

analysis that not only provides readers with an accessible entry point into Khan's body of work but also lays important groundwork for further study of the social, political, economic, and racial context in which British Asian artists like Khan have emerged. Whether one is a dance or theatre scholar interested in the embodied politics of postcolonial performance or a postcolonial studies scholar interested in the role of embodiment and choreography, this book offers thoughtful and thought-provoking ways for re-imagining the connections between race, aesthetics, diaspora, and performance.

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*Alyson Campbell and Stephen Farrier, ed.*

**Queer Dramaturgies: International Perspectives on Where Performance Leads Queer**

London: Palgrave Macmillan, 2016. 363 p. £58.00. ISBN: 978-1-137-41183-9.

In this book Alyson Campbell and Stephen Farrier bring together the work of international performance scholars and makers in a meticulously edited and necessary volume which offers productive new ways of identifying, historicizing, theorizing, and analyzing what makes dramaturgy *queer*. Less concerned with literary or theatre traditions, the volume sets out to conceptualize what queer performance *does* – how, when, and where – and how queer performance *works*, aesthetically, financially, socially and/or politically, across the globe.

Divided into three sections – 'Notions of Nation', 'Queer Returns: Locating Queer Temporalities', and 'Queer Movements: Home and Away' – the volume explores the complex merging of a number of synergies and dynamics – such as hybridity, locality, and temporality – that lead to queerness as embedded in dramaturgy. Each section is prefaced with an introductory chapter which sets up and connects the different inter-

ventions of the book – and these, along with the introduction, form an exemplary overview that is laudable for clarity, concision, and wealth of information.

The first section of the volume considers queerness and performance in relation to notions of nationhood, identity, and discourses of the transnational, diasporic and global, offering analyses of performances set against local manifestations of queerness. The essays in the second section examine situated performances and performers by taking up questions of queer histories, queer inheritance and heritability, and queer theories of historiography. The last section investigates queer movement from multiple perspectives: bodies moving across the stage, queer people moving across the world, and queer movements as organized civil rights collectives.

Where the essays are strongest they achieve a lot more than critically documenting events and recurrent themes, also providing thoughtful readings of performances and performers that have often been relegated to the sidelines in terms of investigations of queer performance. Focusing on performance art, cabaret, the performativity of film, script-based theatre, and drag, the essays, taken together, celebrate the diversity of queer performance across the globe.

The volume has a particular concern with and emphasis on looking into queer performance across different international/transnational political landscapes and contexts in order to resist the dominance of US/UK narratives, presenting multiple sites at which queer dramaturgies are staged, encountered, embodied, and considered, in this way opening the possibilities for other narratives to emerge and presenting challenges to dominant accounts. The volume thus offers a vibrant look at the scope and diversity of contemporary queer performance, providing an accessible book and inspiration for undergraduates, and a reminder for more experienced performance scholars and makers about why queer performance matters.

FRANCISCO COSTA