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In the early chapters of
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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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Tait] -- Examining
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Hadley, Bree J. (2006)
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: cultural identity in
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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

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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

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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

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racial and ethnic
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groups listed above as
well as women,
LBGTQ+ people, and ...

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