

Schultz then considers spectacles by touring Māori at the New York Hippodrome in 1909–10, with an illuminating emphasis on their activities outside the theatre that disrupted US notions of race and culture. Her final case studies are films produced between 1914 and 1929 with Māori actors and content, demonstrating how cinema's putative realism co-opted Māori culture to cement New Zealand's distinct cultural heritage and national identity, even as Māori were depicted as a 'dying race' in need of Pākehā salvaging.

The strength of the book lies in the detailed archival research that underpins these studies and that serves as a valuable foundation for further scholarship. A more determined engagement with theatre historiography and performance theory would have strengthened the author's claims to a performance-centred genealogy, and a firmer theoretical through-line would have assisted the management and interpretation of source materials, which are frequently more informational than analytical. But as a foray into this field, *Performing Indigenous Culture* nuances our appreciation of this multifaceted performance history in ways that will be useful for students and scholars of colonial-era performance, cross-cultural performance, New Zealand history, and the operation of performance in the global nineteenth century.

DIANA LOOSER

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*Caoimhe McAviney, Lucy Richardson
and Fabio Santos, ed.*

Phakama: Making Participatory Performance

London: Bloomsbury Methuen Drama, 2018.

267 p. £21.99.

ISBN: 978-1-350-04445-6.

Phakama is an approach to participatory performance making that is intercultural, collaborative, person-centred, and political. It is a Xhosa and Zulu word that, according to the editors, means 'rise up, elevate, empower yourself', which articulates the imperative of the work and signals the intercultural constitution of the network of artists and art education practitioners associated with the project.

The two sections of this book, 'Preparing the Ground' and 'Making the Performance', underline the commitment to explore what it means to collaborate. Throughout, the writers include practical exercises to develop interpersonal relationships and working structures essential for a project to be genuinely co-authored. The 'Give and Gain' exercise encapsulates Phakama's commitment to collective authoring, which is self-reflexive and avoids the assumption that simply stating that this is a collaborative process makes it so.

These exercises provide a valuable insight into how Phakama's practice builds a collaborative ethos

from the ground up. The emphasis on the difference between responsibilities and status, for instance, highlights rigorous thinking around structures of working by acknowledging that each individual brings different skills.

The process of writing and editing the book also exemplifies the collective authoring that is at the heart of Phakama's work; the book weaves a rich tapestry of experiences from facilitators and participants into a critical context. The editors could have analyzed experiential accounts in a traditional evaluative manner, where responses are interpreted to support an academic argument; instead they have respected Phakama's participants and facilitators, and opened the space for their reflections. In this way, the writing process demonstrates the same emphasis on dialogue, intercultural knowledge, and sharing. The critical essays, presented among reflections from participants and vivid discussions of past projects, also continue this approach by including non-Western philosophy and theory.

The book reflects on the journey of Phakama's practice, making the process of development visible, which is a complex task in the context of collaboration and intersubjectivity. The underlying philosophy of attending to who and what is present in the room; the exercises on how to build intercultural, collaborative processes; the strategies for making work that is aesthetic as well as full of social value; and the reflections on both the difficult and joyful elements of the experiences of working with Phakama make this an essential text for anyone in the field of applied performance and socially engaged art. Additionally, it inspires hope for a future where intercultural engagement is at the heart of a global community.

ASTRID BREEL

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*Bishnupriya Dutt, Janelle Reinelt,
and Shrinkhla Sahai, ed.*

Gendered Citizenship: Manifestations and Performance

London: Palgrave Macmillan, 2017. xx, 345 p. £92.

ISBN: 978-3-319-59092-9.

This collection of essays explores citizenship from various perspectives, including legal studies, the social sciences, and performance studies. It is the culmination of a project conducted by Jawaharlal Nehru University and the University of Warwick in 2014–16, with colleagues from India, Europe, and Colombia. The argument that citizenship constitutes an embodied practice organizes theoretical discussions and case studies. Political belonging is not solely about rights accorded by the state, but also involves participation in determining the society in which one lives. Contrary to the conventional definition of citizenship as a

stable, legal status, citizenship is liminal and always in the making.

The authors look at actions of the state, ordinary citizens, and artists, to explore categories of social difference excluded from manifestations of citizenship, and how particular circumstances render some citizens disempowered with respect to full participation. The focus is on gender as it intersects with other categories such as caste and class. Throughout, the contributors engage with feminism as a strategic intervention into public life as well as a mode of analysis for understanding state spectacles of violence. They consider a broad range of topics, among them student protests, the vulnerability of circus performers, documentation of asylum-seekers, and dance therapy.

The book is organized into three parts. The first grapples with past and present meanings of citizenship as enacted through law, activism, and art. Linking scholars of political science and theatre, this section explores the relationship between power and performance and emphasizes how performance politicizes spaces. The second section addresses media representation, and the authors consider media's noxious partnership with neoliberalism, theatrical commentary on media culture, and activists' uses of media to counter stereotypes. The final section focuses on women forced to live without citizenship as victims of trafficking, warfare, or industry. These essays provide insights on women's trauma and reintegration, as well as challenges for NGOs and cultural workers.

Gendered Citizenship, then, makes a strong contribution to urgent, global debates about citizenship and the ways in which performance bridges the personal and the political. As many sections are about India, it will be of special interest to scholars of South Asia. The outlining of rigorous concepts and methodologies will be useful for scholars across areas, and sections are accessible for advanced undergraduates.

SHANTI PILLAI

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Georgina Guy

**Theatre, Exhibition, and Curation:
Displayed and Performed**

London: Routledge, 2016. 212 p. £115.

ISBN: 978-1-138-3287-9.

In this monograph, Guy proposes a way of viewing both performance and visual arts 'through the optic of the exhibition', specifically a range of exhibitions taking place between 2007 and 2012 in which the relationship between object and event is challenged, investigated, or blurred. She is concerned to model how 'imagining performance through the optic of another mode of production

and public display might allow us to extend our formulations of what constitutes performance as an occasion and as practice'. The book considers how the work of performance theorists and art historians, artists, and visual arts curators interacts and overlaps to propose a 'co-formative' approach to understanding the ontology of performance, objects, and exhibitions.

Each chapter considers a different mode of curatorial practice or interpretation strategy through a pair of case studies. In Chapter One Elmgreen & Dragset's *Drama Queens* at the Old Vic is considered alongside *Marina Abramović Presents* at the Whitworth Art Gallery, in order to think through the way in which places and practices inform the reception of art works. Chapter Two pairs a traditional art historical exhibition at the Courtauld Gallery, *Renoir at the Theatre*, with Tate Modern's *The World as Stage* to interrogate the relationship between the theatre and the gallery and the visitor/spectator.

As space is integral to these first two chapters, the role of the visitor/spectator is integral to the third and fourth. In Chapter Three, 'Visitor and Performer: the Return of the Relational', Guy posits 'a contemporary "return" to relational aesthetics' through detailed accounts of *theanyspace-whatever* exhibition at the New York Guggenheim staged by chief curator Nancy Spector and *Double Agent* at the ICA, co-curated by Mark Sladen and Claire Bishop, whose writing on participation is also considered here. Chapter Four moves the discussion on participation and spectatorship into the digital realm through its consideration of the works staged in Tate Modern's Performance Room series of 2012, which invited artists to make work to be digitally broadcast, and also through Guy's own experiment in mapping visitor interactions with artworks in the Courtauld's *Frank Auerbach: London Building Sites 1952-1962*.

In returning to the exhibition spaces explored earlier in the book, Guy draws together the connecting threads of space, time, and audience to offer a thought-provoking account of the works of artists, curators, and commentators on the shared and often contested territory of the event and the audience in theatre, performance, and modern art.

KATE DORNEY

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Elfriede Jelinek, trans. Gitta Honegger

Charges (The Supplicants)

London: Seagull Books, 2016. 200 p. £14.

ISBN: 978-0-857-42330-6.

This English translation of Elfriede Jelinek's *Charges (Die Schutzbeholfenen)* marks an important moment for Anglophone world readers who are interested in the work of the Nobel Laureate Austrian playwright. The book includes the full