

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.

JOSEPHINE MACHON

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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.

DAVID CALDER

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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*

in *his Pockets*. Hill argues in her feminist reading of *Women on the Verge of HRT* that while the play represents 'Popular Feminism', it appealed to women from various class backgrounds.

In her essay on *The Milliner and The Weaver*, Fowler also highlights feminist solidarity between women of different classes. The interviews with Paula McFetridge, David Grant, Brenda Winter, and Tim Loane are a strength of this collection. McFetridge contributes particularly thoughtful recollections of working with Jones, on Charabanc's impact on the theatre scene, and on access to theatre in Belfast for working-class communities and for women. However, we miss an interview with Jones herself.

Charabanc emerged in reaction to the exclusion experienced by working-class women in the Northern Irish theatre sector. As clarified by McNulty, they offered working-class audiences an opportunity to see their own lives represented on stage. As this collection highlights, while the plays were well received by audiences across the sectarian divisions, we get a sense that perhaps Belfast audiences have been segregated more by class distinctions. However, Maguire's interview with Grant and the essays by Hill and Fowler argue that the plays appeal to diverse audiences. By situating Jones's work in relation to McGrath's concept of popular theatre, this collection makes an astute contribution to the field. There would be scope for a critical analysis of the manner in which class operates in theatre-making.

EVA URBAN

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Paul Allain and Grzegorz Ziółkowski, ed.

**Voices from Within:**

**Grotowski's Polish Collaborators**

London; Wrocław: Polish Theatre Perspectives,

2015. 170 p. £25.

ISBN: 978-1-910203-02-6.

After much anticipation from interested readers, Polish Theatre Perspectives, in partnership with the Grotowski Institute of Wrocław, has finally released this important book: a collection of reflections and accounts of experiences from some of the most significant Polish collaborators of Jerzy Grotowski. Expectations are met: it contains a diverse and well-selected assortment of contributions, introduced carefully by Allain and Ziółkowski, the translations are accurate, and the large format allows plenty of photographic and graphic material to be enjoyed in full, enhancing the pleasure of reading.

The book embraces Grotowski's entire career, including the voices of collaborators from his periods of practice both within and beyond the theatre, some of whom have long passed away, through a variety of testimonies including inter-

views, journal entries, and working notes. This selection spans from the original founder of the Teatr Laboratorium, Ludwik Flaszen, to the principal and some lesser known actors; from the designer Krygier to the architect Gurawski; from some of the protagonists of the Paratheatre, such as Zmyslowski, Spsychalski, and Rycyk-Brill, to a late member of the team at the Workcenter in Pontedera, Wasilkowski, and the cherished secretary Stefania Gardecka. Some of these materials are collected or produced by leading Polish scholars who have also been part of the adventurous Grotowskian journey.

The greatest strength and quality of *Voices from Within* is its presentation of these distinctive voices of Grotowski's Polish colleagues for the first time in English. In less careful editorial hands, this might have been confused with an intention to portray the Grotowskian search solely as a Polish cultural product (though even before leaving Poland as an exile in the early 1980s, Grotowski epitomized a global dimension in his life and work). However, the careful curation has avoided this risk, and the emphasis of the collection instead lies on understanding the particular ways in which Grotowski's work developed through and with a multitude of partnerships and collaborations.

Overall, this is a book that anybody with an interest in Grotowski cannot miss. Grotowski's personal journey always merged with the collective human quest of the numerous different artistic communities that related to the director in different periods of his experimentations. *Voices from Within* makes an important contribution to expanding an international understanding of this specific and fundamental aspect of the work of one of the twentieth century's most inspiring examples of a director-pedagogue and researcher in the arts.

GIULIANO CAMPO

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Matthew Yde

**Bernard Shaw and Totalitarianism:**

**Longing for Utopia**

Basingstoke: Palgrave Macmillan, 2013. 264 p. £58.

ISBN 978-1-137-33019-2.

Matthew Yde delves into the 'other' side of Shaw – traditionally celebrated for socialism and witty anti-establishment sentiments – and his experiments with the play as an artistic form for intellectual engagement, as well as entertainment. Indeed, Yde unabashedly catalogues Shaw's pontifications on politics, the complexities of fascism (as opposed to its unquestionable unsavoury nature), and the benefits of a eugenicist approach to population control. Shaw's relative financial independence, which was partly created through work