

Jewish activist and suffragist) and the index feels like it might have been put together in rather a hurry. But overall this is definitely a 'must have' volume for any historian of British theatre and popular culture of the first half of the century.

MAGGIE B. GALE

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Victoria Bates, Alan Bleakley, and Sam Goodman, ed.  
**Medicine, Health, and the Arts:  
 Approaches to the Medical Humanities**  
 London: Routledge, 2014. 292 p. £95.00.  
 ISBN: 978-0-415-64431-0.

This book is one of a number of recent publications offering wide-reaching overviews of the field of medical humanities that also include Alan Bleakley's *Medical Humanities and Medical Education: How the Medical Humanities can Shape Better Doctors* (2015) and *Health Humanities: Medicine, Health, and the Arts* (2015), edited by Paul Crawford *et al.* It reflects the diversity of the field but also the sense of a project loosely shared with these other titles.

The medical humanities, as conceived within the fifteen chapters of the book, are pursued across a range of disciplines and practices. This book focuses, however, in its main sections on art forms – visual arts, literature, performance, and music – rather than on the perhaps more dominant disciplines within academic medical humanities of philosophy or history. At the same time, the unifying feature of the book is a concern with how the arts might constitute practices and theories of medicine/health in relation to the dominant paradigm of biomedicine.

In Alan Bleakley's and Therese Jones's context-setting chapters, this relation is characterized by the development of critical perspectives and the potential for dissent. The main sections of the book offer case studies from the UK after 1945 that explore these themes within specific contexts of practice. Of particular interest to readers of this journal, the section on performance contains an overview by Emma Brodzinski, discussing the ways in which performance and medicine reciprocally exchange and reframe human experience. This is exemplified by Brodzinski, in the critical potential offered by notions of social drama and performativity to the analysis of institutional medicine as depicted in theatre and television drama.

Jessica Beck discusses the influence of cognitive neuroscience on contemporary theatre making through discussion of work by the director Katie Mitchell, Analogue Theatre, and reflection on her own practice as a director. Phil Jones both argues for and, to some extent, realizes a similar reciprocal exchange between arts therapies and medical humanities. This book will be particu-

larly useful for students and academic researchers attempting to understand the broad context within which the arts engage with medicine. For scholars of theatre and performance interested in medicine or health, it is important both to understand the role of our discipline(s) within and in relation to medical humanities and the parallel trajectories taken by other art forms in critical engagements with medicine. This book offers invaluable perspectives on this landscape.

SIMON PARRY

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Maggie Inchley

**Voice and New Writing, 1997–2007:  
 Articulating the Demos**

Basingstoke: Palgrave Macmillan, 2015. 204 p.  
 £55.00.  
 ISBN: 978-1-137-43233-9.

Maggie Inchley's book insightfully repositions the relationship between theatre and the 'New Labour' government in the UK by using the voice as a critical tool of enquiry. Inchley posits that both the ideological restructuring of the party and the new writing of this period were underpinned by a rhetoric of diversity and a desire for authentic vocal performances. By placing voice practitioners such as Kristen Linklater, Patsy Rodenburg, and Cicely Berry alongside one another, Inchley examines different attitudes within actor training scholarship regarding the impact of spontaneous emotional impulses and social histories on the voice. Additionally, she calls attention to discourse within theatre literary departments which identified new writing as 'new voices' and expressed a desire for writers to 'find their voice'. By addressing these two areas concurrently, Inchley constructively expands voice scholarship to include the work of playwrights, analyzing 'new voices' such as those of Gregory Burke, Tanika Gupta, and debbie tucker green.

The opening chapters survey New Labour's ideologies and the parallel developments in new writing and actor training between 1997 and 2007. This is followed by four case studies which respectively examine the divergent Scots voice in post-devolution Scotland; code-switching and authenticity within Black British voices; young voices in adult cultural spaces; and the relation of transgressive female voices to wider societal notions of betrayal. Within this enquiry, Inchley productively coins the term 'voicescapes' to describe and differentiate the 'dynamic material and conceptual fields of cultural audibility' that these marginal groups traverse.

Of particular note is Inchley's identification of the paradoxical inclusion of young voices in theatre spaces through adult playwrights, which reasserted a devaluation of the young urban

voice. This concern regarding the absence of the 'other' from the creative process stretches across the book and Inchley's intervention encourages practitioners and audiences to take responsibility for the mediated representations we are complicit in creating. I found myself wanting more overt articulations of the connections across and between the case studies, which would explicitly call attention to the occlusion or adoption of marginalized voices within the mainstream.

Inchley offers in this book a tentative narrative of progress, albeit an emerging and imperfect progress. This monograph would be of interest to theatre scholars and voice practitioners as Inchley cogently shows how expressions of marginal voices, while at times problematic, are now being heard where they may not have previously been permitted.

SARAH BARTLEY

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Fintan Walsh

**Queer Performance and Contemporary Ireland: Dissent and Disorientation**

London: Palgrave Macmillan, 2016. 189 p. £58.00. ISBN: 978-1-137-53449-1.

Fintan Walsh's engaging book explores a breadth of queer culture and performance in Ireland in the post-'Celtic Tiger' era. Walsh presents and contextualizes performances stemming from the 1990s and performed as recently as 2015; from solo works by political drag artist Panti Bliss, lesbian performance and installation artist Veronica Dyas, and gay performer/artist/activist Neil Watkins among others.

He focuses also on larger companies presenting LGBT work in queer contexts; works looking at queer and/or LGBT Irish diaspora and return; queer work in mainstream theatres, and instances of the socio-cultural performative through a queer lens. Throughout the book, Walsh ties these performances and performative moments to the ideas of dissent and disorientation, ideas that are perhaps intrinsic to the project of Queer, making this simultaneously a reading of contemporary Irish Queer performance, and a situating of Queering in an Irish performance frame.

Walsh begins the book with a brief overview of LGBT/queer performance in Ireland by describing the effect of the era of the Celtic Tiger (1995–2007) and the crash of 2008 on Ireland's LGBT/queer population. These political circumstances saw many LGBT people leave the country both for economic reasons and to escape conservative and repressively religious Irish society, while others remained to resist, some via the arts. He discusses neoliberalism's crushing apathy effect on LGBT activism, and begins the discussion of Irish queer performance with activist Panti Bliss

and her viral speech on homophobia performed at the Abbey Theatre in 2014. Contrasting this activist manifesto performance (and Panti's other extravagantly political works) is *In My Bed*, a site-specific piece that brings a working-class, lesbian, feminist experience of longing and belonging, of losses and connections across generations of Irish women.

Throughout the book, Walsh covers a broad spectrum of queer political Irish performance and concludes with his own queer activism: in his afterword, 'Reeling-Feeling', he asserts a Muñozian present-future queer-utopic desire for the dissentious and disorienting power of queer performance to reject, redefine, accept, reposition, refuse, embrace, align with, unnerve, will-to-energize the socio/politics of contemporary subjecthood in Ireland and beyond. *Queer Performance and Contemporary Ireland* is an accessible and enjoyable read that will be useful for any study of Irish LGBT socio-cultural history and Irish performance history as well as anyone interested in the wider trajectory of Queer arts and Queer theory in Western culture.

LAZLO PEARLMAN

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Siobhán O'Gorman and Charlotte McIvor, ed.

**Devised Performance in Irish Theatre: Histories and Contemporary Practice**

Dublin: Carysfort Press, 2015. 288 p. £19.00. ISBN: 978-1-909325-78-4.

Through this politically charged collection of essays and interviews with academics and practitioners, O'Gorman and McIvor shine a light on the hitherto largely ignored history of devising within Irish Theatre practice, offering a challenge to existing economies of power and associated critical frameworks. They focus on Irish work and companies since the 1970s, intelligently situated within a transnational context.

Responses to recent political and economic upheavals such as the 'Celtic Tiger' and the Catholic Church scandals are recurrent and provide an important context for the discussions. The editors make clear their opposition to the notion that the term 'devising' is antithetical to 'text-based' theatre, adopting a more expansive approach, extending current debates surrounding authorship and inclusion. Their aim to recognize 'forgotten historical contributions and celebrate diversity' is central to the genealogical investigations throughout and highlights the obfuscation of a number of important voices as a result of established political and social hierarchies.

This challenge to the status quo is developed further by McIvor's investigations into the 'citizen as artist' and the community-centred approaches of companies such as ANU, Broken-