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Nota di contenuto	Chapter 1: Introduction -- Chapter 2: Psychiatric Power in the Contemporary Asylum: The Diagnostic Gaze and the Practical Critique -- Chapter 3: Hearing Voices, Seeing Visions: Hallucination, Space, and Mad Experience -- Chapter 4: Other Lives and Radical Perspectives: Witnessing the Suicide, Witnessing the Mad -- Chapter 5: Madness and the Ethical Encounter in Autobiographical Performance -- Chapter 6: Conclusion.
Sommario/riassunto	This book considers the representation of madness in contemporary British theatre, examining the rich relationship between performance and mental health, and questioning how theatre can potentially challenge dominant understandings of mental health. Carefully, it suggests what it means to represent madness in theatre, and the avenues through which such representations can become radical, whereby theatre can act as a site of resistance. Engaging with the heterogeneity of madness, each chapter covers different attributes and

logics, including: the constitution and institutional structures of the contemporary asylum; the cultural idioms behind hallucination; the means by which suicide is apprehended and approached; how testimony of the mad person is interpreted and encountered. As a study that interrogates a wide range of British theatre across the past 30 years, and includes a theoretical interrogation of the politics of madness, this is a crucial work for any student or researcher, across disciplines, considering the politics of madness and its relationship to performance. Dr. Jon Venn works as Teaching Fellow in Drama at the University of Birmingham, UK. His research interests include contemporary British theatre, the politics of madness, and critical suicide studies. His work has appeared in *The Cambridge Companion to Theatre and Science* and the *Journal of Interdisciplinary Voice Studies*.
