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## Confirmed events (in addition to the two featured October events)

Please always confirm your  
presence by email.

**Tuesday 2 December, 10  
a.m. Concordia University.**

**Le choc culturel.**

**Expériences du cirque à  
l'étranger** (témoignage et  
réflexion), Génifère

Legrand en conversation.

&

**Les femmes clowns en  
Europe et au Québec**

Delphine Cézard

**Friday 9 January 2015, 10  
a.m., Studio CirQus (4227**

**St. Dominique)**

**Which social circus for  
which society?**

David Simard (Cirque du  
Monde), Jen Spiegel

(Concordia), and Zita

Nyarady (York).

**Friday 13 February 2104,  
10 a.m. to 2 p.m., National**

**Circus School** (buy-your-  
own lunch on premises)

**Circus training into  
circus practice (pedagogy  
and curriculum)**

Amanda Langlois (McGill),

# Working Group's Activities for 2014-15

Circus research, over the past few years has found a way to consume many of us, and the exponential growth of our fundamentally transdisciplinary field, through its peer-reviewed publications in a wide-array of disciplines, talks, conferences, and training sessions is most heartening. Quite honestly, I can't keep pace with updating the Working Group's website as there is so much happening so quickly on so many fronts. How far we've come in less than 5 years, from a few cirque-curious scholars to a veritable community of multi-faceted inquiry into contemporary circus arts, from its disciplines and practices to its economic, social, aesthetic impacts.

As you'll see, Patrice Aubertin at ENC-NCS and I are working on a Transnational Transdisciplinary Circus Network grant application in order to bring together some of what we feel are amongst the most dynamic forces currently engaged in contemporary circus research. This initiative will bring institutions together, establishing an ongoing dialogue and working together on joint initiatives, contributing to richer research, teaching, and production environments informing and enriching each other.

Essentially, we are joining forces with colleagues (and institutions) across the world and their networks with a Partnership Development initiative bringing together Concordia University, National Circus School of Montreal and universities and professional schools in Canada, the U.S., Europe, South America, and Australia, as well as international individual collaborators and associations. More on this very soon!

For my part, I find that my initial research initiatives have

on her MA thesis on circus curriculum perception by artists after they have finished their training. Jon Burt (Macquarie University, Australia), talk on circus pedagogy and hybridity in its training and approach.

Ron Beadle, (Northumbria University, England), talk on a study on the development of self-understanding of circus artists as they cross over from school to the profession

Exact date to be announced in **March, McGill University Adaptations of Stage Illusions in Contemporary Québec Performance**

Joe Culpepper (Visiting Scholar, McGill)

**Friday 3 April, 10 a.m.-2 p.m., Concordia University** (buy-your-own lunch on premises)

**L'histoire orale et la culture matérielle du cirque québécois (mise à jour et démonstration),**

Concordia University, Jan Rok Achard, Louis Patrick Leroux.

&

**Nation, Globalism & the Transnational**

*From China to the Big Top: Aesthetic Labor of Chinese Acrobats in North American Circus Industries, 1980s-2000s,* Tracy Zhang (Université de Montréal).

*Animal Celebrity: The Memorialization of Jumbo the Elephant,* Christabelle Sethna (University of Ottawa).

very much being ongoing time-consuming projects, involving many extraordinary people in a variety of disciplines and critical approaches (aesthetics, history, poetics and grammar of circus creation, technology and circus, health equity and the discourse of social circus). Circus research has become an extraordinary opportunity to learn rather than to profess, and to be constantly taken outside of my comfort zone. The Working Group's schedule of activities follows this very principle of constant inquiry. What can we learn from the various research questions academics, trainers, and practitioners are investigating? How can these questions bring us to a better understanding of our own research concerns? What new possible perspectives arise from these discussions?

Every panel and talk will be videorecorded and archived for future (and remote) reference. They will be housed at both Concordia and the National Circus School in Montreal.

I hope that you can come to some or all of the events planned and look forward to meeting you! And please do not hesitate to suggest talks, panels or other events for future consideration.

Louis Patrick Leroux

**Thursday 16 October, 9:30-11:30 a.m., LB 646, dept of English, Concordia University**

## **Circus & Its Others**

### **Exploring a new field**

Discussion hosted by Charles Batson and Karen Fricker

Circus practices have long offered a celebration and an exploitation of differences, from stagings of exceptional performing bodies to the display of "freakery." This new research project will explore the relationship of contemporary circus to this legacy, asking to what

**Thursday, 30 October 30, 7 to 9 p.m., National Circus School of Montreal**

## **Creation and Ownership in Circus**

### **A panel discussion with professionals, trainers, and students**

#### **Creation and Ownership in Circus**

Who "owns" acts, thinking about tradition, direction, and authorship in the circus; what are the models and their limits; how are these models particular to circus? Guests will include Sarah Poole (National Circus School),

End of May, early June  
(date to be announced),  
University of Ottawa, as  
part of the Congress for  
Humanities and Social  
Sciences

**Writing the Body –  
Textualités du corps**,  
bilingual seminar on  
writing the performative  
body (in theatre, dance,  
and circus), organized by  
Catherine Cyr (McGill and  
Concordia) and Louis  
Patrick Leroux (Concordia).

extent and in what ways  
circus is always-already  
different,  
and *about* difference. We  
will explore this question  
from aesthetic,  
dramaturgical,  
pedagogical, and  
entrepreneurial  
perspectives, looking at  
diversities including but  
not limited to gender and  
gender expression, ethnic  
and national origin,  
geography, able-ness,  
sexual orientation, socio-  
economic status, age, and  
species. In this initial  
discussion invited  
participants will make  
short presentations on  
their approach to these  
questions, followed by  
discussion.

Confirmed participants  
include Patrice Aubertin  
(École Nationale de  
Cirque), Roy Gomez Cruz  
(Northwestern University),  
David Fancy (Brock  
University), Yohann Floch  
(Freelance cultural  
consultant, France), Erin  
Hurley (McGill University),  
Katie Lavers (Edith Cowan  
University, Australia),  
Andréane Leclerc (circus  
artist, Montréal), VK  
Preston (McGill University),  
Christabelle Sethna  
(University of Ottawa), and  
Tracy Zhang (Université de  
Montréal).

Please confirm your  
presence with Karen  
Fricker, [kfricker@brocku.ca](mailto:kfricker@brocku.ca)

Jesse Dryden (Circus  
Schmirkus), Patrice  
Aubertin (National Circus  
School), Samuel Tétreault  
(7 doigts de la main),  
chair: Louis Patrick Leroux

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presence with Myriam  
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