

## Circus Bodies Cultural Identity In Aerial Performance

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### Circus Bodies Cultural Identity In

She questions how spectators see and enjoy aerial actions, and what cultural identities are presented by bodies in fast, physical aerial movement. Adeptly locating aerial performance within the wider cultural history of bodies and their identities, Circus Bodies explores this subject through a range of films such as Trapeze (1956) and Wings of Desire (1987) and Tait also examines live performances including:

**Amazon.com: Circus Bodies (9780415329385): Tait, Peta: Books**

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**Circus Bodies: Cultural Identity in Aerial Performance ...**

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**Circus Bodies: Cultural Identity in Aerial Performance ...**

Circus Bodies: Cultural Identity in Aerial Performance. This pioneering study is one of the major publications in the increasingly popular and largely undocumented area of circus studies.

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Circus Bodies : Cultural Identity in Aerial Performance, Paperback by Tait, Peta, ISBN 0415329388, ISBN-13 9780415329385, Like New Used, Free shipping in the US This pioneering study is one of the major publications in the increasingly popular and largely undocumented area of circus studies.

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Circus Bodies: Cultural Identity in Aerial Performance describes aerial acts after the invention of trapeze in 1859 and explores social ideas of muscular action. What cultural identities are presented by bodies in physical and fast aerial movement?

**Circus Bodies Cultural Identity in Aerial Performance ...**

Tait, Peta – Circus Bodies. Cultural Identity in Aerial Performance. Abingdon, Inglaterra, Reino Unido, 2005. Veja Artigo da autora em nosso link: Circus Bodies Defy the Risk of Falling (pdf)

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In the early chapters of Circus Bodies, Tait convincingly attributes cultural anxiety about aerial acts in the late nineteenth century to male-female interchangeability in muscular prowess, and in flying, catching and weightbearing (28, 30-1). She looks, for instance, at the trapeze and iron jaw work of Lala, Leona Dare and Emma Jutau (40-8).

**\*Circus Bodies: Cultural Identity in Aerial Performance ...**

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**Circus Bodies Cultural Identity in Aerial Performance**

Product Information | Circus Bodies: Cultural Identity in Aerial Performance /i is an extraordinary survey of 140 years of high-wire acrobatics. Trapeze acts transformed performance after 1859 with muscular male and female performers presenting artistically graceful but athletically strenuous flying action.

**Circus Bodies : Cultural Identity in Aerial Performance by ...**

Circus Bodies : Cultural Identity in Aerial Performance.. [Peta Tait] -- Examining photographs, illustrations, films and live performances, Peta Tait presents an extraordinary survey of 140 years of trapeze acts and the cultural identities that are presented by bodies in... Your Web browser is not enabled for JavaScript.

**Circus Bodies : Cultural Identity in Aerial Performance ...**

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**Circus Bodies | Taylor & Francis Group**

Hadley, Bree J. (2006) Peta Tait, circus Bodies : cultural identity in aerial performance. Australasian Drama Studies, 2006(48), pp. 252-255. There is a more recent version of this eprint available.

**Peta Tait, circus Bodies : cultural identity in aerial ...**

The hyper-fetishized androgynous a-gendering of female (and at times, 'feminine' male) bodies within the greater circus profession has served as a proponent for 'scientifically' inaccurate arguments for what the female body is capable of within the world of aerial sport.

**The Female Aerialist: Androgyny, Femininity & Muscularity**

Helen Pluckrose describes herself as a secular liberal humanist, dog lover, mother, food masher and — more surprisingly for someone who planned to become a historian — an exile from the ...

**Helen Pluckrose, fighting against the 'fundamentalist ...**

The Academy also designates a broader set of identity groups within the standards, which includes the underrepresented racial and ethnic groups listed above as well as women, LBGTQ+ people, and ...