

Circus Bodies Cultural Identity In Aerial Performance

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Circus Bodies - Peta Tait 2005-11-16

This pioneering study is one of the major publications in the increasingly popular and largely undocumented area of circus studies. Through photographs and illustrations, Peta Tait presents an extraordinary survey of 140 years of trapeze acts and the socially changing ideas of muscular action in relation to our understanding of gender and sexuality. She questions how spectators see and enjoy aerial actions, and what cultural identities are presented by bodies in fast, physical aerial movement. Adeptly locating aerial performance within the wider cultural history of bodies and their identities, *Circus Bodies* explores this subject through a range of films such as *Trapeze* (1956) and *Wings of Desire* (1987) and Tait also examines live performances including: * the first trapeze performers: Léotard and the Hanlon Brothers * female celebrities; Azella, Sanyeah, black French aerialist LaLa, the infamous Leona Dare, and the female human cannonballs * twentieth-century gender benders; Barquette and Luisita Leers * the Codonas, Concellos, Gaonas, Vazquez and Pages troupes * imaginative aerial acts in *Cirque de Soleil* and *Circus Oz* productions. This book will prove an invaluable resource for all students and scholars interested in this fascinating field.

Circus and the Avant-Gardes - Anna-Sophie Jürgens 2022-03-15

This book examines how circus and circus imaginary have shaped the historical avant-gardes at the beginning of the 20th century and the cultures they help constitute, to what extent this is a mutual shaping, and

why this is still relevant today. This book aims to produce a better sense of the artistic work and cultural achievements that have emerged from the interplay of circus and avant-garde artists and projects, and to clarify both their transhistorical and trans-medial presence, and their scope for interdisciplinary expansion. Across 14 chapters written by leading scholars – from fields as varied as circus, theatre and performance studies, art, media studies, film and cultural history – some of which are written together with performers and circus practitioners, the book examines to what extent circus and avant-garde connections contribute to a better understanding of early 20th century artistic movements and their enduring legacy, of the history of popular entertainment, and the cultural relevance of circus arts. *Circus and the Avant-Gardes* elucidates how the realm of the circus as a model, or rather a blueprint for modernist experiment, innovation and (re)negotiation of bodies, has become fully integrated in our ways of perceiving avant-gardes today. The book does not only map the significance of circus/avant-garde phenomena for the past, but, through an exploration of their contemporary actualisations (in different media), also carves out their achievements, relevance, and impact, both cultural and aesthetic, on the present time.

Homemade Academic Circus - Camilla Damkjaer 2016-06-24

This book takes its starting point in a rare experiment, that of an academic researcher attempting to learn to do circus. What happens to the knowledge of the performance theoretician when physically engaging

with the circus arts? One of the (im)material outcomes of this experiment is what the author calls "homemade academic circus" - a series of lecture-performances on performance-related academic questions, presented and discussed through circus disciplines. The interest of homemade academic circus, and the analysis of it presented in this book, lies not only in the fact that it is a form of curiosity within academic research. It is also worth noting that the main character in this experiment (sometimes known as the "professional amateur" or the "academic freak", the alter egos of the researcher) goes through the opposite process of what many artists within artistic and practice-based research experience today. What happens if, rather than going from art to academia, one would go from academia to art? Which cultural and paradigmatic shocks would that produce, and how would that influence the researcher's understanding of knowledge and thinking?

Reading Contemporary Performance - Gabrielle Cody 2015-09-25

As the nature of contemporary performance continues to expand into new forms, genres and media, it requires an increasingly diverse vocabulary. *Reading Contemporary Performance* provides students, critics and creators with a rich understanding of the key terms and ideas that are central to any discussion of this evolving theatricality. Specially commissioned entries from a wealth of contributors map out the many and varied ways of discussing performance in all of its forms - from theatrical and site-specific performances to live and New Media art. The book is divided into two sections: Concepts - Key terms and ideas arranged according to the five characteristic elements of performance art: time; space; action; performer; audience. Methodologies and Turning Points - The seminal theories and ways of reading performance, such as postmodernism, epic theatre, feminisms, happenings and animal studies. Case Studies - entries in both sections are accompanied by short studies of specific performances and events, demonstrating creative examples of the ideas and issues in question. Three different introductory essays provide multiple entry points into the discussion of contemporary performance, and cross-references for each entry also allow the plotting of one's own pathway. *Reading Contemporary Performance* is an

invaluable guide, providing not just a solid set of familiarities, but an exploration and contextualisation of this broad and vital field.

D. H. Lawrence - Simonetta de Filippis 2016-08-17

In recent decades, critical and theoretical debate in the field of culture and literature has called into question many literary categories, has re-discussed the literary canon, and has totally renovated critical approaches in the wake of major changes in western society such as the irruption of new cultural identities, the disruption of the well-established Euro-centric conception, and the need to establish new world visions. D. H. Lawrence has been a focus for critical debate since his early publications in the first decades of the 20th century. The force of his thought, his courageous challenge against the most important values of western industrial society, his rejection of England and its bourgeois values, his choice to live in exile, his never-ending quest for lost vital meanings, his open-mindedness in coming into contact with different worlds and cultures, and the revolutionary impact of his writing have all provided critics with important issues for discussion. Most of Lawrence's works are still being read and analysed through ever-new critical lenses and approaches. This volume brings together a selection of papers delivered at the 13th International D. H. Lawrence Conference, D. H. Lawrence: New Life, New Utterance, New Perspectives held in Gargnano in 2014, on Lake Garda: the place of Lawrence's first Italian sojourn, where he started a "new life" with Frieda and a new phase as a writer. The essays selected for Part I of this volume offer new readings of Lawrence's work and ideology through various theoretical and philosophical approaches, drawing comparisons with philosophers and thinkers such as Bataille, Darwin, Derrida, Heidegger, and Benjamin, among others. Part II focuses on translation, a concept which can be extended to cultural mediation, as it can be applied not only to the proper translation of texts from one language into another, but also to travel writing and to transcodification, as is the case of film versions of Lawrence's novels.

Theatre and The Body - Colette Conroy 2009-12-04

What do we mean when we talk about bodies in theatre? And how does theatre affect the way we think about the human body? Bodies are vital

elements of theatre production and spectatorship. But the body is not just physical, it is also conceptual. Drawing on many examples from contemporary performance, *Theatre & the Body* is a provocative starting point for understanding the surprisingly complex relationship between theatre and the body. Concise and clear, this book explores the revealing tensions between the body, bodies, language, representation and movement in the theatre. Foreword by Marina Abramovic.

[The Comic Strip Art of Jack B. Yeats](#) - Michael Connerty 2021-08-30

This monograph seeks to recover and assess the critically neglected comic strip work produced by the Irish painter Jack B. Yeats for various British publications, including *Comic Cuts*, *The Funny Wonder*, and *Puck*, between 1893 and 1917. It situates the work in relation to late-Victorian and Edwardian media, entertainment and popular culture, as well as to the evolution of the British comic during this crucial period in its development. Yeats' recurring characters, including circus horse Signor McCoy, detective pastiche Chubblock Homes, and proto-superhero Dicky the Birdman, were once very well-known, part of a boom in cheap and widely distributed comics that Alfred Harmsworth and others published in London from 1890 onwards. The repositioning of Yeats in the context of the comics, and the acknowledgement of the very substantial corpus of graphic humour that he produced, has profound implications for our understanding of his artistic career and of his significant contribution to UK comics history. This book, which also contains many examples of the work, should therefore be of value to those interested in Comics Studies, Irish Studies, and Art History.

[The End of the Circus](#) - Paul Bouissac 2021-08-12

This book analyses two features of the traditional circus that have come under increasing attack since the mid-20th century: the use of wild animals in performance and the act of clowning. Positioning this socio-cultural change within the broader perspective of evolutionary semiotics, renowned circus expert Paul Bouissac examines the decline of the traditional circus and its transformation into a purely acrobatic spectacle. *The End of the Circus* draws on Bouissac's extensive ethnographic research, including previously unpublished material on the training of wild

animals and clown make-up, to chart the origins of the circus in Gypsy culture and the drastic change in contemporary Western attitudes on ethical grounds. It scrutinizes the emergence of the new form of circus, with its focus on acrobatics and the meaning of the body, showing how acrobatic techniques have been appropriated from traditional Gypsy heritage and brought into the fold of mainstream popular entertainment. Questioning the survival of the new circus and the likely resurgence of its traditional forms, this book showcases Bouissac's innovative approach to semiotics and marks the culmination of his ground-breaking work on the circus.

Cultural Encounters as Intervention Practices - Lene Bull Christiansen 2020-05-06

Setting up cultural encounters is a widespread intervention strategy employed to diffuse conflicts and manage difficulties related to diversity. These organised cultural encounters bring together people of different backgrounds in order to promote peaceful coexistence and inclusion. These transformative aims relate to the participants but are often also expected to spill over into the society, community or context addressed by the encounter. As a category, 'Organised Cultural Encounters' draws together a variety of activities and events such as multicultural festivals, dialogue initiatives, diversity training and inclusion projects – activities that are generally not considered to be of the same kind. Most of the existing literature on these types of encounters is instrumental and has an overall emphasis on evaluations in terms of outcome or success rate. This book goes beyond evaluations, and the contributors pose and debate theoretical and methodological questions and analyse the practices and performativities of particular encounters. Taken together, it makes an important contribution to the theorisation and analysis of intercultural relations and negotiations. This book was originally published as a special issue of the *Journal of Intercultural Studies*.

Touring Performance and Global Exchange 1850-1960 - Gilli Bush-Bailey 2021-12-30

This collection uncovers connections and coincidences that challenge the old stories of pioneering performers who crossed the Atlantic and Pacific

oceans from the mid-nineteenth to the mid-twentieth century. It investigates songlines, drama, opera, music theatre, dance, and circus—removing traditional boundaries that separate studies of performance, and celebrating difference and transformation in style, intention, and delivery. Well known, or obscure, travelling performers faced dangers at sea and hazardous journeys across land. Their tracks, made in pursuit of fortune and fame, intersected with those made by earlier storytellers in search for food. *Touring Performance and Global Exchange* takes a fresh look at such tracks—the material remains—demonstrating that moving performance does far more than transfer repertoires and people; it transforms them. Touring performance has too often been conceived in diasporic terms, as a fixed product radiating out from a cultural centre. This collection maps different patterns—ones that comprise reversed flows, cross currents, and continually proliferating centres of meaning in complex networks of global exchange. This collection will be of great interest to scholars and students in theatre, music, drama studies, and cultural history.

The Art of Collectivity - Jennifer Beth Spiegel 2019-09-12

Amidst epidemics of youth alienation and cultural polarization, community-based artistic practices are sprouting up around the world as antidotes to policies of austerity and social exclusion. Rejecting the radical individualism of the neoliberal era, many artistic projects promote collectivity and togetherness in navigating challenges and constructing shared futures. *The Art of Collectivity* is about how one such creative social program deployed this approach in service of a post-neoliberal vision. Focusing on a national social circus initiative launched by a newly elected Ecuadorean government to help actualize its “citizens' revolution,” the book explores the intersection between global cultural politics, participatory arts, collective health, and social transformation. The authors include scholars and practitioners of community arts, humanities, social sciences, and health sciences from the Global North and Global South. Sensitive to hierarchical binaries such as research/practice, north/south, and art/science, they work together to provide a multifaceted analysis of the way cultural politics shape policy,

pedagogy, and aesthetic sensibilities, as well as their socio-cultural and health-related effects. The largest study of social circus to date, combining detailed quantitative, qualitative, and arts-based research, *The Art of Collectivity* is a timely contribution to the study of cultural policies, critical pedagogies, collective art-making, and community development.

Circus Bodies - Peta Tait 2005-11-16

Examining photographs, illustrations, films and live performances, Peta Tait presents an extraordinary survey of 140 years of high-wire acrobatics and the cultural identities that are presented by bodies in fast, physical aerial movement.

Performance and Phenomenology - Maaïke Bleeker 2015-04-10

This book offers a timely discussion about the interventions and tensions between two contested and contentious fields, performance and phenomenology, with international case studies that map an emerging twenty-first century terrain of critical and performance practice. Building on the foundational texts of both fields that established the performativity of perception and cognition, *Performance and Phenomenology* continues a tradition that considers experience to be the foundation of being and meaning. Acknowledging the history and critical polemics against phenomenological methodology and against performance as a field of study and category of artistic production, the volume provides both an introduction to core thinkers and an expansion on their ideas in a wide range of case studies. Whether addressing the use of dead animals in performance, actor training, the legal implications of thinking phenomenologically about how we walk, or the intertwining of digital and analog perception, each chapter explores a world comprised of embodied action and thought. The established and emerging scholars contributing to the volume develop insights central to the phenomenological tradition while expanding on the work of contemporary theorists and performers. In asking why performance and phenomenology belong in conversation together, the book suggests how they can transform each other in the process and what is at stake in this transformation.

Venus with Biceps - David Chapman 2010-12-01

A visual history of female bodybuilders and other muscular women from

the late nineteenth to mid-twentieth centuries.

Contemporary Circus - Katie Lavers 2019-07-24

In this volume, twenty-four creators come together with three scholars to discuss Contemporary Circus, bridging the divide between practice and theory. Lavers, Leroux, and Burtt offer conversations across four key themes: Apparatus, Politics, Performers, and New Work. Extensively illustrated with fifty photos of Contemporary Circus productions, and extensively annotated, Contemporary Circus thematically groups and contextualises extracts of conversations to provide a sophisticated and wide-ranging study supported by critical theory. Of interest to both practitioners and scholars, Contemporary Circus uses the lens of 'contestation,' or calling things into question, to provide a portal into ways of seeing today's circus performance. Conversations with: Lachlan Binns and Jascha Boyce (Gravity and Other Myths), Tilde Björfors (Cirkus Cirkör), Kim 'Busty Beatz' Bowers (Hot Brown Honey), Shana Carroll (The 7 Fingers), David Clarkson (Stalker), Philippe Decouflé (Compagnie DCA), Fez Faanana (Briefs), Mike Finch (Circus Oz), Daniele Finzi Pasca (Compagnia Finzi Pasca), Sean Gandini (Gandini Juggling), Firenza Guidi (ElanFrantoio, NoFit State Circus), Jo Lancaster and Simon Yates (Acrobat), Johann Le Guillerm (Cirque Ici), Yaron Lifschitz (Circa), Chelsea McGuffin (Company 2), Phia Ménard (Compagnie Non Nova), Jennifer Miller (Circus Amok), Adrien Mondot (Compagnie Adrien M and Claire B), Charlotte Mooney and Tina Koch (Ockham's Razor), Philippe Petit (high wire artist), and Elizabeth Streb (STREB EXTREME ACTION).

Being Gorgeous - Jacki Willson 2015-06-09

Being Gorgeous explores the ways in which extravagance, flamboyance and dressing up can open up possibilities for women to play around anarchically with familiar stereotypical tropes of femininity. This is protest through play - a pleasurable misbehaviour that reflects a feminism for the twenty first century. Willson discusses how, whether through pastiche, parody, or pure pleasure, artists, artistes and indeed the spectators themselves can operate in excess of the restrictive images which saturate our visual culture. By referring to a wide spectrum of examples, including Sofia Coppola's Marie Antoinette, Matthew Barney, Dr Sketchy's, Audacity

Chutzpah, Burly Q and Carnesky's Ghost Train, Being Gorgeous demonstrates how contemporary female performers embody, critique and thoroughly relish their own representation by inappropriately re-appropriating femininity.

The Many Worlds of Circus - Robert Sugarman 2009-05-27

Acrobats and manipulators of objects, trained animals, and clowns - have been performing throughout history. In the eighteenth century, the invention of the circus ring provided a focus for the activities, and the modern circus was born. Once the circus was the most spectacular entertainment many Americans saw. When the supply of cheap labor disappeared and other forms of entertainment became available, the giant circuses shrank, and in the last quarter of the twentieth century new one ring circuses returned. The Circus and Circus Culture area of the Popular Culture Association has been examining circus history, circus life, the relationship of circus to society, and the impact of circus on the visual and literary arts since 1997. This book is a collection of papers from its annual conferences. "This fascinating collection showcases the transnational richness and cultural depth of the circus in an array of historical and contemporary settings. Strongly recommended for circus enthusiasts and students of popular culture, history, and theater." —Janet M. Davis, Associate Professor, Chair of the Department of American Studies, College of Liberal Arts at UT Austin, author of *The Circus Age: Culture and Society under the American Big Top*

Female Aerialists in the 1920s and Early 1930s - Kate Holmes 2021-11-30

Female solo aerialists of the 1920s and early 1930s were internationally popular performers in the largest live performance mass entertainment of the period in the UK and USA. Yet these aerialists and this period in circus history have been largely forgotten despite the iconic image of 'the' female aerialist still flaring in the popular imagination. Kate Holmes uses insights gained as a practitioner to reconstruct in detail the British and American performances and public personae of key stars such as Lillian Leitzel, Luisita Leers, and the Flying Codonas, revealing what is performed and implicit in today's practice. Using a wealth of original sources, this book considers the forgotten stars whose legacy of the cultural image of

the female aerialist echoes. Locating performers within wider cultural histories of sport, glamour, and gender, this book asks important questions about their stardom, including: Why were female aerialists so alluring when their muscularity challenged conservative ideals of femininity and how did they participate in change? What was it about their movements and the spaces they performed in that activated such strong audience responses? This book is vital reading for students and practitioners of aerial performance, circus, gender, popular performance, and performance studies.

Narrative in Performance - Barbara Sellers-Young 2018-11-15

A far-reaching and engaging overview of the role of narrative in dance and theatre performance, bringing together chapters written by an international range of scholars and subsequently creating a critical dialogue for approaching this fundamental topic within performance studies. Drawing on historical and contemporary examples of a variety of different performance genres, the book will provide a method for exploring the context of a particular form or artist and enhance students' ability to critically reflect on performance.

Victorian Traffic - Sue Thomas 2009-05-05

Organised around the themes Home and Abroad, Performative Traffic, and Image, Circulation, Mobility, Victorian Traffic: Identity, Performance, Exchange variously addresses the cultural dimensions of traffic in the long Victorian period: cross-cultural experience; colonial and racial imaginaries; everyday, literary, autobiographical and professional stagings of identity; and trade in metaphors, communications, texts, images, celebrity, character types, and quilts. The concept of traffic underpins historical interpretation and theoretical formulations, and the rhetorics of trade in Victorian usage are contextualised. Understandings of identity emphasise the performative and the negotiation of agency in relation to social and cultural scriptings of gender, class, ethnicity and community. The essays have a wide global range and reach. "This collection of essays takes as its theme an enormously important concept for the nineteenth century: traffic, a term that, in a time of unprecedented commercial and imperial expansion, technological developments,

population growth and urbanization, acquired new resonance, and came to signify the intensely transactional nature of modernity. One of Ruskin's most searing critiques of the spiritual condition of England, an invited lecture he delivered in 1864 on the topic of the Bradford Exchange, is entitled 'Traffic', and the word clearly signifies for him all that is wrong with post-industrial capitalism. But this stimulating volume encompasses a range of other significations that have additionally come to accrue around the term, relating for example to inter-cultural exchange, to the circulation of ideas and images, to the commodification of identity, and to literature, art and performance in the market place. The scope of the collection is, appropriately, global, including essays on England's relations of exchange with Australia, New Zealand, North America, the Far East, and the Caribbean. What we are shown ineluctably is that the traffic between Victorian Britain and the reaches of empire, between Home and Abroad, was two-way, a vehicle for cross-cultural encounter, mediation and trade; and that cultural identity is relational, circulatory and always in motion." —Hilary Fraser, Birkbeck, University of London

When Pigs Could Fly and Bears Could Dance - Miriam Neirick 2012-09-21

For more than seven decades the circuses enjoyed tremendous popularity in the Soviet Union. How did the circus—an institution that dethroned figures of authority and refused any orderly narrative structure—become such a cultural mainstay in a state known for blunt and didactic messages? Miriam Neirick argues that the variety, flexibility, and indeterminacy of the modern circus accounted for its appeal not only to diverse viewers but also to the Soviet state. In a society where government-legitimizing myths underwent periodic revision, the circus proved a supple medium of communication. Between 1919 and 1991, it variously displayed the triumph of the Bolshevik revolution, the beauty of the new Soviet man and woman, the vulnerability of the enemy during World War II, the prosperity of the postwar Soviet household, and the Soviet mission of international peace—all while entertaining the public with the acrobats, elephants, and clowns. With its unique ability to meet and reconcile the demands of both state and society, the Soviet circus became the unlikely darling of Soviet culture and an entertainment whose

usefulness and popularity stemmed from its ambiguity.

Outer Space and Popular Culture - Annette Froehlich 2022-02-17

Following on from Part 1, which was highly acclaimed by the space community, this peer-viewed book provides detailed insights into how space and popular culture intersect across a broad spectrum of areas, including cinema, music, art, arcade games, cartoons, comics, and advertisements. This is a pertinent topic since the use of space themes differs in different cultural contexts, and these themes can be used to explore various aspects of the human condition and provide a context for social commentary on politically sensitive issues. With the use of space imagery evolving over the past sixty years of the space age, this topic is ripe for in-depth exploration. Covering a wide array of relevant and timely topics, the book examines the intersections between space and popular culture, and offers accounts of space and its effect on culture, language, and storytelling from the southern regions of the world.

Wild and Dangerous Performances - P. Tait 2011-11-16

Elephants, lions, tigers and leopards evoke fascination and awe, fear and excitement. This book analyzes trained acts in twentieth-century live circus and cinema, reveals how humans anthropomorphize animals with their emotions, and interrogates the notion that animals embody a phenomenology of emotions and feelings in culture.

Aerial Environments on the Early Modern Stage - CHLOE KATHLEEN. PREEDY 2022-09-08

During the early days of the professional English theatre, dramatists including Dekker, Greene, Heywood, Jonson, Marlowe, Middleton, and Shakespeare wrote for playhouses that, though enclosed by surrounding walls, remained open to the ambient air and the sky above. The drama written for performance at these open-air venues drew attention to and reflected on its own relationship to the space of the air. At a time when theories of the imagination emphasized dramatic performance's reliance upon and implication in the air from and through which its staged fictions were presented and received, plays written for performance at open-air venues frequently draw attention to the nature and significance of that elemental relationship. *Aerial Environments on the Early Modern Stage*

considers the various ways in which the air is brought into presence within early modern drama, analyzing more than a hundred works that were performed at the London open-air playhouses between 1576 and 1609, with reference to theatrical atmospheres and aerial encounters. It explores how various theatrical effects and staging strategies foregrounded early modern drama's relationship to, and impact on, the actual playhouse air. In considering open-air drama's pervasive and ongoing attention to aerial imagery, actions, and representational strategies, the book suggests that playwrights and their companies developed a dramaturgical awareness that extended from the earth to encompass and make explicit the space of air.

International Performance Research Pedagogies - Sruti Bala 2017-11-07

This book offers a unique and much-needed interrogation of the broader questions surrounding international performance research which are pertinent to the present and the future of Theatre and Performance studies. Marking the completion of eight years of the Erasmus Mundus MA Programme in International Performance Research (MAIPR) - a programme run jointly by the universities of Warwick (UK), Amsterdam (Netherlands), Helsinki/Tampere (Finland), Arts in Belgrade (Serbia), and Trinity College Dublin (Ireland) - the essays in this volume take stock of the achievements, insights and challenges of what international performance research is or ought to be about. By reflecting on the discipline of Performance Studies using the MAIPR programme as a case study in point, the volume addresses the broader question of the critical link between the discipline of Performance Studies and humanities education in general, examining their interactions in the contemporary university in the context of globalisation.

The Routledge Circus Studies Reader - Peta Tait 2020-09-11

The Routledge Circus Studies Reader offers an absorbing critical introduction to this diverse and emerging field. It brings together the work of over 30 scholars in this discipline, including Janet Davis, Helen Stoddart and Peta Tait, to highlight and address the field's key historical, critical and theoretical issues. It is organised into three accessible sections,

Perspectives, Precedents and Presents, which approach historical aspects, current issues, and the future of circus performance. The chapters, grouped together into 13 theme-based sub-sections, provide a clear entry point into the field and emphasise the diversity of approaches available to students and scholars of circus studies. Classic accounts of performance, including pieces by Philippe Petit and Friedrich Nietzsche, are included alongside more recent scholarship in the field. Edited by two scholars whose work is strongly connected to the dynamic world of performance, The Routledge Circus Studies Reader is an essential teaching and study resource for the emerging discipline of circus studies. It also provides a stimulating introduction to the field for lovers of circus.

Costume in Performance - Donatella Barbieri 2017-06-29

This beautifully illustrated book conveys the centrality of costume to live performance. Finding associations between contemporary practices and historical manifestations, costume is explored in six thematic chapters, examining the transformative ritual of costuming; choruses as reflective of society; the grotesque, transgressive costume; the female sublime as emancipation; costume as sculptural art in motion; and the here-and-now as history. Viewing the material costume as a crucial aspect in the preparation, presentation and reception of live performance, the book brings together costumed performances through history. These range from ancient Greece to modern experimental productions, from medieval theatre to modernist dance, from the 'fashion plays' to contemporary Shakespeare, marking developments in both culture and performance. Revealing the relationship between dress, the body and human existence, and acknowledging a global as well as an Anglo and Eurocentric perspective, this book shows costume's ability to cross both geographical and disciplinary borders. Through it, we come to question the extent to which the material costume actually co-authors the performance itself, speaking of embodied histories, states of being and never-before imagined futures, which come to life in the temporary space of the performance. With a contribution by Melissa Trimmingham, University of Kent, UK

Cirque Global - Louis Patrick Leroux 2016-05-01

With a billion-dollar industry centred in Montreal, the province of Quebec has established itself as a major hub for contemporary circus. Cirque du Soleil has a global presence, and troupes such as Cirque Éloize and 7 doigts de la main are state-of-the-art innovators. The National Circus School of Montreal - the only state-funded elite training facility in North America - is an influential leader in artistry and technique. Montreal-based Cirque du Soleil's Cirque du Monde supports arts for social change on many continents and is renowned for its social-circus training and research. *Cirque Global* is the first book-length study of this new variety of circus and its international impact. The contributors offer critical perspectives on this rapidly developing art form and its aesthetics, ethics, business practices, pedagogical implications, and discursive significations. Essays explore creative, entrepreneurial, and cultural forces that are shaping Quebec's dynamic nouveau cirque. Lavishly illustrated with photographs from circus performances, the volume showcases Quebec circus's hybrid forms, which have merged the ethos and aesthetics of European circuses with American commercial and industrial creativity. *Cirque Global* is the definitive study of the phenomenon of Quebec circus and is an important model for future research on contemporary circus.

Fighting Nature - Peta Tait 2016-08-10

Throughout the 19th century animals were integrated into staged scenarios of confrontation, ranging from lion acts in small cages to large-scale re-enactments of war. Initially presenting a handful of exotic animals, travelling menageries grew to contain multiple species in their thousands. These 19th-century menageries entrenched beliefs about the human right to exploit nature through war-like practices against other animal species. Animal shows became a stimulus for antisocial behaviour as locals taunted animals, caused fights, and even turned into violent mobs. Human societal problems were difficult to separate from issues of cruelty to animals. Apart from reflecting human capacity for fighting and aggression, and the belief in human dominance over nature, these animal performances also echoed cultural fascination with conflict, war and colonial expansion, as the grand spectacles of imperial power reinforced state authority and enhanced public displays of nationhood and

nationalistic evocations of colonial empires. Fighting nature is an insightful analysis of the historical legacy of 19th-century colonialism, war, animal acquisition and transportation. This legacy of entrenched beliefs about the human right to exploit other animal species is yet to be defeated. "Peta Tait brings to the book an impressive scholarly command of the documentary material, from which she draws a range of vivid examples and revealing analyses of human-animal confrontation in popular entertainments ... The book is written with verve and clarity, and will be of interest to a wide readership in performance studies and cultural history." Professor Jane R. Goodall, Western Sydney University Peta Tait FAHA is Professor of Theatre and Drama at La Trobe University and Visiting Professor at the University of Wollongong, and author of *Wild and dangerous performances: animals, emotions, circus* (2012).

Performing Digital - David Carlin 2016-03-03

Digital technologies have transformed archives in every area of their form and function, and as technologies mature so does their capacity to change our understanding and experience of material and performative cultural production. There has been an exponential explosion in the production and consumption of video online and yet there is a scarcity of knowledge and cases about video and the digital archive. This book seeks to address that through the lens of the project Circus Oz Living Archive. This project provides the case study foundation for the articulation of the issues, challenges and possibilities that the design and development of digital archives afford. Drawn from eight different disciplines and professions, the authors explore what it means to embrace the possibilities of digital technologies to transform contemporary cultural institutions and their archives into new methods of performance, representation and history.

Catching Australian Theatre in the 2000s - Richard Fotheringham 2013-11-01

Whether catching Australian theatre during the 2000s or catching up now, this volume provides the reader with an overview of the decade. It reveals how Australian theatre continues to reflect the major political and social concerns of our time. Each contribution explores an important area of

Australian performance so that the volume provides crucial background and insightful analysis for current theatre practice. The contributions cover political theatre, Indigenous theatre, playwrights concerned with cultural identity, key Shakespearean productions, the impact of funding and arts policy on theatre, dramaturgy and innovative projects, leading directors on rehearsal processes, theatre for young people, regional theatre including the Northern Territory, and physical theatre and Circus Oz. The book confirms the consolidation of previous artistic achievement over the decade and identifies the emergence of new trends and creative practices.

The Body in the Anglosphere, 1880-1920 - Robert W. Thurston 2021-12-31

Focusing on the body in every chapter, this book examines the changing meanings and profound significance of the physical form among the Anglo-Saxons from 1880 to 1920. They formed an imaginary—but, in many ways, quite real—community that ruled much of the world. Among them, racism became more virulent. To probe the importance of the body, this book brings together for the first time the many areas in which the physical form was newly or more extensively featured, from photography through literature, frontier wars, violent sports, and the global circus. Sex, sexuality, concepts of gender including women's possibilities in all areas of life, and the meanings of race and of civilization figured regularly in Anglo discussions. Black people challenged racism by presenting their own photos of respectable folk. As all this unfolded, Anglo men and women faced the problem of maintaining civilized control vs. the need to express uninhibited feeling. With these issues in mind, it is evident that the origins of today's debates about race and gender lie in the late nineteenth century.

Circus, Science and Technology - Anna-Sophie Jürgens 2020-06-22

This book explores the circus as a site in and through which science and technology are represented in popular culture. Across eight chapters written by leading scholars - from fields as varied as performance and circus studies, art, media and cultural history, and engineering - the book discusses to what extent the engineering of circus and performing bodies

can be understood as a strategy to promote awe, how technological inventions have shaped circus and the cultures it helps constitute, and how much of a mutual shaping this is. What kind of cultural and aesthetic effects does engineering in circus contexts achieve? How do technological inventions and innovations impact on the circus? How does the link between circus and technology manifest in representations and interpretations – imaginaries – of the circus in other media and popular culture? Circus, Science and Technology examines the ways circus can provide a versatile frame for interpreting our relationship with technology. *The Cambridge Companion to the Circus* - Gillian Arrighi 2021-07-01 The Cambridge Companion to the Circus provides a complete guide for students, scholars, teachers, researchers, and practitioners who are seeking perspectives on the foundations and evolution of the modern circus, the contemporary extent of circus studies, and the specialised literature available to support further enquiries. The volume brings together an international group of established and emerging scholars working across the multi-disciplinary domain of circus studies to present a clear overview of the specialised histories, aesthetics and distinctive performances of the modern circus. In sixteen commissioned essays, it covers the origins in commercial equestrian performance during the late-eighteenth century to contemporary inflections of circus arts in major international festivals, educational environments, and social justice settings.

Transfigured Stages - Margaret Hamilton 2011

Transfigured Stages: Major Practitioners and Theatre Aesthetics in Australia captures the excitement of a key period in the emergence of postdramatic theatre in Australia in the 1980s and 1990s. It is the first book to discuss work by The Sydney Front (1986 - 1993) and Open City (1987 -), and engages contemporary cultural and aesthetic theory to analyse performances by these artists, as well as theatre productions by Jenny Kemp and others. These performance practitioners are considered as part of an international paradigm attesting to forms of theatre that no longer operate according to the established principles of drama. This book also highlights the complexity of Indigenous theatre through its analysis

of the Mudrooroo-Müller project staged in 1996."--Publisher.

Animal Death - Jay Johnston 2020-03-01

Animal death is a complex, uncomfortable, depressing, motivating and sensitive topic.

Masculinities in German Culture - Sarah Colvin 2008

Volume 2 examines the meanings and significance of "masculinity" in German culture, from medieval mystics to the cultural impact of young male immigrants living in Germany today. Other topics include medieval masculinity, the heroic Germanic ideal in the 16th and 17th centuries, masculinity in fairy tales, Jewishness and the masculine, toys for boys in Wilhelmine Germany, the science of sexology, and the masculine as it appears in photography, fashion, army magazines, terrorism, and prison culture. - From publisher's website.

Stage women, 1900-50 - Maggie B. Gale 2019-04-08

This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. This book presents a collection of cutting-edge historical and cultural essays in the field of women, theatre and performance. The chapters explore women's networks of professional practice in the theatre and performance industries between 1900 and 1950, with a focus on women's sense and experience of professional agency in an industry largely controlled by men. The book is divided into two sections: 'Female theatre workers in the social and theatrical realm' looks at the relationship between women's work – on and off stage – and autobiography, activism, technique, touring, education and the law. 'Women and popular performance' focuses on the careers of individual artists, once household names, including Lily Brayton, Ellen Terry, radio star Mabel Constanduros and Oscar-winning film star Margaret Rutherford.

Stunts of Late Nineteenth-Century New York - Kirstin Smith 2019-08-19

Stunts of Late Nineteenth-Century New York: Aestheticised Precarity, Endangered Liveness examines the emergence of stunts in the media, politics, sport and art of New York at the turn of the twentieth century. This book investigates stunts in sport, media and politics, demonstrating how these risky performances tapped into anxieties and fantasies

concerning work, freedom, gendered/ raced/ classed bodies and the commodification of human life. Its case studies examine bridge jumping, extreme walking contests, stunt journalists such as Nellie Bly, and cycling feats including Annie Londonderry's round-the-world venture. Supported by extensive archival research and Performance Studies theorisations of precarity, liveness and surrogation, Smith theorises an under-examined form which is still prevalent in art, politics and commerce, to show what stunts reveal about value, risk and human life. Suitable for scholars and practitioners across a range of subjects, from Performance Studies to gender studies, to media studies, *Stunts of Late Nineteenth-Century New York* explores how stunts turned everyday precarity into a spectacle.

Performing Animality - Jennifer Parker-Starbuck 2015-04-08

Performing Animality provides theoretical and creative interventions into the presence of the animal and ideas of animality in performance. Animals

have always played a part in human performance practices. Maintaining a crucial role in many communities' cultural traditions, animal-human encounters have been key in the development of performance. Similarly, performance including both living animals and/or representations of animals provides the context for encounters in which issues of power, human subjectivity and otherness are explored. Crucially, however, the inclusion of animals in performance also offers an opportunity to investigate ethical and moral assumptions about human and non-human animals. This book offers a historical and theoretical exploration of animal presence in performance by looking at the concept of animality and how it has developed in theatre and performance practices from the eighteenth century to today. Furthermore, it points to shifts in political, cultural, and ethical animal-human relations emerging within the context of animality and performance.