

LATIN AMERICAN THEATRE REVIEW

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

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Abstracts

Susan Cazap, et al., "Cronología acotada de la década del '80."

This annotated chronology lists the principal theatrical events in Argentina in the 1980s and offers the reader a synthesized explanation of how each work was received by the public as well as some socio-political events and their repercussions in Argentina's intellectual community.

Eduardo Rovner, "Relaciones entre lo sucedido en la década y las nuevas tendencias teatrales."

This article dynamically establishes the relationships between the socio-political reality of Argentina in the 1980s and the theatrical texts that emerged during this period. Dramatist Rovner divulges his personal experiences, thus creating a unique series of socio-theatrical collages which develop the concept of the power of double discourse—a concept that other Argentine dramatists would later take up again both critically and metaphorically.

Olga Cosentino, "El teatro de los '70. Una dramaturgia sitiada."

The advances made in semiotics in the 1970s provide a key to the understanding of Argentine theatre in the 1980s. By describing the signs and symbols of resistance, an attempt is made to comprehend this theatrical experience that Cosentino has called "besieged dramaturgy."

Luis Ordaz, "Autores del 'nuevo realismo' de los años '60 a lo largo de las tres últimas décadas."

Ordaz, specialist in Argentine theatre criticism and investigation, believes that the dramatic work done in the 1960s provided the foundation for what would follow in the 1980s. In speaking of his current works, Ordaz offers a critical discussion of two principal trends prevalent in today's theatre: "new realism" and "the new grotesque."

Mirta Arlt, "Los '80--Gambaro-Monti--y más allá."

This polemical article investigates the limitations of discourse in the theatre of Griselda Gambaro and Ricardo Monti when this theatre finds itself confronted with the new ideological demands of an Argentine audience that suffers from economic poverty. Arlt suggests that the aesthetic trend that these two playwrights offered in the 1970s might now exhaust itself for today Gambaro is relying on didacticism while Monti is attempting to incorporate tragic structure into his works. Regardless of what the specific shortcomings actually are in contemporary Argentine theatre, Arlt sees that there is no forward movement and warns that there is a dire need for a new approach.

Patricio Esteve, "1980-1981. La prehistoria de Teatro Abierto."

Teatro Abierto '81 provided a valuable experience in confronting authoritarianism by acting militantly from within the system in opposition to the dictatorship that began in 1976. This article points out the theatrical endeavors that served as precursors to this movement, one of the most noteworthy of which was Esteve's *Lisístrata*, *La rebelión de la mujeres*.

Miguel Angel Giella, "Teatro Abierto 1981: De la desilusión a la alienación."

By focusing on the works of Carlos Gorotiza and Ricardo Halac, this article unites the beginnings of "new testimonial theatre," or "reflexive realism," with the development of Teatro Abierto '81. The comparison between these two developments brings to light the terrible semantic evolution that went from disillusionment (1949-1961) to the alienation of texts and characters in Teatro Abierto. Giella believes the causes of these semantic changes reside in the socio-political decadence that has prevailed in Argentina in most recent decades.

Jorge A. Dubatti, "Teatro Abierto después de 1981."

This article delves into a phenomenon with which few critics have concerned themselves: the understanding of what happened to Teatro Abierto after 1981—the canonical year of this movement. Dubatti describes the situation and analyzes diverse factors, such as the "transgression" of the original movement which sought, among other things, to integrate production throughout the country and change the form of organization. Various of these factors led to an uneven repertory, resulting in the fact that only 16 of the 48 original works remain today. Nonetheless, it should be stressed that, even with its shortcomings, Teatro Abierto '82 surpassed the "Argentine cultural black-out" of the period.

Fernando de Toro, "El teatro argentino actual: Entre la modernidad y la tradición."

This article openly explores the theatrical reality of Argentina today, revindicating that which has been defined as "vanguard" and demonstrating how the "resemantization" of turn-of-the-century works relates to present-day theatrical and political polemics. From such a perspective, de Toro proposes a revitalization of theatre ideology from the 1960s and a new vision for Argentine theatre in the 1990s—a vision that would be formed by the liquidation of artistic and ideological dichotomies.

Beatriz Trastoy, "En torno a la renovación teatral argentina de los años '80."

Argentine theatre in the 1980s experienced a series of renovations which the author feels can best be described as the formation of "Teatro Joven." After analyzing and evaluating the events which brought about this new type of theatre, Trastoy focuses on the fact that there was no correlation between Teatro Joven and other dramatic production during this period, citing dramatist Emeterio Cerro as one of the few exceptions to this trend. Most importantly, Trastoy proposes that Teatro Joven was neither a marginal nor marginalized movement, but rather one that can only be understood and evaluated within the complex system of cultural and political discourse that existed in the 1980s—a discourse which promoted and legitimized Teatro Joven.

David William Foster, "Kinsky de Jorge Goldenberg y la identidad étnica argentina."

By analyzing a particular work of the 1980s—Jorge Goldenberg's *Kinsky*—this article defines documentary theatre. In *Kinsky* Goldenberg makes manifest the impact that Jewish culture, brought into Argentina by large waves of immigrants, has had in enriching the nation.

Ana Seoane, "Reportajes: Roberto Cossa, Alejandra Boero y Ricardo Bartis."

By interviewing three significant figures in Argentine theatre today, Seoane uncovers the characteristics of Argentine theatre in the 1980s. Roberto Cossa states that in these years there predominated a certain type of search for the collective subconscious and a certain type of work based on the theme of freedom. For Alejandra Boero this decade was crucial in making the people of the theatre think they would always function as an irregular army, fighting for the survival of art without any aid. In contrast to Boero, Ricardo Bartis synthesized his opinion by offering a definition of three types of theatre: commercial, official and a mixture of what used to be independent theatre with the new modes of theatre. Bartis adds that in the '80s "one no longer believes in anything, nor sees any evil because optimism tends to be perverse."

Osvaldo Pellettieri, "La puesta en escena de los '80: Realismo, estilización y parodia."

This article describes and analyzes the system of theatrical stagings that prevailed in Buenos Aires in the 1980s, using as the dominant model the realism of Stanislavski and Strasberg as adapted by Argentine pedagogues and directors. From this observation surface three aesthetic trends: the continuation of scenic realism of the '70s, the utilization of stylization and transgressions, and finally the incorporation of parody on original models.

Peter Roster, "Impresiones de un investigador 'gringo' en Buenos Aires."

Peter Roster, an investigator who has repeatedly gone to Argentina to sound out the changes in the theatre in Buenos Aires in the last decade, analyzes the diverse aspects of the theatre of this city. These impressions reveal that, for Roster, there exists a vigorous, if not divided, theatre movement in which Teatro Abierto, for example, served more as a socio-political statement than a lasting change in theatre esthetics.

IITCTL

*Instituto Internacional de Teoría y Crítica
de Teatro Latinoamericano*

Third International Congress
on Latin American Theatre

The THIRD INTERNATIONAL CONGRESS ON LATIN AMERICAN THEATRE will take place August 18-22, 1992. It is organized by the Universidad de Santiago (Facultad de Humanidades) and the Instituto Internacional de Teoría y Crítica de Teatro Latinoamericano (Carleton University, Ottawa, Canada).

Topics:

I. Theory

Theatre Sociology
Theatre History
Theatre Anthropology
Theatre Semiotics
Theatre Reception
Theatre Iconography
Theatre Space
Performance Analysis

II. Latin America

New Directions on the Stage
New Directions in Dramaturgy
Women Theatre
Male Theatre
Native Theatre
Popular Theatre
Theatre in Exile
The Third Theatre

III. Spain/Latin America

Missionary Theatre
Baroque Theatre
Classical Theatre

IV. Para-Theatrical Forms

Rite
Fiesta
Circus

V. Latin American Theatre in the U. S.

Puerto Rican Theatre (N. Y.)
Chicano Theatre
Other Theatres

Those interested in presenting a paper should send a topic by **June 30, 1991** and a two-page résumé no later than **September 30, 1991**. The complete text (not to exceed 12 double-spaced, letter-sized pages) should be mailed by **February 1, 1992** to Fernando de Toro, IITCTL, Dunton Tower 1705, Carleton University, Ottawa, Canada K1S 5B6. The manuscripts will be judged by a committee from the IITCTL and their decision will be communicated by **March 30, 1992**. Papers which adhere strictly to the topics established will be accepted. The registration fee is US\$50 (students US\$15). Checks should be made payable to *Instituto Internacional T.C.T.L.* All queries concerning hotels should be directed to Prof. Sergio Pereira Poza, Dean: Universidad de Santiago, Facultad de Humanidades, Santiago, Chile. Fax: 56 2 681-1422. Tel. 56 2 681-2622/2663. Information in Europe: Dr. Alfonso de Toro, Gerhardstraße 72, 2300 Kiel 1, West Germany. Tel. (49) (431) 80 43 32.