

series seeks to offer 'fresh artistic and theoretical perspectives on this exciting and growing area of contemporary performance practice'.

In presenting such a wide and varied collection of chapters by both practitioners and key academics in this field, the volume addresses ideas that range from the global to highly personal experiences of making and viewing performance. While there is an inclusion of some familiar practitioners who employ digital technologies in their work such as Stelarc, the volume is dominated by a refreshing blend of new and largely previously unheralded work and thinking that opens up new dialogues in relation to embodied performance practice and technology.

The book is organised into four sections, with a helpful foreword by Thecla Schiphorst that frames the key ideas of the volume and foregrounds the importance of developing our ability to 'discern, experience, create, and transform our digital world'. A selection from the range of contributions provides a flavour of the diversity of rich content. Boddington presents a manifesto for hyper-existence through the potential of telematic performance and networks that allow full-bodied interactions and interfaces that offer 'fully connected multi-nodal merges of real and virtual space'. Popat and Preece also offer us new ways of thinking about our bodies in mixed-media environments and, like Boddington, suggest that this new connectivity offers us new possibilities for both artistic expression and wider socio-political purposes.

Broadhurst presents a compelling analysis of the dreamscapes of Pina Bausch's work and identifies the legacy of Brecht and Artaudian techniques as a way of understanding the language of this seminal practitioner's performances. Machon explores the experiential identities in the work of Marisa Carnesky through the relationships between her live(d) body and its relation to site, speech, and both digital and mechanical technologies across several of her performances. The final section, 'Blurring the Boundaries: the Delimited Self', offers examples of how technology is used to engender intimacy and direct audience-performer engagement, and explores the permeability of our digital-virtual and physical-organic worlds.

There are a number of minor but irritating typographical inconsistencies, and the indexing appears incomplete and is frequently unhelpful. However, this is an important addition to the material on performance and technology and its impact on embodied performance practices. In its ambition and scope this volume will be of interest to those concerned with somatic practice and the range of emergent thinking and multiple impacts of digital technologies deployed in contemporary performance.

SCOTT PALMER

doi:10.1017/S0266464X1300081X

José-Luis García Barrientos

**Análisis de la dramaturgia cubana actual  
(Analysis of Contemporary Cuban Dramaturgy)**

Havana: Editorial Alarcos, 2011. 444 p. £20.

ISBN: 978-959-305-014-2.

Comparing the current state of the drama written in Spanish in various countries using a clearly bounded method is the goal that gave birth to the project *Análisis de la dramaturgia actual en español (Analysis of Contemporary Dramaturgy in Spanish)*, directed by José-Luis García Barrientos, from the Consejo Superior de Investigaciones Científicas (Higher Council for Scientific Research) of Spain. This book is the first tangible result of the project, to be followed by others on the dramaturgy of Mexico, Argentina, and Spain.

The 'dramatological' analysis method that structures this book has been established and developed by José-Luis García Barrientos in multiple studies. Introduced in 2001 in *Cómo se comenta una obra de teatro (How to Comment on a Theatre Play)*, it has been valued by Jean-Marie Schaeffer in the *Nouveau dictionnaire encyclopedique des sciences du langage* as 'the deepest analysis of dramatic structure' to this day. The aim of *dramatology* (and therefore of the present book) is to study drama – that is, the performative mode (as in Aristotle) of representing fictions. *Dramatology* proposes to establish the meaning of each of the main categories that constitute drama (space, time, character, and the audience's perspective), and its text structure.

In this book, three researchers from Cuba (Ulises Rodríguez Febles, Abel González Melo, and Laura Ruiz) collaborate with three from beyond (Uruguayan Federico López Terra, Swiss Christophe Herzog, and García Barrientos himself). They 'face' the work of Amado del Pino, Ulises Rodríguez Febles, Nara Mansur, Lilian Susel Zaldivar de los Reyes, Norge Espinosa, and Abel González Melo. Each of the researchers presents two chapters, the first of which examines in depth a representative play of the author in question, while the second highlights the characteristics of his/her playwrighting in total.

The similarity of structure allows for ease of comparison. The dual objective – interpretation of the work of an author and definition of clear patterns for comparison – is accomplished in all the essays, but it is particularly satisfying in the chapter dedicated by Christophe Herzog to the play *Ignacio y Mary* by Nara Mansur. Certain trends become clear in the drama of this Caribbean country, the recurrent approach to the family as a main topic and the frequent absence of dramatic action, accompanied by stage directions that are unrepresentable in many cases. Every scholar of the Spanish-language theatre should be

pleased by the birth of this project, which, thanks to the rigorous analysis of dramaturgical creation in recent years, represents real progress towards the identification of the common features (or lack thereof) of today's drama in Spanish. We await with anticipation the volume on Mexico.

DANIEL VÁZQUEZ TOURIÑO

doi:10.1017/S0266464X13000821

Laurie A. Frederik

**Trumpets in the Mountains: Theater and the Politics of National Culture in Cuba**

Durham, NC: Duke University Press, 2012.

306 p. £16.06.

ISBN: 978-0-8223-5265-5.

This is an engaging account of the author's ethnographical fieldwork with three different communitarian theatre groups as they endeavoured to take culture to the *campesinos* living in the furthest reaches of rural Cuba. These communities, many without electricity or running water, are the so-called 'zones of silence' or 'areas of difficult access' where many of Cuba's urban intellectuals fear to tread. The book gives valuable insights into the complexities of making art under less than ideal conditions, depicts the rivalries and artistic differences between urban and rural theatre practitioners in Cuba, and draws a sharp picture of life in a country where economic uncertainty and continuing demands of the state on its citizens serve to complicate the process of theatre-making in ways undreamt of by artists in the west.

Frederik, a North American scholar with a background in anthropology and performance, set out to 'examine the process through which professional artists, their audiences, and communities reinterpreted what it meant to be "revolutionary" and socialist at the beginning of the

twenty-first century' and also to understand how Cubans perceived themselves after their country's recent ideological and economic upheavals. In February 1999 Frederik went to live as a 'participating anthropologist' with the communitarian theatre group Teatro de los Elementos (Theatre of the Elements) in the small town of Camanayagua near the Escambray Mountains. She lived and worked with the group for a year, shadowing the company members, conducting interviews with *campesinos* and gathering the material necessary to devise their latest play.

In March 2000 she joined La Cruzada Teatral (The Theatre Crusade) on its annual month-long odyssey through the mountains of Guantánamo and then went on to observe members of El Laboratorio de Teatro Comunitario (Communitarian Theatre Laboratory) as they created a play with the inhabitants of the isolated hamlet of Dos Brazos in rural Guantánamo. Frederik is clear-eyed about her complicating status as an honorary Cuban who is not only an *extranjera* (foreigner) but a North American imperialist *extranjera* to boot; she also notes how her presence as a foreign anthropologist served to enhance the 'cultural currency' of the theatre companies that she worked with even as company members protested that their endgame was the work itself.

She plays with the potent Cuban metaphors of waiting and water (citing to good effect both Samuel Beckett and the 'Cuban Samuel Beckett', Virgilio Piñera) and describes, as well as anybody not born on the island can do, the struggle of the Cuban artist 'for professional and personal survival'. This is a book for all those interested in the collaborative processes of play-making and the nature of artistic endeavour, whether they have a particular interest in Cuba and communitarian theatre or not.

KATE EATON