

# Preface

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Maja Šorli, Editor-in-Chief

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The first issue of the fourth volume of *Amfiteater* features four articles by Slovenian authors as well as three book reviews. The articles presented in the previous issue were chiefly characterised by a more sociologically-based approach; as a consequence, traditional theatre genres were in the foreground. This time, however, the authors embark on more contemporary genres which purposely transcend the conventional limitations of the main theatre types.

The first three articles, originally written in the English language, deal with some contemporary theatrical events that took place between 2009 and 2015. The performances analysed by Tomaž Krpič, Nenad Jelesijević and Mala Kline, saw their premières in Slovenia, Brazil, Serbia, the Netherlands, Croatia and Spain. All of the analysed events called for sensitive spectators ready to invest a great deal of themselves into the works as cognitive, emotional and physical beings. Tomaž Krpič discusses the Slovenian performance *Feng Shui in the Theatre without an Actor*, in which the spectator is compelled to replace the absent performing phenomenal body so that the stage design and stage props become bearers of their semiotic bodies. Nenad Jelesijević goes a step further by taking up the role of the active spectator – the embodied critic. Using five different events (*And So On and So Forth*, *Ka-boom*, *No One should have Seen This*, *Suddenly Everywhere is Black with People*, *The Ristić Complex*), Jelesijević reflects on the political emancipation of various positions in theatre (those of the male spectator, the female performer, the critic including the dispositif of the female spectator as the critic and performer, the male performer as the spectator and critic, and the female critic as the spectator), in order to abolish the divisions that arise between their systemically and unconsciously consolidated roles. Similarly, Mala Kline compares the works (*Recollections*, *The Second Time*) by two female authors of “theatre in an expanded field”. In these works the individuals share nothing more than the common situation of the theatre encounter, representing the space of a community that can only be thought in ruins, but nevertheless forms the basis for being together. In her analysis of these 2014 performances, she coins the term “inoperative theatre”, with which she establishes its transformative potential to think “the common” as the foundation of a community to come. In the fourth article, Katja Gorečan compares Ntozake Shange’s choreopoem, an originally American phenomenon, to poetic drama. By taking us several decades back, the article aims to serve as a reminder that the visibility of everything, including minority bodies, was the prerequisite for reflecting on new bodies and community forms. The choreopoem can also be read as the emancipation of African American feminist writing.

We also feature reviews of three publications that, each in its own way, place Slovenia onto the European and world maps. Sandra Jenko's scientific monograph *Jubilejno gledališče cesarja Franca Jožefa v Ljubljani. Zgodovina nastanka in razvoj nemškega odra med 1911 in 1918* [The Jubilee Theatre of Emperor Franz Joseph in Ljubljana. The History of Its Founding and the Development of the German Stage between 1911 and 1918] is denoted by Aldo Milohnič as "an important filling of the gap in the history of Slovenian theatre" although the theatre itself actually produced performances in the German language. The two collections of essays issued by Maska are not in the Slovenian language either, but in English. The essay collection *MISperformance: essays in shifting perspectives*, edited by Marin Blažević and Lada Čale Feldman, continues the reflection on (mis)performance as started in 2009 and 2010 at Performance Studies International, a central conference in the field of performance studies. The second collection presented is *Janez Janša: Life II [in Progress]*, edited by Janez Janša. In addition to five texts presenting a wide range of interpretations of the on-going performance art piece *Life [in Progress]* and performance materials, the publication also features a rich selection of photographs by Nada Žgank.

*Translated by Urška Zajec*