

collectivity, attention is drawn to some of the wider implications of devised work and its potential to offer models for social collectivity.

With emphasis on a European heritage, incorporating Stanislavsky, Meyerhold, and Grotowski, alongside the playful improvisations of *commedia dell'arte*, Copeau, and Lecoq, the bulk of the essays offer an immediately contemporary examination of these approaches through an intercultural lens. For example, Claire Canavan's discussion of the Dell'Arte International School, based in California, considers the ways in which this sustainable community is rooted in the philosophy and techniques of *commedia dell'arte*. Thomas Riccio, reflecting on his research-led collaborations with indigenous groups across Africa and Asia, evaluates the 'role and function' of devised performance (fusing native performance traditions with 'Western' processes) 'in a rapidly globalizing world threatened with environmental collapse'.

All the essays proffer scholarly research that is deeply embedded in the practices observed. Consequently, this is a book that will be of great benefit to any students engaged in their own investigations into the ideologies and methodologies of devising and collective creation.

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Diana Taylor

Performance

Durham; London: Duke University Press, 2016.

240 p. £19.99.

ISBN: 978-0-8223-5997-5.

Adapted and expanded from a Spanish-language volume published by Asunto Impreso, this richly illustrated book offers 'part introduction [to] and part reflection on' some fundamental concerns of performance studies. Taylor summons performance in its broadest sense, as ontology and epistemology, as process and accomplishment, as doing and redoing and done. In dialogue with photographs, she evocatively describes and analyzes a wide array of performances that alternately illuminates or tests such key issues as framing, embodiment, political efficacy, performativity, mediation, scenario, simulation, and reperformance.

Readers with experience in performance studies will be familiar with many of the performers discussed: the Madres de Plaza de Mayo, HIJOS, Guillermo Gómez-Peña, Marina Abramovi, and the Yes Men would surely be part of a performance studies canon if performance studies had one. But the selection makes sense given the book's introductory character, and for the seasoned reader Taylor offers welcome reminders as to why and how particular performances have circulated so widely and assumed such prominence.

The book also openly acknowledges the complexities and contradictions that performance might conjure and clearly sets forth the terms of debate. The style is engaged, personal, and mostly accessible, but at times the book's dual goals of introduction and reflection appear at odds. First-year students, a logical audience for much of the book, might struggle with passing references to *Homo sacer* and the cogito, and some early claims rely on concepts that (though familiar to advanced students and scholars) are only more fully explained in the book's stronger second half. Ideally, though, these moments will generate dialogue between those venturing into the post-disciplinary field of performance studies for the first time and those of us who have already made our homes there. Introduction, reflection, and provocation coalesce most successfully in Taylor's passionate insistence on the necessity of performance and its academic study. Performance, Taylor argues, has real effects, but the nature of those effects is not pre-determined. The wielder determines the worth of the weapon. These passages alone would suffice to make the book a trusted companion of students and senior scholars alike.

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Eugene McNulty and Tom Maguire, ed.

The Theatre of Marie Jones:

Telling Stories from the Ground Up

Dublin: Carysfort Press, 2015. 215 p. €25.00.

ISBN: 978-1-90932-565-4.

This collection deals comprehensively with Marie Jones's plays. The editors' introduction sets out Jones's development from her collaborative career with the women's theatre company Charabanc that she co-founded in Belfast in 1983, locating her formation as a playwright within Belfast popular theatre culture. Although the book offers insight into the politics of production processes, there is at times too much emphasis on documentation – a useful overview for students, though much is familiar from prior publications.

The critical reception of the controversial *A Night in November* is well set out in the introduction; Kao's essay interprets this play as a contribution to reconciliation. Alongside his analysis of *Now You're Talking* (1985), *Somewhere over the Balcony* (1987), and *The Wedding Community Play* (2000), Kao illuminates the rarely discussed *The Blind Fiddler* (1990/2004). Coffey engages with the political controversy of DubbelJoint Theatre Company. While Headrick argues that Jones's international success is rooted in her commitment to 'writing about her own community', Rees varies the discourse of identity by discussing masculinity in *A Night in November* and in *Stones*