

the front cover of *Refugee Performance* seems to crystallize its predicament as an important book about refugees that is also cognizant of the need for many tagged with that label to extricate themselves from its assumptions and limitations. The primary readership will be students, academics, and practitioners of community or applied theatre.

EMMA COX

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Christopher Innes and Maria Shevtsova

The Cambridge Introduction to Theatre Directing

Cambridge: Cambridge University Press, 2013.

295 p. £15.99

ISBN: 978-0-521-60622-6.

The Cambridge Introduction to Theatre Directing is a recent addition to the established 'Cambridge Introductions to Literature' series, although authors Innes and Shevtsova ensure that their readers will ably distinguish theatre from literature. This is a theoretical introduction to the emergence and scope of the theatre director rather than a practical handbook, and was conceived in tandem with the same authors' 2009 publication *Directors/Directing: Conversations on Theatre* (also published by Cambridge University Press). While the earlier book draws on extended interviews with a number of important contemporary directors (including Eugenio Barba, Lev Dodin, Elizabeth LeCompte, Robert LePage, Simon McBurney and Peter Sellars), this *Introduction* expands contextual understanding of the place of these and more within wider networks of thought and practice across the twentieth and early twenty-first centuries.

Following a short 'pre-history' of the theatre director – which charts the evolution of prototypes from the choreographer of the classical Greek chorus to the actor-manager of the nineteenth century – the book is structured around a series of distinct directorial approaches, each associated with a familiar innovator from the first half of the twentieth century (Stanislavsky and psychological realism; Meyerhold and theatricality; Brecht and epic theatre; Gordon Craig and total theatre). However, what distinguishes this book from others covering similar territory is an emphasis on the adaptation and development of these methods across Europe and North America and into the present-day.

Further chapters consider the director as *auteur* (incorporating the work of Peter Brook and Robert Wilson among others), the director of ensemble theatre (including Peter Stein, Katie Mitchell, and Declan Donnellan), and the director's role within a collectively devised production (from Grotowski to Grzegorz Bral, and Jaroslaw Fret). Through

tracing artistic genealogies, Innes and Shevtsova demonstrate vital interconnections between directors separated by time and space but allied in creative principles. These form useful stimuli for researchers to identify areas of related interest for personal exploration, and this is encouraged by well-placed information boxes, web links, and suggestions for further reading.

Consideration is also given to the directors' relationship with key collaborators, and some insight is offered into particular rehearsal processes and methods of actor training. Discussion of specific productions and – in one instance – alternative treatments of the same text, substantiate understanding of varied processes. Overall, the scope of this *Introduction* is considerable; there is no doubt of the authors' mastery of their subject and the detail of their treatment is impressive for such a compact volume.

A. BARTLETT

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Deidre Heddon and Jennie Klein, ed.

Histories and Practices of Live Art

Basingstoke: Palgrave Macmillan, 2012. 248 p.

£17.99.

ISBN: 978-0-230-22974-7.

Histories and Practices of Live Art appears to dodge the impossible task of attempting to catalogue a definitive and linear history of the practice; and the omission of 'the' within the title acts as an indicator that the publication is intended to act more as a series of field notes from informed and experienced voices that have practised and continue to make work within the genre.

The book seeks to open an introductory holistic discourse to key areas that form the makeup of a somewhat elusive form, with seven essays packing in a wide spectrum of politic, anecdotal, and critical information. The history being discussed is in places knowingly centred upon the live art produced within the UK, with special attention being paid to the vital and reciprocal enrichment that home-grown artists and administrative bodies have exchanged between international practitioners. Historically significant events such as the *Destruction in Art Symposium* and *Eight Yugoslav Artists* are cited as being key to the nurturing of the live art community (*Developing Live Art* by Jennie Klein and *The Art of Action in Great Britain* by Roddy Hunter and Judit Bodor), with this discourse sitting alongside a closer study of individual artists' practice and their use of visceral and blunt-force work to push the medium forward (*Intimacy and Risk in Live Art* by Dominic Johnson).

Collaboration is presented as a vital aspect to the practice of live art, on both an administrative and creative level; not only within several of the

essays but also made evident by the collaborative writings and the pluralistic voice that the book presents. This gives the essays included an optimistic humanism that is refreshing and would be enlightening to an undergraduate student who is beginning to take their first steps into a contemporary performance practice. For dissertation students wishing to learn about the formative years of live art and the critical tenets of the practice, this book has the potential to serve as an essential foundation to study, both in its content and in providing citations that can be used as waypoints for further exploration.

For the postgraduate reader already familiar with the contemporary landscape, the essays have the potential to fill knowledge gaps and be used as a quick reference tool to clarify and confirm facts and dates. The concise length along with the dualistic approach to historical fact and critical theory sets this book alongside other publications such as Rose Lee Goldberg's *Performance Art: from Futurism to the Present* and can be seen as an equally vital publication.

NICK KILBY

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Sandra Reeve, ed.

Body and Performance: Ways of Being a Body

Devon: Triarchy Press, 2013. 186 p. £20.00.

ISBN: 978-1-909470-16-3.

In her chapter 'The Resonant Body', Pam Woods quotes neuroscientist Antonio Damasio exploring 'how it may work so that we can "feel" a feeling'. A small citation this may be, but while Woods uses it to conceptualize musical and vocal bodily processes in site-specific practice, Damasio's words – taken from page 81 of his book *The Feeling of What Happens: Body, Emotion, and the Making of Consciousness* (2000) – in many ways captures the essence and drive of all twelve lenses presented in this second volume of Sandra Reeve's series on the body and performance. Taken as a set of perspectives, this collection has

much to offer scholars and practitioners alike, particularly those involved in praxical explorations of embodiment and awareness in performance art or performer training.

The range of material is surprisingly large given the length of the volume, and while at points the result is brevity of exploration or application, the questions and perspectives included – and subsequently raised – are testament to the strength of the volume. Ranging from ethnographic and somatic awareness in practice, through explorations of musicality and vocality in embodied performance, and a sense of the body *in* and *as* place, the perspectives and practices explored are in many ways more than the sum of their parts.

Róisín O'Gorman's 'The Ontogenetic Body', Emma Meehan's 'The Autobiographical Body', and Natalie Garrett Brown's 'The Intersubjective Body' all contain practice-led reflections on somatic engagement and the use of *body-mind centering* in rehearsal and process. This focus is set in strong discourse with Wood's aforementioned use of neuroscientific research, and also seen in Kate Hunter's chapter on 'The Cognitive Body'; Hunter's use of Damasio being surprisingly limited, however, to his nineteen-year-old refutation of Cartesian dualities, in a discussion that would have benefited from application of his more recent discourses. Franziska Schroeder and Imogene Newland's 'The Musical Body' and 'The Vocalic Body' by Konstantinos Thomaidis further challenge Cartesian divisions of embodied practice, and do so in a way that subtly pushes this volume's praxis-based concerns into more conceptual territory through the use of current philosophical discourse.

Reeve has marshalled a strong set of contributors here, and her editorial notes draw out each section with perceptive and direct application. The strength of the volume lies in its totality, and the fact it shows such a logical progression from *Nine Ways of Seeing a Body*, pointing towards another instalment on body and awareness in the near future.

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