

Recent and Coming Issues of L'Esprit Créateur

Spring 1995

Jean Genet: Literature & Politics
Guest Ed., Patrice Bougon

The posthumous texts of Jean Genet allow us to reread his complete works in a different light. The question of politics is central to the studies in this number. Such perspectives achieved, it is hoped, will renew interest in the work of an author honored so diversely by Sartre, Lacan, and Derrida! Essays by Edmund White, Philip Watts, Cynthia Running-Johnson, Jean-Michel Rabaté, Pascale Gaitet, Scott Durham, Albert Dichy, Gisèle Child-Olmstead, and Patrice Bougon.

Summer 1995

**The Erotic & Its Discourses in the
Seventeenth-Century**
Guest Ed., Abby Zanger

This issue focuses on discourses of the erotic (in literature, science, politics, philosophy, art, theology, history, etc.) with particular emphasis on the relation between the discourses of sexuality and the construction (and deconstruction) of their authority/authorship. This issue will attempt to broaden the canon of 17th-century "literature" and update the critical paradigms utilized to study the erotic in 17th-century France.

Fall 1995

Beyond Aesthetics

Guest Ed., Rodolphe Gasché

Taking off from the criticism by major twentieth-century thinkers of the discipline and tradition of aesthetics as a way of doing justice to art, this issue seeks to clarify what has motivated this critique, the shape it takes, and to discuss the alternatives to aesthetics that have been proposed.

Winter 1995

Death in Literature, Film, and the Arts
Guest Eds., Liève Spass and Allan H. Pasco

This number will explore the aesthetics of the culturally marked theme of death in French literature, film, and the arts. Death is often contrasted with life and movement or combined with concepts like love, birth, and peace. Frequently the theme becomes a device, a means to motivate or conclude, a focus around which the work turns.

Editor: John D. Erickson

Subs. (US/Can/Mex): Individuals \$17 US; single nos. \$6 US; fgn. \$21/\$6

L'Esprit Créateur

The International Bilingual Quarterly
Dept. of French, 1015 Patterson Tower
The University of Kentucky, Lexington, KY 40506

REVISTA IBEROAMERICANA**Instituto Internacional de Literatura Iberoamericana**

Director-Editor: Keith McDuffie
Secretaria Tesorera: Pamela Bacarisse

Suscripciones y ventas: Erika Braga
Canje: Lillian Seddon Lozano

SUSCRIPCION ANUAL:

Socios individuales: US\$ 45.00
Instituciones: US\$ 60.00
Socios protectores: US\$ 70.00
Instituciones suscriptoras: US\$ 60.00

Estudiantes: US\$ 25.00

Latinoamérica: Socios individuales: US\$ 25.00
Instituciones: US\$ 30.00

1312 C.L.
Universidad de Pittsburgh
Pittsburgh, PA 15260

EE. UU.

**FORUM·THEATRE FORUM·THEA
RUM·THEATRE FORUM·THEATRE**

A NEW INTERNATIONAL JOURNAL
OF THEATRE & PERFORMANCE ART & DANCE THEATRE &
MUSIC THEATRE & FORMS YET TO BE DEvised

TheatreForum will document, discuss, and disseminate
theatreworks which are innovative or provocative representing a
wide variety of aesthetic and cultural interests.

Each issue includes:

- One or more complete texts.
- Interviews with artists on their creative process.
- Articles about innovative productions or groups.
- TForum--manifestos, discussions, and information.

TheatreForum is multicultural and international. Issues have
included articles about work from Belgium, Egypt, England, France,
Holland, Poland, Romania, Russia, South Africa, and the United
States.

TheatreForum is edited by Adele Edling Shank and co-editors
Andrei Both, Jim Carmody, Tony Curiel, Frantisek Deak, Floyd
Gaffney, Jorge Huerta, Marianne McDonald, and Theodore Shank.
Published twice a year by the Theatre Department, University of
California, San Diego.

To start your two-issue subscription with the next issue, cut or copy this form.

\$15/Individuals \$25/Institutions \$12/Student \$9/Single Issues (Issue # _____)

Additional Postage: \$1/Canada & Mexico, \$3/outside North America
Prepayment required by charge, check on U.S. bank payable to U.C. Regents, or by
international money order. Students enclose photocopy of current student I.D.

Payment enclosed VISA MasterCard Acct # _____ Ex.date _____

Signature _____ Name (print) _____
Address _____

Send order with payment to: *TheatreForum* · Theatre Department · University of
California, San Diego · 9500 Gilman Drive · La Jolla CA 92093-0344 · USA
Tel (619) 534-6598 Fax (619) 534-1080



ESTRENO:
CUADERNOS DEL TEATRO
ESPAÑOL CONTEMPORANEO

Published at Penn State University
Martha Halsey, Ed.
Phyllis Zatlín, Assoc. Ed.

A journal featuring play texts of previously unpublished works from contemporary Spain, interviews with playwrights, directors, and critics, and extensive critical studies in both Spanish and English.

Plays published have included texts by Buero-Vallejo, Sastre, Arrabal, Gala, Nieva, Salom, Martín Recuerda, Olmo, Martínez Mediero, F. Cabal, P. Pedrero and Onetti. The journal carries numerous photographs of recent play performances in Spain and elsewhere, including performances in translation.

Also featured are an annual bibliography, regular book reviews, and critiques of the recent theater season, as well as a round table in which readers from both the U. S. and Spain share information and engage in lively debates.

ESTRENO also publishes a series of translations of contemporary Spanish plays which may be subscribed to separately.

Please mail to: ESTRENO
350 N. Burrowes Bldg.
University Park, PA 16802
USA.

Individual subscriptions are \$15.00 and institutional subscriptions, \$26.00 for the calendar year.

Name _____

Address _____

GESTOS. Teoría y práctica del teatro hispánico

Director: *Juan Villegas*

GESTOS is a bilingual journal devoted to critical studies of Spanish, Latin American and Chicano theatre. It contains articles in Spanish and English solicited from scholars in Latin America, the United States and Europe.

GESTOS strives to integrate all studies in Hispanic theatre and critical theory. Each issue includes essays, book reviews, reports of theatre performances from around the world and features one unpublished play by a prominent dramatist in the Hispanic world.

The intergration of Spanish, Latin American, and Chicano theatre, the strong theoretical component and the publication of an unpublished play by an important playwright constitutes its uniqueness. GESTOS has published essays and writings by well-known international scholars from France, Italy, Canada, Germany, Poland, the United States, Chile, Argentina, Puerto Rico, Spain, and plays by some of the most important contemporary playwrights.

There is also a network of international correspondents from Denmark, Italy, France, Germany, Spain, México, Argentina, Chile, Venezuela, Costa Rica, Puerto Rico, Cuba, Perú, Uruguay, and the Dominican Republic, who periodically send materials for the "Documentos" section.

Subscription	Individuals	\$18
	Institutions	\$30
	Sponsors	\$50 (minimum)
	Benefactor	\$500 (minimum)

GESTOS

Department of Spanish and Portuguese
University of California
Irvine, California 92717
Tel. (714) 856-7171
Fax. (714) 725-2803



ESPACIO EDITORIAL
DE LA COMUNIDAD IBEROAMERICANA
DE TEATRO

**ARGENTINA**

ESPACIO
 CUADERNOS (G.E.I.E.A.)
 TEATRO 2
 TEATRO-CELCIT

BRASIL

REVISTA DE TEATRO da
 SBAT

COLOMBIA

GESTUS
 INTERRUPTUS

COSTA RICA

ESCENA

CUBA

CONJUNTO
 TABLAS

CHILE

APUNTES

ESPAÑA

ADE TEATRO
 ENTREACTIONE
 PRIMER ACTO
 PUCK

ESTADOS UNIDOS

GESTOS
 LATIN AMERICAN REVIEW
 OLLANTAY THEATER MAGAZINE
 DIÓGENES

MÉXICO

MÁSCARA
 REPERTORIO

PORTUGAL

CUADERNOS

VENEZUELA

THEATRON
 YANAMA

Las revistas y publicaciones del EECIT pueden ser solicitadas en librerías especializadas y a través de la Red de Filiales y Delegaciones del Centro Latinoamericano de Creación e Investigación Teatral-CELCIT

-Secretaría del EECIT-

CELCIT-España. Calle Recoletos, 12 - 3º derecha oficina K 28001
 telf. 5764746 fax 5764722 MADRID - ESPAÑA

XVII Festival Latinoamericano de Manizales

El teatro Los Fundadores fue de nuevo sede principal del Festival Latinoamericano, celebrado en Manizales desde 1968. Comenzando con un desfile por la carrera 22 desde el parque Los Fundadores hasta la Plaza de Bolívar, se inició el festival el 28 de agosto de 1995 y se cerró el 3 de septiembre. En total figuraban 15 obras de teatro puestas en escena en cuatro salas por grupos de ocho países. Al mismo tiempo tuvo lugar la III Muestra Juvenil e Infantil con participantes de tres países.

El propósito, según su director Octavio Arbeláez, fue "tener tantos matices cuantos hay en América Latina." Este festival es el número 17, aunque nació hace 27 años, por razones fiscales y políticas. Con la intención de mostrar nuevos lenguajes del escenario el festival no ha podido escapar la controversia.

Los grupos extranjeros más destacados incluyeron XPTO de Brasil con su obra *Bable Bum* con una lucha entre los ángeles buenos y los malos, acompañados de muñecos y los actores como bailarines, acróbatas y músicos. También de Brasil fue Galpao con una versión de *Romeo y Julieta* con elementos de la cultura popular.

Teatro La Llanura de Argentina trajo dos obras: *Actores de provincia* y *El clásico binomio*. La primera sirve para elogiar los esfuerzos de actores que se sacrificaron llevando teatro a las provincias, mientras la segunda consta de dos tangueros que interpretan su triste realidad.

El teatro de Los Andes de Bolivia llegó con una versión de *Ubu rey*, obra clásica con unos toques bolivianos de traje y música.

Danza Abierta de Cuba vino con dos espectáculos, *Pater* y *Gaviota*, el primero basada en un episodio autobiográfico y el segundo partiendo de Juan Salvador Gaviota.

Desde España El Teatro Fronterizo dirigido por José Sánchez Sinisterra montó *Marsal-Marsal*, una obra con raíces en un mundo poblado de seres marginales. También de España es Jácara Teatro, dirigido por Sergi Belbel, con una interpretación de una obra del francés Georges Perec, *El aumento*, con una parodia del sistema capitalista y la sociedad de consumo.

Alberto Kurapel, chileno exiliado desde hace mucho años en Canadá, presentó *La bruta inferencia* con su grupo El Exilio con un mensaje en contra de las sociedades opresoras.

Colombia quedó representada por cinco grupos en total, dos de Bogotá (Colectivo Teatral y El Local), dos de Medellín (Matacandela y la compañía de danza de Peter Palacio) y uno de Cali (Barco Ebrio). El festival resultó tan exitoso como en años anteriores.

(Este reportaje a base de materiales publicados en *La Patria* y gentilmente enviados por Alfonso Gutiérrez)