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Bending the Body for China: The Uses of Acrobatics in Sino-US Diplomacy

After the Working Group's morning session on Friday 31 January at National Circus School, those of you not involved in the Québec Circus History sub-group are invited to attend Tracy Zhan's talk. **Friday, January 31, 2014 at 12:30 p.m.** in Room H 1252, Hall Building, Concordia University.

This presentation examines negotiations over the value and meanings of the acrobatic body in Sino-US cultural diplomacy during the Cold War era. Since the 1950s, Chinese communist leaders identified acrobatics as a tool of propaganda. However, the extent to which acrobatics could be used to glorify the proletariat and Red Guards (revolutionary youth) was disputed at the peak of the Cultural Revolution (1966-1970). As a result, many acrobatic troupes were

Les archives du cirque: quoi, comment, pour qui, pourquoi? (in French)

Deux présentations sur la documentation, les pratiques et les enjeux des archives circassiennes

Anna-Karyna Barlati (École nationale de cirque de Montréal) et **Stéphane Zummo** (Cirque du Soleil)

Le vendredi 31 janvier 2014, 10h,
Bibliothèque de l'École nationale de cirque de Montréal. Svp réserver auprès de Myriam Villeneuve (mvilleneuve@enc.qc.ca)

Pôle de référence tant au niveau national qu'international, la Bibliothèque de l'École nationale de cirque a pour mission l'avancement, la préservation et la diffusion des arts du cirque. Grâce notamment à l'aide de la Fondation de l'École nationale de cirque et de donateurs privés, la Bibliothèque peut offrir à l'ensemble de la communauté l'accès à la richesse de ses collections, à des services et de l'expertise. Elle répond ainsi favorablement aux besoins grandissant en matière de recherche sur la pratique actuelle des arts du cirque et de son histoire. Comment s'articulent les enjeux de développement d'un centre documentaire spécialisé sur une forme d'art dont le patrimoine est fondé sur l'expérience éphémère de l'expression articulée des corps en "prise de risque" et transmis historiquement par tradition orale? C'est que la mémoire vivante des arts du cirque, avec ses accents immatériels, fait appel à un langage et à un processus distinctif de préservation et de mise en valeur. Cette communication propose une réflexion exploratrice sur les

closed down, and star performers were ordered to do farm work in the countryside. Nonetheless, an agreement on reviving "traditional acrobatics" was reached after President Nixon watched an acrobatic performance in Shanghai, and in 1972 a state-run acrobatic troupe went to the United States to promote Sino-US friendship. Under what political-social and physiological conditions did acrobats prepare for their American tour? How was the local understanding of Chinese traditional art translated into an "oriental performance" that enchanted the American audience? Drawing on oral history interviews and archival data, this presentation aims to answer these questions. It will also reveal how acrobats' embodied practices on-and-off the stage constituted multiple sites and politics of cultural diplomacy at a delicate moment of the Cold War.

Dr. Tracy Zhang is currently a Research Associate at the Simone de Beauvoir Institute. She also holds a FQRSC postdoctoral fellowship at the Department of Geography, Planning and Environment.

Québec Circus at the Chicago Contemporary Circus Festival

démarches mises en œuvre à la Bibliothèque relatives à la collecte d'archives auprès des artistes, au traitement et à la mise en valeurs de son patrimoine unique.

Documentaliste de formation, **Anna-Karyna Barlati** se passionne pour la sauvegarde et la diffusion des patrimoines artistiques à caractère non conventionnel. Cette orientation lui a permis de travailler auprès du Centre de recherche et de documentation de la Fondation Daniel Langlois et à la Bibliothèque des collections spéciales de l'Université de Montréal. Depuis 2004, elle dirige le développement de la Bibliothèque de l'École nationale de cirque.

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Le Cirque du Soleil est doté d'un service classique de gestion documentaire regroupant à la fois les archives historiques, les documents administratifs et une collection de livres et autres documents visant à répondre aux besoins de la Création. Mais il y a plus encore. Dans cette entreprise très prolifique d'envergure internationale on y retrouve aussi des collections de costumes et d'accessoires de scène qui traduisent la nature unique de ses activités. L'objet de cette conférence consistera donc à présenter de façon schématique quelles sont ses collections et par le fait même expliquer qui les produit et dans quel but.

Diplômé en Technique documentaire, **Stéphane Zummo** a travaillé à titre de Technicien aux collections pour le Centre Canadien d'Architecture de 1993 à 2003. Depuis 2003, Stéphane agit à titre de Conseiller documentaire pour le Centre de recherche et de documentation du Cirque du Soleil. Il a d'autre part entrepris depuis 2008 un BAC en Archéologie et histoire ancienne à l'Université de Leicester en Angleterre.

Creative Forecasting in the Circus Arts -- University Research Study --

CALL FOR PARTICIPANTS (Act now, time sensitive!)

A PhD student studying how circus professionals interpret innovation in circus acts is looking for 200 professional circus educators, evaluators, critics, and promoters to watch 10 circus acts online as part of a brief survey.

If you **sign up by January 26th** at http://wharton.qualtrics.com/SE/?SID=SV_b11rM8lvC7AcWC9, you will be emailed the link to the ten videos which can be watched over a few sittings, so it's easy

Following event: Social Circus & Circus as Community

February 28, 1:30 p.m.,
McGill University, room TBA.

Evaluating the Socio-Cultural Impact of Social Circus in Québec

Jennifer Spiegel (Concordia University)

Dr. Jennifer Beth Spiegel is a post-doctoral research fellow at Concordia University in Montreal. She

Congratulations to the organizers of the inaugural Chicago Contemporary Circus Festival which saw its first successful edition this January. Québec circus artists and companies Flip FabriQue, Andréane Leclerc, and Krin Haglund presented shows which were very well received.

Circus Now offered a series of talks and workshops running alongside the festival and they were an excellent opportunity for discussion and debate on a variety of topics pertaining to contemporary circus.

A roundtable discussion on circus and the university at Northwestern University, chaired by Roy Gomez, included Louis Patrick Leroux and Duncan Wall. These Working Group members also participated in a second panel discussion on circus and dramaturgy. Québec circus was the topic of discussion for a third panel discussion chaired by Louis Patrick Leroux, which brought together Nathalie Hébert, Sylvie Krauss Baumann, Andréane Leclerc, and Charles Batson for a frank and thought-provoking exploration of the strengths and challenges associated with the Québec circus scene and its perceptions abroad.

and fun. Sign-up takes only five seconds, and you'll have a couple of weeks to watch the videos. Afterwards, you'll get a report about your own style of creative evaluation which may be surprising, and also a summary of the findings of the study and their implications for creation, casting, and education in the circus arts.

James Tanabe & Lena Gutschank
Co-Founders, La République Internationale Des Arts
www.larepubliqueinternationaledesarts.com

Justin M. Berg
PhD Candidate in Management
The Wharton School, University of Pennsylvania
www.JustinMBerg.com

Cirque Global: the Expanding Boundaries of Québec Circus

The book project is basically ready to be sent off to the publisher after many months of revisions, additions, and the translation into English of a number of articles. 25 articles by scholars, practitioners, and instructors form what will be the first substantial scholarly publication in English or in French on Québec circus and its place in the circus nations. Thanks to everyone who contributed! Now we wait for the peer-review... and an eventual publication.

Quebec Circus History: past, current, forthcoming

The November open session on Québec circus history hosted by Jan Rok Achard and Louis Patrick Leroux was very fruitful and brought together twenty colleagues, both scholars and practitioners, who shared their concerns and dreams pertaining to much of the work still to be done on Québec circus history. A small sub-committee of 6 people will be meeting after the archives session next week to begin work on conceiving of the Workshop Session or Conference, including possible parallel events focusing

is leading the social circus field study as part of a large, 5 year Arts for Social Change (ASC) research project, in partnership with Cirque du Soleil

Circus as Community
Duncan Wall (National Circus School and Circus Now)

Duncan Wall, a former Fulbright scholar at France's École Nationale des Arts du Cirque de Rosny-sous-Bois, is the National Director of Circus Now and the author of *The Ordinary Acrobat: Inside the Wondrous World of the Circus, Past & Present*. He teaches circus history and criticism at the National Circus School of Montreal and is a Visiting Scholar at McGill University, studying community-building through the circus arts.

L'histoire du cirque québécois, passée, en cours et à faire

La rencontre de novembre sur l'histoire et le cirque québécois animée par Jan Rok Achard et Louis Patrick Leroux a été très riche et elle a permis à une vingtaine de collègues—chercheurs et praticiens—de faire le point sur les défis et les pistes de réflexion qui animent leurs démarches. Un petit groupe de travail de 6 personnes se rencontrera à la fin janvier afin de concevoir la journée d'études et les activités parallèles d'histoire orale (captation des souvenirs,

on oral history (video interviews, round table discussions). Much to do! We hope to hold our Workshop next fall in Montreal. Funding applications and call for papers will be forthcoming. Please do not hesitate to write if you have comments, suggestions, ideas, or time to commit to this very large project:
patrick.leroux@concordia.ca

entrevues, tables rondes).
La journée est prévue à l'automne 2014 à Montréal.
Des demandes de fonds et des appels à contribution suivront au cours de l'hiver.
Pour plus de renseignements ou pour contribuer au projet:
patrick.leroux@concordia.ca

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