

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

doi:10.1017/S0266464X15000925

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

doi:10.1017/S0266464X15000937

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