

street art is a democratic performative that challenges performers and audience to become active citizens. Street performances are to be seen as first of all ways of 'doing' democracy and awakening critical awareness of existing social constructions.

The theoretical framework for her research is provided by the works of Jacques Rancière, from whom Haedicke takes the idea of the inseparability of the aesthetic and politic dimensions of art and applies it to street arts. Another important source is Gilles Deleuze's work and his concept of art as a revolutionary force representing the power of 'becoming' – not through a transformation of existing elements but by the creation of something new. This political approach, aimed at creating democratic values, makes this book a very important contribution not only to street arts studies but also to cultural and social studies, as it actually seeks to analyze the contemporary world through the means of street performances. As an example, Haedicke convincingly presents even such events, purely entertaining at first sight, as *The Sultan's Elephant* by Royal de Luxe, as performing democracy on a grand scale.

Subsequent chapters present different street performances as examples of actions that deal with current issues of contemporary urban studies (e.g., reclaiming the right to the cities – 'trespassing in urban places'), or social issues ('subversive imaginary: performing the other', 'community performances, community performatives'). My only disappointment about this book is its title, which offers more than it actually gives. The book presents street arts not 'in Europe', but in Western Europe (mostly in France, to be precise), which can be explained by Haedicke's decision to write only about performances she has seen and experienced directly. However, this caveat does not change the overall impression of a very competent book and of clearly expressed conclusions.

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Maurya Wickstrom

Performance in the Blockades of Neoliberalism: Thinking the Political Anew

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This book provides a critical analysis of theatre within the context and confines of international politics. The author engages in a detailed application of 'radical philosophy' to performances by Palestinians, Irish travellers, development organizations, and an exhibition of plastinated bodies.

Wickstrom's overriding suggestion is that some theatrical performances can provide glimpses of new and radical political possibilities that outstrip global patterns of dominance and dependence. In pursuit of this suggestion she seeks recent examples of theatre that disrupt the limiting frames of neoliberal humanitarianism – which she rightly indicts for its frequent reinforcement of Western-dominated values at the expense of genuine political agency and emancipation.

The Introduction provides a historical overview of neoliberal humanitarianism – a sound basis for a prescription for theatre that can undo politics-as-is; but it suffers from a rather selective discussion that elides the historical diversity of rights-based discourses and philosophies, and so risks reinforcing the dominant hierarchy of 'human rights' that Wickstrom otherwise seeks to redress. The Introduction also delivers a useful summary of Alain Badiou's philosophy, alongside salient points from Jacques Rancière and Giorgio Agamben. All this provides a highly original and compelling framework for the analytical chapters to follow.

The four main chapters present globally diverse but interconnected case studies. Chapter Two discusses political theatre in Palestine that aims to resist the reinforcement of inequality common to many development projects. Chapter Three offers a complementary analysis of theatre for development, highlighting the need to avoid hierarchical divisions between the producers and subjects of development. Chapter Four discusses theatre by Irish travellers, with emphasis on the potential of nomadism – and theatrical representations of nomadism – for subverting neoliberal ties to sedentarism. Chapter Five provides a fascinating account of plastinated body exhibitions, referring to Agamben's biopolitics and connecting this to the use of spectacle to disturb notions of humanity and inhumanity.

In lieu of a concluding chapter, the author offers a brief two-page 'coda', which reiterates her assertion that theatre has the power to disrupt the dominant neoliberal ordering of the world. Overall, Wickstrom offers a vibrant and innovative application of critical philosophy to sophisticated notions of theatre efficacy in the context of globalized politics. She willingly embraces potentially controversial but well-defined philosophical positions, and creates an honest and enlightening account that invites complementary investigations. This book will be of great interest to scholars of political performance, applied theatre, and theatre philosophy, and also more broadly to those concerned with the fields of politics and international development.

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