

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.

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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.

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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