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# Disability Studies

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*Canadian Journal of Disability Studies*

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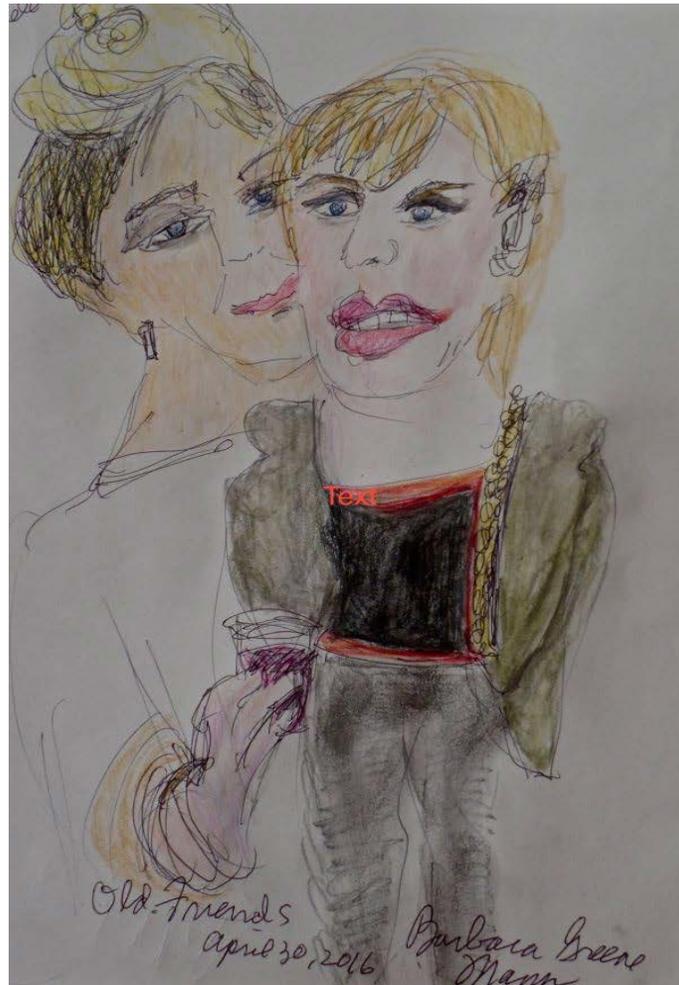
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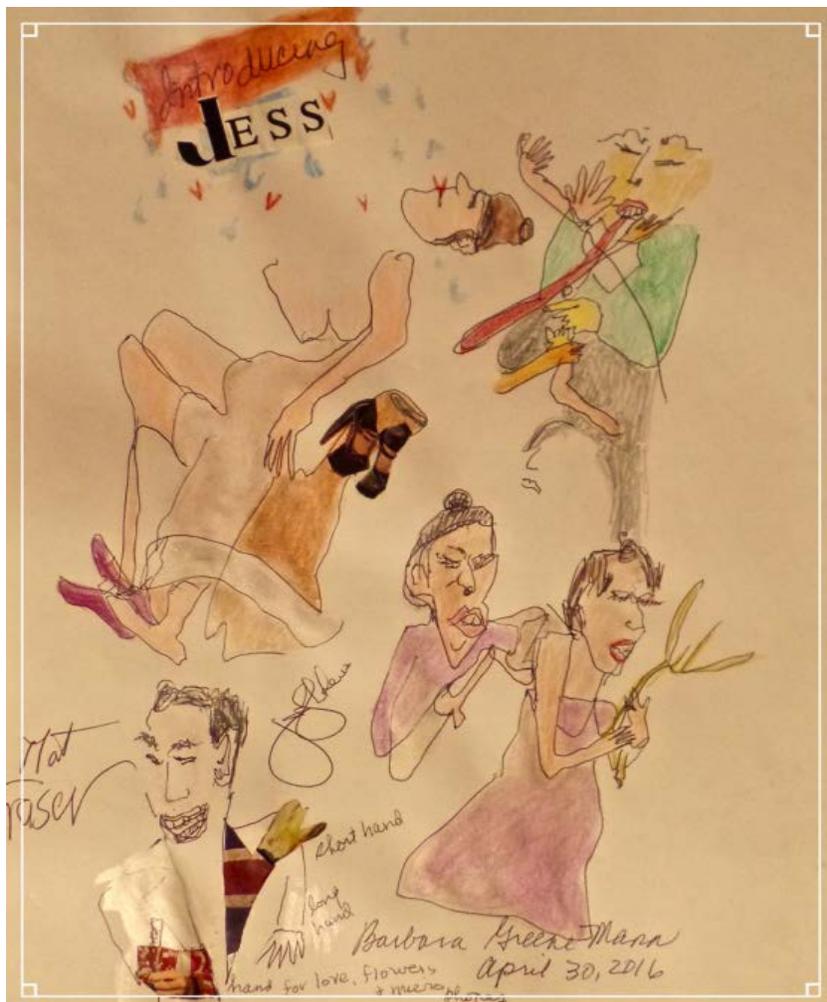
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**Crippling the Stage**  
Barbara Mann

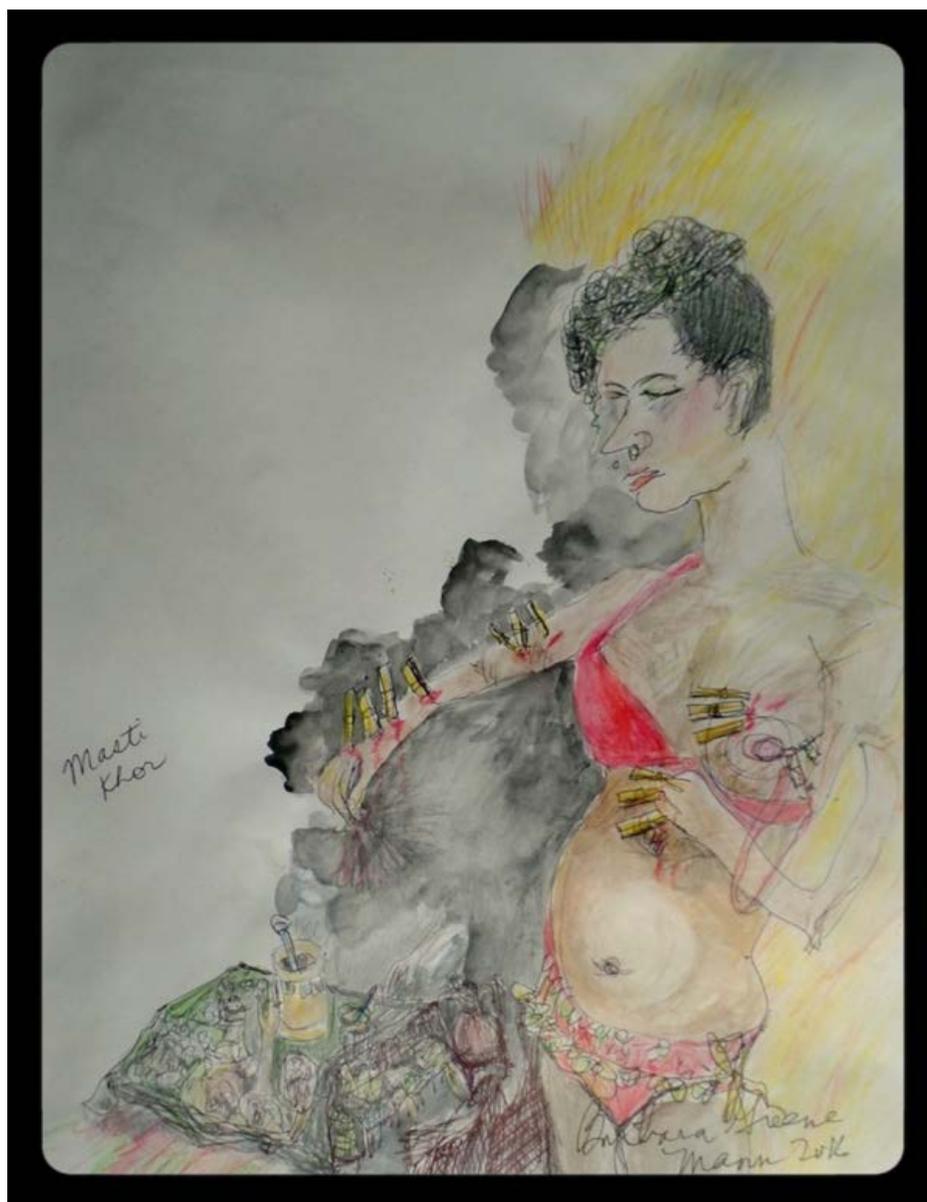
Remembering Barbara Mann — with thanks for her artwork and fierce presence in disability and Mad arts culture.



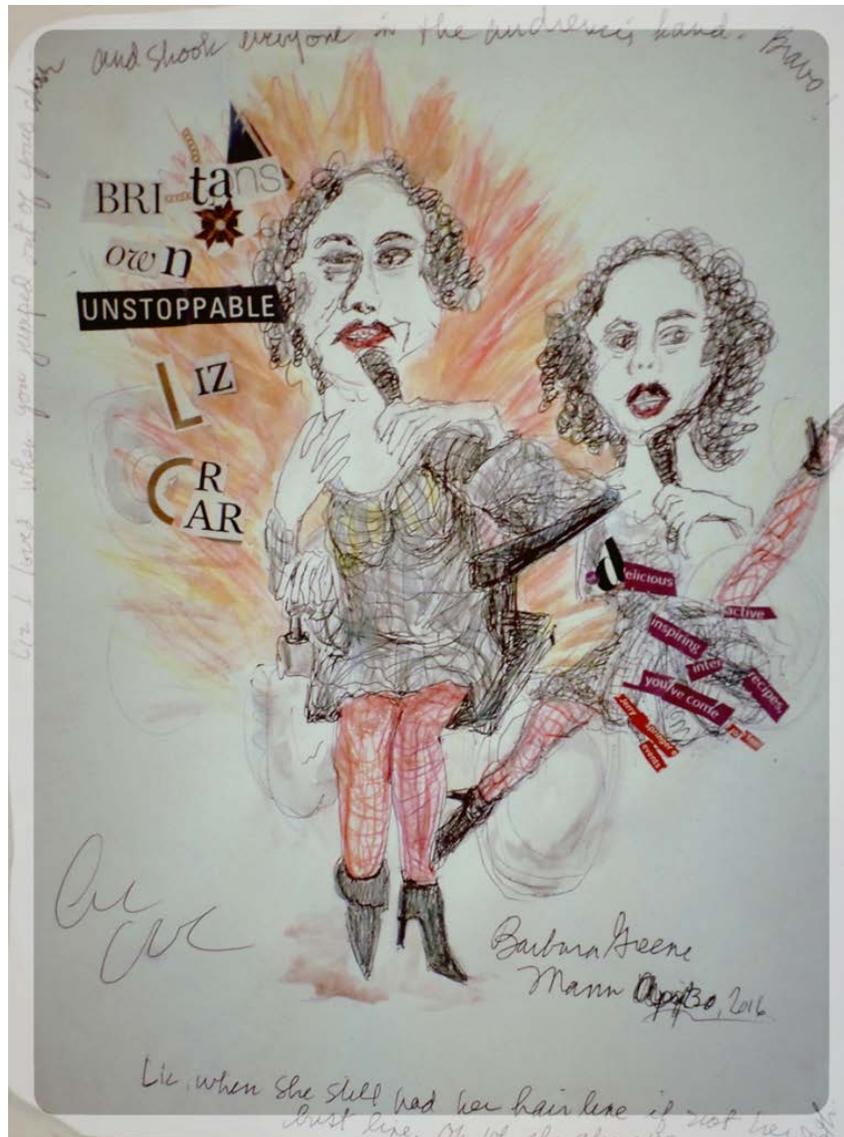
This is a pen and coloured ink drawing by Barbara Mann drawn at Crippling the Stage: A Disability Cabaret. The application of ink and lines is loose and sketchy. The figures proportions are uneven and slanted. There are two blonde, white people standing close to one another. The figure in the foreground is Alex Bulmer, the curator of Crippling the Stage. The person on the left appears to be leaning over the shoulder of Alex, the woman in front of them. The person in the background has short blonde hair on the side of their head, with long tufts on the top. They have blue eyes and wears a white dress-like garment with lilac gloves that grasp a cup of red wine. Alex, the woman on the right has short, cropped hair with bangs swept to the side. She wears an olive blazer over a black top with her hands tucked in the pockets of her grey pants. The artist has written "Old Friends" and the date "April 30, 2016" in cursive at the bottom of the artwork. The artist's signature is written in the same cursive on the bottom right of the image.



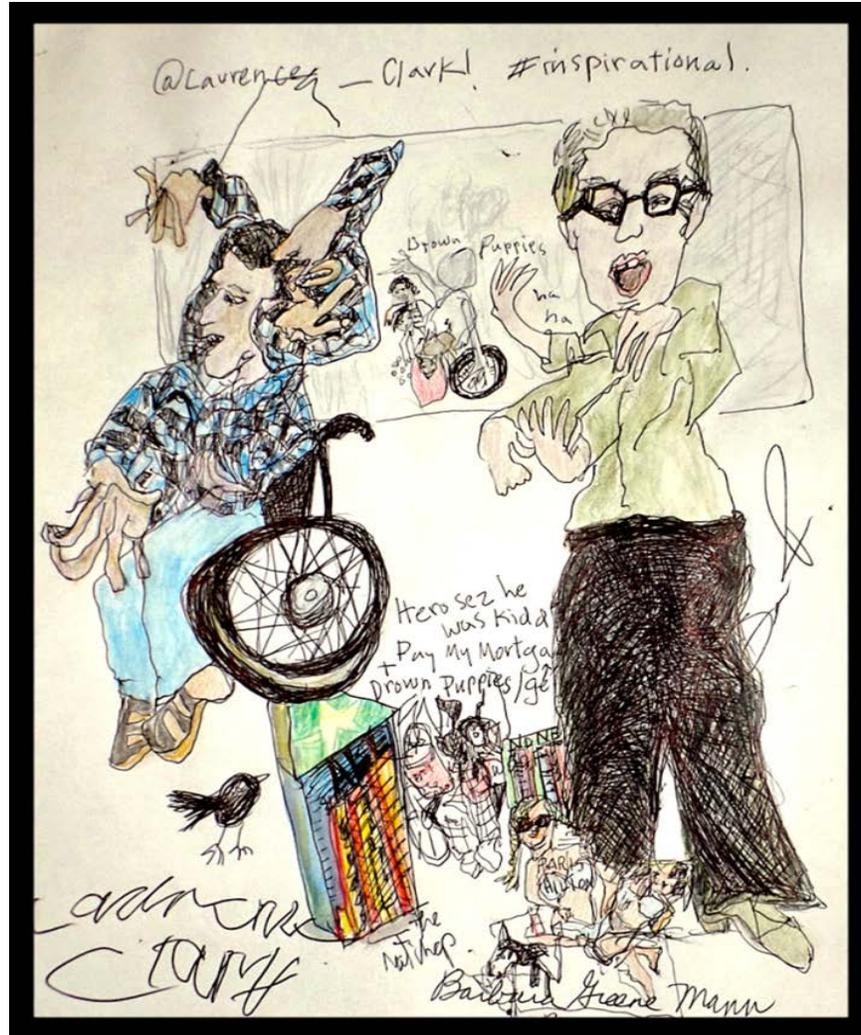
This is a mixed media collage by Barbara Mann drawn at Crippling the Stage: A Disability Cabaret. In this piece there are 5 separate, yet connected portraits of different subjects. At the top left, there is cursive writing and cut-out letters surrounded by red and blue hearts that reads: "Introducing Jess" in reference to performer Jess Sasche. Below this is a portrait of a white person with brown hair in a bun lying down in profile with their head tilted back. To the right of this figure is a figure wearing a green shirt with several hands gesturing outwardly and a very long tongue that extends out. Below this, there is a figure with red lips and their hair pulled into a bun wearing a purple strapless dress, and holding what might be a yellow tree branch. Behind this person is another figure that appears to be a mirror of the first with grey hair in a bun, red lips and wearing a sleeved purple dress. This figure appears to be touching the other person's back. To the left of these figures is a man with short black hair grinning widely and wearing a suit jacket. A cut out shape of red, blue and white pattern is pasted on one lapel. There is a cut out image of a fist pasted where the arm should be. The artist has written at the bottom of the frame: "short hand," "long hand," and "hand for love, flowers and men's phones." There are two signatures on the image from Jess Sasche and Mat Fraser. The artist's signature and the date "April 30, 2016" is written in cursive at the bottom right of the image.



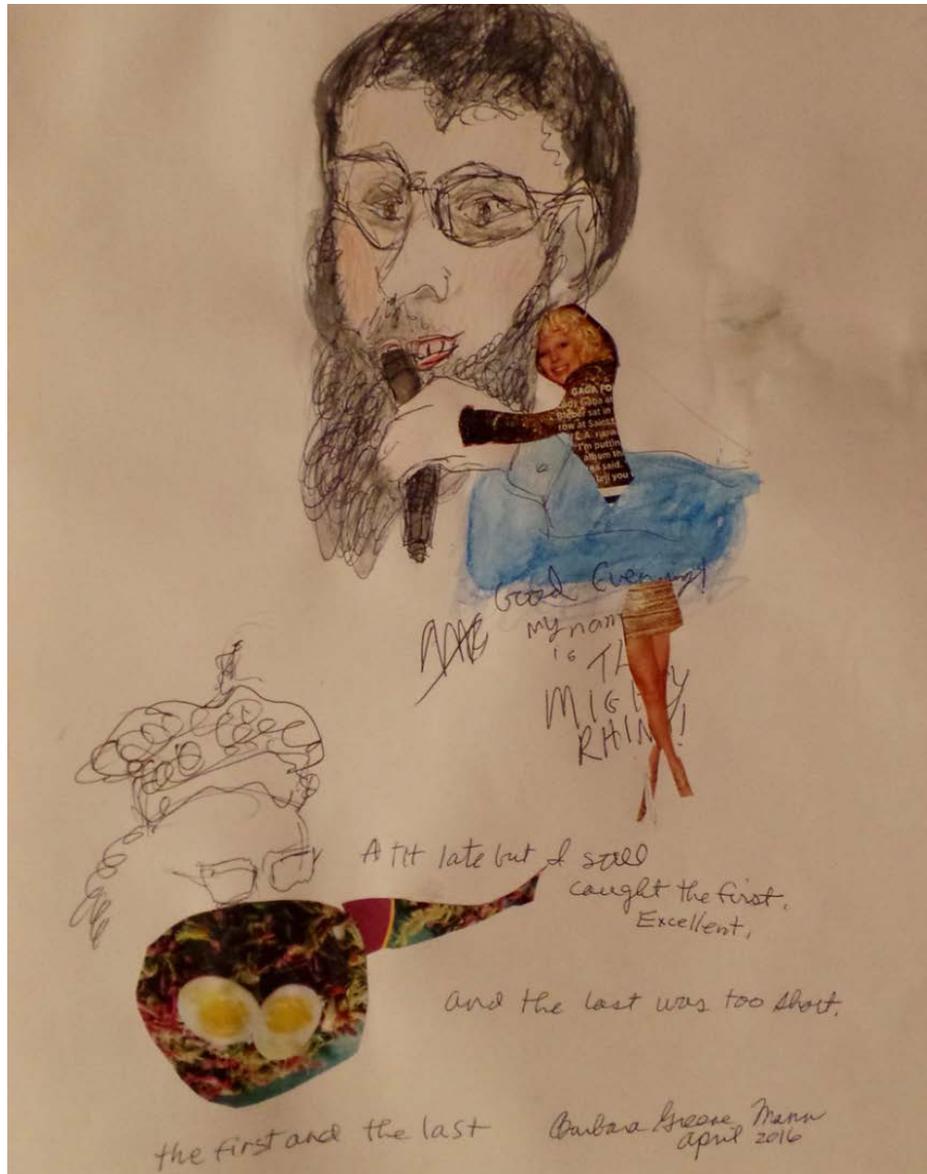
This is a pen and coloured ink drawing by Barbara Mann that she drew at Crippling the Stage: A Disability Cabaret. The drawing features performer Masti Khor, a brown person with curly black hair in a bun atop their head. They are wearing a bright pink bra and pink patterned underwear. Their eyelids are lowered and appear to gaze down at their nose ring. One of their arms is stretched out at their side with clothes pins sticking out in a row. The skin is pink where the pins stab her arm. The person is standing above a green tray that has containers and other objects filling its surface. A yellow glowing light fills the left side of the image and appears to illuminate the side of the figure's body. There is a black, smoky looking shadow behind the figure. 'Masti Khor' is written in the white space to the right of the image. The artist has signed and dated the bottom left of the artwork.



This is a mixed media piece that combines drawing and collage by Barbara Mann created at Crippling the Stage: A Disability Cabaret. This piece shows two figures of performer Liz Carr, a black curly haired, white woman, wearing a long sleeve black dress and red tights. The top left of the image reads “Britain’s Own Unstoppable Liz Carr” in cut-out paper letters. The figure on the left side of the page shows Carr sitting in a wheelchair and holding a microphone to her mouth. She’s wearing black, pointed boots and her face and hands are animated. There is an explosion of red, orange and yellow colour behind her. The second figure on the right is Carr again, this time in motion. Her feet are splayed in opposite directions as if she is doing a high kick up to her head. Between her legs, are cut out words: “delicious, active, inspiring, inter, recipes, you’ve come, to feel, Jerry Springer, events” he artist has written along the top border of the drawing: “Liz I loved when you jumped out of your chair and shook everyone in the audience’s hand. Bravo!”. The artist’s signature and the date “April 30, 2016” is written at the bottom right of the drawing.



This is a pen and coloured ink drawing by Barbara Mann that she drew at Crippling the Stage: A Disability Cabaret. There are multiple figures in this drawing drawn at different scales. On the top of the page the artist hand-wrote “@Laurence\_Clark! #inspirational” in reference to Clarke’s parody skit, *Inspired*. Below is a horizontal rectangle coloured in with patches of light grey. In front of this rectangle on the left is a white man using a wheelchair (Clark). He has multiple hands gesturing around his face that appear to be tugging at his hair. His own hands are drawn with elongated fingers that curl up at the tips. There is a black crow at his feet. To the right of Clark, there is a small drawing of people placing puppies in a well which is a reference to when he humorously claimed that people would still give him money even if he were calling out, ‘pay my mortgage’ and ‘kill the puppies.’ To the left of Clare is a drawing of performer Matt Fraser, a white man with light coloured, short hair, and black thick-rimmed, glasses. He is wearing an olive green shirt and black pants. His mouth is open wide and he has multiple hands gesturing in front of his body. There are multiple smaller, somewhat ambiguous drawings of buildings and people in various colours spread between the two figures. Laurence Clark has signed the bottom left of the image. The artist has signed and dated the bottom right of the drawing.



This is a mixed media piece that combines drawing and collage by Barbara Mann that she drew at Crippling the Stage: A Disability Cabaret. There is a large drawing of a man, performer Mighty Rhino, and the silhouette of another figure. In the top centre of the image, there is a drawing of a white man with short black hair that forms a triangular point in the middle of his forehead. He is wearing glasses and a blue dress shirt. He is holding a microphone up to his smiling mouth, which is framed by his long curly beard. There is a cut out image of a blond woman and pasted on his shoulder. Handwriting below reads "Good evening! My name is The Mighty Rhino!" In the bottom left of the piece there is a silhouette of figure wearing a beret or a crown and glasses. A cut out image of two hard boiled eggs lying on a bed of greens is pasted over the lower part of this figure's face. To the right, there is handwriting that reads: "A tit late but I still caught the first. Excellent. And the last was too short." At the bottom, more writing reads "The first and the last." The artist has signed and dated the piece.