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to ask, however, how such work propagates the status quo for issues of representation, gender, and political ideology. While this collection only briefly touches upon such discussions, editors Bennett and Massai have engaged several significant critical avenues for van Hove's undeniably rigorous and powerful theatre and made clear that his work demands continued and close critical attention.

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Outside Theater: Alliances That Shape Mexico. By Stuart A. Day. Tucson: University of Arizona Press, 2017. Pp. viii + 224. \$55.00, cloth.

Stuart A. Day in his *Outside Theater: Alliances That Shape Mexico*, argues that theatre and art offer the potential for social change. In his introduction, Day presents the concept of outside theatre in reference to the Spanish verb *lindar*. This verb informs his unique method of discussing plays; Day uses literary criticism to support and nurture an activist standpoint. His presentation of outside theatre becomes clearer as one reads beyond the introduction, which could benefit from providing readers with a more structured approach and a solid foundation of the concept of outside theatre. In the introduction, Day explores more thoroughly the idea of alliances. These alliances, he notes, “highlight the (mostly) positive forces emanating from one corner of the art world, and [. . .] offer concrete strategies from a variety of performances that promote individual and collective empowerment that can, in turn, promote a robust civil society” (23). The collaborations that Day explores might be “uncommon,” (5) but they provide an approach that can build solidarity in communities where it is needed most.

In the first chapter, Day explores Flavio González Mello's play 1822: *El año que fuimos imperio*. Through a discussion of the jester role, seen in the character of Fray Servando Teresa de Mier, Day highlights the allyship between the jester figure and the audience. His invocation of the jester also connects with his conception of outside theatre, as the jester is “an outside agitator/ally who has access to insiders,” (53) and thus he navigates the “inside” world of the play while maintaining a connection to the outside: the audience. Day further connects the figure of the jester to another outsider, a contemporary clown and political commentator—Brozo *el payaso tenebroso*. Day's analysis of the play becomes

stronger through this view of the outsider figure of the jester alongside Brozo, and his conception of outside theatre allows him to transcend the boundaries of what otherwise might be expected from textual analysis.

In chapter 2, Day explores the life and political service of Federico Gamboa alongside a reading of Gamboa's play, *La venganza de la gleba*. Day reads the play as a work aligned with, but not quite, naturalism, wherein the character of don Francisco is analogous in many ways to Gamboa's own activities within the government of Porfirio Díaz. Day calls attention to the acting and negotiation that both figures, don Francisco in the play and Gamboa in the government of Díaz, carry out. This reading provides nuance to both the study of the Porfiriato and Gamboa's play, both of which, Day argues, are important to consider. Though less explicitly tied to the outside theatre thesis, one can see parallels in Day's interpretation of don Francisco and Gamboa as insider-outsider figures like the jester figure, Teresa de Mier, explored in chapter 1.

In chapter 3, "Zoot Suit Allies and the 'Arizona Law,'" Day explores Luis Valdez's *Zoot Suit*, focusing on the landmark production in 2010 in Mexico City. Weaving together seemingly disparate pieces like the historic Sleepy Lagoon murder trial, the trial's portrayal in the play *Zoot Suit*, the 2010 murder of Robert Krentz, Arizona's SB1070, and the 2010 production of *Zoot Suit* in Mexico City, Day demonstrates the complexities of cross-border, cross-ethnic organizing in the 1940s, the early 2010s, and today. Day's reading of the play through these historical events provides a positive outlook, while acknowledging the problematics, of such cross-racial and cross-border organizing. The chapter is complex because of the numerous parts Day brings together, but his clear writing style makes it very accessible, even if one has little knowledge of the historical events he discusses.

Chapter 4, "Moderating the 'Ignorant Masses' and the Emergence of Internet Allies," focuses on the play *9 días de guerra en Facebook* by Luis Mario Moncada. In this chapter, Day explores the text and the 2010 production at the National Autonomous University of Mexico to argue the possibilities that internet debate can have for creating allies, even if it, at times, produces chaotic results. Day's inclusion of the chapter in the book as well as his interpretation of the play and its staging is a strong argument for the necessity of further studying plays like Moncada's as well as the role of the internet in promoting democratic debate.

In the final chapter, "Documentary Allies: Sabina Berman and Víctor Hugo Rascón Banda," Day explores the documentary theatre subgenre popular in Mexico through Berman's screenplay *Traspatio* and Rascón Banda's *La mujer*

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que cayó del cielo. Day argues that Berman unites many allies in her work, but through her screenplay she also exposes those allies who are complicit in the violence, especially against women, along the U.S.-Mexico border. In his exploration of Rascón Banda's play, Day draws on his experience of working with university students on social justice issues to highlight the pedagogical imperative that faculty have to foster activism in students.

While the book as a whole is compelling, the strength of chapters 3 and 5, especially in the context of our current political climate, provide a particularly rewarding experience for the reader. Day has expertly mixed textual and production analyses with pedagogical discussions on how to motivate student action as social justice allies in and beyond the classroom. The conclusion, "A veces el pato nada": Educational Allies and Tools for Change," helps to drive home this point, as he discusses primarily the work of academics Debra A. Castillo and Ricardo Dominguez. These three chapters, I believe, are the book's strongest contributions and will make it a lasting part not only of Latin American/Latinx theatre criticism but also of social justice and activist circles in a larger context.

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Performing Queer Modernism. By Penny Farfan. New York: Oxford University Press, 2017. Pp. vii + 138. \$34.95, paper.

Contemporary modernist studies is less about tracing the creation and trajectory of aesthetic revolt and more about the numerous ways those contestatory efforts, and authoring subjects, were engendered by modernity and modernization. As such, the oppositional nature of modernism is rendered as complex, varied, and politically and contextually specific. Likewise, modernist texts are no longer regarded as hermetic but deeply implicated in the context of production and, as well, instrumental in the invention of modernity and the modern world.

One site of inquiry that has benefited from this contextualized accounting of modernism is the performance and representation of gender and sexuality. In *Performing Queer Modernism*, Penny Farfan builds on studies within that broadly defined area, exploring particularly the intersection of modernism and the advent of queerness. The result is a theoretically savvy and yet accessible ac-