

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

Linda Saborío, “The Role of ‘La Chica Moderna’ in Three Post-Revolutionary Mexican Plays”

Focusing on Concepción Sada, Magdalena Mondragón, and María Luisa Ocampo, this article examines how these three Mexican female playwrights, through their theatrical productions, advocated for women’s advancement in the workplace in a transitioning post-revolutionary Mexican society. In *El tercer personaje*, *Cuando Eva se vuelve Adán*, and *La virgen fuerte*, all three playwrights produce examples of “la chica moderna” through the staging of strong female protagonists who struggle to maintain a profession as doctors without compromising their feminine identity. By acknowledging the valuable participation of professional females in Mexico’s growing capitalist economy and by confirming the femininity of their female protagonists, Sada, Mondragón, and Ocampo offer their audiences an emerging role of “la chica moderna” who is not a masculinized female but instead an empowered female figure capable of participating on an equal level with her male counterparts.

David Crespy, “A Nuyorican Absurdist: Pedro Pietri and His Plays of Happy Subversion”

Jerzy Grotowski once wrote of the visionary Antonin Artaud, “He wasn’t entirely himself;” the same might be said of the late poet Pedro Pietri—who wasn’t entirely himself since he began writing plays. Pietri’s plays, having been produced in New York since the late sixties, are an example of the wave of Nuyorican theatre in the US prominent at that time—characterized by experimentation in form and the merging of social issues within that form. While others have explored Pietri’s work in tandem with his poetry, the phenomenological approach taken in this essay focuses on his plays and brackets off other concerns, getting at the “thingness” and texture of Pietri’s bizarre farcical dramaturgy, particularly within the context of how it compares to European absurdist technique.

Marina Bettaglio, “Surveiller, faire croire et punir: The Body of Evidence in Luis Rafael Sánchez’s *La pasión según Antígona Pérez*”

A Foucauldian reading of Luis Rafael Sánchez’s play *La pasión según Antígona Pérez* reveals the importance of the body as a site of punishment as well as of propagandistic strategies in the manipulation of public opinion in the imaginary state of Molina. Surveillance and punishment, alluded to in my title, are thus aided by a complex media apparatus intent on making people believe—“faire croire”—in the official story fabricated by the dictator, Creón Molina, in this Puerto Rican version of the Sophoclean drama. In this context, Antigone’s burial of two combatants killed in a rebellious act acquires a profoundly political and subversive meaning. Her defiant act deprives the penal system of its signifier by removing a crucial part of the tyrant’s repressive strategy.

Rosana Marreco Brescia, “Half-Caste Actresses in Colonial Brazilian Opera Houses”

Operatic and theatrical historians in both Brazil and Portugal frequently mention that around the last quarter of the 18th century, Queen Maria I forbade women to perform on public stages in Portugal. However, it seems that the impresarios and owners of opera houses in colonial Brazil were unaware of this prohibition, since I have found several references to

actresses performing in many of the permanent theatres at the end of the 18th century and the first decades of the 19th century. The great majority of these actresses were half-caste women. The most remarkable example is the case of soprano Joaquina Lapinha, *prima donna* of the Opera Nova in Rio de Janeiro, and probably the only native Luso-American singer to perform in a European theatre in the 18th century. This article considers the employment of actresses in the opera houses of São Paulo, Vila Rica, Rio de Janeiro, and Porto Alegre, showing how the impresarios of these public theatres managed to provide their companies with the necessary human resources.

José Manuel González Álvarez, “(Des)Memoria, biopolítica y relaciones de poder a propósito de *La nona* de Roberto Cossa”

The present article is an analysis of *La nona* by Roberto Cossa, one of the most remarkable masterpieces in contemporary Argentinean theatre. The approach of this article puts into practice concepts used by Giorgio Agamben like biopolitics, *homini sacri*, and *nuda vida*. Walter Benjamin’s considerations on the end of experience and Hannah Arendt’s reflections on language, violence, and memory will be also used to offer an alternative interpretation for this play. Taking into account the deluge of symbolic interpretations given by critics about nona’s meaning as dictatorship, capitalism, and many others, we will stress instead the family’s role: their power relationships and their failure when taking decisions as the main reason for the final tragedy and extermination. Therefore we try to show the complex and unstable line between the play’s characters as victims and attackers and, as a result, the links between biopolitics and citizens, as embodied by the Spadone family.