

## Circus Bodies: Cultural Identity In Aerial Performance

Focusing on Bernarr Macfadden, a bodybuilder turned publishing mogul, Shanon Fitzpatrick charts the rise and export of US mass media and consumer culture. Macfadden's magazines--featuring fitness tips, celebrity gossip, and sensational "true" stories--created an enduring editorial template and powered worldwide demand for interactive American media.

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.

"Step right up!" and buy a ticket to the Greatest Show on Earth--the Big Top, containing death-defying stunts, dancing bears, roaring tigers, and trumpeting elephants. The circus has always been home to the dazzling and the exotic, the improbable and the impossible--a place of myth and romance, of reinvention, rebirth, second acts, and new identities. Asking why we long to soar on flying trapezes, ride bareback on spangled horses, and parade through the streets in costumes of glitter and gold, this captivating book illuminates the history of the circus and the claim it has on the imaginations of artists, writers, and people around the world. Traveling back to the circus's early days, Linda Simon takes us to eighteenth-century hippodromes in Great Britain and intimate one-ring circuses in nineteenth-century Paris, where Toulouse-Lautrec and Picasso became enchanted with aerialists and clowns. She introduces us to P. T. Barnum, James Bailey, and the enterprising Ringling Brothers and reveals how they created the golden age of American circuses. Moving forward to the whimsical Circus Oz in Australia and to New York City's Big Apple Circus and the grand spectacle of Cirque du Soleil, she shows how the circus has transformed in recent years. At the center of the story are the people--trick riders and tightrope

walkers, sword swallows and animal trainers, contortionists and clowns—that created the sensational, raucous, and sometimes titillating world of the circus. Beautifully illustrated and filled with rich historical detail and colorful anecdotes, *The Greatest Shows on Earth* is a vibrant history for all those who have ever dreamed of running away to the circus.

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).

Evolutionary Semiotics and Cultural Resilience

Latin Blackness in Parisian Visual Culture, 1852–1932

A History of the Circus

Louise Armaindo and the High-Wheel Racers of Nineteenth-Century America

The End of the Circus

Masculinities in German Culture

The Greatest Shows on Earth

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?

This book explores how citizenship is differently gendered and performed across national and regional boundaries. Using ‘citizenship’ as its organizing concept, it is a collection of multidisciplinary approaches to legal, socio-cultural and performative aspects of gender construction and identity: violence against women, victimhood and agency, and everyday issues of socialization in a globalized world. It brings together scholars of politics, media, and performance who are committed to dialogue across both nation and discipline. This study is the culmination of a two-year project on the topic of 'Gendered Citizenship', arising from an international collaboration that has sought to develop a comparative and yet singular perspective on performance in relation to key political themes facing our countries of origin in the early decades of this century. The research is interdisciplinary and multinational, drawing on Indian, European, and North and South American contexts.

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, Burlly 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.

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.

Quebec's Expanding Circus Boundaries

Feminism, Sexuality and the Pleasures of the Visual

The Many Worlds of Circus

Cultural Identity in Aerial Performance

Towards an Unconditional Discipline?

D. H. Lawrence

### Fighting Nature

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.

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. This book 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 not known at all, 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. Making Tracks 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.

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.

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.

The Routledge Circus Studies Reader

Circus Bodies

Venus with Biceps

Theatricality Across Genres

Circus and the Avant-Gardes

Idiosyncratically Embodied Explorations Into Artistic Research And Circus Performance

A History of the Soviet Circus

Latin Blackness in Parisian Visual Culture, 1852-1932 examines an understudied visual language used to portray Latin Americans in mid-19th to early 20th-century Parisian popular visual media. The term 'Latinize' is introduced to connect France's early 19th-century endeavors to create "Latin America," an expansion of the French empire into the Latin-language based Spanish and Portuguese Americas, to its perception of this population. Latin-American elites traveler to Paris in the 1840s from their newly independent nations were denigrated in representations rather than depicted as equals in a developing global economy. Darkened skin, etched onto images of Latin Americans of European descent mitigated their ability to claim the privileges of their ancestral

heritage. Whiteness, among other codes, imposed on turn-of-the-20th-century Black Latin Americans in Paris tempered their Blackness and rendered them relatively assimilatable compared to colonial Africans, Blacks from the Caribbean, and African Americans. After identifying mid-to-late 19th-century Latinizing codes, the study focuses on shifts in latinizing visuality between 1890-1933 in three case studies: the depictions of popular Cuban circus entertainer Chocolat; representations of Panamanian World Bantamweight Champion boxer Alfonso Teofilo Brown; and paintings of Black Uruguayans executed by Pedro Figari, a Uruguayan artist, during his residence in Paris between 1925-1933.

The majestic high-wheel bicycle, with its spider wheels and rubber tires, emerged in the mid-1870s as the standard bicycle. A common misconception is that, bound by Victorian dress and decorum, women were unable to ride it, only taking up cycling in the 1880s with the advent of the chain-driven safety bicycle. On the contrary, women had been riding and even racing some form of the bicycle since the first vélocipèdes appeared in Europe early in the nineteenth century. Challenging the understanding that bicycling was a purely masculine sport, *Muscle on Wheels* tells the story of women's high-wheel racing in North America in the 1880s and early 1890s, with a focus on a particular cyclist: Louise Armaindo (1857-1900). Among Canada's first women professional athletes and the first woman who was truly successful as a high-wheel racer, Armaindo began her career as a strongwoman and trapeze artist in Chicago in the 1870s before discovering high-wheel bicycle racing. Initially she competed against men, but as more women took up the sport, she raced them too. Although Armaindo is the star of *Muscle on Wheels*, the book is also about other women cyclists and the many men - racers, managers, trainers, agents, bookmakers, sport administrators, and editors of influential cycling magazines - who controlled the sport, especially in the United States. The story of working-class Victorian women who earned a living through their athletic talent, *Muscle on Wheels* showcases an exciting moment in women's and athletic history that is often forgotten or misconstrued.

In this unique intervention in the study of queer culture, Dominic Janes highlights that,

under the gaze of social conservatism, 'gay' life was hiding in plain sight. Indeed, he argues that the worlds of glamour, fashion, art and countercultural style provided rich opportunities for the construction of queer spectacle in London. Inspired by the legacies of Oscar Wilde, interwar and later 20th-century men such as Cecil Beaton expressed transgressive desires in forms inspired by those labelled 'freaks' and, thereby, made major contributions to the histories of art, design, fashion, sexuality, and celebrity. Janes reinterprets the origins of gay and queer cultures by charting the interactions between marginalized freaks and chic fashionistas. He establishes a new framework for future analyses of other cities and media, and of the roles of women and diverse identities.

Gender is an often misunderstood subject area, even within the discipline even to those who teach and write about it. One of my presenters, when she first approached me to present at the conference, asked, "What does my paper really have to do with gender"? To me the answer was obvious; everything has to do with gender. Gender is everywhere from the cradle to the grave. What color blanket are we given at birth? What clothes are we laid out in at death? We are bombarded with advertisements specifically targeted at our gender, either male, female, or somewhere in between. We are judged by our gender, which is often synonymous with our sex, although in many of the presentations through the years it is becoming evident that more and more people understand the difference. Our clothing, food, entertainment, and reading material are all tied to gender, in one form or another. Gender is like the air. It is all around us, seldom thought of, but always present. In an area that spans literature, politics, sex, religion, and personal choices it is hard to get finite and clear cut delineations. The contributors are the main focus here and I have just been the ringmaster of this incredible circus of ideas. Without them this could never have gone to press and it is all our hopes that you enjoy the volume and take something away from it that you did not anticipate.

True Story

International Performance Research Pedagogies

Gendered Citizenship

### Gender

#### Aestheticised Precarity, Endangered Liveness

#### A Pictorial History of Muscular Women

#### Identity, Exchange, Performance

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.

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.

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.

## Read PDF Circus Bodies: Cultural Identity In Aerial Performance

Volume focusing on a multitude of incarnations and meanings of "masculinity" in German culture from medieval times to the present.

Women of the American Circus, 1880-1940

Multiple Perspectives on a Living Archive

Transfigured Stages

Catching Australian Theatre in the 2000s

Major Practitioners and Theatre Aesthetics in Australia

Muscle on Wheels

Manifestations and Performance

***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.***

***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; Barbette 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.***

***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.*

*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.*

*Animals in Performance Practices*

*Touring Performance and Global Exchange 1850-1960*

*Cirque Global*

*Stunts of Late Nineteenth-Century New York*

*Performing Animality*

*Influences and Interrelations*

*Reading Contemporary Performance*

*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.***

***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.***

***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.***

***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. The Body in the Anglosphere, 1880-1920***

**Circus, Science and Technology**  
**Costume in Performance**  
**Materiality, Culture, and the Body**  
**History, Imaginary, Innovation**  
**Victorian Traffic**  
**Performing Digital**

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.

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*.

*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.

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.

Being Gorgeous

Contemporary Circus

Cultural Encounters as Intervention Practices

Female theatre workers and professional practice

Wild and Dangerous Performances

Homemade Academic Circus

The Comic Strip Art of Jack B. Yeats

***During the years 1880 to 1940, the glory days of the American circus, a third to a half of the cast members were women—a large group of very visible American workers whose story needs telling. This book, using sources such as diaries, autobiographies, newspaper accounts, films, posters, and route books, first considers the popular media’s presentation of these performers as unnatural and scandalous—as well as romantic and thrilling. Next are the stories told by circus women, which contradict and complicate other versions of their lives. Across America in those years an array of acts featured women, such as tableaux, freak shows, girlie shows, tiger acts, and aerial performances, all involving special skills and all detailed here. The book offers a unique and fascinating view of not just the circus but of what it meant to be an American woman at work.***

***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 Burt 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).**

**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.**

**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**

**Outer Space and Popular Culture**

**"Well Sexed Womanhood," "Finer Natives," and "Very White Men"**

**Dramatising Innovation**

**Presentations of the 29th Annual SW/Texas Regional Meeting of the Popular Culture and American Culture Association**

**Theatre and The Body**

**Travelling menageries, animal acts and war shows**

**New Critical Perspectives and Cultural Translation**

A visual history of female bodybuilders and other muscular women from the late nineteenth to mid-twentieth centuries.

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

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.

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*

Making Tracks

How a Pulp Empire Remade Mass Media

When Pigs Could Fly and Bears Could Dance

Animals, Emotions, Circus

"Gay" Men in and out of Fashion after Oscar Wilde

Stage women, 1900 – 50

Freak to Chic