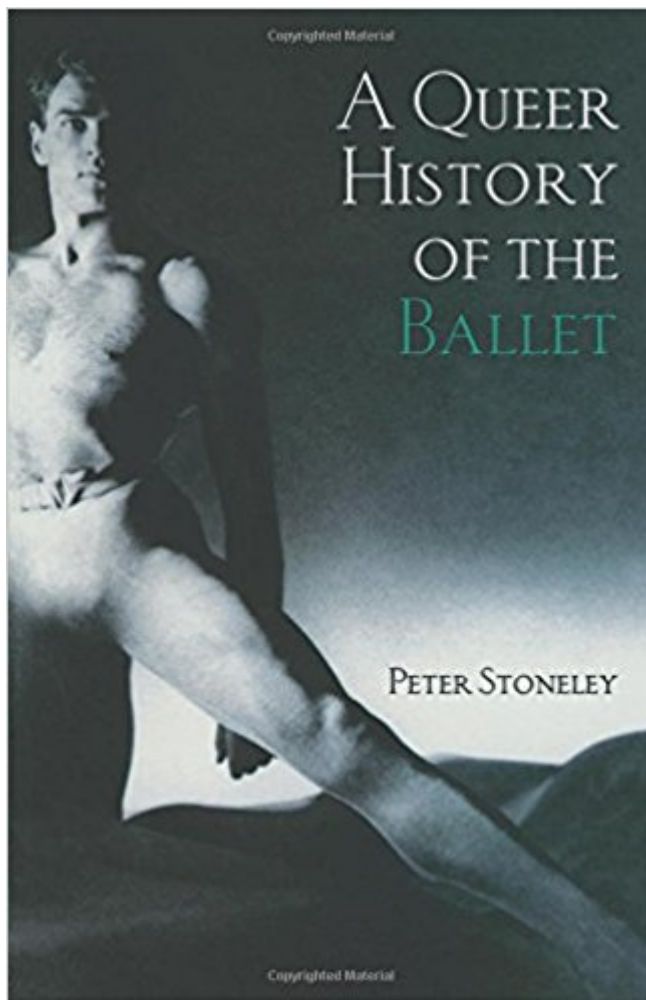


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A Queer History Of The Ballet



Synopsis

Designed for students, scholars and general readers with an interest in dance and queer history, *A Queer History of the Ballet* focuses on how, as makers and as audiences, queer men and women have helped to develop many of the texts, images, and legends of ballet. Presenting a series of historical case studies, the book explores the ways in which, from the nineteenth century into the twentieth, ballet has been a means of conjuring homosexuality – a way of enabling some degree of expression and visibility for people who were otherwise declared illegal and obscene. Studies include: the perverse sororities of the Romantic ballet the fairy in folklore, literature, and ballet Tchaikovsky and the making of *Swan Lake* Diaghilev's *Ballets Russes* and the emergence of queer modernity the formation of ballet in America the queer uses of the prima ballerina Genet's writings for and about ballet. Also including a consideration of how ballet's queer tradition has been memorialized by such contemporary dance-makers as Neumeier, Bausch, Bourne, and Preljocaj, this is an essential book in the study of ballet and queer history.

Book Information

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Customer Reviews

'An interesting and thought provoking read for anyone interested in an alternative version of ballet history.' - *Dancing Times* 'A wealth of biographical knowledge and creative thought... [a] precise study of ballet's origins.' - *The Gay and Lesbian Review* 'Including fantastic photographs and an extensive list of references, this book is valuable as a reference work as well as a critical study...

Highly recommended.' - CHOICE

University of Reading

I found this to be a very engaged and thoughtful book on possible relationships between ballet and queerness. Professor Stoneley writes accessibly and in a jargon-free way, but broaches complex issues and questions about relationships between ballet and sexual identities. The book negotiates a range of issues which might allow queerness to be read specifically in the light of ballet, and vice-versa, including ideas about vision, the body, performance, biography, and community. In some cases the breadth and range of topics covered means that perhaps not all connections and perspectives always link-up or cohere, but that, for me, does not detract from the stimulating and thought-provoking nature of the book.

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