

THE MONTREAL
WORKING GROUP ON

circus
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RESEARCH

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Tomorrow--

Following Talk

Friday 13 March, 2 p.m.
Redpath Museum
(auditorium),
McGill University
859 Sherbrooke West

Adaptations of Nineteenth-Century Magic Effects in Contemporary Québécois Circus and Theatre

Joe Culpepper (McGill)

Last year's premier of Etienne Saglio's circus show *Le soir des monstres* concluded with a stage illusion first performed in London in the 1860s. This year, Lepage's avant-garde play *Coeur* adapts moments from the life and magic of France's famous nineteenth-century conjuror: Jean-Eugene Robert-Houdin. This talk will explore the socio-historical origins of sever magic effects to think about how their cultural, political and artistic functions change through contemporary performances in Montréal.

Circus Training into Circus Practice (3 talks)

Friday 13 February, 10 am - 2 pm
@ National Circus School of Montreal

A day of talks and discussions chaired by Louis Patrick Leroux (Concordia University) and Patrice Aubertin (National Circus School).

Please RSVP: mvilleneuve@enc.qc.ca

Post-Secondary Circus School Graduates Perspectives of Curriculum (10 a.m.)

Amanda Langlois (McGill University)

Whereas quantitative research is focused on quantifying data and generalizing results, qualitative research is explorative, and centers upon gaining a deeper and more profound understanding of the experiences of participants. In this session, I will present the findings from my own qualitative study, which explores perspectives of the curriculum through the lens of graduates from the National Circus School. By analyzing the data through the use of the constant comparison approach, multiple themes emerged which identified the characteristics of undertaking a career in circus arts as perceived by the participants in my study. I will share selected quotes from the interviews and discuss the perceptions of graduates in connection with educational theories.

Amanda Langlois attended *E.N.C* and also taught in the circus department at *Codarts Arts University* in the Netherlands. She just finished her M.A. at *McGill University* where she

Joseph Culpepper is a performance scholar, magician, and magic consultant. He recently completed a PhD in comparative literature at the University of Toronto. His dissertation, "Reception and Adaptation: Magic Effects, Mysteries and Con Games," analyzes how individuals experience magic through various media. Joseph currently teaches magic as practice-based research at the National Circus School in Montréal and is a visiting scholar at McGill's English department.

received the P. Lantz fellowship for excellence for research in arts and education. She is also an elementary school teacher.

'Knowing, Doing, Being' How circus novices become practitioners (10:50 a.m.)

Prof. Ron Beadle (Northumbria University, UK)

To become a circus artist is to undergo a series of inter-connected transformations through which people become 'circus' as they acquire the knowledge and skills they need to practice circus arts. The circus thus provides a compelling example of work inscribed on its practitioners' identities as well as their bodies that might be understood as identity work (Ybema et al 2009); a mode of being (Sandberg and Pinnington 2009) and a practice-based moral character (MacIntyre 2000). But how might we explore the emergence of such self-understanding and its composition? This talk will make some suggestions.

Ron Beadle is Professor of Organization and Business Ethics at Northumbria University, England. He has been widely published in the field of virtue ethics and has lectured in universities internationally. A descendant of the Hungarian Konyot circus family, Ron's empirical research in the travelling circus has been published in leading academic journals including *The Journal of Business Ethics*. Ron convenes the Circus Research Network (Britain and Ireland).

- Lunch on premises (pay your own) -

Hybridity and Contemporary Circus Arts: Training for a new hybridity of performance in the circus arts. (1:15 p.m.)

Jon Burt (Macquarie University, Australia)

A glance at the curriculum vitae of many early career contemporary circus artists shows the increasing wide range of professional circus arts practice. Circus artists graduating from established circus schools such as ÉNC in Canada or NICA in Australia are now being asked to perform not only in a multiplicity of disciplines, but also in contexts which can range from working with physical and visual theatre companies, to mainstream contemporary circus companies, to small experimental collectives. This multi-disciplinary career trajectory is increasingly becoming the norm rather than the exception and Jon Burt, who himself works across the fields of dance, physical theatre and circus, argues that current circus arts training needs to adapt from the traditional specialist behavioral approach still predominant in much circus arts training and now move to embrace this new

hybridity.

Jon is a performer, choreographer, director, teacher and researcher in the fields of circus arts, dance, and social circus. He co-founded Skadada, a multi-disciplinary circus company that toured throughout Australasia to critical and public acclaim. Jon worked for three years as a Cirque du Monde trained social circus instructor in the Inuit community in Nunavik, Québec, was researcher-in-residence at the National Circus School in Montreal and is currently a lecturer in dance and performance studies in the Department of Media, Music, Communications, and Cultural Studies at Macquarie University in Sydney, Australia. His research interests include the effective development of expertise in physical art forms, interdisciplinary research collaborations, and social intervention through social circus practice.

Friday April 10th: Three talks

**Pencil in further working
group talks at Concordia
University.**

Christabelle

Sethna(Ottawa), "Animal
Celebrity: The
Memorialization of Jumbo
the Elephant";

Tracy Zhang (Montreal),
"Nation, Globalism, and the
Transnational";

and **Jan Rok Achard** and
Louis Patrick Leroux on the
challenges in developing
an archive and
methodology for an oral
history of Québec circus
(and they will have some
video footage to show).

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