

Madison are also effective. While Ahmed argues that applied theatre often inadvertently serves the interests of neoliberal agendas, O'Connor explores examples of performances in Christchurch, New Zealand, that were unwavering in critiquing the government's opportunism following the devastation caused by earthquakes in the city.

That the critical insights are so grounded in practice, and often take the form of personal reflections, makes the book as important to scholars as it will be to practitioners looking to be inspired for new possibilities. Students interested in applied theatre will also benefit from the book, although the complexity of the arguments does require a previous level of engagement with the field. For use in teaching it therefore presents an important companion to more introductory texts.

BOBBY SMITH

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*Sabine Sörgel*

**Dance and the Body in Western Theatre, 1948 to the present**

London; New York: Palgrave Macmillan, 2015.

233p. £60.00.

ISBN: 978-1-137-03488-5.

Sörgel's book offers an historical arc of cultural discourse around concepts and practices of the body within the Western theatre canon. It does not present a singular analytical lens, instead tracking a range of socio-cultural and political ramifications grounded in a phenomenological understanding of the body's cultural and experiential power. Sörgel reinserts the dancing body into various theatre histories and reconsiders definitive dance and theatre practitioners alongside body practices as central to the development of theatre discourse since the Second World War.

The nine chapters chart seminal shifts within Theatre, Dance, and Performance Studies and while the Western canon is visible throughout the layout of the chapters, Sörgel consistently seeks to reconsider the relevance, and at times centrality, of the moving body within theatre and the wider body politic and zeitgeist of particular historical moments and movements. The chapters highlight modernist, counter-cultural, postmodernist, and decolonial tendencies within the development of theatre discourse since the post-war era. Each chapter engages with and explores related critical concepts and proposes up to three indicative performances through which to analyze the suggested shift towards dance. To assist with this, the book also uses online documentation of live works to familiarize the reader with key theories on the body in performance.

Overall, the book moves away from exhausted modes of locating the body in performance to reassess the significance of a more developed

understanding of the dancing body in Western theatre, an arena in which it is often still rendered invisible. Students and scholars of Dance, Performance, and Theatre Studies, as also theatre and dance historians, will all benefit from the rich array of cultural, performance, and body-based concepts that have shaped theatre discourse since the Second World War and are still at work as powerful humanist forces today.

The book offers a didactic approach and engages a wider online research network, which provides an in-depth overview of the genealogy of the body in twentieth-century theatre and dance up to the present day. Finally, the book delivers detailed groundwork for new critical approaches to performance historiography alongside a practice-informed inquiry of corporeality between theatre and dance which will offer students and scholars ample opportunity for individualized research projects within a wider critical framework that, according to Sörgel, continues to influence our thinking and imagination about the body today.

(It should be noted that the publishers acknowledge the misspelling of Anna Halprin's name as Anne Halprin throughout the first edition.)

SARAH SPIES

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*Patrick Duggan and Lisa Peschel ed.*

**Performing (for) Survival:**

**Theatre, Crisis, Extremity**

Basingstoke; New York: Palgrave Macmillan, 2016.

251 p. £58.00.

ISBN: 978-1-137-45426-3.

This edited volume addresses questions that relate to the interface between performance and survival. In the introduction, the editors suggest that the 'performances analyzed throughout this book are . . . fundamentally doing something – politically, ideologically, aesthetically, culturally'. Performance therefore appears as that which is not only representation, but also 'world-making' in the sense of producing representational and material spaces where crisis and extremity can be negotiated in ways that allow individuals and collectivities to survive. Moreover, all the examples examined reveal a dual conceptualization of survival: at once physical and spiritual; individual and collective; material and discursive.

The editors' decision not to provide a clear conceptual frame for crisis and extremity allows contributors to engage freely with and interpret those terms and the spaces and temporalities they inhabit. At the same time, it also implicitly obscures some significant differences between contexts in crisis or conditions of extremity. The material explored is diverse and predominantly