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Risk, Creativity and Circus: A Conversation 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

Examining cultures and creative process at 7 doigts de la main

Étudier les cultures et le processus créateur aux 7 doigts de la main. Présentations, en anglais, d'un documentaire et d'une conférence sur l'anthropologie culturelle du processus créateur

The Lost Boy. Documentary film screening and discussion

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A cultural and linguistic anthropological analysis of the creative process of *Triptyque*

Friday 28 October, 2 to 4 p.m.

Room LB 612, 6th floor, Library Building,
Concordia University. 1400 de
Maisonnette Boulevard West.

Please RSVP: Patrick.leroux@concordia.ca

The Lost Boy 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 and tells of the nomadic acrobat's restless search for

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 allow for discussion.

Le risque, la créativité et le cirque: une conversation sur les possibilités de recherche

17 novembre, de midi à 1:30
Bibliothèque de l'École nationale de cirque de Montréal

Louis Patrick Leroux, Martin French, Alisan Funk et Patrice Aubertin alimenteront et orienteront la discussion et les échanges sur les questions du cirque et de la créativité. Des étudiants et des enseignants de l'ÉNC, des membres du Groupe de recherche sur les arts du cirque et ceux du Groupe de travail sur le risque vont collaborer.

Quelles sont les tendances et les méthodologies du risque et de la créativité? Que nous dit la recherche actuelle? Comment appliquer les méthodologies au cirque contemporain? Des articles seront circulés pour fins de discussion.

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 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 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.

Working Session on the Dramaturgy Conceptual Model

February 2018, exact date to be announced.

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

A venir en février (date à déterminer)

Une séance de travail sur le modèle conceptuel de la dramaturgie du cirque

Suite à l'exploration intensive de la dramaturgie du cirque et du processus créateur dans le cadre des recherches subventionnées à l'Université Concordia et à l'École nationale de cirque de Montréal, nous comptons inviter les intéressés à une session ouverte d'exploration et de discussion du modèle proposé par Louis Patrick Leroux, l'été dernier à Montréal Complètement Cirque, suite à ses observations et celles de l'équipe de recherche des phénomènes consituants de l'acte circassien contemporain. Des premiers résultats des explorations en cours sur la négociation acrobatique avec l'agrès et la matière seront également intégrés.

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