

# 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

### **Priscilla Meléndez, “Disonancias musicales: violencia y performance en *Cuarteto de Eduardo Rovner*.”**

Music is a powerful presence in Eduardo Rovner’s dramatic production that resists being considered merely part of the background. In “Disonancias musicales: violencia y performance en *Cuarteto de Eduardo Rovner*” I aim to show that music assumes a key role in this Argentine play, by allowing the audience to connect diverse political and historical spaces and times, from the world of Beethoven and his *Ninth Symphony*, to the present-day performance of four inept and cruel string musicians that unsuccessfully play Beethoven’s work. In *Cuarteto*, the violent acts of the members of the quartet connect the historical past — including Nazism — with a present moment when social and political violence is being linked to artistic creation, ironically joining Beethoven’s admirable music with the moral indignities and murderous acts of the contemporary musicians, and in turn, indirectly with the atrocities of the Argentine Dirty War of the late 1970’s and early 1980’s. In *Cuarteto*, Rovner creates an ambiguous artistic world — both sublime and horrendous — as a way to explore the processes of artistic communication, and to claim not only the artist’s own creative freedom, but also the political and ethical freedom that has been suppressed in Argentina’s recent history. (PM, Article in Spanish)

### **Camilla Stevens, “‘Home is where theatre is’: Performing Dominican Transnationalism.”**

This essay argues that a transnational approach to Dominican performance reveals a wealth of theatrical activity that addresses Dominican-U.S. migration. Like the characters in their plays who perform the social scenarios of migration, the creative endeavors of playwrights and performers such as Elizabeth Ovalle, Zaida Corniel, Chiqui Vicioso, and Josefina Báez are psychically and materially invested in more than one geopolitical space. Framed by critical approaches from Latino theater studies and migration studies, the analysis of the theme of return migration in four pieces by these authors shows that for transnational migrants, “home” can be conceived of as pluri-local and mobile. Their plays thus help to re-conceptualize *dominicanidad* from a diasporic perspective and to counter stereotyped portrayals of Dominican migration. (CS, Article in English)

### **Beatriz Rizk, “D.F.: el mural ciudadano de Emilio Carballido.”**

*D.F.* consists of fifty two one-act plays. From a time-span perspective, the collection begins with *El final del idilio*, which takes place in 1884, at a school under the strict supervision of Catholic priests and ends with *Condominio*, well into the twenty-first century, on the effects of over modernization in an urban setting. Its contents’ range can be compared with the great muralists (Rivera, Orozco and Siqueiros) oeuvre or the city chronicles of Carlos Monsiváis, who has also meticulously reflected on Mexican City’s urban growth as if it was an open text to be decoded. Considering its inhabitants’ discursive registry changes during three different

periods — thirty years apart — and taking into account the socio-historical context, we single out *Estufas*, *Un cuento de Navidad*, and *Difuntos de fin de siglo*. (BR, Article in Spanish)

**Bretton White, “Provoking Intimacies: Staging *Las relaciones de Clara* in Havana.”**

This article examines the blurring of distinctions between audience and actor in Cuban director Carlos Díaz’s creative 2007 staging of *Las relaciones de Clara* (written by Dea Loher, 1999) in the musty rooms of a colonial home. Using queer theorist Leo Bersani and psychoanalyst Adam Phillips’ theories, I investigate how a proliferation of intimacies creates a sense of sameness that is rooted in physical proximity and discomfort. This essay shows how re-imagining the possibility of physical intimacies can produce a shared hopefulness between audience, play troupe and the nation. What makes these theatrical intimacies relevant in a contemporary Cuban context is how they resist the state’s persistent attempts to fabricate its own version of a unified society. (BW, Article in English)

**Mónica Botta, “El derecho a la identidad y su correlato escénico en *A propósito de la duda*, de Patricia Zangaro.”**

This essay focuses on Patricia Zangaro’s *A propósito de la duda* (2000), and examines the play’s role in the Madres and Abuelas de Plaza de Mayo’s search for the abducted children of parents subjected to forced disappearances. An analysis of the Brechtian’s techniques employed by the dramatist helps to explain not only the ways in which the play engages its audience in political and ethical issues, but the manner it elicits the exercise of the “right to truth and identity.” (PZ, Article in Spanish)

**Carla Melo, “Carnivalizing Carnival-Land in the Urban *Sertões* of Teatro Oficina.”**

The imaginary around the “Canudos War” (1896-1897) as paradigmatic of others that perpetuate the extreme socio-spatial exclusion of contemporary Brazil was a central theme of Teatro Oficina’s *Os Sertões* (2002-2007). This five-part theatrical production was based on the literary epic of the same title (1902), which re-envisioned the northeastern Brazilian backlands, redeeming its subjects and denouncing the Canudos War as a massacre. The *Os Sertões* cycle allegorized the struggle of the landless, the urban squatters, as well as Teatro Oficina’s own fight against the gentrification of its neighborhood. Through an analysis of the performance tactics and the various texts that informed the making of *Os Sertões*, this article locates performance’s spatiality and its potential for enacting social agency as intrinsically connected to the body and sensorial knowledge. (CM, Article in English)

**Francisco García Rubio, “Zola, el naturalismo y la identidad nacional en tres dramas de Florencio Sánchez.”**

This article studies three plays by Florencio Sánchez, *La gringa* (1904), *La pobre gente* (1904) and *Barranca abajo* (1905), in which the presence of Naturalist themes, mainly that of atavistic degeneration, carries this theatre beyond simple awareness of social ills to a direct engagement with the most pressing issues of socio-economic structure and national identity present in Argentinean society at the turn of the century. I first consider Emile Zola’s proposals for a Naturalist theatre as reflected in these plays through the themes of atavistic degeneration and hereditary and environmental determinism. In the second part, I analyze Sánchez’ ideological use of these elements as an attempt at working through the complex set of problems facing the young nation of Argentina in a time of economic and identity transition. Sánchez put his theatre at the service of social change, following Zola’s proposals. He used theatre to transform a society that inherited the social problems of industrialization of late-nineteenth-century Europe while facing the implications of large-scale immigration for the ideological field of Argentinean national identity. (FGR, Article in Spanish)