



PHYSICAL CULTURES OF THE BODY IV CONFERENCE

OFFICIAL PROGRAM // JANUARY 11-12, 2024

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

PHYSICAL CULTURES OF THE BODY IV
Conference Schedule, Day One
JANUARY 11, 2024 - ONLINE

9:00AM

Alison Yam Wah So - (Un)Promising Figures?: The Making of Weighty Children's Bodies in Post-war Hong Kong

Airnel T. Abarra - "Empowerment or Hegemonic Subservience?" Female Bodybuilding in the Developing World

10:00AM

Natascha Louw - Twenty Years of South African Rugby Performance and Institutional Herstories, 2004 - 2024

Sheng-mei Ma - *Wu* as Body Writing: Martial Performativity in *Din Tao* and *Chio-tian*

11:00AM

Emma Pihl Skoog - The Value of the Body in Professional Swedish Strength Sports in the Early and Mid-twentieth Century

Eduardo Galak - The Formation of Sports Sensibility: Images from the First Olympic Games and the Construction of a Trained Eye (1904-1948)

12:00PM - CATFIGHTS: VOYEURISM, VIOLENCE AND FEMALE MUSCULARITY

Conor Heffernan - Between Glamour and Grappling: Dissecting 1970s Apartment Wrestling in America

David Chapman - Naked Amazons of the Arena: Female Wrestling in Belle Époque France

Rachel Ozerkevich - Tracing a History of Erotic Strength Performance: Lisa Lyon through Robert Mapplethorpe's Lens

1:30PM

Alec Hurley - On Corpulence, Athleticism, and Image: Examining Masculinity through Fat Men's Clubs at the Turn of the Twentieth Century

K. Mitchell Snow - Who was that Unmasked Man? Enrique Ugartechea, Sandow and the Beginnings of Mexican Lucha Libre

2:30PM

Yizhen Cai & Eileen O'Connor - Balancing Mind, Body, and Qi: Towards a Social History of Tai Chi in Ottawa, Canada

Joshua Kulseth & David Larmour - Body of Proof: Somatic Transformation in Brazilian Jiu Jitsu

3:30PM

Analise Pugh - Soccer is Life: Disciplining Citizenship through Girls Youth Club Soccer in San Francisco

Cara Snyder - From Visibility to Opacity: On Brazil's First Trans Soccer Team and their Representational Strategies

PHYSICAL CULTURES OF THE BODY IV
Conference Schedule, Day Two
JANUARY 12, 2024 - IN-PERSON

9:30AM

Erin Crownover - A content analysis comparing the qualitative coverage of women in *Sports Illustrated* and *womenSports* magazine issues during 1976

10:00AM

Todd Tuetken - The History of Stress Science and its Influences on Modern Sports Training Theory

Derek Catsam - Run Fast, Study Hard: The Professor Returns to Coaching

11:00AM

Marina Alexandrova - Between Tradition and Innovation: Physical Training in the Russian Imperial Army

12:00PM - PHILOSOPHY, PERFORMANCE, & FATNESS

Laura J. Mueller - Why Don't I Want to be Fat? Wegovy, Weight Loss, and the Virtues of Wellness

Sarah H. Woolwine - Am I Fat? Controversies Over the Meaning & Medical Consequences of Fatness

D. Lance Marsh - Does it Matter if I'm Fat? Re-examining Body-type and Training in the Body Positive Landscape

1:30PM

Townsend Rowland - A Social History of Early Protein Supplements

Aidan Hughes - "The More You Take, the More You'll Grow": Underground Steroid Handbooks and the Golden Age Bodybuilding Subculture

2:30PM

Peter J. Miller - Rose-Tinted Marble: Physical Culture and Classical Antiquity

Bennett Burke - A Nation Once Again: Hurling and the Reinvigoration of Physical Culture in Ireland

3:30PM

Jason Shurley - John Fair: A Weight Lifter Who Likes Weight Lifting and Weight Lifters

John Fair - The Power of Pain



Alison Yam Wah So (she/her) is an interdisciplinary scholar specializing in gender studies, cultural studies, history, and sociology. She holds an MPhil and PhD in Gender Studies from The Chinese University of Hong Kong. She currently serves as an adjunct lecturer in the Department of History at The University of Hong Kong.

(Un)Promising Figures?: The Making of Weighty Children's Bodies in Post-war Hong Kong

The plump bodies of infants and the lively energy of children have long served as indicators of the well-being of Chinese society, symbolizing good motherhood and familial blessings. However, during the early post-war years, the narratives surrounding Hong Kong children were marked by recurring themes of hunger and malnutrition. In an effort to safeguard the health of Hong Kong's children and ensure a robust labor force for the thriving manufacturing economy, philanthropists, medical professionals, and local elites organized public health campaigns, including the Hong Kong Children's Health Contest. These campaigns celebrated the good health of Hong Kong children and promoted the benefits of a Westernized diet to Chinese mothers. Advertisements featuring chubby-cheeked children cared for by nurturing middle-class mothers became a comforting refuge during a period when malnutrition posed a significant and daunting social issue. However, in the last decade of the twentieth century, Hong Kong, like many other developed societies, faced the global panic surrounding the obesity epidemic. Health professionals claimed that the obesity rate among Hong Kong's children had increased fivefold, with the second-highest cholesterol levels in the world. The once-promising figure of chubby children's bodies transformed into a perceived burden on Hong Kong's healthcare system.

By examining the evolving perceptions of weighty children's bodies in post-war Hong Kong, this study reveals how the intertwined notions of "economically worthless" and "emotionally priceless" children have fuelled and intensified concerns about children's bodies and health in recent decades. The paper argues that these shifting physical discourses of weighty children's bodies within Hong Kong's body culture shed light on the emergence and legitimization of surveillance technologies governing children's bodies in colonial Hong Kong.



Airnel T. Abarra (1983, Philippines) is a PhD Candidate at the Doctorate School of Sport Sciences at the Hungarian University of Sport Science, Budapest, Hungary. His research topics include women bodybuilders, physique athletes, and identities. Related research interests include doping and sport, gender studies, and neuroplasticity.

Airnel T. Abarra is supervised by Professor Tamás Doczi.



Mads Henrik Skauge Antonsen, Associate Professor, Faculty of Social Sciences, Centre for Sport and Society, (RESPONSE – Research Group for Sport and Society), Nord University, Bodø, Norway. Interests: sport spectatorship (audience, fandom and football culture), youth sport (club sport vs. fitness gyms, lifestyle sport and e-sport) and civil society (inequality and individualization as in shifting attitudes, values and motives, identity formation and social capital).

“Empowerment or Hegemonic Subservience?” Female Bodybuilding in the Developing World

The socio-economic and socio-cultural situation of a particular athlete affects their concept of empowerment and fulfillment, especially in the sporting world. Bodybuilding, which is a non-mainstream sport in developing countries like the Philippines, shows this dynamic, especially in training, coaching, and engagement in fitness and physique sports by women. Even though there are several diverse studies on female bodybuilders, mainly in developed countries, there are no extensive case studies with a focus on other parts of the world, characterized by more traditional gender roles. Through this study, we would like to investigate how female bodybuilders in developing countries shape their identity, ideals, and goals for their ideal body and health, among gender relations that are different from ‘Western’ contexts. It will be discussed as well if their situations really empower them, given that most of the gatekeepers in the sport are males. This includes how acceptable their bodies are within their subculture. Using case studies of female professional bodybuilders in the Philippines, the author will provide diverse narratives of female bodybuilders and look at these through the lens of identity, cultural relativism, gender theory, and freak theory. Through this, it can provide a better perspective on how athletes process their situations which can be empowering or conforming rooted in different hegemonic factors.



Natascha Louw is a sport officer at the University of Venda. She holds a Master's Degree in Sport Science from Stellenbosch University, a Honours Degree in Biokinetics and Post Graduate Diploma in Occupational Health from the University of Pretoria. With an interest in sport and sport history with a specific focus on rugby and women in rugby as academic disciplines. Her Master's thesis unpacked the life herstories of three historically significant Springbok rugby players. She is currently working on her PhD proposal.

Natascha Louw is supervised by Francois Cleophas.

Reconstructing Performance Narratives of Three Herstorically Significant Springbok Women Rugby Players Between 2002 and 2016

This study points to a broader unmapped African women's rugby herstory landscape that calls for historical intervention. South African rugby is a male hegemonic institution. It has been so since its institutional origins in 1891, with the establishment of the South African Rugby Board and the South African Coloured Rugby Football Board in 1897. This hegemony was transmitted through various historical permutations of these institutions over the past two centuries. When the South African rugby authorities, spread across the Apartheid divide, mapped out a new dispensation in 1991, they had done so within this hegemonic framework. Since then, numerous publications exist that perpetuate this narrative. To date, no narrative exists that challenges this hegemony. Linguistically, the study challenges usages of genderized terms of fe[male] and wo[man] and only use them within a contextual sense where clarification is necessary. Hence, the use of herstory instead of, the taken for granted, [his]tory. It is therefore an attempt to challenge genderized rugby stereotypes, created by men and supported also by self-identified women. The aim of the study is to foreground human performance as part of institutional cultures that shaped Springbok rugby in the 21st century. Simply put, what were women's impact and influence on South African rugby? Suggesting a connection when analyzing human performance as part of institutional cultures and the "definitional sense of physical cultures as the cultivation of the body and its purpose usually extends to the cultivation of cultural values through the body." Making this a powerful medium of conveying cultural and social values and beliefs.



Sheng-mei Ma (馬聖美 mash@msu.edu) is Professor of English at Michigan State University in Michigan, USA, specializing in Asian Diaspora culture and East-West comparative studies. He is the author of over a dozen books, including *China Pop!* (2024); *The Tao of S* (2022); *Off-White* (2020); *Sinophone-Anglophone Cultural Duet* (2017); *The Last Isle* (2015); *Alienglish* (2014); *Asian Diaspora and East-West Modernity* (2012); *Diaspora Literature and Visual Culture* (2011); *East-West Montage* (2007); *The Deathly Embrace* (2000); *Immigrant Subjectivities in Asian American and Asian Diaspora Literatures* (1998). Co-editor of five books and special issues, *Transnational Narratives* (2018) and *Doing English in Asia* (2016) among them, he also published a collection of poetry in Chinese, *Thirty Left and Right* (三十左右).

Wu as Body Writing: Martial Performativity in Din Tao and Chio-tian

武道者，舞蹈也

The way of martial arts is but the art of dance.

--馬子, translated by Sheng-mei Ma

Before the Genesis's light, there is wū (烏 darkness or 污 filth) in the first tone, shrouding like the flatline diacritic over the vowel. Then wú (無 nothing) in the second tone rises to look back at the void that is itself. The third tone of wǔ stirs into action, falling and rising, up and down, in the performativity of martial arts (武), in essence a choreographed, stylized dance (舞). Rounding off the chosen wǔ (五 five), like counting on one's fingers, out of countless homonyms, wù (悟 awakening) in the fourth tone drops off, closes out, in an epiphany that sinks back into the womb of darkness and renewal. Such is the life course of wu, flipping among the metaverse of soundalikes, in the Taiwanese film *Din Tao: Heading the Parade* (2012), a dramatic narrative based on the Taizhong temple folk parade and drum troupe, Chio-tian (九天 Ninth Sky, jiutian in Mandarin). The film's storytelling onscreen and Chio-tian's dance performance on stage revolve around wu as body writing, both literal writing on the body and figurative, discursive writing with the body. Writing on the body is comparatively static, spatial, painterly, which comprises painted faces, folk deities costuming or cosplaying, and striking tableaux in the style of Peking Opera's liangxian (freezing movement as the accompanying music screeches to a halt). Writing with the body is dynamic, temporal, discursive, which consists of motion in time inherent within folk deities parade, temple festivity, and the narrative plotline from family and troupe conflicts to the denouement of climactic, even apocalyptic, shows. Given the youth of the film and troupe cast, martial performativity sustains a coming-of-age story, an island nation writ small, the proverbial "Orphans of Asia" without parentage, except the Dark Continent across the Strait which insists on being the Bà in the fourth tone and a Big B for both the Father (爸) and the Master (霸). Against the long shadow of patriarchy, such as Din Tao's father character/troupe leader or Chio-tian's youth rage apotheosized as divine rapture, martial artists-cum-dancers author their own story on as well as with their bodies. They do so by way of bodies as a canvas inscribed with symbols and bodies as a magic lantern show unfolding in time, not only the Taiwanese film but also Chio-tian's recorded performances on its website and YouTube.



Emma Pihl Skoog holds a PhD in History from Stockholm University (2017). In her thesis she discussed issues related to embodiment, class and gender in strength sports and boxing. She is also an archivist and is, at the time of writing, a lecturer in Archival Science at the Department of Historical and Contemporary Studies, Södertörn University.

The Value of the Body in Professional Swedish Strength Sports in the Early and Mid-twentieth Century

The main focus in this paper is to analyze and discuss representations of the body and embodiment within Swedish strength sports, during the period 1900–1950. These representations are empirically examined by using magazines closely connected to the sport of weightlifting, as well as through autobiographies, written by two prominent Swedish strength athletes and strong men, Arvid Andersson (1873–1954) and Carl Svensson (1879–1956). The theoretical concept of value will be utilized to examine how the strength athletes' bodies were described in the press, and also how they themselves, in their autobiographies, viewed their physical strength and corporeality.

How bodies are interpreted and perceived forms a central part of our relationships with other people. By connecting this to questions of value and bodily capital, the athletes' relationship to training and class background, as well as perception of gender, will be examined and discussed. The paper shows a close link between strength sports and manual labor. Physically strenuous work functioned both as a training regime in itself but was also presented as a way to be 'discovered.' However, the sports close connection to the working class and manual labor groups meant that physical strength came to be seen as something natural. The paper will also discuss how an increasing number of women entering the sports, as well as the influence of bodybuilding, came to affect the view of the body within the group of strength athletes.



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

The Formation of Sports Sensibility: Images from the First Olympic Games and the Construction of a Trained Eye (1904-1948)

The intention is to reflect on how a sporting sensibility was historically formed by understanding how sports are observed, how sporting images are constructed, and how a dominant sensibility regarding the body was shaped. To achieve this, a set of films preserved by the Olympic Study Center archive (OSC, International Olympic Committee, Lausanne, Switzerland) is analyzed. The construction of a "trained eye" was identified: ways of seeing sports as analogous to ways of understanding sports (Galak, 2021). The articulation between bodily and cinematographic techniques allowed for the aestheticization of sports, extending Norbert Elias's thesis on the process of sportivization.

For this, the focus is on analyzing the construction of sporting images by understanding not only what is filmed, but also what is intended to be projected through the images, in this case, from the early Olympic Games in the first half of the 20th century, between the Saint Louis 1904 and London 1948 Games. However, the intention is not to examine those images that make up an "official image" but rather those excluded, discarded images that, despite not being part of the IOC's official films, are preserved by its archive. Understanding that there are images that do not correspond to the "official" portrayal of sports allows for the recognition of the existence of a grammar of the body that is historically transmitted: a grammar of the body implies the sedimentation of a way of narrating bodily practices, correct ways of showing correct bodies, a way of seeing the body in motion through motion pictures.

In summary, through a historiographical study of sports visual culture, the proposal is to analyze sporting images before the "protocolization of sports filming," understanding that in this process, an image of the body is created before the body begins to move.

Catfights: Voyeurism, Violence and Female Muscularity

This session explores the different messages that are sent to predominantly male audiences by women who use their bodies to display muscularity as well as its potential for violence. David Chapman begins with the history of women's wrestling in nineteenth-century France; female wrestlers exploited the male gaze to connect sex and physical culture. They did this by grappling in brief costumes, and sometimes no costumes at all. Similarly, Lisa Lyon's nude body was famously recorded by photographer Robert Mapplethorpe in the 1980s. Rachel Ozerkevich shows that Mapplethorpe used a sophisticated visual vocabulary to convey a subtle combination of Lyon's beauty and strength—a combination that had already been pioneered by strength athletes a hundred years earlier. As we learn from Conor Heffernan's presentation, there was little subtlety or sophistication when it came to "apartment wrestling." This was a raucous activity that started in the 1970s involving real exertion, tough bodies, but phony violence in which women exploited the ferocious and erotic elements of wrestling. The combination of sex, sinews, and voyeurism is thus apparent in all three presentations.

DAY ONE, 12PM - CATFIGHTS: VOYEURISM, VIOLENCE AND FEMALE MUSCULARITY



Conor Heffernan is a researcher interested in health and fitness cultures of the late nineteenth and early twentieth century. In 2021 Conor published *The History of Physical Culture in Ireland* with Palgrave MacMillan. Conor is currently working on a monograph on Professor Szalay and British weightlifting in the late nineteenth and early twentieth century.

Between Glamour and Grappling: Dissecting 1970s Apartment Wrestling in America

The 1970s in America saw the emergence of apartment wrestling in both mainstream, and niche, wrestling magazines. Presented in a pseudo-real manner, this form of wrestling involved two scantily clad women wrestling in private apartments. The ‘matches’ were reported on as real bouts, although with tongue firmly in cheek and the accompanying images were notorious within the wrestling industry as a form of softcore pornography. This study aims to delineate the sociocultural reception of apartment wrestling imagery, its contrast with contemporary women’s wrestling, and its enduring legacy. Drawing from an array of primary sources, including magazines, advertisements, and personal narratives, the research uncovers the multidimensional receptions of apartment wrestling—ranging from voyeuristic titillation to critiques of its stereotypes. When juxtaposed with mainstream women’s wrestling of the same period, apartment wrestling presented a stark divergence. While women’s wrestling sought legitimacy within the sports arena, battling ingrained patriarchal views, apartment wrestling, often set in intimate domestic spaces, seemingly commodified femininity for male consumption. Today, its legacy is multifaceted – on the one hand it arguably shaped women’s wrestling in the 1990s and 2000s while simultaneously damaging those performers who sought to wrestle ‘legitimately.’ This talk seeks to untangle this complex legacy.

DAY ONE, 12PM - CATFIGHTS: VOYEURISM, VIOLENCE AND FEMALE MUSCULARITY



David Chapman is an independent scholar who has published extensively on the history of physical culture and bodybuilding. His most recent book is an annotated translation of French historian Edmond Desbonnet's 1911 work, *The Kings of Strength: A History of All Strong Men from Ancient Times to Our Own* (McFarland, 2022).

Naked Amazons of the Arena: Female Wrestling in Belle Époque France

Greco-Roman or "flat-hand" wrestling was invented and codified in mid-19th century France, and it quickly became a popular sporting attraction. It began in the south of France and soon spread to other regions and countries but it also became popular with both genders. Female Greco-Roman wrestling caught on in a remarkably short period. Although women's wrestling matches had certainly occurred earlier, the first mention of them in print was in a newspaper ad for a match in Strasbourg in 1856.

Early French women's wrestling existed at the nexus of sport, theater, and pornography. In the earliest matches, women wrestled with other women, but as time went on, women agreed to wrestle men. Women's costumes were also sexually provocative. In an era when the female body was swathed in yards of cloth, tight-laced corsets, crinolines, and protruding bustles, female wrestlers wore very brief, low-cut, and tight-fitting garb. Most surprising of all is that in many instances the fighters wore trunks but their breasts and upper torsos were completely bare. This provided an exciting opportunity for the male audiences to see an erotically-charged, nominally sporting activity featuring two women who grappled with one another.

The connection between nudity and wrestling was part of a trend in 19th-early 20th century France that featured increasing numbers of unclothed women on theatrical stages. As female wrestling transitioned from seedy fairgrounds to more formal settings (like the luxurious Folies Bergère), it also brought sport, body display, and physical culture to a different public. Women's wrestling represented a dichotomy; it recast traditional notions of respectable femininity since the physically fit women of the music hall were received by audiences not as masculinized viragos but as supple and healthy feminine beauties.

Despite the corporeal strength that female wrestlers possessed, it often sparked alarm among certain men who feared that women's muscular strength would translate into political power. As one French journalist of the Belle Époque worried, "If women begin to train for wrestling, a time will come when men will be vanquished." He need not have worried because eventually the fad passed, and women's wrestling devolved into merely another form of raucous, unrealistic entertainment (as did that of men). Although great skill, strength, and dexterity were required in women's wrestling, there was little real sporting competition.

DAY ONE, 12PM - CATFIGHTS: VOYEURISM, VIOLENCE AND FEMALE MUSCULARITY



Rachel Ozerkevich is a Visiting Assistant Professor of Modern Art History at Kenyon College where she teaches courses on modern art, sports media, and the history of photography. She received her PhD in Art History from the University of North Carolina at Chapel Hill in 2022. Her research focuses on representations of athletes in French popular culture and the fine arts between the 1880s and the 1920s.

Tracing a History of Erotic Strength Performance: Lisa Lyon through Robert Mapplethorpe's Lens

In 1980, bodybuilder Lisa Lyon began collaborating with modernist artist Mapplethorpe. Throughout his career, Mapplethorpe produced an extensive body of photographic work that focused on nude bodies styled and framed as sculptures. Art historians have described many of these images—mostly of men—as voyeuristic for how they invite viewers to contemplate the erotic merits of each subject's glossy, chiseled body. But his work with Lyon challenged mainstream ideals of gender norms. Lyon confronted Mapplethorpe's camera by posing mostly naked while gazing confidently into the lens. She invited his studio lighting to strategically highlight her award-winning physique. In black and white, the images are sculptural, precise, and highly stylized. This series of collaborative photographs, eventually compiled into the book "Lady: Lisa Lyon," present Lyon's body as a powerful and slick living sculpture, albeit one whose erotic appeal subtly references a much longer history of sexualized strength performance.

This paper takes its starting point from Lyon's recent obituary in the *New York Times* which made clear the startling lack of art historical work on Lyon's and Mapplethorpe's multimedia project. Part performance piece, part human sculpture, part photographic album, their artistic partnership presented Lyon's body as a breath of fresh air during a period when female models were largely expected to conform to ideals of passivity and thinness. But the obituary neglects how the project helped connect Lyon's public persona to those of her nineteenth- and early twentieth-century predecessors in female strength sport. Lyon's and Mapplethorpe's works posited themselves as "high art," targeting a more elite viewership than historic performers did in circus sideshows and underground wrestling matches. Yet I argue that Lyon's and Mapplethorpe's body of work was not exclusively "modern," or even particularly new, despite its reliance on new media and gender norm subversions. Instead, the way the project eroticized Lyon was in keeping with the performance tactics of female wrestlers and circus performers, who used their bodies and feats of strength approximately a hundred years earlier to entice and titillate audiences.



Alec S. Hurley is a lecturer in sport management at Cardiff Metropolitan University. He researches cultural intersections of sport, the body physical, and community identity. He has published and presented on turn-of-the-century physical fitness and sport clubs in *Iron Game History* and annual conferences of the North American Society for Sport History.

On Corpulence, Athleticism, and Image: Examining Masculinity Through Fat Men’s Clubs at the Turn of the Twentieth Century

Fat Men’s Clubs emerged in the United States in the aftermath of the Civil War, with the founding of the first official society in New York City c.1869. An 1880 report described public attitudes towards obesity as a sign of economic success and good humor. Within three decades of the first club’s formation, imitation clubs appeared across the United States. Membership logs revealed a who’s-who of prominent city officials. While the clubs primarily functioned as social and political networks, they offered sporadic footraces and baseball games, which drew consistent and interested crowds.

This work places the rise, aims, and impact of the Fat Men’s Clubs within the military- and nationalist-based fitness pleas that rose to renewed prominence during the late-nineteenth century. During the late nineteenth century, weight was seen as a sign of wealth – one had the income, resources, and connections to afford opulent meals and an abundance of leisure time. The status afforded to the men who joined the club was contrasted by the public’s reception of the associations. Snide comments by the general population underscored the contrast the Fat Man’s Race comprised. For a collection of men proud of their stoutness, the spectacle of a public fifty-yard dash through a park seems intentionally degrading.

Prior scholarship has made only passing reference to these events (Redmond, 2014; Rosenzweig, 1985). However, the events themselves and the community impact of them has been mostly overlooked. Therefore, my presentation examines club reports and newspaper coverage of athletic contests put on by various Fat Men’s Clubs to identify perceptions of size and masculinity both within and outside the associations. Ultimately, this research examines how the athletic contests of Fat Men’s Clubs reinforced the marginalization overweight individuals faced within urban-industrial communities of the early twentieth century United States.



Independent scholar **K. Mitchell Snow** is the author of *A Revolution in Movement: Dancers, Painters, and the Image of Modern Mexico* (University Press of Florida, 2020). He has written for publications such as *Américas*, *Early Modern Popular Culture*, *Iron Game History*, and *History of Photography*.

Who was that Unmasked Man? Enrique Ugartechea, Sandow and the Beginnings of Mexican Lucha Libre

Mexico has a rich trove of examples of performers in the strength sports, some of which date to before European contact that are little known here or there. At the beginning of the twentieth century, Enrique Ugartechea, an advocate of Eugen Sandow's dumbbell based system of exercises rose to public prominence in a series of challenge wrestling matches with the Italian-born circus strongman Romulus. Then based in Mexico, Romulus, was better known in weightlifting circles as Cosimo Molina, whose presence in London alongside Louis Cyr and Sandow in the late nineteenth century helped allow Gherardo Bonini to dub that city the "cradle of modern weightlifting." Built on the proceeds and notoriety he won through wrestling Romulus, Ugartechea's first gym in Mexico City offered Sandow-style training. His second gym in Guadalajara promised Sandow branded equipment. Both offered wrestling and he promoted his Mexico City space through tremendously successful public wrestling, boxing and jiu jitsu matches that he held there. Ugartechea saw himself as a professional performer, and proved adept at using the media to publicize elements of his career, both good and bad. The shameless staging and money grubbing of the wrestling events he participated in become part of his public persona. Even during the Mexican Revolution, Ugartechea maintained his presence on the Mexican stage as a performing wrestler, parlaying his acting experience into a role as the Mexican Maciste in one of the nation's first silent films. Mexico's masked wrestlers, who emerged after the revolution in the 1930s, would point to Ugartechea as their precursor.



Yizhen Cai completed his BA at Beijing Sport University and is an international MA student in Human Kinetics at the University of Ottawa. He recently presented at the 2023 World Congress of the Sociology of Sport and holds a part-time position at the University of Ottawa Sport and Recreation.



Eileen O'Connor, PhD in History, is an Associate Professor in Human Kinetics at uOttawa. Her research areas include the history of health, women, leisure and sport; experiential learning.

Balancing Mind, Body, and Qi: Towards a Social History of Tai Chi in Ottawa, Canada

Tai Chi is a traditional Chinese exercise involving gentle movements and physical postures, a meditative state of mind, and controlled breathing. Tai Chi originates from Chinese martial arts and can benefit an individual's muscular strength, balance, coordination, and mental health (Lan et al., 2013). Améz's (2015) study on Taoist Tai Chi of Canada reveals that Tai Chi is a legacy of holistic mind-body exercise and spirituality rooted in traditional Eastern philosophy and Chinese Medicine. The principles around movement and harmony in traditional Chinese culture and medicine have long influenced the development and practice of Tai Chi globally, and within Chinese immigrant communities in the diaspora. In Canada, the growth of Tai Chi can be contextualized within Chinese immigration patterns since the 1970s, and knowledge sharing on their understandings of body movement, strength, and mediation through Tai Chi (Chen, 2004; Law, 2011; Lu, 2019; Lu et al., 2008; Tirone, 2010; Xiong, 2006).

This paper is the first stage of a broader project investigating the historical origins and development of Tai Chi in Ottawa and the meanings Tai Chi holds for its practitioners within the Ottawa Chinese diaspora. Drawing on Burdsey's theory of diasporic imagination (2017), we seek to understand the significance of Tai Chi within the Ottawa Chinese diaspora. More specifically, we will examine the practice of Tai Chi to sustain a harmonious balance of mind, body, heart, and intention. We will also explore the role of Tai Chi in preserving culture, constructing diasporic identity, and as a tool to enhance sense of belonging and well-being. In this presentation, we will trace the origins of Tai Chi in Ottawa by examining primary sources of the first Tai Chi associations established in 1977 and 1985, as well as secondary literature that contextualizes Chinese immigration and cultural practices in Canada. Our analysis will reveal how understandings of harmonious movement, meditation, strength of mind, balance and body provided the foundation on which Tai Chi was developed and promoted within the global Chinese diaspora in Canada's Capital city.



Joshua Kulseth has a PhD in English and Creative Writing and currently teaches at Clemson University. A published poet, he has research interests in American, English and Irish poetry. He is a Brown Belt in Brazilian Jiu Jitsu and co-author (with Larmour) of *Agony: Brazilian Jiu Jitsu and the Ancient Greeks* (Candle Light Press, 2023).



David Larmour is the Horn Distinguished Professor of Classics at Texas Tech University where he teaches courses on Ancient Sport and the Roman Arena. He is author of *Stage and Stadium: Drama and Athletics in Ancient Greece* (Weidmann), *The Arena of Satire* (Oklahoma) and works on the intersections of ancient and modern combat sports.

Body of Proof: Somatic Transformation in Brazilian Jiu Jitsu

In his treatise on ancient athletic training, the Greek writer Philostratus discusses the physique and skills of wrestlers and pankratiasts who are “big in small”—smaller in size than heavier fighters, but vigorous in their versatility. In our co-authored book, *Agony: Brazilian Jiu Jitsu and the Ancient Greeks*, we analyzed the “big in small” fighter in BJJ, a sport which we see as a combination of Greek wrestling and pankration.

This paper documents the process, and details the results, of Dr. Kulseth’s experiment in transforming himself from 155 to 205 lbs and describes the impact this had on his techniques and performance as a BJJ combatant. Having spent nearly seven years at 155 lbs. and having used that time perfecting the technical intricacies of Brazilian Jiu Jitsu, Dr. Kulseth explores the physical possibilities beyond the body size he was accustomed to and what it is like to be able to exert substantial force of weight and strength on his opponents. The experiment included weight-lifting at least three days a week for an hour (at the beginning), doubling daily caloric intake, supplementing his strength with Creatine, and adding significant protein supplements to his diet.

The results were significant. As he increased substantially in both size and strength, his Jiu Jitsu practice changed in numerous ways; for example, he no longer feared being placed in a bad position, especially by someone larger; he has been able to use force far more effectively while rolling and pinning opponents; the increase in size spurred experimentation in moves; and lastly, while his cardio has suffered, he is actually less tired afterwards because of his new ability to control his opponent throughout the match. The experiment is ongoing and has continued to yield results. Dr. Kulseth has lengthened his lifting to 1.5-2 hours each session. Our detailed analysis of his growth, both physically and in Jiu Jitsu, has the potential to contribute to a better understanding of Philostratus in particular, and combat sports training in general.



Analise Pugh (she/her) is currently a third year undergraduate and Mellon Mays fellow at Pitzer College, majoring in American Studies. Following graduation, she hopes to pursue graduate studies in American Studies with a focus on the role sports play in society.

Soccer is Life: Disciplining Citizenship through Girls Youth Club Soccer in San Francisco

In this essay, I aim to explore the value systems that undergird youth soccer. Using both a literature analysis and semi-structured interviews, I ask how is American citizenship disciplined and surveilled through girls youth club soccer in San Francisco? Understanding citizenship not as the legal status it connotes but rather as the ideology of the American state, I look at the role girls youth soccer plays in teaching both the values and the everyday practices of citizenship. Despite popular conception of baseball and football as national sports, I place women's soccer as carrying a grand importance in the national imagination. Using Althusser's understanding of the reproduction of ideology, I argue that girls youth club soccer works to reproduce a gendered, heterosexualized, classed and racialized citizenship: through both imagined relations and material practices. The two sections will look at two theses of Althusser's reproduction of ideology to understand how youth soccer uses a discourse of sportsmanship to reimagine how the soccer player understands their relationship to the state through the values taught. Girls club youth soccer then works to train and discipline the material reality of that citizenship through a White, cis-hetero, middle class habitus. The third section places the soccer field as a site of surveillance and discipline, exploring how the gendered and racialized constructions of sporting spaces serve to uphold and discipline citizenship. I then explore and problematize how soccer requires the embodiment of citizenship and the significance for understanding bodily capital.



Cara Snyder (she/they) is Assistant Professor of Women's, Gender, and Sexuality Studies at the University of Louisville. Currently, Snyder is working on a book about visibility, gender dissidence, and the struggles of women and LGBTQ+ athlete-activists for the right to play Brazilian futebol.

From Visibility to Opacity: On Brazil's First Trans Soccer Team and their Representational Strategies

Trans futebolistas in Brazil have a visibility dilemma. Brazil's national identity as a soccer giant is a predominantly (cis gender, heterosexual) masculine one—dissident athletes have been excluded from the game, both symbolically and practically. Given the erasure and ongoing discrimination against LGBTQ+ athletes, it is not enough for these groups to simply play sports—they must be seen doing it. However, in today's political climate, when such athletes do make inroads into futebol, they are targeted by reactionary figures bent on upholding the gender binary. This paper draws from a chapter in my larger book project, which analyzes these complexities by focusing on the role of trans, queer, and woman-identified footballers in Brazil who were “firsts” in their fields, who contested their exclusion while navigating the challenges of being seen by using strategies of (in)visibility. I present an ethnography of Brazil's first trans soccer team, the Meninos Bons de Bola (MBB), who also sought visibility via the national sport. The Meninos wanted to be seen in the hopes that broadcasting their stories would fight the invisibility that they feel contributes to anti-trans violence. I assert that the MBB's visibility has achieved many of their desired goals: namely, it has acted as a homing device for other trans men across the sprawling city of São Paulo, and in this way the football team is a site for constructing transness. However, two years after their formation (2016 - 2018), and after dozens of films and articles have been made and written about the MBB, many Meninos became disillusioned with the decontextualized spectacle that mainstream media made of their narrative. Through visual analysis, ethnographic observation, interview, and focus group conversations, I explore how the MBB have shifted from demanding a right to be seen to enacting a right to opacity as a strategy for navigating visibility dilemmas.

DAY TWO, IN-PERSON

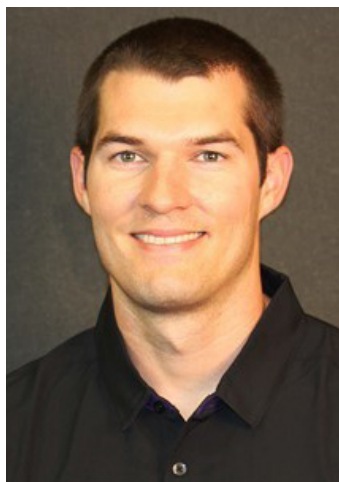


Erin Crownover is a third-year PhD student in the Physical Culture and Sports Studies program at the University of Texas at Austin. She received a BS in Kinesiology from the University of Wisconsin-Milwaukee and an MS in Kinesiology at the University of Texas at Austin. Erin's research interests surround racial and gender attitudes in sports history and early athletic training.

Erin Crownover is supervised by Professor Jan Todd.

A content analysis comparing the qualitative coverage of women in *Sports Illustrated* and *womenSports* magazine issues during 1976

Sports Illustrated (*SI*), a trendy American magazine ostensibly devoted to sports coverage, first published in 1954, was initially targeted towards men. When thinking about *SI* and women, we often think of its popular swimsuit issues and models. It was not until 1997 that *SI* ran test publications for *Sports Illustrated Women*, launching in 2001, and after a short run, ending in 2002. Women were an afterthought to *SI*. *womenSports*, on the other hand, was the first magazine dedicated to women in sports. It launched after the passing of Title IX in 1972, to ensure equal opportunity for females to participate in organized sports, with the first issue published in May 1974. *womenSports* came under the direction of Billie Jean King when she started the Women's Sports Foundation, which followed her win at the "Battle of the Sexes." The more feminist magazine was published monthly through 1984 then moved to bimonthly publication when it changed its name to *Women's Sports and Fitness*. This paper will be a content analysis, analyzing the coverage of women in the 1976 *SI* issues compared to the 1976 *womenSports* magazines. Female athletes were normally nationally covered when it was an Olympic year; therefore, *SI* may have featured more females in their issues in those particular years. Thus, the years 1968 and 1972 of *SI* will be analyzed as well to see if there were any changes leading up to 1976. This paper will also focus on framing theory and racial implications regarding the inclusivity of showcasing women's athletics capabilities from athletes of different demographics.



Todd Tuetken is a second-year Ph.D. student in Physical Culture and Sport Studies at the University of Texas at Austin. His research interests include the history of science, the history of training theory and application, and the history of speed training in track & field. He has also served as an assistant instructor within the Kinesiology and Health Education department, instructing the course Fundamentals of Coaching.

Todd currently works professionally as an NBA Player Performance Consultant and for Keiser Corporation as the Vice President of Human Performance, Education, and Research.

Before returning to school in 2021, Todd was a collegiate strength and conditioning coach for the past 12 years at three universities. Assistant Strength and Conditioning Coach at Iowa State University from 2011-2013, Assistant Athletic Performance Coach at the University of Texas at Austin from 2013-2017, and most notably, as an Assistant Athletic Director for Olympic Sports Strength and Conditioning from 2017-2021.

In summary, Todd Tuetken's multifaceted career demonstrates his commitment to the field of high-performance sports, both in academia and practical application.

Todd Tuetken is supervised by Professor Jan Todd.

The History of Stress Science and its Influences on Modern Sports Training Theory

The science of stress has been greatly influenced by the work of Walter Canon and Hans Selye. GAS (General Adaptation Syndrome) has been the dominating theory underpinning the systematic framework of applying stress during sports training. This theory implies all stress responses follow the same pattern regardless of its origin of physiological (body) or psychological (mind) means. However, in recent decades, new evidence has been presented to challenge the assumed dichotomy of body and mind. The bio-psycho-social model creates an integration of stress perception, allowing for individualized differences on how stress is perceived. This paper will look at the history of the origin of stress research and present new evidence to support a paradigm shift toward a holistic model.



Derek Catsam is Professor of History and the Kathlyn Cospers Dunagan Professor in the Humanities at the University of Texas-Permian Basin and is Senior Research Associate at Rhodes University in Makhanda, South Africa, where he spent 2016 as the Hugh Le May Fellow in the Humanities. He is the author of five books, his most recent, *Don't Stick to Sports: The American Athlete's Fight Against Injustice*, was published in 2023 by Rowman & Littlefield.

Run Fast, Study Hard: The Professor Returns to Coaching

The call came on a September Monday morning. It was from the Athletic Director at the university where I am a history professor and have long been active with the athletic program as Chair of the University Athletics Committee, radio play-by-play guy for men's and women's basketball, and member of a number of committees to hire coaches and hear athlete grievances and disciplinary cases, among other activities. Division 2 cross country coaches do not get fired in-season because of their win-loss record. There had been an incident on campus on Saturday night. It involved our cross-country coach who had promptly been fired. And he wanted me to take over as interim head coach for the rest of the year. This is not quite as absurd as it seems – I ran track in college and have extensive track coaching experience at the college and high school levels since. Within days I had passed the NCAA Compliance Test, had done all of the requisite paperwork and medical training, and I was an NCAA head coach, dealing with designing practice schedules and transportation to meets, trying to get to know my athletes while recruiting for the next fall, navigating the byzantine NCAA rulebook while learning my own institution's policies. To make matters more complicated I maintained my regular course load and continued with my scholarship, some of which is on the intersection of sport and politics. This essay will explore my year as a coach and the way it informed, challenged, and in some cases changed my perspectives on intercollegiate athletics and the role of sport in the American university and the intersections (and disjunctions) between coaching and teaching, students and athletes. It will largely be a personal reflection from a coach, sports studies scholar, and former athlete but will include both historical developments in cross country/distance coaching and training and elements of critical sports studies scholarship.



Marina Alexandrova teaches courses on Russian history, culture, and language at UT-Austin. Her interests include the history of physical education in Russia, Theosophy, and occult movements in late Imperial Russia. Dr. Alexandrova is currently working on a book entitled *Madame Blavatsky's India: In search of Āryāvarta*, under contract with Oxford University Press.

Between Tradition and Innovation: Physical Training in the Russian Imperial Army

This paper analyzes two main approaches to physical training in the Russian Imperial Army in the context of political and societal changes and Russia's evolving role in the international arena in the nineteenth century. The prevalent training method *mushtra*, derivative from Prussian methods and based on repetition and threat of corporal punishment, was used widely in the Russian Army and the Cadet Corps in the first half of the nineteenth century, but was revealed to be outdated and inadequate after Russia's catastrophic defeat in the Crimean War (1853-1856). As part of a series of major military reforms of the 1860s-1870s, special attention was paid to the overhaul of physical training of Cadets. In order to modernize and improve physical education, the Main Directorate of Military Educational Institutions (GUVUZ) hired a charismatic pedagogue, anatomist, physician, and founder of Russia's Free University, Pyotr Frantsevich Lesgaft (1837-1909), to design a science-based system of physical education. In order to complete the task, Lesgaft was sent to Europe to research contemporaneous training methods used to successfully train military personnel, such as Jahn's Turnen, Swedish gymnastics, and British sport. Using Lesgaft's two-volume *Physical Education Guide for School Children* (1888-1901) as a focal point, this talk examines the debates surrounding military physical education in the context of pedagogical theories in late nineteenth-century Europe and Russia, and demonstrates that Lesgaft's liberal views on reforming physical education emerged from his unique expertise as a pedagogue, physician, and anatomist. However, Lesgaft's system proved to be at odds with the Directorate's views on cadet training, and Lesgaft was replaced by an infantry general and military educator, Alexey Butovsky (1838-1917), whose reactionary reforms merged the traditional methods of *mushtra* with European systems of physical education.



Laura J. Mueller is an Assistant Professor of Philosophy at West Texas A&M University. She publishes on philosophies of education and culture--particularly the role of education in creating culture--and philosophy as a way of life (PWL). She is an editor at *Eidos, A Journal of Philosophy of Culture*.

Why Don't I Want to be Fat? Wegovy, Weight Loss, and the Virtues of Wellness

Semaglutide shots are on the rise; Wegovy (the "miracle" weight loss shot) has, since late 2022, been widely available to the average consumer. One need not visit a doctor to prescribe or administer this shot; it's available at medspas and wellness clinics, online and in person, in rural and urban centers alike. The widespread popularity and availability of Wegovy brings to the forefront questions regarding the relationship between health, the body, and perceived moral virtue; in particular, since the late 19th century, physical health became associated with middle-class virtues (such as self control and moral integrity) and, at the same time, with national moral "health" or virtue. This also allowed medical professionals to pathologize health problems as psychological issues or problems of self-control; this association between physical health and moral health is still an association made today. Fat bias persists; so-called "fat" bodies are seen as less controlled, less healthy, and somehow less "worthy" of health. Bernarr Macfadden's famous slogan on weakness can easily be paraphrased to reflect fat bias: "Fatness is a crime! Don't be a criminal!" Health is often associated with thinness and marked as something that one must "earn." Weight loss--ostensibly yielding health--is supposed to be hard, to take extensive effort. BMI, however--a unfortunate indicator of health and the main criteria for the shot--is not reliable nor reflective of one's physical wellbeing. Weight, in general, is not indicative of one's physical health. And yet, thinmania continues. Wegovy, with its promise--and results--of easy weight loss brings forth many questions that this presentation will ruminate upon, using sources from Nietzsche to cultural theorist Burton Bledstein to Bernarr Macfadden, as well as contemporary articles regarding health, wellness, and obesity: Why must health be "earned"? Why should losing weight be hard? Why don't I want to be fat?



Sarah H. Woolwine teaches philosophy at the University of Central Oklahoma. She is a past president of the Southwestern Philosophical Society and the New Mexico Texas Philosophical Society, as well as an editor for the *Southwest Philosophy Review*. She primarily publishes in the areas of American philosophy, continental philosophy, and disability studies.

Am I Fat? Controversies Over the Meaning & Medical Consequences of Fatness

What are we talking about when we talk about “fatness?” What are fat bodies like, and who among us qualifies as fat? In medical terms, having a body mass index of 25 or higher marks one as overweight, while a BMI of 30 or greater marks one as obese. One in three adults living in the United States is overweight, while two in five have obesity when measured against the statistical tool of the BMI chart. Having a high BMI has been shown to increase a person’s risk for a wide variety of health problems including high blood pressure, diabetes, and certain cancers. Nevertheless, there exists considerable controversy over the usefulness of BMI in diagnosing the conditions of overweightness and obesity. In addition, there is widespread disagreement over the true medical risks of being overweight or obese. The BMI was initially developed in the early 19th century by the Belgian mathematician Lambert Adolphe Jacques Quetlet as a rough tool for determining how to allocate needed resources throughout a population. Thus, it was never intended as a diagnostic tool for determining the health of individuals. One’s “scale weight” is seriously impacted by body composition, causing many professional and elite-level athletes to be classed as overweight or even obese by the metric of the BMI. One’s weight can be affected by disability as well, such that an amputated limb (to give but one example) will cause one to weigh far less than they otherwise might. This paper will examine some controversies surrounding medicalized conceptions of fatness, and the indeterminacy of medical definitions of fatness.



D. Lance Marsh is the Head of Performance for the School of Theatre at Oklahoma City University. He is also an equity actor, has oversight of the university's four professional showcases, and is currently serving as a Creative Artist Fellow at the American Antiquarian Society.

Does it Matter if I'm Fat? Re-examining Body-type and Training in the Body Positive Landscape

Skinny is fashionable. Skinny is sexy. Skinny is hireable. These three statements have been core tenants behind the bodies that have been foregrounded by social and traditional media for the last four decades, at least. High-level training programs for performing artists at the conservatory and university level were guided by this principle, and reinforced the norm by limiting casting possibilities and access to training for actors who did not fit the traditional body models. If you weren't skinny, you weren't going to get work, so you weren't going to get training. And if you weren't skinny and you did get accepted to an elite training program, you had better be very, very funny, be able to belt the rafters off, and be prepared to play the best friend.

But slowly, this norm is being challenged and even upended in places. Plus-size models are becoming social influencers, New York City enacted a new law banning employment discrimination on the basis of body-type, and organizations like Pinterest (which now makes it easier to search for images with particular body types) and the Broadway Body Positivity Project are changing the way mainstream theater and other performance and social media mediums are looking at the body. These changes are finding reflections in even the most premiere theater and film training programs. Gone are the days where students were extolled to be "showcase skinny" and mandatory weigh-ins are becoming a thing of the past, even in the most rigorous dance programs. Which raises the question, anymore, does it matter if you're fat?



Townsend Rowland is a graduate student at The University of Notre Dame. He is also a historian of science studying the development of exercise and nutrition science during the twentieth century. He hopes to uncover how scientists communicated amongst themselves, non-scientific agencies, and the public, with the ultimate goal of shedding light on how scientists ought to communicate with others today.

A Social History of Early Protein Supplements

In the early 1950s, Irvin Johnson revolutionized weight training by advocating for a high-protein diet. Bob Hoffman, Peary Radar, and Joe Weider, editors of the three largest strength magazines, saw the value in a high-protein diet and began producing their own protein supplements. By 1953, Johnson claimed to sell a protein supplement that contained 86 percent protein. Meanwhile, Hoffman's early products were mostly soy flour, and Radar struggled to produce a supplement that was more than 45 percent protein. In 1955, Radar increased the protein content of his supplements to over 85 percent. From there, the Iron Game community developed a protein craze, and by the late 1960s, bodybuilders ate high-protein diets as a means of self-fashioning a masculine identity. This raises the questions of why and how protein supplement quality increased rapidly. To answer these questions, this paper examines the correspondence of Sam Fulkerson, who directed the Nutrition Research Association and owned the Professional Foods health food company. Fulkerson supplied protein to Radar and Johnson. The correspondence shows that Fulkerson and Radar worked within a diverse network of firms to create supplements that were provably better than their competitors' products. This paper argues that a salubrious relationship between Iron Game entrepreneurs like Radar, specialty food providers, chemical testing labs, and the dairy industry promptly improved protein supplements. Notably, cutting-edge biochemical research was the backbone of the relationship among these actors, while it was the FDA—through the threat of regulation—that encouraged the supplement producers to create the highest quality products possible.



Aidan Hughes is completing his last year of the University of Guelph's Master of Arts (History) program. As a recreational bodybuilder, Aidan is fascinated by the Golden Age of bodybuilding. In particular, Aidan studies the subcultural elements of bodybuilding, specifically the use of performance-enhancing drugs throughout modern bodybuilding history.

Aidan Hughes is supervised by Professor Catherine Carstairs.

"The More You Take, the More You'll Grow": Underground Steroid Handbooks and the Golden Age Bodybuilding Subculture

This paper will explore the use of steroids in the "Golden Age" of bodybuilding in the 1980s through the use of steroid handbooks that became widely popular in the community. Despite an extensive literature on steroids, very little work examines the sociocultural practices of drug use, especially its origins in the Golden Age bodybuilding subculture. The handbooks provide a window into the attitudes and practices of drug use by the bodybuilding subculture at Gold's Gym in Venice Beach. These rich primary sources help us understand the reasons behind steroid use, bodybuilders' thoughts about side-effects, the avenues to acquire steroids, and injection safety. By using handbooks that originated from Gold's Gym at Venice Beach, this paper also considers the ways in which the West Coast bodybuilding community developed a user-created knowledge circle around steroid use by the 1980s that was very different from the medical community's view of steroids at the same time. Special consideration is given to the handbooks of Dan Duchaine, often known as the Steroid Guru of Venice Beach, for in many ways he and his endeavours changed the landscape of steroid use, distribution, and policy during the 1980s. This paper offers a novel analysis of Duchaine's first publication, *Underground Steroid Handbook* (1981), an eighteen-page how-to guide that sold 80,000 copies within months of its release. Duchaine's first handbook illustrates the West Coast bodybuilding community's steroid culture during the 1980s, as the handbook was informed by the experiences of bodybuilders at Gold's. The handbook's commercial success launched Duchaine's career as a national steroid aficionado and led to two *Underground Steroid Handbook* sequels in 1988 and 1992 that are used to convey how the subculture's use of steroids evolved over a decade.



Peter J. Miller is Associate Professor and Chair of Classics at the University of Winnipeg. His research focuses on ancient Greek poetry and ancient Greek sport and its modern reception and influence. His book, *Sport: Antiquity and Its Legacy*, appeared with Bloomsbury in 2023.

Rose-Tinted Marble: Physical Culture and Classical Antiquity

This paper examines one physical culture revival, that of American Bernarr Macfadden and *Physical Culture* magazine from its beginnings in the last years of the nineteenth century to the heights of its early success in the years prior the First World War. Macfadden, like French physical culturalist Edmond Desbonnet and Prussian strongman Eugen Sandow, looked back to Classical Antiquity for a salve to contemporary woes, especially with the minds, bodies, and souls of his fellow American men. For Macfadden, from his earliest publications in physical fitness and especially after his visit to the 1893 World's Columbian Exposition with its peristyles topped by imitation marble statues, the ancient Greeks were models to live by and a sad reminder of the degradation of contemporary Americans. This belief that Antiquity could revive and refashion modernity was based, however, on a reductive and nostalgic vision of the past that was marshalled to reinforce – despite the magazine and movement's rhetoric – the status quo: *Macfadden's Physical Culture* imagined itself as a radical intervention that promised incredible change, but, for the most part – with the exception of aspects of its position on gender – the ancient world turned out to support class, racial and ideological positions that were rooted in early twentieth century America, not fifth century Athens.



Bennett Burke is an emerging historian of sport. He earned his BA in History and BS in Communication Studies from the University of Texas at Austin, and a Certificate in Irish Cultural Heritage from Maynooth University. His research focuses include ancient sport and the use of sport in diplomacy and international relations.

A Nation Once Again: Hurling and the Reinvigoration of Physical Culture in Ireland

The history of Ireland is one rife with uprising and subjugation. For several centuries, some part of the island has been colonized by a real or perceived foreign power, and the notion of an independent Gaelic or Irish identity has often been defined in opposition to these powers. By the late 19th century, the Irish public grew increasingly dissatisfied with British colonial governance and an era of romantic nationalism emerged with efforts to revitalize the use of the Irish language and build institutions that stood as a bulwark against increased anglicization of Ireland. Among the most successful of these institutions was the Gaelic Athletic Association (GAA) which was founded by educator Michael Cusack as a governing body for athletics on the island that was solely under Irish control. In addition to contemporary athletics, the GAA also took on the administration of traditional Irish contests of stone lifting and weight throwing, as well as Gaelic football and the ancient game of hurling. It was hurling that proved most crucial in what Cusack described as “an effort to preserve the physical strength of our race.” This paper will employ archival resources drawn from the collections in the Croke Park Museum and Archive in Dublin, as well as ancient manuscripts that attest to the playing of hurling by heroes of Irish myth, and analysis of modern media and hurling gameplay in an attempt to build a historical narrative of hurling’s role in the creation of contemporary Irish physical culture. It will also employ a transnational approach by examining other ancient games such as shinty in the Scottish highlands and lacrosse of the Haudenosaunee in order to propose the unique potential of ancient, martial sports as a vital tool in efforts by anti-imperialist actors to provide strength to the collective bodies of subjugated peoples.



Jason Shurley is an Associate Professor of Kinesiology at the University of Wisconsin – Whitewater. Most of his work has covered the history of strength training; specifically, the history of strength and conditioning for sports. Along with Drs. Jan and Terry Todd, he is the author of *Strength Coaching in America: A History of the Innovation that Transformed Sports*.

John Fair: A Weight Lifter Who Likes Weight Lifting and Weight Lifters

John Fair was a relatively late arrival to the academic study of physical culture history. A British political historian by training, Fair did not publish or present on the history of physical culture until nearly twenty years into his career as an academic. Well before his first presentation at the 1986 Annual Convention of the North American Society for Sport History (NASSH), however, Fair had become a dedicated lifter. His experience in “The Iron Game” closely resembled the conversion narratives of many who had come to weight training before him; weights helped him transform his physique, his athletic performance, and his very sense of self. When he turned his attention to writing the story of muscle magnate Bob Hoffman, Fair told that story with the experience of a weight training practitioner, combined with the formal training of an academic historian. The resulting book, *Muscle town USA*, is a classic in the history of physical culture. Since that book’s publication in 1999, Fair has published three more: *Mr. America* (2015), *Muscles in the Movies* (2020), and *Tommy Kono* (2023), each of which is a valuable resource to aspiring and established Iron Game historians. In addition, Fair has published dozens of articles in a variety of sport or physical culture history journals. This presentation, then, will cover John Fair’s indelible impact on the history of physical culture.



John Fair (Ph.D. Duke, 1970) is author of eight books, 155 scholarly articles, and 109 book reviews. As an undergraduate, he played intercollegiate tennis, and from 1964 to 2015 he competed in seventy-five weightlifting/powerlifting meets. Dr. Fair retired as Professor of History (Emeritus) from Auburn University (1997) and from Georgia College (2012). He is currently Adjunct Professor of Kinesiology at the Stark Center for Physical Culture and Sports at the University of Texas, Austin.

The Power of Pain