

logic cannot dominate the work, as that would remove the possibility for plurality, but it effectively reigns in the autonomous logic that grants spectators the option of individual interpretation and response. The autonomous perspective has been in ascendancy since the poststructuralist moment and Tomlin's argument that it needs to be held in check with an egalitarian perspective to be effective is explored through compelling case studies that combine these two logics in different ways.

Throughout Tomlin considers the perspective of the Other as well as our relationship to them, highlighting that subjectivity is relational and that dialogic empathy or collective responsibility for the other may be exactly what is necessary in this age of precarity. Neoliberalism erodes our ability for dialogic empathy through precarity, but collective agency becomes possible through individual agency, which political theatre can support.

This is an essential book for those making or analyzing political theatre as well as a call to reconceptualize the theoretical base for audience research, to ensure that this does not simply demonstrate the plurality of perspectives advocated by the logic of autonomy, but situates this within an appropriate context.

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François Matarasso

A Restless Art: How Participation Won and Why it Matters

Calouste Gulbenkian: Lisbon and London, 2019.

233 p. £10

ISBN: 978-1-903080-20-7.

François Matarasso's book joins a growing collection of work that reflects on the community arts movement of the 1970s and 1980s. With the recent re-emergence of ideas around culture and democracy the work of this period looks fresh and radical once again and questions are being asked about how and why this significant body of work and thinking around art has been neglected and overlooked. Readers will have their own responses to these questions of course but Matarasso is clear about his reactions. Making explicit connections between art and participation 'creates a new unstable form' which unsettles and makes porous the divisions between artist and 'non-artist', between the specialist and the lay person. As such, it is a challenge to traditional ideas about virtuosity, elitism and access.

The book is divided into four main sections: *Participatory Art Now; What is Participatory Art?; Where Does Participatory Art Come From?; and Participatory Art Next*. These are interspersed with

several full-page contemporary case studies based on Matarasso's research and have the advantage of being fully international with examples from Egypt, Colombia, Portugal and many other locations alongside a wealth of British examples. Matarasso's optimism may be seen as slightly surprising given threats to the continuation of so much art work that is carried out on the margins.

In his conceptualization, participation has won, as his subtitle suggests and he cites multiple examples of participatory arts projects that are now the norm, not only in arts and cultural institutions but in health settings, education, criminal justice and many other locations.

But this is not the heart of his argument and he is much more interested in the kind of art projects which place rights at their centre. Echoing the community arts workers of the 1970s (among whom he is numbered), he cites Article 27 of the Universal Declaration of Human Rights – that 'everyone has the right to freely participate in the cultural life of the community'.

This rights-based approach is used to distinguish more radical community arts practices from the broader field of participatory arts. Scholars may be a little frustrated by the occasionally broad-brushstroke approach for which Matarasso makes no apologies, when he explains how important it is for him as a practitioner/scholar to work outside the academy.

He is not writing for an academic audience but for other practitioners with similar beliefs – that 'art is both a valid research method and a form of knowledge'. Nevertheless, this is a welcome addition to a growing field and will be very valuable to those working around questions of participation in theatre in particular, to those with an interest in cultural policy and to anyone teaching and practising around socially engaged or participatory arts more broadly.

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Petra Kupperts, ed.

Disability Arts and Culture: Methods and Approaches

Intellect: Bristol, 2019. 280 p. £75

ISBN: 978-178-938000-2.

This newly released collection of essays, edited by Petra Kupperts, aims to show the different connections between disability and contemporary culture. Methodologies, the cultural forms the research addresses, as well as geographic focus, varies in the texts presented in *Disability Arts and Culture: Methods and Approaches*, although the majority of essays