

Idiosyncratically Embodied Explorations Into Artistic Research And Circus

Artistic research and circus are two disciplines that are often seen as being in opposition to one another. Artistic research is typically associated with academia, while circus is associated with popular culture. However, there is a growing body of work that explores the intersection of these two disciplines, and the results are often fascinating.



Homemade Academic Circus: Idiosyncratically Embodied Explorations Into Artistic Research And Circus Performance by Elise Engler

★★★★★ 5 out of 5

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One of the most striking things about artistic research and circus is the way in which they both use the body as a medium for exploration and expression. In artistic research, the body is often used as a site for experimentation, while in circus, the body is used as a tool for performance. This shared focus on the body creates a unique opportunity for interdisciplinary collaboration, as artists from both disciplines can learn from each other's approaches.

One example of this interdisciplinary collaboration is the work of Dr. Sarah Jane Taylor, a circus artist and researcher who has developed a new method of teaching circus skills to people with disabilities. Taylor's method, called "embodied learning," uses the body as a way to connect with and understand the world around us. This approach has been shown to be effective in helping people with disabilities to develop new skills, improve their physical fitness, and gain a greater sense of self-confidence.

Another example of the intersection of artistic research and circus is the work of Dr. Tristan Meunier, a dancer and researcher who has developed a new way of creating circus performances. Meunier's method, called "choreographic circus," uses dance as a way to explore the physical and emotional possibilities of circus. This approach has been shown to be effective in creating circus performances that are both visually stunning and emotionally resonant.

The work of Taylor and Meunier is just two examples of the many ways in which artistic research and circus can be combined to create new and innovative forms of art. As these two disciplines continue to evolve, it is likely that we will see even more exciting and groundbreaking work emerge from their intersection.

Case Studies

In addition to the work of Taylor and Meunier, there are a number of other case studies that illustrate the potential of artistic research and circus to generate new insights into the nature of circus and its role in contemporary society.

- The work of Dr. Deanna Peters, a circus artist and researcher who has developed a new way of understanding the role of risk in circus performance. Peters' work has shown that risk is not simply something to be avoided, but can actually be used as a tool for artistic expression.
- The work of Dr. Alison Curtis, a circus artist and researcher who has developed a new way of teaching circus skills to children. Curtis' work has shown that circus can be a powerful tool for promoting physical literacy, social development, and creativity in children.
- The work of Dr. Simon Fraser, a circus artist and researcher who has developed a new way of creating circus performances that are accessible to people with disabilities. Fraser's work has shown that circus can be a powerful tool for promoting inclusion and diversity in the arts.

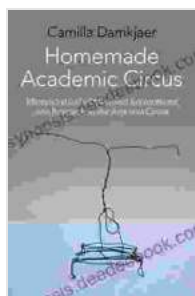
Theoretical Frameworks

The work of Taylor, Meunier, Peters, Curtis, and Fraser is informed by a number of different theoretical frameworks, including:

- Embodied cognition: This theory posits that cognition is not simply a mental process, but is also embodied in the body. This has implications for the way we think about circus, as it suggests that circus skills are not simply physical feats, but also involve cognitive processes.
- Phenomenology: This theory focuses on the study of lived experience. This has implications for the way we think about circus, as it suggests that circus performances are not simply objective events, but also subjective experiences that are shaped by the individual viewer.

- Postmodernism: This theory challenges the traditional notions of truth, beauty, and objectivity. This has implications for the way we think about circus, as it suggests that there is no one right way to do circus, and that the value of a circus performance is ultimately subjective.

Artistic research and circus are two disciplines that are often seen as being in opposition to one another. However, the work of Taylor, Meunier, Peters, Curtis, and Fraser shows that these two disciplines can be combined to create new and innovative forms of art. By using the body as a medium for exploration and expression, artists from both disciplines can generate new insights into the nature of circus and its role in contemporary society.



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