

MARÍA IRENE FORNÉS IN CONTEXT

María Irene Fornés is both one of the most influential and one of the least well-known US theatremakers of the late twentieth century, with former students including leading US playwrights, directors, and scholars. This is the first major scholarly collection to elucidate Fornés's rich life, work, and legacy. Providing concise and wide-ranging contributions from notable scholars, practitioners, and advocates drawn from the academic and artistic communities most informed and inspired by her work, this engaging volume provides diverse points of entry for specialists and students alike.

BRIAN EUGENIO HERRERA is Associate Professor of Theater and Gender & Sexuality Studies in the Lewis Center for the Arts at Princeton University. He is, by turns, a writer, teacher, and scholar whose work, both academic and artistic, examines the history of gender, sexuality, and race within and through US popular performance. He is author of *The Latina/o Theatre Commons 2013 National Convening: A Narrative Report* (2015) and *Latin Numbers: Playing Latino in Twentieth-Century U.S. Popular Performance* (2015), which was awarded the George Jean Nathan Prize for Dramatic Criticism. He is also the Inaugural Resident Scholar for The Sol Project, an initiative dedicated to producing the work of Latiné playwrights in New York City and beyond.

ANNE GARCÍA-ROMERO is Professor of Film, Television and Theatre at the University of Notre Dame. She is the author of *The Fornés Frame: Contemporary Latina Playwrights and the Legacy of María Irene Fornés* (2016). Her plays include *Paloma*, *Lorca in New York*, *Juanita's Statue*, *Mary Domingo*, *Mary Peabody in Cuba*, *Earthquake Chica*, and *Santa Concepción*. She is a founding member of the Latinx Theatre Commons, where she contributes to the Fornés Institute.

MARÍA IRENE FORNÉS IN CONTEXT

EDITED BY

BRIAN EUGENIO HERRERA

Princeton University

ANNE GARCÍA-ROMERO

University of Notre Dame



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press & Assessment
978-1-009-28041-9 — María Irene Fornés In Context
Edited by Brian Eugenio Herrera , Anne García-Romero
Frontmatter
[More Information](#)



CAMBRIDGE
UNIVERSITY PRESS

Shaftesbury Road, Cambridge CB2 8EA, United Kingdom

One Liberty Plaza, 20th Floor, New York, NY 10006, USA

477 Williamstown Road, Port Melbourne, VIC 3207, Australia

314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre, New Delhi – 110025, India

103 Penang Road, #05–06/07, Visioncrest Commercial, Singapore 238467

Cambridge University Press is part of Cambridge University Press & Assessment,
a department of the University of Cambridge.

We share the University's mission to contribute to society through the pursuit of
education, learning and research at the highest international levels of excellence.

www.cambridge.org

Information on this title: www.cambridge.org/9781009280419

DOI: 10.1017/9781009280396

© Contributors 2025

This publication is in copyright. Subject to statutory exception and to the provisions
of relevant collective licensing agreements, no reproduction of any part may take
place without the written permission of Cambridge University Press & Assessment.

When citing this work, please include a reference to the DOI 10.1017/9781009280396

First published 2025

A catalogue record for this publication is available from the British Library

A Cataloging-in-Publication data record for this book is available from the Library of Congress

ISBN 978-1-009-28041-9 Hardback

Cambridge University Press & Assessment has no responsibility for the persistence
or accuracy of URLs for external or third-party internet websites referred to in this
publication and does not guarantee that any content on such websites is, or will
remain, accurate or appropriate.

Cambridge University Press & Assessment
978-1-009-28041-9 — María Irene Fornés In Context
Edited by Brian Eugenio Herrera , Anne García-Romero
Frontmatter
[More Information](#)

For la maestra Irene, who continues to teach us all.

*And for Morgan Jenness, whose commitment to artistry, advocacy, and
community guides our ongoing efforts to champion the Fornés legacy.*

Contents

<i>List of Figures</i>	<i>page</i> x
<i>Notes on Contributors</i>	xiv
<i>Acknowledgements</i>	xxiii
<i>A Chronology of María Irene Fornés’s Life and Work</i>	xxv
<i>Introduction</i>	xxix

PART I: PLACES AND PEOPLE

1	Havana and New York City <i>Eric Mayer-García</i>	3
2	Paris <i>Elaine Romero</i>	14
3	The Actors Studio <i>Brian Eugenio Herrera</i>	24
4	Judson Memorial Church <i>Kaelani Rae Burja</i>	36
5	Padua Hills Playwrights Workshop and Festival <i>Andréa J. Onstad</i>	46
6	INTAR (International Arts Relations, Inc.) <i>Caridad Svich</i>	56
7	Latin American Writers Workshop <i>Kenneth Prestininzi</i>	66
8	Hans Hofmann <i>Christina A. León</i>	78
9	Susan Sontag <i>Alisa Solomon</i>	90
10	Carmen Collado Fornés <i>Anne García-Romero</i>	101

viii	<i>Contents</i>	
PART II: THEATRE		
11	Stage Direction and Design <i>Scott T. Cummings</i>	115
12	Off-Off-Broadway <i>Morgan Jenness</i>	125
13	Environmental Theatre <i>Stephen Scott-Bottoms</i>	137
14	Music Theatre <i>Trevor Boffone</i>	149
15	Performance Art and the Postdramatic <i>Juliana Frey-Méndez</i>	160
16	Translation and Adaptation <i>Adam Versényi</i>	171
PART III: CULTURE, SOCIETY, AND POLITICS		
17	Cuban <i>Lillian Manzor</i>	183
18	Hispanic/Latinx/Latiné <i>Jon D. Rossini and Patricia Ybarra</i>	194
19	Avant-Gardist <i>Roy Pérez</i>	205
20	Environmentalist <i>Gwendolyn Alker</i>	216
21	Feminist <i>Michael Breslin and Catherine María “Cat” Rodríguez</i>	227
22	Lesbian <i>Nicole Stodard</i>	242
23	Elder <i>Michelle Memran and Katie Pearl</i>	254
PART IV: LEGACY		
24	Playwriting Method <i>Migdalia Cruz</i>	273
25	Alumni Playwrights <i>Luis Alfaro</i>	288

Cambridge University Press & Assessment
978-1-009-28041-9 — María Irene Fornés In Context
Edited by Brian Eugenio Herrera , Anne García-Romero
Frontmatter
[More Information](#)

	<i>Contents</i>	ix
26	Documentation <i>Carla Della Gatta</i>	298
27	Publication <i>Bonnie Marranca and Jennifer Parker-Starbuck</i>	308
28	Final (and Incomplete) Works <i>Anne García-Romero</i>	321
29	Community-Based Advocacy Movements <i>Olga Sanchez Saltveit</i>	333
30	The Fornésian Tradition <i>Maria M. Delgado</i>	346
	<i>Further Reading</i>	357
	<i>Index</i>	367

Figures

1.1	<i>Cold Air</i> by Virgilio Piñera, translated and directed by Fornés, at INTAR, New York City, 1985. Left to right: Angel (Al Casas), Ana (Miriam Cruz), Oscar (Leo Garcia), and Luz Marina (Ivonne Coll). (Photo: © Carol Halebian)	page 13
2.1	Scrapbook page by Harriet Sohmers-Zwerling chronicling her trip with Fornés to France and Italy circa 1954. (Photos from <i>The Rest I Make Up</i> archive, courtesy of Michelle Memran)	16
3.1	A critique session following a one-act play by writer and theatre director Lee Strasberg (1901–82) at the Actors Studio, New York City, March 19, 1964. (Photo: © Larry C. Morris/ New York Times Co./Getty Images)	27
4.1	Fornés at Judson Memorial Church in 2010. (Photo: © Peter Bellamy)	37
5.1	Production manager Jim Bauerlein (left) pauses to talk to Fornés (right) and Sheila Dabney, a member of the cast of her play <i>No Time</i> , and its animal supporting member, at the 1984 Padua Hills Playwrights Workshop and Festival, at California Institute of the Arts, Valencia, California. (Photo: © Tony Mason, courtesy of the Santa Clarita Valley Signal)	53
6.1	Hispanic Playwrights in Residence Lab at INTAR 1988. Left to right: Lorenzo Mans, Caridad Svich, Leo Garcia, Oscar Colón, María Irene Fornés, Migdalia Cruz, Nilo Cruz, and Lorraine Llamas. (Photo: © James M. Kent)	60
7.1	Latin American Writers Workshop, Taxco, Mexico, 1997 Front row: Robert McNamara, Elaine Romero, Kathy Hemingway Jones, Kenneth Prestininzi, Lee Jenkins, Fornés, Maria Alexandria Beech. Back row: Silvia Peláez, Tanya Saracho, unidentified writer. (Photo: © Maria Alexandria Beech)	68

List of Figures

xi

- | | | |
|------|--|-----|
| 8.1 | Hans Hofmann (1880–1966) in Provincetown, Massachusetts, 1963. (Photo: © Alamy) | 80 |
| 8.2 | Sketch for set of <i>Fefu and Her Friends</i> , 1978. (Credit: From the production program at American Place Theatre, from <i>The Rest I Make Up</i> archive, courtesy of Michelle Memran) | 87 |
| 9.1 | Fornés and Susan Sontag circa 1960. (Photo: © Mort Schleifer, courtesy of Robert Steed) | 91 |
| 10.1 | Fornés and her mother in Havana circa 1939. (Photo from <i>The Rest I Make Up</i> archive, courtesy of Michelle Memran) | 104 |
| 10.2 | Irene and Carmen Fornés on their way to a flea market during the Padua Hills Playwrights Workshop and Festival, 1983. (Photo: © Jen-Ann Kirchmeier) | 109 |
| 11.1 | Fornés and her set model in New York City, 1990. (Photo: © Robert Giard, Estate of Robert Giard) | 118 |
| 12.1 | Al Carmines, Fornés, Harry Koutoukas, and Larry Kornfield sitting around a table at Caffè Cino before a performance of <i>The White Whore and the Bit Player</i> , by Tom Eyen in 1967. (Photo by James Gossage © Billy Rose Theatre Division, The New York Public Library for the Performing Arts) | 129 |
| 12.2 | Fornés with, from left, her fellow playwrights Arthur Miller, John Guare, Edward Albee, and Horton Foote before a round-table discussion at the Signature Theatre in 2000. (Photo: © Sara Krulwich/The New York Times/Redux) | 135 |
| 13.1 | The original New York Theatre Strategy production of <i>Fefu and Her Friends</i> at Relativity Media Lab in 1977. Left to right, seated: Paula (Connie Cicone), Julia (Margaret Harrington), Emma (Gordana Rashovich), Cindy (Gwendolyn Brown), and Christina (Carolyn Hearn); standing: Fefu (Rebecca Schull), Cecilia (Joan Voukides), and Sue (Janet Biehl). (Photo: © Rena Hansen) | 143 |
| 14.1 | <i>Promenade</i> (1969), music: Al Carmines; book and lyrics: Fornés. Left to right: Miss I (Margot Albert), Mr. S (Glenn Kezer), Servant (Madeline Kahn), and the Mayor (George S. Irving). (Photo by Friedman-Abeles © Billy Rose Theatre Division, The New York Public Library for the Performing Arts) | 150 |
| 14.2 | 105 (James T. Lane, left) and 106 (Kent Overshown, right) are on the lam with the Servant (Bryonha Marie Parham), in the 2019 revival of <i>Promenade</i> , directed by Laurie Woolery, at City Center, New York City. (Photo: © Sara Krulwich/The New York Times/Redux) | 156 |

- 16.1 Fornés's *The Conduct of Life*, produced at Theater for the New City, New York City, 1985. Left to right: Nena (Sheila Dabney), Orlando (Pedro Garrido), and Olimpia (Crystal Field). (Photo: © Carol Rosegg) 173
- 17.1 Fornés at playwright and director Abelardo Estorino's home in Havana, Cuba, 2004. (Photo from *The Rest I Make Up* archive, courtesy of Michelle Memran) 184
- 18.1 *Sarita* by Fornés, produced by INTAR, directed by Fornés in 1984. Mark (Tom Kirk) and Julio (Michael Carmine) fight over Sarita (Sheila Dabney) as Fela (Carmen Rosario), Fernando (Rodolfo Diaz), and Yeye (Blanca Camacho) witness. (Photo: © Carol Halebian) 201
- 19.1 Program mockup for *Box Plays*, short plays by Fornés and her HPRL students, produced at INTAR in 1986. (Courtesy of Migdalia Cruz) 206
- 20.1 *Mud* by Fornés, produced by Theater for the New City, 1983. Mae (Patricia Mattick) confronts Henry (Alan Nebelthau) while Lloyd (Michael Sollenberger) observes. (Photo: © Carol Halebian) 217
- 22.1 Fornés's *Tango Palace* at Theatre Genesis, New York City in 1973, co-directed by Michael Smith and Fornés, who also designed the set and costumes. *Tango Palace* was her first produced play and had its world premiere in 1963. Left to right: Leopold (Ben Masters) and Isidore (Bill Moor). (Photo: Courtesy of Michael Smith) 247
- 22.2 Fefu (Amelia Workman) and Emma (Helen Cespedes) in the 2019 revival of *Fefu and Her Friends* at Theatre for a New Audience directed by Lileana Blain-Cruz. (Photograph by Henry Grossman: © Grossman Enterprises, LLC) 249
- 23.1 Filmmaker Michelle Memran and Fornés in Havana, Cuba, 2004. (Photo: © Alison Forbes, from *The Rest I Make Up* archive, courtesy of Michelle Memran) 262
- 24.1 Hispanic Playwrights in Residence Lab at INTAR 1988. Fornés (on far right) teaches her HPRL students, while always insisting that the desk corners touch to convey the shared creative energy in the room. (Photo: © James M. Kent) 275
- 24.2 Fornés dancing with Migdalia Cruz in 1987 at INTAR 53 HPRL, 508 W. 53rd St., NYC. (Photo: © Lorraine Llamas, courtesy of Migdalia Cruz) 279

List of Figures

xiii

- 24.3 A photo of an actual Fornés exercise done in silence with note-passing at the Columbus New York Public Library branch on Tenth Avenue and 50th St. because the heat was broken at INTAR 53. (Courtesy of Migdalia Cruz) 286
- 27.1 The corrected text in her own hand of Susan Sontag's Preface to *María Irene Fornés: Plays*, published by PAJ Publications, 1986. (Used by permission of PAJ Publications, New York, NY) 316
- 28.1 A revival of Fornés's *Evelyn Brown (A Diary)*, directed by Alice Reagan, at La MaMa in New York City, 2023. Left to right: Ellen Lauren as Evelyn and Violeta Picayo as Evelyn Brown in the breadmaking scene. (Photo: © Steven Pisano) 323
- 28.2 Program from Fornés's Davidson College workshop production of *The House at 27 Rue de Fleuris* (then called *27 Rue de Fleuris*), March 20–24, 2001. (Courtesy of the Davidson College Theatre Department) 330
- 29.1 *The Conduct of Life* by Fornés, directed by José Luis Valenzuela, at Hero Theatre, Los Angeles, California, 2017. Left to right: Nena (Antonia Cruz-Kent), Leticia (Adriana Sevan), and Olimpia (Elisa Bocanegra). (Photo: © Brandon Le, Courtesy of Hero Theatre) 337
- 29.2 At top, Carretas: Maya (María Elena De Zela) and Eloy (Miguel Álvarez) in *Barro (Mud)* by Fornés, translated and directed by Rose Cano. ICPNA de Miraflores, Peru, August 1991. (Photo: © Antonio Martínez, courtesy of Rose Cano) At bottom, El Comercio: Eloy (Miguel Álvarez), Maya (María Elena De Zela) and Henri (Fernando Añaños) in *Barro (Mud)* by Fornés, translated and directed by Rose Cano. ICPNA de Miraflores, Peru, August 1991. (Photo: © Antonio Martínez, courtesy of Rose Cano) 339
- 29.3 The Hanging Women (Sifiso Mabena, Deidre Donovan, Chloé Worthington) surround Jim (Gabriel Sloyer) and Molly (Nicole Lewis) in Fornés's *Molly's Dream* on August 27, 2018 at the María Irene Fornés Marathon at the Public Theater, New York City, directed by Juliette Carrillo. (Photo: © Johnny Moreno) 342

Notes on Contributors

LUIS ALFARO is a Chicano playwright and Associate Professor at the University of Southern California. He has received fellowships from the John D. and Catherine T. MacArthur Foundation, as well as the United States Artists; Ford Foundation Art of Change; Joyce Foundation; Mellon Foundation; and PEN America/Laura Pels International Foundation Theater Award for a Master Dramatist. He was Playwright-in-Residence for six seasons at the Oregon Shakespeare Festival; Playwright's Ensemble for seven years at Chicago's Victory Gardens Theatre; and Ojai Playwrights Conference member for twenty years. His plays include *Electricidad*, *Oedipus El Rey*, *Mojada*, among others.

GWENDOLYN ALKER is Associate Arts Professor in the Department of Drama, Tisch/NYU. As a scholar and dramaturg she has advocated for the work of María Irene Fornés for the last two decades. Dramaturgy credits include the New York Fornés Festival (2010), *The Rest I Make Up* by Michelle Memran (2018), JoAnne Akalaitis's María Irene Fornés Marathon at the Public Theater (2018), and *Evelyn Brown (A Diary)* at La MaMa (2023). She has published widely on Fornés, including in *Theatre Topics*, the *Journal of Dramatic Theory and Criticism*, *Playwrights of the 1980s*, *Fifty Key Figures in Queer US Theatre*, and elsewhere.

TREVOR BOFFONE is a lecturer in the Women's, Gender & Sexuality Studies Program at the University of Houston. His work using TikTok with his students has been featured on *Good Morning America*, *ABC News*, *Inside Edition*, and *Access Hollywood*, among numerous national media platforms. He has published eight books on Latinx cultural studies, social media, and popular culture, including *Latinx Teens: U.S. Popular Culture on the Page, Stage, and Screen* (2022); *Shakespeare and Latinidad* (2021); and *Renegades: Digital Dance Cultures from Dubsmash to TikTok* (2021).

Notes on Contributors

xv

MICHAEL BRESLIN is a playwright, director, performer, and scholar whose work examines queer theater and performance on the internet and in dramatic literature. As a co-creative director of Fake Friends, his plays include *Circle Jerk* (Obie Award, Pulitzer Prize finalist), *This American Wife*, *Bikini* (forthcoming), *The Last Bimbo of the Apocalypse*. Michael holds a BA from Hamilton College, as well as an MFA and a DFA from Yale's drama school.

KAELANI RAE BURJA is a director, dramaturg, and performance artist. She has worked Off and Off-Off-Broadway and regionally, on a variety of projects that center Latinidad, queerness, and historically excluded narratives. She graduated from Princeton University, where she received the Martin A. Dale Fellowship to research, write, and perform a play about her late mother's life.

MIGDALIA CRUZ is a Bronx-born playwright, lyricist, translator, and librettist with over sixty works performed in 150 venues across forty cities in twelve countries. Her awards include the NEA, McKnight, NYSCA, and TCG/Pew, and she was named the 2013 Helen Merrill Distinguished Playwright. Cruz's mentor María Irene Fornés and her residency at Latino Chicago shaped her career. She co-chairs the DGF Playwriting Fellows, mentored the Latinx Playwrights' Circle, and is an alumna of New Dramatists.

SCOTT T. CUMMINGS teaches and directs plays in the Theatre Department of Boston College. He has been studying and writing about the theatre of Irene Fornés off and on since 1985. He is the author of *Maria Irene Fornes* (2013) and *Remaking American Theater: Charles Mee, Anne Bogart and the SITI Company* (2006), and the co-editor (with Erica Stevens Abbitt) of *The Theatre of Naomi Wallace: Embodied Dialogues* (2013). His most recent book is *The Theatre of Les Waters: More Like the Weather* (2022).

MARIA M. DELGADO is Professor of Theatre and Screen Arts and Vice Principal at The Royal Central School of Speech and Drama, University of London. She has published extensively on Spanish-language theatre and film. Her publications on Irene Fornés include the co-edited volume with Caridad Svich, *Conducting A Life: Reflections on the Theatre of Maria Irene Fornes* (1999). She is the recipient of the 2020 Career Achievement Award in Academic Theatre from the Association for Theatre in Higher Education.

CARLA DELLA GATTA is Associate Professor of Theatre Scholarship and Performance Studies at University of Maryland. She is a theatre historian and performance theorist who examines ethnic and bilingual theatre through dramaturgy and auralty. She is author of *Latinx Shakespeares: Staging U.S. Intracultural Theater* (2023) and co-editor of *Shakespeare and Latinidad* (2021). She is on the Steering Committee for the Latinx Theatre Commons, and she is the Digital Humanities Editor for the Fornés Institute. She serves on the editorial boards of *Shakespeare Survey* and the Arden series on *Shakespeare and Social Justice*.

JULIANA FREY-MÉNDEZ is a Cuban American director dedicated to resurrecting forgotten histories to ignite the imagination. After studying Theatre for Social Change (Cornell University), she completed her MFA in Theatre Directing (University of California, San Diego) and went on to experiment with hybrid performance as the Artist in Residence (Duke University). She has directed productions at FringeNYC (Winner of Best Musical), La Jolla Playhouse's WOW Festival, San Diego Repertory Theatre's Latinx New Play Festival, among others. She is Assistant Professor of Theater at Oberlin College and Conservatory and is a proud member of the Society of Directors and Choreographers, the Latinx Theatre Commons, and the Fornés Institute.

ANNE GARCÍA-ROMERO is Professor of Film, Television and Theatre at the University of Notre Dame. She is a playwright, translator, and scholar. She's the author of *The Fornés Frame: Contemporary Latina Playwrights and the Legacy of María Irene Fornés* (2016). Her plays include *Paloma*, *Lorca in New York*, *Juanita's Statue*, *Mary Domingo*, *Mary Peabody in Cuba*, *Earthquake Chica*, and *Santa Concepción*. Her plays, produced across the US, as well as in Chile and Argentina, are published by Broadway Play Publishing, Playscripts, and NoPassport Press. She's a founding member of the Latinx Theatre Commons, where she contributes to the Fornés Institute.

BRIAN EUGENIO HERRERA is, by turns, a writer, teacher, and scholar – presently based in New Jersey, but forever rooted in New Mexico – whose work, whether academic or artistic, examines the history of gender, sexuality, and race within and through US popular performance. His book *Latin Numbers: Playing Latino in Twentieth-Century U.S. Popular Performance* (2015) was awarded the George Jean Nathan Award for Dramatic Criticism. He is Associate Professor of Theater in the Lewis Center for the Arts at Princeton University.

Notes on Contributors

xvii

MORGAN JENNESS was a dramaturg, educator, performer, and activist. She worked in the literary office and as Associate Producer at The Public Theater and as Associate Artistic Director at NYTW and LATC. Morgan served in dramaturgical capacities at theaters and developmental situations all over the US theater for over three decades, as well as creative consultant at both the Helen Merrill and Abrams Artists agencies. They were a guest artist with multiple educational theater programs, served on the faculty of Columbia, Fordham, The Actors' Studio and Pace University and on multiple theater funding and award panels. Morgan was also a recipient of several awards including an Obie for Long Term Support of Playwrights. They were Creative Director/founder of In This Distracted Globe – a dramaturgical and management consultancy.

CHRISTINA A. LEÓN is Assistant Professor of Literature at Duke University. She specializes in Latinx and Caribbean literatures, in addition to critical engagements with literary, feminist, queer, anti-colonial, and critical race theories. Her book, *Matters of Inscription: Reading Figures of Latinidad*, was published by New York University Press in 2024. Her published writing can be found in *Representations*, *ASAP/Journal*, *Diacritics*, *GLQ*, *Sargasso*, *Small Axe*, *Post-45 Reviewed*, and *Women and Performance*.

LILLIAN MANZOR is Professor of Modern Languages and Literatures at the University of Miami and Founding Director of the Cuban Theater Digital Archive. She is co-editor of the book series *Sualos*, published by Havana's Editorial Alarcos and Miami's CTDA Press. She has published *Cuban Theater in Miami: 1960–1980* (scholar.library.miami.edu/miamitheater), and the multimodal book, *El Ciervo Encantado: An Altar in the Mangrove* (ciervoencantado.tome.press). Her research has been funded by the Andrew W. Mellon Foundation, the National Endowment for the Humanities, the American Council of Learned Societies, and the Rockefeller Foundation. As a community engaged scholar, she has been developing US–Cuba cultural dialogues through theater since 1993.

BONNIE MARRANCA is editor and publisher of PAJ Publications and *PAJ: A Journal of Performance and Art*. She is the author of *Timelines: Writings and conversations*, *Performance Histories*, *Ecologies of Theatre*, and *Theatrewritings*. Her edited collections of plays, essays, and interviews include *Conversations with Meredith Monk*, *New Europe: Plays from the Continent*, and *Plays for the End of the Century*. Bonnie Marranca has received a Leverhulme Trust Visiting Professorship (UK), Asian Cultural

Council Fellowship (Japan), Fulbright Award (Free University, Berlin), Anschutz Distinguished Fellowship in American Studies (Princeton University), and Guggenheim Fellowship. She is Professor Emerita of Theatre at The New School/Eugene Lang College.

ERIC MAYER-GARCÍA is Assistant Professor of Theatre, Drama, and Contemporary Dance at Indiana University, Bloomington. His performance historiography foregrounds Latinx contributions to avant-garde artmaking. Mayer-García's first book project, tentatively titled *Hemispheric Waves of Avant-Garde Theatre*, retraces the embodied transmission of experimental theatre practices across borders in the Americas from 1965–2000. Compared with the first or second waves of avant-garde theatre moving along transatlantic currents of influence, *Hemispheric Waves* begins and ends with the Havana theatre scene – one of many nodes of theatre practice in an interconnected hemisphere – as point of departure and return.

MICHELLE MEMRAN is a documentary filmmaker, writer, and artist working in dementia awareness and creative aging advocacy. Her award-winning documentary collaboration with Fornés, *The Rest I Make Up*, premiered at the Museum of Modern Art in 2008 and has screened worldwide.

ANDRÉA J. ONSTAD is a writer, independent scholar, and Fornés alumna. Her work has been read, workshopped, produced, and/or published in the United States, Spain, Germany, and New Zealand. She is currently working on a history project and several children's poems. She lives off-grid in Northern California.

JENNIFER PARKER-STARBUCK is the author of *Cyborg Theatre* (2011), co-author of *Performance and Media: Taxonomies for a Changing Field* (2015), and co-editor of *Performing Animality: Animals in Performance Practices* (2015), and other book chapters and journal articles. She was the Editor of *Theatre Journal* from 2015–19, and is a Contributing Editor to *PAJ* and the *International Journal of Performing Arts and Digital Media*. She is Professor of Performance at Royal Holloway, University of London.

KATIE PEARL is an Obie Award-winning theater director and educator. She is Co-Artistic Director of the interdisciplinary company PearlDamour, whose notable projects include the eight-hour performance installation

Notes on Contributors

xix

How to Build a Forest; the NEA “Our Town” performance and community engagement experiment *Milton*; and the climate-centric *Ocean Filibuster*, commissioned by the American Repertory Theater and the Harvard University Center for the Environment. She is a teacher of directing, site-specific performance, and collaborative practices at Wesleyan University.

ROY PÉREZ is Assistant Professor of Ethnic Studies and Critical Gender Studies at the University of California, San Diego. His scholarly writing appears in *Saturation: Race, Art, and the Circulation of Value* (2020), *Trap Door: Trans Cultural Production and the Politics of Visibility* (2017), *Narrative, Race, and Ethnicity in the United States* (2017), and elsewhere. His work has received awards from the CUNY Center for LGBTQ Studies, the UCLA Chicano Studies Research Center, and the National Endowment for the Humanities.

KENNETH PRESTININZI is the founder of Salvage Arts Productions and an alum of New Dramatists. His plays and theater work have been seen in Boston, Brighton, Edinburgh, Kalamazoo, Kansas City, Los Angeles, Mexico City, Morocco, New York City, Philadelphia, Prague, Providence, San Francisco, and Washington, DC. As a director/dramaturg, he has collaborated with Mia Chung, Martyna Mayok, Mashuq Mushtaq Deen, and many others. He teaches at the National Theater Institute and Connecticut College and was the Associate Chair of Playwriting at the Yale School of Drama for five years. He is grateful to have studied with María Irene Fornés.

CATHERINE MARÍA “CAT” RODRÍGUEZ serves collaboration, community, and loqqs wherever the art takes her and whatever stage it’s in. Cat’s craft entails bringing discernment to decision-making and Joy to the process. Black/Latinx feminisms as well as collectivist organizing methods fundamentally inform her arts practice and pathways through the world. She’s a “people person” with a politic and a love for the Ridiculous. A freelance artist, she considers herself a nomad but always names New Orleans and Nicaragua home.

ELAINE ROMERO is an award-winning US playwright and her plays have been presented across the US and abroad. Widely published, Romero’s recent critically acclaimed productions include *Like Heaven* (The Bridge Initiative) and *Secret Things* (1st Stage, named one of the best 2021

Outstanding Professional Theatre Productions, *DC Metro Arts*). Initiated by the Arizona Theatre Company, RomeroFest featured over seventeen national/international projects, partnering with companies such as Artists Repertory Theatre, Seven Devils New Play Foundry, and Foro Shakespeare (Mexico City). Romero is Associate Professor in the School of Theatre, Film, & Television at the University of Arizona and Playwright-in-Residence at Arizona Theatre Company.

JON D. ROSSINI is Professor in the Department of Theatre and Dance at UC Davis. He is the author of *Contemporary Latino Theater: Writing Ethnicity* (2008) and more than twenty essays and chapters on Latiné drama and theater. His monograph *Pragmatic Liberation and the Politics of Puerto Rican Diasporic Drama* was published by the University of Michigan Press in 2024. He is currently working on a monograph on performance and expanded academic writing.

OLGA SANCHEZ SALTVEIT is Assistant Professor of Theatre, Middlebury College, co-Artistic Director of Dogteam Theatre Project, and Artistic Director Emerita of Milagro. An actor, director, devisor, her work has been seen throughout the US, and Peru, Venezuela, and Honduras. She is a member of the Fornés Institute. Her research centers Latiné and BIPOC theatre and decolonization and has been published in the *Journal of American Drama and Theatre*, *Theatre Topics*, *Encuentro: Latinx Performance for the New American Theatre*, *Shakespeare and Latinidad*, and *The Bard and the Borderlands*. She is co-editor, with Noe Montez, of *The Routledge Companion to Latinx Theatre and Performance*.

STEPHEN SCOTT-BOTTOMS is Professor of Contemporary Theatre and Performance at the University of Manchester, UK. His books include *Playing Underground: A Critical History of the 1960s Off-Off-Broadway Movement* (2004), *Sex, Drag and Male Roles: Investigating Gender as Performance* (with Diane Torr, 2010), and *Incarceration Games: A History of Role-Play in Psychology, Prisons and Performance* (University of Michigan Press, 2024). Steve is a practicing theatermaker and storyteller, specializing in explorations of environmental change and climate resilience.

ALISA SOLOMON is a professor at Columbia University's Graduate School of Journalism, where she directs the MA concentration in Arts & Culture. A longtime theater critic and political journalist, she has written for *The Nation*, *New York Times*, *NewYorker.com*, *Jewish Currents*, *Hyperallergic*,

Notes on Contributors

xxi

Howlround.com, *American Theater*, and *TDR*, among other publications, as well as the *Village Voice*, where she was on staff for two decades. Her books include *Re-Dressing the Canon: Essays on Theater and Gender* and *Wonder of Wonders: A Cultural History of Fiddler on the Roof*. As a dramaturg, Alisa frequently works with the playwright and actor Anna Deavere Smith.

NICOLE STODARD is a theatre artist and adjunct professor in the Department of Communications, Media, and the Arts at Nova Southeastern University. Her research covers feminist and LGBTQ issues in theatre history and practice. Nicole's monograph *Aphra Behn and the Glass Curtain* (forthcoming from Routledge) theorizes women's role in the history of playwriting and directing. A Full Member of the Stage Directors and Choreographers Society, Nicole has directed and designed over forty main stage productions and earned awards for direction, sound, and costume design. She is the founding Artistic Director of Thinking Cap Theatre, a company dedicated to formal innovation and gender parity in programming.

CARIDAD SVICH received the 2023 Flora Roberts Award from the Dramatists Guild, 2018 Ellen Stewart Award for Career Achievement from ATHE, a 2012 Obie for Lifetime Achievement, and has been a Harvard/Radcliffe Institute, NEA, Pew, and Guggenheim Fellow. Among their major plays are *Any Place But Here*, *Alchemy of Desire/Dead-Man's Blues*, *12 Ophelias*, *Iphigenia Crash Land Falls...*, *Red Bike*, and *The House of the Spirits* (based on Isabel Allende's novel). She has authored and/or edited several books on theatre, including *Toward a Future Theatre* (2021), and *Mitchell & Trask's Hedwig and the Angry Inch* (2019).

ADAM VERSÉNYI is Professor of Dramaturgy at UNC-Chapel Hill and Senior Dramaturg for PlayMakers Repertory Company. A theatre scholar, dramaturg, translator, critic, and director, he has written widely on Latin American theatre, US Latiné theatre, dramaturgy, theatre production, and theatrical translation. He has translated plays by Argentines Agustín Cuzzani and Griselda Gambaro, Mexican Sabina Berman, and Chilean Ramón Griffero. He is the founder and editor of *The Mercurian: A Theatrical Translation Review* (the-mercurian.com).

PATRICIA YBARRA is the MacMillan Family Professor of the Humanities in the Department of Theatre Arts and Performance Studies at Brown University. She is the author of *Performing Conquest: Five Centuries of*

Theatre, History and Identity in Tlaxcala, Mexico (2009), co-editor with Lara Nielsen of *Neoliberalism and Global Theatres: Performance Permutations* (2012, paperback 2015), and *Latinx Theatre in Times of Neoliberalism* (2018). She is currently working on a monograph on Abdoh and the development of queer theory. She is the former President of the Association for Theatre in Higher Education.

Acknowledgements

This volume would not have been possible without the extraordinary generosity, dedicated commitment, and active engagement of our contributors. We have come to appreciate this collection of contributors as a community of sorts – a community fortified by our semi-regular contributor meetups via Zoom and by our intermittent one-on-one meetings; a community defined by a generous commitment to sharing research resources with one another and with the project as a whole; and a community that remained committed to the collaborative spirit of the volume even as its publication timeline shifted in response to the pressures of COVID-19. Particular thanks are also due to Cherrie Moraga, Jorge Ignacio Cortiñas, Ramón Rivera-Servera, Helen Shaw, and Paula Vogel whose words might not be present in the final volume but whose conversations about it and its subject indelibly shaped it in its final form. Additional thanks, too, to Jacqueline Flores, Abigail Vega, Armando Huipe, the Fornés Institute, and Latinx Theatre Commons for incubating the community of artist-scholars standing at the ready to dedicate their intellectual labor to a project such as this. Special thanks too to Eric Colleary at the Henry Ransom Center, Gwendolyn Alker, Kate Bredeson, Peter Holland, Lillian Manzor, and especially Michelle Memran for being so generous in providing archival resources, support, and guidance to the volume’s contributors.

Kaelani Rae Burja’s work as Editorial Assistant has been central to how and why the volume has come together so beautifully. From her regular emails to contributors to her astute tracking of meeting recordings to evince to-do lists both for herself and for us as editors, Kaelani’s administrative acuity quickly established her not just as “the assistant” but as a key part of the editorial team. Particular thanks to the Princeton University Committee on Research in the Humanities and Social Sciences and the Anonymous Fund for their generous support in providing funding for Kaelani’s position as Editorial Assistant. Thanks too to the Lewis Center for the Arts at Princeton for providing space for an editorial retreat at a

crucial juncture in the development process. Thanks to the Department of Film, Television and Theatre and the Institute for Latino Studies at the University of Notre Dame for their support as well.

Thanks are also due to Cambridge University Press. We have been fortunate to work with Emily Hockley, George Laver, and Nicola Maclean throughout the process of developing this admittedly unconventional entry into Cambridge's *In Context* series. Additional thanks to Scott Cummings, Gwendolyn Alker, Trevor Boffone, and Lillian Manzor for pitching in to provide supplemental editorial support to us when asked. Thanks to Andrew Ascherl for expertly finessing the index and for his keen eye in copy-editing the manuscript. For graciously lending their images to this volume, we thank: Maria Alexandria Beech, Elisa Bocanegra at Hero Theatre, Richard Budman at Signal Multimedia, Rose Cano, Ann Marie Costa at Davidson College, Migdalia Cruz, Jen Kirchmeier, Bonnie Marranca at PAJ Publications, Tony Mason, Michelle Memran, Johnny Moreno, Andréa Onstad, Steven Pisano, Michael Smith, and Robert Steed. Michael Quanci provided invaluable technical support as we prepared the images for production. And special thanks to Jim Kent for donating the image on the volume's cover.

Finally, we wish to acknowledge each other. This volume likely would not have happened without the unexpected compatibility of our respective strengths in service of this volume and our shared commitment to documenting the life, work, and legacy of María Irene Fornés.