



Algunas consideraciones contextuales que impulsan la formación de los grupos teatrales en Puebla [

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text (article)

Analítica

Theater groups in Puebla have been slowly but steadily proliferating shortly after the academy of dramatic art at the Autonomous University of Puebla (BUAP). This paper aimed to point out some adverse environments that are considered determinants to counteract the performance of individuals in dramatic art. The response, faced with this unfavorable context, has been a defensive and survival reaction that manifests itself through the formation of groups, in order to regain autonomy, meaning and identity. Through the deduction, specialists in behavior of the mass society, born in postmodernity, are analyzed who criticize the reasons of life focused on the consumption. This general characteristic rests in the poblana society to the detriment of aspirants and professionals of dramatic art of the BUAP, by a clear rejection to their expectations as artists. In reviewing some consumer society tendencies, such as obtaining material goods, devaluing the arts to the sciences and technology or public policies, all of which constitutes an obstacle to achieving the realization of the subject, (the direct experience in the work done with theater groups) that the initiatives for the grouping seek the vindication of the students as individuals. This result, as one might suppose, does not cover the economic requirements, but the need to find that sense of existence and identity that has been lost by the inertia of consumption. In contrast to a consumer society that imposes economic, axiological and aesthetic perceptions, theatrical grouping is created around the small spaces (formal and alternative) that allow to claim the profession, resisting the norms and culture that prevail. From being possible actors or directors dedicated, in addition, to other activities and with multiple identities, the academization of the arts has gradually managed to combine the personal fulfillment and the singularity of the subject. In this way, graduates of BUAP in dramatic art (1997) become present i

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