

revealing. Scott's account of his work on *Fall and Recover* is luminous and inspiring.

Then there are the plays. Several read powerfully (Nicola McCartney's *Cave Dwellers*, Donal O'Kelly's *The Cambria*, and Paul Meade's *Mushroom*), while others vary greatly in theme and in theatrical style: included are elements of *lehrstück* and of witness performance, reclamation of occluded voices and historical events. Uneasy and controversial aspects of intercultural experience are not shirked in the work by Nicola McCartney, Ursula Rani Sarma, Bisi Adigun, Paul Meade, Rosaleen McDonagh, and Mirjana Rendulic. Nor is the reader allowed to forget the ironies of racism and exclusionary policy-making coming from an Irish population only a generation or two away from being themselves on the wrong side of the wire fence.

The final speech in *The Cambria* packs an ironic punch: Frederick Douglass, a Black American, regarded as a slave by many in America, was received by Daniel O'Connell in 1845 in Cork, and declared that, in Ireland, 'The chattel becomes a man.' This volume evidences the scandalously under-resourced power of theatre and performance to engage with contested ideas of integration and identity, of the migrant as adventurer or survivor, and opens a public conversation that needs to take place.

CATHY LEENEY

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Jan Cohen-Cruz

Remapping Performance:

Common Ground and Uncommon Partners

Basingstoke: Palgrave Macmillan, 2015. 240 p.

£14.50.

ISBN: 978-1-137-36640-5.

Cohen-Cruz's 'uncommon partners' are many and varied as she plots a path through the ways in which theatre is being developed beyond the boundaries of what she calls 'finished artistic productions' in designated aesthetic spaces. She is less interested in what might be called process-oriented participatory drama, as her focus here is on performance methods which embrace both the 'aesthetic and efficacious' and which extend into the social realm. The author acknowledges that more has been written about these kinds of socially engaged practices from a visual arts perspective, inevitably citing Claire Bishop, Shannon Jackson, and Grant Kester. From the scope of the examples chosen here it seems that Cohen-Cruz is advancing this book as the start of such a dialogue from a performance perspective.

The book is organized into two parts, with each chapter followed either by a short essay or by a transcription of an interview conducted by the author. These include academic voices (Helen

Nicholson, Julie Thompson Klein, and Penny von Eschen), a university Chancellor (Nancy Cantor), writer and artist Todd London, and arts and culture advisor Maria Rosario Jackson. In the first part, 'Grounding', Cohen-Cruz sets out both the theatrical territory to be covered and the range of partners, common and uncommon, of whom she writes. The notion of the uncommon partner is a neat one, encompassing the idea of what can be achieved when different sets of expertise cooperate and collaborate. Uncommon partners for theatre and performance artists in this account can be found in regional theatres, universities, town and city planning departments, among eco-activists and community groups of all stripes, and even in the US State Department.

In 'Platforms', the second part of the book, Cohen-Cruz examines examples of collaborative theatre projects with universities and within neighbourhood ecosystems, which are described as naturally occurring cultural districts (usually of large cities). The final chapter is devoted to a US State Department 'cultural diplomacy' programme called smART, apparently following Hillary Clinton's call for 'smart diplomacy' as a counter to the 'hard power' of the military and other forms of 'soft diplomacy'.

As a foray into socially engaged performance this is an important book. It's full of examples, many of them very detailed and benefiting from Cohen-Cruz's own close involvement. As well as being a strength, however, this is also somewhat of an obstacle for readers outside the US. The sheer number of names and the multiple acronyms was distancing as I tried to navigate this unfamiliar terrain. Nicholson's essay was a way of 'framing the book for readers from the UK' but at four and a half pages this felt a bit of a token gesture. Nevertheless the book is worth persevering with, and readers will be rewarded with a wealth of examples and some interesting ideas about the ways in which theatre is beginning to cover some very uncommon ground.

ALISON JEFFERS

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George Rodosthenous, ed.

Theatre as Voyeurism: the Pleasures of Watching

Basingstoke: Palgrave Macmillan, 2015. 230 p.

£55.

ISBN: 978-1-137-47880-1.

The principal aim of this edited collection is to propose that theatre is 'closely associated with the act of voyeurism' and to examine theatre as voyeurism in five sections: 'Voyeurism and Directing the Gaze', 'Voyeurism in Space', 'Voyeurism and Acts of Watching', 'Voyeurism and Exhibiting the Body', and 'Voyeurism and Naked Bodies'. In his engrossing introduction, George Rodosthenous

suggests that theatre is a 'voyeuristic exchange' between the performer (object) and the audience (voyeur). He gives a concise and comprehensive review of existing literature and proposes a new definition based on 'pleasure' over 'deviance', offering an astonishing series of fourteen types of 'theatrical voyeurism' ranging from 'accidental' and 'celebrity' to 'intellectual' and 'pathological'.

In 'Always Looking Back at the Voyeur' Laurens De Vos examines Jan Fabre's *I Am Blood* (2001) and draws upon Sartre, Duchamp, Foucault, and Artaud to argue that theatre cannot be wholly voyeuristic due to the audience's awareness that they are being watched. In 'The Dramaturgies of the Gaze', Eleni Papalexioi interrogates the theatre of Romeo Castellucci and the company Societas Raffaello Sanzio, via the gaze of the spectator. David Shearing explores the immersive theatre of Punchdrunk (*The Drowned Man*, 2013), and David Rosenberg and Frauke Requardt (*Electric Hotel*, 2010) in 'Intimacy, Immersion and the Desire to Touch'.

William McEvoy considers the relationship between the visual and the textual in site-specific performance in 'In Between the Visible and the Hidden', turning spectators into 'voyeurs, writers, and critics'. Luk Van den Dries discusses the use of nudity on the contemporary stage, utilizing Titian's painting of Diana and Actaeon and the works of Jan Fabre and Xavier LeRoy. In 'Baring All on Stage' Fiona Bannon engagingly draws on international works spanning a fifty-year period to deliberate on the dichotomous 'fervent desire' and 'moralizing habits' of spectators, particularly in the context of proximity in the spatial tension between audience/performer and the subsequent influence on reception.

Daniël Ploeger's eye-opening 'Thinking Critical/Looking Sexy' refers to his own and other installation/performance work compellingly to evaluate the ways in which 'bodies may be read by audiences', employing psychologist Beth Eck's 'contextual frame'. Aaron C. Thomas in 'Viewing the Pornographic Theatre' delivers an insightful analysis, convincingly arguing that pornography is 'a way of looking' and employing a case study of Ann Liv Young's *Cinderella* (2010) and Artaud's concept of cruelty.

In 'Music for the Eyes in *Hair*', Tim Stephenson traces the 'patriarchal dominance and the objectification of women' throughout the history of musical theatre, his prominent reasoning appearing to be that '*Hair*'s almost mythical counter-cultural status needs to be challenged', since it merely perpetuated what came before it. In '*Outlying Islands as Theatre of Voyeurism*', George Rodosthenous clearly and concisely considers playwright David Greig's 'skill of turning his audience from passive viewers into unwitting voyeurs' and how the 'dramatic use of naked bodies' causes 'a psychological awakening for the

viewer' through self-awareness, especially in the context of theatre as a 'legal' space for voyeurism.

With its range of topics and theory-rich themes, this book is suitable for postgraduates, scholars, and those with an interest in cultural studies, performance art, audience studies, phenomenology, and performance studies.

SAMANTHA MITSCHKE

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Sophie Bush

The Theatre of Timberlake Wertenbaker

London: Bloomsbury Methuen, 2013. 320 p.

£16.34.

ISBN: 978-1-408-18749-0.

This exhaustive critical study covers Timberlake Wertenbaker's writing from the very earliest plays of the late 1970s to her most recent work in the present century. Particular attention is paid to *Our Country's Good* (1988) – which remains to date Wertenbaker's most successful work both in critical and popular terms. The play is given its own dedicated chapter, to which there are three contributors: academic Sarah Sigal on the collaborative writing practice with *Out of Joint*, through which *Our Country's Good* was workshoped and conceived; theatre director Roger Hodgman on its first Australian production; and Debby Turner on its impact in the classroom, in which she shares exercises and games devised especially for teachers and students of the play.

While Wertenbaker's career and reputation is frequently (perhaps wrongly) seen to rest largely on this one work, Sophie Bush invites us to consider the weight and achievement of a career which now spans almost forty years. The 'uncategorizable' quality of Wertenbaker's oeuvre reflects the playwright's own identity. Of American parents, educated in the Basque region of France as a child, and settled now in the UK, her identity is as shifting, complex, and seemingly global as the themes and settings of her plays. Bush argues that this resistance to easy labelling has been a unique quality of Wertenbaker's work, but perhaps also a reason for the sometimes equivocal or puzzled responses to her writing.

Making extensive and detailed use of the Wertenbaker archive, which includes theatre ephemera as well as unpublished drafts, professional and personal email correspondence, Bush's study chronologically traces her developing career, painstakingly making clear not only her evolution as a writer but also the complexity of life as a playwright, and the ambiguity of how plays come to life and succeed in the world – or not. Perhaps the disadvantage of this approach is that much of the book may not be very relevant to any but the Wertenbaker specialist. Arguably, less space could have been given to her more obscure