

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 Río 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 Potter, Claire Denis, and David Lynch. Key to the book's engagement with performance is a consistent attention to the body's powers of affection. Grounding her analysis in these powers, del Río shows the insufficiency of former theoretical approaches in accounting for the transformative and creative capacities of the moving body of performance.

Deleuze and the Cinemas of Performance will be of interest to any scholars and students of film concerned with bodily aspects of cinema, whether from a Deleuzian, a phenomenological, or a feminist perspective.

Features

- The first study of the interface between Deleuzian theory and film performance
- A sustained consideration of the links between the body of performance and the body of affect
- A re-evaluation of central concepts in earlier film theory – from fetishistic spectacle and performativity to Brechtian distanciation, sadomasochism, and narcissism
- An analysis of the relation of the performative body to a feminist politics

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