

chapter on performance and institutions is also vocal in its critique of previous work by authors included in the volume, and offers a sustained focus on a theme that runs throughout many of the contributions of redressing anxieties about the institutionalization of performance art and its presumed 'neutralization'.

Others think through the relationship between performance and institutions in broader terms, including the roots of contemporary performance art and dance to practices beyond white, Western, and Euro-centric histories of modernism (DeFrantz), and examining the legacy and ethics of institutional critique and social practice modes of art-making (Malik Gaines). Others still consider the forms and labours of care, intimacy, compassion, and community (T. Nikki Cesare Schotzko), as well as cruelty and precarity (Bojana Kunst). Cesare Schotzko's chapter, in particular, discusses moments or crises of performance that reverberate throughout wider culture, for example, in the images of the body of Aylan Kurdi (and Ai Weiwei's 2016 re-enactment of the pose – a process that Cesare Schotzko reminds us is not necessarily or always 'fuelled by empathy'), and in the sit-in by Black Lives Matter Toronto activists in the city's 2016 Pride parade, through which Cesare Schotzko highlights the demand to be consistently and continually, rather than momentarily, visible.

The book is an important reflection on performance art and its social, political, and economic structures in a turbulent decade, one characterized by contradictions and complexity; the book, too, is alert to moments of crisis and tension (even within its own pages), and emphasizes a sustained focus on the ethics and politics of care. It sets up a series of points for departure for thinking around performance and is an essential and timely contribution to scholarship on performance art.

HARRIET CURTIS

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Emma Cole

Postdramatic Tragedies

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Emma Cole's *Postdramatic Tragedies* is a new contribution to the wealth of scholarship that has followed in the wake of Hans-Thies Lehmann's

Postdramatic Theatre (1999). Cole – Lecturer in Liberal Arts and Classics at Bristol University as well as a professional dramaturg – focuses on the under-appreciated role Greek and Roman tragedy has had in key developments in postdramatic work. On the surface such a focus might seem oxymoronic – after all, the postdramatic has a (perhaps misleading) reputation for being anti-text and anti-narrative. Not so: across three sections – on text, devised work, and immersive and durational performance – Cole uncovers a range of fascinating instances in which the encounter between classical tragedy and post-dramatic techniques was generative. These include some of the most significant artists and performance events of the last few decades: Sarah Kane, The Wooster Group, and Jan Fabre's *Mount Olympus*, to name a few.

In the introduction, Cole establishes her aim to intervene in current discussions about the postdramatic, distinguishing her approach by opting for a series of deep-dive case studies rather than producing a diachronic 'history' of the phenomenon in question. By arranging these case studies in sections that map on to key debates in theatre studies, Cole achieves that aim, offering a series of provocative investigations that trouble stereotypes around the postdramatic's relationship to story – a clear demonstration that Greek and Roman tragedy has had more of a performance life over the last twenty years than the straightforward stagings that so often occupy scholarly attention (and, consequently, syllabuses in both theatre and classics departments).

While the chapters are quite long and, in places, could have been slimmed down for a tighter focus on the conclusions drawn, the book deserves to be essential reading for those interested in the post-dramatic, the tragic, and classical reception more broadly. Individual chapters would also work well on reading lists for these subjects or for the practitioners Cole zones in on, particularly as her discussions offer an interdisciplinary perspective that combines expertise in ancient drama with a thorough understanding of the contemporary theatre movements from which the case studies emerge. Although Cole does seem at times to be talking primarily to classicists – for example, 'devising' is glossed in the introduction – this should not put off theatre students, scholars, and practitioners. This is an engaging, detailed, and highly valuable contribution to the field.

DAVID BULLEN