Theatre Research International

in association with the International Federation for Theatre Research



Theatre Research International

Editorial Group

SENIOR EDITOR

Fintan Walsh

Birkbeck, University of London f.walsh@bbk.ac.uk

ASSOCIATE EDITOR

Silvija Jestrovic

University of Warwick, UK s.jestrovic@warwick.ac.uk

ASSISTANT EDITOR

Tanya Dean

Technological University Dublin, Ireland admin.tri@cambridge.org

REVIEW EDITORS

Senior Book Reviews Editor and Europe and Africa Editor: Caoimhe Mader McGuinness C.Madermcguinness@kingston.ac.uk Americas Editor:

Cristián Opazo opazo.letras@gmail.com Asia-Pacific Editor: Charlene Rajendran charlene.r@nie.edu.sg

ONLINE CONTENT MANAGER

Marcus Tan marcus.tan@nie.edu.sg

EDITORIAL ASSISTANT

Leah Sidi

CONTRIBUTING EDITORS

Nobuko Anan n.anan@kansai-u.ac.jp
Susan Bennett sbennett@ucalgary.ca
Elin Diamond ediamond@english.rutgers.edu
David Donkor dadonkor@tamu.edu
Dirk Gindt dirk.gindt@teater.su.se
Katherine Hennessey khennessey@auk.edu.kw
Hyunjung Lee kenteihj@kansaigaidai.ac.jp
Andrés Kalawski akalawsk@uc.cl
Peter W. Marx marxp@uni-koeln.de
Ameet Parameswaran ameet@mail.jnu.ac.in
Paul Rae paul.rae@unimelb.edu.au

Theatre Research International is published by Cambridge University Press for the International Federation for Theatre Research/ Fédération internationale pour la recherche théâtrale.

SUBSCRIPTIONS

Theatre Research International (188N 0307-8833) is published three times a year in March, July and October. Three parts form a volume. The subscription price which includes delivery by air where appropriate (but excluding VAT) of volume 46 is £268 (US \$445 in USA, Canada and Mexico) for institutions print and electronic, institutions electronic only £226/\$376; £58 (US \$102 in USA, Canada and Mexico) for individuals ordering direct from the publishers and certifying that the journal is for their personal use. EU subscribers (outside the UK) who are not registered for VAT should add VAT at their country's rate. VAT registered members should provide their VAT registration number. Japanese prices for institutions (including ASP delivery) are available from Kinokuniya Company Ltd, P.O. Box 55, Chitose, Tokyo 156, Japan.

Orders, which must be accompanied by payment, may be sent to a bookseller, subscription agent or direct to the publisher: Cambridge University Press, Journals Fulfillment Department, University Printing House, Shaftesbury Road, Cambridge CB2 8BS, UK; or in the USA, Canada and Mexico: Cambridge University Press, Journals Fulfillment Department, 1Liberty Plaza, Floor 20, New York, NY 10006, USA. Periodicals postage paid at New York, NY and at additional mailing offices.

COPYING

This journal is registered with the Copyright Clearance Center, 222 Rosewood Drive, Danvers, MA 01923, USA. Organizations in the USA who are also registered with the C.C.C. may, therefore, copy material (beyond the limits permitted by sections 107 and 108 of U.S. Copyright law) subject to payment to the C.C.C. of the per copy fee of \$30.00. This consent does not extend to multiple copying for promotional or commercial purposes. Code 0307-8833/12. ISI Tear Sheet Service, 3501 Market Street, Philadelphia, PA 19104, USA, is authorized to supply single copies of separate articles for private use only. Organizations authorized by the Copyright Licensing Agency may also copy material subject to the usual conditions. For all other use, permission should be sought from Cambridge or from the American Branch of Cambridge University Press.

This journal is included in Cambridge Core which can be found at http://cambridge.org/tri
For further information on other Press titles access http://www.cambridge.org

©International Federation for Theatre Research 2021 ISSN 0307-8833

Printed in the UK by Bell and Bain Ltd, Glasgow

Contents

261 Editorial: Ritual Unions FINTAN WALSH

Articles

- 266 The Caravana of Central American Mothers in Mexico: Performances of Devotional and Saintly Motherhood on a Transnational Stage-in-Motion ANA ELENA PUGA
- 'Burn the Witch': Decadence and the Occult in Contemporary Feminist Performance
 ADAM ALSTON
- 303 The Landscape of Węgajty Theatre JUSTYNA BIERNAT
- 322 Bulbs Onstage: Theatrical Hygiene and the Electrification of Performance ULF OTTO
- 346 Oh, I Know I've Been Changed RICHARD SCHECHNER

Dossier - Fighting Back: Contemporary Theatre in Brazil

- 371 Introduction

 DODI T. B. LEAL AND LÚCIA R. V. ROMANO
- 374 Theatre and Indigenous Peoples: Learning to Imagine New Worlds in End Times CIBELE FORJAZ SIMÕES
- Black Theatricalities in Revisiting History for the Present SORAYA MARTINS PATROCÍNIO
- 390 The Feminist Struggle in Performing Arts in Brazil LÚCIA R. V. ROMANO
- 398 Gender in Danger: Transdanger People in Performing Arts in Brazil DODI T. B. LEAL

Book Reviews

Double Take

407 ELIN DIAMOND, *Unmaking Mimesis: Essays on Feminism and Theatre* (Caoimhe Mader McGuinness)

New Books

- 410 NICHOLAS RIDOUT, Scenes from Bourgeois Life (Adam Alston)
- 411 MICHAEL BALFOUR, BYRDIE-LEIGH BARTLEET, LINDA DAVEY AND HUIB SCHIPPERS, Performing Arts in Prisons: Creative Perspectives (Jonathan Shailor)
- 413 ANURIMA BANERJI, Dancing Odissi: Paratopic Performances of Gender and State (Aastha Gandhi)
- 414 YUKO KURAHASHI, The Interdisciplinary Theatre of Ping Chong (Esther Kim Lee)
- AKIHIRO ODANAKA AND MASAMI IWAI, Japanese Political Theatre in the Eighteenth Century: Bunraku Puppet Plays in Social Context (Jyana S. Browne)
- 416 CLÁUDIA TATINGE NASCIMENTO, After the Long Silence: The Theater of Brazil's Postdictatorship Generation (Jennifer Joan Thompson)