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Embodiment and Post-Human Aesthetic in Contemporary Latin American Theater and Performance, Abstract

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# BODY of KNOWLEDGE

## **Embodiment and Post-Human Aesthetic in Contemporary Latin American Theater and Performance**

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This paper explores three performances by Latin American directors and artists: Juan Carlos Zagal, director of Cinema teatro ("Historia de Amor," 2013); Raúl Miranda ("Domus aurea" [Golden House], 2010); and Trinidad Piriz ("Helen Brown," 2013). The three performances considered here constitute examples of the diversity and search for renewal of theatrical codes using new media in Latin American theatre. Many practitioners of theatre today are in search of new aesthetic practices capitalizing on the many advances in technology. In order to demonstrate the way in which technologies are staged, I will discuss three plays which show innovative and compelling uses of technology that compel the audience to speculate on what it means to be human and critically question the post-human position. The three artists construct alternate spaces by mediating technology and gender as well as the idea of real time, space, and presence, consequently creating a post-human aesthetic. The use of new media leads to the construction of new physical structures to house these types of performances because of the transformation of spatial and temporal perception caused by different technologies. These new spaces urge us to (re)consider notions of identity, consciousness and the organic body.