

**Maja Šorli and Zala Dobovšek:** *Ubu the King* – the Shock of Devised Theatre in a National Institution

The article deals with the production of *Ubu the King*, performed in the 2015/2016 season on the Main Stage of the Slovenian National Theatre (SNT) Drama Ljubljana, and discusses the production's narrower (the production itself) and wider contexts (the place and time of the production) as well as the media reactions it triggered. The article outlines the concept of devised theatre and describes how it differs from the dramatic theatre prevalent in Slovenia. The authors believe that precisely because it adopted the principles of devised theatre and the "Cool Fun" genre on the stage of SNT Drama, the production of *Ubu the King* not only sparked numerous media responses but also marks an important achievement in the Slovenian performing arts production. The discussion also points out the fundamental deficiency of the production (conservative gender roles) and presents the storyline of this production as an attempt at historicising devised theatre.

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**Nenad Jelesijević:** The Rupture that Shakes the Institution: The Mute Character in the Utopia of Performance

We understand manifestations of muteness in today's capitalist *mise en scène* – that keeps and encourages the status of exception via mechanisms of management, surveillance, administration, classification and selection – as a consequence of the depoliticisation of life. In the realm of performance, however, such manifestations might mean resistance against the existing. We are not interested in the mute character as a potential stage(d) representation of the excluded ones, but as a factor that can influence the opening of a space in which silenced voices can be heard. Staging the mute character raises a series of questions: How do we open the delimited stage space? How do we establish conditions for the muted voices to be heard, while at the same time avoiding the trap of representation? How do we gain the space-time of speaking? How do we act outside of the institutional paradigm? How do we face the audience's muteness? The mute character might make a rupture in the spectacle's canon of speaking at any cost, which exactly proves the mute character's performative potential that politicises a stage situation, and also takes effect beyond the very performance. We have noticed foundations for thinking the mute character in the context of institutional critique in two performances: Via Negativa's *Last Rehearsal for the Generation* and Simona Semenič's *The Second Time*.

**Alja Lobnik:** From Semiotics to Pragmatism: The Ontology of the Text on the Example of "New Drama"

The antagonism of a thought as an event – as proposed by Deleuze – and a thought as representation is a line of thinking that makes a diversion from semiotics, the basic model of the 20th century theory of theatre, and instead applies a genealogical approach. The article addresses "new drama" on the basis of this tradition which poses the following question: "How to think the relation between the text and the event beyond representation?" Due to the intertwining of the text and eventness – the texts are produced considering their performativity, with a clear knowledge of the theatre dispositif, they are produced within or by the event – such changes blur the liminality of the texts and their autonomous status. Investigating the relation between practice and knowledge, we are interested in whether there exists a sufficient conceptual apparatus within the literary/theatrical theory that would reflect literary originality, transgressiveness (across some classical drama postulates), liminality (between theatre and literature) and, in particular, the eventness of "new drama". Following the tradition of the (French) score of thought – Althusser, Deleuze, Massumi – the article focuses on the textual practices of new drama and theoretical shifts, their immanent liaison and a reflection on the academic disciplines that have – when confronted by interventions of theory and practice – been compelled to re-evaluate their autonomy and ontology.