

# 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:	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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## Abstracts

### **Jorge Dubatti, *El Niño Argentino* de Mauricio Kartun y la producción de sentido político: el teatro como “ladrillazo a la vidriera”**

This article proposes that the political thought of Mauricio Kartun is a fundamental key for the analysis of his political theatre. Beginning with the theoretical notions of “concepción de teatro” and “estructura racional,” *El Niño Argentino* (2006) is analyzed in its relation to socialist thought. The metaphor of *El Niño Argentino* is referentially sent back to Argentina’s immediate past, to the government of Carlos Menem and the peak of neoliberalism in Argentina of the 90s. Kartun no longer believes in “dramaturgia de la seguridad, de la confianza ciega,” which relied on the discourse of the Socialist Party and on the “soberbia” of a truth that was once believed to be flawless, but rather he continues to reaffirm his socialist conviction, which makes him — in addition to a playwright who participates in the current political movement — an intellectual of *Carta Abierta*. *El Niño Argentino* is theatre of “denuncia” (not of “anuncia”), a theatre that unmasks the subjectivity of the Right (rooted in the origins of Argentina, brutal during the years of the dictatorship and during their rise in this last period, since 2001), but that does not offer a solution. This is a theatre of the Left that shows no sign of resignation or despair, and through the act of condemnation, searches with persistent desire, for a new sociability. (JD, Article in Spanish)

### **Octavio Rivera y Humberto Guerra, “Representación del personaje sexodiverso en la dramaturgia mexicana”**

This is an analysis of the representation of the gay-lesbian theme, as well as the portrayal of non-heteronormative characters (including lesbians, homosexuals and gays) in Mexican dramatic literature. The article examines various publications, including a text from the eighteenth century, another from the nineteenth century, and various representative selections of dramaturgy from the twentieth century. These selected texts of Mexican dramaturgy offer a wide variety of representations of “sexodiversity,” which sometimes affirm stereotypes and at other times offer new representations of sexual identity. In the latter group, that of new sexual representations, sexual identity sometimes seems to lose its importance or its efficiency as an identifying sign, while in other texts it recovers the status of the core dramatic element. (OR and HG, Article in Spanish)

**Silvana Garcia, “Das Entranhas d’Os Sertões, o Oficina: *Uma viagem pela encenação de Os Sertões, pelo Teatro Oficina, de São Paulo*”**

Between 2002 and 2006, José Celso Martinez Correia, the extraordinary director of São Paulo’s Teatro Oficina, produced a five part version of *Os Sertões*, based on the Brazilian literary masterpiece from the beginning of the twentieth century. The author, Euclides da Cunha, compiled the work after witnessing first hand, as a journalist, the destruction of the town of Canudos, which was blamed on an army brigade. The village of Canudos is situated in the far west of Bahia and was once inhabited by the pious leader Antonio Conselheiro and his followers. Mistaken for anti-republican guerrilla fighters, Conselheiro and his followers were victims of a vicious massacre, despite their long and valiant resistance. In Martinez Correa’s *Os Sertões*, this saga is narrated in great style, with a revolutionary spirit that characterizes the struggle that he and his troupe have been fighting against a major capitalist entrepreneur who would like to construct a mall in the same neighborhood that is home to Teatro Oficina. The exuberant performances of these plays are faithful to Oficina’s tradition, one of irreverence, daring aesthetic experimentation, and Dionysian communion between actors and audience. Adding up to 36 hours of performance, this version of *Os Sertões* by Teatro Oficina was one of the most important theatrical events of this decade. (SG, Article in Portuguese)