lesbians and FTMs (female to males) especially in their relationship to butch lesbians.

The outline of queer engagements with hetero-normativity and associated attempts to queer straight sex, is significant for the ways in which it adds to the more studied American context the Australian debates which have circulated around Melbourne-based, U.K. born historian Sheila Jeffrey. Sullivan is to be congratulated for identifying the very precise and highly varied ways of deploying the notion of heterosexual desire, particularly within feminist theory. This chapter works to highlight the engaging and productive work of feminists considering queering techniques. For me this stands out as one of the striking features and strengths of this work – it actively resists reducing queer theory to a series of gay male counter histories of homosexuality, rather positioning these within a much wider context of cultural concerns surrounding sexuality.

The exploration of debates around the meaning of gay and lesbian community, the character of sadomasochism, shifting understandings of fetishism and the impact of queer theory and methods on popular culture, which make up the balance of this work are similarly well organised. Beginning with an historical context, proceeding to the contemporary situation, and outlining key points of contention, Sullivan does exactly execute a critical introduction. She ends abruptly on the success or otherwise of attempts to queer popular culture and once again I was left wondering if the chapter on race might have been better positioned as a conclusion examining blind spots and areas for further development and debate within queer theory.

Modern bodies: Dance and American Modernism from Martha Graham to Alvin Ailey
Julia L. Foulkes
Reviewed by Maggi Phillips, Edith Cowan University, Australia

Dancing bodies, especially those committed to artistic intent, present a peculiarly potent if elusive terrain for gender studies. In the first place, bodies who dance are inextricably gendered regardless of any high-minded, confrontational or subversive ideals that their movement may seek to project. Additionally, in western contexts, dance is perceived to thrive in social arenas as a catalysing agent of biological drives, while hovering on the margins of mainstream intellectual and artistic endeavours. Julia Foulkes' Modern Bodies both affirms and contests this per-
spective of gendered restraints on American dancers who constructed the phenomena of modern dance principally in New York between the 1920s and the 1950s.

In many ways, Foulkes presents a revisionist and sometimes self-reflective story of this well-worn coming-of-age episode in the history of American dance which highlights the roles gender and its intersections with ethnicity and class play in the protagonists' lives and work. White women and gay men lead the way in proclaiming the "worth of every body," as they sought to mould movement into an expression of the nation's great democratic dream. Choreographers like Martha Graham, Doris Humphrey and Ted Shawn are shown to tackle the conflict between individual expression and communal action at the core of this ideal, replicating Walt Whitman's poetic aspirations in the spatial configurations of bodies.

However, all is not as it seems in this vision of American-ness. Foulkes points out that the inclusive rhetoric of the leading figures did not extend to the studio and stage where "the leading modern dancers put together pictures of America with a lingering attention to what people looked like and whether they qualified as looking like Americans" (p. 140). In spite of pursuing American Indians and African Americans as grist for movement ideas and choreographic abstractions, the modern dance movement was almost exclusively populated by white women and gay men. Even the marked participation of Jewish women in the different groupings was not reflected in the subject matter of the dances.

Foulkes also makes a compelling case for the ambivalent gender behaviour of the leading women suggesting that behind the usual narrative of Graham's reliance on the female body to derive the grounded quality of her birthing-like 'contraction and release' technique is a psychology and angularity of movement more commonly associated with masculine assertiveness. That Humphrey was the only woman amongst the pivotal figures to have a child is also a telling observation, though determining whether this situation arises from the result of any common lifestyle feature remains to be seen.

More forthright is Foulkes' scrutiny in the chapter, "Men Must Dance," of Ted Shawn's discipleship of sexologist Havelock Ellis. After Ellis, Shawn claimed that the male body groomed by the 'spiritual' purity of homosexual brotherhood epitomised beauty. The strange idyll of 'inflated masculinity' of Shawn and His Men Dancers in their Jacob's Pillar residence promoting art controlled by and exclusive to men, lay in stark contrast with the irrefutable presence of women in the early formation of modern dance. "Unlike women or African Americans, whose marks of differ-
ence were physically evident, white homosexual men could operate within the world of male privilege and create another covert, ennobled one" (p 87). According to Foulkes, this group of near-naked, athletic men espousing lofty ideals provided uncontested images of the vigour of American manhood for the nation during the Depression and later in the context of World War II: "[b]are, bulging muscle men flattened and obscured images of emancipated, shrunken spectres" (p 94).

Due focus is also given to the "enduring constancy of race as a foundational element in structuring ideas of art and culture within modernism". (p 78) Because of the stridency of the modern dance leaders to forge their activities as 'art' on the high end of the scale highlights, the poignant case of African Americans who aspired to join their ranks. Pearl Primus and Katherine Dunham, succeeded marginally due to their validation through anthropology degrees. Essentially, as Foulkes admits, white women (and the odd gay man) claimed to represent humanity. Moreover, in their journey to stamp their individual rights to 'art' through expression emanating from their (white) bodies the 'big four,' Graham, Humphrey, Weidman and Holm, who initially courted social affiliations, quickly gravitated to reformist women's colleges and universities where "modern dance refined an esoteric air ... that encouraged formal aesthetic innovations over political content" (p.129). Democratic embodiment, perhaps unwittingly, became elitist and the African Americans, whose cultural manifestations from the time of their ascendency as 'natural' entertainers could arguably be seen as the genesis of American identification in the arts, were left to grapple with their 'invalid' popular appeal.

At this point, Foulkes produces a superficial 'happy ending,' claiming that Alvin Ailey's rise to fame in the 1950s with his signature work, Revelations, in conjunction with the Black Liberation movement ushered black bodies into the full glare of recognition and acceptance. Revelations has become a landmark choreography, as eloquent in its expressivity as Foulkes describes it to be, but Revelations is an anomaly, exploited by the US State Department as evidence of American democracy at work, while its creator struggled to gain acceptance of his 'art' from the self-appointed (white) guardians of the form. His homosexuality, though not an inhibiting trait within dance circles, did perturb the stability of the persona that Ailey projected into the public view and made artistic recognition all the more crucial. By the time that Ailey appeared on the scene, the art's goal posts had moved and modern bodies had left behind obsolete ideas of individual emotional articulation resonating within communal understanding. Democratic bodies had taken another turn, the racial implications of which Foulkes fails to see.