

---

Maja Šorli, Editor-in-Chief

---

Our fifth year of *Amfiteater* starts with four articles and a quartet of book reviews to accompany them. In the first article, Anja Rošker deals with a segment of Jernej Lorenci's opus from the perspective of intercultural performances. Until now, his performances created between 2005 and 2011 have not been considered in such a way. Next are two articles that were written in English language. Jure Gantar investigates performances in which the directors and other collaborators are urgently exposed to the questions of (in)fidelity to the original. Using examples from productions of Shakespeare's plays as well as various operas staged in Great Britain, Canada and the USA, including a few occasional stops on the European continent, and with the help of memetics and fascinating historical details, he proposes that it is precisely the shift from the traditional performing arts practices and readings that enables the long-term survival of a play. The central question put forth in the article by Angela Butler is how the Dublin Theatre Festival is responding to today's information-intensive society, marked by digital culture and emergent attention modes, the latter of this which the author refers to as counter-attention. Besides these presented content layers, the publishing of this article in *Amfiteater* has still another motive – I hope that it will encourage someone to reflect on and write about the Maribor Theatre Festival or the Week of Slovenian Drama or a similar overview festival in a similar way. The fourth short academic contribution arose alongside Ivo Svetina's book *Gledališče Pekarna (1971–1978). Rojstvo gledališče iz duha svobode: pričevanje*. [The Pekarna Theatre (1971–1978). The Birth of Theatre from the Spirit of Freedom: A Testimony]. In his article, Tomaž Toporišič deals with the Slovenian neo-avant-garde theatre and declares Pekarna as the most provocative harbinger “of the performative turn and of anthropological theatre, which in the 1970s also helped to air out the concept of the national identity.”

Our book review section starts with a review of another book from the MGL Library. This time, Lev Kreft looks at the selection of essays by Darko Suvin entitled *Brechtovo ustvarjanje in horizont komunizma* [Brecht's Creativity and the Horizon of Communism]. Eva Mahkovic reads the monography of Andrej Zavrl *Christopher Marlowe, kanonični odpadnik* [Christopher Marlowe, A Canonical Dissident] as a “valuable aide for a contemporary reading of Marlowe and his context in the Slovenian space” and recognises it as a possibility for awakening future stagings of this classic. Matej Bogataj reviews the monography of Gašper Troha *Ujetniki svobode: slovenska dramatika in družba med letoma 1943 in 1990* [Prisoners of Freedom: Slovenian Drama and Society between 1943 and 1990]. The last book review featured in this issue is

published in both English and Slovenian language, since Tomaž Krpič has considered the book from Routledge *Experiencing Liveness in Contemporary Performance. Interdisciplinary Perspectives*, edited by Matthew Reason and Anja Mølle Lindelof. Although he writes that the anthology is “very valuable and one step further towards a better understanding of the liveness of contemporary (theatre and) performance”, he questions why there are no researchers from Central or Eastern Europe among the book’s authors.

On that note, in order to increase the visibility of Slovenian researchers and creators of contemporary performance practices, the research group of the University of Ljubljana, Academy of Theatre, Radio, Film and Television (UL AGRFT), the Slovenian Theatre Institute (SLOGI) and *Amfiteater – Journal of Performing Arts Theory* are organising the first *Amfiteater* symposium entitled *Slovenian Contemporary Theatre and the Castration of the Political*. Please join us on 7 November 2017 at the Slovenian Theatre Institute, where we will examine and discuss the approaches in which contemporary Slovenian theatre is tackling key societal questions. You are invited not only to attend the symposium, but also to participate with your research and experience.