

Get Free Strip Show  
Performances Of Gender And  
Desire Gende

# Strip Show Performances Of Gender And Desire Gende

'After reading this book it will be more difficult to "do" the sociology of work and the sociology of the body in the absence of the other. In some quite exquisite ways it throws down a challenge which practitioners in both fields will find difficult to ignore' - Paul Stewart, former editor of Work, Employment and Society, University of the West of England Bodies at Work provides the first full-

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length, accessible account of the body/work relation in contemporary western societies. Bringing together fields of sociology that have hitherto developed mainly along separate lines, the book demonstrates the relevance of concepts developed in the sociology of the body for enriching our understanding of changing patterns of work and employment. *Bodies at Work* begins by establishing key concerns in both the sociology of the body and the sociology of work. Drawing on existing research, the author proceeds to examine a wide range of employment sectors:

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**industrial employment; customer relations; health practice; care work; the beauty industry; and sex work. The contribution of feminist theory and research is highlighted throughout, and analyses of photographs help the reader conceptualise the changing nature of the body/work relationship over time. Bodies at Work helps readers think more clearly and creatively about how work relations shape bodily experience. Exercise for women is a heavily-laden social and embodied experience. While exercise promotion has become an increasingly**

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visible part of health campaigns, obesity among women is rising, and studies indicate that women are generally less physically active than men. Women's (lack of) exercise, therefore, has become a public concern, and physiological and psychological research has attempted to develop more effective exercise programs aimed at women. Yet women have a complex relationship with embodiment and physical activity that is difficult for quantitative scientific approaches to explore. This book addresses this neglect by providing a much-needed feminist, qualitative social

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analysis of women and exercise. The contributors, drawn from across Europe and North America, investigate the ways women experience exercise within the context of the global fitness industry. All the authors take a specifically feminist perspective in their analysis of the fit, feminine body, exploring media images and the global branding of fitness products, the relationship between exercise and fat, the construction of physical activity within health discourse, and the lived experience of the exercising body. The collection explores the diversity of

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women's experiences of exercise in relation to age, ethnicity and body size. The book is essential for anyone interested in health promotion, sport and exercise or the social and cultural study of gender and embodiment.

The turn of the twenty-first century has witnessed an eruption of nonfiction films on sex work. The first book to examine a cross-section of this diverse and transnational body of work, *Sexography* confronts the ethical questions raised by ethnographic documentary and interviews with sexually marginalized subjects. Nicholas de Villiers argues

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that carnal and cultural knowledge are inextricably entangled in ethnographic sex work documentaries. De Villiers offers a reading of cinema as a technology of truth and advances a theory of confessional and counterconfessional performance by the interviewed subject who must negotiate both loaded questions and stigma. He pays special attention to the tactical negotiation of power in these films and how cultural and geopolitical shifts have affected sex work and sex workers. Throughout, *Sexography* analyzes the films of a range of non-sex-worker

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filmmakers, including Jennie Livingston, Pier Paolo Pasolini, Shohini Ghosh, and Cui Zi'en, as well as films produced by sex workers. In addition, it identifies important parallels and intersections between queer and sex worker rights activist movements and their documentary historiography. De Villiers ultimately demonstrates how commercial sex is intertwined with culture and power. He advocates shifting our approach from scrutinizing the motives of those who sell sex to examining the motives and roles of the filmmakers and transnational audiences creating and

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consuming films about sex work.

"Despite being dubbed "the world's oldest profession," prostitution has rarely been viewed as a legitimate form of labour. Instead, it has been criminalized, sensationalized, and polemicized across the socio-political spectrum by everyone from politicians to journalists to women's groups. Interest in and concern over sex work is not grounded in the lived realities of those who work in the industry, but rather in inflammatory ideas about who is participating, how they wound up in this line of work, and what form it

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takes. In *Selling Sex*, Emily van der Meulen, Elya M. Durisin, and Victoria Love present a more nuanced, balanced, and realistic view of the sex industry. They bring together a vast collection of voices - including researchers, feminists, academics, and advocates, as well as sex workers of differing ages, genders, and sectors - to engage in a dialogue that challenges the dominant narratives surrounding the sex industry and advances the idea that sex work is in fact work. Presenting a variety of opinions and perspectives on such diverse topics as the social stigma

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of sex work, police  
violence, labour organizing,  
anti-prostitution feminism,  
human trafficking, and harm  
reduction, Selling Sex is an  
eye-opening, challenging,  
and necessary  
book."--Publisher's website.

Neo-Burlesque

Strip Club

CD.

Striptease

Sex and Gender Hierarchies

New Frontiers in Erotic

Dance

Legends from American

Burlesque

The scholars who contribute to this  
issue utilize diverse research  
methods to examine the lived  
experiences of people engaged in

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prostitution and the people and institutions that process them. After the Second World War, Vancouver emerged as a hotbed of striptease talent. In *Burlesque West*, the first critical history of this notorious striptease scene, Becki Ross delves into the erotic entertainment industry at the northern end of the dancers' west coast tour - the North-South route from Los Angeles to Vancouver that provided rotating work for dancers and variety for club clientele. Drawing on extensive archival materials and fifty first-person accounts of former dancers, strip-club owners, booking agents, choreographers, and musicians, Ross reveals stories that are deeply

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flavoured with an era before "striptease fell from grace because the world stopped dreaming," in the words of ex-dancer Lindalee Tracey. Though jobs in this particular industry are often perceived as having little in common with other sorts of work, retired dancers' accounts resonate surprisingly with those of contemporary service workers, including perceptions of unionization and workplace benefits and hazards. Ross also traces the sanitization and subsequent integration of striptease style and neo-burlesque trends into mass culture, examining continuity and change to ultimately demonstrate that Vancouver's glitzy nightclub

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scene, often condemned as a quasi-legal strain of urban blight, in fact greased the economic engine of the post-war city. Provocative and challenging, Burlesque West combines the economic, the social, the sexual, and the personal, and is sure to intellectually tantalize.

The neo-burlesque movement seeks to restore a sense of glamour, theatricality, and humor to striptease. Neo-burlesque performers strut their stuff in front of audiences that appreciate their playful brand of pro-sex, often gender-bending, feminism.

Performance studies scholar and acclaimed burlesque artist Lynn Sally offers an inside look at the history, culture, and philosophy of

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New York's neo-burlesque scene. Revealing how twenty-first century neo-burlesque is in constant dialogue with the classic burlesque of the nineteenth and twentieth centuries, she considers how today's performers use camp to comment on preconceived notions of femininity. She also explores how the striptease performer directs the audience's gaze, putting on layers of meaning while taking off layers of clothing. Through detailed profiles of iconic neo-burlesque performers such as Dita Von Teese, Dirty Martini, Julie Atlas Muz, and World Famous \*BOB\*, this book makes the case for understanding neo-burlesque as a new sexual revolution. Yet it also

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examines the broader community of "Pro-Am" performers who use neo-burlesque as a liberating vehicle for self-expression. Raising important questions about what feminism looks like, Neo-Burlesque celebrates a revolutionary performing art and participatory culture whose acts have political reverberations, both onstage and off.

Detailing the relationships between sexed bodies, sexual subjectivities and forms of intimacy, *Cities and Sexualities* explores the role of the city in shaping our sexual lives. At the same time, it describes how the actions of urban governors, city planners, the police and judiciary combine to produce cities in which

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some sexual proclivities and tastes are normalized and others excluded. In so doing, it maps out the diverse sexual landscapes of the city – from spaces of courtship, coupling and cohabitation through to sites of adult entertainment, prostitution, and pornography. Considering both the normative geographies of heterosexuality and monogamy, as well as urban geographies of radical/queer sex, this book provides a unique perspective on the relationship between sex and the city.

Documentary, Performance and Risk

Cultural Encyclopedia of the Breast  
The League of Exotic Dancers  
New Sociologies of Sex Work

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Undressed for Success

The Politics and Performance of  
Display

Dance, Human Rights, and Social  
Justice

This edited collection attempts to revive a unified anthropological approach to the study of sex and gender hierarchies.

Seventeen distinguished contributors - from cultural anthropology, physical anthropology, archaeology, and anthropological linguistics - have produced a wealth of fascinating data on human and primate, ancient and contemporary, and 'primitive' and developed societies, covering topics such as mothering and child care, work, health, intrafamily relationships, and public power. The interdisciplinary approach successfully contributes to the development of better theory and

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methodology in anthropology.

For nineteen years, Olivia lived the shadowy life of stripper, streetwalker, and heroin addict on the fringes of society.

Leaving a troubled home at age sixteen to land a seemingly glamorous job at a Chicago stripclub, she became trapped in a web of prostitution and drug addiction that eventually forced her onto the streets and into a world of hardship at the hands of abusive men. But Olivia, a resourceful, vibrant woman of color, ultimately escaped the prostitution lifestyle and is now director of addiction services at a community counseling program, working to support drug-dependent women.

Listening to Olivia is the compelling account of her descent into poverty and abuse together with her hard fought recovery. By assimilating new research on the women and girls in prostitution - in addition to their male customers - Jody

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Raphael discovers that experiences like Olivia's are alarmingly common and argues that the sex trade as an institution promotes violence against women.

Smashing both the common stereotype of the depraved streetwalker and abstract feminist arguments legitimizing prostitution as the sexual liberation of women, the author uncovers an emerging multimillion-dollar global trafficking industry that detains women in a violent cycle of exploitation and dependence. Olivia's own insights on her turbulent childhood, stripping in clubs, soliciting on the street, drug addiction, brutal pimps, her three pregnancies, and her extraordinary transformation highlight important new questions: who are the men who buy sex from such poor, strung out women; and why are so many of these men so violent? Olivia's story gives a human face to the overwhelmingly low-

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income, non-white, and unempowered young women in prostitution today. Combined with a wealth of new findings, this gripping and accessible study challenges the academy, the legal system, and society as a whole to wake up and listen to the women like Olivia.

Panoramic and provocative in its scope, this handbook is the definitive guide to contemporary issues associated with male sex work and a must read for those who study masculinities, male sexuality, sexual health, and sexual cultures. This groundbreaking volume will have a powerful impact on our understanding of this challenging, elusive subject. While the internet has brought the previously hidden worlds of male sex work more starkly into public view, academic research has often remained locked into descriptions of male sex workers and their clients as perverse. Drawing from a

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variety of regions, the chapters provide insights into the historical, popular cultural, social, and economic aspects of sex work, as well as demographic patterns, health outcomes, and policy issues. This approach shifts thought on male sex work from a hidden "social problem" to a publicly acknowledged "social phenomenon." The book challenges myths and reconceptualizes male sex work as a discrete field. Importantly, it provides a vehicle for the voices of male sex workers and new and established scholars. This richly detailed, humane, and innovative collection retrieves male sex work from silence and invisibility on the one hand and its association with scandal and stigma on the other. The findings within have profound implications for how governments approach public health and regulation of the sex industry and for

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how society can make sense of the complexities of human sexualities. A compelling scholarly read and a major contribution to a commercial sector that is often neglected in policy debates on sex work, this handbook will be of great interest to scholars of criminology, sociology, gender studies, and cultural studies and all those interested in male sex work.

Winner of the 29th annual Lambda Literary Award for LGBT Studies All museums are sex museums. In *Sex Museums*, Jennifer Tyburczy takes a hard look at the formation of Western sexuality—particularly how categories of sexual normalcy and perversity are formed—and asks what role museums have played in using display as a technique for disciplining sexuality. Most museum exhibits, she argues, assume that white, patriarchal heterosexuality

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and traditional structures of intimacy, gender, and race represent national sexual culture for their visitors. Sex Museums illuminates the history of such heteronormativity at most museums and proposes alternative approaches for the future of public display projects, while also offering the reader curatorial tactics—what she calls queer curatorship—for exhibiting diverse sexualities in the twenty-first century. Tyburczy shows museums to be sites of culture-war theatrics, where dramatic civic struggles over how sex relates to public space, genealogies of taste and beauty, and performances of sexual identity are staged. Delving into the history of erotic artifacts, she analyzes how museums have historically approached the collection and display of the material culture of sex, which poses complex moral, political, and logistical

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dilemmas for the Western museum. *Sex Museums* unpacks the history of the museum and its intersections with the history of sexuality to argue that the Western museum context—from its inception to the present—marks a pivotal site in the construction of modern sexual subjectivity.

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Part 3

Special Issue

Political Performances

The Routledge Handbook of Male Sex  
Work, Culture, and Society

Labour, Regulation and the Political  
Economy of the Stripping Industry

Sex Museums

Sex and Leisure

**This book provides an  
international, multi-  
disciplinary empirical account**

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**of pole classes and how they fit into wider discourses about bodies and gender, and age and fitness. In particular, the book explores how women initiate agency and espouse liberation and empowerment through something as seemingly problematic as pole classes.**

**Striptease and other types of erotic dance increasingly make up a large, lucrative and visible part of the sex industries in the United Kingdom and 'lap dancing' has become the focus of many important contemporary debates about gender, work and sexuality. This new book**

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**from Teela Sanders and Kate Hardy moves away from the more traditional focus on the relations between dancers and customers, to a focus on regulation and the working conditions experienced by those working in stripping work. Drawing on interviews, survey data and participant observation with dancers, managers, regulators and other staff, Sanders and Hardy present the first ever nationwide study of the stripping industry and the working lives of those within it. The book explores the reasons for the expansion of the industry in the United**

**Kingdom and the experiences, opinions and perspectives of those that produce and shape it. Placing dancers' voices centre stage, it examines the wider political economy which shapes dancers' engagement in employment in the stripping industry, pointing towards the wider conditions of the labour market and growing privatisation of Higher Education as explanatory factors for its labour supply. In suggesting a new feminist politics of stripping, dancers voice their own political awareness of erotic dance and an intersectional analysis of solidarity with workers in the**

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**stripping industry is foregrounded. Presenting a 360 degree view of the industry, this ground-breaking study presents systematic evidence for the first time on this area of social life which has become central as a strategy of survival, class mobility and urban accumulation. It will appeal to undergraduate and postgraduate students across the fields of criminology, sociology, geography, labour studies and gender studies, as well as regulators, activists and even dancers themselves. This path-breaking book examines the lives of five**

**topless dancers in the economically devastated "rust belt" of upstate New York. With insight and empathy, Susan Dewey shows how these women negotiate their lives as parents, employees, and family members while working in a profession widely regarded as incompatible with motherhood and fidelity. Neither disparaging nor romanticizing her subjects, Dewey investigates the complicated dynamic of performance, resilience, economic need, and emotional vulnerability that comprises the life of a stripper. An accessibly written text that uses academic theories and**

**methods to make sense of feminized labor, Neon Wasteland shows that sex work is part of the learned process by which some women come to believe that their self-esteem, material worth, and possibilities for life improvement are invested in their bodies.**

**Sex work studies have seen an expansion in publications over the past decade, drawing together disciplines from across the social sciences, namely sociology, criminology and social policy. There has, however, been a tendency for research and writing to focus on the more obvious aspect of**

**the sex industry - the visible elements of female street prostitution and those features which attract media attention such as the criminalised aspects of the sex trade. The sex industry is diverse in terms of its organisation, presentation, participants and how it is located in the broader context of globalisation and regulation; there is a need for publications which demonstrate this breadth. This book makes an outstanding contribution to the sociology of sex work through advancing theoretical, policy, methodological and empirical ideas as each chapter pushes**

**the boundaries of a specific area by offering new and critical research as well as commentary.**

**Cities and Sexualities**

**Sexography**

**Femininity, Feminism and  
Recreational Pole Dancing**

**Violence, Poverty, and  
Prostitution**

**Play Contexts Revisited**

**Bodies at Work**

**The Body, Health and  
Consumerism**

***Sex work is a subject of  
significant contestation  
across academic disciplines,  
as well as within legal,  
medical, moral, feminist,  
political and socio-cultural***

***discourses. A large body of research exists, but much of this focuses on the sale of sex by women to men and ignores other performances, practices, meanings and embodiments in the contemporary sex industry. A queer agenda is important in order to challenge hetero-centric gender norms and to develop new insights into how gender, sex, power, crime, work, migration, space/place, health and intimacy are understood in the context of commercial sexual encounters. Queer Sex Work explores what it***

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***might mean to 'be', 'do' and 'think' queer(ly) in the study and practice of commercial sex. It brings together a multiplicity of empirical case studies - including erotic dance venues, online sex working, pornography, grey sexual economies, and BDSM - and offers a variety of perspectives from academic scholars, policy practitioners, activists and sex workers themselves. In so doing, the book advances a queer politics of sex work that aims to disrupt heteronormative logics whilst also making space for***

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***different voices in academic and political debates about commercial sex. This unique and multidisciplinary volume will be indispensable for scholars and students of the global sex trade and of gender, sexuality, feminism and queer theory more broadly, as well as policymakers, activists and practitioners interested in the politics and practice of sex work in local, national and international contexts. Boobs. Tits. Hooters. Knockers. Jugs. Breasts. We celebrate them; we revile them. They nourish us; they***

***kill us. And regardless of what we call them, breasts have fascinated us since prehistoric times. This A-to-Z encyclopedia explores the historical magnitude and cultural significance of the breast over time and around the world. A team of international scholars from various disciplines provides key insights and information about the breast in art, history, fashion, social movements, medicine, sexuality, and more. Entries discuss depictions of breasts on ancient figurines, in Renaissance paintings, and***

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***in present-day advertisements. They examine how fashion has emphasized or de-emphasized the breast at various times. They tackle medical issues—such as breast augmentation and breast cancer—and controversies over breastfeeding. The breast as sexual object and even a site of smuggling are also covered. As a whole, the Cultural Encyclopedia of the Breast takes an engaging and accessible look at this notable body part. Sexual spaces, normally***

***inhabited by (mostly) female sex workers, are understood as masculine spaces, and positioned for and around male consumers. However, red light zones and public sex performances in both Thailand and Holland are being explored and visually consumed by female tourists in significant numbers. Their presence in red light districts and sexual venues is at odds with the ways in which sexual spaces have normally been positioned. Woman and Sex Tourism Landscapes explores female tourists' interactions with***

***highly sexualized spaces and places in two very different contexts: the Netherlands and Thailand. Addressing this incongruence, this text explores the ways in which these spaces are constructed, and examines the different relations that govern the management of, and female tourist interactions with these liminal,sexual zones. Ethnographic data collected in both countries suggests that far from being male-centred spaces, the red light districts and associated sexual entertainment venues***

***are very much open to female tourists. Drawing on this research the author argues that some women are indeed interested in exploring sexualized zones, challenging assumptions about women's involvements with sexual space. Thinking specifically about the visual nature of women's sexualized experiences, the analysis draws on a range of different theoretical understandings that address power, privilege, and the gaze. An important contribution to a range of debates, this book will***

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***appeal to students and  
researchers in tourism,  
geography, sociology, gender  
studies and cultural theory.  
This first complete history of  
a century of striptease is  
filled with rare photographs  
and period illustrations.  
The Untold History of the  
Girlie Show  
Performance studies  
Showgirls, Sex, and Sin in  
Postwar Vancouver  
Problematizing Prostitution:  
Critical Research and  
Scholarship  
Promiscuous Perspectives  
Striptease as Transformation  
A Contextual Understanding***

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## ***of Tipping Norms from the Perspective of Tipped Employees***

There is no fourth wall in popular performance. The show is firmly rooted in the here and now, and the performers address the audience directly, while the audience answer back with laughter, applause or heckling. Performer and role are interlaced, so that we are left uncertain about just how the persona we see onstage might relate to the private person who presents it to us. Popular Performance defines and surveys varieties of performance where the main purpose is to entertain, and where there is no shame in being trivial,

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frivolous or nonsensical as long as people go home happy at the end of the show. Contributions by new and established scholars focus particularly on how it is made, explaining the techniques of performance and production that make it so appealing to audiences. With sections examining how popular performance works in a range of historical and contemporary examples, readers will gain insights into: \*

- performance forms associated with the variety tradition: music hall, vaudeville, cabaret, variety \*
- performance forms associated with circus: wild west shows, clowning \*
- issues relating to the identity of the performer in

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relation to magic, burlesque, pantomime in contemporary performance \* issues relating to venue and audience in relation to contemporary street theatre, stand-up, and live sketch comedy. In *Strip Club*, Kim Price–Glynn takes us behind the scenes at a rundown club where women strip out of economic need, a place where strippers' stories are not glamorous or liberating, but emotionally demanding and physically exhausting. *Strip Club* reveals the intimate working lives of not just the women up on stage, but also the patrons and other workers who make the place run: the owner–manager, bartenders, dejas, doormen, bouncers,

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housemoms, and cocktail waitresses. Price-Glynn spent fourteen months at The Lion's Den working as a cocktail waitress, and her uncommonly deep access reveals a conflict-ridden workplace, similar to any other workplace, one where gender inequalities are reproduced through the everyday interactions of customers and workers. Taking a novel approach to this controversial and often misunderstood industry, Price-Glynn draws a fascinating portrait of life and work inside the strip club.

Provides an international forum where theatrical scholarship and practice can meet.

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This important new book examines contemporary art while foregrounding the key role feminism has played in enabling current modes of artmaking, spectatorship and theoretical discourse. *Contemporary Art and Feminism* carefully outlines the links between feminist theory and practice of the past four decades of contemporary art and offers a radical re-reading of the contemporary movement. Rather than focus on filling in the gaps of accepted histories by 'adding' the 'missing' female, queer, First Nations and women artists of colour, the authors seek to revise broader understandings of contemporary practice by

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providing case studies contextualised in a robust art historical and theoretical basis. Readers are encouraged to see where art ideas come from and evaluate past and present art strategies. What strategies, materials or tropes are less relevant in today's networked, event-driven art economies? What strategies and themes should we keep hold of, or develop in new ways? This is a significant and innovative intervention that is ideal for students in courses on contemporary art within fine arts, visual studies, history of art, gender studies and queer studies.

Gratuity

Sexualities, Spaces and Leisure

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Studies

Pole Dancing, Empowerment and  
Embodiment

Gender, Power, and Sex Work

Women and Sex Tourism

Landscapes

Theory and Practice

Erotic Performance and

Spectatorship

***Gratuity provides a perspective on nonstandard compensation that demonstrates the process by which tipping norms have an impact on the experiences of workers. Understanding this under-researched perspective reveals a great deal about the role of norms in economic transactions as well as the management practices that***

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**shape the work environment and enhance organizational performance.**

**Using the tools of performance studies, gender theory, and cultural history, Brenda Foley explores the striking similarities between beauty pageantry and striptease. For example, women in both project a 'normal' femininity and adhere to a strict hierarchy (Miss America contestants look down upon Miss Universe contestants, while theatrical 'burlesque artists' saw themselves as far above mere carnival strippers). Undressed for Success collects extensive primary source research - newspapers, journals, trade**

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**publications, photography collections, press releases, memoirs, and interviews with both strippers and pageant contestants - and employs a wide array of gender, feminist, and performance theory to analyze them.**

***Political Performances: Theory and Practice* emerges from the work of the Political Performances Working Group of the International Federation for Theatre Research/Fédération Internationale pour la Recherche de Théâtrale. The collection of essays strives to interrogate definitions and expand boundaries of political performance. Members of**

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***Political Performances are from around the world and so approach the intersection of politics and performance from very different perspectives. Some focus on socio-political context, others on dramatic content, others on political issues and activism, and still others examine the ways in which communities perform their collective identity and political agency. The organizational structure of Political Performances highlights the variety of ways in which politics and performance converge. Each section - "Queries", "Texts", "Contexts" and "Practice" - frames this confluence***

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***according to certain common threads that emerge from essays that deal with topics from the ethics of autobiographical performance, the political efficacy of verbatim theatre, the challenges of community-based performance, political and self-censorship, and the impossibility of representing atrocity. The essays challenge existing ideas of political performance and point the way to new approaches.***

***This book explores the phenomenon of pole dancing as an increasingly popular fitness and leisure activity for women. It moves beyond previous debates surrounding the empowering or***

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***degrading nature of pole dancing classes, and instead explores the complexities of these concepts and highlights that women participating in this practice cannot be seen as one dimensional. Femininity, Feminism and Recreational Pole Dancing explores the construction, negotiation and presentation of a gendered and classed identity and self through participation in pole dancing, the meaning of pole dancing as a fitness practice for women, and the concepts of community and friendship as developed through classes. Using empirical research, the book uncovers the stories and experiences of the***

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***women who participate in these classes, and examines what the mainstreaming of this type of sexualised dance means for the women who practice it. Pole dancing is shown to be a practice in which female identities are negotiated, performed and enacted and this book positions pole dancing as an activity which both reinforces but also presents some challenge to ideas of feminism and femininity for the women that participate. Women's participation in pole dancing is described in a discourse of choice and control, yet this book argues that the decision to participate is somewhat***

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***constructed by the advertising of these classes as enabling women to create a particular desirable self, which is perpetuated throughout our culture as the 'ideal'. Exploring the ways in which women attempt to manage impressions and present themselves as 'respectable', the book examines how women wish to dis-identify with both women who work as strippers and women who are feminist, seeing both identities as contradictory to the feminine image that they pursue. The book explores the capacity of these classes to offer women some feelings of agency but challenges the idea that***

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***participating in pole dancing can offer collective empowerment. The book ultimately argues that women's participation can be viewed both in terms of their active engagement and enjoyment of these classes and in terms of the structures and pressures which continue to shape their lives. This timely publication explores the complexity of the pole dancing phenomenon and highlights a range of questions surrounding this activity as a leisure form. It will be a valuable contribution to those interested in women's and gender studies, cultural studies, feminism, sociology and leisure studies.***

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**Strip Show**

***Economic Development,  
Integration, and Morality in Asia  
and the Americas***

***Burlesque West***

***Neon Wasteland***

***Women and Exercise***

***Flexible Workers***

***Selling Sex***

*This edited collection explores the important connections between sexualities, geographies and leisure studies. Chapters consider aspects of sport, leisure and tourism and show how sexualities are produced and reproduced within these spatial realms. The critical and*

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*interdisciplinary analyses—which are evident in the collection—focus on sexuality and the socio-cultural power relations produced through and in the spaces of leisure. These theoretical discussions are all informed by recent research findings and, importantly, extend existing debates within the fields of geography and leisure studies. A range of appropriate and relevant topics are covered, including critical debate on sexism, homophobic, heterosexism and heteronormativity as well as specific LGBT experiences of*

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*sport spectatorship, socialising, Mardi Gras and skiing. This book offers a unique collection and it is the first of its kind. This book was published as a special issue of Leisure Studies. This contributed volume is a collection of international writings on dance, human rights, and social justice in the 20th and 21st centuries. The book illuminates and analyzes dance in contexts of oppression and its subversion, as well as in situations promoting access to dance, and those encouraging healing from human rights abuses through movement. This book offers an account of*

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*an unprecedented North American study of contemporary female and male strip shows. It particularly focuses on the contradictory sex roles, cultural positions, and performance practices of 'straight' strip shows during their second heyday in the early 1990s. Katherine Liepe-Levinson's research took her to over seventy different strip bars, clubs, theatres and sex emporiums ranging from elaborate lap-dancing and couch-dancing 'gentlemen's' clubs in New York, Houston, and San Francisco; to Peoria's onetime duplex cabaret where*

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women strip for men downstairs, and men for women upstairs; to the nightclubs of Montreal where female and male performers displayed the 'Full Monty'. Liepe-Levinson's intriguing, comprehensive study concentrates on the cultural and theatrical elements of the strip shows themselves including the geographic locations and interior designs of the clubs, the choreography and costumes of the dancers and the all-important participation of the audience. She draws upon a variety of methodologies as well as interviews with performers to

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*explore how the strip show's cultural and theatrical aspects simultaneously uphold and break traditional sex roles. Her findings readily complicate several of the most prominent and prevalent theories about sexual representation, gender and desire.*

*Explores how transgressions of the body's surface - dirt and undress in many forms - take on cultural, political, and moral value.*

*Sex Work in Documentary*

*Listening to Olivia*

*Dirt, Undress, and Difference*

*Popular Performance*

*Dignity in Motion*

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*Contemporary Art and  
Feminism*

*Performances of Gender and  
Desire*

**Explores economic development, integration, and morality in economic transactions in Asia and the America. This title includes chapters that look at underground gambling behavior in China in light of that country's economic boom and retail store expansion and local socioeconomic effects in rural Mexico.**

**Further discourse and understanding about the complex phenomenon we know**

# Get Free Strip Show Performances Of Gender And Desire Gender as play.

Every year in downtown Las Vegas, often called "Old Vegas," The Burlesque Hall of Fame reunion brings together members of the League of Exotic Dancers, one of the earliest unions for women in exotic entertainment, to perform their half-century-old routines. In this annual tradition, performers from the golden age of Vegas burlesque rally counter-culture neo-burlesque fans who both keep the tradition alive and add new meaning to it. Over the past four years,

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documentarian Kaitlyn Regehr and photographer Matilda Temperley have embedded themselves within this community—a group, which like Old Vegas itself, continues to survive and thrive sixty years past its supposed prime. Here, in a smoky, off-strip casino, they found women, at times well into their 80s, subversively bumping and grinding away preconceptions about appropriate behavior for a pensioner. This collection of interviews and photographs is drawn from

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the backstage dressing rooms, homes, and lives of this aging burlesque community, as well as the young neo-burlesque community who adore them. The authors present an inter-generational sisterhood that is both unique and socially significant. Through a range of experiences—from discussing struggles for wage equality, to helping stabilize an 85 year old as she steps into a sequined g-string—the authors describe the complexity of the lives of these performers and the

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burlesque history from which they come. Regehr and Temperley present multidimensional portraits of this community and conclude that they are at their most vital when read with all the nuances, troubles, trials, and triumphs that they formerly and currently experience.

This Handbook offers an unrivalled overview of current research into how globalization is affecting the external relations and internal structures of major cities in the world. By treating cities at a

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global scale, it focuses on the 'stretching' of urban functions beyond specific place locations, without losing sight of the multiple divisions in contemporary world cities. The book firmly bases city networks in their historical context, critically discusses contemporary concepts and key empirical measures, and analyses major issues relating to world city infrastructures, economies, governance and divisions. The variety of urban outcomes in contemporary globalization

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is explored through detailed case studies. Edited by leading scholars of the Globalization and World Cities (GaWC) Research Network and written by over 60 experts in the field, the Handbook is a unique resource for students, researchers and academics in urban and globalization studies as well as for city professionals in planning and policy. Critical Perspectives on the Body's Surface International Handbook of Globalization and World Cities

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**On Love, Motherhood, and  
Sex Work in a Rust Belt  
Town**

**Experience, Advocacy, and  
Research on Sex Work in  
Canada**

**Beauty Contestants and  
Exotic Dancers as  
Merchants of Morality**

**Queer Sex Work**

Documentary, Performance and Risk explores how some of the most significant recent American feature documentaries use performance to dramatically animate major categories of risk. The fact that these documentaries do rely on such performance is revealing both in terms of trends in American

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feature documentary, and in relation to the currency of ideas about risk in contemporary Western societies. The book takes a detailed look at the performance of risk and demonstrates the rewards of close critical attention to formal composition and performance. Covering *An Inconvenient Truth*, *Super Size Me*, *Capitalism: A Love Story* and *Jackass: The Movie*, it explores how these high-profile films offer up compelling narratives and images of individuals 'acting on risk'. The films seek to both confront and control the contours of their environments in ways that reveal much about

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how a particular set of beliefs about risk and the individual have come to inform our lives. This wide-ranging analysis of feature documentary is ideal for scholars and postgraduate students studying documentary film, film and media studies. This book uses the emerging and cutting-edge area of leisure research to highlight the importance of sexuality and sexual activity and its relevance to leisure studies. It brings to the fore some complex issues associated with this topic using a range of substantive, epistemological, theoretical and methodological approaches. Drawing on international

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scholarship, the book examines sexuality from multiple, and at times, competing directions, exploring the continuum of sex from work through to carnal pleasure, and across specific sexual practices including BDSM, pornography, stripping, and sex work. Drawing on critical, feminist, queer, and post theoretical perspectives, the book charts a new direction for leisure studies and sex research, including diverse understandings of leisure practice, sex positivity, fringe and deviant sex practices. Critically, the book moves beyond merely establishing sex as a leisure pursuit to focusing

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on the compelling and complex intersections between sexuality and leisure. This is fascinating reading for any student or researcher with an interest in leisure, sexuality, gender, cultural studies or sociology. Erotic dance is one of the most contentious issues in feminist debates today and a source of fascination in media and popular cultural representations. Yet, why is it that we currently know so little about those who perform erotic dance for female customers, or the experiences of these spectators themselves? The result of a unique investigation within two of the UK's leisure venues, Erotic

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Performance and Spectatorship seeks to rectify the aforementioned lack of insight. Through vivid ethnographies of a lesbian leisure venue and a male strip show, Pilcher's research advances key debates about the gender and sexual politics of erotic dance, whilst simultaneously relating these to debates about the sex industry more widely. This book also subverts previous assumptions that only women perform erotic dance and only men spectate. Thus, this book stands out amongst other academic accounts, developing the debate beyond the established focus on erotic dance as either

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empowering or degrading. This new contribution to the study of erotic dance – which provides a fresh theoretical perspective combining queer and feminist theorising, in addition to rich empirical evidence – will appeal to academic researchers and both undergraduate and postgraduate students within the fields of sociology, gender studies, sexuality studies, gay & lesbian studies, feminism and other neighbouring disciplines. It will also be of interest to feminist and sex work activists, policy makers, and practitioners.