplishments and you’ll find many examples that demonstrate how Tangled is bringing our mission and vision to life. Thank you for joining us on this journey.

One of the most notable steps taken this year was the launch of Tangled Art + Inclusion (TAI), our consulting and mentoring arm. After more than a year of discussion, focus groups and research, we honed in on a structure of workshops and presentations that would best allow us to share our incredible breadth of experience and knowledge in accessible exhibition curation and design with other galleries and art organizations.

I had many great conversations over the past year with artists exhibiting at Tangled who wanted to tell me about how profoundly affirming, and often unique, their experience was at Tangled. Let me take this opportunity to thank our smart and caring curators, staff and volunteers who make this happen for artists over and over again because of their hard work, dedication and compassion.

Other highlights of the year include the stabilization of our core staff structure, the diversification of our board of directors, policy and bylaw development and international travel and networking opportunities for our staff. Much of our work would not be possible without the help of our community partners, donors, funders and sponsors who support our mission year after year.

Please join me in looking forward to a meaningful and provocative year of programming ahead. Keep in touch with us through our social media sites and our newsletter. Support us by making a donation, coming to an opening or volunteering at an event.

With warm good wishes,

Kim Fullerton, Board President, November, 2019
MISSION STATEMENT

Our mandate is to support disability identified artists, cultivate disability arts in Canada, and increase opportunities to participate in the arts as both artists and audiences.

We do this by:

- Developing, showcasing, promoting, and employing disability identified artists;
- Fostering partnerships and collaborations that increase opportunities for disability identified artists;
- Empowering disability identified folks to embrace and explore their own creativity;
- Publicly showcasing the rich diversity of talent from the disability arts community.
AT A GLANCE

- **70** Created exhibition and paid employment opportunities for 70 artists
- **21** Partnered with 21 arts, academic and social service organizations
- **7** Presented activities in 7 cities across North America
- **3** Co-produced 3 day symposium (Crippling the Arts)
- **7757** The largest reach of a single Facebook post was 7,757 views.
- **7** Curated and presented 7 visual arts exhibits
- **2** Curated and presented 2 film screenings
- **6925** Drew an in-person audience of 6925 community members with activities and events
- **100** 100% Disability-Identified staff
All Tangled’s aesthetic and artistic choices are intimately tied to accessibility. Our expertise draws from the lived experience of our board, staff, artists, volunteers, and communities, and the standards and protocols that we have developed through fifteen years of programming. We are constantly building upon what it means to be fully accessible.

Tangled Art Gallery opened in April 2016, and features over 1500 sq. feet of space, track lighting, a moveable presentation wall, and flexible seating. TAG also has a library of equipment, including six large screen video monitors, a projector, sound system, and three audio tour headsets.

Tangled Art + Disability operates out of Tangled Art Gallery, located at 401 Richmond West.

The gallery is Canada’s first fully accessible art gallery featuring work by Deaf, Mad and disability identified artists, with a focus on accessible curation.

In the 2018-2019 season, Tangled presented five different exhibitions in the Gallery space, featuring work from 16 artists.
FLOURISHING

“The task for this enterprise would be to enter a third space, a space of story, image and narrative. Into that space, we would inject new voices and new stories from disability, Deaf and Mad experience – expressive works that cut across the spectrum of life, and co-mingle suffering with flourishing, identity with solidarity, defiance with affirmation.”

Catherine Frazee,
Content Director, Human Flourishing Project,
Professor Emerita,
Ryerson University School of Disability Studies

In the latter half of 2018, Tangled presented the Flourishing exhibition series, part of “Human Flourishing in Worlds of Disability, Frailty and Suffering”; a multi-party collaboration involving education, research, and arts sectors partners.

Flourishing sought to affirm how flourishing can and does happen in unexpected ways, despite widely held ableist beliefs that disability, frailty and suffering make it no longer possible.

It featured the work of seven artists from across Canada, presented in a mixture of solo and group presentations.

For each of the series components, Tangled held free public activities - an exhibition opening, an artist talk and a Second Saturday Social. In addition, each artist held a community outreach activity in their hometown, which resulted in artist talks, demonstrations, and a play reading across Canada.

Flourishing was created in partnership with Canadian Association for Community Living (CACL), Institutes for Research and Development on Inclusion and Society (IRIS), and Ryerson University.

More information about the project can be found at humanflourishing.ca
FLOURISHING

FLOURISHING: SOMEHOW WE STAY ATTUNED
Group exhibition in Tangled Art Gallery
Featuring: Max Ferguson, Peter Owusu-Ansah, Salima Punjani

THREE WINDOWS: FLOURISHING:
Sound & video site-specific installation presented in a storage locker as part of “Holding Patterns” by ArtSpin.
Featuring: Aislinn Thomas
**FLOURISHING: SOMEWHERE WE STAY AUTHENTIC**

Group exhibition in Tangled Art Gallery.  
Featuring: Richard Harlow, Maanii Oakes

**MAD ONES: FLOURISHING**

One act play on Madness and history of Institutionalism.  
Written by Laura Burke  
Tangled Satellite multi-purpose space

Raw Rawhide stitching by Maanii Oakes  
Jake Wilkinson, Michael Gaty, Stefne Mercedes in Mad Ones
“Through Tangled I have been introduced to a field of researchers, practitioners, and enthusiasts. My career continues to flourish as a direct result of my time with Tangled.”

Bruce Horak, 2019

Throughout January 2019, painter and theatre artist Bruce Horak took up an artist residency in the Tangled Gallery. During this time, he created new work, including 18 new portraits of individuals from the Tangled community, augmented with a companion audio compilation of the portrait subjects speaking about themselves. These were included in the exhibition Through a Tired Eye, which ran at TAG until the end of February. The residency concluded with a performance of Bruce’s critically acclaimed one-person performance Assassinating Thompson.
Having the opportunity to travel from Ottawa to Toronto to participate in Tangled Arts' Outliers show was a significant moment for me as an artist. My disability demands many physical and environmental supports for me to function. Having Tangled's support allowed me to participate in the crucial in-person activities an artist needs to do to promote oneself and make new connections.

Chris Binkowski, 2019

Outliers on Tour (March-April 2019) featured six artists from across Ontario who had participated in Tangled's touring activities from 2015-2018: Chris ‘Bucko’ Binkowski (Ottawa), Michael Roderick Keshane (Peterborough/Toronto), Michel Dumont & Eugene LeFrancois (Thunder Bay), Christine Negus & David Bobier (London).
Fault Lines (May - June 2019) featured artists Laura Shintani and Leala Hewak and was a Contact feature exhibition presented in partnership with Workman Arts.

“Bizarre.
But I always liked something interactive so I’m not complaining.”

Guest Feedback
The most mesmerizing moment last year was watching the hearing and Deaf ASL interpreters presenting Brownton Abbey at Crippling the Arts, seemingly lost in the beauty of the moment, language flowing through them like waves."

Cyn Rozeboom, Executive Director

The most memorable moment for me was Bruce Horak’s interpretation of how he sees the world through a tired eye. His work left me speechless."

Simone Carpio, Arts Intern

One of the most impactful experiences of my entire undergrad was getting to work at Tangled Art + Disability during the summer of 2019. Tangled gave me fulfilling work, invaluable lessons and meaningful connections. I cannot express how grateful I am to the staff at Tangled for allowing me to work with their archives and observe their exhibition process."

Nicole Crawford, 2019 Summer Intern
“I wanted us to engage in sectoral conversations that reflect the fact that we’ve been making work for 40 years or more and that now is the time to engage in different kinds of discussions. To fight against that paternalistic and ableist history, disability arts has really been asserting itself as needing to be disability-led. We can now go back a little bit and complicate that notion.”

Eliza Chandler,
Producer, Crippling the Arts,
Professor, Ryerson University School of Disability Studies

Erin Ball performs at Crip Shorts
CRIPPING THE ARTS
January 24-26, 2019

The second academic and artistic symposium on disability aesthetics and issues presented at Harbourfront in partnership with Ryerson, Creative Users Projects and British Council. Three days of workshops, panels and speakers:

Day 1: Trajectories in Access
Focused on best practices in access and inclusion.

Day 2: Deaf and Disability Futures
Held conversations about Deaf and Disability Arts culture in relation to digital transformation, representation, leadership, Indigenous resistance, racial justice, and colonialism.

Day 3: Embodying the Intersections: Indigeneity, Race & Disability
Explored intersectional identities with performance, panels, and hands on activities.

Evening Performances:
Crip Shorts: An evening of five short performances by exceptional disabled artists from Canada and the UK.

Brownton Abbey: A UK based Afro-Futurist performance party created by and centering queer people of colour, especially those with d/Disabilities (aka s/Super Powers).
Life throws at us all sorts of obstacles, boxes that demand us to live in, weights that we carry. However in the process of creating art we find moments of freedom and show the possibilities of different worlds. We are so fortunate.”

Won Lee
Funder of The Won Lee Fellowship, a $1,000 award given to a ‘hard-working disability identified artist’. The inaugural 2018-19 Fellowship was presented to Valentin Brown in December 2018.

Tangled’s Access Development Group at the Emergence symposium

RESIDENCY AND INTERNSHIP PROGRAM

2018 CURATOR IN RESIDENCE:
Yousef Kadoura

2019 ARTS MANAGEMENT INTERN:
Heidi Persaud

2018 FALL ARCHIVING INTERN:
Tyler Preece

2018-2019 ARTS INTERN:
Simone Carpio

2019 SUMMER INTERN:
Nicole Crawford

ONTARIO ARTS COUNCIL RECOMMENDER GRANTS

As an OAC recommender group, Tangled allocated $12,000 to four theatre and eight visual arts exhibitions with a disability focus last season.
ACCESS TO FUNDING RESEARCH
Review of barriers to arts funding experienced by Deaf, Mad, and Disability-identified artists, presentation of findings and recommendations for developing of a cohort of grant writing assistants.

ACCESS DEVELOPMENT GROUP

BODIES IN TRANSLATION: ACTIVIST ART, TECHNOLOGY AND ACCESS TO LIFE (BIT):
Contributed to a seven year research project focusing on activist art, technology, and access out of Re*Vision, University of Guelph, and Ryerson University.
CONSULTING & PARTNERSHIPS

TANGLED IS REGULARLY SOUGHT OUT FOR ADVICE REGARDING ACCESSIBLE ARTS PRACTICES. IN 2018-2019 OUR KNOWLEDGE SHARING ACTIVITIES INCLUDED:

Short-term partnerships improving access with Summerworks Theatre Festival, Myseum, Power Plant, Outside the March.

Other partnerships involved shared research & exploration, and included:

Flourishing: Canadian Association for Community Living, University of British Columbia, IRIS (Institutes for Research and Development on Inclusion and Society), Ryerson.

Relaxed Performances: British Council.

“We have come away with some really concrete tools, in terms of assessing our immersive surroundings for ways we can include all audiences, as well as ways we can improve our transparency with our audiences who need different kinds of accommodation.”

Outside the March, Tangled Art + Inclusion pilot partner, 2018
The most thought provoking thing that happened in the July 2018 - June 2019 season was Peter Owusu-Ansah’s work, which helped frame Deafhood not as the absence of sound but as a world filled with joy and colour.”

Sean Lee, Director of Programming

The most rewarding experience of the past year was listening to community feedback during and after Crippling the Arts. Being able to reflect on community members’ key takeaways, likes, and dislikes refined my work moving forward."

Kristina McMullin, Communications Manager

The most feel-good moment I had in the July 2018 - June 2019 season was traversing Laura Shintani’s Bodiwash! Being able to let go within an art exhibition and re-experience childhood autistic joy was both a treat and an invaluable creative experience.”

Jack Hawk, Outreach Coordinator
COMMUNITY ENGAGEMENT

TANGLED IS EMBEDDED IN THE DISABILITY ARTS COMMUNITY AND STRIVES TO KEEP OUR DOORS OPEN TO NEW PEOPLE AND IDEAS THROUGH COMMUNITY ENGAGEMENT.

SECOND SATURDAY SOCIALS
Relaxed social events that include: mingling with artists, hands-on activities, guided audio tours, and snacks, presented in a casual, welcoming atmosphere.

GALLERY TOURS & TALKS
Tangled regularly hosts tour groups in the Gallery. Tour groups this year included UofT, Ryerson, York, Centennial College, New College, Haliburton School of Arts, Griffin Centre, OCAD, Luminato.

“I’m really happy to have sampled an experience of the space that you curate and the stories that Tangled centres, and to learn a bit about the organization itself. It was really affirming and engaging.”

Harley Mawhinney, Student at New College, U of Toronto
IN ADDITION TO OUR EXTERNAL GROWTH, IN 2018-2019 TANGLED ENHANCED OUR INTERNAL CAPACITY WITH:

- Improvements to Board of Directors bylaws and procedures.
- Hiring of a dedicated Volunteer Coordinator.
- Staff training in anti-oppression & anti-harassment.
- Weekly ASL language classes led by Deaf poet Tamkya Bullen, open to all Tangled staff & volunteers.
- A year-long organizational mentorship with Jumblies Theatre funded through the City of Toronto Live Arts mentorship program.
TANGLED OUTSIDE
TORONTO

Relaxed Performance Trainings presented with
British Council: Vancouver, Prince George, Calgary, Saskatoon, Winnipeg, Peterborough, Ottawa, Montreal, Charlottetown

Hometowns of TAG featured artists
Tangled Activities

Flourishing From Wingspan
Flourishing talk by Richard Harlow
Flourishing constructed by CDSA screening, UBC June 2019
Flourishing talk by Max Ferguson U of Regina Aug 2018
Flourishing talk by Aislinn Thomas Sept 2018

Flourishing Mad Ones by Tangled Staff
Talk by Richard Harlow
Talk by Max Ferguson
Identities demonstration all artists
Laura Burke Talk,
Harlow screening, Ferguson Aislinn Thomas exhibition by Salima

Talk Back,
NOVI CDSA U of Regina Sept 2018
McMaster U Punjani June 2018
Stop Theatre Flux Factory
Oct 2018
Congress, Aug 2018
Jan–Mar 2019
Art Hive
UBC June 2019
July 2018

Montreal, PQ
Flourishing demonstration by Salima Punjani
Art Hive
July 2018

Montreal, PQ
Flourishing all artists workshop
June 2018

Halifax, NS
Mad Ones by Laura Burke reading, Bus Stop Theatre Aug 2018

NYC, USA
Tangled Staff Talk,
Talk Back, Flux Factory June 2019

Nanaimo, BC
Flourishing talk by Richard Harlow
NOVI
Oct 2018

Vancouver, BC
From Wingspan screening, CDSA Congress, UBC June 2019

Regina, SK
From Wingspan screening, CDSA Congress, UBC June 2019

Kitchener, ON
Flourishing talk by Max Ferguson U of Regina Aug 2018
Kitchener, ON
Flourishing talk by Aislinn Thomas Sept 2018

Hamilton, ON
Constructed Identities exhibition McMaster U Jan–Mar 2019

Montreal, PQ
Flourishing demonstration by Salima Punjani Art Hive July 2018
2019
MAY
Meet The Toronto-Based Curators Supporting Artists with Disability (Edit Seven)
Workman Arts and Tangled Art + Disability Present Fault Lines, an Exhibition in this year’s Contact Photography Festival (SHEDOESTHECITY)

APRIL
Alex Smyth feels his way through Tangled Art + Disability’s latest installation, “Outliers on Tour” (Accessible Media Inc.)

Holding Patterns, Roll-a-Thon Tour Documentary (Anthroscope Media for Bodies in Translation, a project of Re•Vision: The Centre for Art & Social Justice at the University of Guelph.)

JANUARY
On the Complexity of Crippling the Arts (Canadian Art Magazine)
Disability in the arts – A new Exhibition by Bruce Horak (The Pulse with Dave Brown)
Tangled Art + Disability’s Communications Coordinator speaks about Crippling the Arts 2019 (AMI Live From Studio 5)

For these performers, accessibility isn’t an afterthought - it’s a creative opportunity (CBC Arts)
Creative Producer, Alex Bulmer, on Crippling the Arts 2019 (Kelly and Co)

2018
DECEMBER
Tangled Art + Disability is working to fight stereotypes and position disability art as vital to the Canadian arts sector. (Creatives of Toronto)

NOVEMBER
Richard Harlow speaks about his accessible paintings, part of FLOURISHING (AMI Live From Studio 5)

OCTOBER
Open Sidewalk #3: The Accessible City (Sidewalk Labs Toronto)

SEPTEMBER
What does it mean to flourish? These artists with disabilities are dismantling assumptions (CBC Arts)
FINANCES

REVENUE

- Federal Grants 37%
- Corporate Support 3%
- Individual Donations 1%
- Commissions 5%
- Coproductions 32%
- Earned 3%
- Municipal Grants 7%
- Provincial Grants 12%

REVENUE BREAKDOWN

- Earned $12,664
- Coproductions $152,684
- Commissions $25,000
- Individual donations $3,573
- Corporate support $15,000
- Federal Grants $177,000
- Provincial Grants $59,689
- Municipal Grants $32,351

$477,962

EXPENSES

- Access Costs 12%
- Professional Development 5%
- Exhibition Expenses 16%
- Artist Fees 30%
- Marketing 10%
- Admin Costs 4%
- Venue 8%
- Admin Personnel 15%

EXPENSES BREAKDOWN

- Artist Fees $135,982
- Exhibition Expenses $72,562
- Professional Development $24,749
- Access Costs $56,750
- Admin personnel $68,891
- Venue $36,132
- Admin costs $19,366
- Marketing $45,211

$459,647*

* Final numbers available in January 2020
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Michelle Peek Photograpy courtesy of Bodies in Translation: Activist Art, Technology & Access to Life, Re•Vision: The Centre for Art & Social Justice at the University of Guelph