



# Beyond Immersive Theatre: Aesthetics, Politics and Productive Participation

*Adam Alston*

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Immersive theatre currently enjoys ubiquity, popularity and recognition in theatre journalism and scholarship. However, the politics of immersive theatre aesthetics still lacks a substantial critique. Does immersive theatre model a particular kind of politics, or a particular kind of audience? What's involved in the production and consumption of immersive theatre aesthetics? Is a productive audience always an empowered audience? And do the terms of an audience's empowerment stand up to political scrutiny?

*Beyond Immersive Theatre* contextualises these questions by tracing the evolution of neoliberal politics and the experience economy over the past four decades. Through detailed critical analyses of work by Ray Lee, Lundahl & Seidl, Punchdrunk, shunt, Theatre Delicatessen and Half Cut, Adam Alston argues that there is a tacit politics to immersive theatre aesthetics – a tacit politics that is illuminated by neoliberalism, and that is ripe to be challenged by the evolution and diversification of immersive theatre.

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