

Utopia and reality - Documentary, Activism and Imagined Worlds Edited by Simon Spiegel, Andrea Reiter and Marcy Goldberg

"For Bloch, utopia is not confined to the portrayal of alternative societies, but rather designates a **fundamental human impulse, a yearning for what has not yet been realized**, a 'forward dream' (Spiegel et al, 2020, s. 7)

"Like Bloch, Jameson understands utopia as a desire for something that has not yet come into being, but which - in the age of late capitalism - cannot even be conceptualized anymore. Capitalism has so completely penetrated our world that we are ultimately unable to think of real alternatives..." (2020, s. 7)

"...The second stage is to get anywhere near the depicted utopia, and to achieve this, reality has to change. So utopia and reality are, in fact, intimately connected" (2020, s. 17)

"...Arthur C. Clarke, and he said that utopias are boring because they lack an exciting plot, because nothing happens (...) Utopias do not have to be boring, because human life is still going to continue. For example, in *News from Nowhere* somebody gets killed, and the society has to figure out how to respond." (2020, s. 23)

"Anarchist politics cannot rely on elites or superheroes, because everyone should have equal power. **Consequently, problem-solving in an anarchist utopia means deliberative collective decision-making, using structures that ensures equality**. *News from Nowhere* may be considered a forerunner of these critical utopias. The most famous critical utopias include Ursula K. Le Guin's *The Dispossessed* (1974) and Marge Piercy's *Woman on the Edge of Time* (1976)" (2020, s. 69)

"Progressives should have learned to build a politics that embraces the dreams of people and fashions spectacles which give these fantasies form - a politics that understands desire and speaks to the irrational; a politics that employs symbols and associations; a politics that tells good stories. In brief, we should have learned to manufacture dissent' Such a politics would have to assume the form of entertainment because **'the function of entertainment is to escape the here and now, to imagine something different, something better. In other words: entertainment spectacles have an inherent utopian quality**.'" (2020, s. 71)



