

---

Maja Šorli, Editor-in-Chief

---

In the second issue of the fifth year of *Amfiteater* we bring you four articles, six book reviews and a historical supplement: four selected reviews of Lojze Smasek.

In the first article, Maja Šorli investigates the occurrence of lesbian theatre in Slovenia. It represents not only the first article of its kind in Slovenian language that deals with lesbian theatre but also the first of its kind published in the wider Balkan region. Thus we have also translated it into English. In the article, the author draws a methodological framework of the treatment of minority theatre from the 1990s onward and presents examples of lesbian theatre in Slovenia. Next, in his historical overview of *commedia dell'arte*, Jure Gantar researches the relations between Il Capitano and other characters, and interprets them as a microcosm of the Italian political situation of that era. Following is an article by Maja Murnik about performance and gravity, bringing, among other things, several new perspectives on the performative art of Dragan Živadinov. Bojan Anđelković also deals with Živadinov in his book *Umetniški ustroj Noordung. Filozofija in njen dvojniki* [The Artistic Machine Noordung. Philosophy and its Double], which has been reviewed by Jasmina Založnik, who writes that the monography is possible “to read as an important analytical-theoretical text and interpretative work, a homage to Dragan Živadinov and at the same time already as a performance, which repeats Živadinov in a specific way with a difference”.

Yet another book review is related to an article. In 2017, we celebrated 150 years since the founding of the Dramatic Society in Ljubljana and the foundations it set forth for the development of modern Slovenian theatre. SLOGI and UL AGRFT combined forces and with the participation of many researchers have prepared a collection entitled *The Beginnings and Achievements of Slovenian Theatre of the Modern Era: On the 150<sup>th</sup> Anniversary of the Founding of the Dramatic Society in Ljubljana*. For the current issue of *Amfiteater*, Jure Gantar has written a book review of the resulting scientific monography that was edited by Štefan Vevar and Barbara Orel. He marks it as clearly structured and well-organised, evaluating every article, as its main contribution he stresses that we can “see how our theatre historiography has influenced the development of new scientific methods and technologies”. As an addition to the collection, we can read its final article in this issue of *Amfiteater*; Milena Mileva Blažič writes about the literary beginnings of the Ljubljana mayor Ivan Hribar in the Dramatic Society in Ljubljana.

Along with the mentioned book reviews, this issue of *Amfiteater* contains another four. Kaja Kraner looks at the book of Aldo Milohnić *Art in the Time of the Rule of Law and Capital* and Gašper Troha writes about *The Problem of Theatrical Autonomy – Analysing Theatre as a Social Practice* by authors Joshua Edelman, Louise Ejgod Hansen and Quirijn Lennert van den Hoogen, a monography with a partly related theme on the autonomy of arts. Katja Gorečan deals with two books: a series of performance texts *Me slišiš?* [Do you hear me?] and *Tri drame* [Three Dramas] by the main Slovenian dramatist Simona Semenič, whose theatrical texts have been published on their own for the first time this year. Nataša Berce in the final review of this issue labels the the book by Živa Kraigher *Ko se zgodi ples. Zapisi, dokumenti, spomini* [When Dance Happens. Notes, Documents, Memories] as an exceptionally valuable document that offers an overview of the transformations crucial for the professionalisation of contemporary dance in Slovenia.

To wrap things up, Ana Perne, the editor of two volumes of selected reviews by Lojze Smasek, *Post scriptum*, has prepared for *Amfiteater* an additional four unpublished reviews written by the author between 1976 and 1996 for productions of non-Slovenian creators of postdramatic theatre.

Wishing you many new insights while reading the current issue and may 2018 be full of theatrical zeal!

*Translated by Jana René Wilcoxon*