

contexts of their production. In his conclusion, Burt summarizes various key concepts at issue in his text – life, the political, responsibility, the commons, ungoverning – making this a good place for the reader to start.

This constellation of concepts points towards the book's overall thesis: the past twenty or more years in contemporary dance theatre has pushed forward an awareness of and criticality towards the dangers of privatization for dancers' and choreographers' artistic practices, which have destructive artistic, ethical, and political consequences. Burt confronts this privatization logic with a case for an articulated strategy towards a (knowledge) commons, arguing that dance theatre is a field in which the commons naturally thrives, due to the way compositional strategies, improvisational methods, and dance techniques have always already been used as common resources.

The spirit of egalitarianism through opening towards physical and knowledge commons has been pushed forward by a number of dancers active outside institutional dance companies, supported by artist-run organizations. Burt focuses mainly on Europe-based works (by Bel, Le Roy, Janša, BADco., Burrows, Monnier, La Ribot, De Soto, Barba, Nachbar, Müller, de Keersmaeker, Bookchin, Khan, Cherkaoui), but also on those that are in dialogue with European contemporary dance (by Adham Hafez or Faustin Linyekula). He also juxtaposes US and European production demands, suggesting that unlike in the 1960s, ungoverning the art field in the US seems to be a rather difficult task under current socio-political conditions.

Burt isn't attempting to build a theoretical system and doesn't have a pet philosopher to draw upon. His focus is on the works he is analyzing, and he attempts to approach them on their own terms, trying to tease out ways of seeing from which they would most benefit. This results in eclectic juxtapositions of various systems of thought, such as those of Arendt, Levinas, and Deleuze. In the chapter 'Dancing Relationality', dedicated to the connections between dance and uprisings during the second decade of the new century, Burt states that 'embracing the unknowable and not trying to make it conform to the known and familiar is an important principle', pointing to the inherent paradox of writing about 'progressive' or innovative dance theatre works critical of neoliberal economies. It is an area of research where attempts at rigorous scholarship will inevitably collide with a certain propensity for the unresolved and perpetually open.

While navigating a variety of theoretical and philosophical references, Burt succeeds in writing intelligibly and avoids the trap of self-satisfying mysticism, creating at the same time an inspiring sense of interpretative potentiality. His book is a comprehensive introduction into contemporary

dance theatre issues, and is written in a way that will both engage newcomers to the field and those proficient in these discussions.

UNA BAUER

doi:10.1017/S0266464X17000586

Veronica Baxter and Katharine E. Low, ed.

Applied Theatre: Performing Health and Wellbeing,

London; New York: Bloomsbury Methuen, 2016. 315 p. £21.99. ISBN: 978-1-4725-8457-1.

This collection adds rich new perspectives to ongoing debates about the cultural locations of health care, theatre, and power. It tweaks older perspectives on multiculturalism by paying attention to the political implications of colonized lives. Contributions focus, for instance, on healthy lifestyle choices from indigenous perspectives, or on using theatre to address domestic violence in the Solomon Islands.

The collection orchestrates this diversity of approaches, in ways useful to classrooms and practitioners, by pairing one longer essay per thematic section with multiple 'snapshots', where people report from the field of applied theatre around the world. Together, the writings in each section make for intriguing conversations, eloquently articulating potential tensions and rifts between creative and development approaches to applied theatre. Thematic sections include Aging, Communicable Diseases (Tuberculosis, Malaria, Dengue Fever), Non-Communicable Diseases (Post-Colonial Stress Disorder/Nutrition/Diabetes), Environmental Health, Sexual Health, Women's Health/Gender Inequality, Cancer, and Mental Health.)

In the section on cancer, Brian Lobel's longer essay introduces contemporary solo performances surrounding the disease that move beyond 'cure' and 'fundraising' medical model paradigms into a more social and engaged space, towards a critical public forum. This overview essay is followed by a snapshot from Sydney, Australia, where Astrid Perry and Lynne Baker report on theatre for health promotion as a message delivery mechanism aimed at, respectively, Arab, Greek, and Macedonian communities, addressing cancer stigma. We read that the Macedonian group has since collaborated with the Arab one, creating a play about community harmony – interaction, making theatre together, moved from information delivery to engagement.

Reading this book as a community performance practitioner, accounts that speak about what actually happens in the performances/rituals/workshops intrigue me the most. Many different performance forms are offered. For instance, Sinethemba Makanya writes about her integ-

ration of drama therapy with her role as an initiated traditional healer, approaching depression in South Africa. In a very different vein, Gloria Ernest-Samuel analyzes *Ebola Doctors*, a satirical Nollywood film by Nigerian film-maker Evans Orji, with a focus on potential contradictions between performance for health education, and the different demands of entertainment.

Private experiences, transformational ritual, communal journeys, accountability, public advocacy: each performance project discussed in these pages charts its own way through the complexities offered by applied theatre. Together, this collection makes a highly valuable contribution to expanding the boundaries of this growing field.

PETRA KUPPERS

doi:10.1017/S0266464X

David Ian Rabey

**Theatre, Time, and Temporality:
Melting Clocks and Snapped Elastics**

Bristol; Chicago: Intellect, 2016. 264 p. £70.00.
ISBN: 978-1-78320-721-3.

David Ian Rabey's *Theatre, Time, and Temporality* is the first volume since David Wiles's short but insightful *Theatre and Time* dedicated to the dynamic relationship between theatrical performance and temporality. Intended for students and academics, performers and playwrights, this work constitutes a valuable critical intervention into a topic which is at the forefront of theatre studies and arts scholarship more broadly. The structure and format of the book engage productively with theatrical time, divided into two parts (or acts) and incorporating an interval and two interludes. Indeed, taking a closer look at the interval is one of the many ways in which Rabey creatively reshapes theoretical conceptions of time to the particular contexts, conditions, and conventions of the stage, giving Gaston Bachelard's notion of instants and intervals a more specifically theatrical interpretation.

Theatre, Time, and Temporality provides a useful overview of philosophical and scientific approaches to time, which are then explored through theatrical case studies. Rabey focuses on a variety of plays and playwrights, from Christopher Marlowe's *Doctor Faustus* to Howard Barker's *The Bite of the Night*, also looking at the ways in which writers such as J. B. Priestley, Thornton Wilder, and Arnold Wesker have engaged directly with the material conditions of theatrical time. Though the examples are well-chosen, Rabey often moves through them so quickly that his analysis remains underdeveloped and we get the sense that he could have done more with less. In the short section on Shakespeare, for instance, sixteen of his plays are referred to within the space of eight pages, thus obscuring Rabey's main argument

regarding form. It would have been preferable to see larger chapters on individual playwrights, featuring a smaller number of plays, so that the link between theoretical concept, text, and performance could have been unpacked more clearly. The profusion of subsections serves as a distraction rather than an aid to comprehension.

However, what is investigated with great clarity throughout this volume is the unique nature of the connection between temporality and the performance event, which Rabey neatly characterizes as 'an event of invested and shared *time focus* that (re-)presents a *physicalized accumulation and emergence of different temporal levels*'. The concluding proposition for an ethical approach to theatre as 'time practice', which questions narratives of progress, listens to historical 'others', and opens up the discursive terrain of the future, is powerfully resonant for our own time.

SOPHIE STRINGFELLOW

doi:10.1017/S0266464X17000604

Anna Harpin and Helen Nicholson, ed.

**Performance and Participation:
Practices, Audiences, Politics.**

London: Palgrave Macmillan, 2017. 244 p. £21.99.
ISBN: 978-1-1373-9316-6.

This collection represents a timely and thoughtful contribution to the discussion of participation in performance and a step towards an intersectional approach to considering participation as 'an ecology of mutual doings and beings' rather than seeing it only as an invitation and a response. The collection takes a broad perspective, looking beyond specific forms or genres of participatory performance: it is organized across three themes: recognizing participation, labours of participation, and authoring participation.

But the connections between chapters stretch beyond these three divisions. For instance, Dee Heddon's chapter asks the reader to consider entangled listening in her attentive reflection on Adrian Howell's work, while Anna Harpin considers what it means to opt out of participation and argues for the necessity of listening beyond normative social participatory practices and of alternative dialogues. Both chapters exemplify the importance of considering the implications of how participation is recognized and who is doing the recognizing (and within what context).

The links between creative labour and political agency have changed in the experience economy of the present century, and the second section considers the affective labour of participation in culture (Helen Nicholson) and the way secrecy is commodified in immersive and participatory theatre practices (Adam Alston). Agency and authorship are essential concepts to examine in relation to the political implications of participation,