

LATIN AMERICAN THEATRE REVIEW

*a Journal Devoted to
the Theatre and Drama
of Spanish and Portuguese
America*

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Manuscripts must be accompanied by an abstract of 100-125 words in English. Limitations of space require that submissions conform to the following:

Critical studies:	6500 words	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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Contents

Abstracts	7
Trauma cultural y memoria histórica en <i>El deber de Fenster</i> de Humberto Dorado y Matías Maldonado <i>Lucía Garavito</i>	11
Mapa Teatro, Mockus, and <i>Modos de hacer</i> <i>Geoffrey Wilson</i>	35
For Whom We Must Speak: Devising <i>Actos</i> for Undocumented Farmworkers <i>Annette H. Levine and Debra A. Castillo</i>	53
Performatividad y plástica: el cruzamiento artístico en la obra de Leandro Soto durante la década “contaminada” de los 80s en Cuba <i>Marelys Valencia</i>	69
Del Solís a Flor de Maroñas: <i>Ubú</i> de Enrique Permy y repensando el teatro desde la travesía y la frontera <i>Gustavo Remedi</i>	91
La estética de la Guerra del Pacífico en el teatro patriótico chileno <i>Carlos Donoso Rojas and María Huidobro Salazar</i>	109
Forging Female Subjectivity on the Commercial Stage in the 1920s and '30s: Three Plays by María Luisa Ocampo, Concepción Sada, and Alfonsina Storni <i>Margo Echenberg</i>	127

Acercamiento existencialista al drama <i>La noche de los asesinos</i> de José Triana. El papel de la “mirada” en las relaciones intersubjetivas <i>Damary Ordones</i>	147
“¿Qué vamos a hacer con esas impostoras?”: <i>Orquídeas a la luz de la luna</i> o el fenómeno del cine a través de la máscara <i>Antonio-Sajid López</i>	161
Mexico City’s Spring 2015 Theatre Season <i>Timothy G. Compton</i>	177
Primera obra teatral sobre la vida de Monseñor Romero presentada en El Salvador <i>Isabel Cristina Flores</i>	191
Interviews	
Entrevista a Bárbara Colio <i>Alfonso Varona</i>	203
Entrevista con el dramaturgo y psicoanalista Jorge Palant: “En la sociedad argentina la venganza respecto de la última dictadura no aconteció” <i>Jorge Dubatti</i>	219
Entrevista con Rosario Vargas, del Teatro Agujón de Chicago, celebrando 25 años de labores ininterrumpidas <i>Beatriz J. Rizk</i>	243
Festival reports	
XXX Festival Iberamericano de Teatro de Cádiz: espectáculo y reflexión sobre el teatro español y latinoamericano <i>Miguel Angel Giella</i>	253
El FIT de Cádiz: entre la teatralidad y la academia <i>Enrique Mijares</i>	265
XXX Festival Iberoamericano de Teatro, Cádiz: Family and the Representation of Latin American Masculinities <i>Zaida Godoy Navarro</i>	269

Las muestras curatoriales de Aguascalientes 2015 <i>Enrique Mijares</i>	275
Tercera versión del Encuentro Internacional de Artes Escénicas <i>Willy O. Muñoz</i>	281
Performance reviews	
<i>Mojada: A Mexican Medea</i> <i>Roberto Corona</i>	291
<i>¿Cómo vuelvo? Buenos Aires, julio de 2015</i> <i>Paula Varsavsky</i>	297
Tales from the <i>palomar</i> : The Manhattan Premiere of Fernando Ferrer’s <i>La intención de las palomas</i> <i>Susan P. Berardini</i>	299
Book Reviews	303



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La Universidad Iberoamericana, Ciudad de México,
La Universidad Veracruzana, Facultad de Teatro.
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The University of Kansas,
El Centro Nacional de Investigación, Documentación e Información
Teatral Rodolfo Usigli (INBA),
La Asociación Mexicana de Investigación Teatral A.C.,
y Latin American Theatre Review
Convocan al

*VI Coloquio de teatro Latinoamericano:
La política en el teatro y el teatro en la política.*

Universidad Iberoamericana, 2-4 de noviembre de 2016, Ciudad de México.

El concepto clásico de política contempla al ser humano como edificador y sostenedor de la *polis*, un espacio social compartido en que se propone como fin último el bienestar de todas y todos sus integrantes, quienes a su vez, idealmente, participan activamente para lograr tal objetivo. Sin embargo, se sabe que tal proceso produce a su vez estructuras de poder que con frecuencia lo desvirtúan u obstaculizan, creando tensiones y crisis que adquieren una forma dramática, lo que ha llevado a Víctor Turner darles el nombre de Dramas Sociales.

El modelo dramático como herramienta para leer los acontecimientos sociales y políticos ha sido ampliamente utilizado por las ciencias sociales, y otras disciplinas, y esto encuentra su justificación en el hecho de que el teatro, en todas sus manifestaciones, ha estado siempre inmerso en los procesos políticos y sociales, ya sea representándolos o participando directamente en ellos. En este coloquio se propone, pues, examinar las maneras en que el proceso político es representado o construido en el teatro, y cómo el teatro participa directa o indirectamente en él.

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. Las propuestas no deben exceder una cuartilla y deberán enviarse electrónicamente, incluyendo la petición de equipo para presentación y un breve currículum del/a ponente, a más tardar el 30 de julio de 2016, a la siguiente dirección: *Dr. José Ramón Alcántara Mejía, Departamento de Letras, Universidad Iberoamericana, Prolongación Reforma 880, México, DF. 01219, Jose.r.alcantara@ibero.mx; joseralcantara@yahoo.com*. Las ponencias completas, que pueden extenderse hasta 20 cuartillas con el formato de la MLA, deberán ser entregadas en el momento de la inscripción, para ser consideradas para su 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.

La AMIT,
el Colegio de Literatura Dramática y Teatro de la UNAM,
el CITRU
y la Universidad Iberoamericana
Convocan al

XXII Congreso Internacional de Investigación Teatral de la Asociación Mexicana de Investigación Teatral

19 AL 21 DE OCTUBRE DE 2016

en las instalaciones de la Facultad de Filosofía y Letras de la UNAM, en la ciudad de México
con el tema:

Disyuntivas de lo performático en la escena mexicana

Actualmente, los integrantes de los diferentes grupos de trabajo de la AMIT producen líneas de reflexión que vinculan de manera crítica los universos epistemológicos, los puentes dialógicos y las alteridades entre el performance y el teatro. Dentro de estas reflexiones se encuentran la multiplicidad de relaciones entre los procesos constitutivos de la puesta en escena y el performance, las operaciones inherentes al trabajo del performer y el actor, así como sus desenvolvimientos en las prácticas rituales, políticas, lúdicas, deportivas, artísticas y aquellas dadas en otros ámbitos de lo cotidiano.

Desde este marco general, la AMIT CONVOCA a los socios y a los interesados en las artes escénicas a reflexionar, en las diferentes mesas de este Congreso, sobre las implicaciones del eje temático propuesto en las prácticas y estudios, en los modos de producción y de documentación, en las maneras de nombrar las distintas teatralidades, de hacer teoría e historia.

Modalidades de participación

1. Ponencia referida al tema central del congreso, no deberá exceder de 8 cuartillas a doble espacio o 20 minutos de exposición
2. Demostración práctica cuya duración no exceda 15 minutos
3. Avances y ponencias de grupos de trabajo
4. Presentación de publicaciones.

Para ponencia enviar resumen de máximo una cuartilla y anexar semblanza curricular máximo media cuartilla. Para demostración práctica enviar ficha técnica detallada, considerando el tema y que el espacio será el Foro anexo de la FFyL o áreas verdes del mismo. La selección de las ponencias como de las exposiciones prácticas según su viabilidad en la logística del Congreso estará a cargo del Comité Científico de la AMIT.

Fecha límite para recibir propuestas 31 de mayo a los correos electrónicos: gfuentesibarra.citru@inba.edu.mx, gfuentesibarra@yahoo.com y luis.conde7@gmail.com. La notificación de aceptación a más tardar el 30 de junio.

Después de la aceptación se recibirán las ponencias completas el 19 de septiembre (aquellas que el Comité Científico considere para su publicación podrán ampliarse hasta 15 cuartillas).

Grupos de trabajo

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Cuota de inscripción al XXII Congreso de la AMIT

Socios activos y participantes nacionales: \$1000.00, (el pago ofrece la opción de ser socio de la AMIT) Participantes extranjeros \$100.00 US. Estudiantes de licenciatura y posgrado 50% de descuento. Asistentes que deseen recibir constancia \$100.00.

La cuota de inscripción ofrece la participación en todas las actividades del Congreso, a recibir constancia y materiales, asistir al coctel de bienvenida y clausura.



Call for essays

**SPECIAL ISSUE OF
LATIN AMERICAN THEATRE REVIEW
IN HONOR OF SANDRA M. CYPESS**

Topic: *Gender Politics and Cultural Memory in Contemporary Latin American and Latin@ Theatre*

We invite you to submit an essay on Latin American or Latin@ theatre for a special issue in honor of our newly retired colleague, Sandra M. Cypess. Sandy has been a pioneer in the study of Latin American theatre as well as Latin American women dramatists.

While submissions on all topics will be considered, the focus of this issue will be: *Gender Politics and Cultural Memory in Contemporary Latin American and Latin@ Theatre*

All submissions will be peer-reviewed

Deadline for submission: **April 1st, 2017**

Maximum length: 25 pages, including notes and works cited

Articles may be written in English, Spanish, or Portuguese

Times New Roman, 12 pt. font

Double spacing

MLA format for notes (endnotes) and works cited

Questions, suggestions, and submitted articles should be sent to:

Amalia Gladhart (gladhart@uoregon.edu)

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Abstracts

Lucía Garavito, “Trauma cultural y memoria histórica en *El deber de Fenster de Humberto Dorado y Matías Maldonado*”

How should theatrical activity in Colombia acknowledge the country’s violent political life and the thousands of victims of an armed conflict that has lasted for almost six decades? What role should theatre play in the context of human-rights violations and institutional (in)justice to configure a collective memory and history? This study focuses on *El deber de Fenster*, a documentary drama by Humberto Dorado and Matías Maldonado, as an agent of cultural trauma. The dramaturgical dimension of the massacre of Trujillo as embodied in Daniel Arcila’s manuscript and story implies both an exploration of the brutal practices that fragment the national body and a (re)membering of individuals and events in an effort to collectively mourn victims and symbolically reconstruct the torn social fabric.

Geoffrey Wilson, “Mapa Teatro, Mockus, and *Modos de hacer*”

This article analyzes the relationship between *cultura ciudadana*—the social-engagement program of Colombian sociologist and former mayor of Bogotá Antanas Mockus—and the artistic practice of Bogotá’s Mapa Teatro, particularly those works that focus on the demolished barrio known as El Cartucho. Particular attention is paid to how the politician and the artists share an understanding of citizenship/belonging that emphasizes the repertoires of behavior embedded in shared social space. The analysis of these behavioral histories builds on the valuable work of those who have written on Mapa Teatro, such as Ileana Diéguez, Karen Till, Doreen Massey, and Vicky Unruh, while shedding new light on how Mapa Teatro’s dramaturgy engaged with Mockus’ cultural politics to challenge the stigmatization and marginalization of a community through an emphasis on the relationship between histories of behavior in social space and the construction of cultural citizenship.

Annette H. Levine and Debra A. Castillo, “For Whom We Must Speak: Devising *Actos* for Undocumented Farmworkers”

In Spring 2015, Ithaca College’s IC Teatro (advised by Annette Levine), Cornell University’s Teatrotaller (Debra Castillo), the Teatro Travieso theatre company (Jimmy Noriega at College of Wooster), and Dartmouth College’s Analola Santana decided to collaborate on a homage to Teatro Campesino by working with our students to study the history of this important group and the current issues facing immigrant youth in our area and to devise new *actos* for presentation to our various communities. In this article, we explore what it means for our students to create devised work in this particular social justice context, where the central organizing problematic of the project requires them to speak, and moreover to speak for those who often are in no political or social position to speak for themselves, in full cognizance of the implications of speaking out in this artificial and ventriloquized manner. We offer our commentary on this project in a spirit of humility, knowing that many of our colleagues (perhaps most of us) have dealt with qualified success more often than not, and that there are important discussions that need to take place, and crucial pedagogical lessons to learn, from risking—and perhaps even courting—failure.

Marelys Valencia, “Performatividad y plástica: el cruzamiento artístico en la obra de Leandro Soto durante la década ‘contaminada’ de los 80s en Cuba”

This study focuses on the relationship between theatre and visual and performance art in the work of Leandro Soto during the 1980s, when Cuban cultural policy aimed at “ideological purity” and constrained artistic freedom. Ironically, this attitude catalyzed the contamination

of disciplines and a spirit of anti-normalization among artists, thus bringing about a dialogue between art, memory, and the historical archive. This article argues that such an integration of artistic codes, along with the recycling of the archive, promoted the role of performance art as a hybrid and contestatory practice *par excellence*, not only in Havana but in other parts of Cuba as well. Finally, by analyzing the performance piece *Ancestros* and the play *Weekend in Bahía*, where Soto returns as set designer, the study emphasizes the potential of art to contest and shape collective memory.

Gustavo Remedi, “Del Solís a Flor de Maroñas: *Ubú* de Enrique Permy y repensando el teatro desde la travesía y la frontera”

The 2005 adaptation of Alfred Jarry’s *Ubú Rey* by Enrique Permy and Polizonteatro in Flor de Maroñas, a working-class neighborhood in the outskirts of Montevideo, did more than transform the play into a street spectacle. This article explores the connections between the event, which was later replicated in La Teja and other working-class neighborhoods, and a series of poetic and theoretical considerations, including theatre as “journey” and the physical translation of the play to “the border” of Montevideo. This relocation was also a journey to “a cultural frontier,” to the limits and the outside of our lettered, middle-class notions of theatre and theatricality. The author recurs to the notion of “transmodernity” as an alternative to the modern and postmodern aesthetic that predominates within academic circles and renders transmodern theatre invisible. The article also examines the convivial and place-time-specific quality of theatrical productions and the ways in which a long, deep and lively carnivalesque theatrical tradition within working-class neighborhoods makes possible an effective social encounter, exchange, and communication.

Carlos Donoso Rojas and María Huidobro Salazar, “La estética de la Guerra del Pacífico en el teatro patriótico chileno”

Historically, theatre has served as a cultural and aesthetic resource for the promotion of ideas, discourses and symbols, as well as for the production and promotion of feelings. In the context of war, the scenic arts can serve to socially and culturally legitimize a national cause through the aesthetic, exemplary representation of opposing sides. In Chile, the War of the Pacific (1879-1883) made possible the development of a theatre that looked to incorporate the masses in the understanding and assimilation of the conflict. This was achieved through simple but effective stagings, where the archetypal construction of the enemy was transformed into an essential means of self-definition, self-balancing, and the legitimization of the appropriate cause.

Margo Echenberg, “Forging Female Subjectivity on the Commercial Stage in the 1920s and ’30s: Three Plays by María Luisa Ocampo, Concepción Sada, and Alfonsina Storni”

This study analyses little-studied plays by Mexican playwrights María Luisa Ocampo and Concepción Sada alongside a work by the better-known Argentine Alfonsina Storni. Written and performed in commercial theatres in the 1920s and ’30s, all three plays portray female protagonists struggling with accepted social and cultural norms regarding marriage and motherhood. By calling attention to the use of the commercial stage as the locus for representing social issues, particularly the performativity of gender roles, this work aims to show that shifts in gender ideology, and in the theatre milieu itself, are representative of the conflicting ideas on and about women during the transitional period of post-revolutionary Mexico. Moreover, the difficulties involved in the formulation of female subjectivity, as expressed through views on marriage and maternity, are presented as crises not only in Mexico but also within the wider scope of Latin American modernity.

Damary Ordoñez, “Acercamiento existencialista al drama *La noche de los asesinos* de José Triana. El papel de la ‘mirada’ en las relaciones intersubjetivas”

The influence of existential philosophy in the Cuban literary production that blossomed after the 1959 Revolution has been little studied by scholars so far. This is probably due to the presence of other philosophical theories, such as American Pragmatism and the positivism of Cuban philosopher Enrique José Varona, or because many professors of philosophy from the University of Havana migrated to the United States after 1959. It seems certain, however, that the initial euphoria over the new social and political environment in Cuba meant that authors were reluctant to accept existential schools of philosophy and their accompanying pessimism. Nevertheless, there are some post-revolution Cuban literary productions that display existentialist aspects. One of these is the play *La noche de los asesinos* by José Triana, in which it is possible to see how the gaze of the other robs us of our inherent freedom and causes us to deprive ourselves of our existence.

Antonio-Sajid López, “¿Qué vamos a hacer con esas impostoras?": *Orquídeas a la luz de la luna* o el fenómeno del cine a través de la máscara”

The controversial play *Orquídeas a la luz de la luna* (1982) by Carlos Fuentes revolves around two women named María Félix and Dolores del Río. These characters adopt as their own the stories and urban legends surrounding the two icons of Mexican cinema for whom they are named. María and Dolores are convinced of these “masks,” of this semblance, which sows doubt in the public that recognizes them. Fuentes casts the public as an audience within the fiction by transforming the proscenium into an imaginary movie screen that serves as an interpretive lens of artifice. This article studies the space that is generated between the real and the seeming to show how distancing becomes a concrete element within the play and thereby facilitates the audience’s understanding of the fictional and aesthetic constructs that maintain the public masks of these two cinematographic legends.