

# 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

### **Ariel Strichartz, “Staging the ‘Forgotten Genocide’ in the Aftermath of the Dirty War: *Una bestia en la luna* by Richard Kalinoski”**

The most recent Argentine military dictatorship (1976-1983) and the Armenian Genocide (1915-1923) share legacies of state-sanctioned denial and impunity, which have left survivors and subsequent generations grappling with issues of memory and mourning. The intersection of these two collective memories in Argentina, home to a sizable Armenian population, offers a glimpse into how post-dictatorial and post-genocidal memory politics have borrowed from and shaped each other. This article examines the positive reception in Argentina of *Una bestia en la luna* by the U.S. playwright Richard Kalinoski. While the work treats the struggles of two survivors of the Armenian Genocide and sets its dramatic action in the U.S., Kalinoski’s use of photography to warn against the dangers of silencing memory engages non-Armenian spectators in postdictatorial Argentina.

### **Antonio Prieto Stambaugh, “‘RepresentaXión’ de un *muxe*: la identidad performática de Lukas Avendaño”**

Lukas Avendaño is an emerging Mexican performance artist whose recent work constitutes a queer performatic intervention of Mexican nationalistic representations, particularly that of Zapotec Tehuana women. Avendaño embodies the complex identity of *muxes*, or male homosexuals from the Tehuantepec Isthmus where he was born. His cross-dressing performance interweaves ritual dances with autobiographical passages and actions that involve audience members to challenge the widely-held view of a gay-friendly indigenous culture and point towards the existence of lives that negotiate pain and loneliness with self-affirming pride. The article concludes with a theoretical argument regarding the way Avendaño’s work queers the very concept of representation to suggest the possibility of *representaXión*, a sensual, disidentificatory, and body-based performance.

### **Paul Fallon, “Processing (Post)humanism, Mediating Desire: Technology in the Works of Three Border Playwrights”**

New electronic technology, such as personal video cameras, videotape players, and the internet, has increasingly sparked interest from Northern Mexican border authors across genres. In Juan Ríos’s *Generación Atari*, Francisco J. López’s *Cibernauta: cómo vivir atrapado en la red*, and Bárbara Colio’s *Teoría y práctica de la muerte de una cucaracha (sin dolor)* and *La habitación*, technological innovations play a key role in the development of the central emotional conflicts. The four dramatic works relate new technology to an increased social openness regarding more diverse expressions of sexuality, yet they also portray existing hierarchies, fraught relationships, and tragic events that signal the limits and interruptions involved in the technological mediation of desire. Rather than any wholesale condemnation or celebration of technology, these works pose human-machine relations as an open question to be shared with and pondered by the audience.

**Grisby Ogás Puga, “La primera modernización teatral argentina y el surgimiento del teatro independiente”**

The emergence of the Independent Theatre movement was a determining factor in promoting theatrical modernization in Argentina. This study shows how Independent Theatre spurred the negation of national models and exercised a form of patricide that was much more effective than previous attempts at aesthetic and ideological rupture. The most important impetus behind modernization was Roberto Arlt, whose extraordinarily innovative work established rich intertextual dialogue with European models.

**Christina Baker, “Staging *Narcocorridos*: Las Reinas Chulas’ Dissident Audio-Visual Performance”**

The four female performers of Banda de Las Recodas (a.k.a., Las Reinas Chulas) are a *teatro-cabaret* group based in Mexico City. Originally conceived as a theatre piece, the musical group has taken on a life of its own, becoming known for its socio-politically engagement. This paper focuses on Banda de Las Recodas’ (re)-interpretation of the *narcocorrido* in their song “Lo hecho en México.” Banda de Las Recodas utilizes auditory and visual performative strategies as part of a satirical critique of the role of this popular music in Mexican society as well as the government’s pervasive lack of response to the Juárez femicides. The exploration of audio-visual techniques includes the song’s accessibility on iTunes, YouTube, and its live transmission, all of which compliment and complicate the way audiences understand its meaning. Moreover, this study examines how the two modes of watching and listening to “Lo hecho en México” at once inform listener/audience interpretations of the work and emphasize the need to critically consider how cultural products are consumed.

**Gina Beltrán, “Staging Revolution: Form and Violence in *La noche de los asesinos*”**

Written within the first years of the Cuban revolution, José Triana’s *La noche de los asesinos* (1965) has traditionally been read as either a revolutionary or an antirevolutionary play. This article argues that more than its historical and political context, revolution constitutes *La noche*’s form. The concept of revolution as a violent, paradigm-shattering phenomenon relates to *La noche*’s shifting and unstable dramatic spaces. Triana creates a complex performative space that turns *La noche* into a dramaturgical exploration of revolution as violent change and transformation. Through Franz Fanon’s theoretical understanding of structural violence, this article ultimately investigates how *La noche* offers important insights into the experiential and emotional processes of the Cuban subject within the historical process of the revolution.