

Silvia Pellarolo



Sainete Criollo

Democracia / Representación

El caso de Nemesio Trejo

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Sainete Criollo Democracia Representacion El Caso De Nemesio Trejo

Adriana J. Bergero



Sainete Criollo Democracia Representacion El Caso De Nemesio Trejo:

Performing Everyday Life in Argentine Popular Theater, 1890-1934 Victoria Lynn Garrett, 2018-09-17 This book examines the prolific and widely attended popular theater boom of the *g nero chico criollo* in the context of Argentina's modernization Victoria Lynn Garrett examines how selected plays mediated the impact of economic liberalism technological changes new competing and contradictory gender roles intense labor union activity and the foreign nativist dichotomy Popular theaters served as spaces for cultural agency by portraying conventional and innovative performances of daily life This dramatic corpus was a critical mass cultural medium that allowed audiences to evaluate the dominant fictions of liberal modernity to critique Argentina's purportedly democratic culture and to imagine alternative performances of everyday life in accordance with their realities Through a fresh look at the relationship among politics economics popular culture and performance in Argentina's modernization period the book uncovers largely overlooked articulations of popular class identities and desires for greater inclusion that would drive social and political struggles to this day

Sainete criollo, democracia, representación Silvia Pellarolo, 1994

Theatre, Performance, and Memory Politics in Argentina B. Werth, 2010-10-25 Since Argentina's transition to democracy the expression of human fragility on the stage has taken diverse forms This book examines the intervention of theatre and performance in the memory politics surrounding Argentina's return to democracy and makes a case for performance's transformative power

Intersecting Tango Adriana J. Bergero, 2010-06-15 In the early part of the twentieth century Buenos Aires erupted from its colonial past as a city in its own right expressing a unique and vibrant cultural identity Intersecting Tango engages the city at this key moment exploring the sweeping changes of 1900-1930 to capture this culture in motion through which Buenos Aires transformed itself into a modern cosmopolitan city Taking the reader through a dazzling array of sites sources and events Bergero conveys the city in all its complexity Drawing on architecture and gendered spaces photography newspaper columns schoolbooks high and low literature private letters advertising fashion and popular music she illuminates a range of urban social geographies inhabited by the city's defining classes and groups In mining this vast material Bergero traces the profound change in social fabric by which these diverse identities evolved through the processes of modernization and its many dislocations into a new national identity capable of embodying modernity In her interdisciplinary study of urban development and cultural encounters with modernity Bergero leads the reader through the city's emergence collecting her investigations around the many economic social and gender issues remarkably conveyed by the tango the defining icon of Buenos Aires Multifaceted and original Intersecting Tango is as rich and captivating as the dance itself

Not the Other Avant-Garde James M. Harding, John Rouse, 2010-03-10 Almost without exception studies of the avant-garde take for granted the premise that the influential experimental practices associated with the avant-garde began primarily as a European phenomenon that in turn spread around the world These ten original essays especially commissioned for *Not the Other Avant-Garde* forge a radically new

conception of the avant garde by demonstrating the many ways in which the first and second wave avant gardes were always already a transnational phenomenon an amalgam of often contradictory performance traditions and practices developed in various cultural locations around the world including Africa the Middle East Mexico Argentina India and Japan Essays from leading scholars and critics including Marvin Carlson Sudipto Chatterjee John Conte Morgan Peter Eckersall Harry J Elam Jr Joachim Fiebach David G Goodman Jean Graham Jones Hannah Higgins and Adam Versanyi suggest collectively that the very concept of the avant garde is possible only if conceptualized beyond the limitations of Eurocentric paradigms Not the Other Avant Garde is groundbreaking in both avant garde studies and performance studies and will be a valuable contribution to the fields of theater studies modernist studies art history literature and music history Joins the growing field of critical and transnational theories on the arts its grounding in live performance and its foregrounding of the performative human body presents a new theoretical paradigm that is pathbreaking Haiping Yan University of California Los Angeles James M Harding is Associate Professor of English at Mary Washington University He is author of Adorno and A Writing of the Ruins Essays on Modern Aesthetics and Anglo American Literature and Culture and editor of Contours of the Theatrical Avant Garde Performance and Textuality John Rouse is Associate Professor of Theater at the University of California San Diego He is author of Brecht and the West German Theatre

Corpus Delecti Coco Fusco, 2005-08-10 The most comprehensive volume on performance art from the Americas to have appeared in English Corpus Delecti is a unique collection of historical and critical studies of contemporary Latin performance Drawing on live art from the 1960s to the present day these fascinating essays explore the impact of Latin American politics popular culture and syncretic religions on Latin performance Including contributions by artists as well as scholars Fusco's collection bridges the theory practice divide and discusses a wide variety of genres Among them are body art carpa vaudeville staged political protest tropicalist musical comedies contemporary Venezuelan performance art the Chicano Art movement queer Latino performance The essays demonstrate how specific social and historical contexts have shaped Latin American performance They also show how those factors have affected the choices artists make and how their work draw upon and respond to their environment

World Literature in Spanish Maureen Ihrie, Salvador Oropesa, 2011-10-20 Containing roughly 850 entries about Spanish language literature throughout the world this expansive work provides coverage of the varied countries ethnicities time periods literary movements and genres of these writings Providing a thorough introduction to Spanish language literature worldwide and across time is a tall order However World Literature in Spanish An Encyclopedia contains roughly 850 entries on both major and minor authors themes genres and topics of Spanish literature from the Middle Ages to the present day affording an amazingly comprehensive reference collection in a single work This encyclopedia describes the growing diversity within national borders the increasing interdependence among nations and the myriad impacts of Spanish literature across the globe All countries that produce literature in Spanish in Europe Africa the Americas and Asia are represented covering both

canonical authors and emerging contemporary writers and trends Underrepresented writings such as texts by women writers queer and Afro Hispanic texts children s literature and works on relevant but less studied topics such as sports and nationalism also appear While writings throughout the centuries are covered those of the 20th and 21st centuries receive special consideration Culture and Customs of Argentina David William Foster,Melissa Lockhart,Darrell B. Lockhart,1998-11-24 Argentina one of the most dynamic societies in Latin America is known for its impressive level of cultural production This examination of the social and cultural institutions of Argentine society contains a series of comprehensive and informative essays that focus on the most important forms of cultural production in terms of major works major artists and major venues Students and interested readers will discover what is unique about Argentina s culture and customs in this thorough and engaging overview The authors describe the issues that have dominated Argentine society and place everything in its proper context by including a chronology of major historic events This volume also contains chapters on Religion Social Customs Broadcasting and Print Media Cinema Literature Performing Arts and Art including Sculpture Photography Architecture Painting **Sainete criollo** Silvia Pellarolo,1997 **Historical Dictionary of Latin American Literature and Theater** Richard Young,Odile Cisneros,2010-12-18 The Historical Dictionary of Latin American Literature and Theater provides users with an accessible single volume reference tool covering Portuguese speaking Brazil and the 16 Spanish speaking countries of continental Latin America Argentina Bolivia Chile Colombia Costa Rica Ecuador El Salvador Guatemala Honduras Mexico Nicaragua Panama Paraguay Peru Uruguay and Venezuela Entries for authors ranging from the early colonial period to the present give succinct biographical data and an account of the author s literary production with particular attention to their most prominent works and where they belong in literary history The introduction provides a review of Latin American literature and theater as a whole while separate dictionary entries for each country offer insight into the history of national literatures Entries for literary terms movements and genres serve to complement these commentaries and an extensive bibliography points the way for further reading The comprehensive view and detailed information obtained from all these elements will make this book of use to the general interest reader Latin American studies students and the academic specialist Staging Buenos Aires Kristen L. McCleary,2024-07-15 Staging Buenos Aires centers theater as a source of historical inquiry to understand how nonelites experienced and shaped a city undergoing dramatic transformations Commercial theater constituted the core of the city s public sphere one in which middle class playwrights and audiences assumed the leading role Audiences and critics often disagreed about what was acceptable entertainment Playwrights used theater to promote their own ideas of sociopolitical change creating a space for working and middle class audiences to identify and push back against imposed regulations and attitudes Cultural production on the city s stages revealed fissures and social anxieties about the expansion of the political system and of the public sphere as women became increasingly visible in urban spaces At the same time theater also gave structure and meaning to these rapid changes

providing the space for the city's playwrights and complex publics to play a key role in identifying processing and shaping the transforming nation. Plays helped audience members work through dramatic shifts in societal norms as urbanization and industrialization resulted in the visible decline of patriarchal social structures made most visible in the urban sphere.

Everyday Reading William G. Acree, 2011. The power of literacy in revolution and daily life. Hapi, Hispanic American Periodicals Index 1999, 2001-06. *Culture of Class* Matthew Benjamin Karush, 2012-05-15. Following the mass arrival of European immigrants to Argentina in the early years of the twentieth century, new forms of entertainment emerged including tango, films, radio, and theater. While these forms of culture promoted ethnic integration, they also produced a new kind of polarization that helped Juan Peron to build the mass movement that propelled him to power. *Staging Frontiers* William Garrett Acree, 2019-12-15. Swashbuckling tales of valiant gauchos roaming Argentina and Uruguay were nineteenth-century Latin American bestsellers. But when the stories jumped from the page to the circus stage and beyond, their cultural, economic, and political influence revolutionized popular culture and daily life. In this expansive and engaging narrative, William Acree guides readers through the deep history of popular entertainment before turning to circus culture and rural dramas that celebrated the countryside on stage. More than just riveting social experiences, these dramas were among the region's most dominant attractions on the eve of the twentieth century. *Staging Frontiers* further explores the profound impacts this phenomenon had on the ways people interacted and on the broader culture that influenced the region. This new modern popular culture revolved around entertainment and related products, yet it was also central to making sense of social class, ethnic identity, and race as demographic and economic transformations were reshaping everyday experiences in this rapidly urbanizing region.

Cien años de teatro argentino Jorge Dubatti, 2013-01-01. Este libro brinda un conjunto de observaciones y herramientas para leer la fecunda historia del teatro argentino entre aproximadamente 1910 y 2010. Parte de la idea de que no hay un teatro argentino sino teatros argentinos según el fenómeno que se focalice geográficamente. Por la naturaleza de su acontecer, el teatro no se deja desterritorializar a través de la mediación tecnológica y exige la presencia de los cuerpos de quienes lo hacen: actores, técnicos, espectadores. Dar cuenta de esta complejidad es la ambiciosa tarea que emprende Jorge Dubatti en este libro. Para ello organiza siete perodos en los que el lector puede observar la coexistencia de diversas formas de producir y concebir el teatro: comercial, profesional, de arte, oficial, independiente, filodramática, de variedades, etc. Es decir, el espesor inabarcable de la historia teatral, así como los procesos que asumen ciertas tendencias constantes y cambios teatrales que se van reformulando y que trascienden los límites de las unidades de periodización. El desarrollo de un campo teatral se mide por un conjunto concertado de factores: el teatro propio que gesta y estrena, el teatro argentino y extranjero que recibe el comportamiento de su público, el funcionamiento de su crítica, el grado de institucionalización de la actividad a través de asociaciones, gremios, organismos, leyes, etc. El desarrollo de su pedagogía, la infraestructura de salas y equipamiento, y también, no menos centralmente, la investigación que produce. Estos aspectos también

n son abordados aquí Jorge Dubatti presenta algunas hipótesis sobre la peculiaridad de ciertos fenómenos distintivos que sin ser los únicos plantean una diferencia creadora el sainete y el grotesco criollos algunas particularidades escénicas del tango el teatro independiente la cultura teatral oficialista del peronismo la respuesta de Teatro Abierto 1981 a la dictadura el teatro comunitario el teatro de estados en suma aquellos elementos que permiten hablar de la existencia de un teatro auténticamente nacional Sin duda estas particularidades son una herramienta imprescindible para que el lector enriquezca su actividad como espectador en el presente

El gaucho indómito Ezequiel Adamovsky, 2019-11-20 Hace más de cien años que la figura del gaucho encarnada en Martín Fierro es el emblema central de la argentinidad Hay algo desconcertante en eso como puede ser que nuestro héroe nacional sea un resentido con problemas de bebida que asesina sin razón a un compatriota Asegura la identificación con el Estado un matrero que descree de las leyes Alienta el progreso un personaje que se refugia en las tolderas Invita a la unidad nacional un gaucho que habla pestes de los inmigrantes Como símbolo nacional el Martín Fierro hace ruido funciona mal Interrogando este hecho insólito Ezequiel Adamovsky construye un relato histórico y un ensayo poderoso para pensar los conflictos irresueltos que marcaron nuestra constitución como nación y que ayudan a entender los antagonismos del presente y revela la extraordinaria productividad cultural de las clases populares para expresar visiones disidentes y alternativas acerca de la nación Frente a la narrativa que proponían las elites y el Estado la imagen de una Argentina blanca europea porteña y letrada las obras del criollismo popular restituyen el lugar de lo mestizo y lo moreno y hablaban de las injusticias con los pobres de la solidaridad entre los de abajo y de una comunidad víctima del abuso de los poderosos Aunque las historias de matreros perdieron el lugar central que tenían hasta los años cuarenta los usos de la figura del gaucho apropiado por la izquierda y la derecha por posiciones tradicionalistas y conservadoras o heréticas y rebeldes atraviesan la historia reciente y llegan hasta hoy Y explican en parte la incapacidad de las clases altas para lograr una hegemonía cultural y política Impecable y filosófico este libro muestra que el gaucho es el mito imposible prenda de unidad y al mismo tiempo síntoma de nuestros enfrentamientos políticos de clase étnicos y raciales

Journal of Dramatic Theory and Criticism, 2009

El Quijote en América, 2010-01-01 La novela Don Quijote forma parte de la herencia común de España y Latinoamérica más que cualquier otra obra española Difícilmente se encontraría a un autor hispanoamericano que no haya dado su parecer sobre el Quijote la novela o su creador o que no se haya aproximado aunque simbólicamente al caballero de la triste figura Aunque el camino del Quijote por América Latina difiere de su itinerario por España aquel forma una parte importante e integrante de la recepción del Quijote La Mancha en verdad adquirió todo su sentido en las Américas dice Carlos Fuentes destacando así la relevancia de la contribución latinoamericana al debate sobre el Quijote Teniendo en cuenta que la recepción del Quijote en América Latina ofrece un vasto panorama de más de 400 años de historia intelectual latinoamericana sorprende que hasta hoy la crítica se haya ocupado relativamente poco de esta temática compleja y sumamente importante El presente volumen reúne trabajos de especialistas procedentes de varios países de Europa y de las Américas artículos que

abarcen la recepción del Quijote desde los primeros textos de la época colonial hasta la literatura y el cine más reciente. El libro muestra el estado actual de las investigaciones sobre la recepción del clásico en América Latina. O inmigrante imaxinario
Xosé Manoel Núñez Seixas, 2002

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