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Nota di contenuto	<p>Introduction -- Part 1: Envoicing gender and sexuality -- 1. The touch of opera, or, can a feminist forgive anything for a good tune? -- 2. No questions asked: Wagnerian love ban in Lohengrin -- 3. Who's who underneath the kimono? Queer mysteries of M. Butterfly -- 4. Queer feelings: Sarah Leander, sentimentality, and the gay diva worship -- 5. The soundtrack of revolution: memory, affect, and the power of protest songs -- Part 2: Scandinavian classics -- 6. Queer Tintomara: ephemeral and elusive gender(s) in The Queen's Diadem -- 7. AGAINST LOVE: Nora and Hedda on the contemporary Scandinavian stage -- 8. From here to eternity: Miss Julie strikes back and refuses to die -- Part 3: On feminist activist aesthetics -- 9. Still angry after all these years, or Valerie Solanas under my skin -- 10. Solidarity lost and found. Reflections on contemporary feminist performance -- 11. Against tolerance: thoughts on contemporary Scandinavian racism -- 12. Don't be quiet, start a riot! On feminist activist performance -- Index of persons.</p>
Sommario/riassunto	<p>This collection of essays investigates elements of the human voice and performance, and their implications for gender and sexuality. The chapters address affect, pleasure, and memory in the enjoyment of musical and theatrical performance. Rosenberg also examines contemporary feminist performance, anti-racist interventions, activist aesthetics, and political agency especially with regard to feminist and queer interpretations of opera and theatre. She contextualizes her work within broader developments in gender and queer studies, and within</p>

the feminist movement by highlighting important contributions of artists who draw from the above to create performance. The book will be welcomed by opera and theatre lovers, students, academics, and the wider public that is interested in the performing arts and its queer feminist potential.
