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Sommario/riassunto	This book offers a unique reconsideration of the performing body that privileges the notion of affective force over the notion of visual form at the centre of former theories of spectacle and performativity. Drawing on Gilles Deleuze's philosophy of the body, and on Deleuze-Spinoza's relevant concepts of affect and expression, Elena del Rio examines a kind of cinema that she calls 'affective-performative'. The features of this cinema unfold via detailed and engaging discussions of the movements, gestures and speeds of the body in a variety of films by Douglas Sirk, Rainer W. Fassbinder, Sally