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Titolo	Politics of Practice : A Rhetoric of Performativity // by Lynette Hunter
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Collana	Performance Philosophy
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Nota di contenuto	1. Introduction -- 2. The Sociocultural and the Sociosituated -- 3. The Alongside -- 4. Sustaining Sociosituated Performativity with Collaboration -- 5. Transition – Critical Reflections -- 6. Keith Hennessy’s Sol Niger, and Turbulence -- 7. Ilya Noé’s Deerwalk -- 8. Caro Novella’s parèntesi, and Resistencias Sonoras -- 9. duskin drum – Selections from performance artmaking -- 10. Completed Notes – Finding Critical Form.
Sommario/riassunto	This book discusses affective practices in performance through the study of four contemporary performers – Keith Hennessy, Ilya Noé, Caro Novella, and duskin drum – to suggest a tentative rhetoric of performativity generating political affect and permeating attempts at social justice that are often alterior to discourse. The first part of the book makes a case for the political work done alongside discourse by performers practising with materials that are not-known, in ways that are directly relevant to people carrying out their daily lives. In the second part of the book, four case study chapters circle around figures

of irresolvable paradox – hendiadys, enthymeme, anecdote, allegory – that gesture to what is not-known, to study strategies for processes of becoming, knowing and valuing. These figures also shape some elements of these performances that make up a suggested rhetorical stance for performativity.
