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Nota di contenuto	Contents; Acknowledgments; Introduction; Bob Dylan and the Gestures of Youth; Dylan and the Gesture of Protest; The Sound of the Future: Dylan at Newport, 1965; The Life and Electrocution of Jimi Hendrix; The Electromagnetic Imaginary: Enlightenment, the Progressive Era, and Jimi Hendrix; The Electric Church and "The Flow That Goes Through the Music"; Voltage Breakdown: Hendrix Is Electrocuted; A Political Bowie; A Flux of Stuff: Bowie's Democratic Aesthetic; The Spectacle of an Authentic Alien: Bowie's Political Dissensus; Conclusion; Notes; Bibliography; Index; About the Author
Sommario/riassunto	In <i>Philosophizing Rock Performance: Dylan, Hendrix, Bowie</i> , Wade Hollingshaus capitalizes on this notion by embracing a set of historiographical logics that re-imagine these three artists. Noting how Dylan, Hendrix, and Bowie first established their reputations amid the anti-establishment sentiments that emerged in Western counties during the 1960s and early 1970s, he connects them with the concurrent formative phase of Continental philosophy in the work of Giorgio Agamben, Jean-Francois Lyotard, Michel de Certeau, Jacques Rancí