

LATIN AMERICAN THEATRE REVIEW

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

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Manuscripts accepted for publication should be sent as an email attachment along with an abstract of 100-125 words in English. Limitations of space require that submissions conform to the following:

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

Catherine Larson, “What Do We Mean When We Talk About Performance?: A Meta-critical Overview of an Evolving Concept”

It is fair to state that *performance* is one of the most contested terms in our field, clearly evolving and emerging in the last few decades as one of the most significant terms in a wide range of academic disciplines and in society in general. This essay lays out many of the principal critical and theoretical concepts and debates related to performance—performativity, performance studies, performance art, etc.—to illustrate how the field and the lens through which we view it have changed and are continuing to change, as well as how those of us who study Latin American theater fit into the larger picture of examining the embodiment of meaning. This study of some of the main contributions to the discipline and to the creation of the field of performance studies offers an overview of the concepts, scholarship, and bibliography that have helped shape the ways in which we talk about performance. (CL)

Jorge Dubatti, “El teatro de Buenos Aires en el siglo XXI: pluralismo, canon ‘imposible’ y post-neoliberalismo”

With a focus on the theatre that has been produced in and exported from Buenos Aires during the first decade of the current millennium, the author proposes that the only possible canon in our globalized, heterogeneous, hybridized world is a *canon imposible* that recognizes and respects plurality and uniqueness. Within a *macropolítica* that includes the Postdictatorship and post-neoliberalism, the *teatro comunitario* serves as one notable example of the move in current Argentine theatre from resistance to transformation and social construction. Ricardo Bartís’s and Rafael Spregelburd’s work abroad and Daniel Veronese’s work both abroad and in commercial theatre are used to suggest esthetic and ideological changes, the effects of globalization, and the creation of an international audience for Argentine theatre. Finally, the analysis of Romina Paula’s *El tiempo todo entero*, Manuel Santos Iñurrieta’s *Crónicas de un comediante*, and Julio Molina’s *Curupayty. El mapa no es un territorio*—complemented by personal interviews with the dramatists and directors—confirms the ongoing shift in the theatre of Buenos Aires toward pluralism and transnationalism. (JEB, article in Spanish)

Ileana Diéguez, “La práctica artística en contextos de dramas sociales”

Using various examples of contemporary installation art, this essay explores questions of social practices, liminality, absence, and mourning. Borrowing theories from Didi-Huberman, Victor Turner, Jesús Martín-Barbero, Giorgio Agamben, and others, the author discusses the role of *imágenes de crisis* created by artists such as Doris Salcedo, Erika Diettes, Teresa Margolles, and Ambra Polidori in providing a site for mourning within a setting of extreme social conflict and disintegration. In places where disappearance is the norm, things like clothing and personal belongings perform a metonymic function in conveying the agonistic relation between image and absence. Turner’s notions of social drama and liminality, in particular, provide a paradigm that allows us to reevaluate the relationship that forms among rite, culture, and art during times of intense social disequilibrium. (JEB, article in Spanish)

Gastón A. Alzate, “Albur, ‘naquiza’, *camp* y manierismo en el cabaret de Regina Orozco”

This essay analyses the work of Mexican cabaret artist Regina Orozco, focusing in particular on the incorporation of the operatic tradition in cabaret, the cultural dynamic of Mexican *albur* and the visual aesthetics of her performances. Her strategic use of the *albur* is seen as a way to subvert notions of gender and the female body. It is also related to her

creative use of popular, regional and academic musical genres (e.g., opera and *bel canto*). The mixture of elements of so-called high and low culture is discussed in connection with Carlos Monsiváis's ideas regarding *naquiza* and *lo naco*, and also with regard to the artistic origins of mannerism and camp. This article explores several of Orozco's cabaret shows such as *Rosa Mexicano*, *Regina en el Diván*, *Regina en Celo sa*, *Los monólogos de la Regina*, *Boleros*, *boleros y flores para Chava*, and her video-performance *Tlacoyo con Co-K Light*. (GAA, article in Spanish)

Paola Hernández, “Biografías escénicas: *Mi vida después de Lola Arias*”

This article proposes a new approach to documentary theatre of the 21st century through the study of Vivi Tellas's Biodramas project and a close analysis of the play *Mi vida después* by Lola Arias. While these works make use of archives—such as videos, testimonies, newspaper articles, and film—as the primary sources in the transmission of knowledge, this article aims to explore the liminality involved in the selection of archives and how their subsequent stagings will be received and interpreted. This new focus on documentary theatre not only expands the notions previously promulgated by Piscator and Weiss, but also represents the ambiguous and arbitrary role that archives play in today's society. (PH, article in Spanish)

Leticia Robles-Moreno, “Connecting Absences: *Goodbye Ayacucho* and the Performative Medium of Transmission”

This essay analyzes Grupo Cultural Yuyachkani's performance *Goodbye Ayacucho* and the multiple levels of mediatization found in the interplay between live performance and the online, archived video of the performance. From the actor's body to the Internet users' computers, each transmission entails an intersubjective relationality activated by a spectatorship's embodied experience. Among the diverse ways in which new technologies and visual media are reshaping theatrical performance, the possibility of re-experiencing a performance through online videos provides a basis for reflection on the role that the spectator plays in the production of meaning during and after the performance. Online video performances are considered not only as a tool to make performances accessible to broader audiences, but also as a device that potentiates the most fundamental issues proposed by Yuyachkani and other theatrical collectives invested in the dialogue between performance and politics. *Goodbye Ayacucho*'s narrative, performance and online possibilities are an invitation to inhabit fragmentation, dispersion and multiplicity as modes of political resistance against colonizing claims of completeness and coherence. (LRM)

Rocío Galicia, “Dramaturgia hipertextual: ensayando la frontera”

Departing from the theoretical concept of *hypertextual theatre* espoused by playwright, critic, and scholar Enrique Mijares, this essay describes the singular characteristics that grant a sense of unity to the hundreds of plays that have been written in the northern part of Mexico since the mid-90s in response to a reality that defies conventional dramatic representation. Taking examples from plays by Jesús González Dávila, Víctor Hugo Rascón Banda, Virginia Hernández, Medardo Treviño, and Enrique Mijares, among others, Galicia confirms a new conceptualization of theatre that breaks away from linearity and binary oppositions. In response to and under the influence of constant changes in science and technology, the *Teatro del Norte* resorts to such techniques as intertextuality, hyperlinks, video clips, multi-faceted characters, polysemy, and fragmentation to convey the disorder and instability that reigns throughout the region. (JEB, article in Spanish)