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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 anterior 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.
