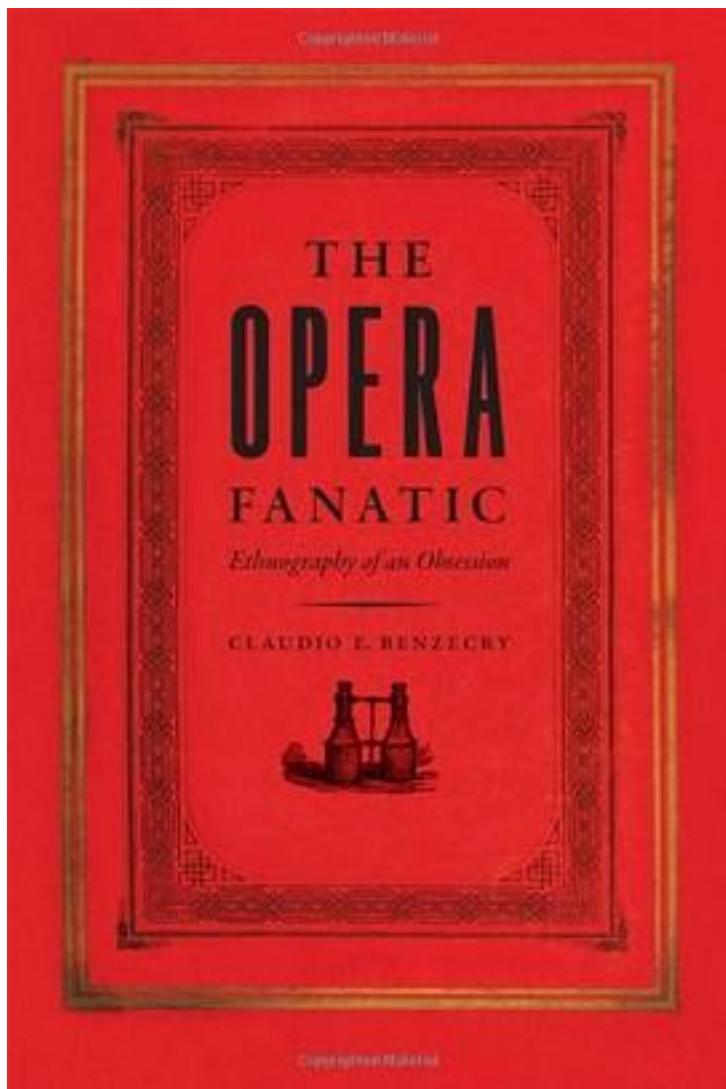


# The Opera Fanatic



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Though some dismiss opera as old-fashioned, it shows no sign of disappearing from the world's stage. So why do audiences continue to flock to it? Given its association with wealth, one might imagine that opera tickets function as a status symbol. But while a desire to hobnob with the upper crust might motivate the occasional operagoer, for hardcore fans the real answer, according to "The Opera Fanatic", is passion - they do it for love. Opera lovers are an intense lot, Claudio E. Benzecry discovers in his look at the fanatics who haunt the legendary Colon Opera House in Buenos Aires, a key site for opera's globalization. Listening to the fans and their stories, Benzecry hears of two-hundred-mile trips for performances and nightlong camp-outs for tickets, while others testify to a particular opera's power to move them - whether to song or to tears - no matter how many times they have seen it before. Drawing on his insightful analysis of these acts of love, Benzecry proposes new ways of thinking about our relationship to art and shows how, far from merely enhancing aspects of everyday life, art allows us to transcend it.

作者介绍:

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标签

音乐社会学

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评论

对阿根廷科隆大剧院歌剧迷的民族志研究。针对布尔迪厄的趣味研究，在德诺拉和亨尼恩的脉络中，对歌剧迷进行了精彩的研究：他们听歌剧，仅仅是因为热爱，而与文化资本无关。因为对他们而言，聆听歌剧无法转化为其他资本。当然，更精彩地在于对歌剧迷们聆听歌剧、沉迷歌剧以及具体类型的描述和刻画。

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艺术家二代的艺术社会学，本质上还是基于布迪厄的扩展。一开始不知作者到底想说什么，前几天读了Lahire的文章细想了一下还是有点理论贡献的。

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