

Abstracts

Ezequiel Adamovsky, Blackface minstrelsy en Buenos Aires: las actuaciones de Albert Phillips en 1868 y las visitas de los Christy's Minstrels en 1869, 1871 y 1873 (y una discusión sobre su impacto en la cultura local)

American blackface minstrels began to perform for local audiences in Buenos Aires between 1868 and 1873, beginning with Albert Phillips and followed by two different companies of Christy's Minstrels. This article describes the performances that they presented—the songs, dances and sketches, melodies and rhythms, instruments, and costumes—and their reception by *porteño* audiences. It also considers their legacy in local theatrical traditions and considers possible connections between local and translational forms of blackface. It is often assumed that the dozens of carnival ensembles of “fake blacks” that paraded in Buenos Aires after 1865 were inspired by American minstrelsy. This article shows that there is actually no evidence of such influence and proposes that local carnival customs may have found inspiration in other transnational groups such as the Spanish *zarzuela* companies that visited the city from the mid-19th century onwards.

María Alejandra Aguilar Dornelles, Entre espectacularización y censura: subjetividades negras en el teatro brasileño de mediados del siglo XIX

This article examines the representation of enslaved men and women in mid-nineteenth-century Brazilian theatre. It focuses on and analyzes *O demônio familiar* (1857) and *Mãe* (1860) by José Martiniano de Alencar in the context of the foundation of the Conservatório Dramático Brasileiro in Rio de Janeiro, whose objective was to read, evaluate, and authorize plays for staging. I suggest that the spectacular representations of enslaved people should be interpreted as controlled and ritualized enunciations that, before reaching the public, had the approval of a group of journalists and writers who had the power to authorize, request modifications, or prohibit the performance. As spaces for confrontation and debate, theaters provided the forum in which Brazilians rehearsed new dynamics of social relations while grappling with questions regarding the role of Afro-descendants in a modern nation.

Bettina Girotti, Antesala de un teatro de títeres moderno: Juan Enrique Acuña al frente de los “Títeres del Verdegay” y “Titiritaina” (1944-1960)

During the 40s, puppet theatre began to have an increasingly stable and visible presence in the artistic culture of Buenos Aires as a result of the work of puppeteers who in different ways modernized and legitimized puppet theatre as a theatrical form. Changes in the conception of childhood during the first part of the 20th century influenced the path taken by these artists. Children became producers and creators as well as consumers to whom it was necessary to offer quality products geared to their age. One of the artists who collaborated in this modernization process was Juan Enrique Acuña. His first two productions, “Títeres del Verdegay” and “Titiritaina,” linked to traditional forms of puppetry, constitute a prelude during which Acuña established the lines that would characterize his later projects, including dramaturgical and technical innovations. We review the elements aligned with those traditional puppets and at the same time emphasize Acuña's innovations and his reflections on these projects as a first step in the construction of modern puppet theatre.

Andrea Pelegri Kristic y Andrés Kalawski Isla, *Animales pancrónicos del teatro: notas sobre la persistencia de técnicas actorales previas en el teatro universitario chileno (1910- 1962)*

Many theatre scholars and artists regard the birth of university theatres in Chile during the 1940s as the founding act of modern Chilean theatre and performance. University drama schools produced a new type of actor/actress, often described as “dramatic” or “cultured,” as opposed to another kind of performer known as “national.” Dramatic actors religiously followed their lines and subordinated their work to the author’s ideas, mastered a foreign declamatory style, and performed for an educated middle class. National actors, more focused on improvisation, drew their inspiration from the circus and other physical acting traditions. In this essay, we suggest that the difference between these two types of actors is actually more subtle. Indeed, many acting techniques commonly associated with “national” performers still existed during the 1960s and onwards and had an impact on “cultured” performers. Moreover, our research challenges a wide-spread myth according to which the great stars and divas from the golden age of Chilean theatre were intuitive “stage animals” who lacked any organized acting technique.

Israel Reyes, *Memory in Motion: Urban Theater Company’s Back in the Day and the Chicago Latinx Dance Crews of the 1980s*

During the 1980s, a number of Latinx and Black dance groups emerged from high schools on the Near Northwest Side of Chicago. Contemporaneous with the Chicago House Music phenomenon that began in Southside clubs like the Warehouse, LGBTQ dance groups such as The Culitos, The All Stars, and Imported Taste choreographed routines and competed in dance battles to the driving beat of house, disco, R&B, and European techno. This article examines the Urban Theater Company’s 2019 performance of *Back in the Day: An 80s House Music Danceicle*. The choreography in this site-specific, immersive play conveys a kinesthetic empathy that engages the audience members in a reflective nostalgia of an era and a community that has up until now been absent from the Latinx artistic and performance archive. By contrasting stillness with movement and creating an immersive theatrical experience, the dance musical production positions the nostalgic audience in a critical space where memory is performed as an embodied phenomenology, wherein an unwritten history of love and loss is articulated through rhythm and dance.

Pablo Salas Tonello, *El teatro de San Miguel de Tucumán: salas, circuitos de producción e instancias de formación*

The aim of this essay is to give a broad view of theatre in San Miguel de Tucumán, the sixth most populated city and one of the most important centers of artistic education and theatre production in Argentina. Given its university and vigorous independent activity, San Miguel de Tucumán holds a relevant position in the northwestern region and hosts tens of theatre students every year. The article explores different theatre spaces and their relationship with urban spaces and then analyzes four of the city’s production circuits. Finally, it examines how theatre education is conducted in Tucumán through two channels of study: the university and independent ateliers.