

Abstracts

Santiago Battezzati, “Breve historia de un modo de producción en el teatro alternativo en Buenos Aires”

This research aims to explain the historic process through which a certain way of producing plays in the alternative theatres of Buenos Aires City took shape. The work argues that, in Buenos Aires, the process of learning to act and the production of plays are profoundly intertwined through the use of theaters that are also schools. These institutions are organized around the figure of a teacher who is also a theatre director. Three main periods were central to this process: the movement of independent theaters (since the 1930s); the growing interest in the training of actors and the techniques of Stanislavski (since the 1960s); and the proliferation of new theatre styles towards the end of the century and after the return of democracy.

Jeniffer Fernández Hernández, “Vestigios de la ritualidad y representación mágico-religiosa de la cultura afrocubana durante la colonia en el teatro bufo”

From colonial to post-colonial times, African rituals and other magical-religious manifestations have served as a constant aesthetic resource in the representation of Afro-Cubans in the theater. In this essay, I analyze black face theater or *teatro bufo* to trace pioneering plays that employed Afro-Cuban rituals to portray blackness during the 19th century. By examining several works, especially *Mefistófeles* by Ignacio Sarachaga (1896), I show how elements such as music, speech, and the practice of Afro-Cuban religion are portrayed not only as part of the racist mockery typical of this theatrical genre, but also as a mechanism with which to confront the colonial Spanish regime and to propose a more dynamic and technically complex staging.

Ana M. Guerrero Andrade, “El año en que nació, el teatro de las memorias y sus fantasmas”

In *El año en que nació*, by Argentine Lola Arias, eleven performers born during the Chilean dictatorship (1973-1990) reconstruct events from that specific historical period and work through the personal impact of those events before the audience's eyes. Nonetheless, as Marvin Carlson reminds us in *The Haunted Stage: The Theater as Memory Machine*, there is often a spectral character in the representation who not only helps audiences connect with the performance but can also alter its message. Supported by Carlson's theory, I examine the various types of ghosts that inhabit *El año en que nació* to show the ways in which this “haunted stage” extends the performance beyond the personal and the national. I also show how this performance is used as a tool to question the relationship between personal memories—with their multiple manifestations and interpretations that are built by reconstructing and obtaining second-hand information—and collective memory, since the play is about a major past event known at some level by both Chileans who lived through the dictatorship and subsequent generations who suffered the consequences. I argue that the use of ghosting in this play highlights a tension between the personal and the collective and between the national and the global to solidify and question the Chilean story and highlight its universality.

Fwala-lo Marin, “De puentes y orillas: festivales como vínculo del teatro de los setenta con el teatro de postdictadura en la trayectoria de directores de Córdoba, Argentina”

This work studies the transformations and continuities of the independent theatre created and performed in Córdoba, Argentina, during the past century. During that time, experimentation with language, the use of collective creation, de-hierarchization in the mode of production, and the political thrust of earlier theatre have been kept. These continuities are due to the fact that the theatre makers of the 70's shared educational spaces and experiences with the young makers. The learning process was eclectic and included observation, referencing, and life experiences. International theatre festivals were fundamental to this process. This study examines the professional careers of various directors, who confirm the importance of festivals in their academic background and the influence of this learning on their present practice.

Verónica Perera, “Acontecimiento y masculinidades en el arte de Lola Arias”

The video installation *Veterans* (2014), the play *Minefield* (2016), and the movie *Theater of War* (2018), all by Lola Arias, form a body of works that explores the Malvinas/Falklands war fought between Argentina and Great Britain in 1982. While conceived, written, and directed by Arias, these works grew out of the collaboration (or the battled negotiation) between the director and six veterans of the Malvinas/Falklands war (three Argentines, two English, one Gurkha), who create memories on stage and on screen about their lives before, during, and after the war. The article focuses on the experience of these veterans turned global performers—combatants of the nation-state back then, travelers of local and global theatre and cinema festivals now. Following the deleuzian notion of event, the article explores this experimentation of art and life. It suggests that, among other transformations, the event affected the performers' modes of being men—hegemonic masculinities fundamentally shaped by the experience of war. By creating memories of war on stage and on screen, these ex combatants paradoxically began to leave the scenario of war as a space where they inscribed themselves as men and where they intertwined their sense of identity and humanity. Through these new subjectivities, the war in the theater displaced the theater of war.

Bernardo Rocco Núñez y Federico Zurita Hecht, “Representación de la historia del fracaso nacional en *El taller* y *Liceo de niñas* de Nona Fernández”

This article studies the dramas *El taller* (2012) and *Liceo de niñas* (2016) by Nona Fernández and shows how these works re-think the recent past of Chile and the supposed triumph of the neoliberal project initiated by the military dictatorship. Today, in full postdictatorship, that same neoliberal project shapes a society that does not understand or cannot resolve the contradictions that characterize such a project. Making use of black humor, these two dramas build a discursive image that denounces the contradiction of the latent failure of an apparently successful national project.