

circus
circus

RESEARCH

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In May -- En mai

“Bodytexts.
Writing the
Body” bilingual
seminar—
Séminaire
bilingue
*Textualités du
corps*

31 May, 1:45 to 5 p.m.,
Department of Theatre,
University of Ottawa, at
Canadian Association for
Theatre Research Congress
31 mai, 13h45 à 17h,
département de théâtre,
Université d'Ottawa au
Congrès de l'Association
pour la recherche théâtrale
du Canada.

With/avec Ozgul Akinci
(UBC), Elisha Conway
(McGill), Catherine Cyr
(McGill & Concordia),
Sylvain Lavoie (Concordia),
Louis Patrick Leroux
(Concordia), Katia
Montaignac (UQAM), Donia
Mounsef (Alberta), Meghan
O'Hara (Western), Carole
Nadeau (UQTR), Andréane
Roy (UQAM), & Tamar
Tembeck (McGill).

Two Talks This Friday 10 April

10 a.m. to noon

Room 651, English Department,
6th floor, Library Building
Concordia University

Christabelle Sethna (University of Ottawa)

"Animal Celebrity: The Memorialization of Jumbo the Elephant"

The story of Jumbo, the famous circus elephant, tells the tale of a violence-filled colonial journey that was common to captive nonhuman and human animals alike, particularly in the business of slavery and freakery. This presentation considers Jumbo's life, death and afterlife as grounded in exploitation and consumption and considers the importance of colonial circuits.

Dr. Christabelle Sethna is an Associate Professor at the Institute of Feminist and Gender Studies and the Faculty of Health Sciences, University of Ottawa. She is a historian who focuses on domestic and global history of sex, contraception and abortion, second wave feminist activism and more recently on representations of animals.

Tracy Zhang (Université de Montréal)

"The Chinese Connection: Transnational Origins of Quebecois Circus Arts"

Description

The theatrical body is interwoven with texts. From the original textual body of work that precedes its embodiment on stage, to the diversity of performative strategies that offer the body as spectacle, the body becomes a template of textualities. Contemporary dramaturgy expounds upon a multifarious body that oscillates between obscene exposure and effacement, and even drifting between different strata of performativity. Inversely, the body of the performer has sometimes been the original writing template, the living material that provokes and solicits it and sparks the images that will live through it. This bilingual seminar aims to question these representations, as well as to think of the relation between the body and the different written forms that expound upon it. All disciplines within the performing arts – theatre, dance, the circus, performance – are summoned to ask what outlines of imaginary bodies are traced by current dramaturgy? How does the transition from the body on paper to the body on stage play out with its slippage, additions, withdrawals and offsets? What occasionally strong links bring together the poetic text and the dancing, circus, or performative bodies?

Le corps théâtral est tissé de textes. Depuis le corps de papier qui préexiste à

Why does China have a large number of acrobatic troupes? What factors enabled Chinese acrobats to perform in North American circuses? This presentation will shed some light on these issues by looking at the history of acrobatics in socialist China. Also, I will discuss state and corporate practices that facilitated the incorporation of Chinese acrobatics into the Quebecois circus arts in the late 1980s.

Dr. Tracy Zhang is currently a postdoctoral fellow at the Center of International Studies at the University of Montreal. She also teaches in the Department of Geography, Planning, and Environment at Concordia University. Her research engages with critical media studies and feminist political economy, focusing on media/cultural workers' experiences of contemporary political-economic transformations.

Histoire orale du cirque québécois

Québec Oral Circus History

La présentation prévue sur le projet d'histoire orale du cirque québécois est remise à plus tard, question de nous donner le temps de terminer le premier montage. Nous tenterons nous reprendre à l'été.

The Oral Histories of Québec Circus presentation is postponed until the video footage is ready. We'll try again this summer.

Magic at McGill

The talk on magic given by Joe Culpepper at McGill's nineteenth century teaching auditorium at the Redpath Museum was a great success. The video archive should be available to consult shortly.

*l'incarnation scénique
jusqu'aux diverses
représentations qui le
donnent à voir et à
entendre, le corps est le
lieu où se trament et se
rencontrent différentes
textualités. Les
dramaturgies
contemporaines écrivent
un corps multiple, oscillant
entre la monstration
obscène et l'effacement, ou
vaguant entre différentes
strates de performativité.
Inversement, le corps de
l'interprète se pose
quelquefois comme le lieu
originel de l'écriture,
matériau vivant qui la
provoque, la sollicite. Ce
séminaire bilingue visera à
mettre au jour et
d'interroger ces
représentations mais,
aussi, de penser la relation
entre le corps et les
différentes textualités qui
le disent. Toutes les
disciplines relevant du
champ des arts vivants –
théâtre, danse, cirque,
performance – permettront
de poser les questions
suivantes : de quels
imaginaires du corps la
dramaturgie actuelle
trace-t-elle les contours?
comment se joue le
passage du corps de
papier au corps en scène,
avec ses glissements et ses
décentrement? quels
liens unissent le texte
poétique et le corps
dansant? comment la
textualité est-elle incarnée
aujourd'hui au cirque et
du côté de la performance?*

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