

stable, legal status, citizenship is liminal and always in the making.

The authors look at actions of the state, ordinary citizens, and artists, to explore categories of social difference excluded from manifestations of citizenship, and how particular circumstances render some citizens disempowered with respect to full participation. The focus is on gender as it intersects with other categories such as caste and class. Throughout, the contributors engage with feminism as a strategic intervention into public life as well as a mode of analysis for understanding state spectacles of violence. They consider a broad range of topics, among them student protests, the vulnerability of circus performers, documentation of asylum-seekers, and dance therapy.

The book is organized into three parts. The first grapples with past and present meanings of citizenship as enacted through law, activism, and art. Linking scholars of political science and theatre, this section explores the relationship between power and performance and emphasizes how performance politicizes spaces. The second section addresses media representation, and the authors consider media's noxious partnership with neoliberalism, theatrical commentary on media culture, and activists' uses of media to counter stereotypes. The final section focuses on women forced to live without citizenship as victims of trafficking, warfare, or industry. These essays provide insights on women's trauma and reintegration, as well as challenges for NGOs and cultural workers.

*Gendered Citizenship*, then, makes a strong contribution to urgent, global debates about citizenship and the ways in which performance bridges the personal and the political. As many sections are about India, it will be of special interest to scholars of South Asia. The outlining of rigorous concepts and methodologies will be useful for scholars across areas, and sections are accessible for advanced undergraduates.

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doi:10.1017/S0266464X18000490

Georgina Guy

**Theatre, Exhibition, and Curation:  
Displayed and Performed**

London: Routledge, 2016. 212 p. £115.

ISBN: 978-1-138-3287-9.

In this monograph, Guy proposes a way of viewing both performance and visual arts 'through the optic of the exhibition', specifically a range of exhibitions taking place between 2007 and 2012 in which the relationship between object and event is challenged, investigated, or blurred. She is concerned to model how 'imagining performance through the optic of another mode of production

and public display might allow us to extend our formulations of what constitutes performance as an occasion and as practice'. The book considers how the work of performance theorists and art historians, artists, and visual arts curators interacts and overlaps to propose a 'co-formative' approach to understanding the ontology of performance, objects, and exhibitions.

Each chapter considers a different mode of curatorial practice or interpretation strategy through a pair of case studies. In Chapter One Elmgreen & Dragset's *Drama Queens* at the Old Vic is considered alongside *Marina Abramović Presents* at the Whitworth Art Gallery, in order to think through the way in which places and practices inform the reception of art works. Chapter Two pairs a traditional art historical exhibition at the Courtauld Gallery, *Renoir at the Theatre*, with Tate Modern's *The World as Stage* to interrogate the relationship between the theatre and the gallery and the visitor/spectator.

As space is integral to these first two chapters, the role of the visitor/spectator is integral to the third and fourth. In Chapter Three, 'Visitor and Performer: the Return of the Relational', Guy posits 'a contemporary "return" to relational aesthetics' through detailed accounts of *theanyspace-whatever* exhibition at the New York Guggenheim staged by chief curator Nancy Spector and *Double Agent* at the ICA, co-curated by Mark Sladen and Claire Bishop, whose writing on participation is also considered here. Chapter Four moves the discussion on participation and spectatorship into the digital realm through its consideration of the works staged in Tate Modern's Performance Room series of 2012, which invited artists to make work to be digitally broadcast, and also through Guy's own experiment in mapping visitor interactions with artworks in the Courtauld's *Frank Auerbach: London Building Sites 1952-1962*.

In returning to the exhibition spaces explored earlier in the book, Guy draws together the connecting threads of space, time, and audience to offer a thought-provoking account of the works of artists, curators, and commentators on the shared and often contested territory of the event and the audience in theatre, performance, and modern art.

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doi:10.1017/S0266464X18000507

Elfriede Jelinek, trans. Gitta Honegger

**Charges (The Supplicants)**

London: Seagull Books, 2016. 200 p. £14.

ISBN: 978-0-857-42330-6.

This English translation of Elfriede Jelinek's *Charges (Die Schutzbeholfenen)* marks an important moment for Anglophone world readers who are interested in the work of the Nobel Laureate Austrian playwright. The book includes the full