

# LATIN AMERICAN THEATRE REVIEW

*a Journal devoted to  
the Theatre and Drama  
of Spanish and Portuguese  
America*

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Critical Studies: 25 pages	Reviews: 500 words for critical study
Interviews: 2000 words	750 words for published play
Festival Reports: 1500 words	1000 words for play collection
	Performance Reviews: 500 words plus photos

Submissions that exceed these limits will be returned without consideration, provided return postage is included.

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## Abstracts

### Stuart A. Day, “Berman’s Pancho Villa versus Neoliberal Desire.”

Sabina Berman, using biting, ironic humor, highlights the blurred lines between neoliberalism – characterized by privatization, austerity programs, and the “free” market – and statism, showing that traditional political affiliations have been dislodged in the wake of NAFTA and other neoliberal reforms that increased dramatically under the leadership of Salinas de Gortari. Gina, one of the protagonists of *Entre Villa y una mujer desnuda*, eventually finds personal freedom in the trappings of neoliberal ideology – and not in the arms of her *La Jornada*-reading, revolutionary history-teaching boyfriend. Berman turns the spotlight on conservatives who are (neo)liberal and on liberals who maintain the status quo, leaving the audience to envision a new political future for Mexico. (SAD)

### Osvaldo Obregón, “Los soportes histórico y científico de la pieza *Humboldt & Bonpland, taxidermistas* (1981) de Ibsen Martínez.”

It is unusual to find Spanish American plays that utilize material taken from the sciences. An analysis of the work by the Venezuelan Ibsen Martínez indicates that the historical and scientific bases are two essential and governing elements of its structure, closely tied to the peculiar relations between Humboldt and Bonpland. On a strictly formal plane, the following aspects are noteworthy: the tragicomic conception of the dramatic design and the theatrical elements of the writing; the mixture of popular and elevated language; the use of deliberate anachronisms; the integration of comic and symbolic elements. Along with demythifying the personality of the two celebrated naturalists and contrasting their opposite destinies, the work posits questions for the reader about the dense historical context and the complex relations between Europe and America. (OO, in Spanish)

### Judith Bissett, “La revolución y el papel de la mujer en el teatro de Consuelo de Castro y Pilar Campesino.”

The feminine characters in *À prova de fogo* and *Super ocho* mirror the experiences of women like Nicaraguan’s Daisy Zamora who participated in revolutionary activities only to discover that their efforts did little to improve the political or social status of women. Although both plays were written by women, it is possible that an audience (or reader) accustomed to experiencing a performance

from the traditional perspective of a male-dominant society will not perceive each work as an alternative account of revolutionary movements or political acts. In order to alter audience reception and underscore history as it is “written” by women, it is necessary to explore dramatic strategies like, for example, those described by Gay Gibson Cima or Juli Burk. (JB)

**Marcela Del-Río Reyes, “Presencia de Alexandro Jodorowsky en el teatro mexicano de los sesentas, sus conceptos dramáticos y la evolución de su teatro.”**

Revisión de la presencia en el teatro de México del controvertido escritor, director y cineasta chileno Alexandro Jodorowsky, de sus conceptos teatrales y de sus formas de abordar el teatro desde su llegada a México en 1960 hasta su partida a París en 1968. Alexandro Jodorowsky monta en México obras de Ionesco, Arrabal, Adamov, Strindberg, García Lorca, Tardieu, Beckett, Gogol, Kafka, Margarita Urueta, Elena Garro, Leonora Carrington, Alfonso Arau, Gelsen Gas y Oscar Ayala, además de las suyas propias, dejando una huella no sólo en autores, directores, escenógrafos y actores, sino también en artistas de otras disciplinas, tales como pintores, poetas y músicos. También realizó escenificaciones sin texto escrito improvisando espectáculos efímeros, irrepetibles. Tal secuencia se deriva de una evolución en sus conceptos sobre el teatro, evolución que como artista lo lleva de mimo y cuentista, a ser director teatral, cineasta y novelista. En París Jodorowsky se reúne con Fernando Arrabal y el dibujante francés Topor, y juntos lanzan un manifiesto por un “Teatro Pánico.” Sin embargo, cada uno toma después su propio rumbo abandonando su “escuela pánica.” (MD-RR)

**Valérie Benoist, “El escribirlo no parte de la osadía”: Tradición y mímica en la loa para *El divino Narciso* de Sor Juana Inés de la Cruz.”**

This article explores how the loa para *El divino Narciso* written by Sor Juana Inés de la Cruz reveals an anxiety of inferiority over its production and reception that is translated into a refusal of the acceptation of the subaltern position and a gesture of resistance towards the hegemony of the sacramental peninsular model. The study first shows how Sor Juana constructed her drama by imitating Calderón de la Barca’s plays, which as a subaltern writer (woman/colonial) she could hardly ignore. It then goes on to point out how this imitation allowed for a re-writing of the hegemonic rhetoric in the context of resistance between periphery and center. (VB)