

entendre of globe/Globe has always stood for the interpolation of theatre and world, with an emphasis on performance as inherently oriented toward the social and political. Therefore, whether the performance space is site-specific or not, an intimacy between inside and outside becomes felt in theatre's heterotopias, and at times the intimacy collapses that binary completely.

Each of the book's chapters demonstrates not only the flexibility of heterotopia as a concept to discuss the spatial dimensions of numerous styles of performance from traditional proscenium stagings to postdramatic modes, but also provides a rounded understanding of contemporary theatre's social, cultural, and political resonances through the prism of space. Tompkins develops a concept of performance heterotopia to emphasize how alternative spaces not only are constructed through performance, but become enabled in the world outside of the performance as a result. The ideas put forth in *Theatre's Heterotopias* will be of considerable use to any student or scholar of theatre and performance, privileging a discussion of space sometimes overlooked in theatrical analysis.

Theatre's Heterotopias is vast in scope and yet rigorously concise in its argument. Tompkins shows that heterotopic performance orients the spectator toward an illuminated future through its emphasis on alternative orderings of space–times; it is a useful methodological framework insofar as it argues for the construction of space as a political proposition. Tompkins concludes that she remains hopeful for performances that “take spatial risks” to “facilitate connections between the potential of what happens on stage and matters beyond the theatre's walls” (186). *Theatre's Heterotopias'* emphasis on the relationship between spaces inside and outside of the theatre, applicable to numerous performance styles, is well overdue, and the book makes a significant contribution to scholarship on performance and politics.

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Theatricality, Dark Tourism and Ethical Spectatorship: Absent Others. By Emma Willis. New York: Palgrave Macmillan, 2014; pp. xiv + 237, 31 illustrations. \$90 cloth, \$90 e-book.

doi:10.1017/S0040557416000193

Reviewed by Susan Bennett, *University of Calgary*

Emma Willis's monograph offers a wide-ranging and often moving interrogation of tourism sites and theatrical performances that asks us to engage with “absent others” (2). Her book adds to the burgeoning bibliography on what has come to be called “dark tourism”—those places in the world where traumatic history has been made available to visiting publics as sites of knowledge, mourning, and, in effect, entertainment. Turning on her radio one Saturday, Willis heard an interview with tourism studies scholar Malcolm Foley which left her wondering: “[W]hy our attraction to dark pasts and tragic histories? What is it that we hope to see and understand at such sites? What are the moral and ethical obligations incurred through belated ‘bystanding’ and simulated engagement?” (4). Dark tourism, she suggests, is not simply about “loss” but also leaves us “*at a loss*” (6, italics in original)—how

are we supposed to respond to the historicization and display of unspeakable tragedy, intense grief, and the brutal destruction of human life?

One of the strengths of Willis's book is the confidence with which she engages a breadth of relevant theoretical material. Emmanuel Levinas's idea of an ethical spectatorship predominates in Willis's working through of possible positions for her encounters with so many terrible sites. She writes: "The ethical claim that the absent other makes upon us inhabits a kind of 'audible silence', its terms are inassimilable and yet it requires a very real response. It is in the dialectic tension that arises from this positioning of the spectator as audience to the unspeakable that I suggest a point of ethics emerges. This ethics is affective and theatrical in character" (13). But Willis is equally adept in her engagements with other critical thinkers—turning appropriately, at different moments, to Giorgio Agamben, Jacques Rancière, Georges Bataille, Paul Ricoeur, and Judith Butler.

The case study chapters take us to the concentration camps at Auschwitz, Sachsenhausen, and Dachau; to the battleground of Củ Chi in Vietnam; to Cambodia's so-called Killing Fields; to Tamaki Heritage Experiences, a tourism spectacle about Māori land loss and the effects of colonization; and, finally, to Rwanda and the history of the genocide of one million or more of the Tutsi people. Willis's own, often deeply personal descriptions of being at these sites are measured and developed by close readings of theatre and performance works created to respond to these same places or events (for example, a range of performances from Jerzy Grotowski's *Akropolis* to Peter Weiss's *The Investigation* made in memorialization of the Holocaust). She conceptualizes her project as a contribution to a revitalized understanding of what it means to be a citizen in today's world, and she hopes the book "adds to the efforts to secure the future of humanities as critic and conscience, whose collective insights both hold to account those forces that seek to deny the value of human life, and at the same time dare to imagine a society that is otherwise" (16). Indeed, Willis shows us clearly and critically the ethical problems inevitable in any aestheticization of past traumatic events; a visit to a concentration camp, she notes, is "always ethically compromised" and "our acts of memorialization" inadequate (85). As dark tourism necessarily embeds an entertainment value into trauma, Willis recognizes the dangers of an exploitative gaze.

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Female Bodies on the American Stage: Enter Fat Actress. By Jennifer-Scott Mobley. New York: Palgrave Macmillan, 2014; pp. xii + 239, 6 illustrations. \$90 cloth, \$90 e-book.

doi:10.1017/S004055741600020X

Reviewed by Danny Devlin, *Bismarck State College*

In *Female Bodies on the American Stage: Enter Fat Actress*, Jennifer-Scott Mobley investigates the construction and perpetuation of underlying cultural assumptions that influence the reception and interpretation of the fat female body in live and mediated performance. What results is an engaging, theoretically