

performative lens. Informed throughout by feminist criminology, Walsh draws on an extensive interdisciplinary research base and personal experience to identify the structural and ethical weaknesses of the logic models that dominate the existing discourses of women, crime, and imprisonment.

The reader should be aware that this is much more than a book about prison theatre and performance, being equally concerned with prison *as* performance. It achieves this by drawing on an impressively broad range of theory from outside the world of theatre and performance, and Walsh eruditely identifies the critical intersections between feminist criminology and performance studies, and employs them to great effect. While key elements of the book are concerned with theatre practice, focusing on the work of Clean Break, Geese Theatre Company, and Open Clasp, other chapters are concerned with the representation of women in prison in film and television (*Orange is the New Black* features prominently throughout), offering insights into how these representations may impact on the public's understanding of the lives of imprisoned women.

Informed by her own experiences as a practitioner, the applied theatre chapter was of particular appeal to me, as it offered new perspectives on the positioning of the work within carceral settings. Walsh raises important (and often avoided) questions about the claims made by prison theatre practitioners about their work, and suggests a closer interrogation of the frames of reference of the practice would be of value. I was heartened to read something that shifts the prison theatre discourse in new directions, shunning the typical arguments around efficacy and impact in favour of striking new ground. The book is an ideal source for researchers interested in theatre and performance in the criminal justice system, and for those with a keen interest in penology, cultural and feminist criminology. The provocations presented to the applied theatre in the criminal justice sector should also serve to make this a valuable resource to those studying, and practising, prison theatre.

SIMON RUDING

essays, there are three edited discussions with theatre and arts practitioners Vicky Featherstone in the UK, George Sachinis in Greece, and David Schwartz in Romania. The editors begin and end the collection with a short introduction and brief conclusion but they are present throughout offering, in addition to an introduction to each of the five sections of the book, short editors' notes at the end of each chapter with ideas for further reading and investigation.

The essays cover a wide range of artistic practices but, more significantly, a wealth of locations that are often not available to anglophone readers. Historical examples from post-revolutionary Russia sit alongside contemporary practices from Greece, Malta, India, and Germany, for example, as well as the UK. The volume has emerged from a conference organized by an international collaboration between Malta's Department of Theatre Studies and New Tides Platform, based in the UK, and the inevitable diversity of conference proceedings is reflected in the book. This can be a little frustrating because the promise of redefinition of community in relation to theatre remains deferred, not least due to the extremely broad definitions of community. Nevertheless, the editors make the case for the importance of multiple voices in their introduction and argue for redefinition being 'part of an ongoing critical process rather than a renewed attempt to establish rock-solid meanings'.

Contextualizing their efforts within challenges to theatre forms and institutions, redefined audience/performer relationships, and shifting questions of spectatorship, their claim for the facilitation of possible new relationships between theatre and communities is closer to what this book achieves. It will be of value to scholars of contemporary theatre who wish to expand their repertoire of practices and locations in which a diversity of projects are taking place. It opens out a range of readings of community in relation to theatre and performs a valuable contribution to thinking about the complexities of theatre in relation to the communities within which it exists. It also encourages the reader to think about the communities that theatre, and creativity more generally, can build.

ALISON JEFFERS

doi:10.1017/S0266464X21000336

Marco Galea and Szabolcs Musca, eds.

Redefining Theatre Communities: International Perspectives on Community-Conscious Theatre-Making

Intellect: Bristol and Chicago, 2019. 262 p. £76.00. ISBN: 978-1-7893-8076-7.

Editors Marco Galea and Szabolcs Musca have gathered together an impressively expansive and international body of essays to create this volume. The authors come from both academic and professional arts backgrounds and, in addition to their twelve

doi:10.1017/S0266464X21000348

Nicholas Ridout

Scenes from Bourgeois Life

Ann Arbor: University of Michigan Press, 2020. 224 p. \$70.00. ISBN: 978-0-472-13200-3.

Nicholas Ridout's latest book makes a rich and important contribution to the study of theatre spectatorship. A key premise for the arguments pursued here is that the production of the bourgeois subject as a disinterested and 'reasonable' observer

of the world is predicated on his (this subject, as Ridout points out, is expressly male) physical and conceptual distance from the historically contingent conditions in and through which he was produced as the subject whose enunciating gaze produced the modern world. Such is the economic, social, and cultural distance of the colonial relation, as well as the theatrical distance between stage and auditorium.

Ridout's attention to details that other histories of spectatorship might have considered inconsequential or irrelevant seeks to unmask the parallel evolution of the capitalist and the colonial projects and the production of the bourgeois spectator/subject. By turning his gaze away from the stage and, at the same time, paying attention to the figure of the spectator as it was conjured in the pages of *The Spectator* in the early eighteenth century and in Brecht's writings from the 1930s, the book's trajectory moves between the transatlantic slave-trade, the tobacco plantations in the Caribbean, and, finally, the streets of London where the bourgeois subject enjoys the luxuries afforded him by the economies of exploitation in which he is complicit – even when critiquing such economies, as Ridout's discussion on western Marxism demonstrates.

Aware of his own involvement in such structures of thought and economies of exploitation as a bourgeois 'Theatre Professor', whose role he also interrogates, Ridout seeks to shift critical attention away from the pursuit of clarity that has dominated western thought; to create space for distraction, misapprehension, and misapplication of bourgeois systems of thought. Such a space, he argues, might work towards a theatrical epistemology and a different kind of spectatorship that is not predicated on the doubly alienating distance between the (bourgeois) individual and the conditions of its production. This book will be of interest to historians, cultural geographers, cultural theorists, performance scholars, and, of course, 'Theatre Professors'. Its impressive analytical and historical scope, paired with Ridout's engaging prose, produce a fascinating read. Importantly, it methodically puts together an innovative, focused, expansive, and self-reflective argument on the significance of re-thinking (bourgeois) spectatorship not only as a theatrical trope but also, crucially, as a means of subjectivation that is complicit in the twin projects of colonialism and capitalism.

PHILIP HAGER