Carnival and Power: Play and Politics in a Crown Colony. By Vicki Ann Cremona. London: Palgrave Macmillan, 2018; 304 pp.; illustrations. $109.00 cloth, $109.00 paper, e-book available.

Vicki Ann Cremona’s Carnival and Power offers a vibrant account of the development of carnival under British rule in Malta, exploring the country’s long transition to independence through the lens of carnival performance. Cremona pursues a broad-ranging analysis of Maltese street performance and masquerade, presenting carnival as a dialectic between the spectacular enforcement of regimes of representation under colonial rule, and — conversely — as a locus of resistive renegotiation of Maltese identity. Cremona’s analysis of the function of carnival as a subaltern social text caught up in the European construction of the Other, and as an affirmation of identity and collectivity, forms a valuable contribution to the field of performance studies and postcolonial scholarship. She enriches a growing body of research (e.g., Turner 1983; Roach 1996; Riggio 2004; Irobi 2007) that attends to carnival as a site of tension between cultural resistance and social assimilation in the context of a complex colonial and postcolonial history.

While much of the existing literature about carnival performance within postcolonial and decolonial contexts tends to focus on New World carnivals and the dynamics of carnival praxes in former slave colonies (e.g., Armstrong 2010), Cremona’s study explores the evolution of carnival in the liminal space of a colony situated halfway between Africa and Europe. Cremona positions Malta as a country shaped by centuries of foreign rule, at the crux of the interplay between Europe, Africa, and the Middle East, well in advance of its formal initiation as a British crown colony. As Cremona observes, some British colonists viewed Malta as part of Africa and many saw the Maltese as “white but not quite” (2), yet Cremona’s study of Maltese carnival refuses any simple opposition between colonizer and colonized. Instead she explores carnival as an expression of the shifting loci of power within colonial society, a dynamic negotiation of complicity and resistance during the fight for independence. This text complicates a Spivakian interpretation of the colonized as a necessarily counterhegemonic force, situating carnival praxes as complex negotiations of countervailing forces; a display of “power ‘from the top down’” and “power ‘from below’” (19; citing Foucault 1990). It is through these changing configurations of force relations, Cremona argues, that the co-construction of colonizer and colonized occurs.

These tensions between “power ‘from the top down’” and “power ‘from below’” are most evident in Cremona’s early chapters. Her evocative descriptions of street play in chapter three are alive with experiential detail drawn from historical firsthand accounts. These accounts fill her analysis with the transformative potential of performance. Cremona analyzes the impact of carnival on all sections of colonial society, including the Maltese nobility, the bourgeoisie and their vacillating allegiances to colonial power at Carnival Balls, and she extends her analysis of the performance of identity and power relations to newspapers and magazines. Cremona goes
on to explore the nascent expression of national identity through social satire—as well as the appropriation and control of carnival by the British authorities—in the throes of intense political contention between the British and Maltese in the early 20th century. Her description of the colonial-era wrangles among church, government, and the insurgent Malta Labour Party in the fight for independence enriches her narrative of power and performance. Careful attention to the disciplinary function of representation within, and as, manipulation of popular dissent strengthens Cremona’s dialectic of carnival as both a force of resistance and hegemony.

While *Carnival and Power* illuminates carnival performance as a powerful vector of cultural exchange and appropriation there are some areas where Cremona’s sociopolitical analyses could integrate further with her study of performance. One instance of this is her treatment of Chantal Mouffe’s theory of agonism. This theory addresses hegemonic forms of power to complicate and subvert the idea of government by rational consensus. While relevant, this theory in some ways curtails the total and totalizing effects of colonialism; the social and psychological effects of political and economic oppression; and the way colonialism “destroys the colonized and rots the colonizer” (Sartre [1957] 2003:15). At moments, I wondered whether Cremona’s descriptions of carnival funerals and staged burials and the “horrid sepulchral yells” (63) of the poor might be better theorized as spectral expressions of total oppression, through the lens of Frantz Fanon’s zones of nonbeing ([1952] 2008) for instance, or Achille Mbembe’s necropolitics (2003). Rich accounts of cross-dressing during carnival, or of pelting soldiers and British authorities and the violence of carnival protest have the potential to bring Cremona’s themes of racism, class, and colonialism to vivid life. At times, however, these accounts hover tantalizingly at the edge of the wider argument of the book. Cremona could do more to synthesize her analysis of these provocative functions of performance with her macro vision of Maltese carnival in the complex environment of a slow transition to independence.

Nonetheless, this is a prescient contribution to the field of political performance, particularly in our contemporary moment when the spectacular force of the carnivalesque pervades so much of public life. As a playwright myself, working on carnival in a Mediterranean context, *Carnival and Power* is inspirational in its fascinating ability to draw primary sources into a fabric of power, protest, and coercion. Weaving in and out of ballrooms, courtrooms, and rural villages, Cremona’s work propelled me into the political head, liminal heart, and pulsating libido of carnival; its manifestation as a living evolving form, encrusted with history and with power; its existence as a threshold state at once spectacular, rhetorical, ostentatious, insurgent, and revolutionary.

— Rebecca Prichard

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The Five Continents of Theatre: Facts and Legends about the Material Culture of the Actor. By Eugenio Barba and Nicola Savarese. Trans. Thomas Haskell Simpson. Boston, MA: Brill, 2019; 411 pp.; illustrations. $60.00 paper, e-book available.

The Five Continents of Theatre by Eugenio Barba and Nicola Savarese is a large format book rich with intriguing information comprising, for the most part, short factual statements rather than expansive reasoned arguments, supplemented with an abundance of colorful illustrations reminiscent of an art volume rather than a book of ideas. But do not be fooled. The Five Continents of Theatre is best understood as a companion, in both form and substance, to the previously published, highly successful book by the same authors: A Dictionary of Theatre Anthropology: The Secret Art of the Performer, which has remained in print in numerous languages since 1991. Both, for example, are substantive volumes akin to a medical school anatomy text in which carefully chosen visuals are an informative supplement to meticulous scholarship. The Barba/Savarese books consist largely of relatively brief dictionary-like entries augmented by numerous photographs and illustrations. Both engage a multicultural rhetorical strategy that highlights the inter/cross-cultural as they acknowledge national, ethnic, and cultural boundaries as geographic realities that shape the expressive.

Despite their formal similarities, it is the difference between the two books that ultimately matters. A Dictionary of Theatre Anthropology focuses on the performer as a creative artist-technician; The Five Continents of Theatre, on the other hand, explores the sociocultural dynamics that have both provided an evolving context for realizing the technique of the artist-technician and a set of fluid practical concerns that have shaped the public presentation of the actor’s art over time.

The dynamics identified and explored historically and across continents by Barba and Savarese in The Five Continents of Theatre include, for example: the modifications in material circumstances that have shaped theatre performances from their beginnings to modern times; the shifting economic and organizational aspects of public presentation from theatre’s beginnings to today; the introduction and increasing use of advertising in the theatre; the implications of experiments in theatrical space for the performer/spectator relationship; the expanding role of staging; the origins and changes in box office practices; the transformations in set
design, construction, lighting, makeup, props, as well as costumes in the theatre; and an eclectic chronology that places material developments in theatre architecture and technologies in the grander scheme of design history writ large. To name but a few!

*The Five Continents of Theatre* is divided into five discursive chapters and a sixth that consists entirely of visual material. The first five chapters carry the burden of the book’s argument and represent the primary organization of the volume identified in order as: When, Where, How, For Whom, and Why. Each of these chapters combines discussion of select aspects of what the authors term “the material culture of the theatre” pertinent to the chapter title and its implications for all involved in the event including actors, audience members, directors, writers, etc.

That said, the “material culture of the theatre” encompasses the broadest sense of the term for the authors. It is not limited to organizations, architectural developments, or improvements in technology, though it touches on all of these. It also includes entries on important theatre companies, directors, actors, and entertainers who have contributed to the material development of theatre and/or have played significant roles in places and situations less well known to an English-speaking readership, what Barba has referred to in the past as the Third Theatre—a world of theatremakers on the margins, driven by a desperate need to address their material, political, social, and/or creative poverty through a theatrical professionalism that belies their circumstance.

The volume concludes with a final chapter confirming a major premise of the book: that engaging the visual is a powerful means of understanding theatre history. It does so, however, by abandoning the narrative logic of the chapters up to this point, which engages the visual as a complement to explanation. It rather elevates imagery to the role of protagonist while reducing the discursive to little more than brief descriptions of images. Meanwhile, the descriptive bent of the chapter’s title, “Theatre and history. Pages fallen from Bouvard and Pécuchet’s notebook,” suggests the comic idea of an “accidental” chapter of random memorabilia denied organization or textual explanation, but one invested with a narrative theatricality that speaks volumes to the reader without the need for lengthy explanation. This stands as a testimony of sorts to the tactical foundations of the entire book that the visual does not simply illustrate; it can be, when carefully curated, a touchstone to understanding.

Those familiar with *The Secret Art of the Performer* will recognize this approach to scholarship. What they may not be so familiar with is the humor that underlies it in *The Five Continents of Theatre*. Humor is hardly commonplace in intellectual analysis; but its role in *The Five Continents of Theatre* is established from the outset in the introduction written by Savarese, which is in the form of a direct address to the reader, couched in the rhetoric of tongue-in-cheek humor that immediately establishes a degree of levity that is entirely missing from *The Secret Art of the Performer*. It is immediately clear that the humor is a rhetorical strategy and that *The Five Continents of Theatre* is a work of serious purpose, but one that will most certainly make for pleasant reading since it feels less like a lecture by scholars eager to prove their credentials than an intelligent conversation between colleagues.

It would be fair to say that *The Five Continents of Theatre* is atypical for a volume with intellectual ambitions insofar as it is largely presented in an anecdotal mode that appears to take its cue from the humorous introduction. Each of the first five chapters of the book, for instance, frames its investigations as a dialogue between two literary characters drawn from an unfinished satirical work by the 19th-century French author Gustave Flaubert, *Bouvard et Pécuchet*, published shortly after his death. In the original, Flaubert lampoons the impossible attempts of 18th- and 19th-century scholars to record and catalogue the entirety of scientific and historical knowledge. In this reimagined version of the original, each section of *The Five Continents of Theatre* is introduced by a satirical dialogue of sorts between a theatre-obsessed duo, also aptly named Bouvard and Pécuchet. The reader is left to assume that these latter-day echoes of Flaubert’s imagination are surrogates for Barba and Savarese, who are attempting nothing less than the same daunting task as their fictitious, exemplary cousins—but in full knowledge of the
fact that they, like their literary forebears, are engaged in a work-in-progress rather than one of definitive conclusions.

The Five Continents of Theatre is an academic outlier. This is true both as a matter of form, given its dimensions, and as a matter of substance, given its unusual blend of intellectual rigor and humor gliding effortlessly between the warp and weft of the erudite and the commonplace. This is no stodgy monograph designed to challenge those at the forefront of theatre scholarship. It is a self-consciously accessible work full of bite-size entries that echo the format of the authors’ earlier dictionary. Yet one would be hard pressed to ignore the richness of the text, which, even at its most mundane, explains developments that have shaped theatre as a creative and social enterprise over centuries and across continents. At their best, the entries provide insightful explanations of how evolving material practices have informed the creative magic of a transcendent theatre. This is a volume that would be equally at home in the undergraduate classroom, in the conservatoire, or on the bookshelves of thespians as well as theatre historians and scholars interested in the pragmatics of how theatremaking around the world has evolved through time and space. The Five Continents of Theatre: Facts and Legends about the Material Culture of the Actor is a worthy, necessary companion to its predecessor, The Secret Art of the Performer.

—Ian Watson

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Theaters of the Everyday: Aesthetic Democracy on the American Stage. By Jacob Gallagher-Ross. Evanston, IL: Northwestern University Press, 2018; 248 pp. $99.95 cloth, $34.95 paper, e-book available.

In a democratic gesture, Theaters of the Everyday invites renewed consideration of ways in which genres and styles within US American theatre overlap and inform one another. Jacob Gallagher-Ross proposes this north star in the book’s introduction titled “Re-enchanting the World,” stating that “[o]utliers and mainstream artists often have more in common than we think” (34). This basic foundation is evident in the selection of artists and practices that comprise the book’s case studies: Thornton Wilder, the Method, Stuart Sherman, and Nature Theater of Oklahoma. Gallagher-Ross orders his discussion according to a four-chapter chronology, moving toward the most recent in a startling and refreshing juxtaposition of dramatists, actor-trainers, visual and performance artists, and
contemporary experimental devising companies. Early on, the book develops and applies theories of the everyday that draw from the different models of existential philosophy developed by US American thinkers Henry David Thoreau and Ralph Waldo Emerson. Through these lenses, Gallagher-Ross conceptualizes the everyday as a union between the aesthetic and the phenomenological: he privileges what audiences see and hear, together with the dramatic and processual structures that undergird performance. While seeking strands of US American artistic identity, unexpected links among the book’s artists and practices emerge as early as the first chapter, “Brightness Is Seeing in a New Way: Thornton Wilder’s Everyday Departures,” in which Gallagher-Ross claims the Nature Theater of Oklahoma, a contemporary New York–based group, as “Wilder’s latter-day inheritors” (59). The slight disjunction that might accompany this claim of kinship, or this particular pairing of artists explored in relationship, is central to the book’s project. By unsettling barriers among modes of theatre and performance-making, Gallagher-Ross restores a networked kinship to models that are too often studied in isolation.

The process of sense-making, the rationale for the methodology of putting these artists into aesthetic and historical conversation, is where Gallagher-Ross’s remarkable contribution to the field becomes clear. His book, as he states in the introduction, “traces a genealogy of the American theater of the everyday—an alternative tradition that is aesthetically and philosophically distinct from realism but is often obscured by it” (7). Even as the book invokes the democratic nature of the aesthetics these artists prompt and produce, Theaters of the Everyday enacts its own critical democracy that blurs and reorders boundaries and histories within US American theatre.

As each artist occupies a distinct mode of performance-making, Gallagher-Ross shifts and adapts his critical focus as he moves from one chapter to the next. His discussion of Wilder is vividly rendered and primarily text-based, yet the invocation of Emerson and Thoreau revitalizes everydayness as a web of movement that is both internal and external to the self: “Wilder’s everyday plays stage a tension between Thoreau-like moments of arrested attention—bracketed, framed, and frozen; temporary resting points for the gaze and the brain—and Emersonian departures, the necessary abandonment of these resting places” (42). Within Gallagher-Ross’s text, US American everydayness emerges as the consequence of centering individualism: Thorton Wilder’s remembered images, Lee Strasberg’s tape recorder, Stuart Sherman’s objects, Nature Theater of Oklahoma’s humble epics. All of these examples mark everydayness as existential exploration; as pattern-making made possible by and through the personal. By positioning Emerson and Thoreau as foundational theorists, Gallagher-Ross makes use of these thinkers’ respective, and intimate, fascinations with change/speed/escape and building/nesting/stasis. The resulting interplay between movement and stillness provides an effective throughline for the book’s main chapters that begins with the train-laden work of Wilder, and ends with the train imagery associated with “Nature Theater of Oklahoma” as it appears in Franz Kafka’s Amerika. Even as Gallagher-Ross levies literature as an interpretive artifact, he orients that critical process in service of theatricality. Within his discussion of Wilder, as in the other chapters, he remains fixed on the centrality of spectatorship: the reader of the book is also a reader of Wilder’s texts, as well as an audience member encountering the staged moments Wilder makes possible through language. This dynamic effectively enables Theaters of the Everyday to achieve its democratic scope across theatrical modes and models. Including visual images would have connected the book even more concretely to the sphere of live performance, strengthening the author’s descriptions and readings of performance moments across substantial cross-sections of the respective groups’ and artists’ bodies of work.

Throughout the book, which overtly describes the artists under discussion as engaged in seeing deeply and in finding value in humble elements, it is clear that Gallagher-Ross centers materiality with deliberation and care. In each chapter, he sets modest patterns (for example, the mumbling mouth sounds of the Method actor) alongside moments and images that are impossibly large, even utopian, to investigate ways in which material apparatuses contribute to
everydayness as both an aesthetic and as experience. He writes of a moment from Wilder's *The Long Christmas Dinner* (1931): “in every generation, at each dinner, some member of the family notices the same icebound branch and remarks upon the singularity of experience in virtually the same words” (57). Later, he invokes the speeding train of *Pullman Car Hiawatha* (1931) as a liminal object that invokes a kind of boundarylessness, which presses against the very notion of a singular experience or mode of perception. The chapter that takes up Method acting reveals in the mediation of film together with the archives of Lee Strasberg’s tape-recorded training sessions. “The Method’s most salient legacy,” writes Gallagher-Ross, “may have more to do with media than with emotional recall, with the ways recording had already changed performance and spectatorship” (78). In subsequent chapters, Gallagher-Ross returns to objects again and again as sites that open up the artists’ engagement with the everyday. He writes of Sherman’s presentation and manipulation of objects as experiments, arguing that “[e]nvisioning and testing new possibilities for our material codependents, Sherman works to expand the hidden vocabulary of experience” (146). In the final full chapter of the book, Gallagher-Ross returns to the image of the train as he interprets the work of Nature Theater of Oklahoma, gesturing toward the impossible epic that constitutes Nature Theater’s project, which engages the minutiae of recorded unrehearsed and hiccupped speech. He writes, “Nature Theater’s theater of the everyday, like Kafka’s, is too big, big as the world, and has to go uncompleted” (192). The methodology of articulating the general/utopian alongside the specific/concrete creates a tapestry of materiality that moves seamlessly from the very big to the very small and back again. Each move charts connections among the artists Gallagher examines: trains, tape recorders, ice cube trays, balloons, earpieces, messenger bags, take-out coffee cups, a window that frames mountain streams and jagged valleys.

As the artists themselves utilize objects and images to craft relationships with and stagings of the everyday, Gallagher-Ross utilizes these points as critical touchstones that invite the reader—as well as the spectator, performance scholar, and theatre historian—to thoughtfully and carefully look again.

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Performing Endurance: Art and Politics since 1960. By Lara Shalson. Cambridge: Cambridge University Press, 2018; 216 pp. $99.99 cloth, e-book available.

Enduring is always already contingent on the political materiality of performing, and in Lara Shalson’s book four connections to endurance—objecthood, protests, life, and documents—are proffered as ways in which performance happens in duration. The book investigates performances in art and life in which, to use straightforward language, people stick around. From that clear premise, Shalson’s arguments are pleasurably surprising in the depth of erudition she wrings from seminal artworks and protest actions. Just as the performances in this book so energetically endure, so does Shalson’s analytical tact.

The book positions endurance not in an affective relation to pain, but rather formally as the experience of undergoing a plan without complete control of the endpoint: “This intentional
commitment to a plan whose outcome cannot be determined in advance shapes all of the performances considered in this book” (10). Plans extend the endurance of performance past embodiment, stretching into mediation and documentation. The introduction looks at Shoot (1971) by Chris Burden, not by any means an obscure piece, yet Shalson strikingly notes that the work is not so much a heroic act of Burden’s own agency but instead demonstrates “his capacity as an embodied subject to be acted upon” (16). Endurance is how Burden enacts his own agency through receiving rather than giving. Through Performing Endurance, well-known works of art are returned to and seen in a rigorously new and resolutely political light. Burden’s receptive enduring prompts a reconsideration of agency as both active and passive.

Objecthood, especially embodied forms of it, is a dominant thread of Performing Endurance. Shalson is less interested in the emancipatory potential of performing possessive subjectivities than more ambivalent acts of allowing objecthood to permeate encounters. She takes a sustained look at Yoko Ono’s Cut Piece (1964–) and Rhythm 0 (1974) by Marina Abramović as departure points for a theoretical discussion grounded in the foundationally adversarial Artforum essay by Michael Fried, “Art and Objecthood” (1967). Cutting through much discussion of these works, Shalson adds that Ono and Abramović “both challenged their audiences to discover an ethics not dependent on a reciprocal relation, nor contingent upon the recognition of subjectivity over and against objecthood” (77). Rather than reading these works as using subjectivity to protest against objectification, Shalson argues that these artists embody objecthood in a more ambivalent and progressive sense. Ono and Abramović deploy objecthood by allowing the audience to act on them, as a strategy of endurance that evades tokenistic claims for subjectivity in favor of problematizing the overarching structures that determine how objects and subjects perform. Both artists resist participating in relational subjectivities that fight for more agency within the terms supplied by misogynist and white supremacist logics and instead perform a transgression by enduring in a receptive rather than authorially controlling mode. Performing Endurance sheds light on how artworks might rewrite structures of power through redefining agency as a practice in relation to objecthood.

The discussion of embodied objecthood carries into Shalson’s consideration of protest, specifically the Greensboro, North Carolina sit-ins of 1960. The action of the protest provides a deeper dimension of the political relevance of the form of endurance. After a documentary account of the sit-in, Shalson moves into a discussion of racism and colonialism through the work of Homi Bhabha and Frantz Fanon, before asserting that in the case of the sit-ins, the protestors create an entirely different relation of power through endurance.

Occupying space, confronting the colonist with the object-body of the colonized, and insisting upon the encounter with objecthood — insisting, that is, upon an encounter with the embodied vulnerability and opacity that both parties share [...] — might be the very means through which to enter the self/other relation. (98)

Performing Endurance therefore links objecthood with vulnerability as a process that escapes the competitive logic of expansionist subjectivity. Ono, Abramović, and the sit-in protestors all refuse to narrate their encounters. Instead, each in their own way rewrites the rules of racist and misogynist encounters through a willingness to endure them in a new way: via objecthood. The sit-in is a confrontation of artful quietude that breaks the pattern of oppressively violent structures.
The chapter on protest marks the most original discussion in *Performing Endurance*. Shalson’s book will sit alongside works by Peggy Phelan and Rebecca Schneider with Amelia Jones not too far away; good company. Her writing equals publications by those thinkers in significance and rigor, especially two works referred to in *Performing Endurance*: Schneider’s 2011 book *Performing Remains: Art and War in Times of Theatrical Reenactment* and Jones’s 2011 article in *TDR*, “‘The Artist is Present’: Artistic Re-enactments and the Impossibility of Presence.” Where Schneider explains how performance remains beyond the ephemeral emergence preferred by Phelan, and Jones refutes the totality of Abramović’s claim in her work’s title, Shalson proffers endurance to show how performance and protest might make use of a not only active but also passive subjectivity in order to transgress an instrumentalized and causal temporality of performance. Enduring passively via objecthood has the power to transcend liveness as a binary to deadness. While *Performing Endurance* offers new insights to key debates in performance studies, the book does not seek to begin new conversations in the field.

The next two chapters move the argument back toward art, addressing works by Tehching Hsieh, Linda Montano, and finally Abramović again. Shalson thinks through the different interpretations that Hsieh and Montano brought to their shared work in order to complicate Hsieh’s authorial account of his one-year performances (134–38). While Montano articulated the work as a feminist critique of marriage, Hsieh thought of their collaboration in a universalized scheme of interconnectedness. By analyzing through and beyond the artists’ own account of their works, *Performing Endurance* repoliticizes Hsieh’s endurance oeuvre, and argues for specific connections between politics and performing time:

> Although Hsieh insists that his first four performances are about time, and not about the carceral system, industrial capitalism, homelessness, or marriage, what becomes clear in reading his work is that time cannot be thought outside of such social and political structures, which extract time as punishment, exchange time for payment, define certain uses of time as waste, and manage the time of human relationships. (116)

Shalson’s significant point here is that the philosophical depth of Hsieh’s artworks is broadened through an insistence on their connection to political life. While Hsieh’s performances obliquely invited politics into art, the final artworks Shalson analyzes in *Performing Endurance* are more rooted in the institutional and historical structures that both constrain and maintain performance. Although Abramović’s *Seven Easy Pieces* (2005) reperformed artworks from the past, Shalson diverges from readings that view the performances in terms of reenactment. Moving in another direction, *Performing Endurance* proposes that *Seven Easy Pieces* reveals the openness of photographic documents of performance by using the photographs as scores that can be reinterpreted in contemporary contexts. Where Montano and Hsieh’s work connected the act of endurance to political structures of time, Abramović’s relation to the photographs as open-ended provides a sense of how historicization is ambivalently directed toward “undetermined futures” (164), not without noting the collective sharedness of temporality. Shalson’s analysis concludes with a focus on the audience who attend and endure works of art, the audience who is neither only passive nor active, but as dynamic with potential as the artworks and artists that *Performing Endurance* so fascinatingly analyses.

—Nik Wakefield

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Jones, Amelia. 2011. “‘The Artist is Present’: Artistic Re-enactments and the Impossibility of Presence.” *TDR* 55, 1 (T209):16–45.
The Routledge Companion to Butoh Performance, edited by Bruce Baird and Rosemary Candelario, is singular in its effort to create a comprehensive collection of histories, critiques, and analyses of the evolving global dance form, butoh. Foregrounding the dances and the dancers that catalyzed and continue to evolve butoh, insightful new essays accompany foundational ones, broadening our understanding of butoh's influences and developments beyond the evident Eurocentric avantgarde lineages already well explored. This is a stout, well-organized reader that includes more than 75 figures, mainly black-and-white photographs (many from personal collections). The companion is a valuable contribution to the fields of dance, theatre, performance, Japanese studies, and Asian studies.

Following a strong introduction cowritten by Baird and Candelario, section 1, “Butoh instigators and interlocutors,” packs 19 essays with a focus on butoh’s roots in Japan, emphasizing the work of Hijikata Tatsuji and Ohno Kazuo. The articles include early reviews that do not simply regurgitate the known but aim to deepen our understanding of these prominent founding artistic figures. The companion makes a valuable contribution to the fields of dance, theatre, performance, Japanese studies, and Asian studies.

No prior histories of butoh have been able to capture so much range in a single volume. The reader contains essays by both emerging and established scholars and practitioners, and includes more than 75 figures, mainly black-and-white photographs (many from personal collections). The companion is a valuable contribution to the fields of dance, theatre, performance, Japanese studies, and Asian studies.

Bruce Baird and Rosemary Candelario, New York: Routledge, 2019, 228 pp.; illustrations. $220.00 cloth, e-book available.

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considering the accessibility of his work in comparison to Hijikata’s. Her movement analysis beautifully describes how Ohno’s gestures and body positioning operate: grand and emotional in imagistic origin, yet minimal, quotidian, light, and therefore relatable to a wider audience. Rounding out this section are essays that tackle subjects such as the legacy of Antonin Artaud in Hijikata’s work, the relationship of Hijikata to the nonconformist literary translator Shibusawa Tatsuhiko, and butoh in media and in the photography of Hosoe Eikoh’s famous Kamaitachi series (1969).

Focusing on the often neglected second generation, section 2 examines the adaptations of butoh by Hijikata’s disciples. Looking at methodologies, genealogies, career trajectories, physical techniques, and/or the personal philosophies of dancer-cum-legends such as Kasai Akira, Maro Akaji, and Sankai Juku founder Amagatsu Ushio, we gain insight into how early encounters with Hijikata led to their own innovations. Highlights of this section include SU-EN’s passionately written reflection on the impressive career of the inimitable dancer Ashikawa Yoko, Katja Centonze’s mapping of Murobushi Kô’s trailblazing international impact, and Megan V. Nicely’s article revealing the intricacies of Kasai’s often misunderstood eurythmy-infused hyperdrive version of butoh.

The third section of the reader, “New sites for butoh,” begins with an insightful essay by Candelario scrutinizing butoh’s international proliferation by asking questions such as, “What does it mean for butoh to have a passport?” and “What exactly is migrating, and for what purpose?” Candelario points out an essential flaw in the early academic writing on butoh, which implied that it was an impenetrable, mystical, wholly Japanese phenomenon, and instead refocuses the discussion on the reality of butoh’s global circulations, which drove its developments and adaptations. Coining the term “butoh diaspora,” Candelario asks us to look at where, why, and what dancers did in various locations—what she calls the “butoh pilgrimages” and the “new local butohs”—citing examples of each, acknowledging the vitality of the form, and indicating ways that these transnational movements have the capacity for profound innovation. This pivotal chapter acts as a GPS for the 10 essays that follow. Launched into that diaspora, the reader visits France, Italy, Brazil, Germany, Mexico, the US, Iraq, Australia, and Korea; becomes deeply immersed in local butohs; and begins to envision a scintillating map of international hubs where butoh has taken hold and done its work to intervene in the status quo, challenge, unsettle, and deeply charm.

In “A history of French fascination with butoh,” Sylviane Pagès contemplates butoh’s success in France, tracing who became legendary and who was disregarded in the 40-year relationship. In her essay, Maria Pia D’Orazi outlines how butoh spread through Italy in the 1980s when performances by Ohno, Kasai, Sankai Juku, and Tanaka Min migrated from France, enraptured audiences, and ushered in a period of what she describes as “aesthetic seduction.” D’Orazi’s essay shows how the presence of Japanese master butoh educators in Italy changed lives: with a desire to share and mentor, Kasai encouraged Italian dancers to “build an originally Italian butoh,” and they did. Section 3 concludes with an intriguing article about the work of Iraqi artist Anmar Taha, who explores the relationship of politically oriented dance to 20th-century war in his butoh-inspired performance The Baldheaded (2005).

Section 4 explores butoh as political protest and as a site for gender bending and identity exploration. Here, a few highlights include Chiayi Seetoo’s discussion of Japanese butoh artist Hata Kanoko’s social activist work with Yellow Butterfly, a butoh troupe founded in 2005 in Taiwan, as well as Carla Melo’s essay on the LA-based activist performance group Corpus Delicti (2003–2008). The section closes with an interview conducted by Jacquelyn Marie Shannon with trans butoh artist Shakina Nayfack, addressing the connection between Nayfack’s trans identity and her experiences of butoh.

Section 5 addresses pedagogy and practice starting with a revealing essay by Caitlin Coker told through recollections of what life was really like (grueling, exhausting, dehumanizing) living and training as an apprentice with Hijikata at Asbestos Kan in the 1970s. Although the
reverence and fascination with Hijikata’s compelling and provocative legacy is understandable, the telltale descriptions in Coker’s article made me wonder if it’s time the field take a closer look at his ruthlessness and the abuses of power and misogyny evident in his methodology and further carried on by some of his disciples. An essay that directly addresses this topic would not only strengthen this section of the reader, it would contribute to the work being done elsewhere in the field of dance to expose male-dominated hierarchies that have for too long gone unchallenged. Perhaps something like the rousing essay “Misogyny in the Dance World” that was independently published online in 2017 by the respected NYC-based butoh artist Vangeline would be a strong addition. That article unabashedly took on power dynamics and gender inequality in dance, with central examples drawn from Vangeline’s personal experience training in the 2000s with Mexican butoh artist Diego Piñon, in whose workshops concussions, broken bones, shaming, and other distasteful violations were commonplace. Although other chapters in the companion, such as Tanya Calamoneri’s essay on butoh pedagogy, reference the myriad manifestations of these power dynamics, the existence and consequences of such conventions must be squarely debated.

In the final section, “Beyond butoh,” the reader will find essays about Tanaka Min’s Body Weather work and career, Oguri’s LA-based Body Weather Laboratory, cinematic forms and butoh film, and an account of how butoh affected the work of visual artist Lucile Druet, as well as reflections by US-based interdisciplinary performing artists Michael Sakamoto and Shinichi Iova-Koga.

Butoh is a powerful global dance form that deserves recourse and acknowledgment. The Routledge Companion to Butoh Performance stomps forward, expanding on butoh’s unique origins and resonances as an important movement that continues to inspire and propel contemporary forms and ideas.

—Alissa Cardone

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Making Dances That Matter: Resources for Community Creativity. By Anna Halprin with Rachel Kaplan. Middletown, CT: Wesleyan University Press, 2019; 222 pp.; illustrations. $85.00 cloth, $27.95 paper, e-book available.¹

Age 99 when this most recent book was published, choreographer Anna Halprin continues to teach, write, generate collaborative performance work, mentor artists across disciplines, and activate communities through collective artmaking. Making Dances That Matter presents Halprin’s philosophy on and methodology for community-centered dance, which she has developed since 1967, although the models engaged in this work have their beginnings in the cre-

¹. See “Rethinking Anna Halprin’s Parades and Changes: Postmodern Dance, Racialized Urban Restructuring, and Mid-1960s San Francisco” by Olive McKeon in this issue of TDR. — Ed.
ative processes she generated at the San Francisco Dancers’ Workshop starting in 1955. In this publication, Halprin interweaves personal storytelling and self-reflection into a richly engaging analysis of her models for community workshop processes, performance scoring, dance pedagogy, and expressive arts therapy. In addition to articulating Halprin’s process for creating dances that grow from and are responsive to the participants involved in their creation, this book provides readers with the resources to initiate the development of their own dance rituals that resonate with themselves, their communities, and the world.

Halprin’s work in community-based dance emerges from an interest in creatively examining the personal experiences of those with whom she works and their communities. For Halprin, a myth is an intensely meaningful story intrinsically connected to one’s personal and community life, and ritual is an enactment of a myth with the intention to confront a specific life issue for the purpose of bringing about a desired change.

In this book, Halprin explicates her approach to dance-as-ritual through a description of two of her community-centered performance works, Circle the Earth: Dancing with Life on the Line (1989, 1991) and one of its component parts, the Planetary Dance, which has since evolved and expanded to become a separate work.

Begun in 1980 as a public workshop series entitled A Search for Living Myths and Rituals through Dance and the Environment, Halprin’s annual Circle the Earth ritual performances sought to activate the residents of Marin County, California, in the creation of a shared community vision. Utilizing participatory activities, Halprin aimed to uncover the collective stories, recurring images, and pressing concerns that both guided and affected the daily lives of participants. In 1989, she applied this model in a nine-day workshop that brought together participants facing life-threatening illness and their caretakers to develop a dance ritual focused on addressing the community implications of HIV and AIDS. The majority of Making Dances That Matter details this workshop process and the resulting performance it generated, Circle the Earth: Dancing with Life on the Line. Critically important to the understanding of this performance is the book’s inclusion of the task-based scores and creative activities that formed each of the nine days of the workshop. Halprin analyzes her role as a workshop leader and the relationships she developed with participants, outlining the intentions of the scores and considering both their successes and challenges when activated by her group of over 100 participants. Her reflections are profoundly introspective, candidly emotional, and rooted in her goal of transmitting this workshop process to others. Through her description of the development of this performance, Halprin utilizes her experience to offer us resources and strategies to successfully engage diverse populations, foster vulnerability in performance, address interpersonal conflict, and support a collective confrontation of challenges facing an entire community. Halprin’s leadership approach also reveals a responsiveness to participants’ needs, and she details several ways she shifted her own working process to create new structures for physically and emotionally supporting those involved.

Halprin’s chapter on the Planetary Dance describes how core philosophies and intentions of one score from Circle the Earth were recycled as a performance ritual that could extend beyond her own community. Importantly, this book includes a full score for the work and two appendices that provide the resources for organizing a Planetary Dance within your own community. Beyond describing her stagings of this dance, Halprin interweaves narrative reports from the leaders of other Planetary Dance performances internationally since 1987, providing a diversity of reflections on how this work has been engaged. The guidelines, considerations, and self-reflective questions that Halprin outlines are valuable for considering how community-based dance can be developed in a way that serves the unique needs of each community into which it is integrated.
Halprin asks not for people to imitate the *Planetary Dance* her community produces annually in Marin, but to personalize the work through an exploration of the myths, concerns, and intentions that are resonant in their communities. She emphasizes that uncovering what is authentic and important for each group is crucial to activating personal commitment, moving with meaning, and dancing with a purpose. For Halprin, rituals are nurtured by their continuous re-creation, whereby they can provide an experience of unity while preserving a shared commitment to maintaining community, fostering healing, and supporting environmental sustainability. She locates this as the means by which a dance can become ritual and extend into everyday life as a potent model for social change.

Halprin’s descriptions of *Circle the Earth* and the *Planetary Dance* provide detailed examples of how her philosophical approaches to creativity—the RSVP Cycles and Life/Art Process—are actualized in the creation of dance ritual. This book thereby vastly expands the work of previous publications and is a valuable contribution to scholarship on Halprin’s workshop process. The scores collected in *Making Dances That Matter* show how Halprin’s use of ordinary, pedestrian action provides the opportunity for any participant to generate their own creative and expressive material drawn from their unique life experiences. When engaged and deployed together with the combined material of other participants, the community brings real life into the creative process. By guiding the workshop group to focus on what is significant in their lives, both individually and collectively, Halprin provides a model for generating work that is profoundly meaningful, not only to the participants, but also to those who witness the performance.

This book expands and extends the score-based approach to performance documented in Halprin’s previous publications, primarily *Moving Toward Life: Five Decades of Transformational Dance* (1995) and *Returning to Health with Dance, Movement, and Imagery* (2002). The volume also compiles significant material that Halprin developed through the expressive arts training program at the Tamalpa Institute, which she cofounded in 1978 with Daria Halprin. *Making Dances That Matter* is a deeply personal, profoundly moving, and vitally important resource for community-based dance. Using her own experience as a workshop leader, activist, and multidisciplinary artist, Halprin provides a powerful guide for embodied leadership in community creativity.

— Elliot Gordon Mercer

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More Books

*Queer exceptions: Solo performance in neoliberal times.* By Stephen Greer. Manchester: Manchester University Press, 2019; 264 pp. $120.00 cloth, e-book available.

Through an examination of contemporary European solo performance, Stephen Greer explores the form’s simultaneous resistance to and compatibility within neoliberalism. He argues that neoliberalism’s obsession with identity and individuality allows solo performance to critique neoliberal structures from within. While the performances discussed are wide-ranging in terms of genre, Greer carefully organizes them into various subjective categories. Each suspended within their social and political contexts, these categories—the martyr, the pariah, the killjoy, the stranger, the misfit, the optimist—become the organizational structure for the book, and allow readers to approach the text as either a coherent counter-history or as a series of stand-alone essays. The potential for subversion and resistance in queer solo performance appears clearly in the chapter on the martyr. Each artist utilizes tropes of endurance, suffering, and “voluntary involuntariness” associated with martyrdom to undermine neoliberal practices of subjection.

Greer prepares readers to be wary of solo performance’s potential for complicity with neoliberalism, but the array of exceptional subjects that appear in the case studies illustrate the different forms resistance can take.

*Unlimited action: The performance of extremity in the 1970s.* By Dominic Johnson. Manchester: Manchester University Press, 2019; 232 pp. $120.00 cloth, $26.95 paper, e-book available.

Dominic Johnson’s work engages performance art of the 1970s that sought to defy conventional notions of life and art. The case studies within each chapter form a sort of history. Not a linear narrative, but rather, a constellation of extremities that revel in their distance from the institutional frameworks that contextualize each performance. Johnson argues that the performance of extremity in its excess identifies, stresses, and finally defeats the limits imposed upon artists, makers, and performers. His initial chapter explores Kerry Trengove’s *An Eight Day Passage* (1977), in which the artist was bricked into the wall of a gallery and toiled to dig himself out. Johnson then turns to Ulay’s theft of Carl Spitzweg’s *The Poor Poet* (1839) from a gallery in 1976 as part of his performance *There Is a Criminal Touch to Art*. Chapter 3 investigates the incendiary actions of performance art collective COUM Transmissions, pairing their performance act *Mail Action* (1976) with their exhibition *Prostitution* (1976). Chapter 4 feels somewhat out of place as it eschews the art object/event case study and explores Ann Bean’s practice of “life art.” Lastly, Johnson examines the self-harming performances of the Kipper Kids. The practice and shape of extremity varies widely throughout the works discussed in the book, but Johnson’s contextualization ensures that each feels essential.

*The Selected Works of Yussef El Guindi.* By Yussef El Guindi. Edited with an introduction by Michael Malek Najjar. London: Methuen Drama, 2019; 360 pp.; illustrations. $114.00 cloth, $37.95 paper, e-book available.

This first collection from Yussef El Guindi, a prolific and poignant Egyptian American playwright, contextualizes and connects themes that dominate his oeuvre; his work articulates the immigrant experience, the American dream, and transnationalism while also addressing myriad issues that Arab immigrants face in the United States. The plays included in the collection are representative of El Guindi’s characteristic style: balancing dramatically tense works with
enough comedy to help readers and audience members make it through. This can be seen most clearly in Our Enemies: Lively Scenes of Love and Combat, which focuses on intra-community conflicts and the state of otherness unique to the Arab American experience. At the center of this play are three writers—one successful, one unsuccessful, and one on the rise—who wrestle with their dual identities. Also in this collection are Back of the Throat; Language Rooms; Pilgrims Musa and Sheri in the New World; and Threesome. Concluding the anthology and providing wonderful context to the plays is an essay by El Guindi, “Rosencrantz and Guildenstern Meet Abdallah and Ahmed: Musings about Arabs and Muslims in American Theatre.”

The Race of Sound: Listening, Timbre, and Vocality in African American Music. By Nina Sun Eidsheim. Durham, NC: Duke University Press, 2019; 288 pp.; illustrations. $99.95 cloth, $26.95 paper, e-book available.

The utility of asking the acousmatic question—Who is this?—lies in its unanswerability, according to Nina Sun Eidsheim. A listener can never truly know the totality of a person singing. In her book, Eidsheim explores the ways that listeners are socially conditioned to discover and identify race in vocal timbre. Her interdisciplinary approach yields a methodology of “listening to listening,” which enables her to unpack the deeper significance of vocality and timbre. In her opening chapter, Eidsheim dismantles the relationship between timbre and a singer’s essence, or inherent qualities, while also investigating the role that formal and informal training have in the perpetuation of this idea. Chapter 2 explores how entrainment practices reflect the standards of any given cultural or historical moment, using a case study of African American participation in late 19th- and early 20th-century opera. Through an exploration of singer Jimmy Scott’s work, Eidsheim illustrates her most compelling points about timbre’s relationship to gender. Arguing that it is timbre that cues gender, she examines the difficulty that listeners face when voices differ from their expectations. The second half of Race of Sound continues to stress the importance of the listener in the evaluation of voice with chapters on voice in the digital realm; audience attraction to a singer’s authenticity and imitability; and lastly, a call to study voice as style and technique.

Performer Training Reconfigured: Post-Psychophysical Perspectives for the Twenty-First Century. By Frank Camilleri. London: Methuen Drama, 2019; 288 pp.; illustrations. $102.00 cloth, e-book available.

Frank Camilleri proposes an approach to performer training that extends the parameters of the subject beyond a unified body and mind; material circumstances must also be an integral part of this union. Camilleri maintains an inclusive notion of materiality encompassing potential studio components from architectural features to technology to the electricity coursing through the walls. Performers are embedded within this complex context and have a specific relationship with each element. He suggests that the human–nonhuman division must be removed in order to better train performers in the 21st century. At his brightest moments, Camilleri offers trainers a new way of approaching rehearsal, devising, and performing spaces that incorporates and acknowledges the way that life—and especially life in those spaces—is shaped by the material world. Each chapter takes readers through a different perspective that explores the relationship between people and the material. Chapter 1 begins with the limits of a body-mind subject and outlines a postpsychophysical perspective. The subsequent chapters reveal the tributary theories from which the postpsychophysical grows: the postphenomenological, the sociomaterial, the methodological, affect, and situated cognition. The layering of theoretical perspectives reveals the many ways that technology and material circumstances affect our embodied understanding of the world and the necessity of their incorporation into performer training.
**Physics and Dance.** By Emily Coates and Sarah Demers. New Haven, CT: Yale University Press, 2019; 192 pp.; illustrations. $30.00 cloth, $18.00 paper, e-book available.

Emily Coates and Sarah Demers offer an intertwined primer on dance and physics that explores concepts central to both: motion, energy, time, and space. With a shared core vocabulary, the empirical world of physics and the embodied practice of dance are able to reveal the compatibility—and necessity—of the pairing of the hard sciences with art. The book scaffolds key concepts of each, creating a dialogue between the disciplines. Part I focuses on the principles of movement according to each discipline; introductory concepts in classical physics and the fundamentals of dance technique and history reveal the clear connection between the two disciplines. Part II stretches these connections—drawing on modern physics and choreographic research—and allows the disciplines to further illuminate one another. As an appendix, Coates and Demers offer a practical and engaging workbook that contains dance problems for the physics classroom and physics-inspired choreographic exercises.

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