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Double-Header!

Examining cultures and creative process at 7 doigts de la main

Documentary film screening and discussion & A cultural and linguistic anthropological analysis of the creative process of *Triptych*

Friday 28 October, 2 p.m.
Room 646, Library Building Concordia University, Montreal.

Please RSVP: Patrick.leroux@concordia.ca

Documentary film (Val Wang, Bentley University)

After a childhood of rigorous training in one of China's top acrobatics academies, star acrobat Daqi yearned to perform on a bigger stage. Halfway across the world in Montreal, trapeze star Shana Carroll was leaving Cirque du Soleil to found her own cutting-edge circus troupe, 7 Fingers. The documentary traces Daqi's artistic coming-of-age in her troupe

Experimental Magic (ÉNC) and Magie Nouvelle (CNAC)

— Contexts, Projects, Pedagogies

Joe Culpepper (with Anna-Karyna Barlati, Librarian at the National Circus School, Una Bennett, a student at NCS, and Kerttu Pussinen, a circus professional graduate from NCS).

Tuesday 4 October, noon.
National Circus School of Montreal Library.

Please RSVP: abarlati@enc.qc.ca

This talk is an overview of how the performing art of magic is being adapted to the projects and pedagogies of two state-funded circus schools. Dr. Culpepper will discuss the origins and current projects of the *magie nouvelle* program at the National Centre for the Circus Arts in France. Along with collaborators Una Bennett and Kerttu Pussinen, he will then share some highlights from past and present experimental magic research at Montreal's National Circus School.

Dr. Joseph Culpepper is a performance scholar, magician, and magic consultant. His dissertation, "Reception and Adaptation: Magic Effects, Mysteries and Con Games," analyzes how individuals experience magic through various media. Joe currently teaches magic as a form of practice-based research at the National Circus School in Montréal. He would like to thank the National Circus School, its Industrial Research Chair for Colleges in the Circus Arts, the CNAC (Chalons-en-Champagne), and the Finnish Cultural Foundation for funding this research.

Risk, Creativity and Circus: A Conversation

Working session on the Dramaturgy Conceptual Model

February 2018, exact date to be announced.

and tells of the nomadic acrobat's restless search for a place he can call home. His life tells the story of the increasingly globalized circus world, where disparate people and acrobatic cultures come together, clash, and ultimately transform each other.

Val Wang is an author and multimedia storyteller interested in the intersection between the personal and the global. Evan Osnos has called her book *Beijing Bastard* "a memoir perfectly suited to the Beijing that she brings to life so well: heedless, pungent, and proudly insubordinate." Her multimedia projects work at the edge of digital innovation in journalism. She most recently created and produced Planet Takeout, an interactive, multiplatform documentary on the role of Chinese takeouts as a vital cultural crossroads in America. The project incubated at WGBH Radio as part of the nationwide Localore initiative. She teaches in the English and Media Studies Department of Bentley University. She lives in Boston but her heart is still partly in Beijing.

Creativity and Intercorporeality in an Interdisciplinary Circus Production (Graham M. Jones, MIT)

Drawing on a video ethnography of an interdisciplinary 7 Doigts production involving acrobats and dancers, this talk explores how this pioneering troupe constitutes and enacts qualities like authenticity and individuality as artistic values and interactional

On Research Possibilities

17 November, from noon to 1:30.
National Circus School Library

Please RSVP: abarlati@enc.qc.ca

Louis Patrick Leroux, Martin French, Alisan Funk and Patrice Aubertin will feed and guide the discussion and exchanges involving instructors and students from National Circus School, members of the Working Group on Circus Research, as well as members of the Concordia Working Group on Risk. This joint meeting will bring research cultures and practices, academic, pedagogical and experiential perspectives together.

What are research trends and methodologies on risk and creativity? What is some of the current research telling us? How to apply this specifically to contemporary circus? Articles will be circulated for discussion. Presentations will be brief and will allow for discussion.

Conférences précédentes

Vous pouvez toujours consulter les captations vidéo des derniers événements du Groupe de recherches en arts du cirque en canal Vimeo privé pour des motifs de recherches. SVP nous en faire la demande.

Pour consulter la liste des conférences, voir notre page web: <http://resonance.hexagram.ca/circus/>

Additional book launch Thurs. October 6th

Cirque Global: Quebec's Expanding Circus Boundaries

Edited by Louis Patrick Leroux and Charles Batson. Published by McGill-Queen's University Press.

Cirque Global is the first book-length study of this new variety of Québec-influenced circus and its international impact. The contributors offer critical perspectives on this rapidly

After last year's intensive exploration of circus dramaturgy and creative process both as part of the Working Group's featured activities and as funded research at Concordia University and National Circus School, we will be having an open working session in which the conceptual model of circus dramaturgy proposed by Louis Patrick Leroux (at this summer's Montréal Complètement Cirque) will be up for discussion. It will include recent explorations into acrobatic negotiations of the materiality of the objects and rigging.

Academics, trainers, artists will be invited to poke and prod the model in order to enrich it. Date to be determined in February 2017.

If you are interested in being part of this workshop, please communicate with Patrick as soon as possible to coordinate the date. Patrick.leroux@concordia.ca

Circus Survey

Ron Beadle, our colleague from the UK, invites anyone who works in the circus to fill out a survey he has prepared for his ongoing research. The link is still up this Fall. The survey is completely anonymous and takes less than 10 minutes to fill out.

https://nbsnu.co1.qualtrics.com/jfe/form/SV_3VtShIYPhH3iwR

Circus and its Others

Circus and its Others international conference exploring questions of difference in contemporary circus was held July 15-17th at Concordia University, at the Montréal Complètement Cirque festival headquarters and other locations. The conference organized by Karen Fricker (Brock), Charles Batson (Union) and Louis Patrick Leroux (Concordia) was a frank success, drawing scholars and practitioners from far and wide and setting the stage to ask necessary questions on how the mainstreaming of the field may be affecting circus's historic status as a site for the celebration and exploitation of differences. Many of the talks will be expanded into articles and will be published in the near future.

<http://resonance.hexagram.ca/circus/CAIO/>

achievements. In particular, I focus on their use of interdisciplinary collaborations as a key creative resource for mediating between the assuredness of virtuosic self-display and the vulnerability of dramatic self-exposure. Drawing on participant observation, interviews, and the analysis of situated activities selected from over 40 hours of video recordings, I trace pathways of collaborative experimentation and improvisation leading from abstract ideas and embodied potentials towards (if not all the way to) a finished interdisciplinary performance. In analyzing encounters between artists from different disciplines, I emphasize thresholds between constraint and opportunity, and emergent collaborative strategies that both resolve problems and creates them. I show how creativity inheres the dialectal relationship between structure and agency as performers explore the potentials and limitations of their own and others' bodies, of objects and apparatuses, of circus itself as a genre, and of the languages they have available to communicate about what it is that they are doing as they engage in tightening skeins of joint commitment. I also use this talk to explore how the breaches associated with interdisciplinary communication and miscommunication can provide a strategic empirical vantage—at

developing art form and its aesthetics, ethics, business practices, pedagogical implications, and discursive significations. Essays explore creative, entrepreneurial, and cultural forces that are shaping Quebec's dynamic nouveau cirque and various contemporary forms. Lavishly illustrated with photographs from circus performances, the volume showcases Quebec circus's hybrid forms, which have merged the ethos and aesthetics of European circuses with American commercial and industrial creativity. Cirque Global is the definitive study of the phenomenon of Quebec circus and is an important model for future research on contemporary circus.

We launched the book at le Port de tête bookstore this summer, but for anyone who missed it, there will be another collective book launch at Concordia's Centre for Oral Histories, this [Thursday 6 October, 5 to 7 p.m.](#), Room 1019, Library Building, 1400 de Maisonneuve West. There will be wine and sundries and signed copies of the book.

To order the book:
<http://www.mqup.ca/cirque-global-products-9780773546738.php>

least for an outsider—to study circus as a domain of that otherwise relies heavily on nonverbal communication, shared embodied competencies, and people’s body-to-body experiences of moving together in close contact while navigating technical challenges that often aren’t visibly apparent or verbally articulated.

A cultural and linguistic anthropologist, **Graham M.**

Jones is an Associate Professor of Anthropology at the Massachusetts Institute of Technology. He has written two books about entertainment magic:

Trade of the Tricks

(California, 2011) describes day-to-day life and everyday talk within the insular subculture of contemporary French magicians;

Dangerous Doubles

(Chicago, forthcoming) examines the meaning of magic in Western modernity, shuttling between the intellectual history of anthropology and the cultural history of popular entertainment.

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