

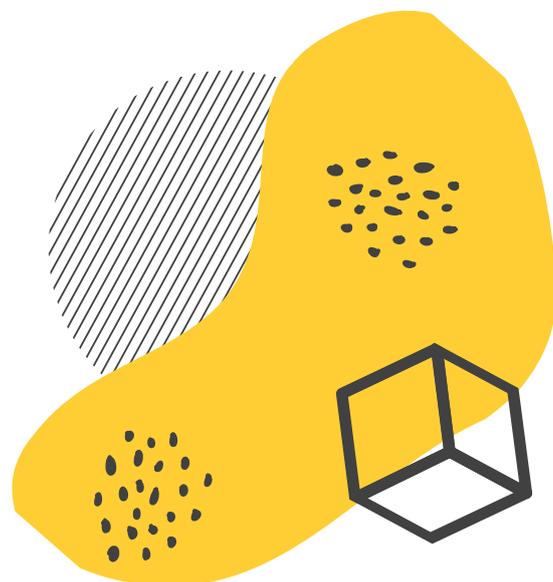
ÉsacTo'
Lido

CALL FOR CONTRIBUTIONS

THE CIRCUS ARTIST IN TRAINING

Supported by the Ministry of Culture, the project is the winner of the 2020 research in theater, circus, puppetry, street arts, storytelling, mime and gestural arts.

**05 NOVEMBER
2020 TOULOUSE**



The circus arts are an expression of both physical and creative expression, an art of the body and movement. On a daily basis the circus artist is concerned with combining artistic research, stage creation and specific training to develop and maintain the technical skills and physical aptitude required for this activity. The physical element can be broken down into different categories such as free training, accompanied training or collective thematic training - in addition workshops share an important time in the life of the circus artist.

The Circus Artist in Training “LACE” is a research project that brings together the Esacto'Lido (Higher School of Circus Arts Toulouse Occitanie), the Grainerie (the Circus and Roaming Arts and European Production Pole), as well as several other academic partners. The aim of this project is to initiate an in-depth survey of circus training by defining the parameters, methods of organization, the requirements and objectives for improving the specific training requirements for the professionalization of circus artists. A scientific approach is therefore diverse and multidisciplinary, composed of complementary studies drawn from the performing arts, art history and art history and aesthetics as well as sociology. In particular we will work on theoretical approaches that take in to account the variety of circus disciplines, the material and equipment used in relationship to the different circus activities, the available facilities and the limitations of time regarding creation and production.

The launch day of the research project organized on 5 November 2020 is designed as a meeting between researchers, educators and circus artists around the overall question of training. These initial discussions will be followed by the presentation of the project in its entirety, leading to research covering three main themes.

The first area is concerned with the socio-historical approach to training, examining its place in time and its relationship to rehearsal from the beginning of the 20th century up until the creation of circus schools. The main concern will be to analyze the evolution of training practices and their relationship to the institutionalization of teaching. We will focus on the introduction of gymnastics and sports training by some of the first teachers who have come from a sports background and who have found their professional place in the training of circus artists.

The second will focus on material issues: the space and time for training, its particularities compared to other physically demanding activities such as dance and sport in addition to economic factors (context and conditions) and their influence. The role of the supervisor will be examined and the limitations of accompanied or supervised training in traditional courses. Is the supervisor a trainer in a similar way to a sports trainer, a teacher or an advisor? We will also discuss the role of training structures and the position of amateur schools, often the only equipped places where training can take place and thus offering the possibility of becoming privileged training centers, which consequently raise questions about accessibility. Finally, we will look at the current health situation and particularly the impact that weeks of confinement have had on current training.

The last area is concerned with the social aspect and the idea of offering the artist the possibility of rehearsing in a more personal and individual way within the context of companies where training is often collective. We will also take a look at training as a dynamic way of promoting the feeling of community in which a transversal transmission of knowledge and techniques can emerge between artists, developing a place for professional socialization.

Each area of research can examine the different relationships between the functional, the institutional and the individual aspects that we are interested in.

Proposed papers can address subjects from different scientific disciplines and methodologies, from history to sociology and aesthetics. They can also cover several different axes as well as offering a new perspective on training through the study of physical activities.

Written proposals must not exceed 300 words (spaces included) and must be accompanied by a short biography specifying work already published and submitted before 10 October to: recherche@esactolido.com.

HEAD OF SCIENCE AND ORGANISATION

Karine SAROH, PhD in performing arts and head of research and assessment at Ésacto'Lido

Aurélié VINCQ, secretary general of Ésacto'Lido and member of the executive board of the Fédération

Européenne des Écoles de Cirque de formation professionnelle (FEDEC).

Émilie SALAMERO, sociologist and senior lecturer at the Université Toulouse Paul Sabatier, laboratoire CRESCO (EA7419).

SCIENTIFIC COMMITTEE

Serge BORRAS, director of the Grainerie, member of the commission of theatre and dance at DRAC Occitanie, interlocutor at DGCA for training under the Territoires de Cirque Federation.

Élise Van HAESBROECK, senior lecturer in theatre studies, Laboratoire LLA Créatis, director of the Masters in Dramatic Writing and Scenic Creation (research-creation) at the University of Toulouse Jean Jaurès.

Marie DOGA, senior lecturer at the University of Toulouse Paul Sabatier, sociologist, CRESCO laboratory (EA7419).

Alain TAILLARD, director of Ésacto'Lido, member of the committee of the DRAC Occitanie for theater, circus and street arts.

Alain REYNAUD, artistic director of La Cascade, National Pole of Circus Arts.

Anne HEBRAUD, associate professor in physical education, specialist in dance and circus, director of the University Service of Physical and Sports Activities - SUAPS of Toulouse Jean Jaurès University.

