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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:

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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).

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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 ...

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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, LGBTQ+

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people, and ...

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