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Teoría y Práctica del Teatro Hispánico

Diálogos teatrales a través del tiempo

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Abstracts/ Resúmenes

Fernando Cid Lucas. Espectacularidad barroca en uno y otro lado del mundo: maquinarias y escenografías en los teatros de España y de Japón

This article is a brief comparative study between Spanish and Japanese theater. Spectacular productions of the late Baroque period in Spain and those of the Spanish comedia de magia, which had its peak in the late eighteenth and early nineteenth centuries are analyzed. At the same time in Japan the popular Kabuki was developing at its peak, which eventually would lead to what is known today as Super Kabuki.

Susan L. Fischer. Staging Cardenio, Shakespeare's "Lost Play" Re-Imagined: A Dramatic Encounter with Cervantes

Gregory Doran's adapted version of Cardenio, Shakespeare's "Lost Play" Re-imagined after Double Falshood or The Distrest Lovers by Lewis Theobald (1727), was a theatrical tour de force of intertextuality, interlingualism, and interculturality as staged in 2011 by the Royal Shakespeare Company in Stratford-upon-Avon's Swan Theatre. More importantly, it was a long overdue encounter on the British stage between two literary geniuses: Cervantes and Shakespeare.

Alison Ridley. The Enigmatic "Casi" of Casi un cuento de hadas: Buero Vallejo's Homage to Perrault and the Fairy Tale Tradition

This essay explores the reasons why Antonio Buero Vallejo used Charles Perrault's fairy tale, "Riquet à la Houppe," as the basis for his play Casi un cuento de hadas. The affinity between the two authors and the fairy-tale tradition is discussed as well as the reasons why fairy tales may have appealed to Buero Vallejo. The enigmatic "casi" of Buero's title is addressed. Both Perrault and Buero understood the power of imaginary worlds to communicate profound messages and truths about human nature and the world in which we live.

Eileen Doll. El Teatro de la Muerte en la dramaturgia de López Mozo y Sanchis Sinisterra

This analysis examines the influence of the dramaturgy of the Polish artist Tadeusz Kantor on four contemporary Spanish plays. His aesthetic of placing dead characters on stage in order to question violence and memory resonated from the 1980s to 2001, a key moment in Spanish theatre in terms of the examination of memory and of the 500th Anniversary of Spain's encounter with the American continents. The following plays are explored: Yo, maldita india... and La infan-

ta de Velázquez by López Mozo; ¡Ay, Carmela! and Lope de Aguirre, traidor by Sanchis Sinisterra.

Anna Corral Fullà. Zoom de Carles Batlle: Un teatro de gran espesor poético

This article aims to provide an analytical and interpretative reading of Zoom, the last work published by the Catalan playwright Carles Batlle. The study adopts a thematic, structural and formal perspective that will allow us to give evidence of the eminently poetic character of the work. Rich in symbolism and exploiting all the musicality of the word, Zoom will transport us at the same time to two indisputable referents of the history of pictorial and cinematographic art.

María Bastianes. El triunfo del humor: Teatro Dran y la puesta en escena de la Comedia Himenea de Torres Naharro

In the last few years, the unusual conventions of Renaissance theater have caught the attention of some young Spanish directors. The present article will analyze one of these modern versions of Renaissance theater: The Himenea. Teatro Dran produced this version of Bartolomé de Torres Naharro's Comedia Himenea in 2010, directed by Ruth Rivera.

Francisco Beverido. Ricardo Pérez Quitt y su Sátiro en un acta

A brief introduction to the body of theatrical works by Ricardo Pérez Quitt along with a prologue to Sátiro en un acta.

Ricardo Pérez Quitt. Sátiro en un acta

Sátiro en un acta resalta el valor de los héroes míticos del México antiguo que dejaron de existir en el presente de una sociedad desesperada. Teatro de los abusos, de las angustias, de las pesadillas, de la inseguridad, en donde la luz y el sueño renacen en espera del ídolo.

Jorge Huerta. Josefina López: Under the Radar No More

In his introduction to Josefina Lopez's one-act play, All You Can Eat, Huerta places this seriocomic play within the context of Lopez's many achievements as a playwright, producer and filmmaker, always cognizant of Lopez's celebration of the Chicana body.

Josefina López. All You Can Eat

A Mexican-American family has to confront a painful memory they've tried to suppress with food when they are denied entry into an all you can eat buffet that is losing money because of their daily attendance.