

coordinating his personalized non-conventional libretto directly with his musical score.

Prokofiev left Russia for the United States in 1918, where he wrote his opera in the abrupt dialogue *Bartig* beats out, like music. *Love for Three Oranges* was premiered in Chicago in 1921, and in Leningrad in 1926, directed by Sergey Radlov – a detail among other necessary details in *Bartig*'s map of its itinerary. (Radlov was formerly Meyerhold's student.) Inna Naroditskaya lovingly charts its music, and Natalia Savkina its narrative. The perplexing thing is that Prokofiev and Meyerhold were friends, yet the former never acknowledged, not even at the beginning (before Meyerhold's politics spelled his doom), that Meyerhold's play was his immediate inspiration; and Gozzi, who had become a third degree of separation, was not of direct interest to his artistic ambitions. Posner rightly points out the discrepancy in the Italian and Russian titles, explaining that collaborators had agreed to 'of' in the Italian and 'for' in the Russian because this corresponds with each language.

What is the *fiaba* of this wonderful story, in an erudite book invaluable both for those who know something about its subject and those who would like to know? It is that accrued overwriting gives a complete orange!

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Lisa Woyrnarski

Ecodramaturgies: Theatre, Performance and Climate Change

London: Palgrave Macmillan, 2020. 239 p. £71.50.
ISBN: 978-3-030-55853-6.

This review was written travelling on a mixture of fossil-fuelled and electrified public transport somewhere between Glasgow and Manchester, major cities in two nations whose wealth was created through colonial exploitation of the Global South that has been used to power unsustainable economic growth while disproportionately contributing to global climate change. I start with this acknowledgment of the material and ecological context of scholarly production, following Woyrnarski's example in *Ecodramaturgies*. At its core, Woyrnarski's book makes an impassioned case for taking an intersectional approach to the subject of climate change in theatre and performance.

Intersectionality is taken to be both a politics and a reading practice, as the second chapter demonstrates. Here, intersectionality is understood as a 'multi-level analysis', used to expose how structures of (gendered, racialized, colonial, national) oppression interlock and sustain each other. Woyrnarski adds to this more common constellation of intersections questions about the position of

non-human nature and the ways in which environmental damage interacts with other distributions of power. In doing so, Woyrnarski engages with a varied set of case studies, including Canadian Chantal Bilodeau's play *Its starts with me* (2019); the women-led Green Belt Movement in Kenya (since 1977); Nigerian playwright Osonye Tess Onwueme's *Then She Said it* (2002); and two UK-based performances: *Common Salt* by Sheila Ghelani and Sue Palmer (2018); and *salt*. by Selina Thompson (2017).

The huge diversity of case studies – in terms of historical and ecological context as well as aesthetic form – is at once a strength and a weakness of this publication. On the one hand, there is a risk of losing depth in the analysis of how dramaturgical structures interact with local contexts (in terms of theatre history as well as social and natural history). On the other, this approach allows for proliferating connections and interactions between different moments in performance history to manifest, revealing the complex global histories that have produced our environmentally precarious present. To this effect, each chapter is formed around a different, key conceptual idea, namely: 'bioperformativity' (a neologism translating theories of thing-power to a performance-specific context); the politics of exposure; cosmopolitanism; and decolonized ecologies.

While each of these themes is intellectually provocative, and the chapters build on each other in illuminating ways, the final chapter on decolonized ecologies stands out especially. Engaging with Métis playwright Marie Clements's *Burning Vision* (2003), the collaboration between native and non-native groups in *Salmon is Everything* (2014), Bilodeau's *Sila* (2015), and the Idle No More movement in Canada and the USA (since 2012), this chapter enacts ways for non-Indigenous scholars to approach Indigenous practices and epistemologies through careful listening, a thoughtful politics of citation, and directing attention to the power structures which shape extant knowledge systems (that is, insofar as I can judge this as a non-Indigenous scholar myself). As a whole, this publication is an accessibly written, critically thoughtful, and politically astute contribution to scholarship on performance and climate change.

CARA BERGER

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Howard Webber

Before the Arts Council: Campaigns for State Funding of the Arts in Britain, 1934–1944

London: Bloomsbury, 2021. 264 p. £85.
ISBN: 978-1-3501-6793-3.

In this book, based on a PhD awarded by King's College London, Howard Webber charts a number