

# 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
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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

### **María de la Luz Hurtado, “Giro poético/político en la reconstrucción del sujeto en la escena de la post dictadura chilena: Ramón Griffero y *Éxtasis o la senda de la santidad*”**

Through Ramón Griffero’s text and staging of *Éxtasis o la senda de la santidad* (1994) I search for the signs and traces of the strong reconfigurations produced in Chilean theatre at the time of the fall of the macro-narratives, which coincides with the end of Pinochet’s regime. At this turning point in Griffero’s poetics, I strive to identify the constructive strategies that he uses to produce and display his own subjectivity and that of others. Cultural studies and theorists such as Foster, Cornago, Owens, Benjamin, Grüner, and Griffero himself inform my study of the displacements and disruptions that Griffero produces in canonic constructions of discourses and texts, tracing new ground on which these dimensions operate as aesthetics, ethics, and politics.

### **Jorge Luis Yangali Vargas, “*Voz de tierra que llama: o cuando el repertorio re-territorializa*”**

This essay focuses on *Voz de tierra que llama* (1995) by Eduardo Valentin Muñoz, a director and playwright from the central highlands of Peru. This play constitutes a part of the theatrical archive on the problem of the displaced (embodied in the text by a woman). The subject(s) emerged within a socio-political Peruvian context that emerged during the “time of fear” (the last two decades of the 20<sup>th</sup> century). In terms of an archive, *Voz de tierra que llama* narrates the tragedy of eight deterritorialized Andean women who try unsuccessfully to re-territorialize themselves in the city. The play also deals with the return of the displaced to their rural origin. We posit that the reterritorialization portrayed in the play of Valentin Muñoz relates to the reformulation of the use and meaning of the elements of an Andean oral repertoire, a repertoire that the modern systems of representation reject as not responding to the written canon and to literacy. In this sense, we claim that Valentin Muñoz’s play proposes to politicize the use of the Andean “archive” on the trauma brought on by the original deterritorialization. The politicization of the *arkhe* makes it a place of constant tension, resistance, and negotiation.

### **Georgina Salman, “Per-versiones de sí mismo: *Potestad y Paso de dos*”**

Argentinian dictatorships have produced distinct results during different periods. One of these was forgiveness, a forgiveness granted to those who had committed acts that resulted in a wounded, resentful society. The oblivion imposed by the laws of the restored democracy resulted in a forced union of brutalized men and women in the same space with their repressors. Beyond the denunciation undertaken by many writers and playwrights, Pavlovsky’s *Potestad* and *Paso de dos* provide a point of view that blurs the division between the “good” and the “evil” person. Pavlovsky’s opaque and multivocal theatre confuses, disturbs, and even scandalizes the audience. In these works, victim and victimizer come face to face after

repressive times, a process that can only be accomplished through a perverted, or per-verted, version of oneself, which not only allows a relationship to form between them, but also the reinsertion of old repressors in a “free,” newly re-created society.

**Leonardo Monroy Zuluaga, “La posmodernidad y las redes sociales en 9 días de guerra en Facebook”**

This essay interprets the dramatic text *9 días de guerra en Facebook*, written by Mexican playwright Luis Mario Moncada. In dialogue with theories by Fredric Jameson, Jean Baudrillard, and Gianni Vattimo, I address the counterpoints between views on postmodernism and its effects on the individual. This comparison of voices provides the basis for the contextualization of Moncada’s work, while explaining the way the author builds a text based on the structure of the most visited social network today. I explore in particular the system created among the characters of *9 días de guerra en Facebook* and the way Moncada treats the world of social networks and (counter)values of postmodernity, which include narcissism, the juxtaposition of ideas and feelings, and the fugacity of such reflections.

**Magaly Muguercia, “Teatro como ‘acontecimiento’ en la América Latina de los años 50 y 60”**

On the threshold of the “revolutionary years,” Latin American artists began to think of theatricality in terms of an “event,” as the emergence of the new on a physical level, beyond ideology and questions of representation. This article presents examples of this trend in anthropologically-inspired works performed during the 1950s, outside conventional theatre spaces. Experiments with theatre-in-the-round produce effects on the audience that correspond neither to identification nor to “alienation.” Latin American “happenings” and the practices of groups such as Arena and Opinião in Brazil raise questions regarding the relationship between theatre and politics, as groups move away from principles of representation in order to focus on theatre as a radical “event” based on extreme corporality.

**María Gabriela Aimaretti, “Experiencias de teatro socio-cultural en Bolivia: una tendencia con cincuenta años de camino”**

From the decade of the 50s to the present, Bolivia has had groups of cultural production and diffusion that have developed activities with the goals of political intervention, the critical *concientización* of audiences, the discussion of local social and political matters, and the management and organization of resources in base organizations. These groups have produced theatrical works that represent the local reality, redefine identities, and reconstruct subaltern shared memories. This essay focuses on models of this trend in Bolivian theatre within the context of Theatre of the Andes.

**Sandra M. Pérez-Linggi, “Cultural Re(production) in Maruxa Vilalta’s *Pequeña historia de horror (y de amor desenfrenado)*”**

Through the lens of Gérard Genette’s idea of transtextuality, this study looks at Maruxa Vilalta’s representation of cultural manifestations in order to question how they affect social relations. *Pequeña historia de horror (y de amor desenfrenado)* is analyzed as a theatrical version of “Susanna and the Elders” precisely to show Vilalta’s broader concern with cultural reproduction. This study brings to light the interconnectedness between this play and other cultural texts ranging from Chopin’s “Polonaise Heroic” to Mexican pop culture figure El Monje Loco. I thus show Vilalta’s innovative questioning of artistic value and, more importantly, its social implications through the “distorted mirror” she creates in this particular play.