

LATIN AMERICAN THEATRE REVIEW

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

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Please direct all business correspondence to the *Latin American Theatre Review*, c/o Judy Farmer, Center of Latin American Studies, University of Kansas, Lawrence, Kansas 66045-2168 USA.

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

Submissions that exceed these limits will be returned without consideration.

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42/2

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Contents

“La Pista 4’s <i>Cadáveres</i> : Radiophonics and the Argentinean Staging of Disappearance” <i>Jean Graham-Jones</i>	5
<i>Apaches</i> de Víctor Hugo Rascón Banda: identidad y representación del septentrión entre indios y mexicanos <i>Rocío Galicia</i>	17
<i>La manzana de piedra</i> de Albalucía Ángel entre “Barbazul” y el desmantelamiento de paradigmas patriarcales <i>Lucía Garavito</i>	41
Recuerdos en el espejo: memoria, ideología y agencialidad en <i>Los cuentos de final</i> y <i>Alfonso</i> y <i>Clotilde</i> de Carlos Manuel Varela <i>Christopher Kark</i>	61
Regreso del pasado: <i>Madame Lynch</i> y el imaginario paraguayo <i>A. Gabriela Ramis</i>	81
Acting Women: Gender Roles in Ana Istarú’s <i>Hombres en escabeche</i> , Elena Garro’s <i>La señora en su balcón</i> , and Carmen Boullosa’s <i>Cocinar hombres</i> <i>Elaine M. Miller</i>	103
<i>Nezahualcóyotl / ecuación escénica de historia y tiempos</i> : Entrevista con Juliana Faesler <i>Rocío Galicia</i>	121

Se otorga III Premio de Teatro Latinoamericano George Woodyard (2008) al cubano José Luis García <i>Laurietz Seda</i>	129
Noche Cubana (Sainete) <i>José Luis García</i>	133
A Bi-National Celebration of Contemporary Mexican Theatre November 12-15, 2008 – El Paso, Texas <i>Timothy G. Compton</i>	169
XXIII Festival Iberoamericano de Teatro de Cádiz 2008: Puente cultural entre Latinoamérica y España <i>Miguel Ángel Giella</i>	177
Octavo Festival de Teatro Político en Minnesota <i>Carlos Vargas-Salgado</i>	187
Festival Transteatral en Praga <i>Daniel Vázquez</i>	195
The Lark Theatre's US-México Word Exchange <i>Patricia Ybarra</i>	199
Book Reviews	205
Bibliography	217

Abstracts

Jean Graham-Jones, “La Pista 4’s Cadáveres: Radiophonics and the Argentinean Staging of Disappearance.”

Post-dictatorship Buenos Aires performance of disappearance has largely relied upon mimetic embodiment. One striking exception is La Pista 4’s late 1990s *Cadáveres*, based on six poems by Néstor Perlongher, performed in a wide range of venues, and described in the production handbill as “kind of a radiophonic piece; like one of those we’ll never hear on FM.” In seeking alternatives to representing the absent-yet-present bodies of the disappeared, the production revisited three cultural phenomena of Argentinean redemocratization: post-post-avant-garde poetry, the theatrical staging of disappearance, and FM radio. The result not only materially resituated the performance of disappearance but also constructively responded to the tyranny of the visual in contemporary cultural production. (J G-J, Article in English)

Rocío Galicia, “Apaches de Víctor Hugo Rascón Banda: identidad y representación del septentrión entre indios y mexicanos.”

This study, following the theoretical work of Homi Bhabha, analyzes *Apaches* by Víctor Hugo Rascón Banda as a discourse of the alterity and representation of indigenous peoples. The intention is to unveil the identitarian uncertainty of conquerors and conquered, as well as the ambivalence of colonial discourse, which is manifested when the “native” becomes an object of scorn, but also of desire. The dramatic progression of the play is explained in terms of the action of seeing — seeing in the *Other* and seeing oneself. In this sense, the problematic representation of Apaches in the ethno-social constructions of Mexico in the Nineteenth Century is brought to the fore. What role did these indigenous people play in the creation of national sovereignty? How was the transitory territory of the Apaches understood in Mexico? (RG, Article in Spanish)

Lucía Garavito, “La manzana de piedra de Albalucía Angel: entre “Barbazul” y el desmantelamiento de paradigmas patriarcales.”

La manzana de piedra, an unpublished play by Angel, fits into the category of texts that explore “writing beyond the ending” (Rachel Blau DuPlessis). It unmasks and deconstructs cultural forms responsible for women’s oppression while reformulating a new feminine subject, free of the constraints imposed by family, community and tradition. “Barbazul” and the forbidden chamber motif provide the subtext for the exploration of domestic violence as experienced by women generation after generation. Virginia Woolf’s room of one’s own, on the other hand, represents for Angel the possibility of a transgressive, creative and critical space where women can propose their own way of being and doing in today’s world. (LG, Article in Spanish)

Christopher Kark, “Recuerdos en el espejo: memoria, ideología y agencialidad en *Los cuentos del final* y *Alfonso y Clotilde* de Carlos Manuel Varela.”

The restrictions imposed on the Uruguayan theatre community during the military dictatorship between 1973 and 1985 prohibited direct references to the country’s political situation. As a result, playwrights of the era developed a technique that Carlos Manuel Varela terms “hallucinatory realism,” which masks subversive content through ambiguous wording, allegory and appeals to memory meant to be understood by the audience and escape censorship. Using recent theoretical writings on ideology, cultural memory and Judith Butler’s notion of “agency,” this paper asserts that two plays by Varela — *Los cuentos del final* and *Alfonso y Clotilde* — embody this technique both as texts and as a means of preserving public discourse, thereby exceeding the regime’s limits of power. (CK, Article in Spanish)

A. Gabriela Ramis, “Regreso del pasado: *Madame Lynch* y el imaginario paraguayo.”

In the context of historical revisionism that characterized Latin American theater in the last two decades of the twentieth century, Milton Schinca wrote *Madame Lynch* (1989). This essay looks at two political readings of Lynch’s marginality in Paraguayan society, and of her relationship to power as a way of highlighting social constructs. It does so by analyzing the deliberate emphasis of the material conditions of Elisa Lynch, the function of her body, her use of visual and linguistic signs, the tension between power and marginality, and how monologues work as an attempt to deconstruct the patriarchal view of Madame Paraguay. This leads to a reading of the playtext as an attempt to reconsider Uruguay’s responsibility in the War of Paraguay (1865-1870). (AGR, Article in Spanish)

Elaine M. Miller, “Acting Women: Gender Roles in Ana Istarú’s *Hombres en escabeche*, Elena Garro’s *La señora en su balcón*, and Carmen Boullosa’s *Cocinar hombres*.”

Ana Istarú’s *Hombres en escabeche* (2000) combines humor and serious commentary to break down the binary division of gender roles in Costa Rican society. This essay explores key commonalities in this play and Mexican playwrights Elena Garro’s *La señora en su balcón* (1963) and Carmen Boullosa’s *Cocinar hombres* (1987). The three plays develop metaphors involving food to express the confining roles traditionally assigned to women and to eventually transform them into acts of creative independence. Although the decisive actions taken by the female protagonists, who are conscious of the performative nature of gender and refuse to play the roles assigned to them by patriarchal culture, and their approach to calling for social changes vary, all of these plays conclude with their empowerment. (EMM, Article in English)