suivant, *L'incontournabilité du préjugé: du sens à l'expérience en musique*, est certainement l'un des plus intéressants de cet ouvrage. Mathias Rousselot y discute du rôle du préjugé au cœur de l'expérience musicale. S'appuyant sur les thèses de Heidegger, Gadamer et Dufrenne, l'auteur démontre clairement qu'on ne peut penser le sens en musique indépendamment d'un ensemble d'horizons (culturel, affectif, thymique et de connaissance) qui organise notre « *structure d'accueil des œuvres* » (p. 99). Nos préjugés, écrit Rousselot, ne sont pas ce qui fait sens, mais sont ce à partir de quoi nous produisons du sens; ils forment notre fond d'*attente* à partir duquel nous construisons du sens. La compréhension d'une œuvre musicale se joue donc dans un constant aller-retour entre l'œuvre musicale et le fond *d'attente* du sujet à l'écoute. Ainsi, argumente Rousselot avec Gadamer, pour que le sujet puisse comprendre une œuvre, pour qu'il puisse *se prendre* avec elle (*cum-prehendere*), il faut que son horizon de préjugement n'obstrue pas totalement celui de l'œuvre; il faut que l'horizon existentiel du sujet fusionne avec l'horizon ontologique de l'œuvre.

La troisième et dernière partie « se penche sur l'analyse de formes musicales qui décloisonnent les frontières traditionnelles, qui reconfigurent et dépassent les objets musicaux » (p. 17). Dans *Formes musicales sous influence des théories scientifiques dans les œuvres contemporaines*, Marta Gabocz cherche à « mettre en évidence la contradiction qui existe entre les théories traditionnelles de la forme en musicologie et les nouvelles formes musicales créées par les compositeurs contemporains » (p. 113). L'article présente cinq exemples de nouvelles formes musicales créées à partir de « théories scientifiques »: la spirale, la morphogenèse (théorie des catastrophes), la géométrie fractale (théorie du chaos), le modèle psychologique et littéraire et la théorie des L-systèmes. L'auteur laisse entendre que l'usage de modèles scientifiques dans le processus de création musicale permettrait de créer un nouveau paradigme pour aborder la question de la signification en musique. Malheureusement l'article ne propose pas de discussion à propos de la possible contribution de ce paradigme au domaine de la sémiologie musicale. Gabriel Manzaneque explore la notion d'acte instrumental dans son article *Perspective haptique et expérience du musicien: l'accent praxique résiduel*. Il discute du processus de translation opérant de l'idée musicale au geste instrumental et cherche à montrer en quoi l'expérience musicienne est garante d'un certain « accent praxique » pouvant être analysé par la musicologie. Le texte de Guillaume Deveney porte sur l'importance du studio d'enregistrement comme espace de composition et sur l'impact du travail d'ingénierie sonore dans la création musicale. Carole Egger et Isabelle Reck, quant à elles, discutent de l'espace sonore présent dans le théâtre du vacarme de Liddell. L'article incite à s'intéresser davantage au travail de Liddell, mais fournit peu de réflexion à propos du rôle de la musique dans la structure de l'expérience (poïétique et esthétique) de l'œuvre théâtrale. Enfin, *La virtuosité des robots* de Zaven Paré interroge l'apport de l'intelligence artificielle à la musique. La question de l'anthropomorphisation de l'intelligence artificielle par la robotique et la section sur les robots musiciens soulèvent des points intéressants, mais le reste de l'article (particulièrement la section sur les compétitions) aborde des thèmes trop éloignés de la thématique proposée par l'ouvrage.

En somme, même si les articles réunis par Maeder et Reybrouk ne présentent pas tous le même intérêt pour ce qui concerne l'analyse du sens de l'expérience musicale, ce deuxième volume a le mérite de témoigner de la variété des nouvelles perspectives dans l'étude du fait musical. En attendant la publication du troisième volume, souhaitons que la direction porte une plus grande attention à la qualité de l'expression écrite dans ses textes de présentation (préface, introductions et épilogue) si ceux-ci sont également rédigés en français.

Références

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Elias, Ana Sofia, Rosalind Gill and Christina Scharff, eds., *Aesthetic Labour: Rethinking Beauty Politics in Neoliberalism*, London: Palgrave Macmillan, 2017, 402 pages.

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Comprehensive and groundbreaking, *Aesthetic Labour: Rethinking Beauty Politics in Neoliberalism* addresses beauty, a topic long outside of the anthropological mainstream. Elias, Gill and Scharff bring a sustained focus to aesthetic entrepreneurship and subjectivity through 21 chapters that explore the intersections of post-feminism with Foucauldian approaches to neoliberalism and subjectivity. The editors propose an analysis of beauty that goes beyond the classic feminist debate between agency and structure by arguing that the current neoliberal moment has seen an intensification and extension of beauty pressures on women. These increased pressures make even subjective and interior lives beholden to the requirements of self-transformation.

The editors begin with their own contribution, which admirably draws connections between the chapters that follow. They draw on feminist debates about beauty and the ways that neoliberalism shapes women's preoccupation with beauty as the theoretical underpinnings of their volume, which is broken into three parts.

The first part addresses themes of aesthetic labour and work through chapters on diverse topics, including let-it-be makeup; vulva modification practices; the ways the emotions surrounding ideas of "gross bodies" provoke and regulate women's aesthetic practices; the intense aesthetic labour of contemporary stay-at-home mothers; the "holistic" labour of the beauty and wellness industry in China; the entrepreneurial practices of becoming a "doll"; and the ways academics are expected to project certain images of themselves. Consider some of the highlights: Lazar begins Chapter 2 with the observation that "femininity is work" (51), which means that under what the author considers contemporary neoliberal post-feminist culture, a consumerist ethic contributes to otherwise unseen forms of self-surveillance and discipline. The post-feminist subject becomes clever and skilled in the arts of "erasing" the signs of her own labour, and in so doing accentuate the invisibilisation

of aesthetic labour itself. Lazar shows how feminine aesthetic labour is reframed in cosmetics through her critical reading of advertising, which depicts cosmetics as easy and enjoyable, and as the object of girlish fun. In Chapter 4, Fahs develops the idea of affective and emotional components of bodily labour. This compelling albeit fragmented chapter analyses how disgust serves as a device by which women regulate both their own bodies as well as the bodies of other women. Fatness, body hair, pubic hair and menstrual sex all become key sites in this mapping of "gross" bodies. Fahs turns to the outcomes and implications of women's self-regulation around body norms and practices to show how disgust has an individualising effect on women. This effect keeps women away from critical feminist perspectives, erases the social context of their bodies, and encourages a neoliberal apprehension of the body as one that labours individually towards perfection. In Chapter 5, De Benedictis and Orgad show how English middle-class "stay-at-home" mothers become maternal figures who are now required to engage in intense aesthetic labour as part of the endlessly rising and heavy price of motherhood. In Chapter 8, Brown develops an autoethnography to make an important methodological contribution in an underestimated aspect of fieldwork. The author's look was identified as "non-professional," and she was required to adopt a professional look to undertake her research. Brown analyses through this observation her journey of aesthetic labour in academia.

The second part turns to risk, work and (post-)feminist beauty through an examination of post-feminism. Elias, Gill and Scharff define *post-feminism* as a cultural sensibility that proclaims and celebrates women as empowered and equal, and at the same time invites women to celebrate their femininity. Post-feminism, they argue, allows women to freely return to girly things, even as this risks depoliticising beauty practices. In Chapter 9, Dosekun proposes a transnational view of post-feminism. Her concern is with educated and class-privileged Nigerian women who dress up in a hyper-feminine style. While these women see themselves as cosmopolitan post-feminist subjects, the author argues that with a post-feminist intensification of feminine beauty norms, the pursuit of beauty poses heightened physical and psychic risks for women: women show both "aesthetic vigilance" as well as "aesthetic rest" to manage risk. In Chapter 11, Tate addresses skin bleaching, lightening and toning among African women, for whom bleached skin is a "post-Black feminist" practice rather than something induced by white supremacy. In Chapter 13, Donaghue argues that masculine hegemony continues to set the terms on which women can be accepted into and succeed within academia through a discussion focused on young academic women: one must present oneself in a way that sends the desired signal to different audiences, while also heading off potential misreadings. This requires active and effortful practices and thinking – being taken seriously as an academic requires that women adopt a certain style. In Chapter 14, Phadke examines the negotiations about the relation to one's beauty and body that Indian self-identified feminist women with daughters engage in through the process of mothering. The struggle women chose to take on is the challenge of feminist mothering. Despite the struggle, Phadke shows how these women find deep satisfaction in this challenge.

The final part addresses empowerment, confidence and subjectivity in aesthetic labouring to draw attention to girls' and women's empowerment movements. In these movements, the imperative is being self-confident as well as personally responsible for problems that would tend more to necessitate collective mobilisation. Part 3 also addresses how sexiness becomes a prerequisite for sexual pleasure in neoliberalism, the aesthetics of sexual discontent, female genital cosmetic surgery and the tension between the process of subjectification and personhood among Israeli girls and young women. Banet-Weiser, in Chapter 15, focuses on the link between girls' empowerment and confidence campaigns and the growing presence of a particular type of entrepreneurship on YouTube: the makeup tutorial and the beauty vlog. She argues that although at first glance a contradiction seems to exist between empowering women and girls to resist unrealistic beauty standards and disciplining them by offering tutorials on how to achieve those standards, the two movements are complementary: both share the goal of disciplining women to become good economic subjects. In Chapter 16, Favaro turns to online women's magazines in the UK to examine self-confidence discourses and how they are presented as an imperative to produce successful femininity. Favaro argues that "confidence chic," as she labels this phenomenon, is an emergent gendered technology of neoliberal governmentality related to proliferating feminism that constructs a subject who can efficiently meet patriarchal neoliberal capitalism: "Maybe the way to 'give ourselves that well needed boost' begins with refusing the imperative to be confident" (298). In Chapter 17, Adamson and Salmenniemi take bestselling Russian self-help literature targeting the female audience as an object to analyse the way in which women are called upon to work on and manage their bodies, personalities and sexualities. In the current precarious Russian context, women are told to invest in and master the "art of femininity" to increase their chances of success – the literature asks how to have good sex. The answer given is to present both as good-looking and self-confident. In Chapter 18, Wood shows how the "mental makeover," as a part of neoliberal technology, allows women to liberate themselves from the anxiety of not looking good in order to enjoy sex. In Chapter 18, O'Neil addresses the question of sexual desire and gendered aesthetics to argue that the naturalisation of aesthetic labour as part of the cultural code of femininity has implications for the way heterosexual men relate to women's bodies. She conducted research with men who participate in the London seduction community. This makes for interesting if depressing reading as it explores male narratives about desirable female bodies: in the male voice, we hear an exceedingly narrow definition of feminine desirability.

Aesthetic Labour is a scholarly, stimulating *tour de force* that brings together a diverse picture of aesthetic labour. The book raises the issue of how patriarchy is taken for granted and remains unexplored, even as the beauty quest is greatly shaped by neoliberalism. Certainly, more investigation remains to be conducted, but this collection offers a fascinating and nuanced discussion of the work that "being pretty" demands under contemporary neoliberalism. Most crucially, the reading is compelling and never gets monotonous. The text is a significant addition to a flood of scholarship on aesthetic labour, and this volume is required reading for anybody, from students to specialists, interested in contemporary body politics, whether from a feminist, beauty or neoliberal perspective.