



## The theater artist as a political subject of Latin American integration

### O artista de teatro como sujeito político da integração da América Latina

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#### ABSTRACT

This article seeks to discuss the possibility of having the theater artist as a political subject of Latin American Integration, through a comparative methodology, crossing the formative scenarios of these professionals from Brazil and Argentina.

**Keywords:** Theatre, Integration, Latin America.

#### INTRODUCTION

The history of theatre runs through the socio-political history of civilisation. This form of expression, as an artistic manifestation, has figured at various times in history as a key element in the construction of collective imaginaries, control of conduct, dissemination of ideas, strengthening of philosophies, promotion of insurrections, gain of class consciousness... In other words, the theater, in its essence, carries with it a social and political characteristic that was widely used as a tool for social transformation, for and against the system.

In Ancient Greece, the term used by Aristotle to explain the effect that a tragedy (in dramaturgical terms) has when it reaches the public eye, *catharsis*, comes with the objective of systematizing the use of this art as an instrument to cause in the citizen an identification with the story told (and with the protagonist character) and, through the un-lived experience, But when watched, the spectator is "purified" and begins to understand the best path to follow. In other words, the theater here, already in its initial phase of life as we understand the theater as it is, is not a simple work of entertainment, but rather an ally to the maintenance of order.

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In the words of Boal (1980, p. 123),

In the beginning, the theatre was dithyrambic singing: the free people singing in the open air. The carnival, the party. Later, the ruling classes appropriated the theatre and built dividing walls. First, they divided the people, separating actors from spectators: people who do and people who observe. The party is over! Second, among the actors, it separated the protagonists from the masses: coercive indoctrination began!

Centuries later, medieval theatre was used by the Catholic Church as a powerful weapon of catechizing. After centuries banned for being a profane art, the institution recovered scenic practices to illustrate biblical passages and indoctrinate its flock. In the same way, outside the walls of the churches, the stagings began to gain the squares and themes of everyday life, as well as well-stipulated concepts of human conduct (such as goodness and evil, for example) figured among the subjects of the shows to be able to strengthen the dynamics and thoughts of the time, in addition to entertaining and indoctrinating through what is common.

In the transition to bourgeois theater, Machiavelli works, among other things, on questions about virtue (*virtù*), a philosophical thought that lasts to the present day in the construction of characters' journeys, through theatrical works that, as much as they were considered as frivolous art, had a great effect on the construction of a new social class: the bourgeoisie. The ethical-discursive empowerment of social ascension, at the same time that it aggrandized the group that emerged, also frightened the group itself, since this powerful weapon (the theater) could also be responsible for its fall (BOAL, 1980).

Further on, there is no shortage of examples of moments in which theater was either used as a mechanism for indoctrination and maintenance of conservative ideas, or as fuel for rupture, fomenting revolutions. In the latter case, how can we not mention Brecht, Ionesco, Gorki, Guarnieri, Martinez Corrêa and Boal himself, among others who, here in Brazil and abroad, questioned the systems of oppression, brought the people back to the stage, instilled political discussions and starred in moments of clash against oppressive regimes through theater.

These historical examples make us realize that the theater, as much as it has been marked in its history by countless episodes of discrediting, this certainly occurred because its social transformative power was recognized. Without the recognition of this force, this art would never have been disarmed over the centuries, in a vicious process of attacks and marginalization.

Still on Augusto Boal, his important work with the Theater of the Oppressed, carried out in Latin American countries such as Peru, and which was developed in parallel with the



reflections of another contemporary author who elaborated on the pedagogy of the oppressed<sup>3</sup>, understood this artistic aspect beyond the walls of dramaturgy as a teaching tool. Boal brings, through the theatrical practice made by the people, the praxis of social consciousness and the experience of the revolution.

In order to understand this Poetics of the Oppressed well, one must always keep in mind its main objective: to transform the people, "spectators", to be passive in the theatrical phenomenon, into subjects, into actors, into transformers of dramatic action. I hope that the differences are very clear: Aristotle proposes a Poetics in which the spectators delegate powers to the character so that he acts and thinks in his place; Brecht proposes a Poetics in which the spectator delegates powers to the character so that he acts in his place, but reserves the right to think for himself, often in opposition to the character. In the first case, a "catharsis" occurs; in the second, an "awareness". What the Poetics of the Oppressed proposes is action itself! The spectator does not delegate powers to the character so that he acts or thinks in his place: on the contrary, he himself assumes a leading role, transforms the dramatic action initially proposed, rehearses possible solutions, debates modifying projects: in short, the spectator rehearses preparing for the real action. That is why I believe that the theatre is not revolutionary in itself, but it can certainly be an excellent "rehearsal" of the revolution. (BOAL, 1980, p. 126)

His socio-political performance was so representative that his exile in Latin America (1972-1976) was due to the imprisonment and torture he suffered by the Military Regime in Brazil (1964-1985) that found in the figure of the director and playwright a misdemeanor, given the gigantic range of productions he wrote and directed that stood in resistance against the current system. During this period in which he had to rely on political asylum in Argentina, Boal wrote and directed, among many titles, a play that tells the story of Simón Bolívar: *Bolívar, o lavrador do mar (Arena conta Bolívar)*, 1969, which has never been staged in Brazil (INSTITUTO AUGUSTO BOAL, 2023). In his trajectory, between shows that have toured the stages in Brazil and abroad, his political responsibility has been linked to Latin American identity, with its peoples, its demands and its ideas<sup>4</sup>. In this way, it is possible to affirm that theater as a tool for social transformation is, above all, an identity rescue, a strengthening of history itself, an ode to its roots, a celebration of its heroes, an exaltation of freedom.

Another author who thinks about Latin Americanness in the theater is the Colombian Santiago Garcia, who, through a work about new perspectives in scenic production, proposes a

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<sup>3</sup> In "Pedagogy of the Oppressed", Paulo Freire (2020) addresses thoughts about a liberating education, based on the student's experience, considering their reality and their experience. This thought was considered transgressive, so much so that to this day this author has been boycotted in Brazil, the country in which he was born. His method, however, is acclaimed all over the world and his work is recognized both in the field of education and in the social field, inspiring various movements and scholars.

<sup>4</sup> It is worth remembering iconic works that he directed in the theater such as the show *Opinião* (1964), *Arena conta Zumbi* (1965) and *Arena conta Tiradentes* (1967), alongside artists who agreed with his artistic-discursive values (such as Guarnieri, for example), reinforcing his commitment to history and important figures for the construction of the country's and Latin America's identity.



search for Latin American roots without thinking about a hegemonic aesthetic, but rather about processes that are specific to our context. In addition, the author sees the social character in the theatrical production of the continent, believing in its role in transforming realities, detaching himself from the idea of power (as profit, market, industry).

Art, even if it does not intend to transform reality, modifies our conduct of observation of society and its impact on the modes of perception of social relations is fundamental and determines, therefore, the possible transformations of man in relation to a given reality, no matter how unpredictable the future may be. If it only entertains or promotes 'mild' or tolerable transformations, it is a lesser art; Art that accepts power does not transform, and thus does not transcend. (GARCIA, 2021, p. 247)

These examples, in the context of Latin America, give us a dimension of the important role of theater and its agents in the construction, maintenance and transformation of societies, of the way of thinking about a city or country, of social relations between individuals, of power dynamics, of political, social, religious and economic systems; in short, of how theatre can be (and has been) used with due weight and credibility for centuries. In Latin America, it is also possible to see how the theatrical practice/poetics, designed for the reality existing in the continent, has adopted a character of rescuing historical symbols and movements, in order to contextualize its audience, instigate it to leave the common thought, bring it to the debate as an action, include it in the scene and in the scenic space, that is, how the theatre gains a character of socio-educational integration in favor of the opposition to colonized values.

In this sense, we are left to ask: how is the theater doing today in Latin America? Does your activity still have the same historical-disruptive effect that we have just seen? What about your artists? How are they treated, and also, how are they formed? Nowadays, is there (in Brazil and in Latin America) a conscious formation of theater artists that envisions their political activity mainly in the Latin American context? Is it possible to have in the theater an ally in social transformation and in the construction of an identity in the same way that happened in the past, recovering its strength? What would it take to make that happen?

This study seeks to contribute to the studies of Latin American Integration by adding the theater artist, as well as the theater as a whole, as an agent/medium capable of collaborating for the construction of a Latin American identity, favoring cultural dialogue between the countries that make up the region and enabling valuable cultural intersections for Integration. As specific objectives, the study aims to 1) compare the training processes of artists in Brazil with Argentina; 2) to analyze epistemologically what would be the ways to train theater artists in the context of Latin America; and 3) to discuss the possibility of thinking of a "Latin American



artist", sociopolitically aware of his Latin American and transdisciplinary identity. Thus, the aim is to answer, at the end of this article, the question: is it possible to think of the theater artist as a political subject of Latin American Integration?

For this, as a methodology, we consider that art and its numerous crossings (the interactions between artists and their audience, relations between work and historical context, episodes of censorship, dismantling of culture, emergence of public policies, among other topics that involve this universe), can only be covered in a qualitative approach (OROPEZA, 2018), with due attention to historical facts, social, economic and political cuts, as well as the dynamics of survival of artistic agents who resisted and still resist the scenarios investigated.

The complexity of this research (MORIN, 2005)<sup>5</sup> also recommends a multi-case and transdisciplinary investigation. By understanding the theatrical context of Latin America, it is easy to notice that there are two exponents of theatrical culture located side by side in geography, but somewhat distant in fundamentals and execution: Brazil and Argentina. Historical adversaries in so many aspects, it would not be in the theater that they would make up this difference. Therefore, it is inevitable to have them as examples and to cross-reference the information acquired regarding these two scenarios. Based on a comparative methodology (SARTORI; MORLINO, 1994), the proposal is to analyze the academic study plans of the performing arts courses of two renowned institutions, one in São Paulo and the other in Buenos Aires, based on the curricula in force in 2023, and to debate whether there is the possibility of thinking about integration from the perspective of arts and culture in Latin America, for the adoption of common disciplines in the curricula that are related to the construction of a decolonial, independent and sociopolitically active Latin American artist in their region.

This magnitude, which is not based on numbers, also requires a responsibility with oral history, in addition to the history collected in books, articles and other academic studies. The orality of the history of theater also includes the human experiences that rely on the perception of the artist (and scholars on the subject) in their current moment, as well as the perception of the artist (s) at the moment in which they experienced (experienced) such a fact. To this end, an in-depth interview was conducted with Ana Julia Marko, who holds a master's degree and a PhD from the University of São Paulo (USP) in Pedagogy of Performing Arts and Theater-Education; and also the application of a questionnaire to the Argentine actor Juan Tellategui. These instruments of the qualitative method become essential for the collection of relevant information

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<sup>5</sup> Morin (2005) presents us with his concept of "Complex Thinking", dedicating himself to understanding certain research themes not in a simplified and reduced way, much less in such a broad way that it is impossible to analyze them, but considering their interdisciplinarity and incompleteness as part of the study.



for the study.

For the same purpose, we will use as an indicator (MINAYO, 2009) the concept of Latin American Integration (RUIZ, 2018) from an artistic point of view and, although there is a lack of material in relation to this specific bias of thought, we see that this theme has its urgency precisely because of its scarcity, making the intersection of ideas on the topic transdisciplinary, It is necessary to collect relevant information in the political-economic field and interpret it from the artistic-cultural point of view, which is what the study requires.

Studying the artist's background is a valid alternative to understand how we are, as a society, contributing to artistic production focused on our own identity, and how we are dialoguing with a public that is less and less recognized as a cultural being. Ignoring this fact causes theater, one of the branches of the arts that has the greatest social effect, to move away from the daily lives of the population. Thus, the public is restricted to consuming imported content, starts to have a colonized view of our own production and does not see itself as capable of reflecting on its own condition.

Without artists who think about Latin Americanness in their works, the difficulty of thinking about an Integration between the countries of the region increases, as cultural distances become increasingly insurmountable, making this study gain a high relevance in our academic context.

## **LATIN AMERICAN INTEGRATION X ART HISTORY**

The concept of Latin American Integration, as a proposal to create a power among Latin American countries, has been transformed over the decades from a utopian idea - and later frustrated (COGGIOLA, 2017), given the individual circumstances of each country-state during its process of independence and (re)construction - to a consistent and possible project, due to the most recent articulations between the leaders of the region and the increasingly evident need to counter the world economic scenario with more voracity than before.

In this tension between a recent past and a present through which possibilities emerge, the nations of this bloc face both external resistance so that this unification does not materialize, as well as an internal clash, of differences of thought, lack of definition of feasible plans, fear that comes from the lack of credibility in positive effects on the international scene, conservative pressure and especially lack of information and grounded knowledge disseminated to the population: This processing of ideas and proposals is still somewhat insecure in Latin American eyes.



One of the reasons pointed out by the scholar Ruiz (2018) shows that perhaps the great difficulty of an integration model not being applied in Latin America is due to its Eurocentric character. According to him, the European model presents itself as a standard that can be replicated all over the world, bringing rules and recipes that consider political, social and economic aspects capable of representing the totality of variables within this broad and subjective concept. Thus, to affirm that the European and Latin American contexts have a certain similarity as a basis for the execution of this plan, is to ignore that there are issues that interfere in the dynamics of the countries of the region, which are not comparable with the dynamics found in the countries that make up the European Union (EU), for example.

The problem of Eurocentrism (...) On the one hand, there is the tendency to apply the theory of European integration in an uncritical and decontextualized way. It is important to highlight two key points there: the first is to use European approaches to explain the motivations that lead a group of countries to promote a regional process; The second is to explain, once that process has begun, what the logic behind integration is. In both cases, European theory is used. (RUIZ, 2018, p. 28)

In this regard, as the same author points out, "The major problematic that is generated with the application of the theories of European integration and its policy model is forgotten that the historical and cultural context matters." (RUIZ, 1980, p. 29), that is, it is more than necessary that the discussions on Integration move towards a cultural investigation of the region, turning the gaze to the present reality in Latin America, its historical context

colonization and after-effects, as discussed by Casanova (2007).<sup>6</sup> In addition, it is necessary to observe the socio-cultural dynamics, the deep inequalities, the numerous cases of corruption, hunger, misery, violence (civil and state), precarious education, the scarce productive diversity, and so on. Raising a context more consistent with what we find on the streets of Latin America, it is possible to identify the elements that translate the crisis in which the region already finds itself internally, which differs from the one encountered by the EU when this economic bloc was established, its consolidation and its imperialist character.

On the other hand, Latin America is still in a process of understanding itself as a power, of guaranteeing sovereignty over its decisions and of detaching itself from neo-colonial ties that are established in economic cuts.

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<sup>6</sup> Casanova (2007) presents us with the perspective of Internal Colonialism, that is, the dynamics inherited from the colonial period that persist in social groups present within the States, as if power had been passed from the hands of the metropolis to the hands of those who are very similar to the metropolis, in racial, cultural and religious terms.



Latin America is a subcontinent whose countries entered world politics as independent states during the nineteenth century. The construction of nation-states was therefore a much more recent process than in Europe. Consequently, it is not surprising that there is a strong attachment to the idea of sovereignty. (RUIZ, 2018, p. 30)

Other than that, when we talk about culture in the Latin American context, as a reflection on integration, what we see addressed are the sociological issues of subalternized groups (such as native peoples, for example), the relationship with the land, the processes of colonization and independence, language, customs, religion, but little is said about artistic production as a sociopolitical thermometer and historical identity.

The History of Art as we know it has as its backbone, brain and respiratory tract, all European artistic production since antiquity. Whether exporting ideals of beauty, techniques, movements, philosophies, artists, works, architectural styles, and messages of power through this aesthetic domain, it is undeniable that the old continent has used art as a mechanism of oppression and control. In this regard, Quijano (2005) points to the use of racial superiority instilled in Eurocentric thought already in colonization, which designated what came from Europe as superior and what came from this "new world" as inferior. This way of looking at the relationship between metropolis and colony was, among other things, a way of maintaining power. Being in control of the discursive machine, as well as being able to represent the other, the one about whom one does not know much, as primitive, enters the History of Art as one of the countless ways of exalting power.

These effects reverberate to this day. The consequence of an artistic-cultural production being marginalized, destroyed, taken out of its context and inferiorized, is a construction of an impaired identity, without strength, without references, without a name, without a face. To destroy the art of a people and discursively undermine its capacity for creation is to deprive it of its essence.

This outcome of the history of colonial power had two decisive implications. The first is obvious: all these peoples were stripped of their own unique historical identities. The second is, perhaps, less obvious, but no less decisive: its new racial, colonial and negative identity implied the stripping of its place in the history of humanity's cultural production. Henceforth they would be nothing more than inferior races, capable only of producing inferior cultures. It also implied their relocation in the new historical time constituted with America first and with Europe later: from that moment on they became *past*. In other words, the pattern of power based on coloniality implied also a cognitive pattern, a new perspective of knowledge within which the non-European was the past and thus inferior, always primitive. (QUIJANO, 2005, p. 127)

With an artistic production that has suffered (and still suffers) a profound devaluation, with invisibilized works and artists (many of them, we will never know exist), with the inability





to have in our hands the aesthetic mastery over techniques and over the conceptualization of what is beautiful, and with the endless devaluation that internally corrodes our culture and throws our contemporary artists to the lions, Latin America finds itself barefoot on a glowing floor. On the other hand, Europe, which carries an artistic-cultural identity of great material and immaterial value (as heritage, as history, as tourism, as preservation of one's own "being"), has a solid foundation of identity that is indestructible and unquestionable. Regardless of the European country, the commitment to its art is what keeps the unity of the people standing. Its positive relationship with the very environment in which it lives and its willingness to engage collectively in favor of memory through its art and its artists, ambassadors of European identity, means that art does not have a character alien to the socioeconomic panorama of countries, as it happens here in Latin America, and is treated as a discipline strong enough for its historical identification. Europe exports its art, exports its artists, exports its worldview, while we, from Latin America, import canned (cultural) products, leaving no room for our own production to be fostered with the same weight (and effect) as that which comes from abroad.

In other words, taking as an example Europe itself, which shares an identity (and unity) that has been built from and through its artistic production for centuries and centuries, why not consider that here in Latin America we think about the scope of local artistic production and, also, understand the importance of turning our gaze to this sector, Wouldn't that have the same effect? In the words of Ruiz (2018, p. 129.): "si resulta más fácil impulsar la integración regional cuando se comparten valores e identidades".

The question that we bring in this article is that when we talk about Latin American Integration, we limit ourselves to treating culture from a sociological point of view and do not address its artistic character. We forget that the arts are not only products of entertainment, but recursive cultural manifestations, that is, that they come from the people and return to them in the form of social strengthening. Not to talk about the artistic-cultural production of the region, the identity that comes from art, its artists (as social mediators) and the relationship that the population has with them, as well as the training of these artists so that they act consciously under the Latin American artistic perspective (its crossings, its realities, its potentialities), is to ignore that art (especially theater) has possessed and continues to have a character that transforms realities. and its preservation constitutes a unity of the groups to which this art belongs.

Art, as a link between a people; theatre, as a movement of alert and rupture; and artists, as social subjects, carry within themselves the concept of integration of a society, and can be used



by the States as allies in the construction of bridges, and this only depends on their appreciation, social interaction and, mainly, their formation.

## **THE FORMATION OF THE THEATRE ARTIST AS A POLITICAL SUBJECT OF LATIN AMERICAN INTEGRATION**

As we have seen, both the arts and artists have a direct relationship with the social and political transformation of their contexts, they contribute to the construction of an image of their country, they are icons that help to compose the identity of the nations from which they come and they carry discourses and flags that reflect their reality and their claims as mediators of society. From this perception, what would be an ideal training of Latin American artists, at this first moment focused on the theatrical aspect, thinking about the Integration of Latin America? Before answering this question, we need to understand what universe this artist is in, analyze what (and how) affects him so that we can elaborate on something more tangible from an academic point of view.

To do this, let's look at Argentina. The comparison between the theatrical scenarios of Brazil and Argentina does not happen as an exclusively current phenomenon. The issue of theater, at the beginning of the last century, for example, brought up the need to have Argentina as a model to be followed, because of its investment both in its artists and in its theatricality that sought national characteristics. According to Polleti (2021), great names in journalism who strolled through the theatrical routes, such as Olavo Bilac, Coelho Neto and Arthur Azevedo, after visiting Argentina in a kind of "cultural diplomacy" existing in the period aimed at bringing the two countries closer together, recognized through their articles that the purposes of Argentine theater already envisioned a Latin Americanness in its form and content, and the exchange of Buenos Aires shows to Brazilian lands seemed to them to be able to stimulate artistic production in Brazil at that time.

He [Arthur Azevedo] would return to the subject less than two weeks later [in his column], when he points out that "the official benefits have produced the best result in favor of Argentine art and dramatic literature," and that "good artists and good playwrights appear as if by magic in Buenos Aires and do not ruin the Argentine treasury, while in Rio de Janeiro thousands of contos are used in the construction of a monumental theatre for the use of foreigners, and not half a pataca is spent for the benefit of national art." Thus, he hopes that the project of bringing Argentine artists to Rio will be successful, because "perhaps they will be the godfathers of our theater." (POLLETI, 2021)

In addition, the Argentine Government's investment in its theaters and concert halls is also compared as another example to follow (POLLETI, 2021). The scenic space not only



represented the host of this art and its agents, but also contributed to the city's status, to its location in the international cultural panorama, to its external relationship that aimed to attract spotlights and big names to its stages. In other words, the theater, a hundred years ago, was one of the attractions that a city could offer to those who were important to it, and promoting this art was synonymous with progress, especially intellectual progress.

Thus, a foundation is built on what we see today as a theatrical scenario: Argentina, turning its eyes to its theater (in terms of poetics and practices), presents today a consolidated market for the performing arts, with a vast adhesion of the public and maintains a unique tradition of causing envy in its neighbors. According to Argentine actor Juan Tellategui (2023),

what happens in Buenos Aires is that theater is understood as an artistic expression in itself and not a transitory step towards television (...) Another interesting feature is that due to the wide variety of proposals, the theatre finds a wide range of audiences and does not focus exclusively on the class and students themselves. The Amateur Groups also have great activity with seasons and participation in festivals in various places in the country and abroad. The artists are highly respected by the general public, including those who have not been on television for a long time.

Meanwhile, Brazil, in spite of a search for a national theatricality and persecuting, however, European molds dear to our culture, today carries with it the responsibility of the abandonment of this art, having its audiences empty, its artists scrapped (with the exception of those who are on television), its audience distant and its stages taken, for the most part, for foreign works (franchises of major American musicals, texts by international authors, foreign shows, imported themes, etc.). In this way, we understand that historical neglect results not only in socioeconomic impacts for the sector, but also sociopolitical impacts for the country, which loses its identity, and for the region, which loses a very important potential link between nations.

The process of artistic production is complex and involves many historical and social variables. The artist responds and corresponds to the demands of his reality, to the political and social impulses of his time, to the needs and gaps he finds in his trajectory. Depending on what he eats, the artist gives back to society a certain artistic production. Thus, when it is filled with a European reference, its theoretical-practical basis is established under European molds as well, therefore, its art is born white, homogenized, Christian, that is, colonized. On the other hand, by seeking references in his own history and reality, the artist dialogues with his peers, produces thinking about his context and transforms his surroundings, also bringing the spectator closer to his art.



In the case of Latin America, the theater must participate in the transformation of the thinking of the new American man, expressing it with its own language, that is, a scenic language that promotes a real impact, that renews and transforms the traditional ways of seeing and feeling. (GARCIA, 2021, p. 248)

In other words, without a reference that sustains an aesthetic-political development of his art, the artist tends to reproduce a safe art, already consolidated in other hegemonic environments, and distances himself from the risk of being current and necessary to his own country (and continent).

In this manner, what would be the way? Repeating the Argentine cultural management model? Brazil's cultural panorama has no effective relationship with Argentina's artistic production, much less with other countries on the continent. With the exception of researchers who turn their eyes to Latin America, and a few festivals that aim at the interaction of productions from the region, the Brazilian cultural industry still suffers from its colonized practice that prevents it from taking Latin American examples to follow.

As an aggravating factor, not only does the theatrical market promote the erasure of national art to the detriment of imported art, aiming at profit and public, but also the university continues to train artists who do not reflect their realities, although there are some groups that are struggling to research non-hegemonic theater: "The decolonial practice is on the street, it's just that it doesn't reach the university, The university is not interested in these things. Now he is starting to get interested" (MARKO, 2023).

So, how to intervene at the base? How can we think of a training of artists that meets this Latin American demand?

At first, we surveyed the curricula with mandatory subjects of two renowned performing arts courses, one in São Paulo (Bachelor's and Bachelor's Degree in Performing Arts at the University of São Paulo - USP) and the other in Buenos Aires (Bachelor's Degree in Acting at the Universidad Nacional de las Artes - UNA). The first, commented by Ana Júlia Marko, and the second, by Juan Tellategui, as good examples of arts training centers in these cities. Its disciplines can be seen below in the comparison chart:



Table 1: Compulsory subjects in the courses

Bachelor of Arts and Bachelor of Arts Scenic Courses of the University of São Paulo - USP (per semester)	Bachelor of Arts in Acting National University of the Arts - UNA (per year)
<p>Dramaturgy I Studies in Performing Arts I Acting Poetics I Staging Poetics I Pedagogical Creative Processes I</p>	<p>Introduction to Acting I Introduction to Acting II Introduction to Vocal Actor Training Introduction to Actor's Body Training Seminar on Reading and Analysis of Texts Seminar State, Society and University Performance I Actor's Body Training I Actor's Vocal Training I Musical Rhythmic I Modern and Contemporary Social History General Semiotics Social History of the Semiotic Art of Theatre</p>
<p>Atelier I</p>	<p>Action II Actor's Body Training II Actor's Vocal Training II Musical Rhythm II Scenography History of Classical Theatre (East and West) History of Modern Theatre and Contemporary History of the Argentine Theatre</p>
<p>Dramaturgy II Studies in Performing Arts II Acting Poetics II Staging Poetics II Pedagogical Creative Processes II</p>	<p>Action III Actor's Body Training Workshop (A) Actor's Vocal Training Workshop Actor's Body Training Workshop (B) Actor's Vocal Training Workshop (B) Make-up Workshop Area 1: Technical-expressive knowledge (Seminars, Workshops and Laboratory Practices) A Performance in front of the Camera: Analysis of the Theatrical Text I Problems of Contemporary Philosophy and Aesthetics Panorama of the Latin American Theatre</p>
<p>Atelier II Theoretical-Practical Activities of Deepening I</p>	<p>Action IV Actor's Body Training Workshop (C) Actor's Vocal Training Workshop (C) Actor's Body Training Workshop (D) Actor's Vocal Training Workshop (D) Area 2: Theory and History of the Arts (Subjects and Seminars) Analysis of the Theatrical Text II Theatrical Theories Dramaturgy Theatrical Production &amp; Management Area 1: Technical-expressive knowledge (Seminars, Workshops and Laboratory Practices) B Research Methodology Graduation Project Thesis Workshop</p>

Based on this comparison, we can identify that in the USP curriculum (2023) there is no mandatory discipline (nor optional, if we consult the list available on the same website) that brings the centrality to the theme "Latin American theater", opening a crack in the training of these artists who, without a theoretical framework offered by the educational institution, may never have contact with these scenic agents of the region in the market, as well as they may not



build identity ties with Latin America and its revolutionary character and decolonial resistance. About this, Marko, a graduate of USP, comments:

(...) we didn't read about Latin America and we didn't read Latinos, neither in dramaturgy nor in theory. (...) How can we understand Brazil and Latin America, this continent that has so many other stories, not just the stories they have always told us? Another version, the harsher version? Our professors studied [authors and European theater], because their professors studied, and their professors studied, because it is a process of colonization of knowledge, of culture, of the body, which is now being problematized in the university. (MARKO, 2023)

Meanwhile, at UNA (2023) there is a subject in the compulsory syllabus called Panorama del Teatro Latinoamericano, the content of which permeates

Neoclassical Theatre and Independence Movements in Latin America. Romantic Theatre and the Periods of National Organization. Costumbrismo in Latin American Theater: Gaucho, Nativism, Saínete, Late Romanticism. Emergence of national theatres. Development of popular theatrical forms: the circus, the farce, the revue, the variety theatre. Consolidation and expansion of national theatres. Modern theatre: from independent theatre to "art theatre". Realisms, avant-gardes and neo-avant-gardes. Theatre and Revolution in Latin America: Collective Creation and Community Theatre. The actor in Latin America: the popular actor and the cultured actor. Postmodern theatre. Recoveries of fin-de-siècle popular theatre and appropriations of European and North American postmodern theatrical forms. (UNA, 2023)

From this, we can see an important difference for our analysis: the training of theater artists in Argentina carries the responsibility of thinking in the context of Latin American theater, its political, historical and revolutionary performance. In this way, the formation of the theater artist in the Argentine context represents an interesting path of theoretical reference capable of providing a common denominator to the performance of this artist in training, providing ammunition for him to think about Latin Americanness and to be able to decide on its use.

## CONCLUSION

With this analysis, we can reflect on the following: how can we think of an artist who dialogues with his Latin American identity, if he lacks a theoretical-historical-practical foundation on the production of Latin American art? And how can we consider a formation not only of artists, but also of Latin American citizens who bring Latin America into their political actions, if we lack everyday references, that is, a dialogue with this non-European art?

We conclude in this study that it is possible to have the theater artist as a subject of Latin American Integration, if we give him fuel in his training so that he reflects on his context already



in his training process. The road is long, but it can be an alternative in the training of the next generations of artists. It is more than important to emphasize that the Brazilian academy, with regard to the training of actors, needs to revise its curricular structure, not needing to abandon Euro-American theorists, playwrights and theatricalities, but adding authors, theorists, playwrights and theatricalities whose roots are rooted in Latin American lands, who turn their eyes to processes that arose here and poetics that make sense here. just like our neighbor Argentina does.

It is clear that the influence of other cultures and artistic practices has been important in the development of Latin American art, especially the dialogue with Euro-American artistic theories (...) It is not a question of denying all these contributions, but of knowing how to assimilate them and that, with or without them, we can find our own expressive forms, starting from our context and by our own means. (GARCIA, 2021, p. 250)

In addition, this article shows us how necessary it is to include art and its agents, especially theater and its artists, as socio-political subjects that can be used by Latin American countries both as social mediators and as ambassadors of a cultural identity of the region, that is, a link capable of transforming social realities and, in the long term, to contribute to Latin American integration, which respects diversity and exalts the manifestations of the lands of that continent.

To think about the artist and Latin American artistic production today, as well as to foster Latin American references in the lives of the population of this region, is also to foster studies about the continent, with new perspectives and new proposals. There is no interest in a certain subject without there being representation in the art form about it.

Due to time constraints, this article does not cover the issue of the History of Art in Latin America as a whole, but its need for investigation and, subsequently, for inclusion in the basic (and academic) education of the population is already present in this stage of research, and the formation of the public enters here as an urgent action for this artistic-cultural/socio-political-economic process to be consolidated.

Finally, we reinforce that the idea of the formation of a Latin American artist does not aim to create a unity in his performance, but rather to create common references so that, from them, this universe can be expanded, respecting its particularities, characterizing another parallel between the Integration of Latin America and the theater, in other words, The need to think outside the European framework:



A Latin American artist wants everything but a generalization. (...) There may be common denominators: the search for memory, for one's own voice, for non-hegemonic theatricality, flirting with original worldviews, this may be present. But I find it very difficult to speak of "the formation of a Latin American artist", because that would be colonizing, a totalizing, homogenizing look. And the idea is to see what the specificities of each context are, and how the formative pedagogical process of the artists responds to this. That's as Latin as it gets. (...) [But] learning these concepts, tools, ways of thinking, vocabularies, is very interesting. (MARKO, 2023)





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