



PHYSICAL CULTURES OF THE BODY CONFERENCE

PROGRAM // JANUARY 15, 2021

An international conference on the symbolic and cultural importance of the healthy and active body with reference to issues of race, gender, injury, strength, performance, eugenics, and much more.

THE H. J. LUTCHER
STARK CENTER
FOR PHYSICAL CULTURE & SPORTS
The University of Texas at Austin

CONFERENCE SCHEDULE

8am, Physical Culture in India, Moderated by Jan Todd

Debleena Biswas | Exploring the Human Body in Hindu Religious Ritual of *Danda Nacha* in Odisha
Sadia Hasan | Inking the Body: Tattoo Tradition in North East India

9am, Physical Culture Writers, Moderated by Conor Heffernan

Anastasija Ropa | Physical Culture in Renaissance Europe: Some Evidence from Pietro Monte's *Collectanea*
Alec S. Hurley | Champion, Columnist, and (Physical) Culturist: Arthur F. Gay's Influence on the American Strength Community in the Interwar Era

10am, Olympic Athletes and Identity, Moderated by Jan Todd

Jannick Schlewing & Dr. Francois J. Cleophas | A South African Weightlifter Who Competed Against South Africa
Broderick D.V. Chow | 出る釘は打たれる: Tommy Kono's Performances of Strength and the Formation of Asian American Subjectivity

11am, Gazing at the Body, Moderated by Kim Beckwith

Isabel Fontbona & Ainel T. Abarra | Physical Culture and Performing Arts: Life Journey in a Female Bodybuilder's Performance Arts in Contemporary Times Through a Dual Analysis Lens
Tatiana Konrad | Black Men in White Sports: Film and Racial Politics in 1930s-40s' America

12pm, Sport and Performance, Moderated by Conor Heffernan

Eduardo Lautaro Galak | Training the Eye: Sportization and Aestheticization Processes of the Earliest Olympic Games
Richard Ravalli | Body Magic: Lisa Lyon and the Feminist Workings of Female Bodybuilding's First Celebrity

1pm, Women & Fitness, Moderated by Jan Todd

Dominika Czarnecka | Between Belonging and Fitting In: Exploring the Intersections of Aging, Gender and Physical Activity from an Anthropological Perspective
Kristen Wilson | A Place for Women: Women's University Gymnasiums, 1867-1969

2pm, Care of Athletes, Moderated by Kim Beckwith

Conor Curran | Irish professional soccer players and the treatment of their injuries, 1950-2010
Tracie Canada | Playing through a Pandemic: Football Bodies and Institutional Care

3pm, Desbonnet's Physical Culture, Moderated by Jan Todd

Max Leconte | Desbonnet's site/sight of reform: physical and visual culture in early 20th century France
Rachel Ozerkevich | Crafting the Ideal Woman: Photomechanical Manipulation in Edmond Desbonnet's Physical Culture Publications

4pm, Masculinity and the Body, Moderated by Conor Heffernan

Matthew Barnard | The Australian Body: Masculinity, Whiteness, and Heterosexuality in 1980's Film
Daniel Hoyoon Cho | Forms of American Masculinity and the Decline of the U.S. Whaling Industry in the 19th Century

5pm, Strongest Man & Strongest Woman, Reconsidering Sandow & Minerva, Moderated by Kim Beckwith

Conor Heffernan | Developing the Perfect Man: Eugen Sandow, the Great Competition and Eugenics in Edwardian Britain
Jan Todd | Meditations on the Mystery of Minerva



Debleena Biswas, a Senior Research Fellow, currently pursuing PhD from the Department of Sociology, Ravenshaw University, Cuttack, Odisha. Her PhD thesis is on Religion and the body with study of extreme rituals in Odisha. Her Research interest lies in Sociology of Religion, Sociology of Human Body, Sociology of Fashion, Sociology of Gender Studies, and Trance Studies.

Exploring the Human Body in Hindu Religious Ritual of *Danda Nacha* in Odisha

The human body is a symbolic reality and is now no longer limited to the boundaries of biology but is moving into the socio-cultural dimensions of the society. Kim suggests that the body is, "an ontological hinge between the self and the other" Religion and the human body have a very strong association with each other, it is one of the indispensable mediums through which the rituals are practiced. The religious discourse carries a cathetic orientation towards rituals and it is fulfilled by the body. Religion invokes an authority on the physical body and has a stronghold over it. The body acts as a heuristic mechanism that adds symbolic connotation to the socio-religious paradigm. The rituals pertaining to religion are explored through the medium of body and the body remains at the receiving end by following the phenotypes generated within the society. Religion does not take place in vacuum, it includes encountering different social realities of the society. Performance in religion can be in the form of song, dance, chanting mantra, prayer, etc.

This paper focuses on the famous folk dance of Odisha called "Danda Nacha". The word "Danda" means penance and "Nacha" means dance, its foundation lies in the worship of Lord Shiva and Goddess Kali. The person who participates in this ritual dance is known as "Danduas" or "Bhaktas". Danda Nacha is divided into four stages, which begins with Bandana, followed by Dhuli Danda, Pani Danda, and lastly by Agni Danda. The researcher has studied this ritual as a case study by conducting field study in Ganjam district of Odisha and has tried to study the extremities which the devotees undergo and the underlying reason behind the sacred pain. The paper shall also study the dance form theoretically, philosophically, and try to examine the position and primacy of the corporeality in the religious performance.



Dr. Sadia Hasan is currently an independent researcher. She has worked in various faculty positions in Jamia Millia Islamia, New Delhi; Aligarh Muslim University, Aligarh and IIM Kashipur. She studied themes in the novels of Kamila Shamsie for her doctoral thesis, which was awarded to her in 2013. The area that interests her are literature from South Asian countries, translation studies, visual culture and Urdu literary traditions.

Inking the Body: Tattoo tradition in North East India

The tattoo tradition can be gainfully termed as the most visible form of culture where one's own body is transformed into a living canvas to be a pervasive carrier of culture on the very skin where it becomes the primary identity and immediately establishes one as part of a set community. The north east India is rich in cultural tapestry which is inscribed in all their frames of daily living. This ranges from cane and bamboo handicrafts to pottery, masks, jewellery, wood carvings, metalwork and woven textiles.

Tattoo, widely practised in the region as an art form on the body is a denominator of social associations, rank, phase of life, achievement, identity etc and has socio-cultural personal meanings for the bearer.

The paper plans to ruminate on the cultural quotient of tattoo across the world and study the art as a value of significance for North East India.



Anastasija Ropa is senior researcher at the Department of Management and Communication Science at the Latvian Academy of Sport Education. Her research focuses on the history of sports, mainly in medieval and renaissance Europe, with a particular focus on comparing historical and modern practices in sport.

Physical Culture in Renaissance Europe: Some Evidence from Pietro Monte's *Collectanea*

Pietro Monte is known as the author of treatises on various subjects, written in Latin, in Spanish or both. These works were printed in his lifetime or shortly after his death, as well as being translated into other languages, such as Italian. His longest work, *Collectanea*, is his opus magnum, but it is also a work that poses considerable challenges in terms of classification and organization. The material seems to be presented at times in a rather haphazard manner, as different from the encyclopedia of the medieval period. The unifying focus of the work, however, is body culture, which, in Monte's thinking, is inextricably connected with the culture of the mind and morality. His work provides extensive theory about the typology of human physique and mentality, based on the theory of humors, as well as sections on improving the physique, health and endurance, which is worded in terms of balancing the humors. He also outlines sports practices that are useful for this aim, with sections devoted to wrestling, gymnastics, athletics and fencing, and he notes which body types perform best at which types of activities. While Monte's theory of humors appears outdated in view of modern advances in health care and sport science, his advice on healthy living and improving athletically is still topical and appealing to today's readers. This paper will use the methodology of historically informed literary criticism to provide a systematic disposition of Monte's theory of body culture and outline the aspects that have stood the test of time.



Alec S. Hurley is a doctoral candidate at the University of Texas at Austin. His research broadly focuses on the intersection of sport and community identity. He is also a native Rochesterian (New York), whose doctoral work examines the city's role in the development of U.S. sport in the late nineteenth century.

Champion, Columnist, and (Physical) Culturist: Arthur F. Gay's Influence on the American Strength Community in the Interwar Era

Despite winning "Physical Culture's" Best Developed Man Award in 1917 and being awarded the distinction of the strongest man in the United States Navy in 1918-19, Arthur Gay remains an understudied figure in the history of the interwar strength community in the United States. The proud son of Rochester, NY, he embraced the ideals of the Muscular Christian through an upbringing in the Flower City's YMCAs. His legacy as a gym owner and trainer has been afforded treatment in Ben Pollack and Jan Todd's article on Vic Tanny. However, his influence as a strength columnist remains an unexplored aspect of his prolific career.

Outside the gym, his work as a physical culturist reached the widest audience between the pages of George Jowett's publication, "The Body Builder." He contributed regular columns throughout the 1920s ranging from appearance to diet and training plans for both men and women. He was often joined in his written pursuits by his wife, Emily Gay, and other pioneering physical culturists Ottley Coulter and Earle Liederman. This presentation will explore the nature and influence of his long-running column in Jowett's magazine, particularly his inclusion of women as a part of his target audience. This research draws from both the George Jowett collection at the H.J. Lutcher Stark Center and archives from Rochester, NY. The city archives include those from the local newspaper (Democrat & Chronicle) and repositories such as the Field Assessment Cards and City Trustee minutes.



Jannick Schlewing is a Sport Science Honours student at the Department of Sport Science at Stellenbosch University, South Africa. He is originally from Germany and completed his undergraduate studies in South Africa. Jannick trains in Olympic weightlifting, is a dancer and a former Stellenbosch University basketball player. His main fields of interest are youth sport development, sport medicine, and sport history, and he is pursuing a Master's in Sport Science in 2021. He is involved in strength and conditioning at a local girls' high school, community projects with his local church and the Department of Sport Science at Stellenbosch University, as well as program design and dance education for physical education teachers in the Stellenbosch area.



Dr. Francois J. Cleophas is a senior lecturer in sport history at Stellenbosch University, South Africa. He is a former South African junior 400-meter record holder and a physical education teacher. This inspired him to complete a PhD on the history of physical education and physical culture in Cape Town's marginalized communities. His focus is community sport histories with a special emphasis on physical culture. He has published over 30 articles in peer-reviewed journals, seven book chapters, and one edited volume. His forthcoming publication *Critical Reflections on Physical Culture at the Edges of Empire* is a collection of essays from international scholars that hones in on physical culture practices in marginalized settings.

A South African Weightlifter Who Competed Against South Africa

This paper is a socio-historical analysis of the experiences of the South African-born weightlifter Ron Eland who competed for Britain at the 1948 Olympic Games in London. Eland's exclusion from the South African team was based on socio-political circumstances and not performance-based decisions. Eland won the British lightweight championship on 8 May 1948, securing a spot on the British Olympic team and becoming the first South African to represent Britain in weightlifting. However, historical, and academic narratives surrounding Eland's participation are missing and official texts generally exclude black weightlifters from South African weightlifting history. Therefore, the authors examined Eland's private archives to gain insight into his experiences and contextualized these with the socio-political environment in Britain during 1948. This revealed similarities to the story of another black weightlifter, John Davis (United States of America), regarding the media's portrayal in prominent magazines such as *Health & Strength* and suspected political involvement regarding Davis' and Eland's selection. The authors revealed how Eland maneuvered within political constraints to achieve his desire to participate at the Olympic Games. Further, the study showed how this achievement eventually helped to inspire the antiapartheid sport movement in South Africa, making Eland a historically significant figure and contributor to South African sport and weightlifting history. This article contributes to the growing body of archival research that seeks to rectify missing historical representations of black sportsmen and -women and encourages discussions on how sport-historical narratives are created.



Broderick D.V. Chow is a Reader and Deputy Director of Learning at Teaching at the Royal Central School of Speech & Drama, University of London. He is co-editor of *Performance and Professional Wrestling* (Routledge, 2016) and the forthcoming *Sports Plays* (expected 2022). His forthcoming book *Dynamic Tensions* explores the origins of men's fitness practices in UK/US popular theatre. Broderick is a competitive Olympic weightlifter and qualified coach.

出る釘は打たれる: Tommy Kono's Performances of Strength and the Formation of Asian American Subjectivity

In 1956, the Japanese American weightlifter Tamio "Tommy" Kono gave an exhibition in Waimea, Hawai'i, where he performed feats of strength, including "driving two nails through a one inch plank with his hands." This strongman feat calls to mind "deru kugi wa utareru" (the nail that sticks out gets pounded down), transforming a phrase about conformity into one of extraordinary physicality. I situate this performance against Kono's well-known biography: Kono started training in weightlifting as a teenager at the Tule Lake War Relocation Center, one of ten concentration camps where Americans of Japanese origin were incarcerated during the Second World War. Upon his release Kono became the United States' most celebrated Olympic Weightlifter. This story portrays physical culture as a site of individual survival and overcoming, as well as assimilation and reconciliation, while obscuring the violence and terror of concentration camps. Drawing on archival research from Kono's personal papers, I instead read Kono's feats of strength as an embodied negotiation of the tensions of a nascent "Asian American" identity, years before the term's emergence in the late 1960s. While Kono's Olympic success has been contained within a narrative that obscures racist carceral violence, performance studies (attentive to labour, pain, and technique) can point to an alternative, embodied narrative of minoritarian survival within the racialized logic of the state. Therefore, physical culture history and performance studies can make a significant intervention in the historiography of Asian America, where identity has largely been determined by political resistance and/or the model minority stereotype.



Airnel T. Abarra is a PhD Student at the Doctorate School of Sport Sciences at the University of Physical Education, Budapest, Hungary. His research topic is about women bodybuilders and physique athletes and identities. Before his PhD studies, he was the Grade School Sport Officer and Head Coach of the Track and Field Team of Ateneo de Davao University, Davao City, Philippines. He became interested in life and works related to women bodybuilders and physique athletes because of its unique subculture and quest for the ideal physique and strength.



Isabel Fontbona is a Ph.D. candidate in the Department of Art History at the University of Girona. She is currently completing her dissertation on the artistic and gendered interventions enabled by female and trans bodybuilding practices. The foundation of her research lays out in gender studies, sociology, art theory, philosophy, queer theory, body modification, and sports. Fontbona is also a natural bodybuilder competitor and a performance artist.

Physical Culture and Performing Arts: Life Journey in a Female Bodybuilder's Performance Arts in Contemporary Times Through a Dual Analysis Lens

Bodybuilding and performance art began to be correlated in the late Nineteenth Century with the showcase of physique and performing arts of Eugen Sandow (1867-1925). He coined this engagement through his muscle display performances, which gained more interest rather than performing any feats of physical strength. In the same line as Sandow, we also find women, especially in the circus field, such as Brumbach, or Williams. Over time, performing arts and bodybuilding as a spectacle evolved to a more disciplinary and specific sport: Female Bodybuilding. Despite the possibilities that this corporal practice can open up women's rights through empowering their bodies, when this practice culminates in a contest, the regulation tends to promote a particular ideal of hyper-sexualization image of women. The researchers; a performing artist and bodybuilder, and an aspiring sport sociologist, would like to drive into review bodybuilding's performance in the contemporary time. Through critical review and juxtapositioning of the historical photo and a video of female bodybuilder's performance, we aspire to have better insights and analysis if the physical culture of the bygone eras can be reappropriated to another form of artistic bodybuilding's performance. The discourse would not be a 'simple' descriptive history about modern female bodybuilding, but to present an original approach through the opening of possibilities offered by performing arts through the bodies built through bodybuilding. Through a sociological and philosophical approach, with inside and outside lens, we look forward to a gender, cultural, and embodied experience which characterizes researchers' different perspectives to be interwoven.



Tatiana Konrad is a postdoctoral researcher at the Department of English and American Studies, University of Vienna, Austria. She holds a PhD in American Studies from the University of Marburg, Germany. She was a Visiting Researcher at the Forest History Society (2019), an Ebeling Fellow at the American Antiquarian Society (2018), and a Visiting Scholar at the University of South Alabama, USA (2016). She is the author of *Docu-Fictions of War: U.S. Interventionism in Film and Literature* (University of Nebraska Press, 2019), a coeditor of *Cultures of War in Graphic Novels: Violence, Trauma, and Memory* (Rutgers University Press, 2018), as well as the editor of *Transportation and the Culture of Climate Change: Accelerating Ride to Global Crisis* (West Virginia University Press, 2020) and *Cold War II: Hollywood's Renewed Obsession with Russia* (University of Mississippi Press, 2020).

Black Men in White Sports: Film and Racial Politics in 1930s-40s' America

After slavery was abolished in 1865, the life of African Americans did not improve much, and their civil rights were not acknowledged for the next hundred years. The skin color of African Americans did not allow them to get a decent job and earn sufficient amount of money. In turn, white society overtly demonstrated that it was not ready to give blacks the same rights as whites had. There are many films that explicitly show the injustice that African Americans faced in their professional life in the twentieth century, including the sporting world. This paper focuses on Stephen Hopkins' *Race* (2016) and Brian Helgeland's *42* (2013) to reveal the discrimination that black athletes experienced in the 1930s-40s. Both films tell true stories of two outstanding sportsmen – Jesse Owens and Jackie Robinson – who had to compete not only for a better result but also – due to their skin color – for the recognition of their success among white Americans. While the films portray the racist America of the 1930s-40s, they both seem to argue that sport also managed to unite people of different races and thus helped fight racism and change attitudes of some individuals. Displaying the hard lives of the sport “stars,” the films suggest that if such important African American athletes as Owens and Robinson were not respected, then “ordinary” African Americans had absolutely no chance for equality. Additionally, this paper examines the attempt of *Race* to contrast and compare American racism and German Nazism, as the film narrates the story of Owens at the 1936 Berlin Olympic Games.



Eduardo Galak, PhD, is a Physical Education Teacher, has a Master degree in Body Education and a PhD in Social Sciences, with a postdoc in Educação, Conhecimento e Integração Social (UFMG -Brazil). He is currently an Adjunct Researcher at CONICET and a Professor at the Universidad Nacional de La Plata (Argentina). He is chief editor of the journal *Anuario. Historia de la Educación* and editor of *Educación Física & Ciencia*.

Training the Eye: Sportization and Aestheticization Processes of the Earliest Olympic Games

This research seeks to analyse the different ways of perceiving sports based on the study of cinematographic documentary of the first Olympic Games. The aim is to explore the political discourses and aesthetic senses transmitted through images, investigating footages from the beginning of the twentieth century until Berlin 1936, when the aestheticization process became analogous to the sportivization process. From observing a set of documentary Olympics footages placed on the Olympic Studies Centre, especially those produced since Saint Louis Games in 1904, this article analyses projected significations about individual and collective body. In other words, this 'movement-images' –as Deleuze named– shows projected meanings about the individual and collective body.

The central focus of this paper argues that the informative cinema, through the exhibition of educated bodies, teaches and also forms the sensitivity of the viewer perspective. In other words, it not only transmits ways of doing, but also an ethos, or ways of being sensitive. The aim of this study is to explore the political discourses and aesthetic senses transmitted through the Olympic images, which are often loaded with moralism and patriotism. The hypothesis is that historic filmed physical activities intended to educate not only through the gaze, but also the gaze itself. In other words, it not only transmits ways of doing, but also to form an ethos, to form ways of perceiving. This paper concludes with a counterpoint between Rancière and Benjamin about technical reproducibility and political reproduction, considering the aesthetic-political tension that sports put into play.



Richard Ravalli is Associate Professor of History at William Jessup University. His areas of research include California and the West, American film and television, and the history of bodybuilding and fitness. Ravalli's previous works include a published essay on Cory Everson and several contributions to the blog Physical Culture Study.

Body Magic: Lisa Lyon and the Feminist Workings of Female Bodybuilding's First Celebrity

Drawing upon sources from the Steve Wennerstrom Papers, this essay examines Southern California native Lisa Lyon, who emerged as competitive bodybuilding's first female celebrity at the dawn of the Reagan Era. Breaking into the rough, masculine world of Gold's Gym and with the aid of local establishment figures such as Joe Weider and Arnold Schwarzenegger, Lyon won a high profile female bodybuilding event organized in Los Angeles in 1979. She thereafter experienced a meteoric rise in popularity within the sport and relative cultural stardom into the 1980s. Lyon drew upon feminist impulses associated with female bodybuilding's earliest years following the passage of Title IX in the early 1970s. Her work with renowned high fashion glamour photographers and the sexual exhibitionism she engaged in secured her place in physical culture lore. Following her only bodybuilding victory, she appeared in *Playboy* in 1980 and co-authored a book in 1981 titled *Body Magic* that also featured her in nude photography. Lyon's brash style contrasted with other female bodybuilding representatives in the early 1980s, such as the first Ms. Olympia champion Rachel McLish. Industry leaders, in need of a marketable image for the nascent sport during a conservative era in the United States, ultimately distanced themselves from Lyon and embraced non-controversial competitors as spokespersons through the remainder of the decade. In later years, her bold persona and alternative lifestyle as a performance artist resulted in diminished coverage of Lyon in physique publications and a near erasure of her importance in bodybuilding history.



Dominika Czarnecka is an Assistant Professor at the Centre for Modern Ethnology and Anthropology at the Institute of Archaeology and Ethnology of the Polish Academy of Sciences in Warsaw. She received an MA degree in law and cultural anthropology and a PhD in humanist studies at the Nicolaus Copernicus University in Toruń. Her research focuses on the anthropology of the body, anthropology of sport, visual anthropology, and the post-Cold War military heritage of Eastern Europe.

Between Belonging and Fitting In: Exploring the Intersections of Aging, Gender and Physical Activity from an Anthropological Perspective

Fitness is a popular physical activity among women. Most studies pertaining to women's fitness culture focus on the representation of female body in the media or on the lived experiences of the exercisers. Furthermore, fitness is often criticised for being a disciplinary practice and for contributing to the promotion of unrealistic body ideals. However, fewer works tackle the issue of the experiences of elderly female participants of fitness culture taking part in group training, concentrating on their sense of belonging in the recreational fitness context.

The aim of this presentation is to explore the experiences of elderly participants of fitness culture associated with their sense of belonging and/or exclusion in the recreational fitness context. Drawing from the assumption that belonging is not something that emerges naturally but is constructed and that achieving belonging is a multifaceted, nuanced and relational process, the presentation intends to determine when elderly female exercisers decide that they belong or do not belong to the social world of female fitness culture participants, how they communicate their sense of belonging, and why their experiences of belonging carry important implications for their identity formation. It concludes by re-examining the concept of aging in relation to gender in the recreational fitness context (Laz 2003). The results of the research add complexity and a more constructive understanding of the construction of belonging where negative representations and stereotypes are challenged.

This work is based on ethnographic qualitative methods, including: observant participation, semi-structured in-depth interviews, informal conversations.



Kristen Wilson is a doctoral student in the University of Texas at Austin's American Studies program. She earned a BA in American Studies and English from the University of California, Berkeley. Her work considers cultures of measurement and legacies of erasure in women's sports history.

A Place for Women: Women's University Gymnasiums, 1867-1969

This architectural survey of women's university gymnasiums starts with the construction of Vassar College's Calisthenium (1867) and concludes just prior to Title IX and the gradual gender integration of athletic facilities. The construction of these spaces explicitly for women makes them time capsules of what physical educators, administrators, and American society more broadly thought appropriate and possible for women at different times. For example, UC Berkeley's Hearst Memorial Gymnasium for Women (1927) has a second floor, open-air pool that is 33.3 meters; explicitly baked into the design is the desire to keep women away from the prying eyes of passerby (a second floor, open-air pool) and to prevent women from recording 25m splits for the purpose of comparison or competition. As it stands, I think there are three distinct eras I'll be looking at: the construction of gymnasiums at women's colleges in the mid-1800s/late 1800s, the boom in women's gymnasiums at large public universities in the 1920s/early 1930s, and the relative drought of new women's university gymnasiums in the post-war, pre-Title IX period.

I have presented and done work on Hearst Gymnasium in the past. My intention is to expand that work and look at other gymnasiums (like Anna Hiss Gymnasium) to see how the prioritization of women's athletics and expectations for women's athletic participation changed over time.



Dr Conor Curran (Trinity College Dublin) is author of *The Development of Sport in Donegal 1880-1935* (Cork: Cork University Press, 2015) and *Irish Soccer Migrants: A Social and Cultural History* (Cork: Cork University Press, 2017). His latest monograph, *Physical Education in Irish Schools 1900-2000: A History* will be published by Peter Lang in 2021.

Irish professional soccer players and the treatment of their injuries, 1950-2010

Historical studies of the injuries of Irish professional soccer players have been scarce. This paper takes a case studies approach to examine the experiences of a number of Republic of Ireland-born professional footballers in the period from 1950 until 2010. It draws on two separate studies undertaken by the author on Irish-born football migrants (2013-14) and League of Ireland players (2019-20). In discussing these players' perceptions of the injuries they received and how they were treated by the clubs and by medical staff, this paper builds on previous work undertaken by Carter, Cronin, Heggie, Waddington and Welshman. Despite the evolution of the treatment of injuries and the specialisation of this field in Britain and Ireland since the late twentieth century, playing through injuries remains commonplace. It will show that a number of players expressed discontent with how their injuries were treated and some resorted to alternative therapies away from their clubs. It also illustrates how some players have struggled to deal with injury-enforced retirement from professional football and how this has seriously impacted on their mental health. Finally it discusses the legacy of a career in professional football through a discussion of how some retired players today struggle to deal with the physical toll inflicted on their bodies as players.



Tracie Canada is a Postdoctoral Research Associate and incoming Assistant Professor in the Department of Anthropology at the University of Notre Dame. She has research and teaching interests in race, sport, kinship, and the performing body, and her work focuses on the lived experiences of Black college football players.

Playing through a Pandemic: Football Bodies and Institutional Care

In the midst of a pandemic that disproportionately affects communities of color, administrators have de-densified student populations on college campuses, classes have shifted to a virtual format, and academic departments and professorships are dwindling because of the financial stress. And yet, young men risk their health and run onto college gridirons every Saturday to play a high-contact sport. Why has the 2020 college football season not been postponed or even interrupted for the majority of the most competitive conferences in the country? I answer this question by relying on my ethnographic fieldwork experiences with Black college football players during the 2017-18 football season. By noting how football programs deal with injury and mundane violence in the sport, my experiences then and my observations now point to one central fact: since this billion-dollar industry is dependent upon the physical labor of thousands of 'amateur' athletes, most of whom are Black, their participation in any playing season is integral for the perpetuation of the system. Thus, I argue that an institutionalized form of care is invested in the bodies of these athletes to ensure their continued participation, and subsequent productivity and labor on the football field.



Rachel Ozerkevich is a PhD Candidate in Art History at the University of North Carolina at Chapel Hill. Her dissertation addresses the dialogues between fine art and the illustrated sports press in late nineteenth and early twentieth century France. She received her MA at UNC-Chapel Hill and her BA at the University of British Columbia.

Crafting the Ideal Woman: Photomechanical Manipulation in Edmond Desbonnet's Physical Culture Publications

Edmond Desbonnet was the head of a physical culture empire at the turn of the twentieth century. The bodybuilder, author, and amateur photographer was a proponent of strength training as a means of building individual and collective French health and resilience. Desbonnet disseminated his methodology through photographs, often ones he took himself that he then printed, hand-edited, and published. He believed that women needed to develop their bodies through training and calculated lifestyle choices. Unlike physical culturists who instructed women to be gentle in their movements and to refrain from lifting weights, Desbonnet celebrated the bodies of unusually strong women, and he extolled their aesthetic merits in the pages of his history books and magazines. Yet his prescriptions for women stemmed, in part, from pronatalist notions that women should prepare their bodies for childbirth. Using hand editing to manipulate his photographs, he emphasized the visual features on women's bodies that revealed both feminine curvature and exaggerated musculature. This paper approaches Desbonnet's images from a material and social art historical perspective to examine the physical processes through which Desbonnet edited his images. The paper then addresses the effect his retouching had on his subjects. This paper argues that Desbonnet's image manipulation in the magazine *La Culture Physique* and book *Comment devenir belle* allowed him to reconcile otherwise contradictory prescriptions for women to lift weights like men, yet be delicate and motherly. Desbonnet edited his photographs to create a new ideal of French womanhood—one in which women could be stronger than men while still subscribing to reductionist gender dimorphism.



Maxence Leconte just received his Ph.D in French Studies at The University of Texas at Austin; he received his B.A in European History at Université Catholique de Lille. He currently teaches as a Lecturer in the French Department at The University of Texas at Austin. His scholarship investigates the function and representation of corporeality under the prism of sporting practices in the cultural discourses of early 20th century France.

Desbonnet's site/sight of reform: physical and visual culture in early 20th century France

In this presentation titled "Desbonnet's site/sight of reform: physical and visual culture in early 20th century France", my aim is to reappraise the social, political and artistic contexts that led to the rise of what can be described as a new visual culture of the body imagined by Edmond Desbonnet, so as to better understand the origins and implications of its success.

Known as the "père de la culture physique" (the father of physical culture), Desbonnet's enterprise to establish a rational culture of the body in France was popularized thanks to his extensive oeuvre, composed of canonical books such as *La Force Physique* (1904) or *Les Rois de la Force* (1911). However, I posit that Desbonnet's success deserves to be reappraised through a particular lens, without which his vanguard and scientific approach to physical culture cannot be fully understood: a strategic use of visual artifacts (chiefly photographs) present in his publications, which not only asserted the power of his method but also played a decisive role in shaping a visual and therefore tangible idea of modern men and modern women at the start of the 20th century.



Matthew Barnard is a PhD student at Bond University studying Australian cultural history and sport. His work focuses on national identity and Olympic representation, mass media patriotism, and oral history.

The Australian Body: Masculinity, Whiteness, and Heterosexuality in 1980's Film

Imagery of Australian national identity has, for the duration of the young nation's history, been implicitly linked to white, heterosexual, and predominantly masculine bodies (Featherstone, 2008). Beginning in the mid 1970's and progressing through the early 1990's, this imagery was amplified to the world in large part due to the investment in film and television of Labor Party Prime Minister Gough Whitlam, and the foundation of the Australian Film and Television School in 1973, and Australian Film Commission in 1975. This 'Australian Film Renaissance' (Barber, 1988) fostered widespread understanding and solidified a global consciousness of the 'Australian Legend' (Ward, 1958). The manufactured imagery of the Australian body, as expressed through the protagonist of films during this period, perpetuated colonial narratives which have plagued the development of a modern multi-cultural representative Australian Identity. This article will examine the ways in which Australianness and the Australian body is presented through three iconic films produced and released during this era. These films, Gallipoli (1981), Crocodile Dundee (1986), and Mad Max (1979), express the Australian legend in their representation of the past, present, and future respectively. We will also examine not simply the physicality, but also the utility and capability of the Australian body as represented in these film exports. This article will further highlight the subsequent counternarrative which emerged in the 1990's through Australian film led by directors Baz Luhrmann, Stephan Elliott, and P.J. Hogan.

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Forms of American Masculinity and the Decline of the U.S. Whaling Industry in the 19th Century

The 19th century whaling industry was one of the most profitable enterprises in the U.S., by 1846 encompassing 640 whaling vessels more than non-U.S. whaling vessels combined and tripled. The very success and scale of the American whaling industry contributed to the widespread cultural perception that men employed on whaling vessels were exemplars of an idealized form of rugged, individualistic, business-oriented, and physically potent masculinity.

The eventual collapse of the whaling industry at the end of the 19th century due to heavy overfishing thus affected one of the significant cultural forms of American manhood. Comparing the economic history of the whaling industry with the cultural anthropology of American masculinity, this paper will argue that the widespread public perception of financial greed on the part of whaling industry leaders was largely responsible for the concomitant decline in ideals of masculinity associating with whaling.



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Developing the Perfect Man: Eugen Sandow, the Great Competition and Eugenics in Edwardian Britain

On September 1901 Eugen Sandow, the man generally regarded by his contemporaries to possess the world's most perfectly developed figure, hosted a competition aimed at finding the 'best developed man in Ireland and Great Britain.' Held over the course of two years, Sandow's contest included mailed submissions, regional shows and, as the finale, a live contest at London's majestic Royal Albert Hall. It was a sell-out affair, attracting attention far and wide in British society. Sir Arthur Conan Doyle and Sir Charles Lawes acted as judges, Sandow offered lucrative prizes, and a winner was found in W.L. Murray. In the past, historians have noted the importance of Sandow's competition without giving a full explanation of its contestants and its broader significance.

Through the use of entrance lists and genealogical research, this presentation provides the first detailed examination as to the demographics of Sandow's contest. Much has been assumed about Sandow's customer base. Here these assumptions are scrutinized. Following this, the presentation situates Sandow's contest within a much broader political context concerned with the rise of eugenics in Britain. Sandow's contest came during the Second South African War (1899-1902), which, as historians have noted, intensified concerns that British men were physically degenerating. Sandow, as the presentation demonstrates, played on these fears for the benefit of his competition. Taken together, the presentation thus provides an accurate representation of Sandow's contest and its entrants.



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Meditations on the Mystery of Minerva

In April 1990 in *Iron Game History*, I published a biographical sketch of the early professional strong-woman known as Minerva titled “The Mystery of Minerva.” I used the sources I had available at the time which included a large number of articles in *The National Police Gazette*; other articles I was able to find in the pre-internet era in traditional newspapers; David Willoughby’s book, *The Super Athletes*; and the various mentions of Minerva’s exploits found in *Strength & Health* and *Iron Man* magazines. Nineteen years later, with on-line access to hundreds of newspapers, genealogy sites, and other web resources, I wrote about Minerva again for *Iron Game History*, titling my greatly expanded biography of her life, “Sex! Murder! Suicide! New Revelations about the Mystery of Minerva.” In this presentation, I use the story of Minerva’s life to explore the process writing history about subjects, like Minerva, who are professional entertainers possessing both public and private biographies.