

distancing effect of sorts – including a footnote-strewn scene description, a thesis statement, and an account of Milo Rau’s performance *Mitleid* (Compassion) (2016). Three of the four essays that follow are similarly idiosyncratic, each burrowing into deliberately marginal indices of the conditions underpinning bourgeois spectatorship. The first is the expansive exception, which includes a brilliant reflection on bourgeois disidentification, and makes a convincing case for the continued relevance of the terms ‘bourgeois’ and ‘bourgeoisie’ as protean points of reference. This is followed by a couplet of essays that treat articles published in *The Spectator* between 1711 and 1712 as windows into the development and staging of bourgeois values and subjectivity in ways that effaced, while at the same time relying upon, the reproductive labour of women in Britain, and slavery in the colonies. At the heart of this discussion is an obscure passage from *The Spectator* that describes how ‘a large black Man, whom nobody knows’, expressed appreciation by thwacking a wooden staff against benches in the upper gallery of a playhouse (p. 103). It presents him as an ideal critic, capable of shaping opinion by garnering cheers – although its irony reduces his approbation to the gabbling of ‘a thing most brutish’, to cite Miranda’s perception of the enslaved Caliban in Shakespeare’s *The Tempest* (p. 115). In this example, Ridout finds black anonymity serving as an instrumentalized corollary of the bourgeois subject’s whiteness – present yet anonymous, and inflected by constructions of race gleaned from the journalistic depiction of distant colonies.

A book of this quality makes you hungry for more, which I felt when journeying from the world of our bourgeois spectator in the eighteenth century to a consideration of Western Marxism’s entrenched whiteness in the final essay, which dwells on those imported cigars famously extolled in Bertolt Brecht’s theories. Ridout justifies this temporal leap on the grounds that it lands his analysis in a historical moment – 1930s Berlin – at which the bourgeois subject was making itself the object of its own inquiry and disdain, which is fair enough; however, I was eager to know what Ridout would have made of late nineteenth-century precedents who also, perhaps more so, epitomized ‘the bourgeois against the bourgeoisie’ (p. 150), albeit not in a strictly Marxist vein. I am thinking of writers and dandies associated with aestheticism and decadence (and orientalism, for that matter), such as Oscar Wilde, noting especially his essay ‘The Soul of Man under Socialism’ (1891), which art historian Dave Beech has recently scrutinized in some wonderfully resonant ways in a concurrently published book, *Art and Postcapitalism: Aesthetic Labour, Automation and Value Production* (2019). But this is less a criticism than curiosity. *Scenes from Bourgeois Life* is a stunning piece of scholarship, and one of the most enjoyable texts to be published on the politics of spectatorship in recent years. In challenging the privileged position of a disinterested observer, what it offers is a prompt and a methodology for appreciating and potentially acting upon the contingent circumstances of our own historical moment, in which the ‘distance’ of suffering from bourgeois subjecthood risks serving as an alibi for silence.

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Performing Arts in Prisons: Creative Perspectives. Edited by Michael Balfour, Byrdie-Leigh Bartleet, Linda Davey and Huib Schippers. Bristol and Chicago: Intellect, 2019. Pp. xiv + 264. £66.08/\$105.00 Hb.

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Performing Arts in Prisons is a collection of essays and perspectives on a wide array of prison arts initiatives and programmes (variously involving theatre, music, poetry, dance) mostly based in

Australia, but also featuring others in New Zealand, the United Kingdom, the United States of America and Chile. The authors are, for the most part, experienced practitioner-scholars reflecting on their own work.

The diversity reflected in this anthology is impressive. Among the fourteen chapters that comprise the book, most focus on a single programme or practitioner: for example, the Geese Theatre Company (Louise Heywood and Andy Watson, UK), the Fénix e Ilusiones theatre collective in Santiago, Chile; and Sarah Woodland's drama workshops in women's prisons (Australia) over the past fifteen years. Other chapters, still grounded in the particular prison arts practices of the authors, also include a broader consideration of multiple programmes. These include Rob Pensalfini's on Prison Shakespeare in Australia and worldwide, and Mary L. Cohen's on prison performing arts in the US.

The stated purpose of *Performing Arts in Prisons* is to open up a conversation about the relationship between the intentions of artist-practitioners, the needs of prisoners and the goals of prison administrators. To that end, Balfour et al. share a framework intended to help performing-arts programmes and corrections officials find points of connection, through an exploration of various domains of correctional 'service delivery'. These areas of potential common interest are organized under two broad categories: *prisoner development* and *humane, effective and safe correctional service*. The editors call for prison arts practitioners to strengthen their credibility by clearly articulating their theoretical approach, their assumptions, intentions, goals, activities and intended outcomes, aligning these with the needs of prisoners, and the objectives of correctional institutions. They also note that, more and more, 'evaluation and documentation are required to sustain access and support and gain funding for work in this area' (p. 8).

The remaining chapters can be read as a response to these challenges. All of the practitioners do in fact take pains to articulate the theoretical justifications for their work, and to provide convincing evidence that they are making a positive impact. That evidence includes prisoner testimonials, including a full chapter authored by 'Anyá', identified as 'a voice from the inside' (p. 85). There are also stories from facilitators and audience members. One of the most powerful arguments that organizes this evidence is that participation in arts programming promotes both secondary and tertiary desistance. While *primary* desistance is simply the cessation of criminal behaviour, *secondary* desistance is about a positive shift in identity, and *tertiary* desistance involves 'a felt sense of belonging to a broader moral community' (Linda Davey, p. 98).

The question of what *should* count as convincing evidence haunts the book, in part thanks to chapter 1, titled 'A Correctional Perspective on the Creative Arts in Prisons', where forensic psychologist Andrew Day argues that 'prisoner wellbeing will never be a primary driver for the widespread implementation of programmes in prisons', and that what really matters is 'direct [empirical] evidence that arts programmes do actually contribute to reductions in reoffending' (p. 25).

I would have liked to see the editors expand their very brief Concluding Remarks, by harvesting more of the evidence presented, responding to some of the questions raised, and making connections across chapters and programmes. It would have been helpful for them to return to their initial framework, and to reflect on this body of work from that perspective.

Overall, *Performing Arts in Prisons* is an important contribution to the literature on arts in correctional services. It is distinguished by its international, multidisciplinary approach, and by its focused attention on the problem of what prison arts practitioners might do to more rigorously justify and document their work. For students, scholars and practitioners of arts in corrections, prison education, community-based arts, and alternative approaches to criminology, the theories and methods presented here can serve as a rich and valuable resource. As a prison arts practitioner, I benefitted not only from the ideas presented in each chapter, but also from the

great number of practical resources referenced in the text, many of them readily available online. Highly recommended.

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Dancing Odissi: Paratopic Performances of Gender and State. By Anurima Banerji. Calcutta: Seagull Books, 2019. Pp. xviii + 467. £22/\$35/₹799 Pb.
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At a time when the field of Indian dance studies is grappling to find new grounds that reflect the shifts in Indian dance practices, Anurima Banerji provides a much-needed interrogative approach towards body, dance, gender and state in her first major treatise on Odissi, a well-known traditional Indian dance form. Banerji's monograph challenges the notion of a unilateral progression of Odissi by expanding the territories of its dancing bodies from their physical practice to the social and political, suggesting the possibilities of alternative dance histories that are not limited to the linear perspective of the sculpture/*mahari* (temple dancer)/dancer triad. Applying Foucault's genealogical approach, she investigates the discontinuities and gaps to question the unbroken continuity of the historical trajectory as assumed by other Indian dance scholars such as Sunil Kothari and Kapila Vatsyayan.

Banerji articulates the multiple complexities and intersubjectivities across bodies, objects, spaces and sexualities, overlaid with the idea of the sacred and auspicious in a traditional Indian dance practice. She also posits the history of the feminine through the evolving dance form. In its origins in the *mahari* order, she sees an alternative model of femininity with differing social roles from the normative patriarchal structures. The book examines how not just the dance, but also the sexuality of dancers, is later brought under the regulation and control of the state by the British Raj. In addition, Banerji challenges the strong Hindu bias in Indian dance scholarship, which draws a line between sexuality and spirituality. She questions the conservative Hindu historiographies of cultural production in India, which is inadvertently also centred around an anti-Muslim thesis towards Indian cultural practices (pp. 160–86).

The metaphorical relationship between state and choreography and their concern with disciplining the body form a significant parallel narrative in her discourse. Banerji locates Odissi's multiple configurations through the analogical value and structural correspondences generated between the state and choreography through different historical periods. As culture becomes an object of law, law becomes one of the instruments to define and control the dance and the dancing body. Amidst the many intersections of the state and choreographing the body, she finds that Odissi retains its paratopic power, where both 'dance and state become sites of scripted, embodied performance' (p. 32) and the dancer becomes the cultural producer in the sociopolitical system.

Approaching and identifying the dance form as a paratopic force is a unique concept developed by Banerji. She locates the paratopic force of Odissi within the very traditions that can be rendered transgressive, embodying the performance with a state which is beyond the norm; the paratopia is not necessarily resistive of, but distinct from, the dominant (pp. 28–9). Socially and sexually marginalized *mahari* and *gotipua* dancers (young boys performing traditional dance), through their state of otherness, provoke the dominant discourse of gender and power in their sexed identities. Underlying their alterity is the potential and the possibility of embodying a proliferation of genders, which she has extensively explored. Banerji's idea of