financial, political, and environmental crises, but also by a tension between the individual and society. Angelaki argues persuasively that these plays all make the implicit point that 'person and politics are always embedded in each other and the individual and social simply cannot be construed as binaries'.

Inevitably, much space is occupied by descriptions of the plays. As well as considering these as texts, though, Angelaki makes evocative reference to specific productions (the discussion of Katie Mitchell's interpretation of *Lungs* in Chapter Four is particularly fascinating). There is also some impressive contextualizing throughout, both of the socio-political situations into which the plays intervene and of the broader theatrical landscape. However, the book would benefit from a more robust definition of neoliberalism, as well as from fuller discussion of Angelaki's theoretical reference points, which include Zygmunt Bauman, Frank Furedi, Richard Sennett, and John Urry.

Angelaki's main scholarly intervention is to reconfigure understandings of political theatre for a contemporary context. 'The theatre of discontent is different today,' she writes; it is formally experimental, resistant to didacticism, and reluctant to offer answers. This contributes to a rich and ongoing discourse that is attempting to redefine the contours of political theatre in the twenty-first century, including Liz Tomlin's *Acts and Apparitions* (2013) and Sarah Grochala's newly published *The Contemporary Political Play. Staging Crisis* is an engaging addition to the discussion.

CATHERINE LOVE

Christina Papagiannouli
Political Cyberperformance:
the Etheatre Project
Basingstoke; New York: Palgrave Macmillan, 2016. 122 p. £45.00.

Christina Papagiannouli's monograph reimagines Brechtian theatre in online performance 'stages'. The book is written from the perspective of the practitioner scholar and will make a useful addition to coursework literature for theatre, performance, and digital art students at undergraduate and postgraduate level. Although the concept of cyberperformance dates back to the nineties, the author perceives the emergence of a cyber-turn in the UK-based theatre over the last fifteen years or so, which challenges hierarchical dramaturgical norms and changes modes of audience engagement and artistic dissemination.

This book offers a look into the know-how of directing political cyberperformances 'by using the internet exclusively as a performance space for a distributed, anonymous audience to connect and participate actively in political happenings'. Reflecting on the marriage between the internet and theatre from the Hamnet Players' *Hamnet* to her own Etheatre Project, Papagiannouli expresses the urgency of 'questioning new forms of spatial relationships and dialectics' in a time when theatre is just 'too important to be left solely to theatrical specialists' (Paul Cartledge).

For the author the internet is the new agora, 'a meeting point for politics to be discussed and ideas to be shared'. Papagiannouli considers agora as a public gathering space that allows 'conflictual participation' as a form of critical engagement rather than 'pseudo-participation'. Liveness and interactivity are key components of cyberperformance and contribute to the redemocratization of theatre through an audience's conflictual participation.

Although Papagiannouli presents cyberperformance as an interactive site that promotes real-time 'ensemble authorship' by audiences from diverse local and global communities, the reality is that there are still questions about exactly who and how diverse these audiences actually are. While acknowledging the online prominence of more established theatre and arts organizations (NT Live, RSC, Tate Modern's BMW Tate Live Performance Room), for the author cyberperformance benefits the experimental, the small scale, the rebellious, and the underfunded.

While firmly grounded in its theatrical tradition, cyberperformance depends on and exists because of the internet. Indeed the internet as 'a multi-viewpoint medium that allows a more comprehensive picture of so-called truth in relation to the monopolistic, elite-controlled media' appears as theatre's leeway into new dialectics that flirt with a sort of 'participatory democracy' in both local and global reach. A pertinent question, then, that we need to ponder is not 'what the future holds for cyberperformance' *per se*, but rather what the future holds for theatre in the age of the internet.

EIRINI NEDELKOPOULOU

Ramsay Burt
Ungoverning Dance: Contemporary European Theatre Dance and the Commons
New York: Oxford University Press, 2016. 268 p. £74.00.

Ungoverning Dance looks into dance theatre productions created (mostly in the past twenty years) which 'don't look like dance', but also into those works which look very much like dance yet aren't really what they seem to be. The works Burt is interested in tease out the limits of at least three fields (dance, theatre, and visual arts) and the