

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.

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doi:10.1017/S0266464X14000621

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.

BEN MACPHERSON