

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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Y el XX aniversario de la AMIT.**

***Textualidad y performatividad escénica, en el teatro
contemporáneo latinoamericano.***

Universidad Iberoamericana,
Ciudad de México, del 6 al 8 de noviembre de 2013

La teatralidad y la performatividad como rasgos fundamentales de las artes escénicas, han ido adquiriendo, desde la segunda mitad del siglo XX, un carácter independiente del concepto de Textualidad dramática. Sin embargo, en los primeros años del siglo XXI, en virtud de del desarrollo de las teorías contemporáneas sobre texto, teatro y performance, se han dado las condiciones, para que se realice un diálogo entre estas tres manifestaciones de las artes escénicas y sus relaciones entre sí, así como con otras artes y ciencias. El objeto de este coloquio es, pues, explorar las diferentes dimensiones de este diálogo o, incluso, cuestionar su posibilidad, por medio de análisis concretos de textos y las varias manifestaciones de las artes escénicas.

BASES

La modalidad es la presentación de ponencias en español, inglés o portugués, cuya duración no debe exceder 20 minutos, en cualquier formato susceptible de publicación (el material para la publicación puede exceder el tiempo de la ponencia y deberá entregarse con el formato MLA). Las propuestas no mayores de una cuartilla deberán enviarse electrónicamente, incluyendo la petición de equipo para presentación y un breve curriculum del/a ponente, a más tardar el 30 de julio de 2012, a la siguiente dirección:

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Las ponencias completas, con el formato de la MLA, deberán ser entregadas en el momento de la inscripción, para ser consideradas para publicación. El costo de la inscripción, que incluye comida, servicio de café y materiales, será de \$100.00 USD para ponentes y \$60.00 USD para participantes (se extenderá constancia de participación) que deberán ser depositados al momento de ser aceptada la ponencia en el primer caso, y al inicio del Coloquio en el segundo.

Abstracts

Rebecca J. Atencio, “Acts of Witnessing: Site-Specific Performance and Transitional Justice in Postdictatorship Brazil”

Over the past twenty-five years, artistic and cultural works engaging with Brazil’s authoritarian past and with the country’s transitional justice process have proliferated. Drawing on the work of sociologist Elizabeth Jelin and performance studies scholar Diana Taylor, the present article examines a prime example of this complex phenomenon, a theatrical work entitled *Lembrar é resistir* that was written and performed for the express purpose of marking the recovery of a notorious site of repression in the historic center of São Paulo. It argues that the power of the work came from the specific ways in which the embodied actions of the performers and spectators mediated the latter’s encounter with the materiality of the site, transforming the audience members not only into belated witnesses of the building’s grim history, but also into real-time witness-participants in the process of reclaiming the building.

Matthew Tremé, “The Beginnings, Means, and Ends of Interpretation in *Yo también hablo de la rosa*”

This article explores how the formal dramatic structure of Emilio Carballido’s play conflates the dueling acts of artistic creation and critical interpretation. Whereas previous scholarship has primarily focused on the acts of interpretation that the play’s many characters carry out as they re-represent the actions of the protagonists that lead up to the climactic yet out-of-sequence train wreck, here the author examines why critics generally place the work’s first representation of these actions in a space of non-interpretation and the implications of subjecting that sequence of events to critical scrutiny. This analysis posits that interpretation here is not just a function of reception or re-telling; rather, it is embedded in the play’s structure, whose seeming transparency belies the web of manipulation that extends beneath its surface.

Lucía G. Santana, “Mirando la voz (a)callada: dimensiones del silencio en *El miedo y Decir sí, de Griselda Gambaro*”

This article undertakes the contrastive analysis of two of Griselda Gambaro’s absurdist plays of the seventies, *El miedo* and *Decir sí*, which exemplify the relationship between the different dimensions of textual and extra-textual silence as the grounds of the author’s ethic-aesthetic activism. Objects in space, visibility, and intertextuality establish a correspondence between textual silence and the different dimensions of State silence that become the main tool for sociopolitical subjection by repressive regimes. Thus, it brings light onto the spectacular strategies used for the control of the symbolic order, providing the audience with new resources to deconstruct hegemonic discourses without incurring in the violence that it wants to denounce.

Hortensia R. Morell, “Expolios de la mujer y el entorno en *Gení y el Zepelín* de José Luis Ramos Escobar”

This essay explores the intertextual relations between the Puerto Rican writer’s one-act play *Gení y el Zepelín* and Chico Buarque de Hollanda’s *Ópera do Malandro*. This process uncovers not only Ramos’s borrowing of a Buarque ballad for his title, his protagonist, and his plot, but also the way he shares Brecht’s theatre poetics with his Brazilian counterpart. The study also reveals a complex textual web that includes Brecht’s *Die Dreigroschenoper*, Maupassant’s “Boule de Suif,” Queiroz’s “Tangerine Girl,” and García Márquez’s *El otoño del patriarca*. The interrelated works’ shared theme of the despoiling of women and the environment is analyzed through the lens of Gayle Rubin’s “The Traffic in Women.”

Clarisa Fernández, “Grupo de Teatro Popular de Sansinena. Nuevos abordajes posibles para su análisis”

This article presents a series of reflections on Argentine community theatre. An examination of Sansinena’s Popular Theatre Group will analyze the strengths and conceptual limitations of this collective experience and address categories of community experience constructed mainly in the field of cultural studies. This includes a consideration of works from social movements, as well as different ways of understanding the dialogue that occurs between “political” and collective action. The article will also take into account the characteristics of the rural territory in which the practice of community theatre takes place and the influence of those characteristics on theatrical production and collective experience.

Angela María Chaverra Brand, “Performance: Encarna-acciones de la contemporaneidad”, Facultad de Artes, Universidad de Antioquia”

Since 2003, the project “El Cuerpo Habla” has looked into the question of happenings of the flesh in the city of Medellín and how the paradigm change that occurred with the appearance of the vanguards in the 20th century has given rise to the expansion of concepts such as representation, resistance, and fabulation, all of which allow us to sketch out new strategies in the construction of artistic tendencies in which different techniques and awarenesses such as in performance, permanent artistic workshops, internal and interdisciplinary dialogues, and pedagogical proposals are integrated with those that take on board art, the relation of self, other, and the environment and that are open to multiplicity, divergence, and variation.

Rocío Zalba, “Perras, marginalidad y violencia en el teatro argentino del siglo XXI”

In this essay I examine the play *Perras* (2002), a joint work by Néstor Caniglia, Enrique Federman, Mauricio Kartun, and Claudio Martínez Bel, which demonstrates in a crude and bestial way the degeneration and transformation of the marginalized in post-crisis Argentina (2001). It is in the private sphere, where domestic abuse and bestiality occur, that we observe the play’s aggressors unravel in a process of reflexive nostalgia. This nostalgia, as described by Svetlana Boym in *The Future of Nostalgia*, is a process of personal reflection that meanders through multiple narratives and temporalities, both real and fictitious. The subversive nature of the marginalized being, together with the egocentric and ludic qualities of this introspective nostalgia, leads these aggressors to fail to recognize the violence and perversion of their actions, thereby making them transform into beasts themselves.