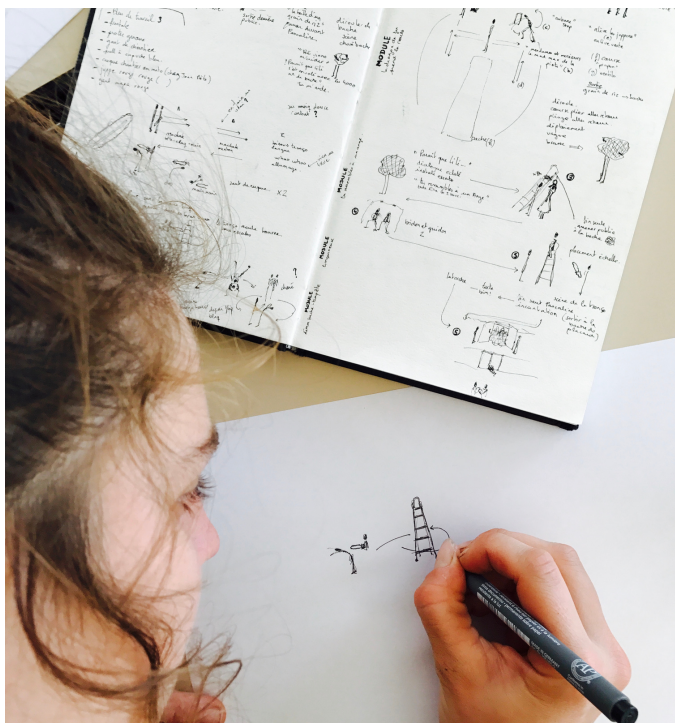


**Biennale Internationale des Arts du Cirque, Marseille
February 4 (all day) & 5 (morning only), 2021**

**« TOUS LES VENTS QUI TRAVERSENT LE CORPS ET LA TÊTE » :
ORAL AND WRITTEN NARRATIVES IN CIRCUS ARTS**

First session - Series of seminars



Tôle story, répertoire d'un chaos, Compagnie d'Elles. Drawings of Camille Magand © Sophia Antoine

Quand le cirque se raconte : paroles et voix plurielles du cirque.

Mémoires, histoires, archives

Series of seminars - 2020-2022

UMR Litt&Arts - Université Grenoble Alpes

ICiMa Chair - Centre national des arts du cirque - Châlons-en-Champagne

Quand le cirque se raconte : paroles et voix plurielles du cirque. Mémoires, histoires, archives is a series of seminars devoted to the role played in circus culture by narrative, orality and voice. It is meant to contribute to the development of circus studies by focusing on the wide range of archives related to circus culture. The general purpose of these seminars is to study the history and culture of circus arts as well as the wide range of techniques and practices they involve by way of a transdisciplinary approach capable of doing justice to all aspects of the field. By combining various methodologies used in the humanities (in areas such as performance studies, literary studies, cultural studies, gender studies, anthropology, sociology, history, art history, information studies, psychology, etc.), the seminars will encourage research on circus arts, help identify existing sources and foster a better understanding of the cultural, artistic and professional dimensions of circus arts. Additionally, participants will seek to develop new methodologies appropriate to the many different modes of production, practice and archiving relevant to circus arts through ongoing exchanges between artists and scholars.

With the support of the Ministry of Culture - DGCA, framework agreement between the Ministry of Culture and CNRS.

Soutenu
par



Argument

The seminars will build on the work done at Cnac as part of two projects –“Terminologie” and “Geste et mouvement” – organized by the ICiMa chair, and on research projects initiated at Université Grenoble Alpes by UMR 5316 – Litt&Arts and supported by SFR Création and Archives Plurielles de la Scène. By fostering closer exchanges between the institutions involved in these various projects – CNAC, UMR 5316 – Litt&Arts, Université Toulouse Jean Jaurès (LLA CREATIS) and EsacTO – the seminars will strengthen research networks across the country with circus arts as the focal point. We intend to conduct a systematic review of the work already being done in the relevant areas and foster a synergy between the scholars and institutions involved in them.

« *Mon désir pour les mots gagne sur la peur* »

Maroussia Diaz Verbèke

"Ce que je ne sais pas d'un mot qui n'existe pas : la circographie"
in *Contours et détours des dramaturgies circassiennes*,
Ch.-en-Ch., éd. Cnac-Chaire ICiMa, p.174.

The starting point of these seminars is the observation that circus culture and its history have not yet achieved the recognition they deserve as worthy objects of academic study. As a consequence, artists and the genres they develop quickly fall into oblivion, along with extremely diverse manifestations of circus culture such as stage shows, festivals, writings, drawings, recordings, digital performances, etc. We therefore propose to listen to what artists say as they use the means specific to circus culture in their stage performances as well as in their visual, textual and digital creations.

- What do circus artists/professionals say about their specific areas of expertise, their practices and the artistic/cultural scene in which they are involved when they discuss them in other contexts (eg. in personal diaries, books, radio interviews, on Instagram, on Facebook, etc.)?
- What does circus culture have to say about ways of relating to the self, to the world and to others, and what narratives does it develop to deal with these matters? What fictional/imaginary worlds, what perceptions of the world to the bodies and voices involved in circus arts contribute to fashioning?

Inaugural session – October 12, 2020

The inaugural session, entitled “Ecriture, corps et processus de création in situ,” took place on October 12, 2020 at Université Grenoble Alpes. It was devoted to the dramaturgy of site-specific circus, the relationships between body and space that it favors and the narratives arising from such performances. Invited artists (Inbal Ben Haïm, Yaëlle Antoine, Charlotte Meurisse, Nathalie Veuillet, Julie Tavert) were asked to discuss their work, and their exchanges with a number of scholars (Séverine Ruset, Lucie Bonnet, Marion Guyez) made it possible to identify the specific skills involved in this type of work – skills that artists often acquire on the job as they are seldom included in the formal training they receive at the outset of their careers. As a result, we were able to identify the female artists who had the most significant impact, and thus to achieve a more accurate understanding of women’s contributions to circus arts, site-specific circus and street art.

[\(See the program here\)](#)

1st Session - February 4&5, 2021: "Tous les vents qui traversent le corps et la tête": Oral and written Narratives in Circus Arts

The first event of the new series will focus on the role of narrative in contemporary circus by way of an examination of writing and written expression. In papers and round table sessions, scholars and circus artists will examine various types of writing produced by circus artists, sometimes (but not always) intended for use in actual stage performances: novels, poems, circus plays, theoretical essays, personal statements, letters, notebooks, production files, etc. What do circus artists write? What written forms do they choose? What audiences do their writings reach? How does the practice of circus arts influence the form and function of writing? By focusing on writings by actual circus artists rather than fictional narratives about circus which often have more to do with the problematic ways they are pictured in the collective imagination, we hope to foreground the wide range of writing practices inspired by circus. We also hope to develop richer and more comprehensive narrative about circus arts by doing full justice to the actual experience of their practitioners. By closely examining these writings, we also hope to gain a better understanding of the creative processes involved in circus arts, where the use of text and voice is optional and comparatively rare. What sources nourish the imagination of artists? What do their writings reveal about their practices and daily lives? What narratives do they promote about the self and its relations to the world and to others? What fictions, what imaginary projections, what perceptions of the world do the voices and words involved in circus performances contribute to fashioning?

Organisation of the session

All seminars within this new series will encourage methodological approaches based on dialogue between scholars and artists. Thus, we welcome contributions/proposals from both writers and academics.

The presentations will be followed by a workshop session where circus artists will seek to put to the test the hypotheses formulated in the papers by confronting them with their own practices.

Due to the current health crisis, the seminar will also be made available online.

Papers presented during the seminars will be published in 2023. A summary of each session will be made available online on the sites of each of the partner institutions.

How to submit

Not exceeding **2500 characters** in length (spaces included), the communication proposals should be accompanied by a short biography, mentioning the main scientific publications and/or artistic activities.

They should be submitted before **December 11, 2020** to :
cyril.thomas@cnac.fr
marion.guyez@univ-grenoble-alpes.fr

Organisation and scientific committee

- Marion Guyez, Associate professor at Université Grenoble Alpes
- Lucie Bonnet, PhD student in Performing Arts, Université Grenoble Alpes
- Cyril Thomas, Head of research at Cnac et co-holder of ICiMa chair
- Esther Friess, Scientific Secretary ICiMa chair, Cnac

BIBLIOGRAPHY

- ANGLEYS, Clotilde, *Les Mises en scène de Géo Sandry pour le Cirque d'hiver (1933-1954). Le Grand spectacle, histoire d'un goût*, Thèse de l'École nationale des chartes, 2006.
- BARRIER, Sébastien, *Savoir enfin qui nous buvons*, Arles, Actes Sud, 2015.
- COLETTE, *L'Envers du Music-hall* in *Œuvres. II*, Paris, Gallimard, « Bibliothèque de la Pléiade », 1986.
- COLLE, Marion, *Etre fil*, Paris, Bruno Doucey, 2018.
- DESPRET, Vinciane, STENGERS, Isabelle, *Les Faiseuses d'histoires. Que font les femmes à la pensée ?*, Paris, La Découverte, « Les empêcheurs de penser en rond », 2011.
- DIAZ VERBEKE, Maroussia, « Ce que je ne sais pas d'un mot qui n'existe pas : la circographie » in Thomas, Cyril ; Moquet, Diane ; Saroh, Karine, *Contours et détours des dramaturgies circassiennes*, Ch.-en-Ch., éditions du Cnac, 2020.
- FONTE, Marie, « Écrire le cirque » entretien réalisé par COULON, Aurélie, *Agôn* [En ligne], Dossiers, N°6 : *La Reprise, Pratiques de la reprise*, 2013. Ressource numérique consultée le 23 juin 2017. <http://agon.ens-lyon.fr/index.php?id=2787>
- GUIDO, Laurent, « "Un programme complet de Variétés en 15 minutes" : la séance Skladanowsky et les bases scéniques du dispositif cinématographique », in CHABROL, Marguerite, KARSENTI, Tiphaine (dir.), *Théâtre et cinéma. Le Croisement des imaginaires*, Rennes, Presses Universitaires de Rennes, 2013.
- GUYEZ, Marion, « Le cirque et la rue : amorce d'état des lieux esthétique », *Parcours découvertes* édités par HorsLesMurs, 2014. <http://horslesmurs.fr/?p=910>
-, *Hybridation de l'acrobatie et du texte sur les scènes circassiennes contemporaines : dramaturgie, fiction et représentations*, Thèse de doctorat à Toulouse 2, 2017
-, « De l'artiste à l'auteur : processus de légitimation du cirque comme art de création en France », *Revue Tangeance* n°121, Montréal, 2019.
- HERVEET, Pascaline, *Les petits bonnets*, Toulouse, Presses universitaires du midi, 2017.
- HOROVITZ, Israël, *Acrobates*, traduit par Jean-Paul Delamotte, in *Dix Pièces courtes*, Montreuil, Éditions Théâtrales, 2007
- KREUSCH, Elena Lydia, « Screen Circus. L'écran, un lieu d'expression artistique pour le cirque », *Parcours découvertes* édités par HorsLesMurs, 2016. Ressource numérique consultée le 20 avril 2017. URL : <http://horslesmurs.fr/?p=15858> ; Republié sur Focus cirque, Artcena, 2019. Ressource numérique consultée le 4 novembre 2020. URL : <https://www.artcena.fr/reperes/cirque/focus-cirque/screen-circus>
- LIEVENS, Bauke ; Ketels, Quintijn ; Kahn, Sebastian ; Focquet, Vincent, *Thinking Through Circus*, Ghent, art paper editions, 2020.
- MEYER MACLEOD, Arielle, PRALONG, Michèle, *Raconter des histoires. Quelle narration au théâtre aujourd'hui ?*, Genève, MétisPresses, « Voltiges », 2012.
- PEYRADE, Pauline, *Carrosse* in *Portrait d'une sirène : trois contes*, Besançon, Les solitaires intempestifs, 2019.
- QUENTIN, Anne, *Le processus de création dans le cirque contemporain*, Ch.-en-Ch., éditions du Cnac, 2019.
- ROBARDEY-EPPSTEIN, Sylviane, « Ferdinand Laloue, "peintre à la manière large" au Cirque-Olympique (1827-1841) », in FRANTZ Pierre, FAZIO Mara (dir.), *La Fabrique du théâtre. Avant la mise en scène (1650-1880)*, Paris, Desjonquères, « L'Esprit des lettres », 2010.
- STAROBINSKI, Jean, *Portrait de l'artiste en saltimbanque*, Genève, A. Skira; Paris, Flammarion, 1970