

Preservation and Traditional Significance of CIRCUS in Pakistan

Topics to Cover

- Abstract
- Gallery
- Thesis Statement
- Literature Review
- Mind Map
- Research Methodology
- Lucky Irani Circus
- Mood boards
- Circus Around The World
- Artist And Craft Inspiration
- Fabrications And Experimentation
- Mini Thesis
- Final Thesis outcome

Abstract

The purpose of my thesis is to revive the culture of experiencing a circus that existed in my family. We had a family tradition of visiting circus in our home town-Bhopal wala, I aim to preserve those memories through my sculptural forms and thematic crockery, that are designed for contemporary style homes.

BHOPALWALA



Gallery

Bhopalwala

Went back to my village, started my research from there.



This place has a significant importance as it has a lot of religious and cultural values.

Mazar Mir Zarif

It is the place in my village where Circus used to happen and Mela still happens.



Grave importance

This grave is of Mir Zarif which is 650 years old. His legacy is being continued by his generations.



Mela memories

Lucky Irani Circus in village, it was the time of celebration and togetherness.



Bull Race

People from all over Pakistan participates in this competition, considered as the 'Competition of Pride'.



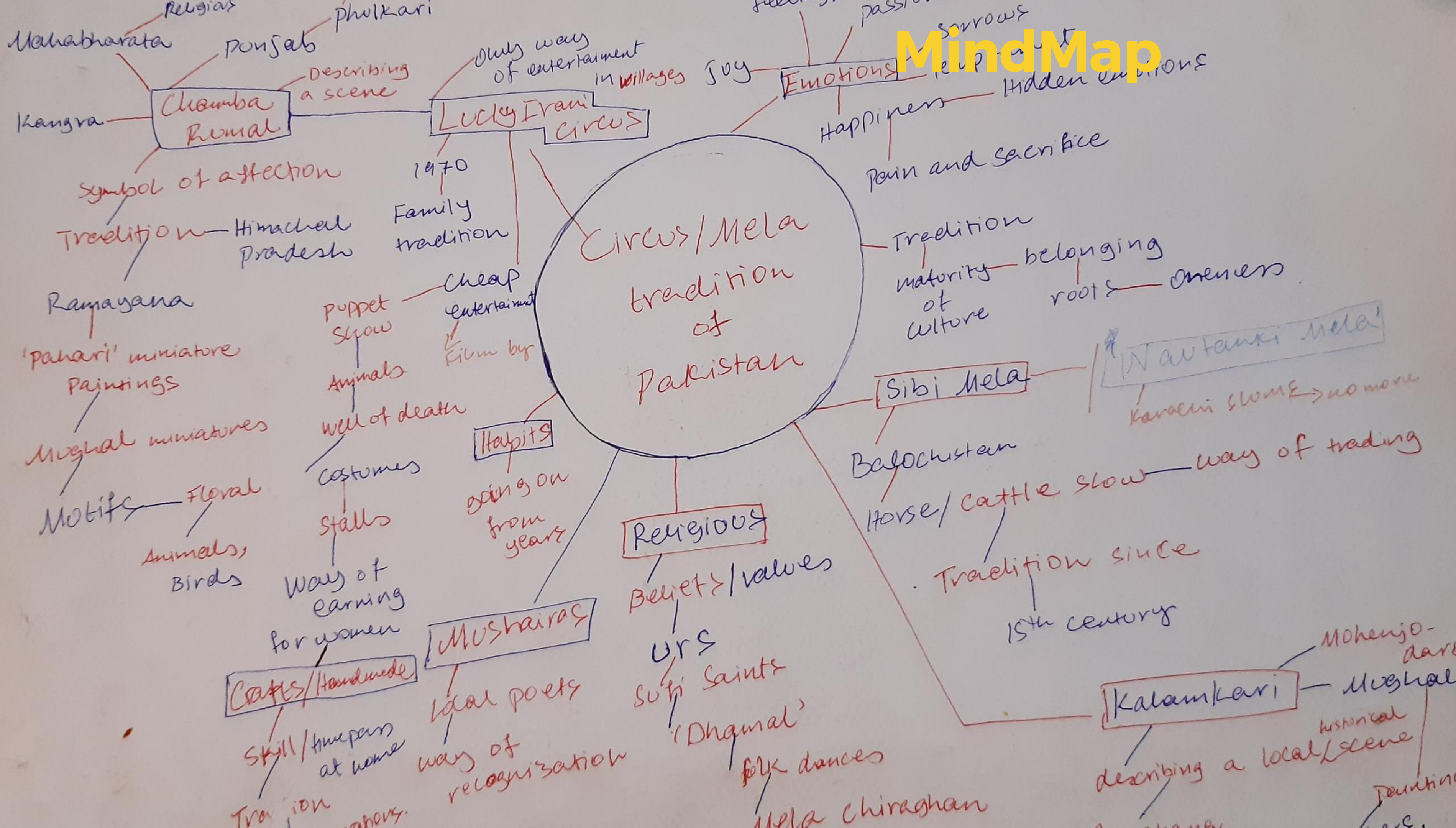
THESIS STATEMENT

MY THESIS SUBJECT MATTER IS RELATED TO MY VILLAGE AND MY FAMILY'S TRADITION OF ORGANIZING AND GOING TO THE INDIGENOUS CARNIVAL CALLED 'MELA', WHICH ALSO INCLUDED CIRCUS. BOTH OF THESE OCCASIONS TOOK PLACE AS ONE UNIFIED EVENT IN MY VILLAGE IN SIALKOT. A RITUAL OF THE FAMILY, IT BECAME A POWERFUL MEMORY OF MY CHILDHOOD AND CONTINUES TO BE WITH ME AS THE WHOLE JOURNEY HAD SEVERAL EMOTIONS ATTACHED WITH IT, WHICH INCLUDED JOY, HAPPINESS, EXCITEMENT, NOSTALGIA AND BELONGINGNESS. IT WAS THE TIME WHEN THE WHOLE VILLAGE WAS HAPPY AND CELEBRATING. AS I GREW UP I REALIZED THE TRADITION WAS CHANGING AS THE ANNUAL MELA STILL CONTINUED BUT CIRCUS WAS GRADUALLY COMING TO AN END AND AT ONE TIME IT TOTALLY DISAPPEARED. THE MAIN FOCUS IS PRESERVING THE HAPPY AND JOYFUL MEMORIES OF THE INDIGENOUS CIRCUS YET SHOWING THE INNER LIFE AND DIFFICULTIES OF PEOPLE WORKING IN CIRCUS AND ALSO THE REASONS WHY THE CIRCUS IN MY VILLAGE HAS STOPPED.

Literature Review

CONCEPT DEVELOPMENT (RESEARCH GAP)

MindMap



Research Methodology

FAMILY TRADITION

We had a family tradition of visiting circus in our home

town-Bhopal wala .

INTERVIEWS

Conducted interviews with people of Bhopalwala,Sialkot.Interviews with performers of Lucky Irani Circus.

DOCUMENTRIES/MOVIES

Shows of Lucky Irani Circus,performers life under the big top.The Circus.CRQUE DU SOLEI, MERA NAAM JOKER,WATER FOR ELEPHANTS,THE GREATEST SHOWMAN

BOOKS AND ARTICLES

Read several articles and books related to circus.

3 Floral Dhurries

Floral designs have always been among the favourite designs for both carpets and flatweaves, in spite of the technical difficulties in rendering these in flatweaves. The whole concept of an endless repeat pattern suggesting Paradise is a notion that appealed to Muslim rulers throughout the ages. Persian influence is again to be found here, and it was further strengthened when the emperor Humayun (1530–56) was given asylum by the Safavid ruler Shah Tahmasp. On Humayun's return to India, he brought with him two of the leading Persian court painters. During the sixteenth and seventeenth centuries, Persian influence on Indian Mughal textiles made it very difficult to distinguish between the two.

The rulers of India particularly favoured this floral theme. Under their patronage, the flora of India was carefully studied and reproduced in several art forms. These were often highly intricate designs, and would most certainly have first appeared as cartoons or drawings in the royal workshop, subsequently adapted to other art forms such as architecture, carpets, miniature borders or metalwork.

The floral schemes were scrolling vine or blossom motifs, either repeated or arranged in a lattice. Indian floral designs with their often oversized flowers and individual interpretation contribute to the dynamic composition of an otherwise traditional motif. Even the choice of colours is typically Indian. This floral style was to be closely associated with the Mughals, as it is often linked to the floral marble inlays of the Taj Mahal. Even the weavers of the rugs, which were normally understated, could add a touch of decoration.



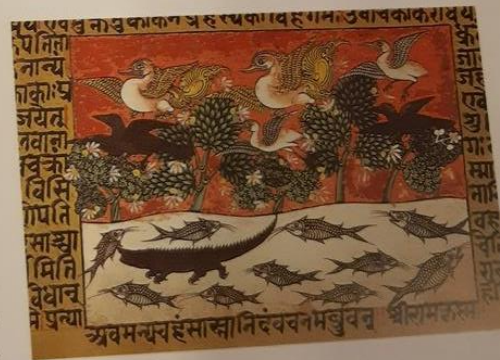
Left: Noah's Ark. Dhurrie, Ahmedabad, Gujarat, c. 1900. 300 x 1200, silk x silk 100. Photo courtesy Sotheby's.

78

Below: Forest landscape with river, opaque watercolour on paper from a manuscript of the *Mahabharata*, dated 1670, south India (Karnataka), probably Srirangapatam. Courtesy Jagdish and Kamla Mittal Museum of Indian Art, Hyderabad.

Sabarmati Central Jail (76 & 35), which is known as the Noah's Ark dhurrie for obvious reasons – a whole array of animals is shown in procession around the central Ark.² But these dhurries also belong to a long line of representations typical of India's cultural heritage combining Hindu, Muslim and Christian beliefs.³

That these dhurries also have their origins in early Hindu and Muslim manuscripts can be seen from a miniature (78) in a manuscript dated 1670 of the ancient Hindu epic the *Mahabharata* (The Book of Wars), whose main theme is the struggle between the Kaurava and the Pandava families. Jagdish Mittal in *India: Art and Culture, 1300–1900*, writes that this illustration 'could be from the *Aranyaka Parva* (Forest Chapter), which narrates the life of the Pandavas during their exile. The grove of flowering trees beside a river alive with fish and a crocodile could be one of the three forests the Pandavas stayed in. ... Pure landscapes like this are rare in Indian art, where nearly every painting has a figural subject.' The composition is divided into three clearly delineated registers, or sections: animals, fish and text. The ordering of the animals and



82

Carpet with pictorial design, Lahore, c. 1900–1900. 2.41 x 1.54m, 7ft 11½in x 5ft 3in. Museum of Fine Arts, Boston.

83

Fragment of a carpet with fantastic animals, probably Fatehpur Sikri, c. 1580–85. 1.52 x 1.10m, 5ft x 3ft 8½in. The Textile Museum, Washington, DC.

centuries depicting fantastic animals. The only example surviving complete is now in the Museum of Fine Arts in Boston, Massachusetts (82). This carpet is divided into three clear registers: three scenes – a palace scene above, a hunting scene in the middle, and a scene with fantastic animals in the lower register. The sophisticated weaving of the narrative of the main field within a border of alternating fantastic birds and blossoms containing grotesques and imaginary animals is a very good example of the traditional representation of animals in Indian carpets. In 1998, Steven Cohen published an essay on other extraordinary carpets with fantastic animal motifs of which only fragments are known (83).⁴ A perhaps more immediate carpet source for the Ark dhurries is the early seventeenth-century 'garden' carpet (84) that used to belong to the Maharajas of Jaipur and is now in the Jaipur Museum.⁵ Essential features of the garden are the water basins and canals. An array of marine creatures and exotic animals swim in formation along the waterways and in a circular motion around the pavilion in the central basin. The pavilion corresponds to the Ark in the animal dhurries.

Whatever the sources of the iconography, one should not underestimate the artistic imagination and skill of the weaver. Other animal dhurries are a simplified version of the Ark composition, as in the two illustrated overleaf (85 & 87), and a tribute to the creativity of the weaver who, after all, chose the patterns and colours. He also introduced motifs that were of interest



78 Pictorial Dhurries

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The Multiple Narratives of Cirque du Soleil

Katie Lavers and Louis Patrick Leroux

Introduction

Cirque du Soleil [is] one of the biggest brands in show business. It has 19 productions globally, with eight in Las Vegas alone. The company sells 11 million tickets worldwide annually, more than all Broadway shows combined, while turnover in 2013 was \$750 million (down from \$1 billion in 2012). (Hunter-Tilney, 2015: 5)

Cirque du Soleil is a major producer of live events, a hugely successful company that in 2015 was sold by founder Guy Laliberté to a consortium for a reported 1.5 billion dollars (Peterson-Withorn, 2015; Leroux, 2016). The net worth of founder Guy Laliberté himself, who still retains a 10 per cent holding in the company, was reported in 2016 as being 2.18 billion dollars (Canadian Business, 2015). Cirque du Soleil has a huge reach, performing ‘to more than 160



BOEDO *CIRCENSE*: LEÓNIDAS BARLETTA, RAÚL GONZÁLEZ TUÑÓN, AND THE LIMITS OF TRADITION

Jason Borge
Vanderbilt University

ABSTRACT The circus and circensian practices lend themselves particularly well to the Latin American avant-gardes as privileged proletarian spaces encompassing both the “crafty” extreme of carnival—in Bakhtin’s sense of subversive and artisan—as well as the commercial, technological aspects of the emerging mass media. This article focuses on the circus as a key link between traditional and modern culture in early twentieth-century Argentina. In particular, it examines the writing of Leónidas Barletta and Raúl González Tuñón, both figures loosely associated with the avant-garde Boedo movement. In the work of these writers, I argue, the circus operates primarily metonymically rather than metaphorically: through a series of interventions, principally Tuñón’s early poems and Barletta’s novel *Royal Circo*, the working-class suburb of Buenos Aires is laid out as a living theater of marginality in which the circus performs a central role. In his novel, Barletta sees the circensian as a site of greed and hunger in need of either liquidation or refinement—the latter option put to practice in Barletta’s later work as founder and director of the influential Teatro del Pueblo. Tuñón, on the other hand, reconstitutes the circensian as a vital “osmotic” space between memory and modernity, in the process showing how apparently marginal cultural practices could be reconstituted through literary expression.

Long fascinating to Latin American poets, novelists, and playwrights, yet for the most part neglected by literary critics and cultural theorists, the modern circus furnished intellectuals of the early twentieth century with a partic-

YORAM S. CARMELI

Travelling circus : an interpretation

Introduction

OF THE VARIETY of travellers in Britain, circus people belong in a special category. Unlike travelling businessmen, visitors or most tourists, they travel permanently, but in contrast to homeless vagrants, they have a home in their caravans. Together with fairground travellers and various categories of Gypsies, circus people comprise the ‘nomads’ of modern Britain (for classification of travellers see Cohen 1974: 534). Studies of nomadic lives have concentrated, in the main, on the contexts of hunting and gathering or pastoral economies and the exchange between nomads and the sedentary order for nomadic subsistence have been stressed (Bird 1983, Dyson-Hudson 1972: 8, Khazanov 1984: 3). In the case of the circus travellers, however, we are dealing with nomadic life as a social and existential condition, constituted in the midst of a sedentary society. Rather than exploring the exchange between two separate yet related economic and social entities—the nomadic and the sedentary—we are interested in the negotiation of the codes by which ‘nomads’ and ‘non-nomads’ are economically, socially and symbolically constituted by and *vis-à-vis* each other. Circus travellers in Britain number 450 people (1) and in comparison to the Gypsies, comprise a small fraction. However, their subsistence within the dominant culture—that is, their intensive travelling and performing—brings them into contact with hundreds of thousands of townsfolk and spectators (2).

(1) There is no authorized data regarding the number of circus travellers in Britain. The figures noted are based on estimations suggested by several circus performers, the secretary of the Circus Fans Association and personal knowledge.
(2) Thirty-five weeks of performance of one middle-size circus during the season yielded about 100,000 spectators. In 1975 there were seven shows of this size on the road in Britain plus a large number of smaller travelling shows.

Paper presented to Third Annual Conference of the International Society for MacIntyrean Enquiry

University College Dublin, March 9 2009

How do circus people understand the good?

by Ron Beadle¹

Introduction

Those interested in MacIntyre's politics return again and again to his contrast between virtuous and vicious fishing crews in 1994 (recent examples include Blackledge 2008, Dobson 2008, Keat 2008a and Keat 2008b). This is exemplified in the choice made by members of the former crew to remain within 'the fishing' despite the potential for greater economic rewards in other occupations. For some this represents, amongst other things, a transformation of their desires (MacIntyre 1994: 286).

The goods to which they are now committed and the social allegiances which are now constitutive of their self-understanding could not have been imagined, rather it has been the experience of achieving such goods within such a community that has created the potential for such transformed desires.

The intimacy of the relationship between participation in such communal practices, commitments to particular understandings of the good and social action is of such importance that an understanding of MacIntyre's politics would be critically undermined by its neglect. For among its consequences is his rejection of the potential for revolutionary political action by the proletariat. Capitalism's assault on practices and the institutions that sustain them also denies its victims the possibility of developing the type of self-understanding and hence directedness in social action that is required of those who reject it:

'while proletarianization makes it necessary for workers to resist, it also tends to deprive workers of those forms of practice through which they can discover conceptions of a good and of virtues adequate to the moral needs of resistance' (MacIntyre 1998, p232 and see also 1995 pp ix-xiv)

More recently MacIntyre has described the development of such conceptions of the good and virtues adequate to the needs of resistance in terms of character formation (MacIntyre 2008a). Once again he maintains that participation in local communities (whose pursuit of common goods inevitably bring them into conflict with the institutions of contemporary economic and political power) is the *sine qua non* of such personal development.

It is however a disputation of this relationship that marks a central feature of the critique maintained by one of MacIntyre's most knowledgeable and judicious critics, Paul Blackledge. Indeed Blackledge writes with Davidson that

It is incumbent upon Marxists to answer this charge if they are to salvage something positive from [MacIntyre's] engagement with Marxism' (Blackledge and Davidson 2008, xv)

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Loring, P. A. 2007. The most resilient show on earth: the circus as a model for viewing identity, change, and chaos. *Ecology and Society* 12(1): 9. [online] URL: <http://www.ecologyandsociety.org/vol12/iss1/art9/>



Synthesis
The Most Resilient Show on Earth: The Circus as a Model for Viewing Identity, Change, and Chaos

Philip A. Loring¹

ABSTRACT. Resilience, adaptability, and transformability are all tightly linked to the notion of change, whether in respect to coping with, adapting to, or harnessing it. But in order to understand these forces of change, we first need to recognize its counterpart: identity. Identity of a social-ecological system is not merely a static set of quantifiable feedbacks or indicators, but a more qualitative characterization of what results from the overlap of the social and the ecological. To fully articulate these ideas, I turn to a unique and enduring phenomenon: the traveling circus. Through the many forms they have taken over the last 150 yr, circuses have changed significantly while sustaining a singular identity. As a successful and enduring social system, their intriguing history exposes the nuances of sustainability theory, from resilience to pathologies, and illustrates that sustainability requires a complex dynamic between identity, tradition, and change.

Key Words: *adaptive management; circus; panarchy; resilience; sustainability; tribe; tribalism.*

INTRODUCTION

"Sustainability requires both change and persistence" (Holling et al. 2002:396). At first glance, this statement seems to be a contradiction. However, with this paper I hope to show how the art of sustainability lies in realizing mutualism, rather than tension between change and persistence, and to do so means first coming to terms with the notion of identity. When we capture the identity of a system, not only do we achieve a baseline for managing for its persistence, we also gain the ability to recognize, understand, and manage change.

Identity is a bit of a conundrum, as Cumming and Collier (2005) remind us by way of the philosophical riddle of Theseus' ship. When Theseus returned to Greece after besting the Minotaur, it was decided that his vessel would be preserved. It was kept moored, and carefully maintained; as needed, timbers, ropes, and sails were replaced, and eventually the entire ship had been rebuilt, albeit one piece at a time. The riddle asks how, when every last piece of the ship has been replaced, can we still consider the vessel to be the same as that which belonged to Theseus? Cumming and Collier answer this question by recommending

that identity be considered as a function of continuity through space and through time; in order to explore this riddle and their answer, I turn to a unique but familiar social-ecological system: the traveling circus.

The circus has transformed itself significantly over the years, often going so far as to discard attractions that were once its most emblematic. Nevertheless, its singular identity persists; one still recognizes the circus when they see it. If a community of people can, over time, almost completely transform their way of life, while continuing to both self-identify and be outwardly recognizable as the same culture, some "key system components" as described by Cumming and Collier are sure to be apparent.

For this paper I collated a wide variety of sources, including historical records, memoirs, newspaper articles, and first-hand accounts, and frame the circus as both a didactic and serviceable model for exploring sustainability. Most of my research focuses on the traveling circus of 19th and 20th century America, for which there exists an extremely well documented history. As I detail below, its fascinating story reveals many nuances of resilience theory and of the adaptive cycle. It

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M/C Journal, Vol 17, No 5 (2014)

Cirque du Soleil and Its Roots in Illegitimate Circus
Katie Lavers

Abstract

Introduction

Cirque du Soleil, the largest live entertainment company in the world, has eight standing shows in Las Vegas. *Jackson ONE*, *Zarkana* and *O*. Close to 150 million spectators have seen Cirque du Soleil shows since the company's inception. Over 15 million spectators will see a Cirque du Soleil show in 2014 (Cirque du Soleil). The Cirque du Soleil conceals archetypal, narrative arcs conveyed without words, virtuoso physicality with the circus artists presented as characters. Visuals, extraordinary innovative staging, and the uptake of new technology for special effects can all be linked to the circus, termed *illegitimate* circus.

In the late 18th century and early 19th century, in the age of Romanticism, only two theatres in London, Covent Garden and the Haymarket, had royal patents allowing them to produce plays or text-based productions, and these were retained until the Theatre Regulation Act of 1843; Saxon 301.) Other circuses and theatres such as the Theatre of the Haymarket, performing text-based works by the terms of their licenses, have been termed *illegitimate* (Moody 1).

Perversely, the effect of licensing venues in this way, instead of having the desired effect of enshrining some form of performance beyond the cultural pale," served instead to help to cultivate a different kind of theatrical landscape, "a theatre ecology" (Reed 255). A fundamental change to the theatrical culture of London took place, and pivotal to "that theatrical culture" (Moody 1) with circus at its heart. An innovative and different form of performance, a theatre emerged, with "a sensuous, spectacular aesthetic largely wordless except for the lyrics of songs" (Bratton 117).

This writing sets out to explore some of the strong parallels between the aesthetic that emerged in this early nineteenth-century based, multi-billion dollar entertainment empire of Cirque du Soleil. Although it is not fighting against legal restrictions, the circus of Cirque du Soleil can be seen to be the descendant of the early circus entrepreneurs and their illegitimate ways to continue to attract audiences to their shows in spite of the restrictions of the licenses granted to them.

Background

Circus has served as an inspiration for many innovative theatre productions including Peter Brook's *Midsummer Night's Dream* (1972) as well as the earlier experiments of Meyerhold, Eisenstein, Mayakovsky and other Soviet directors. However, that the relationship between circus and theatre is a long-standing one that begins in the late 18th century and continues to this day was theatre (Saxon 299).

Modern circus was founded in London in 1768 by an ex-cavalryman and his wife, Philip and Patty Astley, and continued to grow in a ring, with acts from traditional fairs such as juggling, acrobatics, clowning and wire-walking inserted to create a variety of shows. Entry was by paid ticket only and the early history of circus was driven by innovative, risk-taking. Philip Astley built so many new amphitheatres for his productions that he became known as Amphi-Philip (Jando). After years of legal battles, the legal status of this new entertainment, a limited license was finally granted in 1783 for Astley's Amphitheatre. This license allowed anything text-based, or anything which had a script that resembled a play. Instead the annual license granted to Philip Astley was "other public entertainments of like kind" (St. Leon 9).

Corporeal Dramaturgy and Text

In the face of the ban on scripted text, illegitimate circus turned to the human body and privileged it as a means of expression. Focusing on the expressive capabilities of the performers' bodies emerged. "The primacy of rhetoric and the corporeal dramaturgy which privileged the galvanic, affective capacity of the human body as a vehicle of drama" (Reed 255). "Iconography of illegitimacy participated in a broader cultural and scientific transformation in which the human body became a compendium of visible signs" (83). Even though the company has the use of text and dramatic dialogue freely, a

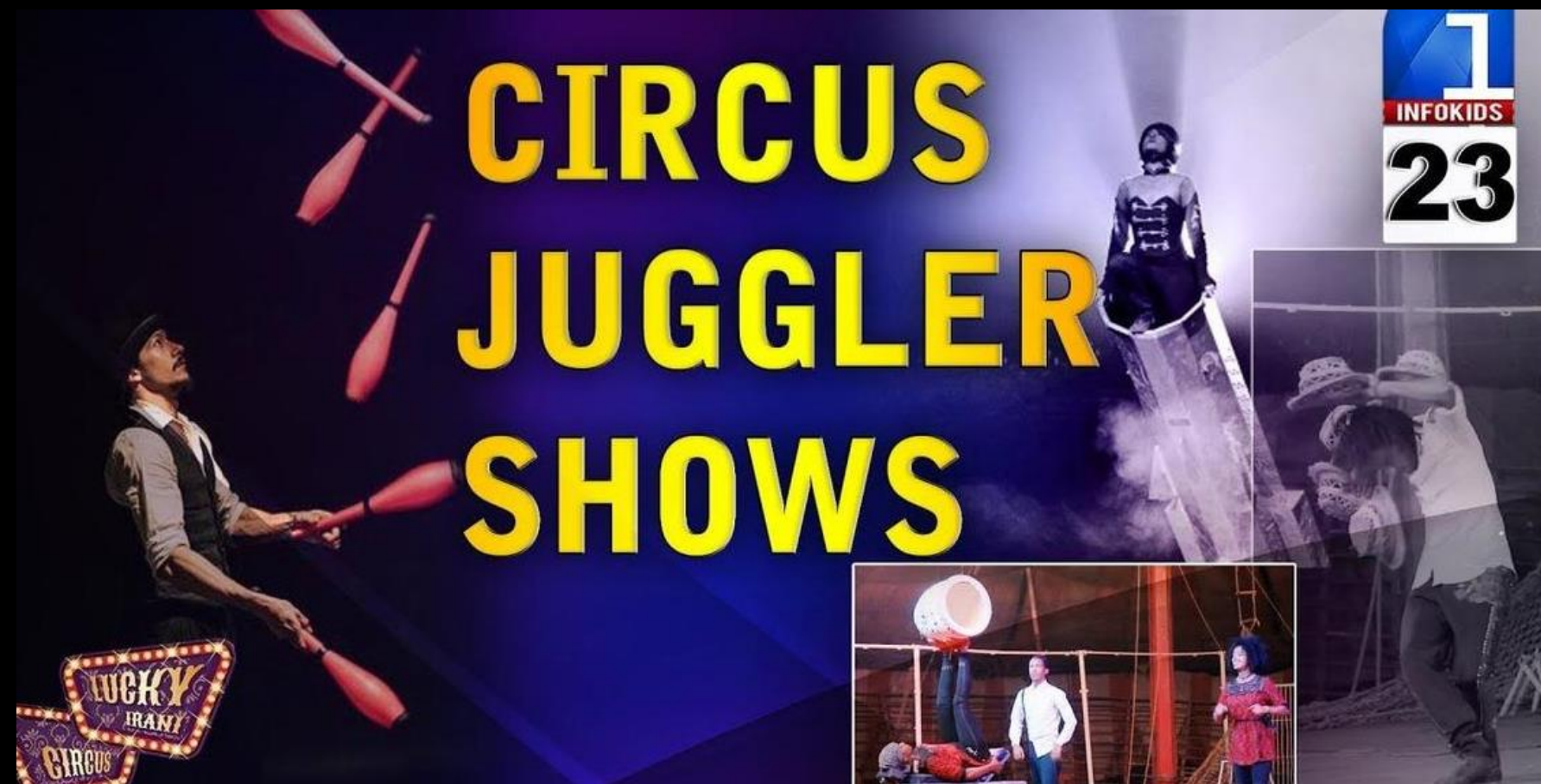
TIMELESS CIRCUS IN TIMES OF CHANGE

Paul Bouissac
(University of Toronto, Victoria College)

1. Where does circus come from? A deep time perspective

All cultural events, and particularly the performing arts, are grounded not only in popular tradition and historical societal forms, but also in human physiology and psychology as both have evolved over hundreds of millions of years through natural selection. Circus has a remarkable status in this respect because its basis, its building blocks so to speak, is a set of typical actions that can be assumed to have been essential for human survival in the deep time of the species when extreme situations offered constant challenges not yet mediated by cultural artifacts. Such situations are now modeled in the circus ring, mostly in the form of devices (e.g., circus acrobatic apparatuses) and call for the demonstrated capacity of surviving the dangers they imply through appropriate actions. Each one of these actions forms the core of a circus specialty and they are often combined in particular circus acts.

These core actions include (1) balancing and progressing on narrow surfaces; (2) grasping hanging supports that prevent deadly falls; (3) clearing obstacles by jumping or climbing; (4) throwing or catching objects in a way that allows a person to reach targets or keep a number of valuable items intact; (5) controlling animals both to exploit the resources afforded by some and neutralize the aggression of predators; and, (6) no less important for a social species, negotiating social situations. The wire walkers, the aerialists, the jumpers, the climbers, the sharp-shooters, the jugglers, the trainers of domestic and wild animals, and the clowns are true icons of survival in these respective categories. They implement the successful overcoming of extreme versions of the modern challenges with which we are familiar in the constructed





سرکس والوں کی زندگی کے عجیب و غریب رنگ

Mohammad Irfan
Clown



DOCUMENTARY

Sar-e-Aam Show

DOCUMENTARY

The Great Pakistani Circus

DOCUMENTARY

Ek din Geo k sath

Lucky Irani Circus was established in 1970 by Mian Farzand Ali in collaboration with circus performers from Iran. After his demise in 2000, the circus was continued and improved by his son Mian Amjad Farzand who not only advanced the circus within Pakistan but also expanded Lucky Irani Circus with international performers from Japan, Korea, Italy, Germany and Russia. The Circus features a life of its own with performers living in their make shift tents along with their families.

Lucky Irani Circus





MOOD BOARDS

Village

Nostalgia

Circus/Mela is a memory of my childhood.

It was a ritual tradition of my family and also the people of the village.

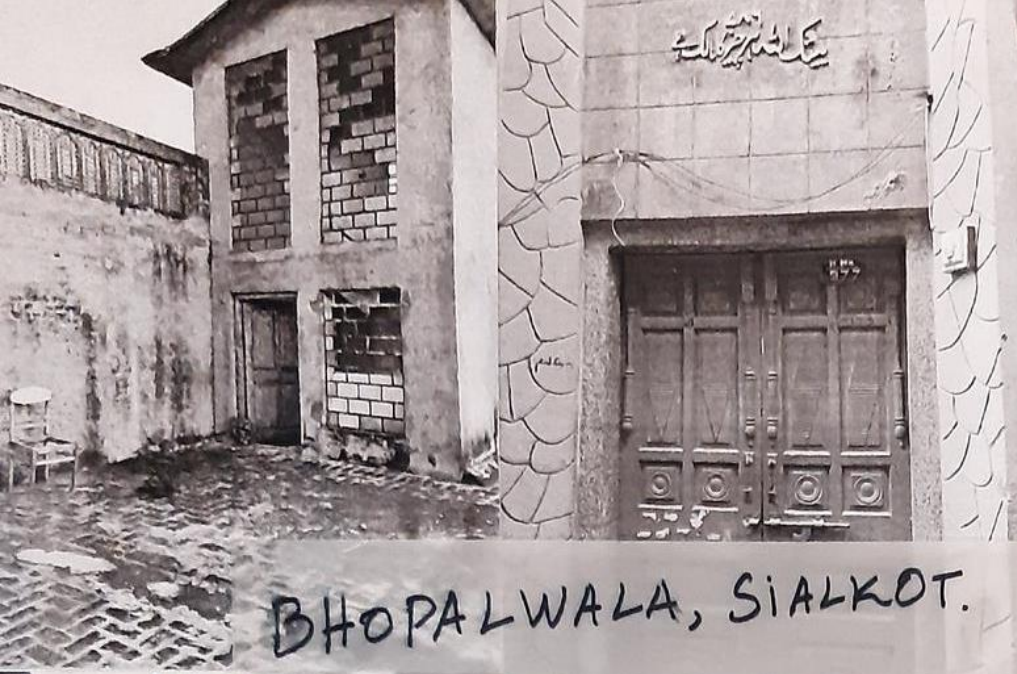
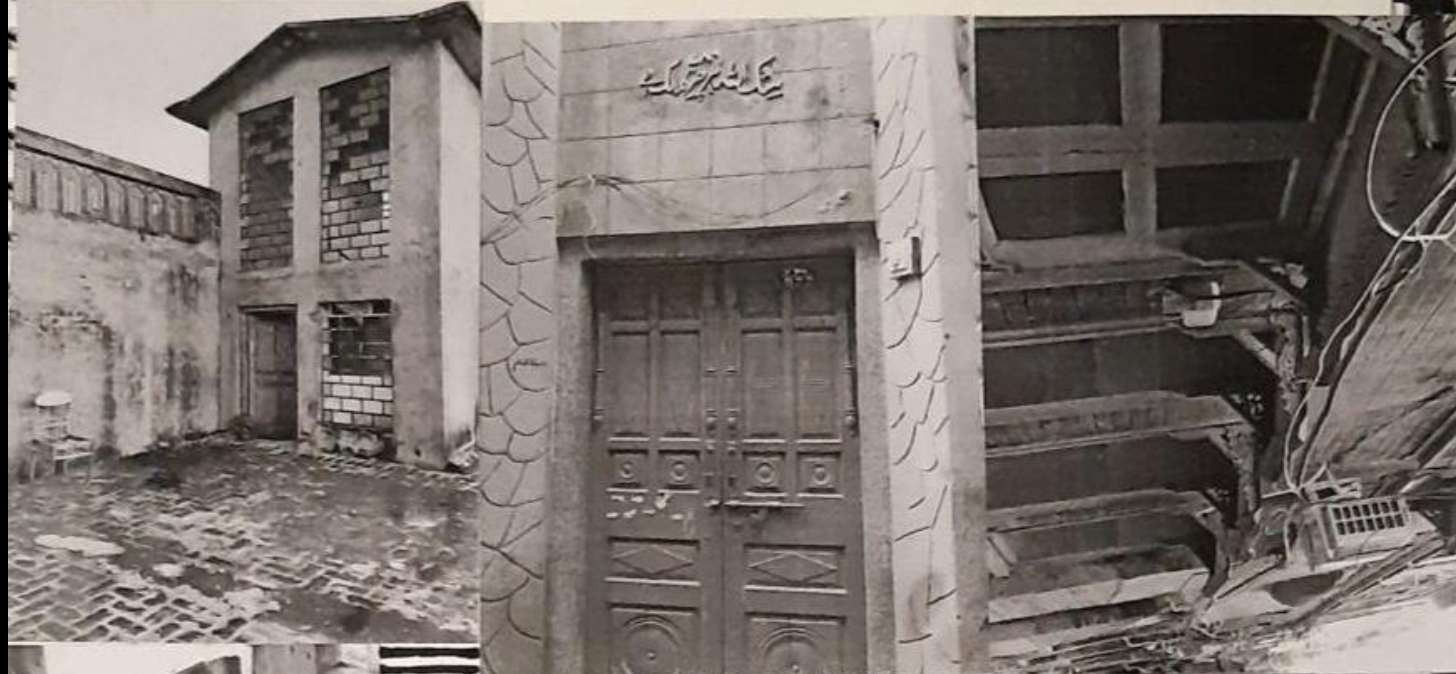
This time used to be the most happy time of the year. This whole journey has a lot of emotions attached with it, includes joy, excitement, belongingness,

used to happen.

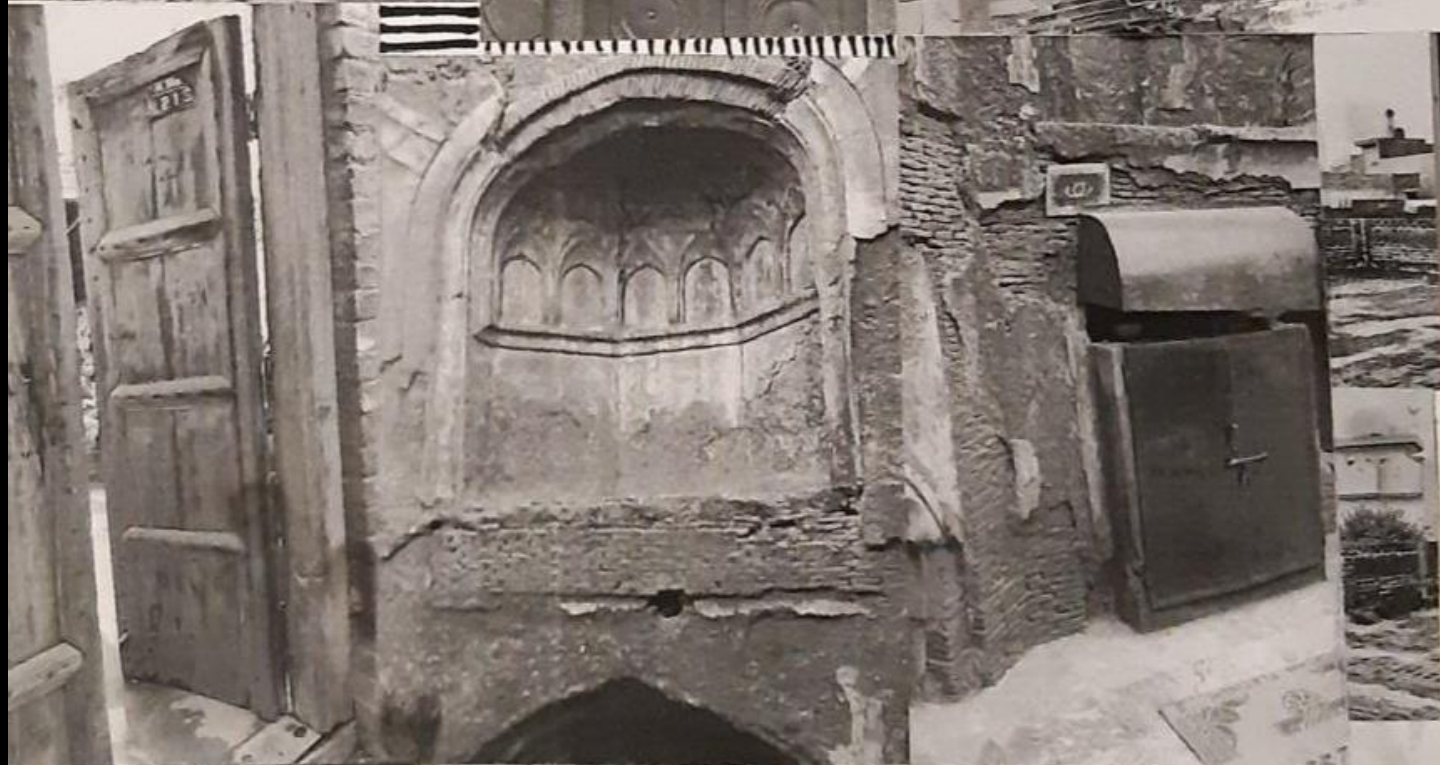
Shahn

Bhopalwala, It is 650 years old. The tradition of Mela.

Followers waiting to go inside and meet the PIR.



BHOPALWALA, SIALKOT.



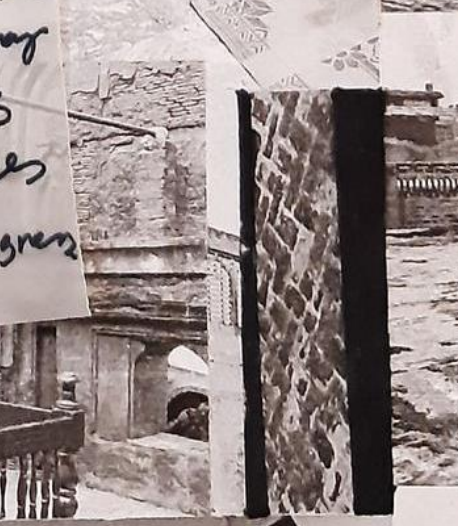
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Circus and Nostalgia

Circus/Mela is a memory of my childhood.

It was a ritual tradition of my family and also the people of the village.

This time used to be the most happy time of the year. This whole journey has a lot of emotions attached with it, includes joy, excitement, belongingness.



This is the place where circus used to happen.



نسیل میر محمد ظریف



Followers waiting to go inside and meet



This place in Bhopalwala, It is 650 years old. The tradition of Mela

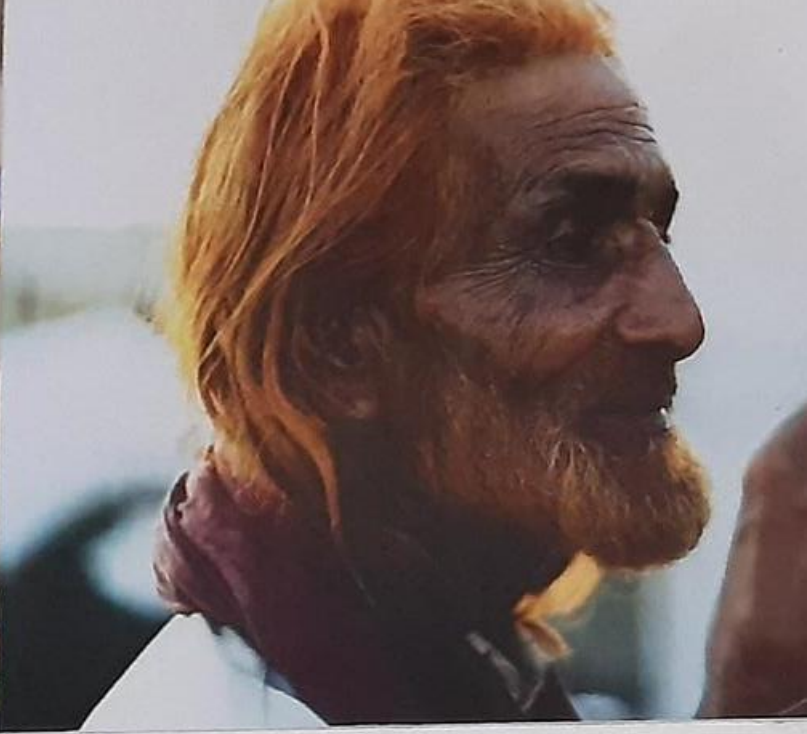
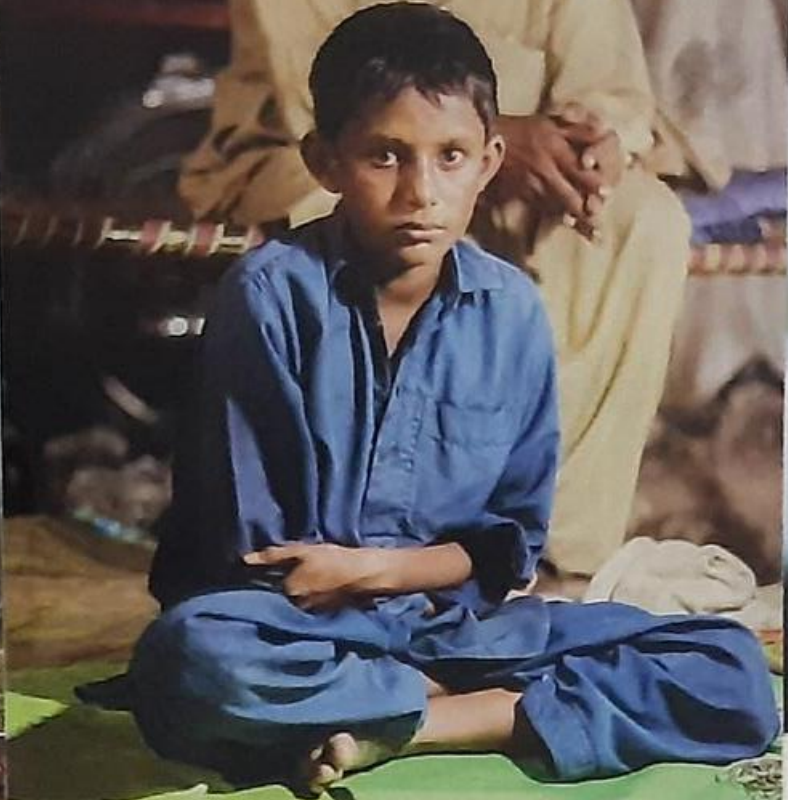
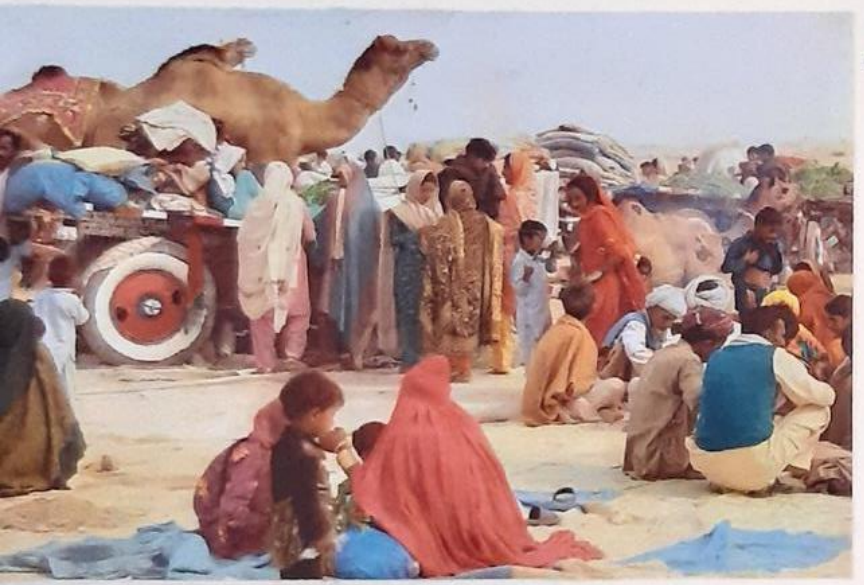
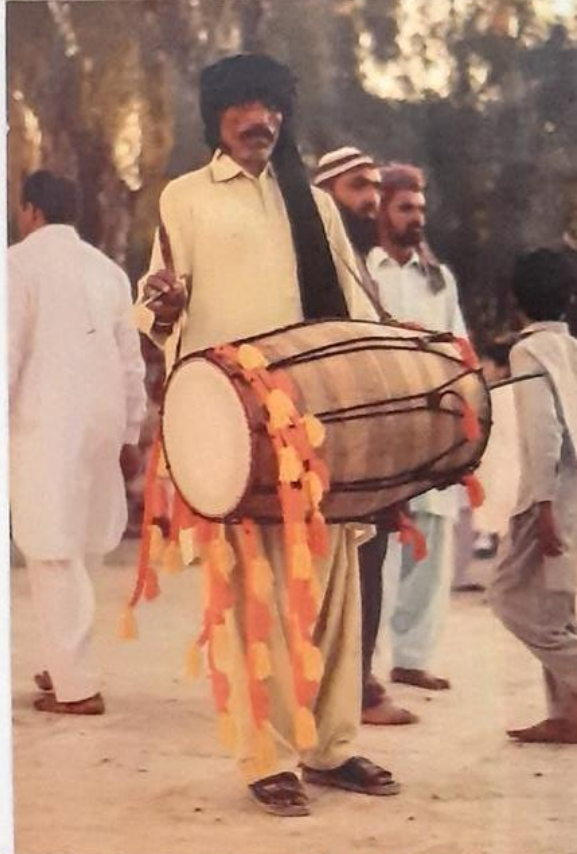


festival of the subcontinent
and is celebrated with
fervour and zeal at the
JRS (death anniversary) of
Shah Hussain and Madho
Lal.

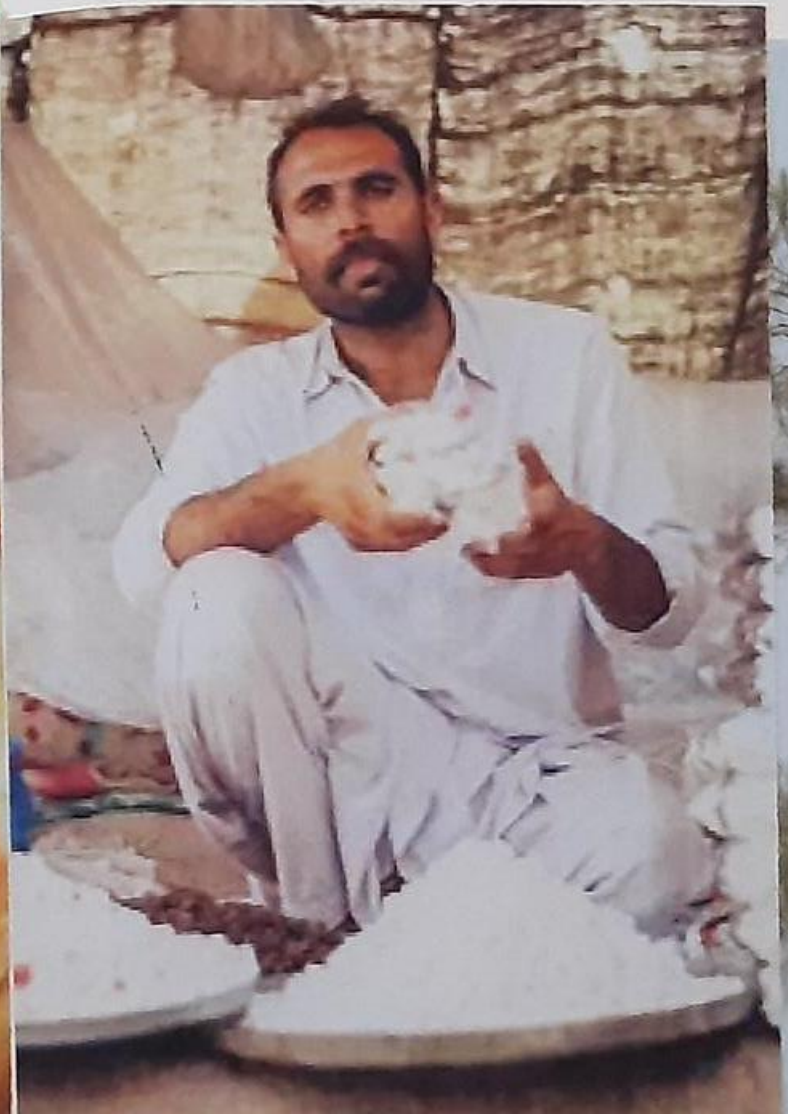
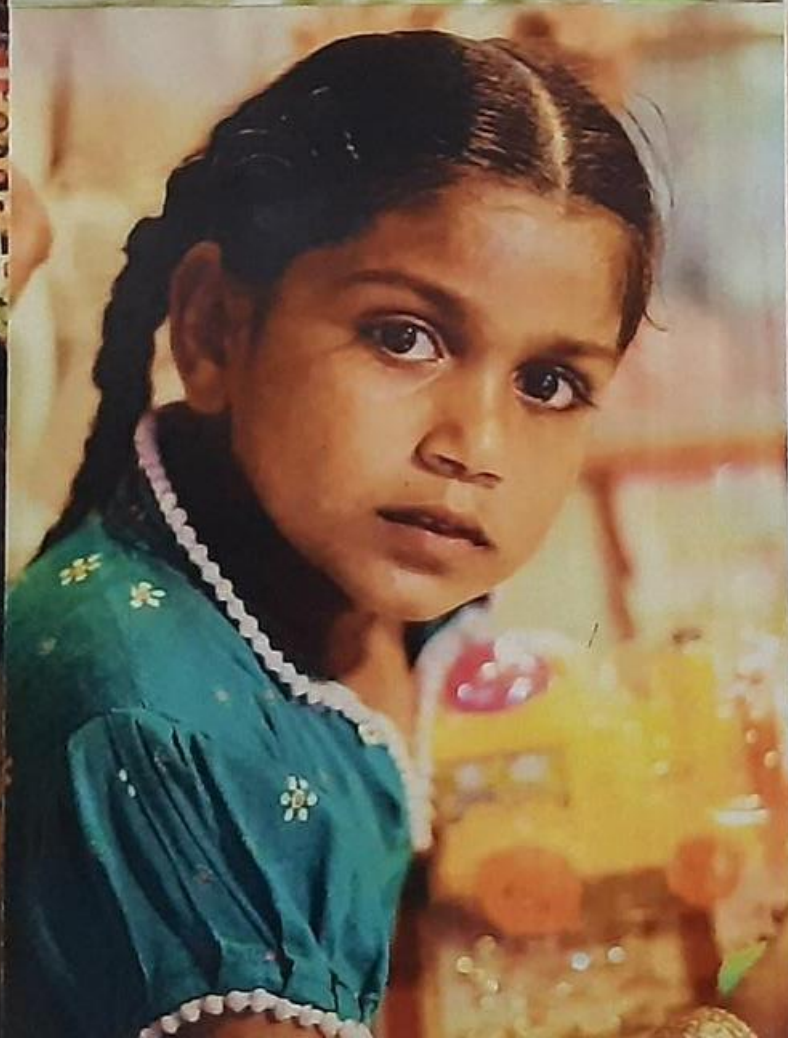
Chanan Peer Mela



'ALAO'
or
'Mach'

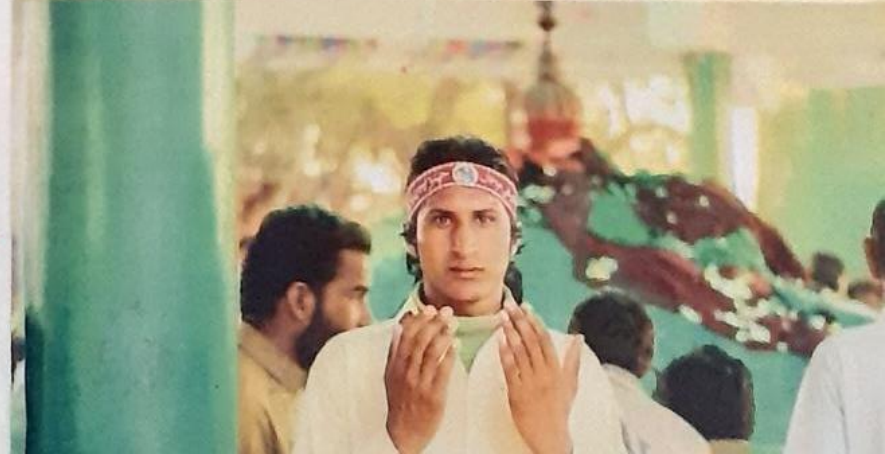
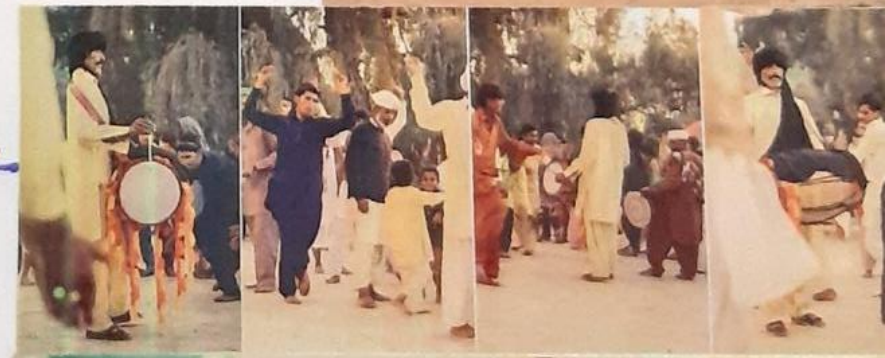


Local stalls at 'Mela'.



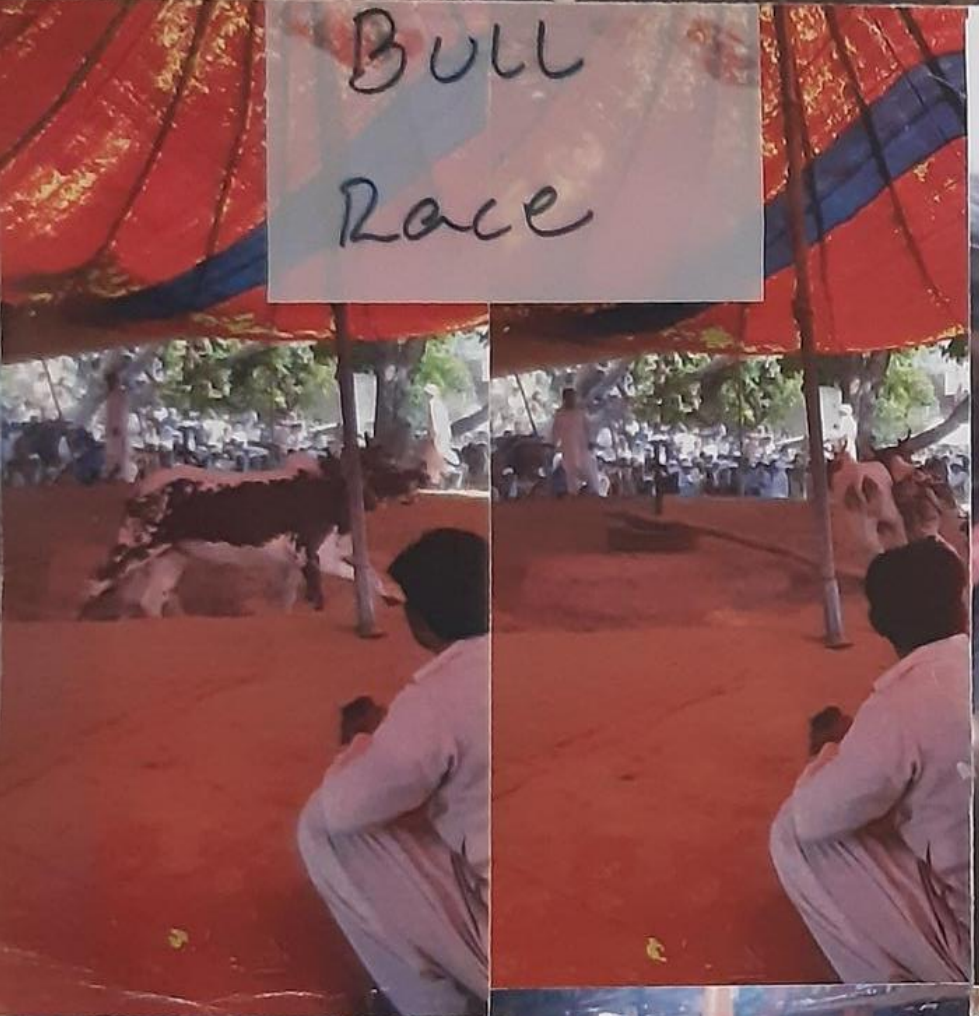
Dhamal

Malang

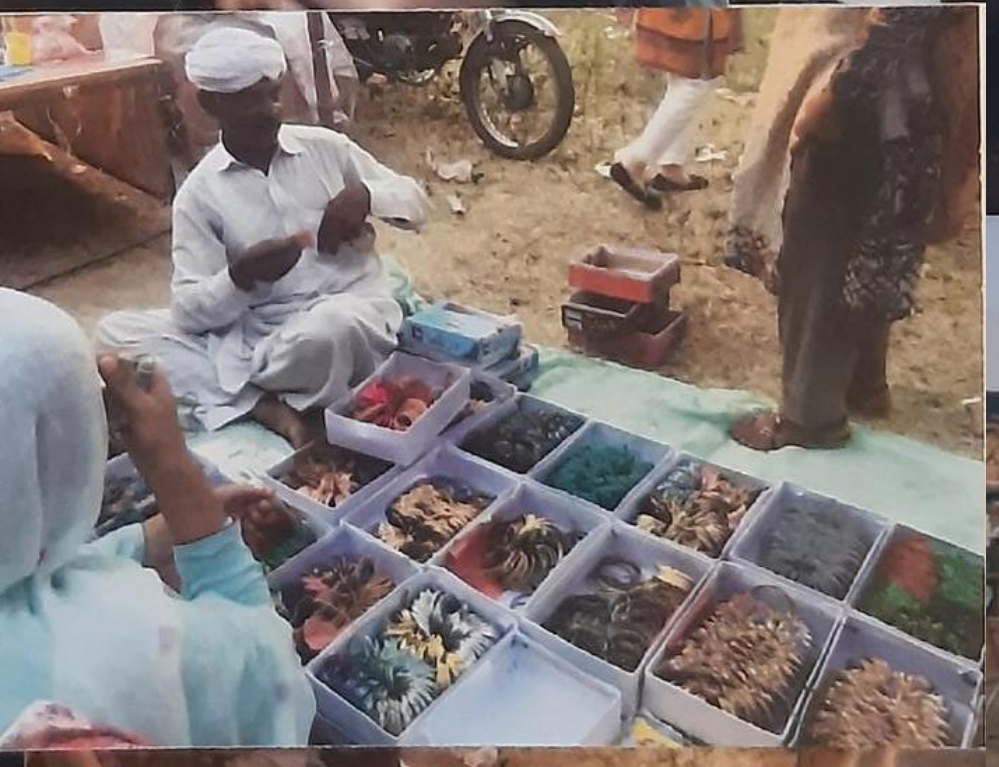
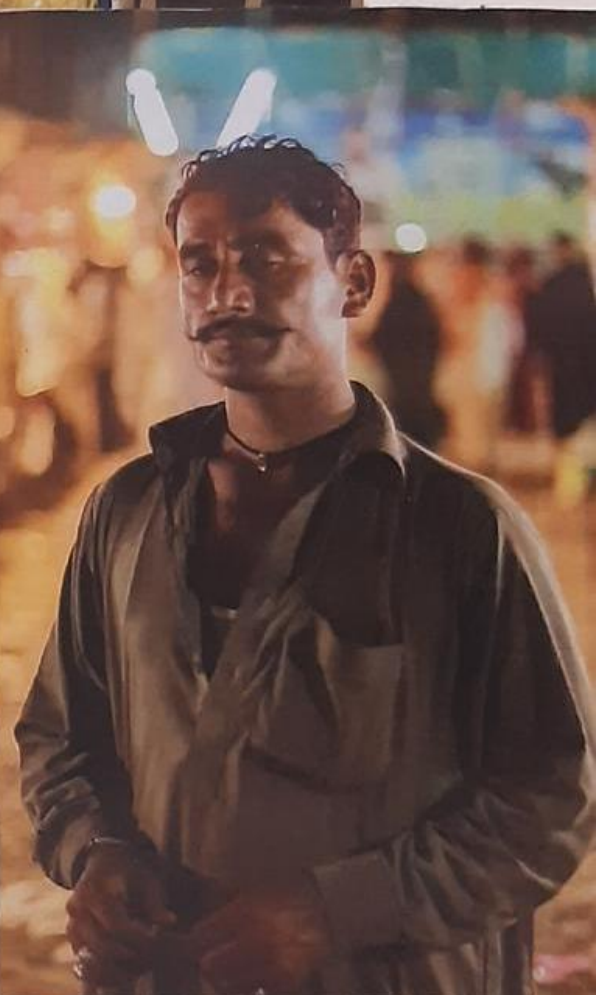




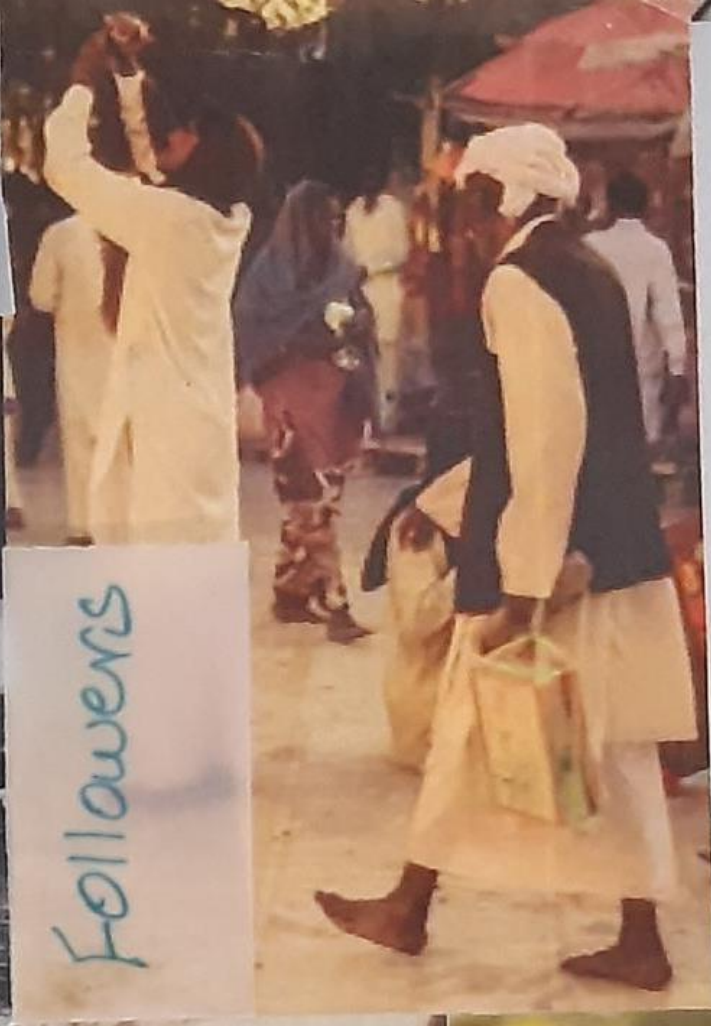
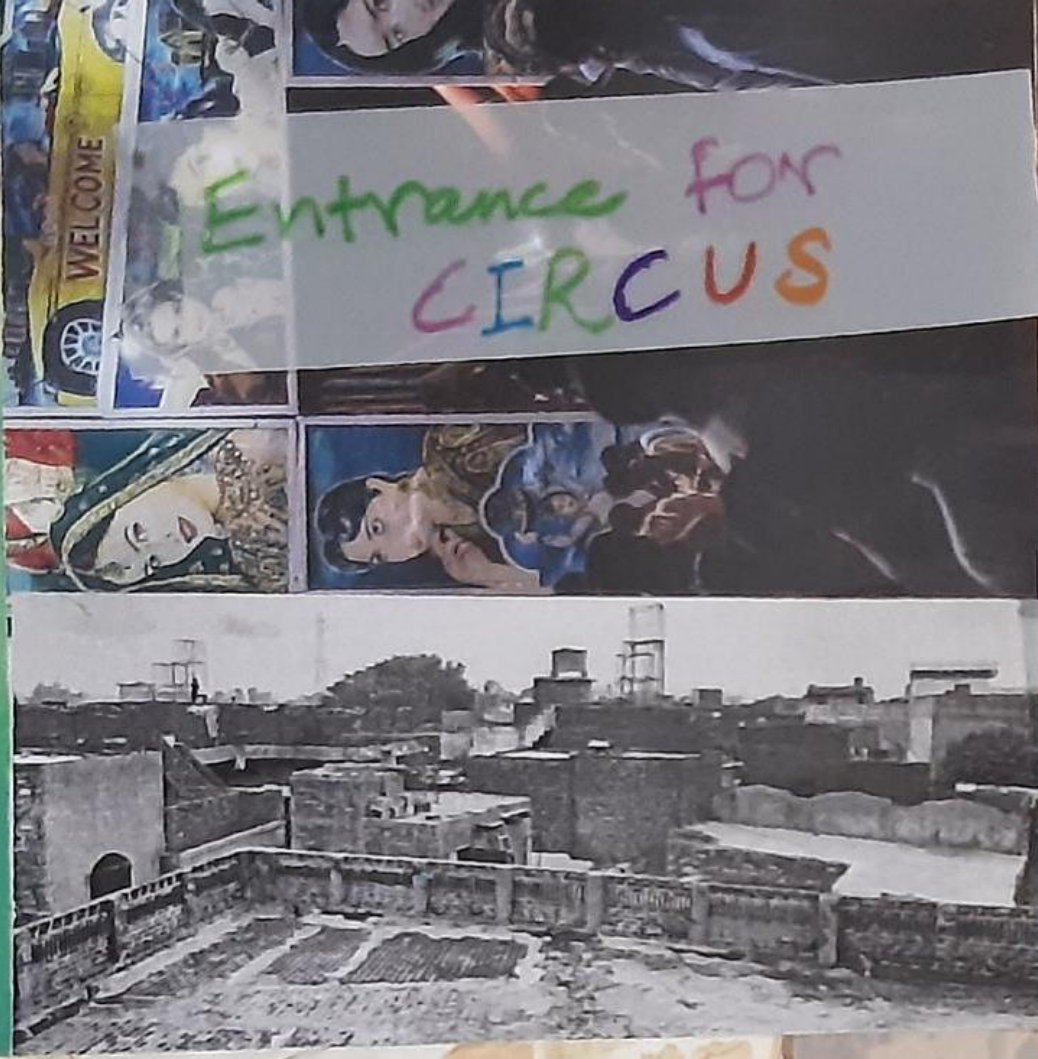
Kabaddi, it is the traditional game at the time of Mela. After the game is over a photograph is taken.



Bull Race



Food vendors are using the opportunity to sell their products. Regional and traditional food being served.



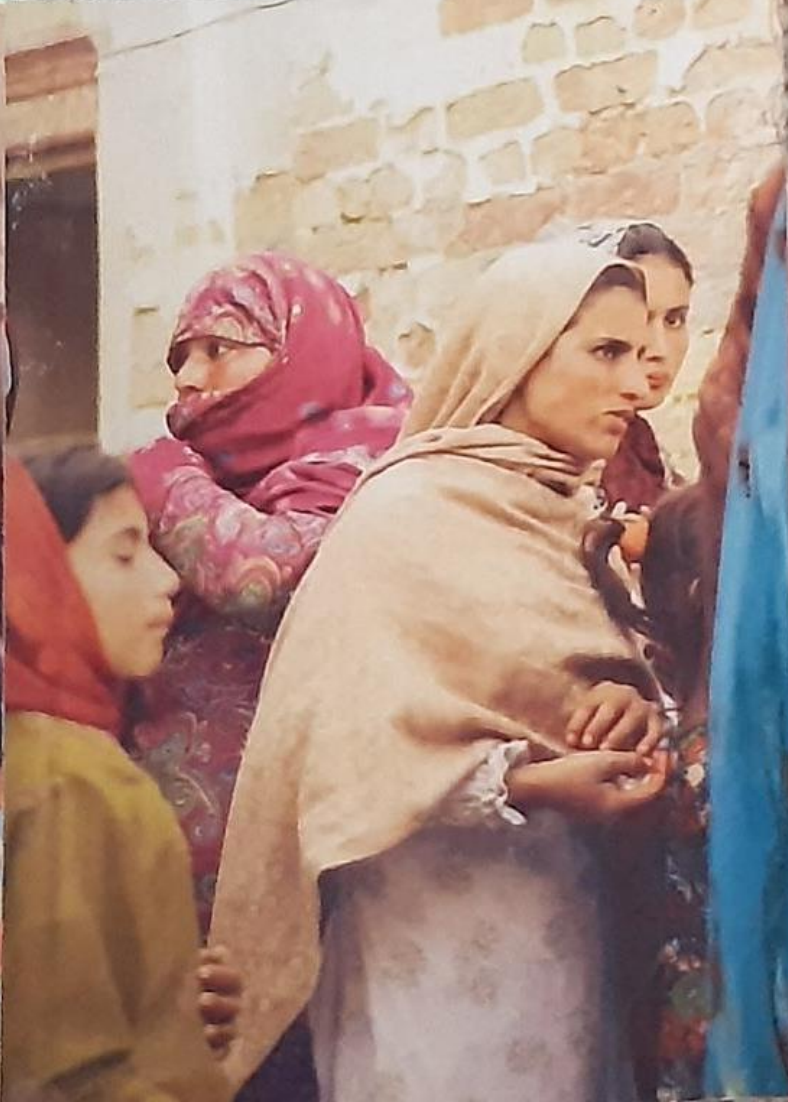
Followers



Chirag
Interpersonal



Way
of
Earning for money.



Lightening of Diya Lang
(Chirag)

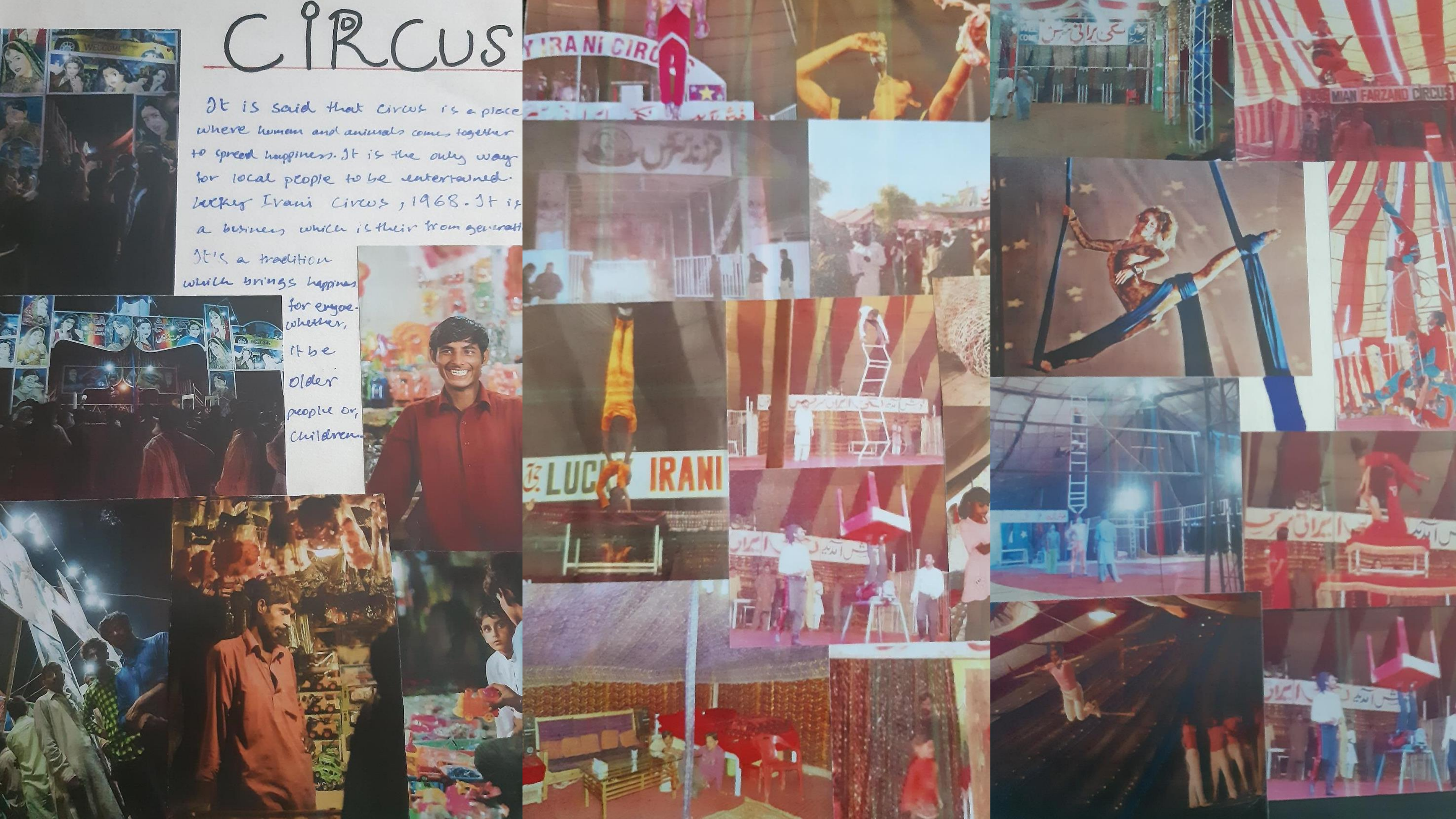


CIRCUS

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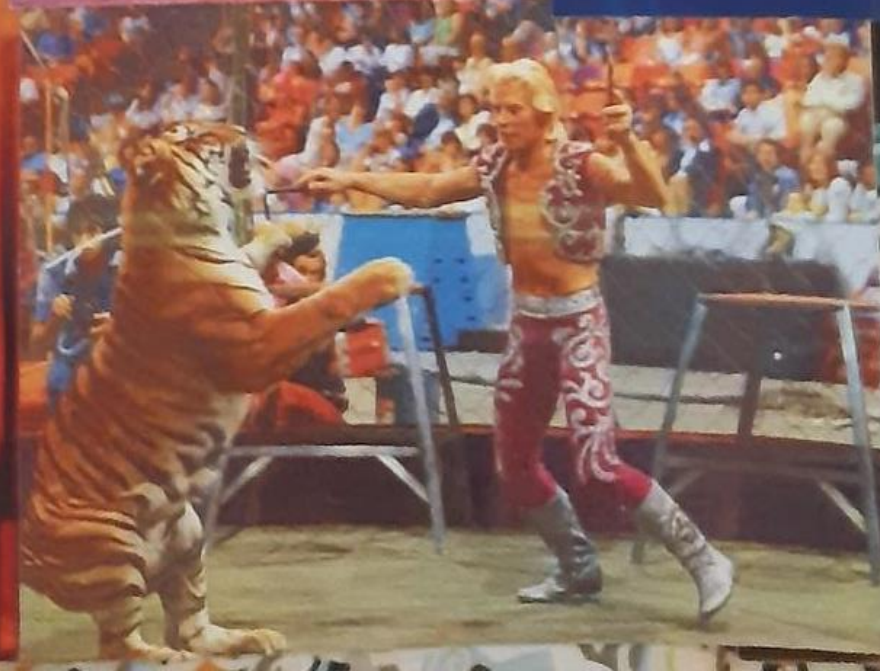
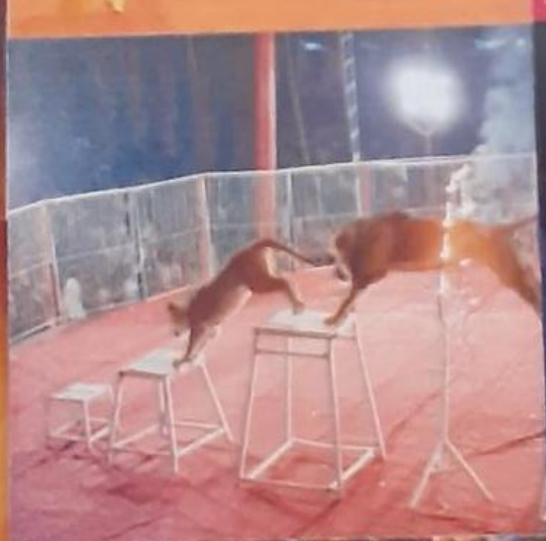
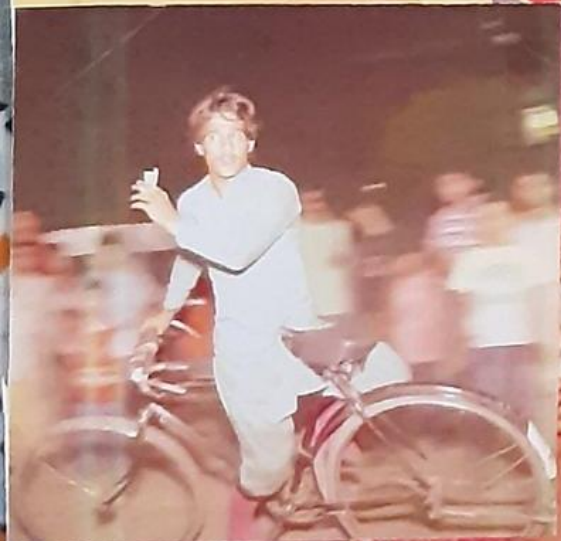
It's a tradition which brings happiness

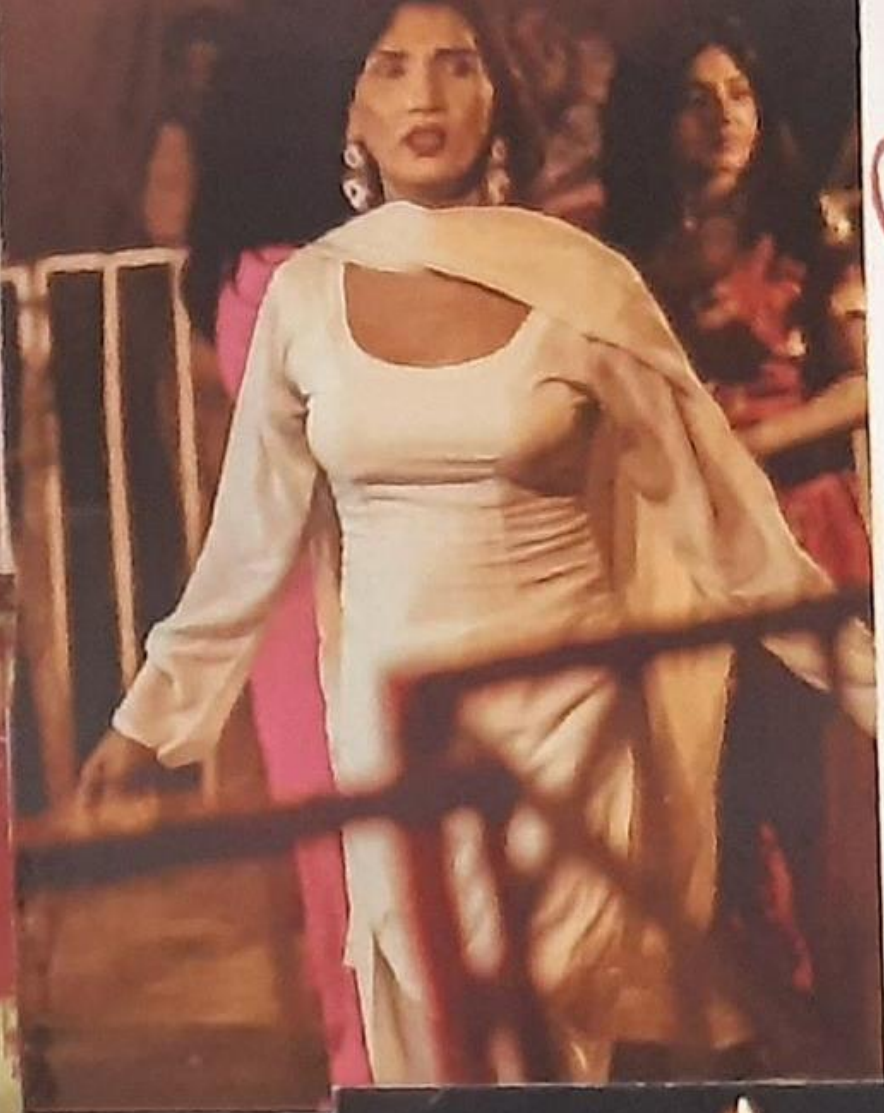
for everyone, whether, it be older people or, children.



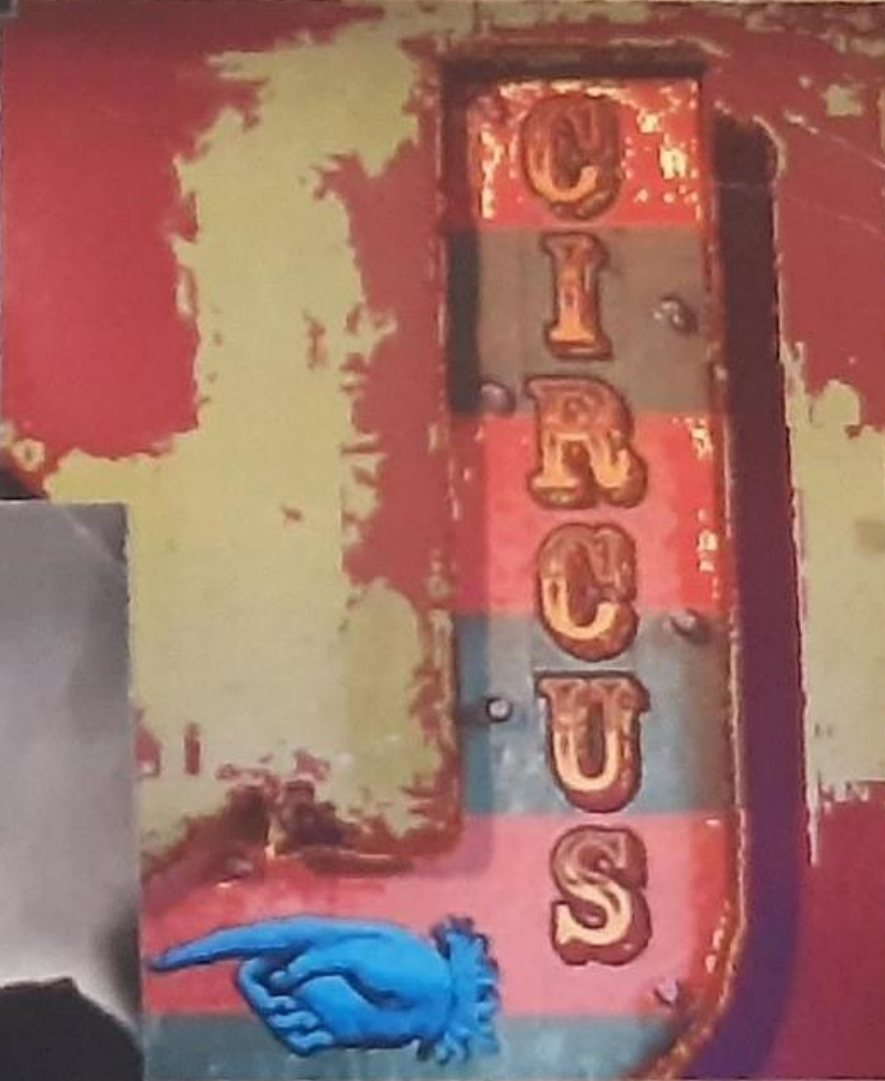


Evolution of
CIRCUS



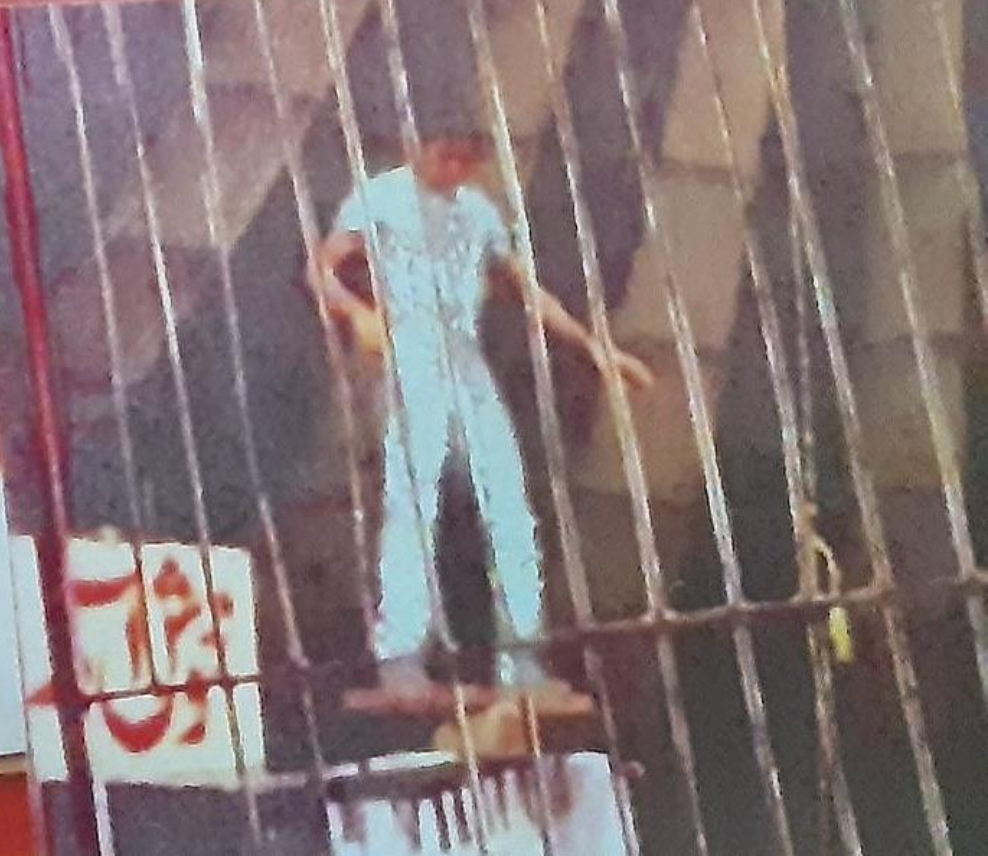
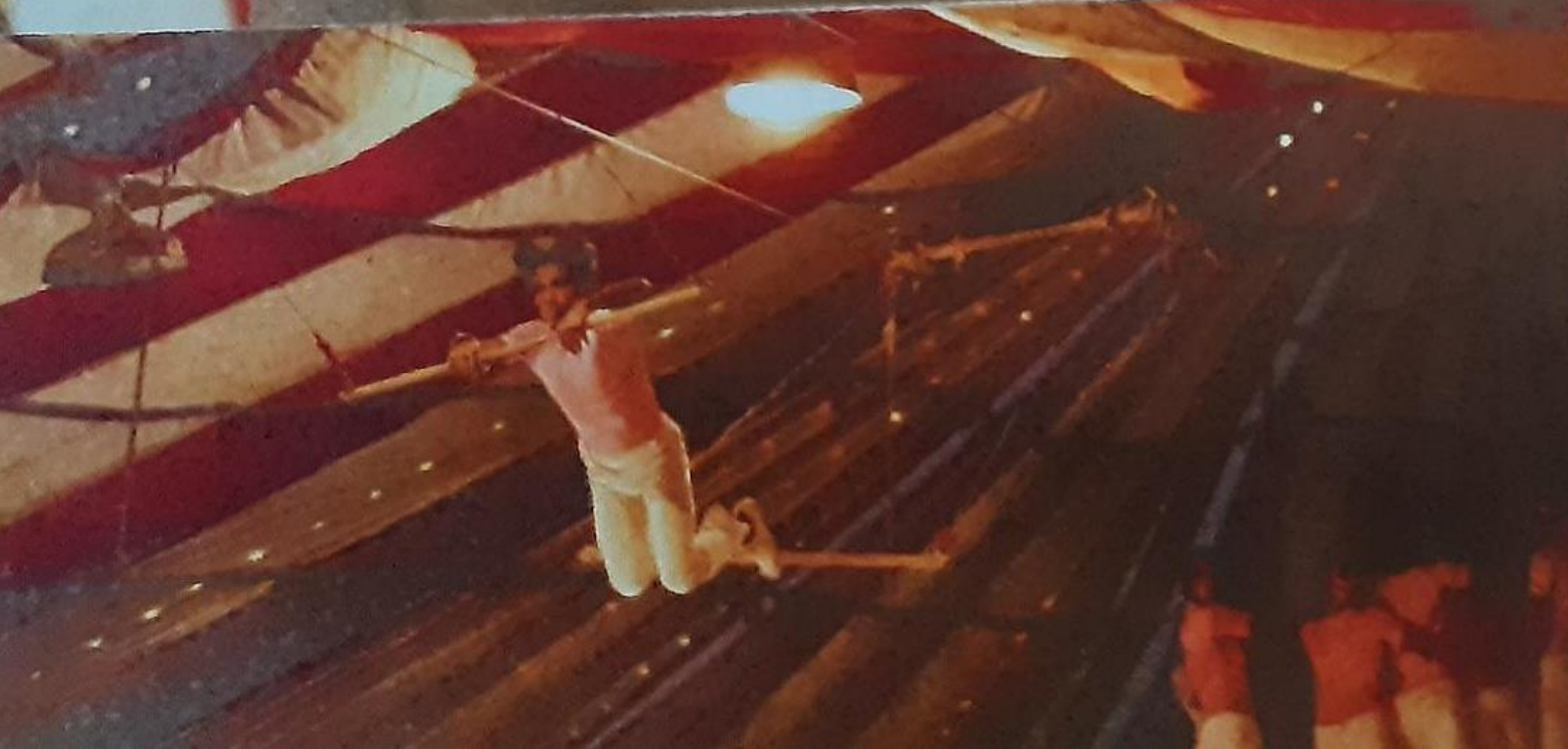
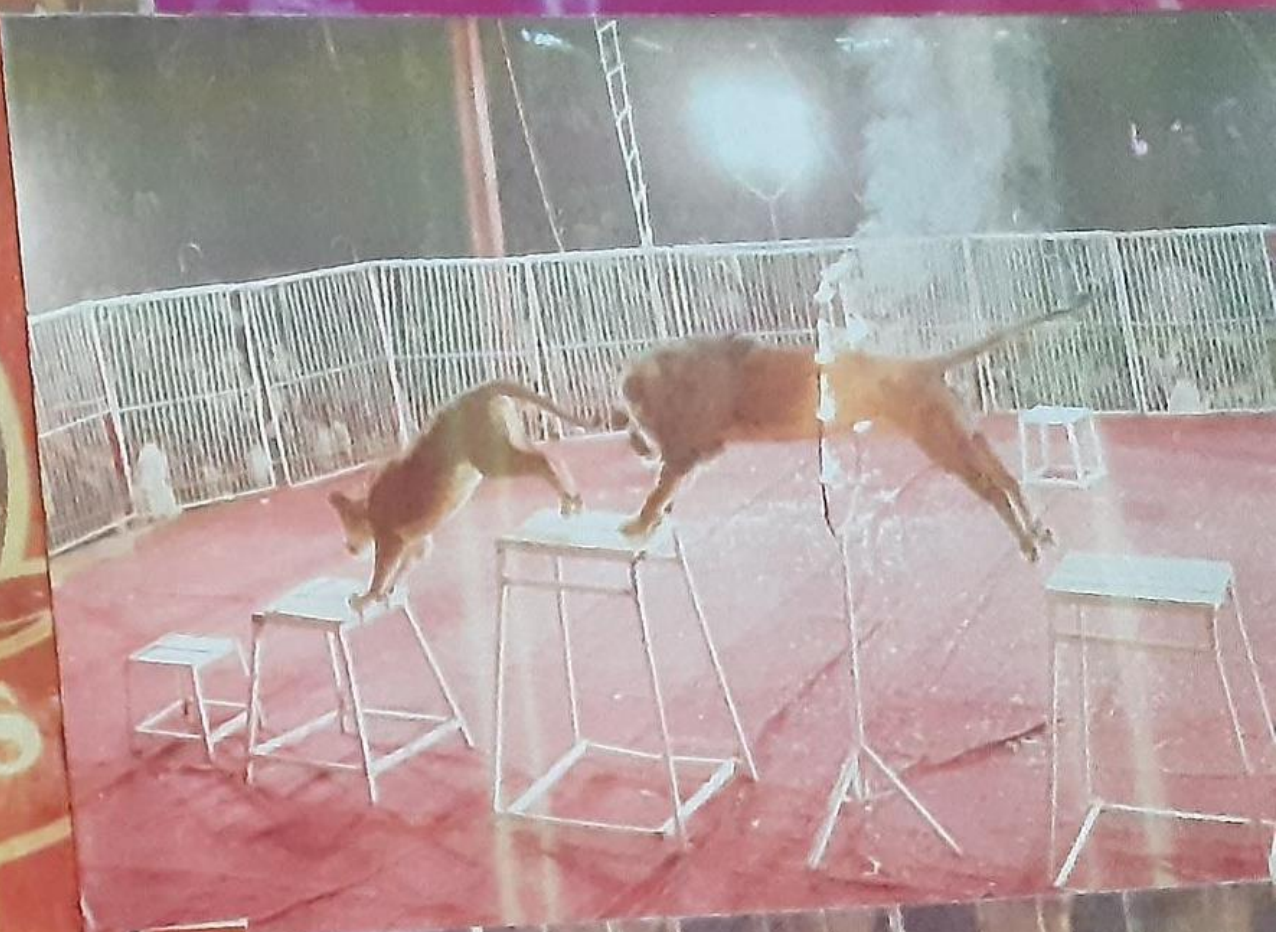


volution of
CIRCUS



'Muntaz
Begam'





Life under the big top



Among them are those who ran away from home to join the circus and others for whom the circus is their only home. Children born into multi-generational circus families enter the ring as early as four or five and spend a lifetime on the wheels. But away from the bright lights, life for these performers is tough, chaotic and often short. Injuries are common and accidents can be fatal. And ever present is the pressure to be the best.

Some love this whimsical world, but for most it is the only way to make a living. The ticket for a show costs Rs200 and the families of performers are paid Rs1,700 on show days. But the payment, the performers say, depends on the turn out.



He shows them on with the antics of a group of trapeze artists. They perform on swings and trapeze & are led by Mr M Jqbal legendary strong man, master trainer & lion tamer, who has been with the circus for years.

Mr Jqbal leads his segments with a staunch focus that sometimes gives way to a good smile, lighting up his face & giving the audience a glimpse of the gentle man behind the rather forbidding & strong exterior. Mr Jqbal has 2 sons & both wish for him to 'retire' from circus. The elder is memorizing



During while he wishes for his younger son to become a world class body builder. It is a tough life, & while performers bring smiles to the audience there are untold stories of tragedy & pathos behind the glitter & lights.

Mr Jqbal remembers the time when his girl student's hand slipped during the show. She fell down in the audience from a great height & succumbed to back injuries after 5 days. Mr Jqbal also recalls the time when his elder brother died at 5pm but





Four dwarfs share one tent and I just look for any empty corner to get dressed." says Ghulam Abbas as he rushes for his act.



Ghulam Abbas is 2 ft inch circus performer. Born in a family of average heights he settled for a circus life. "Life of a dwarf is to entertain by doing silly acts. We are defined by our oddity. Even when I am not dressed like a goofy character, people treat me like one."



Shahbaz looks into the mirror as he adjusts his cap while in his tent.

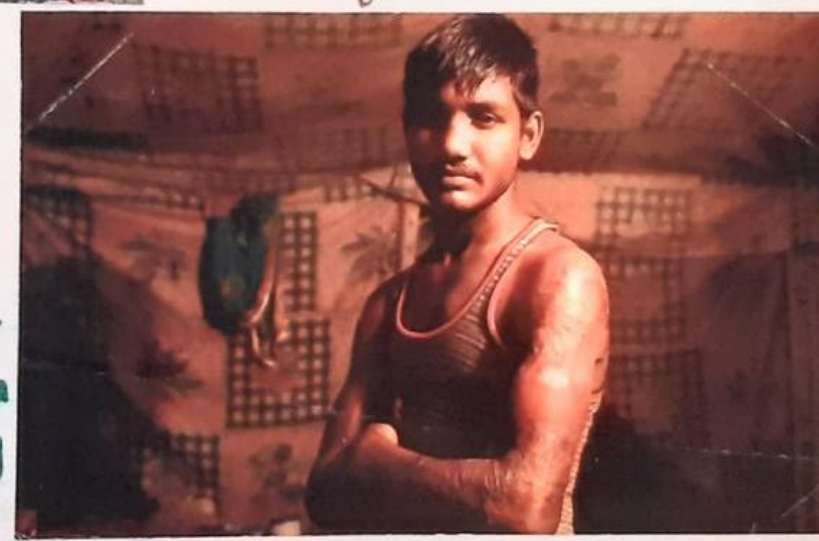


A family takes care of their injured son. He was injured while performing a trapeze act.



Suleman, 16 is from Patoki. He became a circus artist at the age of four. "I blow fire from my mouth. One night when I was 10, someone replaced the kerosene with petrol before my act and I burnt my arm."

A year-old-gymnast stands in a tent with her mother, before her trapeze performance. Her circus was at the age of four. She says "When I first looked down from an eight metre high platform, I was scared but when I didn't fall."



Seven-year-old Sana looks after her baby brother in their tent while their parents perform during the circus show.



Mohammad Akhtar, 30, stitches and repairs the circus costumes. "My life is this circus. I left home when I was 15 and joined the circus and now each person here is my family. It's a tough life and we have to fight changing weather but I act to see Pakistan."





People are also fascinated by features of the snake eater. Mohammad Bashir wanted to become an actor but did not get the break he needed. His way to the limelight was riddled with snakes. He calls the snakes he eats, his children & takes good



Mohammad Bashir wanted to become an actor but did not get the break he needed. His way to the limelight was riddled with snakes. He calls the snakes he eats, his children & takes good

care of them, even pulling them under his blanket to keep them warm. He decided to become a snake eater when he saw how fascinated people were with this act. He coaxed a snake eater into becoming his trainer & taking him as a student. The first time his trainer told him to eat a live snake, Bashir



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vomited. The trainer hit him as a student. The first time his trainer hit him on the head with a bottle & blood gushed out. Bashir says that the sight of the blood made him crazy. He bit into a snake that was the cause of his ordeal & now he ^{eats} a snake in every show & downs it with bottles of



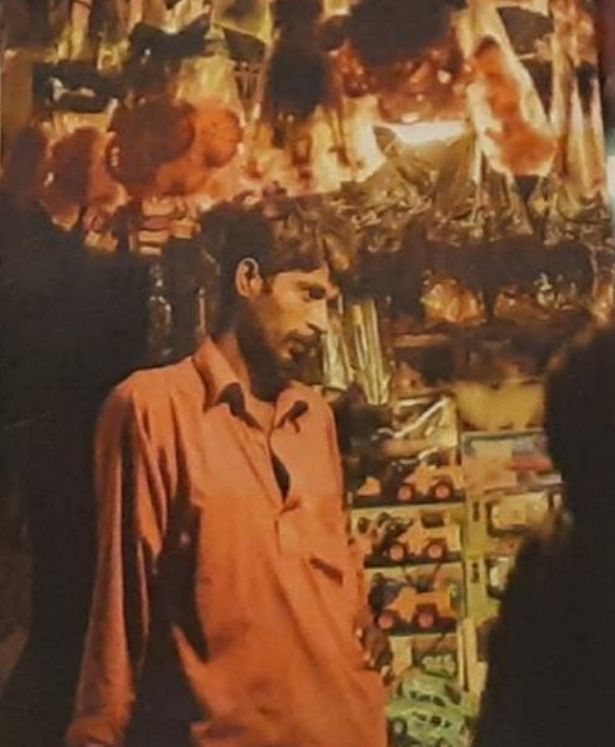
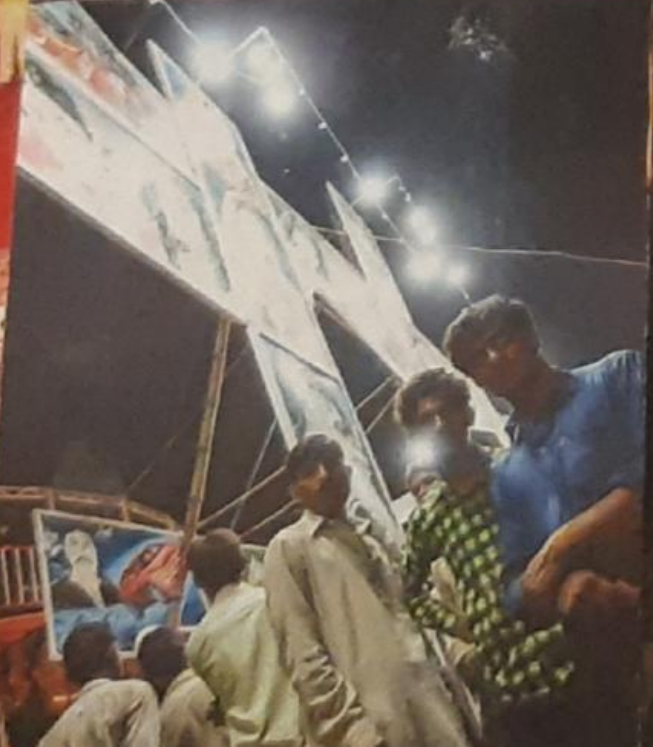
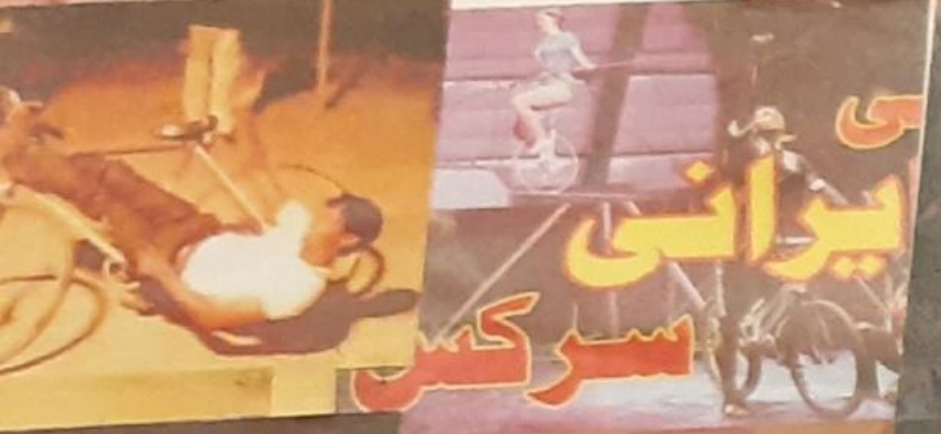
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snake, just as you & I would a piece of chicken. Bashir has become immune to snake venom & gets his kicks by downing a glass of milk with a few drops of snake venom, stirred ... not shaken, every other day! Bashir says his

CIRCUS

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for everyone, whether, it be older people or children.





Philip Astley found the first circus in 1768 where he exhibited tricks of horse riding. It was in 1770 when he hired a clown “Mr. Merryman”, musicians, and other performers for his show. He is known to have invented the modern circus as referred to as “father of modern circus”. Soon after, other talented people started joining the circus industry as rivals and competition and to beat this competition a variety of new acts could be seen in every other circus performance.

By the late 18th century the circus had spread throughout Europe and had gained a fragile foothold in the United States. In 1793 John Bill Ricketts, a Scottish rider, presented exhibitions in Philadelphia and New York City consisting of trick riding, rope walkers, tumblers, pantomimes, and a clown. As Ricketts was the first in the United States to offer such variety for an evening’s entertainment, he is credited with the country’s introduction to the circus.

By mid-19th century, many performances of the modern circus were made common to almost all circuses. These included parades, animals, acts of skill and clowns. In addition, innovation and unique acts were always welcomed by the audience like aquatic circus in which they would flood the circus ring with water. The 19th century was the period of most innovation, development and growth in the circus industry as well as for circus as an art.

From mid-19th century to early 20th century is known as “The Golden Period of Circus”. The 20th Century circus saw opposing events for United States and Europe. By 1929, Ringling Bros and Barnum & Bailey Circus owned five of the largest circuses in the United States giving them the complete monopoly of the industry. During the 1950's television was gaining much popularity and circuses were losing theirs’. Despite this, the circus industry flourished through mid and late-20th century in many parts of the world like Russia and China.



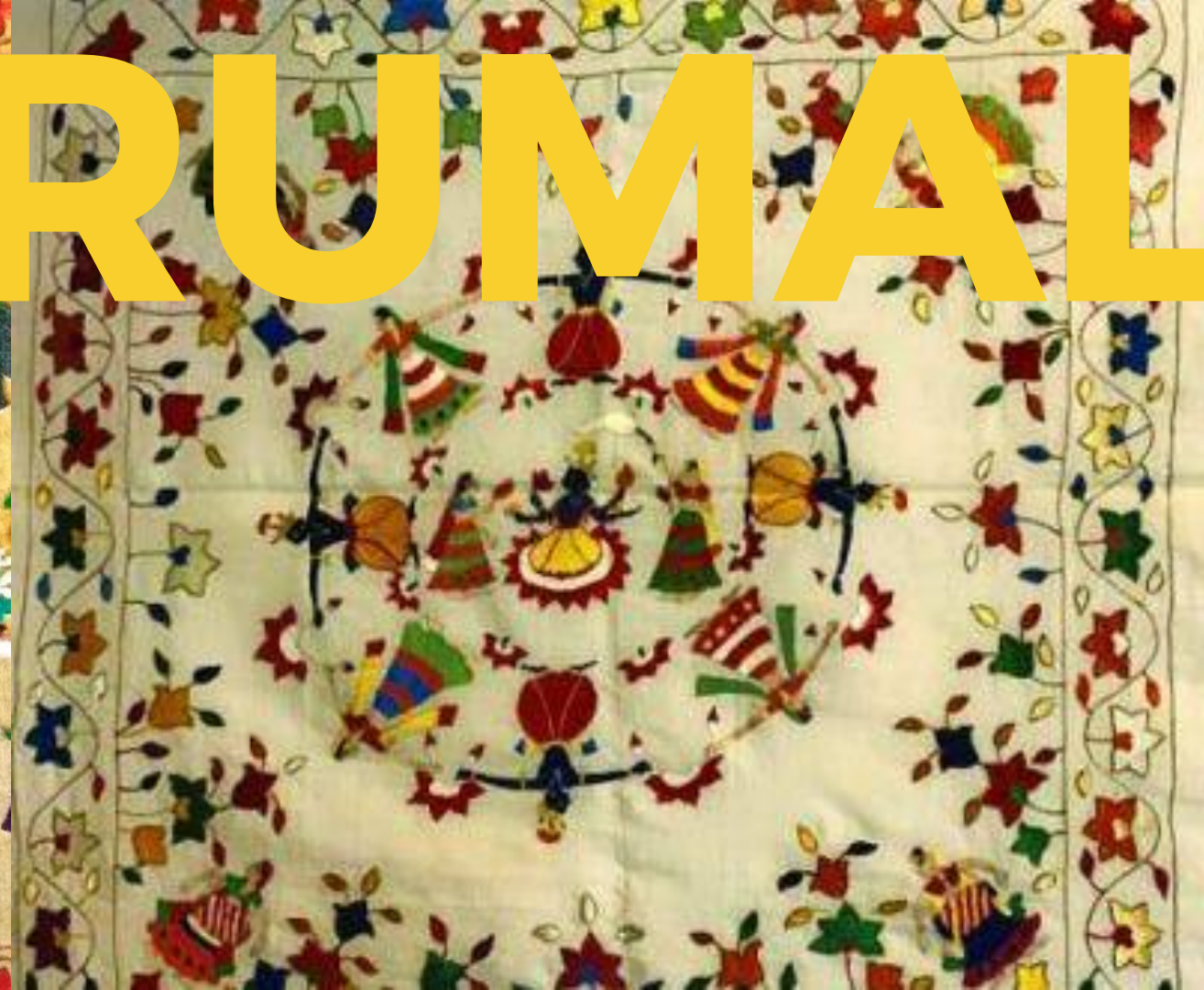
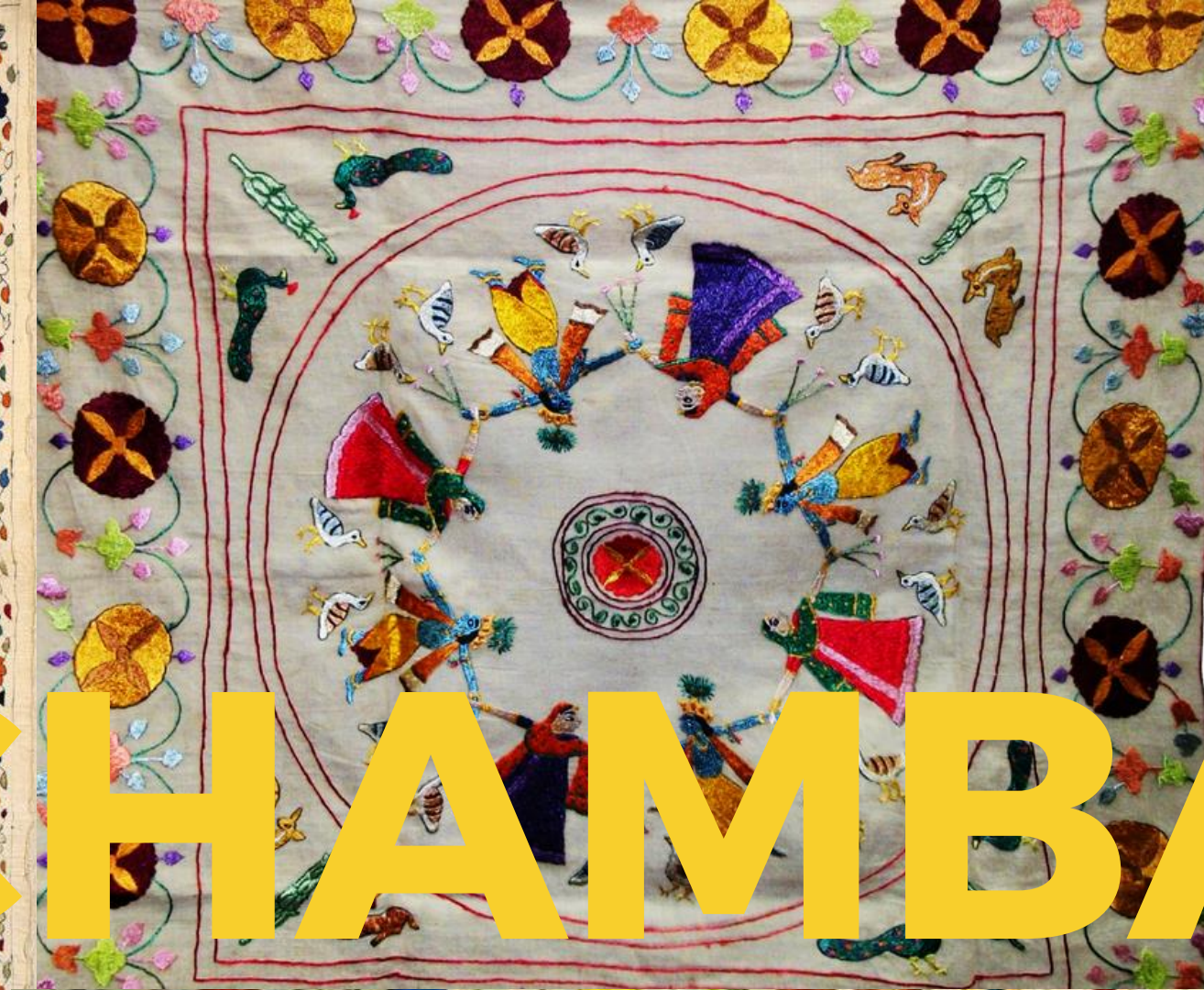




ARTIST AND CRAFT INSPIRATION



BRUCE. M SHERMAN



CHAMBA RUMAL



PUPPETRY



POTTERY



**ARTIST
WHO HAVE WORKED ON
CIRCUS**





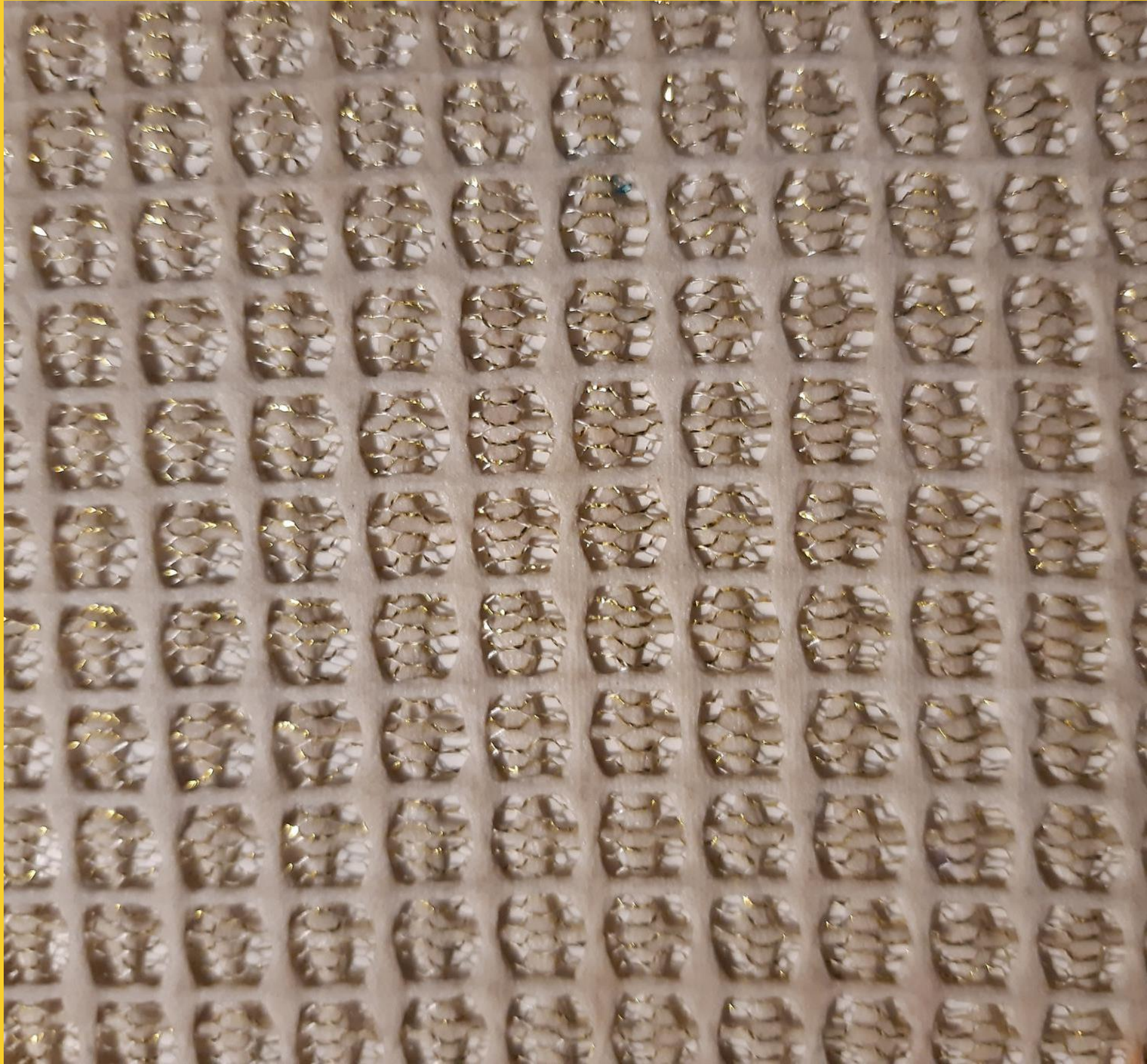
CHRIS ROBERTS

Fabrications And Experimentation



—

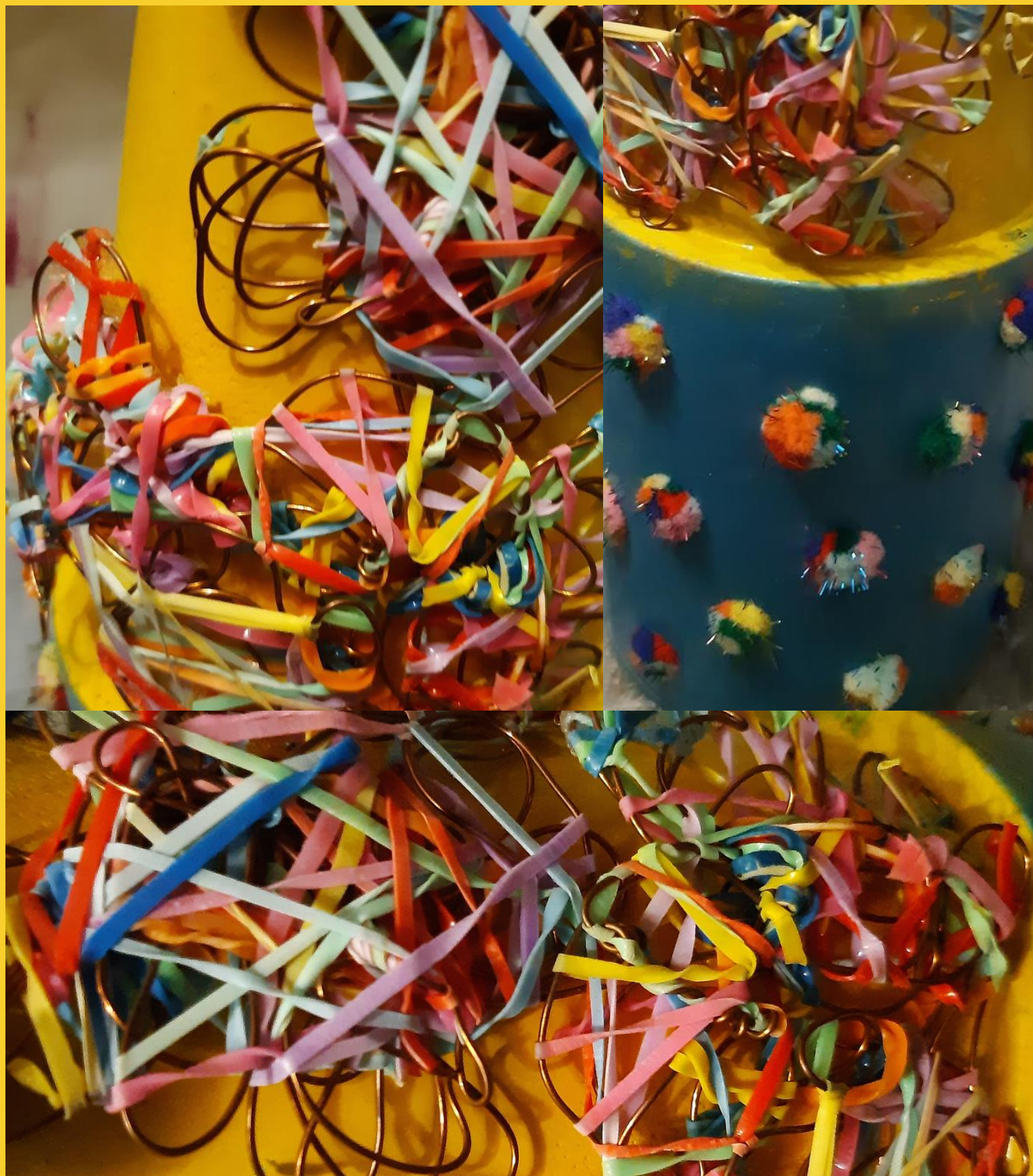
- Plastic straws
- Heat transfer.



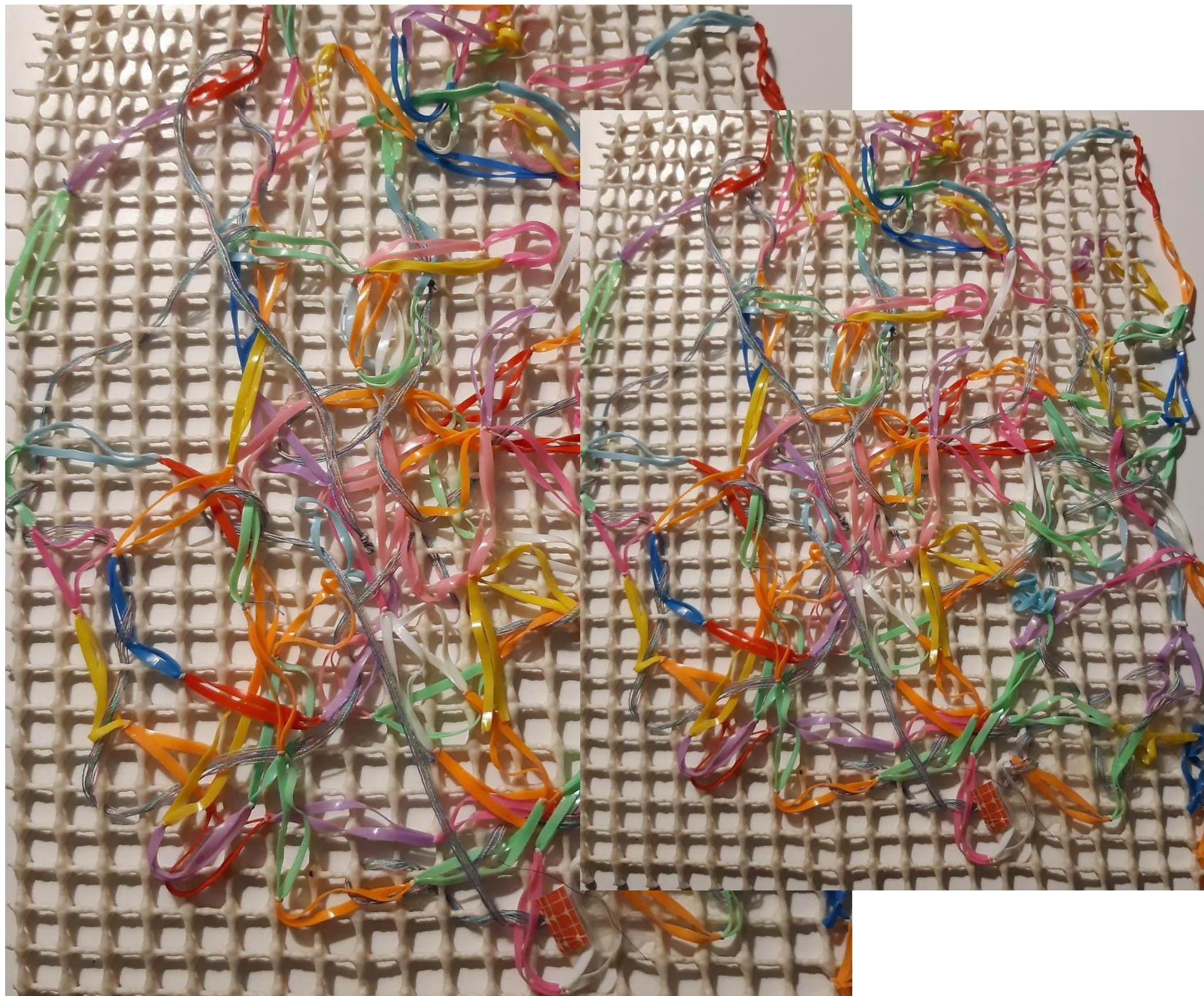
-
- Laced fabric
 - Tapestry canvas
 - Heat transfer
 - Organza net



-
- Tapestry canvas
 - Plastic straws
 - Heat transfer



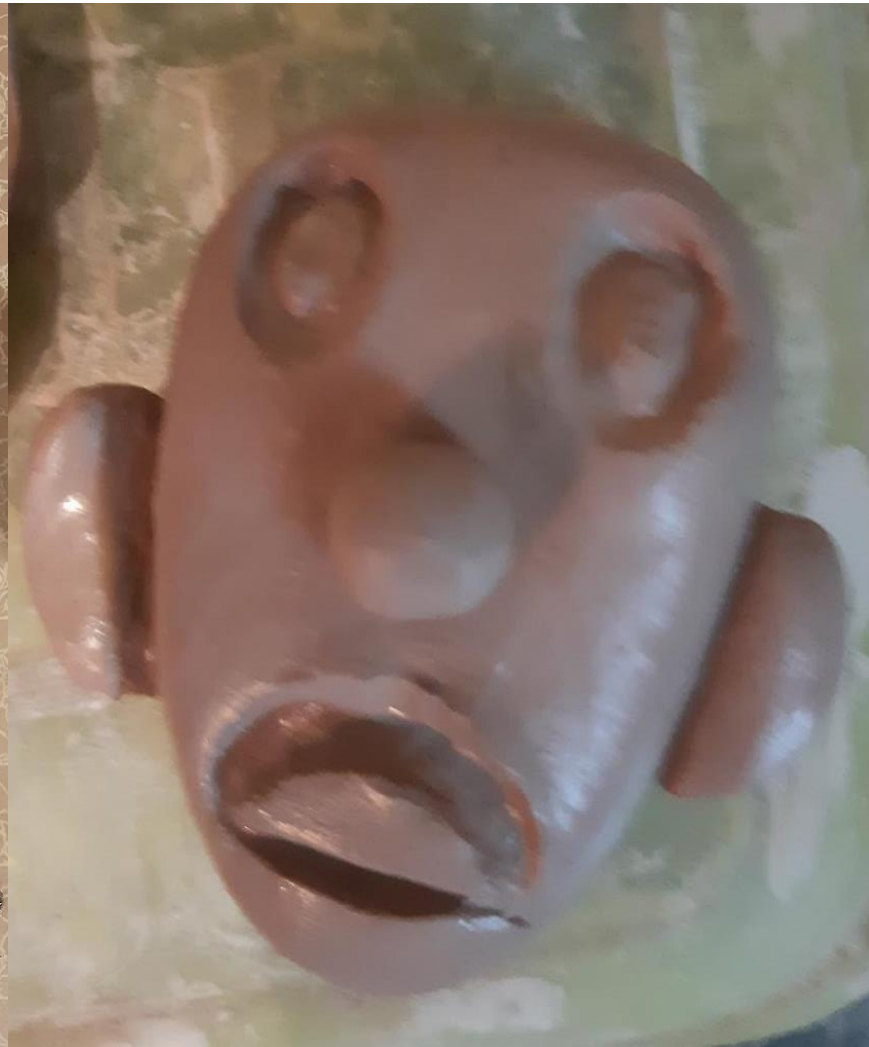
-
- Metal wires
 - Rubber bands
 - Fabricated foam balls
 - Shiny plastic wires



-
- Tapestry canvas
 - Rubber bands
 - Threads



- Machine knitting
- with various types of threads
- Tilla
- wool



-
- Terracotta
 - Circus animals
 - Joker
 - Cirque Du Soleil inspired sculpture



-
- Sublimation print
 - Machine embroidery
 - Applique



-
- Wooden sculpture
 - Tapestry canvas
 - Felt
 - Adda work/wool
 - Fabricated thread and wool balls
 - Jute ropes



- Handmade puppets
- Fabricated with felt
- Stones
- Sequences
- Threads

MINI THESIS



• This is inspired by local 'Village Circus'

Materials:

- Hand constructed wooden cycle
- Hand woven Susi
- Puppet

Dimensions: 18" x 10"



- Inspired by most famous acts in 'Lucky irani Circs'
 - "The Snake Eater"
- Highlighting various emotions
- The 'Lion Tamer'

Materials:

- Wool
- Clay and wood
- Enamel paints

Dimensions: 27" x 17"



- Inspired by 'Jugglers,Unicycle and clowns '
- Materials:
- Felt
- Clay
- Organza,threads,velvet,sequences
- Wood
- Dimensions: 17" x 5" and 21' x 15'



• Inspired by the 'Indigenous Circus', highlighting 'Well of Death', 'Mazaar' and Palmistry

Materials:

- Hand painted wooden sculpture
- Acrylics and enamel paints
- Fabricated clay balls

Dimensions: 35" x 27"



• Inspired by 'Cirque Du Soleil'

- Materials:
- Clay sculpture
- Enamel and acrylics

Dimensions: 20" x "6

FINAL THESIS OUTCOME

CIRCUS THEMED DINNERWARE

Sculptures to Crockery

As making sculptures and exploring new textures i started developing my own fabrics. For those fabrics started to develop my own prints. The initial idea was to make fabricated and printed sculptures. While exploring new ideas and working with three-dimensional objects and materials, thought of other three-dimensional objects on which i can use my prints. After researching and experimenting came with the idea of Circus themed crockery.



ARTIST INSPIRATION





JANA
GLATT



JONATHAN ADLER



HERMES

MOOD

THREE MAJOR THEMES

DESIGN DEVELOPEMENT



PRINT AND COMPOSITION DEVELOPEMENT





CONTEMPORARY

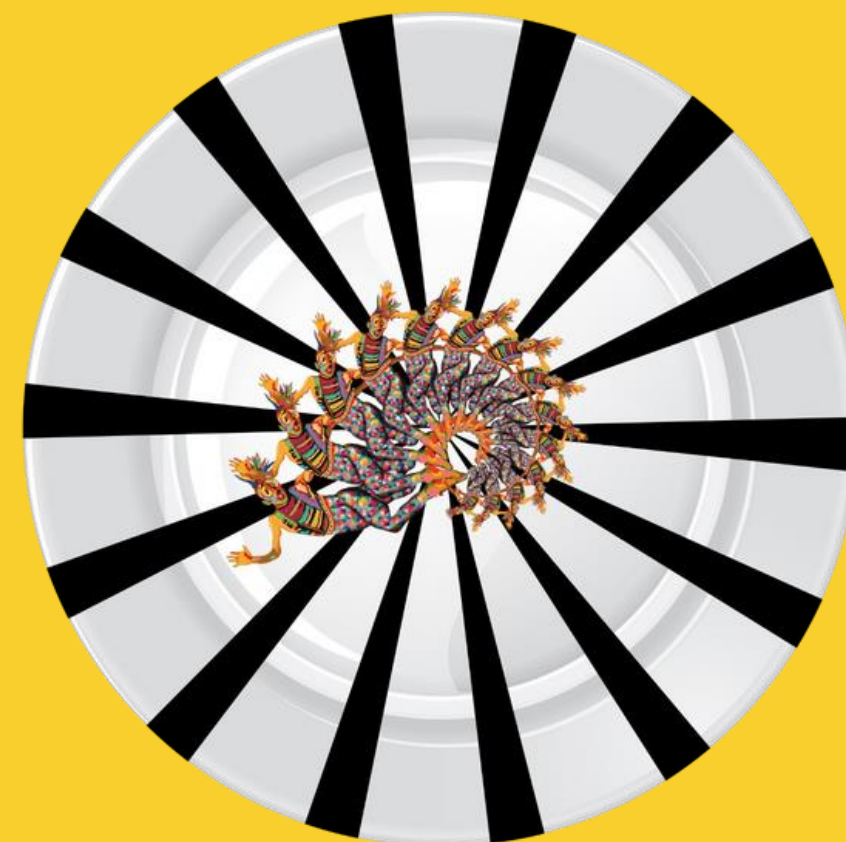
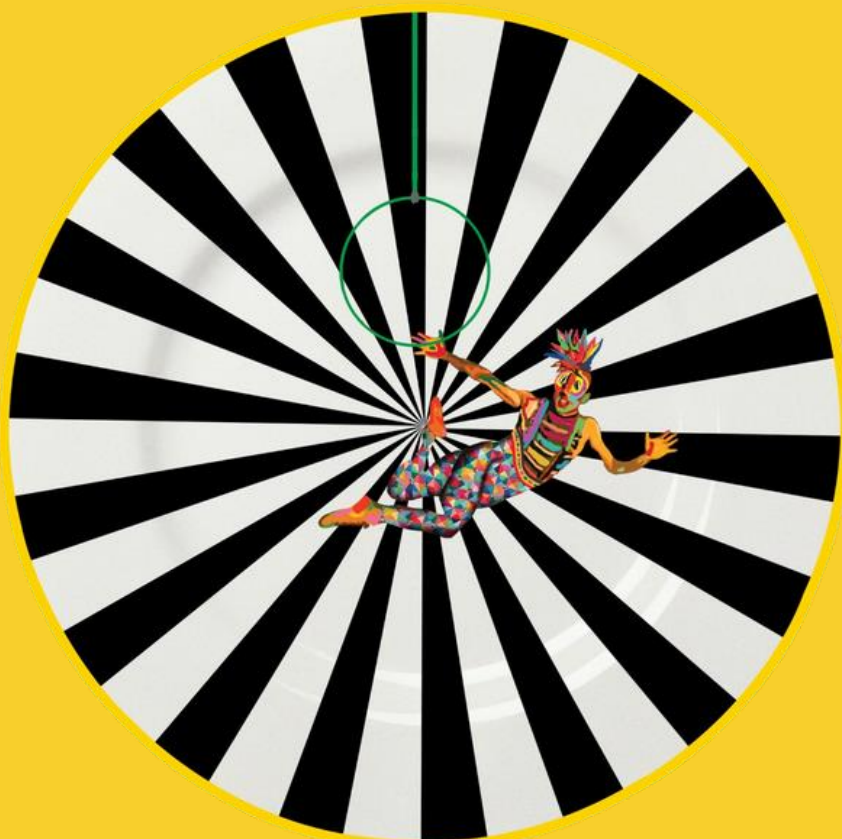
COEVAL

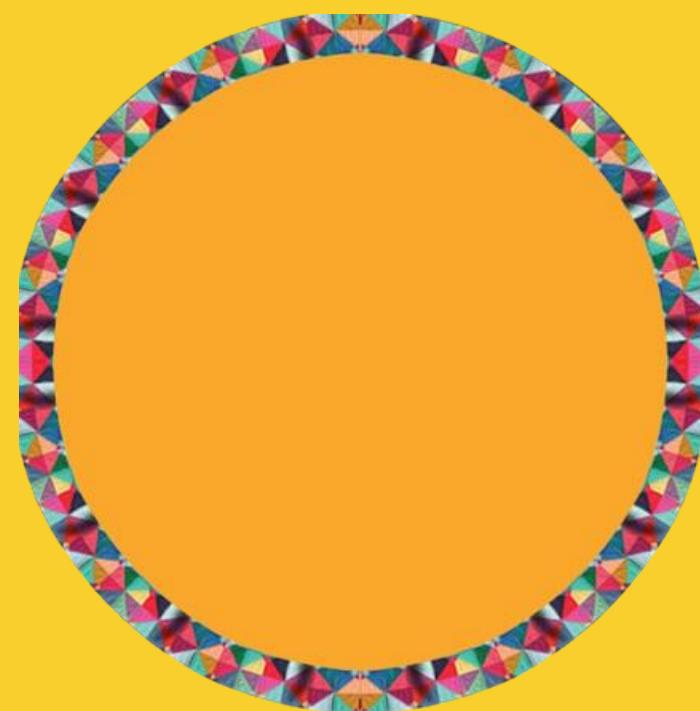
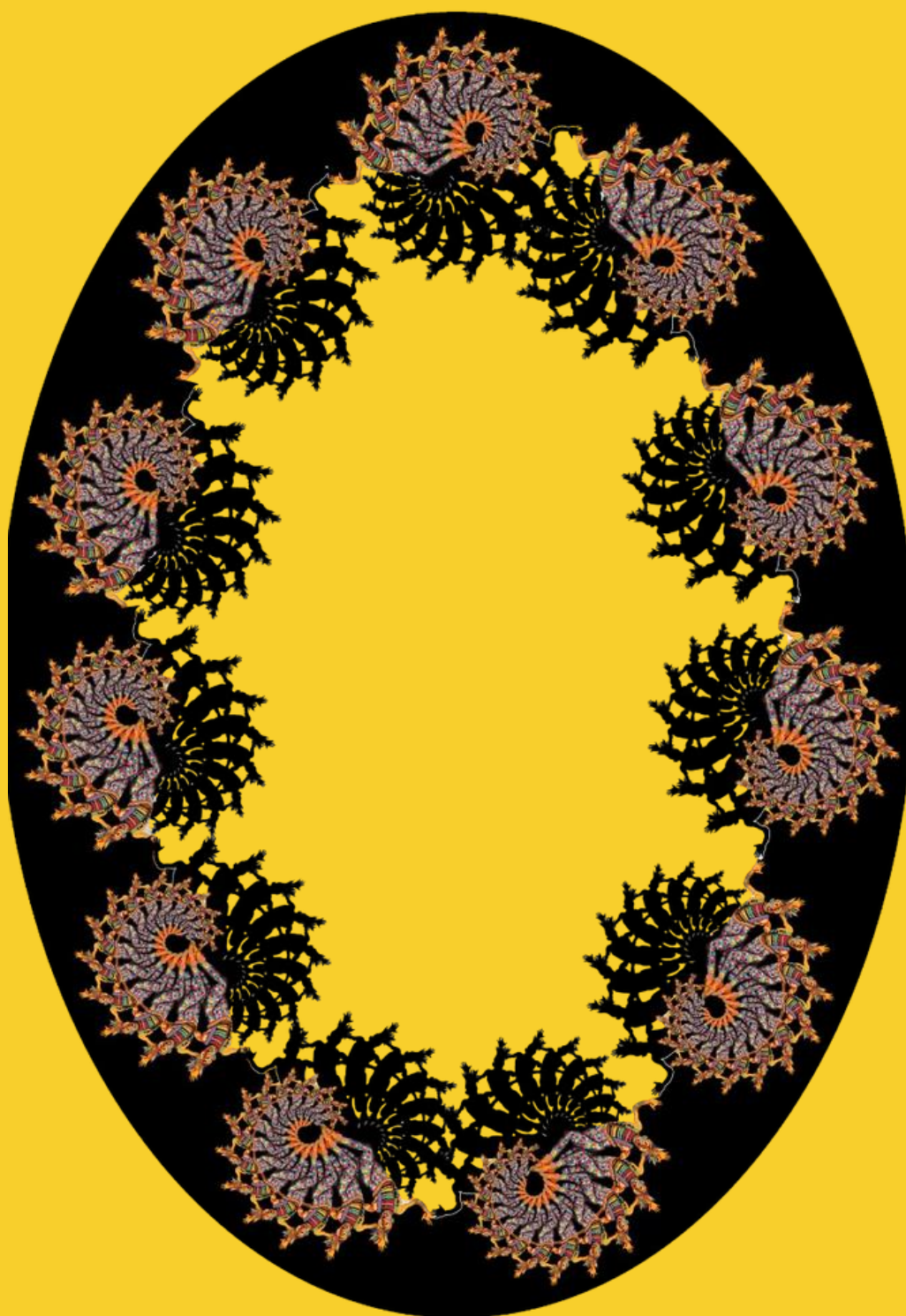
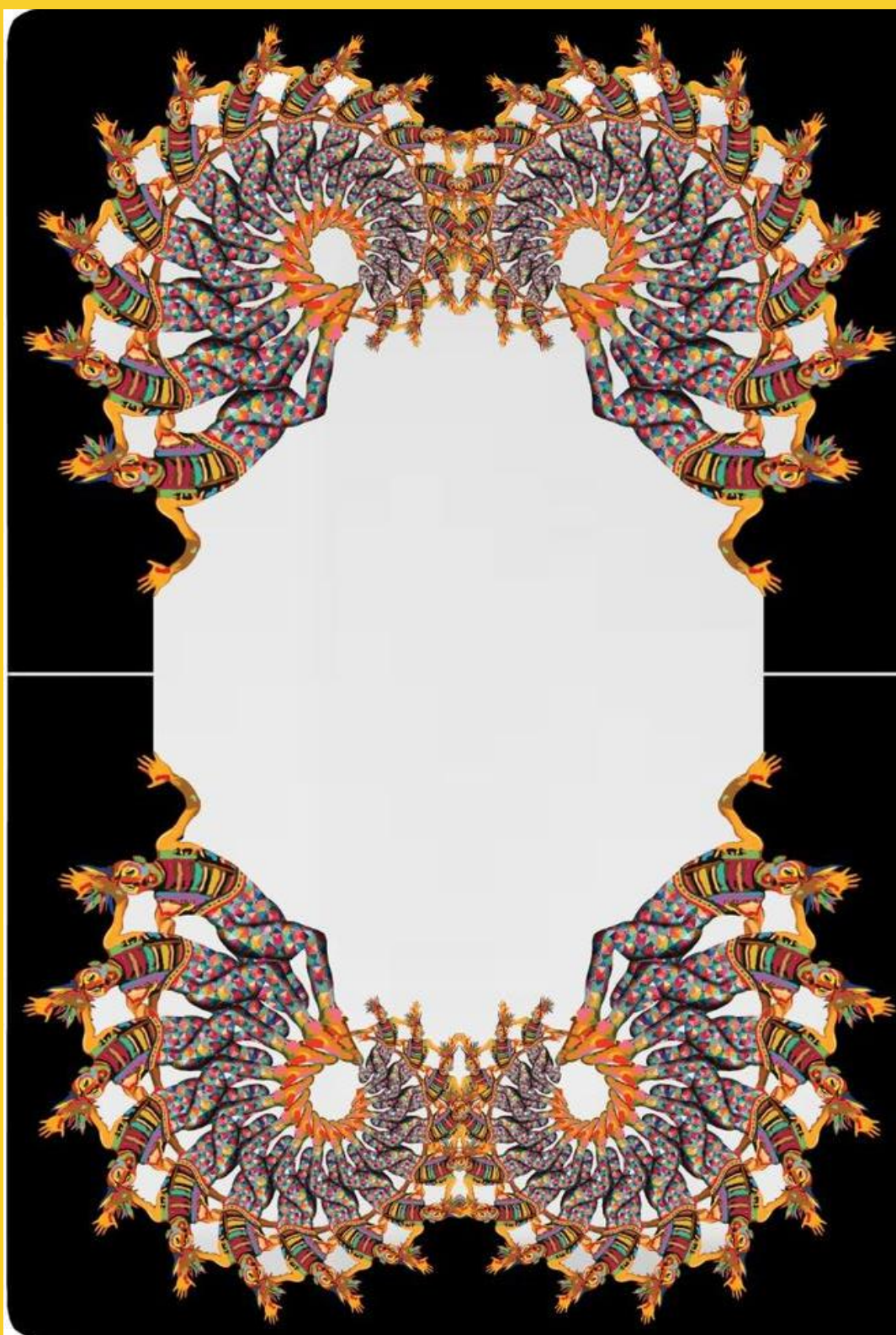
This collection is inspired by the contemporary circus.

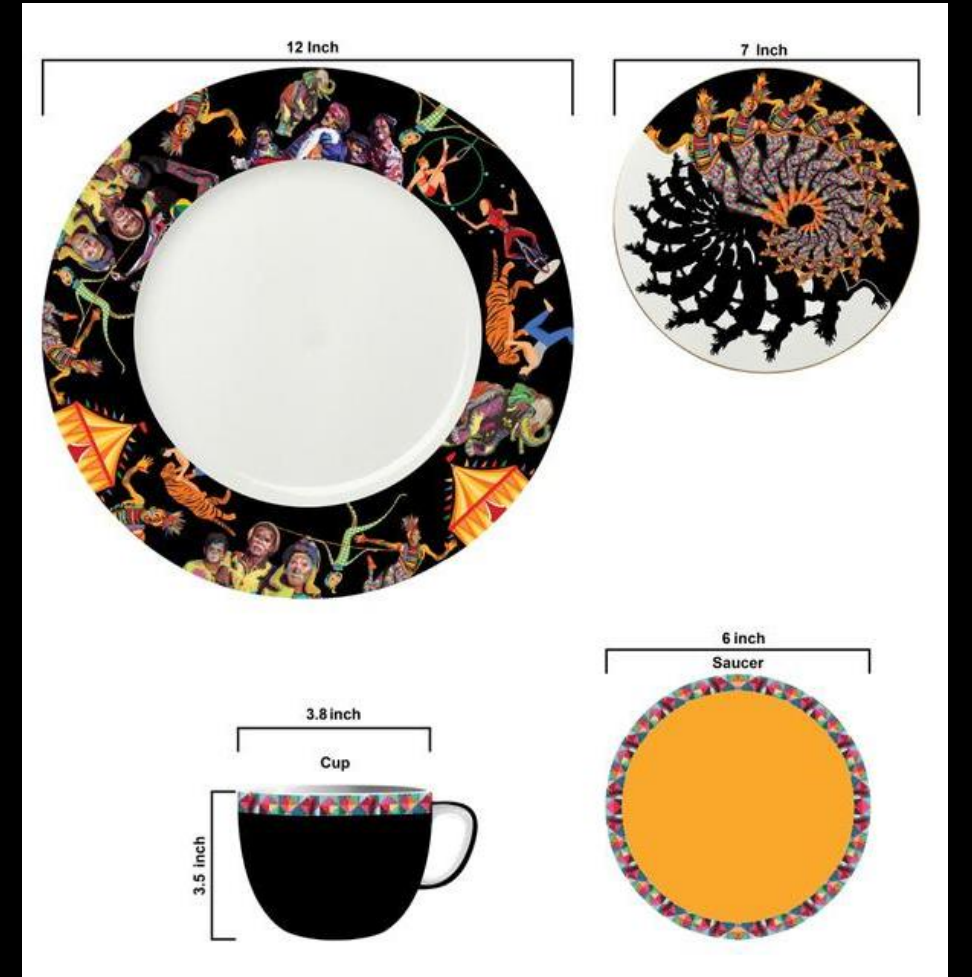
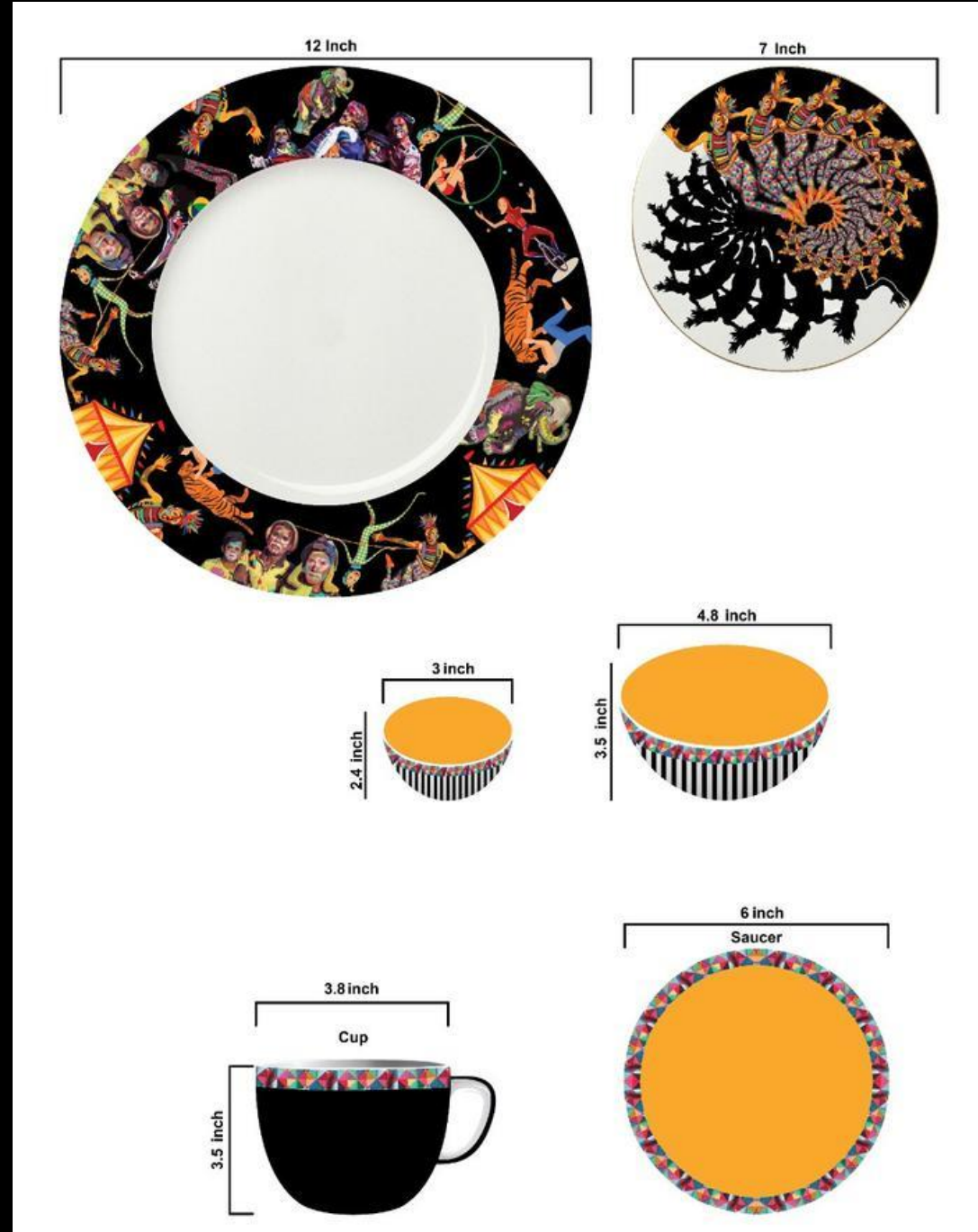
The collection is a blend of indigenous circus and circus around the world.

The elements used in this collection are traditional and modern.

While using new and unique color palettes to give the whole collection a modern contemporary look.











ETHNIC

CLASSIC

This collection is inspired by the indigenous circus.

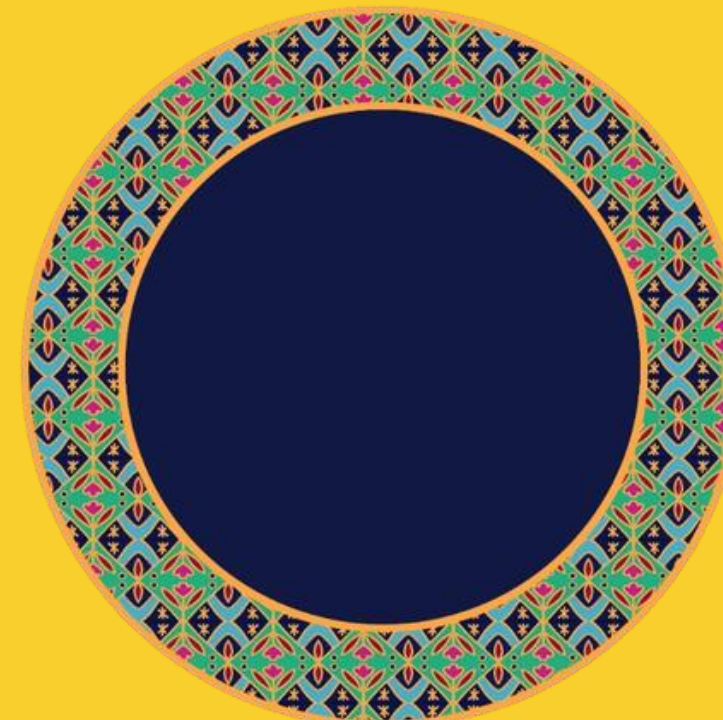
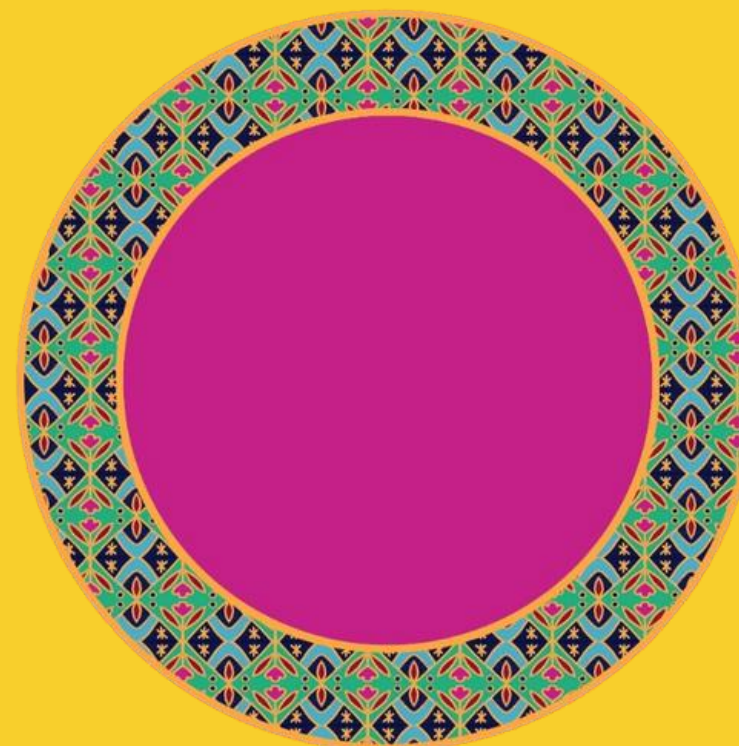
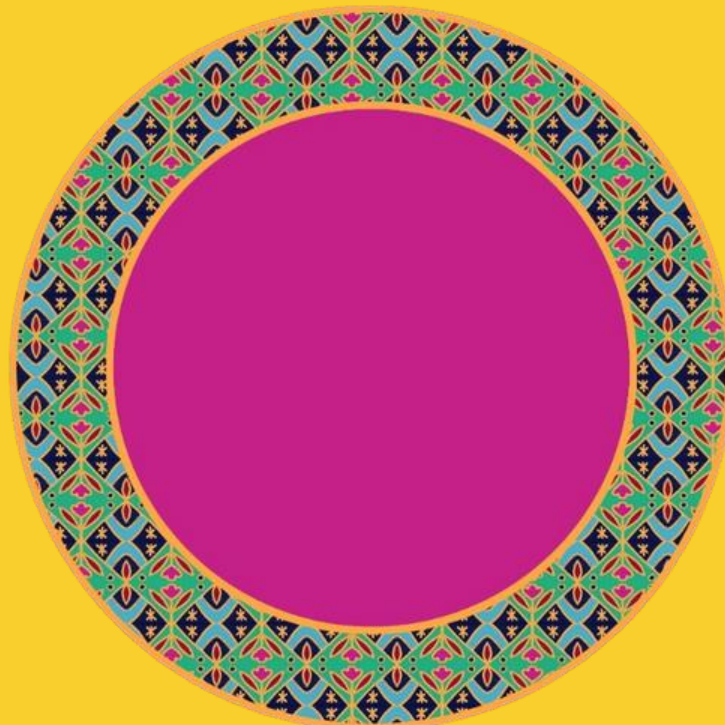
Focusing on the ethnic aspect of the circus.

The elements and patterns used in this collection are inspired by the traditional motifs and elephants used as the traditional circus animal.

The only animal used in this collection is an Elephant, because in Pakistani circus Elephants are no longer a part of the Big top.

This collection is preserving the tradition and the memories.







WHIMSICAL

WHIMSICAL

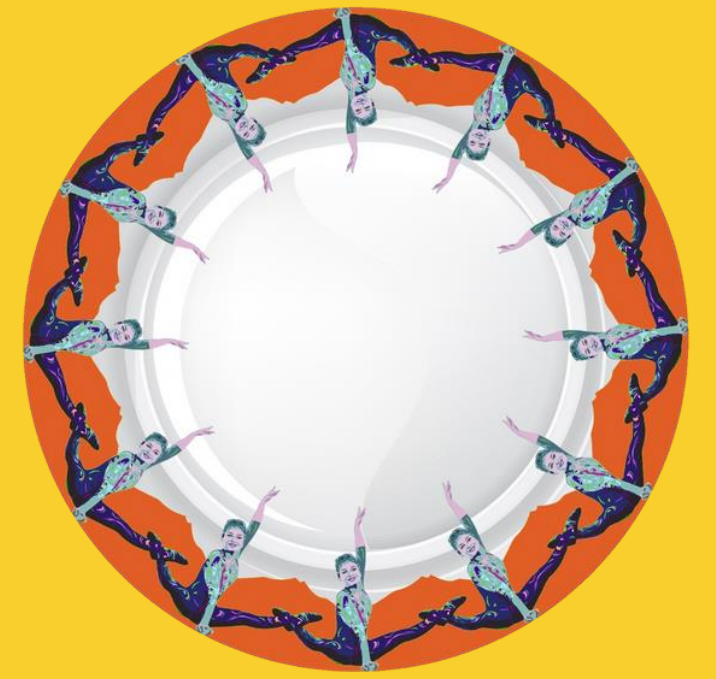
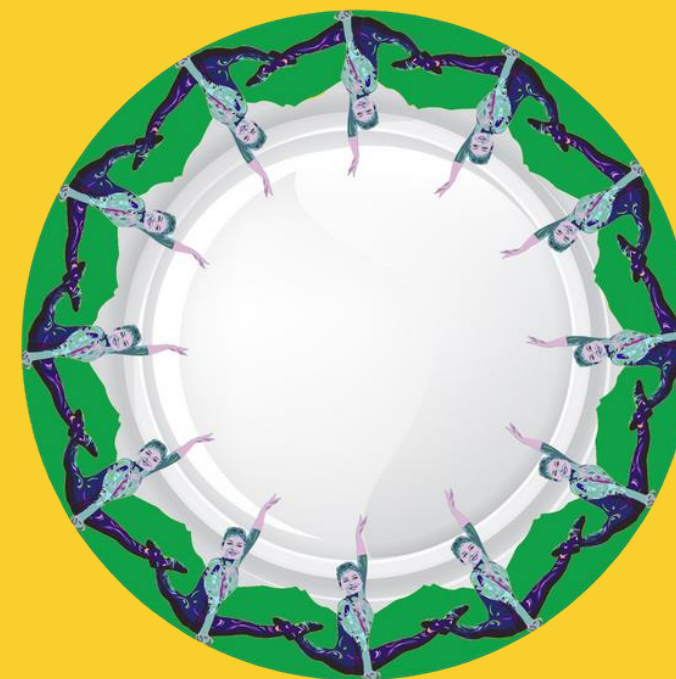
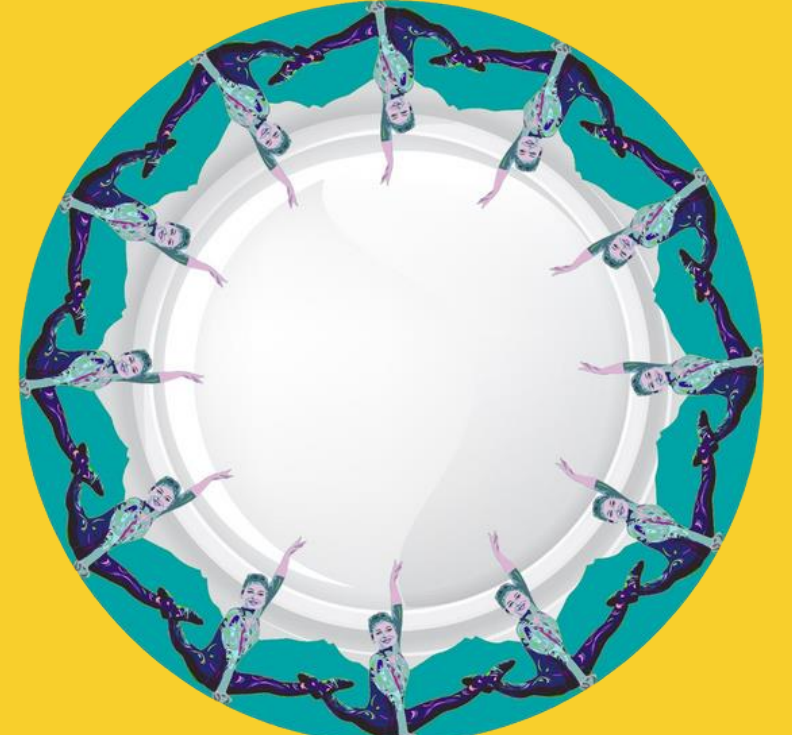
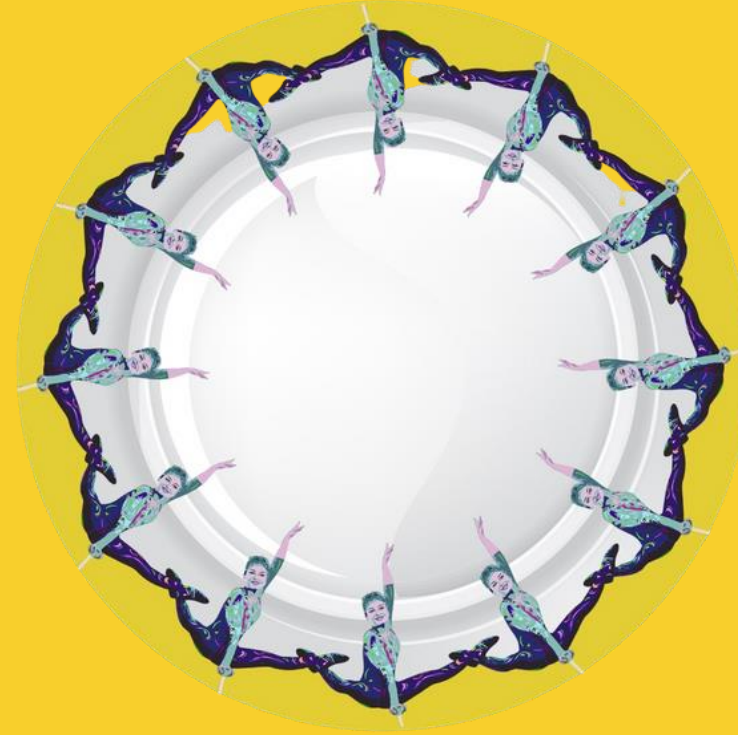
This collection is full of bright colors and patterns highlighting the joy and fun of Circus.

The elements used are full of bright hues depicting the humor, extravagant, fanciful, and playfulness of the Circus.

The Circus performers used in this collection are the people who have been working under the big top over the years.

OPTION 1

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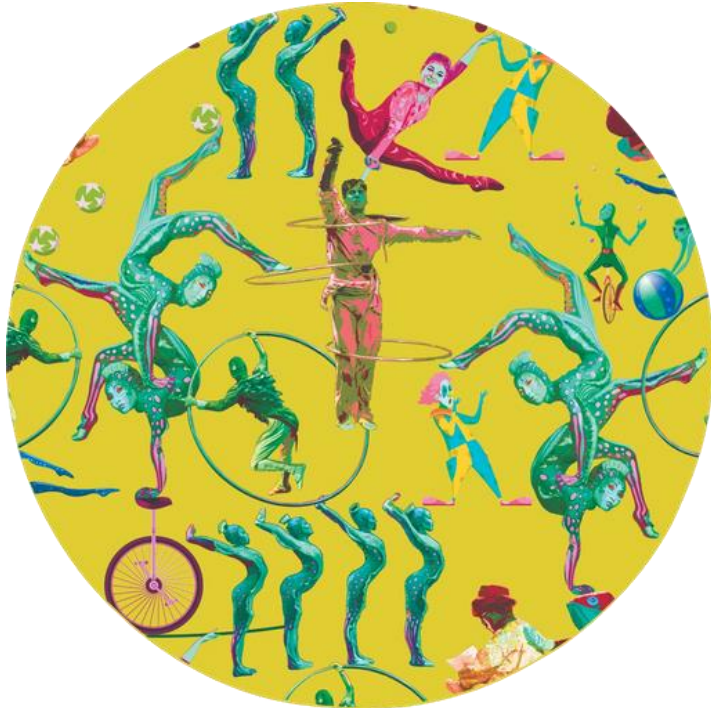
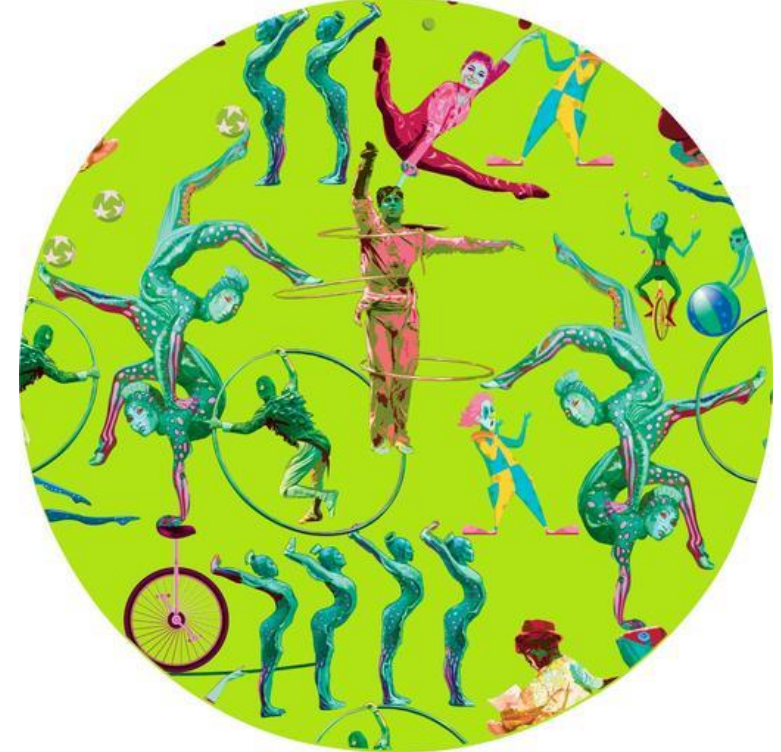


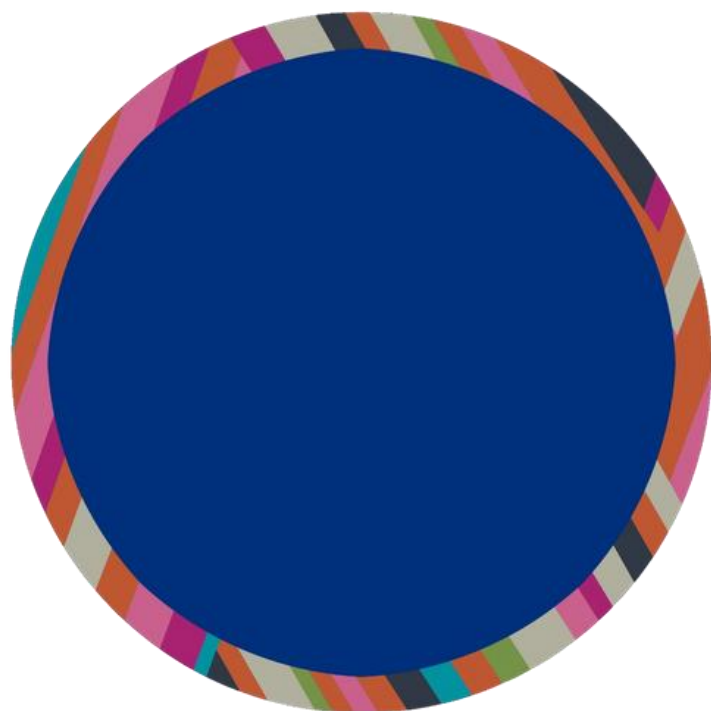
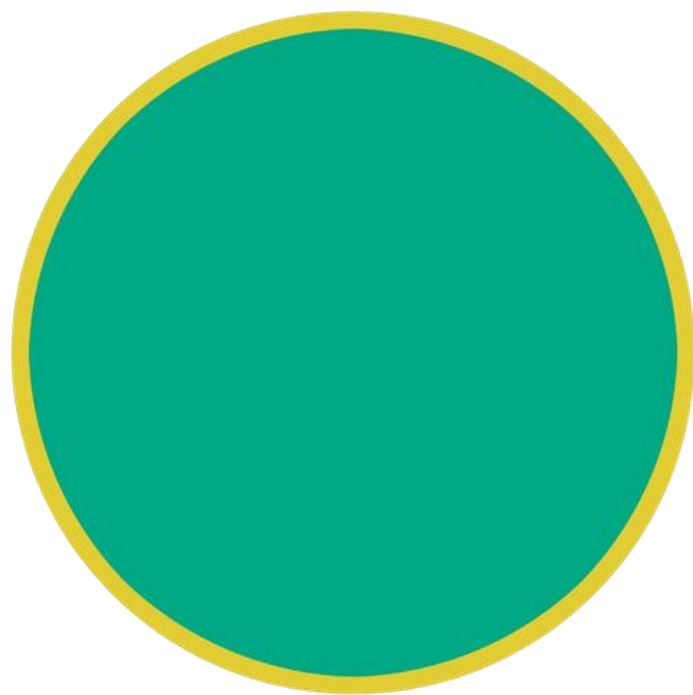
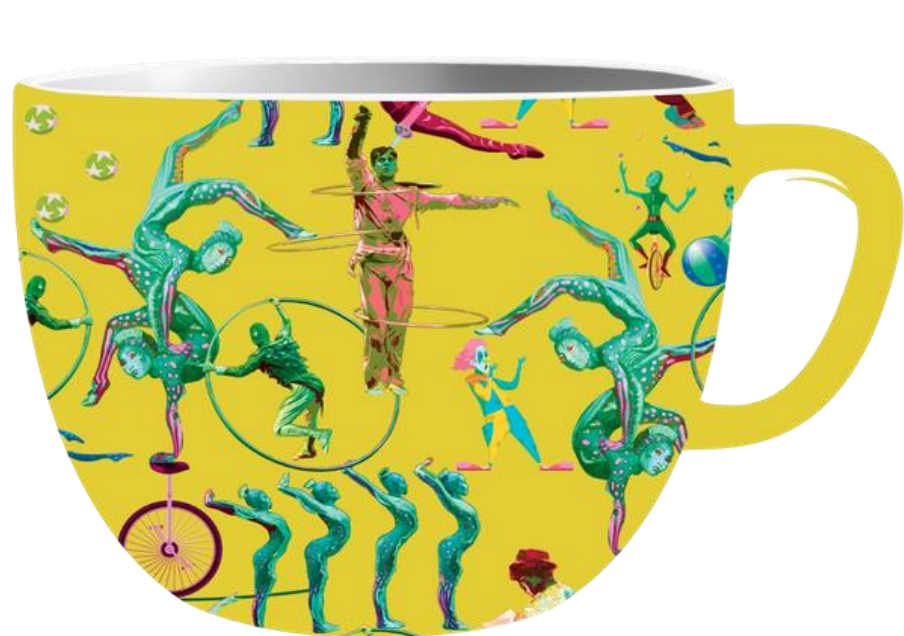




OPTION 2

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Thank You!