

While Menon's utopic manifesto does not necessarily aim to address how the idea of queer universalism can impact our everyday lives, she eloquently argues that continuing down the road of traditional identitarianism will only cement the oppressive limitations forced upon us by colonialism, et. al. Like many manifestoes, *Indifference to Difference* is strongest when solidly within the intangible realm of theory (even if this at times feels a paean to Badiou). Despite focusing two of the three chapters on Shakespeare and Indian theatrical performance, this is certainly not a book *on* theatre. Rather, the notion of actor-as-vessel provides an easy way for Menon to visualize the overflow of identity and desire, and reception theory allows room for queer universalism to flourish as practice. Menon's interventions within queer theory and identity politics are remarkably astute and will surely contribute greatly to ongoing conversations in both of these fields.

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***The Oxford Handbook of Dance and Theater.* Edited by Nadine George-Graves. Oxford UP, 2015. Cloth \$175.00. 1021 pages.**

Focused, sustained attention to how distinctions between dance and theatre clarify or obfuscate disciplinary boundaries is overdue, as these disciplines adjust to interdisciplinary research trajectories and initiatives across the higher education landscape, particularly in the United States. Artistic practices have long been "postdramatic"; so too do our scholarship and teaching reflect and generate an intermixing of critical approaches and aesthetics across performance genres. Yet unproductive silos continue to isolate scholars and artists considered, as Nadine George-Graves terms them in her introduction to the substantial and excellent *Oxford Handbook of Dance and Theater*, "too dance for theater, too theater for dance" (1). George-Graves provocatively proposes that thinking and doing across dance and theatre may in fact be disciplinary rather than interdisciplinary, if we are to conceptualize, as this collection does, the discipline of embodied performing arts in terms of "performative embodiment as a negotiation of power dynamics" (5).

Although the entire collection is well worth exploring and has much to offer to scholars, teachers, and practitioners alike, space limitations preclude reference to many of the forty-four contributors by name. Instead, I reference especially compelling chapters from a range of scholarly concerns. George-Graves has divided this behemoth into ten sections: "In Theory/In Practice," "Genus (Parts I and II)," "Historiographical Presence and Absence," "Place, Space, and Landscape," "Affect, Somatics, and Cognition," "Unruly Bodies," "Biopolitics," "National Scales and Mass Movements," and "Infection." One of the collection's strengths is its deliberately global and temporal scope; chapters range from classical Rome to the contemporary moment, and address a remarkably global set of sites. Its organization by thematic concern welcomes a capacious range of scholarly expertise, while

avoiding disciplinary divides. For example, “Biopolitics” includes research on Chinese opera (Daphne Lei), Nicaraguan dance drama (E.J. Westlake), Afro-Puerto Rican *bomba* (Jade Y. Power-Sotomayor), and the Lindy Hop in Harlem nightclubs (William Given). But in a collection this large, there are many more resonances, groupings, and tensions available for the reader and, due to its largely rigorous, engrossing contents, picking your way through at random will also not disappoint.

One of George-Graves’s most timely correctives is her claim that though “the genre buzz around contemporary performance may lead one to believe that this is a historic moment of convergence,” in actuality “dance and theater have met in many important ways historically and globally...there are aesthetics that not only resist the separation between dance and theater but also never accepted it” (3). Erika T. Lin examines one such historical moment, Morris dancing within the 1621 drama *The Witch of Edmonton*, via its contemporary understanding of dance and theatre as interanimating in “festive performance” (336). V.K. Preston’s analysis of the “first” ballet, Balthazar de Beaujoyeulx’s 1582 *Balet comique de la Royné*, is a detailed, compelling example of how we might approach the archive, having discarded disciplinary distinctions, offering the energizing question, “[w]hat do we make of unfamiliar notions of performance and performativity in the historical past—ones whose conceptions of doing defamiliarize media in the present?” (57).

Unfamiliar notions of performance in the past can become so as a result of forgetting, erasure, or both. Odai Johnson’s analysis of fourth century Roman mimes (whose art blends dance and theatre) deals with a rising Christianity’s forceful erasure of the pagan memories housed in mimes’ “bodysites” (325), whereas Thomas Postlewait’s historiographical exploration of the dwarf masque performer Jeffrey Hudson places responsibility for Hudson’s erasure squarely on theatre historians. Postlewait persuasively claims that Hudson’s dwarfism has allowed scholars to “tur[n] away from him because we can see and identify him without difficulty,” thus “confin[ing] Hudson within the ‘embodied’ categories of dwarf, freak, amateur, and child performer” (626-627). Contributions by Marlis Schweitzer (“Salomania”), Lisa Doolittle and Anne Flynn (indigenous Canadian dance in the colonial period), and Anita Gonzalez (nineteenth-century transatlantic maritime performance), among others, further elucidate the unfamiliarity of the past’s performances, and the hybrid disciplinarity required to understand them.

Turning to performance in the present, Ann Cooper Albright (the “split intimacies” of embodiment and representation), Ketu H. Katrak (South Asian feminist performance), Kim Marra (human/equine dance in the millennial circus), Virginia Anderson (the “philanthroproduction” of Broadway Bares), and others, describe a seemingly endless variety of contemporary performance practices, each forged from a unique alchemy of dance and theatre. One of the advantages of such a robust collection is the discovery of intentional, serendipitous, and inevitable connections between contributions, including a timely exploration of public space. Patrick Anderson’s insightful chapter on the racialization of both choreographing and being choreographed by public space (what he terms the “choreographic imperative” of such spaces) builds on the work of eminent dance theorist Susan Leigh Foster (596). Foster’s own essay on the disruption of consumer capitalism in public spaces by flash

mobs prompts a necessary conversation theorizing public space that reverberates through several other chapters (Hebert, Koppers, Ness, Peterson, Westlake, and more).

In addition to its engaging cross-temporal hopscotch around the globe, the collection includes a few potentially field-redefining contributions. Liza Gennaro and Stacy Wolf's essay, "Dance in Musical Theater," takes a long-overdue critical journey through the history of musical theatre dance, isolating eight consistent functions that help us understand its various roles in perhaps the most obviously interdisciplinary performance genre. I anticipate Gennaro and Wolf's essay will become a classroom touchstone and oft-cited scholarly resource. Other invaluable contributions include Praise Zenenga's formulation of a "total theater" aesthetic of African performance, Amy Cook's thorough introduction to embodied cognition as a frame for understanding performance using three of her own experiences as a spectator, and Halifu Osumare's theorization of conjuring as a central strategy of Africanist performance generally and contemporary hip hop dance and theatre specifically. Embodiment is the pivot upon which many of the collection's insights turn, including Esther Kim Lee's vital chapter on Asian American costume designer Willa Kim, which "argues for more integration of design studies in the discourse of the body and performance" (362).

I am grateful to George-Graves and to Oxford University Press for giving this perennial question—what to make of the intersection of dance and theatre?—the space it deserves. I also appreciate the editorial care in selecting contributors: dance, theatre, and genres that defy either category are fairly represented, as are scholars at every career stage from graduate student to emeritus, and from a variety of institutions. The richness and generosity of this "interdiscipline" are on full display. To be fair, the book is a doorstop and unwieldy to refer back to time and time again. However, it is also the rare collection that one *wants* to flip open near constantly, as it has a smart, incisive chapter on just about every theoretical and aesthetic approach to understanding embodiment in performance.

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***Ibsen in Practice: Relational Readings of Performance, Cultural Encounters and Power.* By Frode Helland. Bloomsbury Methuen Drama, 2015. Cloth \$108.00, Paper \$29.95. 272 pages.**

Frode Helland begins *Ibsen in Practice: Relational Readings of Performance, Cultural Encounters and Power* with a confession. The "point of departure" for this study, he writes with a twinge of humility, "lies in quite a naïve wish to understand this conundrum: that the plays written by a nineteenth-century Norwegian with limited economic and cultural capital are still performed across the globe" (1). This seemingly simple inquiry is rooted in one of the basic tenets of research for any scholar of theatre history—the importance of context in the creation and