

# Preface

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Maja Šorli, Editor-in-Chief

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This year, the Academy of Theatre, Radio, Film and Television (AGRFT, Slovenia) is celebrating its 70th anniversary. Founded in 1946 as the Academy of Drama Arts (AIU), it acquired its current name in 1963 and became a member of the University of Ljubljana (UL AGRFT) in 1975. To mark this occasion, the Academy published the collection *Zbornik ob 70-letnici* [70th Anniversary Essays], edited by Blaž Lukan. One of the major contributions is the article “Znanstvenoraziskovalna dejavnost na področju gledališča in scenskih umetnosti na UL AGRFT: zgodovinski pregled” [Academic Research in Theatre and the Performing Arts at UL AGRFT: A Historical Overview], written by Barbara Orel. It provides the first systematic overview of the academic research activities at the Academy since its beginnings. Orel states that academic research activities were posited as one of the Academy’s central missions by its first rector, Prof. Filip Kumbatovič Kalan, who also planned for an academic research institute, co-founded the International Federation for Theatre Research (FIRT/IFTR) and actively connected with other domestic and international organisations. The AGRFT was the only Yugoslav arts academy that specialised in research as well. For this reason, it was a long-time representative of Yugoslavia in the International Federation for Theatre Research. Orel provides a review of the current UL AGRFT research, which has been taking place primarily within the Department of Dramaturgy and the Performing Arts in collaboration with the Theatre and Film Studies Centre (CTF). She also presents the financial challenges of funding the research activities at this “central institution of Slovenian theatre research” as well as projects that have not materialised. One of them is the founding of an academic scientific research institute, as outlined by Prof. Kalan. This vision is currently being realised by the UL AGRFT Research Group, which founded the *Amfiteater Journal of Performing Arts Theory* in 2008. Orel also writes that the AGRFT and the Slovenian National Theatre Museum started collaborating quite early and have been connected for a very long time, which seems to be the only (viable) option in a country as small as Slovenia. In 2014, the museum was succeeded by the Slovenian Theatre Institute (SLOGI), the latter immediately began to collaborate with the UL AGRFT Research Group as co-publisher of *Amfiteater* as well as collaborating in other activities. From then on, the responsibility for the materialisation of the vision initiated by Kalan (and now expanded into a contemporary shape) of Slovenian theatre research activities is primarily borne by two agents: UL AGRFT and SLOGI.

A result of their collaboration is also the current issue of *Amfiteater*, with a focus on the questioning of institutions as the foundations of the theatrical landscape as well as on more recent theatrical genres such as devised theatre and verbatim

theatre. Maja Šorli and Zala Dobovšek deal with the most media-covered event of the previous year's Slovenian theatre season – the staging of *Kralj Ubu* [Ubu the King] by the Slovenian National Theatre Drama Ljubljana – in connection with the principles of devised theatre, a theatre type which until that point had been quite neglected on the central Slovenian national stage. Nenad Jelesijević researches the manifestations of muteness in performance as a rebellion against the existing conditions. In this, he primarily concentrates on the performances *Generalka za generacijo* [Last Rehearsal for the Generation] by Via Negativa and *drugič* [The Second Time] by Simona Semenič. Alja Lobnik discusses whether there is a sufficient conceptual apparatus in theatre studies for thinking the literary originality, transgressiveness, liminality and especially eventness of the textual practices of “new drama”. In the last article in this issue, Nataša Glišić uses the Serbian performance *Trpele* [They Suffered] to present the problem of violence against women, the documentary form of which calls for a strong affective involvement of the audience. The performance toured Slovenia (Ljubljana and Celje) in 2014 under the Slovenian title *Trpeče*.

The book reviews in this issue feature young authors who have developed monographs from their BA, MA or PhD dissertations. The study of Gašper Jakovac *Kar Bog zahteva, to naj kralj ukrene: ideologija absolutizma v Shakespearovi trilogiji Henrik VI.* [What God Will, That Let Your King Perform: The Ideology of Absolutism in Shakespeare's Trilogy Henry VI] is denoted by Andrej Zavrl as a precious contribution “especially because of the lack of original studies of Elisabethan and Jacobean literature in Slovenia”. Similarly, Uršula Teržan sees *Dvojnosti – Performer in njegovo delo* [Dualities – The Performer and Their Work] by Katja Legin as an important incentive for the further creation of theoretical works by movement practitioners in the Second Cycle study programme Art of Movement at UL AGRFT. *Slovenska postdramska pomlad* [The Slovenian Postdramatic Spring] by Maja Šorli, in which the author deals with numerous examples of postdramatic theatre in Slovenia, is denoted by Gašper Troha as “an accurate and subtle analysis of the Slovenian theatrical events in the 1990s”.

Finally, a few words on the gender-neutral writing in the Slovenian versions of this editorial and the first two articles. The use of the underscore exceeds the binary gender system and has been taken over from the German language. In Slovenia, it is especially used by associations and initiatives dealing with issues of gender and sexuality. Inevitably, these are also theatrical themes touching upon the fields of tradition and institutions; for this reason, the *Amfiteater* journal also deems it suitable to engage in this direction.

I wish you happy reading and all the best in the new year!

*Translated by Urška Zajec*