

In this valuable collection, 'Dance and Ethnography' by Yvonne Daniel stands out as an absolute gem for those particularly interested in the complexities of deeply affective research, which engages one's entire life – personalities, friends, and blood relations, and even the researcher's homes and kitchens. Whilst starting with a fairly conventional account of ethnographic research in dance, it finishes with a captivating and auto-reflexive, auto-ethnographic account of a 'failure' of one of her research projects, due to the intricacies of different cultural conditionings and affective alliances.

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**Precarious Spectatorship: Theatre and Image in an Age of Emergencies**

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This is an ambitious book that examines the distribution of images as a means to construct emergency narratives, and whose proliferation, as Haddow proposes, 'position[s] the spectator within a catastrophic eventuality, in which agency is supplanted, in order to implement a new and different eventuality, in which – again – their agency is supplanted'. Such instrumentalization of images, he continues, produces a spectating experience whereby the "structure of address" is substituted for "object of spectatorship" and, subsequently 'the process of spectatorship is destabilized: it becomes precarious'.

In pursuing this argument, each of the book's first three chapters discusses a wide array of examples, ranging from videos and images widely circulated through various media and platforms to political rhetoric and theatrical performance. These are grouped around three main themes: terrorism,

migration, and suicide. In the final chapter, Haddow turns to look at theatrical practices exclusively; this is not to privilege theatre as a site that disturbs emergency narratives but to focus on those elements inherent in live performance that interrogate spectatorship itself as a process that is 'damaged by the contemporary environment'.

The book's complex arguments are in dialogue with the work of a series of thinkers (most notably Jacques Rancière, Judith Butler, Emmanuel Levinas, Bernard Stiegler, and Giorgio Agamben), whose ideas illuminate the discussion of the examples, opening up a trajectory that Haddow navigates confidently. These arguments, however, could have been more effectively situated within existing scholarship that interrogates theatre and performance practices through the lenses of precarity and the ethics of witnessing, as well as publications that consider questions around migration and war using performance studies methodologies. Furthermore, as Haddow's conceptualization of spectatorship relies almost exclusively on Rancière's work, it often overlooks extant research on audience reception and spectatorship that offers more nuanced perspectives on the composition of spectating communities. I often found myself wondering whose gaze it was that I was supposed to follow: how is this collective 'we' constituted, and why should 'our' gaze enjoy the privilege of being the focus of this discussion, if only to become precarious?

Nevertheless, this is a stimulating book that contributes to a burgeoning field of enquiry, and would be of interest to theatre and performance scholars working around questions of ethics, spectatorship, and politics. Its conceptualization of emergencies alongside the discussion on the work of images is of particular value to debates around the ways in which performance strategies permeate quotidian and cultural spaces and may create conditions of political (in)action.

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