

Utopia In Performance Finding Hope At The Theater

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While the book richly captures moments of "feeling utopia" found within specific performances, it also celebrates the broad potential that performance has to provide a forum for being human together; for feeling love, hope, and commonality in particular and historical (rather than universal and transcendent) ways.

~~Amazon.com: Utopia in Performance: Finding Hope at the ...~~

Utopia in Performance: Finding Hope at the Theater by. Jill Dolan. 4.30 · Rating details · 40 ratings ·

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7 reviews "Jill Dolan is the theatre's most astute critic, and this new book is perhaps her most important. Utopia in Performance argues with eloquence and insight how theatre makes a difference, and in the process demonstrates that ...

~~Utopia in Performance: Finding Hope at the Theater by Jill ...~~

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~~Utopia in Performance : Finding Hope at the Theater ...~~

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~~Utopia in Performance: Finding Hope at the Theater by Jill ...~~

Utopia in Performance: Finding Hope at the Theater (2005) What is it about performance that draws people to sit and listen attentively in a theater, hoping to be moved and provoked, challenged and comforted? In Utopia in Performance, Jill Dolan traces the sense of visceral, emotional, and social connection that we experience at such times, connections that allow us to feel for a moment not what a better world might look like, but what it might feel like, and how that hopeful utopic sentiment ...

~~Utopia in Performance | The Feminist Spectator~~

In her landmark study Utopia in Performance: Finding Hope at the Theatre, Jill Dolan departed from historical writings on utopia, which suggest that social reorganization and the redistribution of wealth are utopian efforts, to argue instead that utopia occurs in fragmentary "utopian moments," often found embedded within performance. While Dolan focused on the utopian performative within a ...

~~Performing Utopia by Rachel Bowditch, Paperback | Barnes ...~~

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In Utopia in Performance , Jill Dolan traces the sense of visceral, emotional, and social connection that we experience at such times, connections that allow us to feel for a moment not what a better world might look like, but what it might feel like, and how that hopeful utopic sentiment might become motivation for social change.

~~Utopia in Performance — University of Michigan Press~~

Finding Hope at the Theater. Jill Dolan. ... Utopia in Performance argues with eloquence and insight how theatre makes a difference, and in the process demonstrates that scholarship matters, too. It is a book that readers will cherish and hold close as a personal favorite, and that scholars will cite for years to come." ...

~~Utopia in Performance — University of Michigan Press~~

Utopia in Performance: Finding Hope at the Theater: Amazon.co.uk: Dolan, Jill: 9780472069071: Books. £23.95. RRP: £25.95. You Save: £2.00 (8%) FREE Delivery . Only 2 left in stock (more on the way). Dispatched from and sold by Amazon. Quantity:

~~Utopia in Performance: Finding Hope at the Theater: Amazon ...~~

The essay describes 'utopian performatives', which are moments of performance in which utopia is 'done' in the intensity of exchange between performers and spectators and among the audience.

~~Utopia in Performance — Cambridge University Press~~

Even in Denmark, that progressive utopia, liberal confidence in democracy has frayed. The left-wing Social Democratic Party governed Denmark for much of the 20th century, but now it keeps losing ...

~~Opinion | Where in the World Can We Find Hope? — The New ...~~

In her landmark study Utopia in Performance: Finding Hope at the Theatre, Jill Dolan departed from historical writings on utopia, which suggest that social reorganization and the redistribution of wealth are utopian efforts, to argue instead that utopia occurs in ...

~~Utopia: Three Plays for a Postdramatic Theatre by Claire ...~~

Two great Xyz Monsters that can support this archetype are " Number 99: Utopic Dragon and " CXyz Barian Hope ". The former can be easily summoned to the field by simply discarding a "Rank-Up-Magic" card and using a "Utopia" monster as Xyz Material. "Barian Hope" can be Xyz Summoned by " Rank-Up-Magic Astral Force ".

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~~Utopia (archetype) | Yu Gi Oh! Wiki | Fandom~~

These vivid essays—by artists and scholars alike—trace utopian impulses and performatives across a breathtaking range of work, illuminating the political possibilities of both performance and performatives. A necessary, transformative collection.” (Jill Dolan, author of “Utopia in Performance: Finding Hope at the Theater”)

~~Performing Utopias in the Contemporary Americas by Kim ...~~

Created by Gillian Flynn. With John Cusack, Ashleigh LaThrop, Dan Byrd, Desmin Borges. A group of young adults, who meet online, get a hold of a cult underground graphic novel, which not only pins them as a target of a shadowy deep state organization, but also burdens them with the dangerous task of saving the world.

~~Utopia (TV Series 2020) — IMDb~~

Which is why now, in our time of post-hope, in the great ebb that followed the crest of Obama's promise of a change that never arrived, we need good old-fashioned, pure utopianism.

~~Utopianism History — Why We Need to Believe in Utopias~~

Hope is significantly correlated with superior academic and athletic performance, greater physical and psychological well-being, improved self-esteem, and enhanced interpersonal relationships (Rand & Cheavens, 2012). Hope has the potential to enhance well-being over time.

~~What is Hope in Psychology + 7 Exercises & Worksheets~~

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"Jill Dolan is the theatre's most astute critic, and this new book is perhaps her most important. *Utopia in Performance* argues with eloquence and insight how theatre makes a difference, and in the process demonstrates that scholarship matters, too. It is a book that readers will cherish and hold close as a personal favorite, and that scholars will cite for years to come." ---David Román, University of Southern California

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theater, hoping to be moved and provoked, challenged and comforted? In *Utopia in Performance*, Jill Dolan traces the sense of visceral, emotional, and social connection that we experience at such times, connections that allow us to feel for a moment not what a better world might look like, but what it might feel like, and how that hopeful utopic sentiment might become motivation for social change. She traces these "utopian performatives" in a range of performances, including the solo performances of feminist artists Holly Hughes, Deb Margolin, and Peggy Shaw; multicharacter solo performances by Lily Tomlin, Danny Hoch, and Anna Deavere Smith; the slam poetry event Def Poetry Jam; *The Laramie Project*; *Blanket*, a performance by postmodern choreographer Ann Carlson; *Metamorphoses* by Mary Zimmerman; and Deborah Warner's production of *Medea* starring Fiona Shaw. While the book richly captures moments of "feeling utopia" found within specific performances, it also celebrates the broad potential that performance has to provide a forum for being human together; for feeling love, hope, and commonality in particular and historical (rather than universal and transcendent) ways.

Why is it useful to look at theatre and performance through the lens of sexual identity? How has commercial theatre embraced gay and lesbian work? *Theatre & Sexuality* introduces critical methods and artistic practices that link drama, theatre and performance with minority sexualities in both the U.S. and UK. It narrates a select history of LGBTQ theatre from the early 20th century through today. Including an extended reading of Split Britches/Bloodlips' production *Belle Reprieve*, the book offers clear analysis, as well as a celebration, of LGBTQ performance. Foreword by Tim Miller

In her landmark study *Utopia in Performance: Finding Hope at the Theatre*, Jill Dolan departed from historical writings on utopia, which suggest that social reorganization and the redistribution of wealth are utopian efforts, to argue instead that utopia occurs in fragmentary "utopian moments," often found embedded within performance. While Dolan focused on the utopian performative within a theatrical context, this volume, edited by Rachel Bowditch and Pegge Vissicaro, expands her theories to encompass performance in public life--from diasporic hip-hop battles, Chilean military parades, commemorative processions, Blackfoot powwows, and post-Katrina Mardi Gras to the Philadelphia Mummers Parade, Festas Juninas in Brazil, the Renaissance Fairs in Arizona, and neoburlesque competitions. How do these performances rehearse and enact visions of a utopic world? What can the lens of utopia and dystopia illuminate about the potential of performing bodies to transform communities, identities, values, and beliefs across time? *Performing Utopia* not only answers these questions, but offers a diverse collection of case studies focusing on utopias, dystopias, and heterotopias enacted through the performing body.

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The LGBT agenda for too long has been dominated by pragmatic issues like same-sex marriage and gays in the military. It has been stifled by this myopic focus on the present, which is short-sighted and assimilationist. *Cruising Utopia* seeks to break the present stagnancy by cruising ahead. Drawing on the work of Ernst Bloch, José Esteban Muñoz recalls the queer past for guidance in presaging its future. He considers the work of seminal artists and writers such as Andy Warhol, LeRoi Jones, Frank O'Hara, Ray Johnson, Fred Herko, Samuel Delany, and Elizabeth Bishop, alongside contemporary performance and visual artists like Dynasty Handbag, My Barbarian, Luke Dowd, Tony Just, and Kevin McCarty in order to decipher the anticipatory illumination of art and its uncanny ability to open windows to the future. In a startling repudiation of what the LGBT movement has held dear, Muñoz contends that queerness is instead a futurity bound phenomenon, a "not yet here" that critically engages pragmatic presentism. Part manifesto, part love-letter to the past and the future, *Cruising Utopia* argues that the here and now are not enough and issues an urgent call for the revivification of the queer political imagination.

Extends the feminist analysis of representation to the realm of performance

An analysis of the complex engagements with issues of identity in the performances of the artists Adrian Piper, Eleanor Antin, Anna Deavere Smith, and Nikki S. Lee.

The Feminist Spectator as Critic broke new ground as one of the pioneering books on feminist spectatorship, encouraging resistant readings to generate feminist meanings in performance. Approaching live spectatorship through a range of interdisciplinary methods, the book has been foundational in theater studies, performance studies, and gender/sexuality/women's studies. This updated and enlarged second edition celebrates the book's twenty-fifth anniversary with a substantial new introduction and up-to-the-moment bibliography, detailing the progress to date in gender equity in theater and the arts, and suggesting how far we have yet to go.

This book offers an innovative examination of the utopian impulse through performance as a proposition of practical engagement in the contemporary Americas. The volume compiles unique multidisciplinary and exploratory texts, applying diverse critical and artistic approaches. Its contributors reconceptualize utopia as a creative and theoretical method based on a commitment to sociopolitical transformation. Chapters are organized around notions of mapping utopias, indigenizing practices, political manifestations, and the construction of social identities.

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Making a Performance traces innovations in devised performance from early theatrical experiments in the twentieth-century to the radical performances of the twenty-first century. This introduction to the theory, history and practice of devised performance explores how performance-makers have built on the experimental aesthetic traditions of the past. It looks to companies as diverse as Australia's Legs on the Wall, Britain's Forced Entertainment and the USA-based Goat Island to show how contemporary practitioners challenge orthodoxies to develop new theatrical languages. Designed to be accessible to both scholars and practitioners, this study offers clear, practical examples of concepts and ideas that have shaped some of the most vibrant and experimental practices in contemporary performance.

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