Space Invaders: Radical Geographies of Protest, by Paul Routledge. London: Pluto Press, 2017. 192 pp.

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The core proposal of Paul Routledge's *Space Invaders* is a reading of protests through adding a spatial perspective to Rancièrian articulations of dissensus, defined by the author as "the appearance of subjects in a refigured space so as to be seen and heard in it" (13). The author proposes to consider an impressive range of protest practices through six distinct spatial strategies, presented as separate chapters: place, making space, staying mobile, conveying words, extending reach, and changing assumptions and beliefs. The breadth of protests considered is extensive, especially with regard to geographical locations, as the author discusses strategies spanning from Nepal to Palestine and Chiapas to Scotland. Routledge positions himself as an activist scholar and radical geographer, and some of his most vivid accounts of protest are those he has participated in himself, but this book is generally compelling due to its discussion of a huge variety of modes of resistance which have emerged throughout the world. His diverse accounts of modes of resistance take us from urban commons in Athens to land occupations in Bangladesh, from Black Lives Matter in the US to barricades set up in the town of Patan in Nepal, to instances of international mobilization and coordination, for example through the People's Global Action Network which emerged in the 1990s.

A major strength of the book is how the author's methodology, organizing his discussion across the aforementioned spatial strategies, allows him not only to offer a diverse range of material, but also to draw similarities across vastly different sites across both the Global South and the Global North. For example, in the fifth chapter dedicated to how activists communicate their demands, Routledge begins by discussing the power of testimony in the ongoing struggle of the Save the Narmada Movement (NBA), a campaign by Indian *adivasi* (tribal) subsistence farmers to halt the construction of dams which would see their homes and livelihoods submerged, and their people displaced. Framing this as a strategy of "discursive resistance," he goes on to compare the effectiveness of NBA's use of slogans stressing the detrimental effect of the dams to the "motive force of communiqués" deployed by Mexico's Zapatista movement in Chiapas as "an integral part of their struggle" (86). The pairing of material protests with powerful political declarations, a cornerstone of Zapatista strategy, is then further framed by Routledge as a direct inspiration for culture jamming in Western activist movements. The distinct modes of activist propaganda discussed are analyzed both in terms of their specificity and the ways they might inform each other across vastly different social and geographical contexts. More broadly, the author's choice to discuss the question of social reproduction up front—both in the introduction and the first chapter on place making—adds a welcome focus on modes of resistance which centre questions of the home and gender, as well as pointing to the types of labour necessary for the maintenance of protests which often go unnoticed.

The chapter most strongly grounded in a performance studies approach is the seventh one, which analyzes "feeling out of place," as the author considers how activists have challenged "the feelings and meanings of particular place" (113) Drawing from Gramsci's understanding of hegemony and culture as a means of "transforming consciousness within society" (113), Routledge argues that "performance and the performance of emotions have become increasingly important in the practice of politics" (114). This framework leads him to focus on three heterogeneous case studies: the Clandestine Rebel Clown Army, instances of Western LGBT activism in the US and the UK, and

the actions of the Russian feminist activist punk band Pussy Riot. All three examples are in themselves protest strategies that deploy performative elements such as clowning, kiss-ins, dress up, and live music, but it is also the way Routledge understands their effectiveness that might offer a useful contribution to the growing work on protest in performance studies. Focusing on emotion, the author describes his examples as "ethical spectacles," drawing attention to how "emotional dimensions of activist experience and (inter)action remains a potentially compelling intervention in the repertoire of political performance, particularly when combined with the confrontational approach of direct action and the subversive power of humour or the mobilising force of anger" (128).

The methodology and clarity of *Space Invaders* make Routledge's arguments easy to follow overall, and while the case studies are analyzed via separate spatial categories, these are more often than not read alongside each other rather than understood as distinctly separate modes of organizing. This is stressed in the author's concluding remark that as protest practices are constantly adapting to the future, there might be a growing need to develop "relational, compositional and organisational powers across multiple sites of intervention in order to refigure space" (149). Whereas Routledge is careful to consider his chosen examples as linked across spatial categories, a minor aspect which occasionally appears to contradict this choice is the way he appears to separate specific identity categories from each other and from political affiliations. For example, he describes the 1969 New York Stonewall riots as an event started by "gay people, . . . drag queens, people of colour and young people" (123). This seems to suggest that the identity categories listed here—"young people," "people of colour," and "drag queens"—are wholly independent of each other, and not attributes which might be shared by the same person, despite Routledge's own comments about intersectionality in the conclusion. These aspects of the book do not, however, stand too much in the way of the author's otherwise detailed examination of case studies which, as well as serving as potent examples for Routledge's case for a radical spatial understanding of protests, have the immense benefit of documenting such a broad range of worldwide instances of resistances as they emerge and adapt across local and global sites.