sometimes demand “too much of you.” She optimistically suggests that audiences may be motivated to participate in immersive experiences because they need a “genuine physical connection” and desire to escape from the forms of technology that make them miserable and reduce opportunities for meaningful human interaction. She supports this idea with theoretical arguments—especially Juhani Pallasmaa’s idea that technological culture results in sensory impoverishment—and conversations with artists like Michael Morris of Artangel, who claims that “audiences today are keen for visceral experiences as more people spend time online.”

This claim—that the psychology of the immersive theatre phenomenon can be explained fully by “the alienation from real intimacy in our workday lives, via such forums as Facebook”—seems reductive and unconvincing. A supplementary counterargument could be imagined, in which audiences have learned how to build roles and perform before other audiences precisely because of our immersive and diffuse computer-society. As Janet Evans observes in her comments in the book, young people seem to require less encouragement to involve themselves as participants in these immersive theatres. In short, the reasons for audience motivation, which lies at the heart of the artistic question of participation, definitely merits further research.

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**Review by Matthew Pieknik**


To be included as a prominent woman within the robust tradition of Russian prison writing sounds like a grim accolade, but Nadya Tolokonnikova bears it well. A founding member of the punk group and activist collective Pussy Riot, Tolokonnikova was convicted of “vandalism” and “incitement to religious hatred” for the group’s 2012 guerrilla performance in Moscow’s largest and most famous Orthodox church, and sent to a women’s prison in Mordovia (the former home of the Soviet gulags) for two years of hard labor. There, despite appalling living conditions, grueling work, and the constant threat of severe punishment, she managed not only to organize a reading group centered on Slavoj Zizek’s book *Violence*, but also to conduct a correspondence with the Slovenian philosopher himself. Their eighteen-month exchange, collected in *Comradely Greetings: The Prison Letters of Nadya and Slavoj*, presents an impassioned dialogue between a rockstar theorist and a theorizing punk rocker, exploring a great mutual concern: how, under the conditions of globalized late capitalism, to remain faithful to a radical emancipatory political vision.
An open letter describing her prison life, one that too easily recalls the extremes represented by Dostoevsky, Chekhov, and Solzhenitsyn, establishes her physical fortitude. (Indeed, the letter provides her rationale for a subsequent hunger strike.) But Tolokonnikova is also a formidable intellectual pugilist, and she gets Zizek against the ropes more than once. Early on, he offers a thesis: “What makes Pussy Riot so disturbing for the liberal gaze is the way you reveal a hidden continuity between Stalinism and contemporary global capitalism,” and praises the group as manifestations of Hegel’s world spirit. Tolokonnikova, aggressively critical of experts and of expertise, resists his efforts to interpret the group’s actions and to situate Pussy Riot within a dialectical framework. Instead she endorses a Nietzschean perspective, describing the punk collective as “children of Dionysus.” “We count ourselves among those rebels who court storms,” she writes, “who hold that the only truth lies in perpetual seeking.” And so she seeks, and persistently challenges Zizek’s reasoning, here accusing his reading of contemporary capitalism’s geographic spatialization as suffering from colonialist sympathies, there suggesting that he’s been duped by features of the ideology he tries to expose: “You really think ‘today’s capitalism has already overcome the logic of totalizing normality’? I say maybe it hasn’t—maybe it just really wants us to believe it has.” Thus do the two spar: Slavoj drawing Tolokonnikova’s arguments into a larger dialectical frame, and she in turn evading his maneuvers to expose the limitations of his reasoning.

What lends their exchange its vitality is the correspondents’ ability to range over a variety of topics while maintaining fidelity to the Hegelian/Nietzschean disjunction between them. They disagree with and contradict each other, but they muster fresh insights into regional political fissures, the global uptick in riots and protests, and the worldwide revitalization of fundamentalism—phenomena which have only intensified since their correspondence concluded. At one point, Nadya suggests that humor, buffoonery, and irreverence, qualities which radicals are often accused of lacking, “might be modes of seeking the truth.” Though she refers to a quote from John Jay Chapman, she may as well be describing her letters with Slavoj, which fearlessly risk operating in these modes in their attempt not to provide answers, but to ask the right questions.

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Matthew L. Pieknik, Psychoanalyst. Street Address. City, State, Zip. Prior to private practice I provided trauma-informed gender-, trans-, and LGBQ+ affirmative care at Callen-Lorde Community Health Center, and also worked with individuals and couples experiencing compulsive sexual behaviors, intimacy difficulties, and addiction. I am presently continuing post-graduate training in Lacanian psychoanalysis in New York City. Powered by squarespace. Matthew L. Pieknik, Psychoanalyst. Street Address. City, State, Zip. I am very affirmative of racial, gender, sexual, and religious diversity, and welcome anyone interested in psychoanalytic work. I specialize in working with people who have a curiosity about their essential mysteriousness, and are willing to pursue the deep, at times arduous, and potentially transformative work of inward exploration. Powered by squarespace. Eliteprospects.com hockey player profile of Matthew Peca, 1993-04-27 Petawawa, ON, CAN Canada. Most recently in the AHL with Belleville Senators. Complete player biography and stats. Are you Matthew Peca? Upgrade to EP Premium and verify your profile to customize the page further. See example here. Player Biography and Trivia. Drafted 2009, 8 #141 overall by Windsor Spitfires in the OHL Priority Selection. Post a scouting report/trivia/player comment in English (visible here). Log in or go premium to post and read comments. (Review by Sean Westergaard). In October 1967, as Procol Harum’s follow-up to A Whiter Shade of Pale was riding high in the UK singles chart, The New Musical Express proclaimed that ‘organist Matthew Fisher is to make an LP without the other members of the group’. Fisher’s artful Hammond had hallmarked an absolute classic of the era, so this solo-album was eagerly awaited: yet as the months passed by, Matthew appeared more and more committed to group-work, contributing more songs, vocals, and instruments to each successive Procol album, ultimately emerging as Reviews by Matthew. 1,772 likes. Reviews by Matthew is your comprehensive guide to everything about movies, music, books, and concerts. Facebook is showing information to help you better understand the purpose of a Page. See actions taken by the people who manage and post content. Page created - November 16, 2011. People.