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The Association for Hispanic Classical Theater, Inc.

Newsletter: February 2022

Cordial greetings from the President and Board of Directors of the Association for Hispanic Classical Theater! This issue of the newsletter includes information concerning the upcoming AHCT Symposium, news from the board and information regarding conferences and events of interest to Spanish Golden Age enthusiasts.

AHCT Symposium 2022:

This year's AHCT Symposium will take place July 4-7 in Almagro, Spain, in conjunction with the Festival Internacional de Teatro Clásico de Almagro. After two years of delays and pivots, we are thrilled to be on our way to Almagro! Although there is still some uncertainty around travel and the COVID19 situation, our plan is to be in-person to visit the corral and discuss the fabulous papers to be presented there. Participants will also receive tickets to select performances, rounding out our days of discussing the *comedia* with live performances by artists from around the world!

This year's theme "The *comedia* between two worlds/La comedia entre dos mundos" will surely bring about some fascinating discussions of how the *comedia* can bridge gaps and bring the here and now closer to the Siglo de Oro. In this globalized era in which we live, thinking about the *comedia* straddling two "worlds" invokes an infinite number of critical possibilities that can open new ways to approach a genre with a complex ideological charge. By "worlds" we refer not only literally to geographical locations but also to broader and more abstract and metaphorical ideologies. It is specifically that liminal position embraced by sixteenth- and seventeenth-century Hispanic theater that continues to make it surprisingly suggestive in our present times. Alongside our regular panels, we are pleased to welcome Alexander Samson, Reader in Early Modern Studies at University College London, as our keynote speaker for the conference. Ignacio García, director of the Festival Internacional de Teatro Clásico will also give a special talk.

If you did not have a chance to submit an abstract but will be in Almagro and wish to join in on the discussions and plays, information on how to audit the conference will be posted on the [conference website](#) soon.

As an associate organization, the AHCT is also sponsoring one panel at the RSA in Dublin: "Latinx Adaptations from Shakespeare to Sor Juana", organized by Erin Cowling and Glenda Y. Nieto-Cuebas.

News from the Board:

Comedia Performance: Search for a New Editor

The Association for Hispanic Classical Theater (AHCT), whose mission is to promote and foster greater appreciation for Spain's classical drama in production, seeks nominations for the position of General Editor of its journal, *Comedia Performance*, which publishes on diverse aspects of performance of the Spanish *comedia* and other theatrical forms. The new General Editor will have an accomplished scholarly record, editorial experience, and an energetic outlook to bring new ideas and fresh perspectives to *Comedia Performance*.

Roles and Responsibilities of the General Editor

The new General Editor will assume this role beginning in April 2022, working closely with the Book Review Editor, Interviews Editor, Theater Review Editor, and the *Comedia Performance* Editorial Board for an initial three-year term, renewable upon approval by the AHCT Board of Directors.

The General Editor will:

- Recruit manuscript submissions.
- Manage the publication process, acting as liaison between authors, peer reviewers, other *Comedia Performance* editors, and Pennsylvania State University Press.
- Collaborate with the AHCT Board and Executive Committee and represent *Comedia Performance* at meetings of the AHCT Board of Directors. (The AHCT Board of Directors does not engage in the article review or editing process but does maintain managerial oversight.)

Key Attributes of the Candidates

Ideal candidates will have editorial experience, either of collections or of another journal. Applicants will explain how their previous editorial experience informs their vision for *Comedia Performance*.

Since this is an unpaid professional service position, candidates may wish to seek institutional support for space, course releases, funds, and/or editorial assistants.

We welcome creativity, rigor, and diversity, and seek persons with the time, energy, vision, and experience to continue developing the journal and advance the mission and values of the AHCT. We invite applications from theater scholars and practitioners from around the world who work in the field of Early Modern Hispanic Theater. The AHCT values diversity, equity, and inclusion and encourages applications from members of historically under-represented groups.

Nomination and Application Process

1. To nominate yourself or someone else for this position, you must complete [this very brief form](#) by February 15, 2022. You may nominate yourself and as many other scholars as you wish by completing a separate nomination form for each nomination.
2. All nominees will then be contacted and asked to (re)confirm their interest in the position.
3. Applicants will be asked to provide a CV and a one-page statement describing their previous editorial experience, their vision, and strategic goals for *Comedia Performance*.
4. Applications for the positions must be received by Tuesday, March 1, 2022.

Selection Process

The AHCT Selection Committee will conduct the review of all applications and will make a recommendation to the AHCT Board of Directors, who will make the appointment.

The Selection Committee thanks you in advance for your interest and support in helping AHCT select a new General Editor for *Comedia Performance*.

Committee:

Bruce Burningham, AHCT President

Susan Paun de García, AHCT President Emerita

Judith Caballero, AHCT Board of Directors

Chad Gasta, AHCT Board of Directors

Upcoming CFPs for Conferences and Publications:

CFP – Performing Freedom in the Luso-Hispanic Atlantic World

Call for Papers for Symposium and Edited Volume Deadline for Abstracts: February 20th, 2022

Symposium at Florida Atlantic University: April 14-16, 2022

Send abstracts and inquiries to: maquilardornelle@fau.edu and ngodon@fau.edu

Co-Organizers:

Alejandra Aguilar Dornelles, Department of Languages, Linguistics, and Comparative Literature, FAU

Nuria Godón, Department of Languages, Linguistics, and Comparative Literature, FAU

Overview

Over the last few decades, academic attention to performance and theatrical productions have transformed Iberian Studies, Latin American Studies, gender and sexuality studies, and African diasporic studies. Because theatrical representations presuppose the presence of actors and audience gathered in a space in which a story becomes “alive”, they tend to facilitate different processes of identification and promote a sense of purpose and community. Theatrical practices have also been a site for cultural transformations and political negotiations often enacting or contesting prevailing systems of power. As Diana Taylor reminds us, while “theater” encompasses a range of performance practices, and has overlapped sometimes with religious rites, festivals, dances, political spectacles, and popular cultural expressions, “performance” offers a more productive theoretical approach to repeated, organized and public actions that are not driven toward artistic goals, and/or are not perceived as artistic endeavors.

The two-day interdisciplinary symposium, Performing Freedom in the Luso-Hispanic Atlantic World, aims to bring together scholars from different disciplines to explore manifestations of “dramatic” behaviors and performative practices that lead to the reconceptualization of freedom, collective solidarities, and the development of diverse forms of liberation and anticolonial struggles. We are particularly interested in works focusing on the intersections of performance with themes related to language, race, class, gender, and culture, both within national boundaries and transnational systems of power.

We invite scholars working on theater and performance in their various conceptualizations to submit proposals that bring new insights to the topic. Submissions are welcome but not limited to the following topics:

- “Theatrical” and performative practices predating the European conquest
- Interactions between European-based dramatic forms, and indigenous and African cultural practices
- Performances that explore the legacies of slavery and the negotiation of citizenship
- Popular culture and its appropriation as “folklore”, entertainment, and tourist attraction
- Revolutionary regimes and state-driven efforts to nationalize theatrical productions
- Theatre companies and theatrical endeavors that appeal to non-traditional audiences
- Activism, political performances, and non-traditional forms of theater
- Black and gendered performances that challenge, revise, and reimagine the archive
- Protest, national, and global pro-human rights and anti-racist movements
- Religious and cultural practices developed by historically marginalized individuals and communities
- Critical theories of race, gender, disability, and queer of color incorporated into performance practices
- Cross-border and cross-cultural collaborations
- New approaches to intersectional identities, bodies and subjectivities, affects and materiality
- Theorization of performance that questions intersubjectivity, relationality and sociability

Abstract Submission

Abstracts for organized panels or for individual papers are welcome. They should be approximately 300 words in length. Alternative formats such as artistic performances are also welcome: they should include staging needs and length of the performance. Individual papers and presentations will be 20 minutes, and organized panels can include up to 4 participants. We accept proposals written in Portuguese, Spanish and English.

At this time, we are planning for a hybrid symposium that would include both in-person and virtual presentations. Panelists interested will have the opportunity to turn their papers into chapters to be included in an edited volume. All submitted chapters will be refereed through a double-blind peer-review process. Completed chapters (7000-9000 words) will be due January 30, 2023.

Abstracts and panel proposals should be submitted to both maquilardornelle@fau.edu and ngodon@fau.edu by February 20th, 2022. Please also send an abbreviated CV (no more than 2 pages) with your submission.

New Publications by Members:

Books/Volumes:

Reconsidering Early Modern Spanish Literature through Mass and Popular Culture: Contemporizing the Classics for the Classroom, ed. Bonnie L. Gasior and Mindy E. Badía, Juan de la Cuesta, 2021.

A Companion to Calderón de la Barca, ed. Roy Norton and Jonathan W Thacker, Tamesis, 2021.

Amores, pleitos y desafíos: Adaptar, montar y difundir a los clásicos. Ed. Esther Fernández and Susan Paun de García, Boletín de la Biblioteca Menéndez Pelayo, 2021.

Note: A write-up from *El Diario Montañés* can be found below.

La discreta enamorada / The Cleverest Girl in Madrid by Lope de Vega, ed. Donald Larson and Susan R. Paun de García, Liverpool UP, 2022.

Staging and Stage Décor: The Theater of Early Modern Spain and *Staging and Stage Décor: Early European Theater*, ed. Barbara Mujica, Vernon Press, Forthcoming.

Mujica, Barbara *Miss del Río*, HarperCollins, Forthcoming.

Special Issue: "The Comedia Under Siege." *Romance Quarterly*, ed. Erin Cowling, Esther Fernández, and Glenda Y. Nieto-Cuebas. Forthcoming (some articles already available online as preprints). Includes articles by the editors, as well as Barbara Fuchs and Laura Muñoz.

Articles/Book Chapters:

Gamboa, Yolanda. "El camino de la adaptación y las negociaciones de la identidad: de *La discreta enamorada* de Lope de Vega a Doña Francisquita en Miami en 2019". *Comedia Performance*, vol.18, pp.48-65.

Interviews:

Cowling, Erin and Glenda Y. Nieto-Cuebas. "Entrevista a Novohispunk Teatro: Desde la distancia social hasta tu propio balcón." *Latin American Theatre Review*, 55.1, 2021, p. 155-168. Project MUSE muse.jhu.edu/article/835686.

To have your recently published work in an upcoming newsletter, please look for our calls for news items. The newsletter is produced twice a year, once in the winter and once in the summer. Items are printed as they are cited by the sender. Be sure to include links and other information that might be pertinent along with the citation.

El Boletín de la Biblioteca de Menéndez Pelayo incorpora nuevos formatos



Lorenzo Pappagali, director artístico de 'Escena Patrimonio'. BBMP



'La vida es sueño' (Tagdir). Teatro estatal tártaro. BBMP



Cervantes. 'La cueva de Salamanca'. Teatro de la Abadía. BBMP



'La Bella Aurora'. Lope de Vega. CHICHO

La publicación centenaria edita un nuevo volumen monográfico dedicado a reflexionar sobre las adaptaciones del teatro del Siglo de Oro en la actualidad

GUILLERMO BALBONA

SANTANDER. Una evidencia es el interés de Marcelino Menéndez Pelayo por el teatro áureo. Lo prueban y atestiguan las 4.520 ediciones de más de 3.000 obras diferentes que se hallan en su Biblioteca de Santander, joya bibliográfica por excelencia, y en la que se pueden localizar asimismo 2.570 sueltas. Lo demuestran también sus numerosos estudios sobre todo de los autores del Siglo de Oro y, especialmente, su atracción y conocimiento de Lope de Vega. Re-

flejo de este terreno de estudio y conocimiento es el nuevo volumen monográfico (número XCVII-1) que edita ahora el Boletín de la Biblioteca de Menéndez Pelayo correspondiente a 2021. El segundo volumen previsto será un monográfico dedicado a Emilia Pardo Bazán coordinado por el catedrático José Manuel González Herrán.

La publicación que ahora ha visto la luz está dedicada a las representaciones y adaptaciones del teatro del siglo de Oro en la actualidad, bajo la coordinación de Esther Fernández y Susan Paun, profesoras de la Rice y de Denison University, ambas en EEUU. El número se considera innovador pues aúna «el rigor filológico con la incorporación de nuevos formatos de textos a la revista (entrevistas a creadores actuales)». Además, incluye artículos en inglés traducidos a nuestra lengua,

«pues aunque la vocación de la revista es su permanencia en castellano, debe abrirse al mundo anglosajón», según explica la codirectora de la publicación Raquel Gutiérrez Sebastián, profesora titular del Área de Didáctica de la lengua y la literatura de la Universidad de Cantabria.

La centenaria revista dedica por tanto su nueva entrega «al teatro áureo, que tanto amaba don Marcelino, y lo hace con una serie de textos acerca de un problema complejo, el de las representaciones, revisiones, adaptaciones y puestas en escena del teatro del XVII en la actualidad». Un tema de tanta enjundia y complejidad exige «una mirada interdisciplinar, del mundo académico, de quienes ponen en escena estos clásicos y también de quienes están encargados de difundirlos, los gestores culturales».

Raquel Gutiérrez sostiene que

es esta precisamente la virtud y originalidad de este número monográfico del BBMP: «Ahondar académica y rigurosamente en un tema capital de la literatura española como es el teatro áureo y sus sistemas y procesos de adaptación y representación en la escena contemporánea y hacerlo desde una perspectiva moderna y actual, la de quienes estudian, montan, escenifican y difunden ese legado cultural imprescindible de nuestras letras y tradición».

El volumen lo integran dieciocho textos que invitan a reflexionar acerca del teatro clásico español en las tablas actuales, siempre planteando problemas complejos y a veces «dilemas imposibles de resolver y atractivos para el investigador».

Son cuestiones que responden, dudan y diseccionan esa actualización de los referentes escénicos: «Qué se respeta del clásico dramático áureo cuando se presenta al espectador actual; cómo no temer/reverenciar lo que el legado dramático nos ha transmitido, las razones de la escasa presencia de este teatro en la escena internacional; el trabajo del actor sobre el texto clásico, el «problema de la tradición»; los avances informáticos que permiten perfilar las investigaciones y tratarlas de un modo más completo; el abordaje de la violencia en la escenificación del teatro barroco hoy; o las analogías entre dramaturgias de diversas tradiciones...» son algunos de los temas de interés y debate «abordados desde una pluralidad enriquecedora de perspectivas».

Las coordinadoras del monográfico, Esther Fernández y Susan Paun, aseguran que si los clásicos «siguen siendo todavía el centro de atención de tanto debate es porque lo que cuentan está intrínsecamente relacionado con la condición humana y, por lo tanto, forman parte de nuestras vidas, no solo como fuentes culturales, intelectuales o de esparcimiento, sino también a un nivel mucho más íntimo y personal. Sentimos hacia ellos, añaden, una especie de atracción fatal que nos cautiva y, a veces, nos repele, pero somos incapaces de mostrarnos imparciales ante ellos. Nuestra relación con ellos es siempre extrema».

Al margen del monográfico, el volumen incluye diversos textos, por ejemplo, sobre 'Tres ensayos insólitos e innovadores sobre la conquista de México y el franciscanismo español' de José Manuel López de Abiada; 'Leer y ver a Gustavo Adolfo Bécquer en el siglo XXI' de Jesús Rubio Jiménez; el retrato de Consuelo Berges de Gutiérrez Sebastián, a través de Sofía González; José Ramón Viadero y Galdós en San Quintín. La frustada Casa Museo santanderina y otros escritos, por José Manuel Cabañes Arteaga; o Luis Vélez de Guevara. Celos, amor y venganza, o no hay mal que por bien no venga, edición de William R. Manson y C. George Peale, de María Francesca Patano.

EN DATOS

► **Ficha.** Directores: José Manuel González Herrán y Raquel Gutiérrez Sebastián. Secretario: Javier Voces Fernández. Editor: Borja Rodríguez Gutiérrez. Consejo de redacción: Teodosio Fernández, Salvador García Castañeda, Germán Gullón, Carmen Parrilla, Enrique Rubio Cremades y Germán Vega García-Luengos. Editora: Sociedad Menéndez Pelayo. Apoyo: Consejería de Cultura y Ayuntamiento de Santander.

► **Autores.** Esther Fernández y Susan Paun, Ernesto Arias, Eduardo Vasco, Fernando Villa Proal, David J. Amelang, Susan L. Fisher, David Boceta, David Johnston y Lisha Xu, Veronika Ryjik, Alejandro González Puiche y Dakin Matthews.

Other News from Members:

More than Muses: Valerie Hegstrom and Anna-Lisa Halling are developing an online database of Iberian women writers, including playwrights, from the medieval period to the nineteenth century. It's titled [More Than Muses](#) and is part of a mentored project that involves student contributors.

Long-time member, Joseph Snow, retired from Michigan State and living in Spain since 2006, was honored with a 5-day homage conference in October 2021, held at the Biblioteca Nacional and the Univ. Complutense, with 98 paper readers, over half in person and the rest via Zoom. The *clausura* featured a beautifully sung and played concert (voice and roman lyre) and a wine hour. The Actas will be published later on.



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Services are divided into three categories: Job Search, Leaving Academia, and Academic Writing.

Free advice is shared every day on LinkedIn, Facebook, and Instagram.

For more information, visit <https://careersinspanish.com> or request a free consultation <https://bookme.name/careersinspanish>

Other Events of Interest:

Upcoming Play Reading:

This Bitch: Esta Sangre Quiero, Adrienne Dawes's free adaptation of *El perro del hortelano*
FEB 19-20, 2022 @ Sin Muros / Stages Repertory in Houston, TX.

Want to attend this reading? Click [here](#) or [read the full script](#) on NPX!



OUR NEW GOLD

An interdisciplinary and international festival exploring 17th-Century Hispanic theatrical and poetic texts focusing on current social issues (such as gender, racial and social inequality, systemic oppression, cultural identity, and environment) towards the creation of digital storytelling pieces translated and adapted into English or including English subtitles.

OPEN CALL

We are now accepting creative work from college students exploring texts from the Spanish Golden Age period through digital storytelling pieces, such as: Video Art, Short Films, or Podcasts, in English or with subtitles in English. The length of the pieces should be 5 minutes max. Submissions will be accepted until the **31st of May**. Please see work samples [here](#).

Selected entries will be premiered at the 2022 International Festival of Classical Theatre in Almagro, Spain. They will be hosted on our website and digital festival. An international jury of practitioners and academics will choose participants to receive a workshop with an established theatre creator. For more information, please check our website www.ournewgold.com or contact our team: ournewgold@gmail.com.

Sponsored by: The Association for Hispanic Classical Theater (AHCT), Ohio Wesleyan University, Macewan University & Xperteatro **Supported by:** Festival Internacional de Teatro Clásico de Almagro, Teatro de la Abadía & Cervantes Theater. Collaborators: Auric, The Other Solos & Orang Collectif.



AHCT Reminders:

Benefits of AHCT Membership: You can renew your membership easily on the AHCT webpage at <http://www.wordpress.comedias.org/ahct-membership-inquiry/>. Members of AHCT whose dues are up to date may borrow or stream videos from the archive of performances of Golden Age plays, receive the Association's annual journal, *Comedia Performance*, and access the semiannual AHCT Newsletter. To update your member profile, please access your file via your username and password, and update your record at <http://ahct.echapters.com/>. If your email address has changed, re-subscribe to the listserv at: http://mail.comedias.org/mailman/listinfo/comedias_comedias.org

NB: This newsletter was prepared and submitted by Erin Alice Cowling, Secretary of the Association for Hispanic Classical Theater in February 2022. Any corrections, questions, or notes for future news? Please direct your correspondence to cowlinge@macewan.ca.