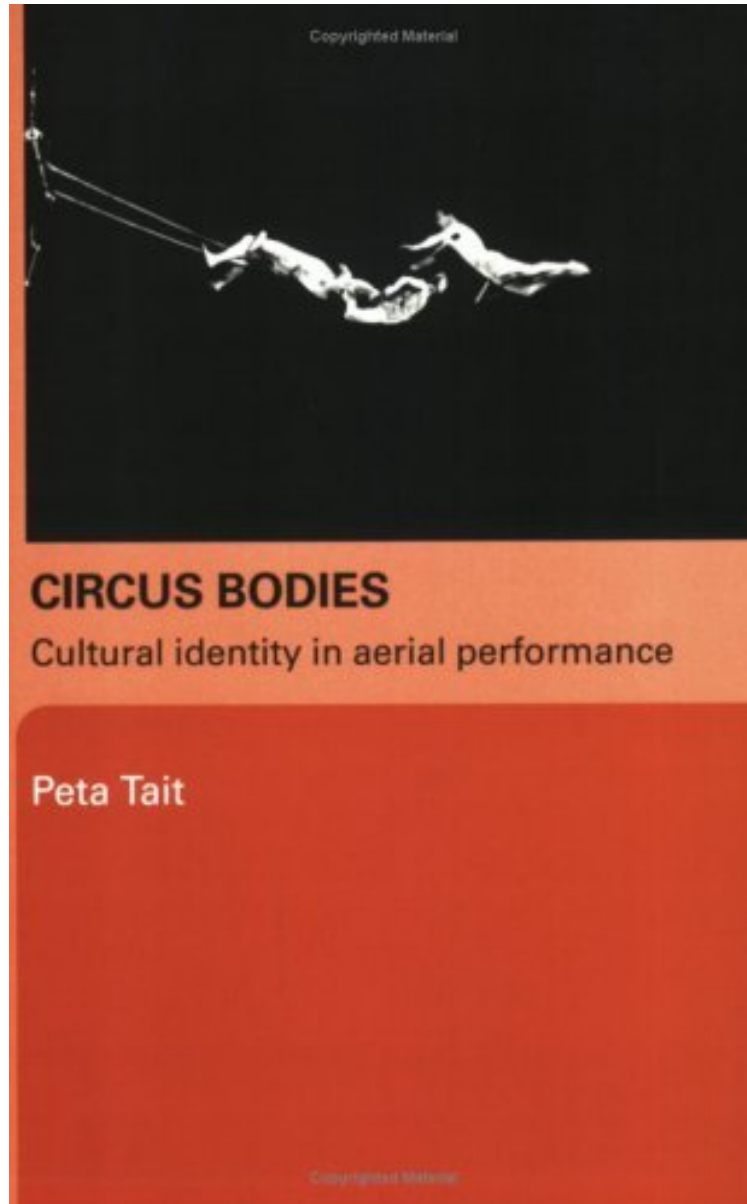


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Circus Bodies: Cultural Identity in Aerial Performance

Peta Tait

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Peta Tait : Circus Bodies: Cultural Identity in Aerial Performance before purchasing it in order to gauge whether or not it would be worth my time, and all praised Circus Bodies: Cultural Identity in Aerial Performance:

1 of 1 people found the following review helpful. Eggheads Unite! By Lisa Hofsess I confess. Peta Tait has referenced my research in prior publications. So, I shouldn't be surprised how obtuse and uber-intellectual this work is. I haven't plowed through the whole thing yet, but am not entirely sure I'm happy with the conclusions she uses my work to

support. Strictly for academic types who have lots of time to contemplate the abstract. 0 of 0 people found the following review helpful. Required Reading By fairydustxoI had to read this for a class. Interesting read, but very repetitive at times. The author isn't the best writer in the world so I found the text uninspiring. 1 of 1 people found the following review helpful. Awesome Book By C. Seedorf Very interesting well done book on circus performers, i.e. aerialists, acrobats trapeze artists.

This pioneering study is one of the major publications in the increasingly popular and largely undocumented area of circus studies. Through photographs and illustrations, Peta Tait presents an extraordinary survey of 140 years of trapeze acts and the socially changing ideas of muscular action in relation to our understanding of gender and sexuality. 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: * the first trapeze performers: Leacute;otard and the Hanlon Brothers * female celebrities; Azella, Sanyeah, black French aerialist LaLa, the infamous Leona Dare, and the female human cannonballs * twentieth-century gender benders; Barquette and Luisita Leers * the Codonas, Concellos, Gaonas, Vazquez and Pages troupes * imaginative aerial acts in *Cirque de Soleil* and *Circus Oz* productions. This book will prove an invaluable resource for all students and scholars interested in this fascinating field.

About the Author Peta Tait is Professor of Theatre and Drama at La Trobe University, Australia. She is author of *Performing Emotions: Gender, Bodies, Spaces in Chekhov's Drama and Stanislavski's theatre* (2002) as well as books on gender identity in Australian theatre, and editor of *Body Show/s* (2000).