

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 |
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Abstracts

M. Soledad Lagos, “Poéticas del encierro en una sociedad re-democratizada: nuevas miradas sobre viejas heridas”

In the plays *Niñas araña*, by Luis Barrales; *Diciembre*, by Guillermo Calderón; *Medusa*, by Ximena Carrera; and *Las analfabetas*, by Pablo Paredes, the narrow limit between private spaces and public ones blurs and the issue of confinement emerges, understood as an attitude by some subjects not conscious of their roles, who accept the impossibility of influencing a change or conditioning others through concrete actions because they consider *a priori* that taking an action is condemned to failure. At the same time, in all these plays, an active exercise of memory takes place, in the sense of bringing up to date in each play's referred present an inconvenient past that hurts and continues to vex in a re-democratized society. Even though the latter has moved past a system in which violations against Human Rights were daily occurrences, it has postponed in a systematic fashion its mourning duties, so the sectors involved do not communicate, but rather opt for a dangerous and fictional confinement.

Oswaldo Obregón, “Isidora Aguirre y la renovación del teatro de tema histórico en Chile”

Four historical plays with a clear Chilean referent stand out from Isidora Aguirre's valuable theatre repertory: *Lautaro* (1982), *Diálogos de fin de siglo* (1989), *Manuel Rodríguez* (1999), and *El adelantado don Diego de Almagro* (2003). We will focus on the latter, which apparently has not yet premiered. Among the principal elements of its dramatic action analyzed here are: 1) the protagonism and antagonism of its historical characters; 2) text division; 3) structuring of time and space; 4) dialogues and narration; and 5) the fusion of artistic genres. At the end it is established that the last element has something in common with the other three plays. Among the conclusions arrived at, the analogies between past and present come to light namely in *Lautaro* and *Diálogos de fin de siglo* which take us back to the period under Pinochet's dictatorship. In all of them, Aguirre avoids a realistic approach, intertwining with fluidity in her writing some of the relevant principles of western contemporary theatre put forth by the likes of A. Artaud, B. Brecht, and Peter Weiss.

Enrique Mijares, “La violencia en la dramaturgia femenina de la frontera norte de México”

Diversity is at the base of a theatre which has become widespread across the northern part of Mexico. This theatre is capable of offering its readers / audience unexplored possibilities of reflection, selection, appropriation, and recreation on a crucial topic, not only about the border between the American Union and the Mexican Republic, but about a topic that is neither exclusive to these two countries nor to the rest of the continent, but expanded and critical on a global level: violence. From those countless violent edges and tentacles, five women border-dwellers and playwrights, among others, write about it: Selfa Chew, Guadalupe de la Mora, Larisa López, Perla de la Rosa, and Virginia Hernández.

Kirsten F. Nigro, “Algunas meditaciones sobre la representación de la violencia contra las mujeres: el caso de las mujeres asesinadas de Ciudad Juárez”

The on-stage representation of extreme violence in 21st-century theatre poses many challenges for playwrights, especially in Mexico, where violence has reached extreme proportions. This essay explores some of these challenges in five recent plays that deal with the murdered women of Ciudad Juárez, by looking at specific images of violence suggested by the playtexts. A theoretical concern here is whether the stage representation of the real-life extreme violence experienced by these women can fully capture the reality of these “disappeared

lives” without erasing their presence as once-living human beings; this essay suggests that photographs used in performance politics may be more effective in recapturing the “absence” of the murdered women of Ciudad Juárez.

Lillian Manzor, “Chamacos en el sur global”

Chamaco - Boy at the Vanishing Point is a play by Cuban playwright Abel González Melo. The playtext thematically and formally borrows elements from classical tragedy and transforms them with a contemporary theatrical language. The characters, all heroes and antiheroes, like the postmodern citizen-spectator, find themselves at the vanishing point that results from the strictest laws of patriarchy in their colonial versions, from heteronormativity, and from savage capitalism. Informed by cultural and human geographers’ theorization of the Global South, this essay analyzes comparatively how three different stagings performatively construct transgender identities and queer desires in three cities of the Global South: Havana, Istanbul, and Miami. Through a transnational reading of queer desires, this play, in its interaction with its different live audiences, the repurposing of different artistic currents, and the restructuring of public and private spaces, intervenes in the discourse of the nation by creating local / global sites of community formation.

Beatriz J. Rizk, “Jose Yglesias: el cronista / dramaturgo de Ybor City (Tampa)”

The literary legacy of Jose Yglesias (1919-1995) consists of eight novels, four nonfiction books, four plays, and a great number of essays, short stories, journalistic and academic articles, reviews, and translations. He was born in West Tampa and grew up in Ybor City. In 1937 he moved to New York City where he spent the rest of his life, which did not prevent him from being considered by his peers “the most important writer yet produced by Tampa.” We are concentrating here on his trilogy of plays based on his family and their cigarmaker neighborhood of Ybor City: *Chattahoochee*, which takes place in 1912; *The Dictatorship of the Proletariat*, in 1920, after the Russian Revolution took place (hence its title); and *You Don’t Remember?* during the protagonic character / author’s last visit to his hometown in December, 1978. All his work, including his plays, was geared to make “American readers aware of Ybor City and its Latin cigarmakers,” seen from the point of view of the workers themselves, an insight he thought was missing from most fiction and theatre writing.

Laurietz Seda, “Para no olvidar: teatro y guerra sucia en Argentina y Perú”

This essay analyzes how theatre and performance in Argentina and Peru have created an anti-establishment national consciousness that deal with the politics of terror that emerged during the Dirty Wars in both countries. It explains that the different ways in which each country dealt and still deals with the reported number of those who disappeared or were killed are intrinsically related to political, social, ethnic, and cultural problems.

Jorge Dubatti, “La crisis del teatrista ‘ilustrado’ en la escena argentina contemporánea”

For decades there have proliferated discourses in Argentine theatre that validate the artist as a political, moral, and human guide. We call that referenced function “enlightened theatre artists” or “authority theatre artists” which, beyond any specific theatrical knowledge, has been assumed by many creators in Argentina, especially since 1930 in the independent theatre field. In this article, we propose three objectives: to characterize that function, trace its genealogy and solidification in the history of Argentine theatre, and examine the contemporary theatre crisis especially in the post-dictatorship period (1983 to the present) through examples from the works and thought of Leónidas Barletta, Griselda Gambaro, Ricardo Bartis, Javier Daulte, and Rafael Spregelburd.