futurism that act as a solid foundation for the second part of the book, which focuses on futurism as catalyst for contemporary performance.

This highly innovative assortment of studies by performers, scholars, and makers moves futurism firmly away from a basic historical reading towards something more kinetic and immediate. It contains scripts such as a 2009 piece *A Futurist Doll's House*, new versions of Marinetti's words-in-freedom, descriptions of sound-singing, a recipe for a futurist dinner, and an analysis of what the legacy of futurism might mean for dancers. It concludes with a valuable, comprehensive bibliography, which includes a list of online futurist performances. This book is a revelation: an ambitious, embodied rereading of a historical avant-garde movement that will appeal to makers and scholars alike.

CLAIRE WARDEN

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David Cameron, Michael Anderson, and Rebecca Wotzko
Drama and Digital Arts Cultures
London: Bloomsbury Methuen, 2017. 344 p. £75.
ISBN: 978-1-472-59219-4.

It has now been twenty-five years since drama and digital arts cultures had their memorable first online encounter. In 1993 *Hamnet: Shakespeare's Play Adapted for IRC* appeared live on computer screens around the world, ushering in a string of encounters between the theatrical and digital technology. However, this is only one point in time within the broader area commonly called digital performance, which arguably started well before *Hamnet* and extends to domains beyond internet technology.

The terminology has always been problematic. Readers of this journal will undoubtedly already have a special sensibility to the terms 'drama', 'theatre', and 'performance', frequently used interchangeably in ways that can often be considered imprecise, particularly from a performance studies perspective. When you combine these with the terminology from the digital realm, the situation can quickly become one of referring to the same things by different names or potentially using imprecise descriptions for things that have now been discussed extensively for more than two decades.

Cameron, Anderson, and Wotzko's *Drama and Digital Cultures* starts off by addressing the terminology issue. They acknowledge the complexity and highlight its significance by choosing to start by grappling with it. In an attempt to clarify their area of research, they throw in other essential keywords: creativity, playfulness, liveness. This demonstrates that they understand how essential it is to set a clear framework and provide working

definitions on which they can build their own arguments. Ultimately, their approach is inflected heavily by an interest in learning in and out of formal education institutions.

The book has a common theme that permeates it clearly. The increasingly mediatized environments in which the performance arts operate is informed by the way digital art forms interact regularly with the performative nature of creativity. Identity play is presented as a highly performative trope of digital arts cultures. Role playing, often using avatars, has long attracted the attention of performance scholars. In this book we find a whole chapter dedicated to the subject. As in other chapters, the authors provide a critical view with particular attention to applied drama practices and the classroom. This relates to their own research interests and will certainly be welcomed by educators. However, performance scholars may find this approach somewhat alienating, as is the use of the term *drama* as a synonym for the more action-specific *theatre* or the broader, more encompassing *performance*.

The deeper one gets into the book the more evident it becomes that arts and education are a greater concern of the authors than drama and digital arts culture. That's not necessarily disappointing, unless you're seeking a more contemporary companion to Steve Dixon's groundbreaking 2007 book *Digital Performance*.

TONI SANT

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Emine Fişek
Aesthetic Citizenship: Immigration and Theater in Twenty-First-Century Paris
Evanston, IL: Northwestern University Press, 2017. 240 p. £37.50.
ISBN: 978-0-8101-3566-6.

Fişek's impressive book explores how theatre, as signifying system and embodied practice, has become a key site for the rehearsal of citizenship and national identity in twenty-first-century Paris. Its premise is that the performance of citizenship is both the attempted enactment of a set script and the constitution of something called 'citizen' through bodily comportment. Each of Fişek's well-chosen case studies offers a distinct 'merger between performance as staged event and performance as a structuring logic of social life'.

The book's five chapters take up the formation of immigrant identity in 1970s theatrical activism; the deployment of personal narratives of suffering in immigrant women's theatre; the multifaceted relationship among embodiment, moral autonomy, and social integration in theatrical projects by NGOs; the resistance to cultural communitarianism in French political discourse and its implications for the categories of intercultural