

non-Eurocentric, which is one of the key strengths of this volume, while its thematic arrangement in five parts enables valuable dialogue between chapters.

The different methodological approaches and levels of critical engagement reveal, as Sophie Nield points out in her Coda, 'a series of ways in which the political and performative can be seen to be constituted by, and constitutive of, the same present'; yet, by the same token, the work presented in the book seems uneven. As such, and although all contributions are noteworthy, certain chapters stand out: Ananda Breed and Alice Mukaka's chapter on the use of theatre in the making of Rwandan identities; Amanda Stuart Fisher's fascinating exploration of Charlotte Delbo's theatre work in and after the concentration camp; Samer Al-Saber's revealing discussion of censorship and self-actualization in Israeli-occupied Palestinian territories; Katie Beswick's useful exploration of SPID theatre company's attempt to counter the demonized geographies of the 'hood'; Aylwyn Walsh's excellent take on the operation of the hunger strike as a tactic of appearance in the Greek public sphere of 'invisible' migrant bodies.

Ultimately, this book offers interesting insights and includes important and diverse research. It may be of interest to theatre and performance scholars and students engaging with African, Middle Eastern, and European histories of theatre and performance, holocaust studies, community and applied performance practices, performance and migration; and, more generally, for those interested in the intersections of performance, politics, and the everyday in contexts of crisis.

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*Nicolás Salazar Sutil and Sita Popat, ed.*

**Digital Movement: Essays in Motion Technology, and Performance**

Basingstoke: Palgrave Macmillan, 2015. 317 p.

£55.00.

ISBN: 978-1-137-43040-3

This book grapples with the pressing contemporary challenge to understand and respond to the implications of fast-advancing digital technologies for the performance of movement in artistic practice and theory. Its approaches and ideas are as lively and eclectic as the assortment of subjects across which the volume ranges, with chapters engaging with haptic technology for the human dancer interacting with film projections on stage; the datarization of live movement to inform the development and marketing of state-of-the-art technology; archival digitization of dances and costumes; Soviet-sponsored programmes designed for politicized movement; flying robots perform-

ing fairies in Shakespeare – and more.

At a moment when the possibilities and implications of digital technologies for performance and, more particularly, movement, continue to be both created and critically navigated 'on the go' (as the editors evocatively put it), this volume's breadth of coverage is one of its strengths: it offers a kaleidoscopic snapshot of the performance of digital movement across histories, technologies, disciplines, theories, and artistic forms (mainly dance but also theatre, sculpture, and computer and mathematical art).

How to assess and theorize pioneering artistic practice informed by new technologies is a seam running through this rigorously edited volume. The difficulty of finding the language 'to speak of digital movement' arises not merely from the dizzying pace of technology's evolution in performance, but also from the fact that the practice merges 'two ontological conditions (physical and abstract)'. Digital movement brings embodied performance together with mathematics and computer programming, and a consequence of this is that discussions are sometimes difficult to grasp for performance scholars such as myself. (Brian Rotman's chapter, which links mathematical and corporeal motion via an assortment of diagrams, is a fascinating case in point.) Other consequences are that chapters occasionally get caught up in their own theorizing and coining of new terms (consider *kinetopoiesis*, *trajectivities*, *kineconomy*, *infochoreography*, to name a few), which, though arguably necessary, can make reading hard going.

Having said this, it is testament to the editors and contributors of this volume that so many of the chapters are as clear and rigorously argued as they are, at the same time as articulating the implications of performance practices beyond the borders of each discipline. This volume must be a critical resource for any researcher interested in new technology's relationship to performance, particularly where that performance engages with movement.

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*Peta Tait and Katie Lavers, ed.*

**The Routledge Circus Studies Reader**

London: Routledge, 2016. 626 p. £34.99.

ISBN 978-1-138-12535-3 .

Academic readers are tricky publications but Peta Tait and Kate Lavers have confounded any grumpy circus scholars out there with their careful bringing together of circus-related material in this ambitious work. 'Circus studies' is given breadth as well as depth of treatment: circus is, the editors posit, at once 'artistic and athletic, comic and serious, professionally specialized and community based'. These definitions are refined