

# Theatre and Cartographies of Power

## Repositioning the Latina/o Americas

*Edited by Jimmy A. Noriega and Analola Santana*

“Noriega and Santana present fresh themes and innovative, cutting-edge theories and artistic practices, expanding conceptions of Latin American and Latinx theatre.”—Gail A. Bulman, author of *Staging Words, Performing Worlds: Intertextuality and Nation in Contemporary Latin American Theater*

“The editors undo the cartography of power that privileges U.S. theory over Latin American voices, dislodging a long-running academic colonialism. . . . They also unmask the hierarchy that has often worked against the recognition that Latina/o American artists are important critical thinkers about power, representation, and violence in the Americas.”

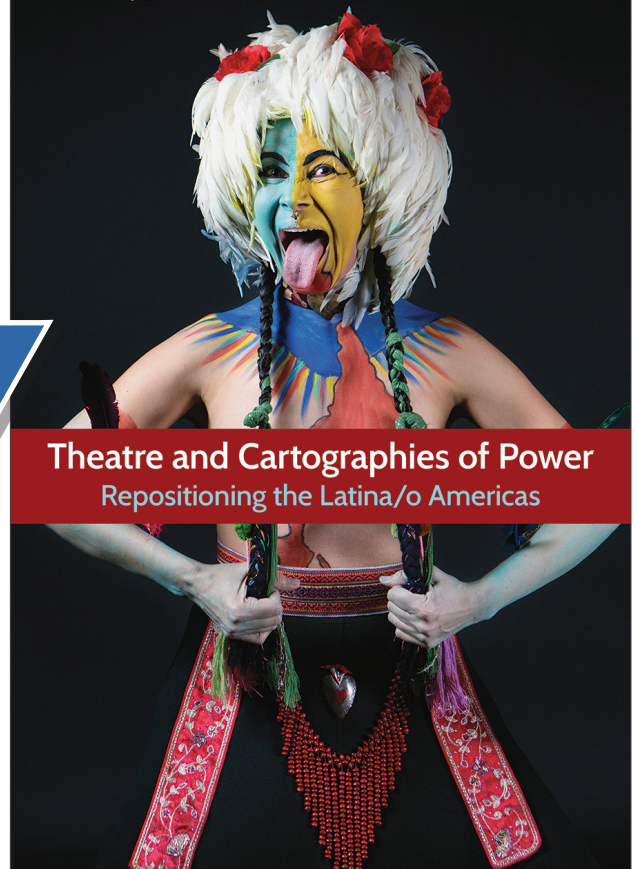
—Patricia Ybarra, author of *Performing Conquest* and coeditor of *Neoliberalism and Global Theatres*

### Using theatre to remap the Americas and reconstruct notions of power

From the colonial period to independence and into the twenty-first century, Latin American culture has been mapped as a subordinate “other” to Europe and the United States. In reaction to these power dynamics, theatre scholars and artists have continuously rewritten and remapped Latina/o American cultural histories. This collection reconsiders geographical space and power and the ways in which theatrical and performance histories have been constructed throughout the Americas. Essays bridge political, racial, gender, class, and national divides that have traditionally restricted and distorted our understanding of Latin American theatre and performance.

Contributors—scholars and artists from throughout the Americas, including well-known playwrights, directors, and performers—imagine how to reposition the Latina/o Americas in ways that offer agency to its multiple peoples, cultures, and histories. In addition, they explore the ways artists can create new maps and methods for their creative visions. Building on hemispheric and transnational models, this book demonstrates the intellectual capacity of theatre studies to challenge the up-down/North-South approach that dominates scholarship in the United States and presents a strong case for a repositioning of the Latina/o Americas in theatrical histories and practices.

Edited by JIMMY A. NORIEGA and ANALOLA SANTANA



### Theatre and Cartographies of Power Repositioning the Latina/o Americas

Paper: 978-0-8093-3631-9

E-book: 978-0-8093-3632-6

\$60, 320 pages

Theatre in the Americas

**Jimmy A. Noriega**, an associate professor of theatre at the College of Wooster, has directed over thirty productions in English and Spanish. He has published essays on Latinx theatre and performance and is the recipient of the 2013 Elliott Hayes Award for Outstanding Achievement in Dramaturgy from the Literary Managers and Dramaturgs of the Americas. **Analola Santana**, an assistant professor at Dartmouth College, works as a professional dramaturg and is a company member of Mexico's famed Teatro de Ciertos Habitantes. She has published books and articles on Latin American and Latinx theatre and performance, including *Teatro y Cultura de Masas: Encuentros y Debate*.

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