

points toward potential future directions of the temporal critique she has initiated with this book.

Given the emphasis that Wickstrom places on theatre and performance's formal relationship with time, there is perhaps a missed opportunity to examine the propensity of certain theatrical forms or genres to initiate history in the ways she outlines. The range of case studies includes devised theatre, performance art, postcolonial drama, and intermedial dance performance, and the reader is left wondering whether there are any disciplinary, institutional, or social tendencies that render these forms more or less able to remake and reimagine time. There can be no doubt, however, that Wickstrom's articulate unpacking of complex temporal concepts, such as *kairos* and the new present, renders them both useful and usable for artists, academics, and postgraduate students who work with/on time. Although these concepts may present a challenge for undergraduate students due to their theoretical intricacy, this is no doubt an intellectual endeavor many will enjoy, given the political urgency and emotive quality of Wickstrom's analysis. The book combines a political universality (a belief in the universal conditions of justice, recognition, and equal distribution) with an attention to specific political contexts, which is refreshing given the tendency of theatre and performance scholars to privilege the latter over the former. Overall, *Fierce Temporalities* is a significant contribution to the study of time in theatre and performance studies, in both a political and a conceptual sense, and frequently presents readers with images and provocations that likely will be seared into their mind's eye for some time to come.

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## Performance, Transparency, and the Cultures of Surveillance

By James M. Harding. Ann Arbor: University of Michigan Press, 2018; pp. ix + 311. \$80 cloth, \$34.95 paper, \$34.95 e-book.

Douglas Eacho

Stanford University

Perhaps the most troubling sign of the extent to which we have assented to constant everyday surveillance is that distress over such monitoring has itself become a familiar, even tiresome part of contemporary life. That digital eyes are watching the actions of all bodies is by now less a cause for alarm and more a lazy

MacGuffin in Hollywood action films or part of the terms of service we casually accept when signing up for a new app. This omnipresence poses great challenges to scholarship. How to raise awareness about a horror of which we are all aware? What more can be said about the connection between performance and surveillance beyond their shared confirmation of our most treasured disciplinary axiom: all the world is—or, has been made—a stage?

As it turns out, quite a lot. James Harding's urgent, angry, and expansive *Performance, Transparency, and the Cultures of Surveillance* moves restlessly from argument to argument, case study to case study, suturing performance studies and surveillance studies together while dissecting the body of twenty-first-century power. This book not only adds a new approach to an already explored topic, it adds two or three. Broadly, it is Harding's emphasis on power that best distinguishes his accomplishments from those of this book's closest partner, Elise Morrison's 2016 *Discipline and Desire: Surveillance Technologies in Performance*. Where Morrison explores the effects of surveillance on the bodies that are its objects, employing feminist theory to detail how subjects respond to such objectification through resistance, *sousveillance*, and counteridentifications, Harding views the problem from a god's-eye view. This is not a book about what it is like to perform for the voyeur of the CCTV camera; it is instead a book about how the CCTV camera itself performs, or more precisely, about "surveillance's performative acts" (3).

The table of contents divides the book into six chapters, but reading it reveals two. All combine theoretical argument, historical examples of the use of modern surveillance to crush political opposition, and minutely close reading of plays that draw out his themes—an admirably eclectic mix ranging from Arthur Miller's *The Archbishop's Ceiling* to Manjula Padmanabhan's *Harvest*. The first three chapters consider surveillance as we usually imagine it: cameras, bugs, undercover agents, prisons. Harding maps out several routes for how performance studies can engage with these topics, showing how COINTELPRO operations can be thought of as extending the 1960s call to blur theatre into everyday life (Chapter 2) and how exclusionary zones such as the prisons at Abu Ghraib and Guantánamo rely on "an unwritten but hardly ambiguous script" (131), leveraging our understanding of scored improvisation to demonstrate how such regimes depart from the familiar panopticon paradigm (Chapter 3). In these chapters, the book reads as a work of surveillance studies proper, deeply informed by performance studies in the tradition of Jon McKenzie.

With Chapter 4, a reconsideration of the Surveillance Camera Players (SCP), Harding's narrative explicitly shifts as he underlines the degree to which digital technologies have transformed and bolstered the techniques discussed thus far. Aptly defining our "data doubles" as those which "perform beyond our control" and, moreover, "determine and direct how we as individuals perform in society," Harding shows how the analytic rubric for resisting contemporary surveillance should no longer be privacy but freedom (210). Our fear should not be that Alexa will listen to our intimate conversations (a voyeuristic, theatrical model), but that Amazon will predict and shape the futures of our very selves (a performative model). Drawing an appropriately dire picture of what Shoshana Zuboff has called *surveillance capitalism*, here discussed as "postdemocracy" (30), Harding

wonders if the theatre's "desperate cry for the body" and "simple human dignity which cannot be quantified" might begin to organize collective protest against our new reality (216).

Ultimately, Harding is skeptical of such a claim. Drawing an explicit line of disagreement between himself and Morrison, Harding does not believe politically charged works of theatre or performance art have much hope of chipping the armor of the likes of Google or Palantir. He finds inspiration from his correspondence with SCP leader Bill Brown, who calls himself not an artist but an "artistically inspired political person" (182), and suggests that the shift to dataveillance spurred the SCP to disband—not because surveillance is outmoded, but because performance art is. As a matter of history, this claim is suspect: the SCP dissolved in the wake of its members learning of Brown's arrests and conviction for sexual harassment of women and girls as young as age 9—arrests built on evidence from the very CCTV footage his group worked to critique. To his credit, Harding outlines and provides clear citations to these matters in his endnotes, unlike others who have written on Brown. Yet the arrests and their provenance are not brought into the analysis here, despite their significance for the apparently approving account of Brown's work. While reading this chapter, it was hard not to feel queasy that a personal e-mail from Brown serves as the book's pivot point toward questions of political effects. Nevertheless, it is those searching questions in the back half of the book that best recommend it to performance scholars.

Harding's final call for "art that is motivated by a willingness to burn down the doors that regulate the political order," for valorizing efficacy over entertainment, is as familiar to our field as its many critiques (259). None of these debates—Brecht, Benjamin, and Adorno, or Schechner, Barish, and Bottoms, to name a few—are referenced here. Yet the earnest fury behind Harding's advocacy for art-inspired action, such as the Electronic Disturbance Theater's DDoS attacks on behalf of the Zapatistas, is compelling. Harding's case that efficacy should be valued over the aesthetic not as a universal principle, but rather as a necessary response to our current historical emergency, is provocative, even if it does raise more questions than he can answer in his final pages. (It appears his next book project will develop this theme.) At the book's end, I left both roused and convinced that more rousing was necessary. Harding has made surveillance, and especially dataveillance, strange and terrifying once again—all the more so for an audience alert to the power of performativity.

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