

capitalist ideology . . . think and feel differently, to embrace the (in)exactitude of difference, to move in all directions, in all sorts of thinkable and unthinkable ways'. The latter operates on the level of theatre practice, spectatorship, and theatre scholarship. Nibbelink frames nomadic theatre as a concept and a toolbox for engaging with mobile theatre on multiple levels.

The book is divided into seven parts. The introductory chapter situates the study in its sociopolitical contexts, sets the theoretical framework, and presents an exciting methodology for analyzing theatre practice through the concept of nomadic theatre. Nibbelink builds on a remarkable breadth of sources and disciplines, reflecting on how nomadic theatre 'cuts across a wide range of domains'. The following chapters look at five case studies from leading European artists, including Rimini Protokoll and SIGNA. The final section summarizes the book's arguments but also points towards new avenues of thinking. The book's great strength is that it reflects on practitioners working across different national and linguistic contexts. A more diverse choice of artists in relation to their career levels would help the book to reflect on broader ecologies of cultural production, adding even more layers to its arguments. But the lack of this does not detract from the contribution that Nibbelink makes to the field.

Nomadic Theatre will be of value to scholars and practitioners of European theatre and culture. It also links to a rapidly growing interest in how culture can engage with the challenges that societies face. The book is not an obvious choice for undergraduates; however, the reading of selected sections (for example Nibbelink's opening two chapters, in which she uses personal experiences as a springboard towards theoretical engagement) will provide students with space and material for 'thinking through practice', which is urgently needed in the current socio-political climate.

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Paige Martin Reynolds

Performing Shakespeare's Women: Playing Dead

London: The Arden Shakespeare, Bloomsbury, 2019, 190 p. £75.00.
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Paige Martin Reynolds intersperses her critical discussion with examples drawn from her own experience of performing Shakespeare's women, and in the creative and practical dialogue this fosters, she revivifies the corpses of Desdemona, Regan, Lady Macbeth, Gertrude, Lady Anne, and Lady Capulet in turn. Her practical criticism actively counters the corpsing of female bodies in Shakespeare plays, performances, and criticism, as she

offers a response which refuses to remain silent on these prematurely silenced women.

This double-slanted methodology lends an unusual structure to the chapters which, at first glance, appears to suggest a lack of integration but ultimately furthers her argument by symbolizing the fractured identity of women in Shakespearean drama and the piecemeal way their selves are voyeuristically constructed. As the title implies, Reynolds explores the corporality of female bodies and how they are instructed and expected to be at once active, passive, and attractive in death. She draws our attention to the way that these bodies are continually dismembered and reconstructed by audiences, actors, directors, and critics alike, as she explores this experience of observation and objectification from the inside outwards and the outside inwards.

This volume sits on the thresholds of actor memoir and practical criticism, as Reynolds offers an account that speaks to the critic as much as to actors and directors. Through readings of her own experience, and critical and theatrical trends she has identified, she forges a dialogue between the uncomfortable silence or eroticized detail of readings of female bodies playing dead. Reynolds explores the way 'playing the part' is wrapped up in patriarchal expectations, particularly when allied with the early modern double *entendre* contained in dying, as she considers to what extent to play the 'part' and to play 'dead' is to be rendered an object of male desire. Vitality, she notes the impossibility of bodies losing subjectivity on the stage, no matter how much they are objectified. In doing so, she both demonstrates the resolute resistance of the female body to be rendered fully object and counters objectifications of the female subject.

Reynolds discusses the violent and violating anatomization of female bodies and the extent to which female characters are forced to *react* rather than *act*, whether to react to male action or to re-perform patriarchal expectations. Ultimately, she proposes that the female body, particularly in death, functions metonymically for the lived female experience on and off the stage.

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Vessela Warner and Diana Manole, eds.

Staging Postcommunism: Alternative Theatre in Eastern and Central Europe after 1989

Iowa City: University of Iowa Press, 2020. 263 p.
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ISBN: 978-1-60938-677-1.

In its invitation to the reader, the title of this interesting collection is considered. The two editors suggest that underlying the relation between 'staging' and 'postcommunism' is a concern with public