

INTERNATIONAL CONFERENCE

# SENSORIAL IN THE THEATRE - ON THE SCENT TRAIL IN AND BEYOND THE EVERYDAY

Programme and abstracts

Maribor Theatre Festival, 15-16 October, 2020, Vetrinjski dvor



Symposium leaders **Tomaž Toporišič, Rajko Muršič**

Organizing committee **David Howes, Barbara Pia Jenič, Mojca Jan Zoran, Rajko Muršič, Aleš Novak, Tomaž Toporišič**

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Organizers **Maribor Theatre Festival, Slovenian Theatre Institute, Sensorium, University of Ljubljana, Academy of Theatre, Radio, Film and Television (AGRFT), University of Ljubljana, Faculty of Arts**

# PROGRAMME

Thursday, 15 October 2020

13.45 OPENING CEREMONY

14.00 Enrique Vargas

**INAUGURAL SPEECH: Teatro de los sentidos (Theatre of the Senses)**

14.45-15.00 Coffee break

15.00-17.00 1<sup>st</sup> panel ANTHROPOLOGY AND THEATROLOGY OF SENSORIAL

15.00 David Howes, Concordia University, Montreal, Quebec

**Nose-wise: Scenting anthropological knowledge production and communication**

15.30 Discussion

16.00 Rajko Muršič, FF UL

**Between *aisthēsis* and *colere*: performing the everyday and improvising culture**

16.20 Discussion

16.40 Tomaž Toporišič, University of Ljubljana, Academy of Theatre, Radio, Film and Television (AGRFT)

**Performing Sensorial Liminality**

17.00 Discussion

18.00 **Sensory walk through Maribor** (led by Rajko Muršič)

# PROGRAMME

**Friday, 16 October 2020**

11.00-12.15 2<sup>nd</sup> panel: THE METONYMY OF SMELL

11.00 Caro Verbeek, Vrije Universiteit Amsterdam

**“The scent, the scent alone is enough for us beasts!” – the (political) role of smell during the avant-garde**

11.20 Discussion

11.30 Simon Hajdini, University of Ljubljana, Faculty of Arts

**The Name of the Rose**

11.50 Discussion

12.00-12.15 Coffee break

12.15-13.00 3<sup>rd</sup> panel: IMMERSIVE AESTHETICS

12.15 Peter de Cupere, PXL-MAD School of Arts, Belgium

**The Olfactory Context, Concept and the Olfactory Transfers**

12.35 Discussion

12.45 Barbara Pia Jenič, Sensorium Institute, Igor Areh, University of Maribor, Faculty of Criminal Justice and Security

**The art of the immersion with smell and sensorial theatre language**

13.10 Discussion

13.30-15.00 Lunch break

15.00-16.00 4<sup>th</sup> panel: EVERYDAY AND THEATRICAL SENSORITY

15.00 Helmi Järviluoma-Mäkelä, University of Eastern Finland

**Talking sensory life into being while moving: sensobiographic walks with artists in Ljubljana and Turku**

15.20 Discussion

15.30 Barbara Orel, University of Ljubljana, Academy of Theatre, Radio, Film and Television (AGRFT) ...

**The World of Odour in the Slovenian Performing Arts**

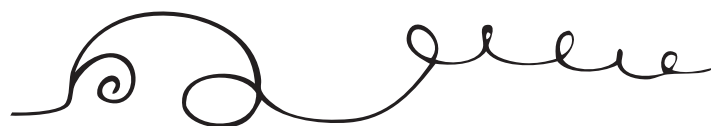
15.50 Discussion

16.00-16.15 Coffee break

16.15-17.00 Final Discussion

17.00 **Sensory walk through Maribor** (led by Rajko Muršič)

# SENSORIAL IN THE THEATRE - ON THE SCENT TRAIL IN AND BEYOND THE EVERYDAY



## On the scent trail in and beyond the everyday

The international scientific and artistic conference will take place in October 2020 as a part of the Professional Programme of the 55<sup>th</sup> Maribor Theatre Festival. The symposium will join forces of the Academy of Theatre, Radio, Film and Television and of the Faculty of Arts, both part of University of Ljubljana, Slovenian Theatre Institute and the Sensorium Theatre which specializes in sensorial language. The principal aim of the symposium is to map this largely unexplored but significant field of performing and visual arts with the performance studies, anthropology, cultural studies and other fields studying art and culture.

Today, sensorial theatre is linked to a highly popular branch of immersive theatres that emerged since the turn of the millennium as a popular form of performance. It interweaves playfulness into the relationship between performer, audience, and performance space. While the discussion on immersive theatres has largely focused on a selection of urban theatre companies that have acquired reputations as the forerunners in the field, it neglected the practitioners of the sensorial or sensory theatre who develop immersive methodologies within theatre. These are, as yet, largely undocumented. The aim of the conference is to contribute to the field of sensory within the theatre culture, and to extend its discussion by considering the work and the 'poetics of the senses' by the Colombian theatre director Enrique Vargas as well as his followers. It will try to expand the current conceptualisation of immersive sensorial theatres and examine the possible transformative potential of its specific performative practice.

The conference will also try to link the notion of sensorial theatre to Victor Turner and his "crossing of a threshold which separates two distinct areas, one associated with the subject's pre-ritual or pre liminal status, and the other with his post-ritual or post liminal status". Sensorial theatre started in Slovenia in 1996, with the premiere of Oracles by Enrique Vargas, the world-renowned director of Teatro de los sentidos (Theatre of the senses), whose creative work introduced this specific system to a group of participating Slovenian artists. One of the most prominent researchers in sensory, i.e. multisensory studies, David Howes, points out that the time of the sensorial revolution is coming, not just as a turnaround or a turn (in terms of performative, linguistic, spatial, ontological and other turns).

The conference will focus on the following issues and topics: studies of specific performances and performing models, as well as examples from the field of sensorial in theatre, performing practices and culture in general. Its aim will be to outline specificities of the sensorial languages within the immersive and devising contemporary art; mapping, defining and foreseeing which new tools bring sensory theatre to the stage, to galleries and museums and to the spaces of the everyday. It will try to define in what way the sensorial method activates the process of self-examination by unlocking images, memories and associations and how it builds up a specific self-reflection and self-awareness. How do performing and visual arts use the scents in their specific; what the sensorial revolution contributes to the future of art and culture scholarship, locally and globally? It will include contributions which deal with specific performances and performance models, performing practices and sensory culture, with sensorial as a possible tool for social mediation and association of different social groups.

The event will also be accompanied by a sensorial trip around Maribor.

## DISCURSO INAUGURAL PARA EL ENCUENTRO DE TEATRO SENSORIAL

¿Qué nos pasa cuando vivimos una experiencia de Teatro de los Sentidos?

¿Por qué necesitamos jugar?

¿Por qué es relevante el Teatro Sensorial hoy día?

¿Por qué extraña razón a los seres humanos nos gusta jugar a perdernos y encontrarnos en la oscuridad?

Les quiero compartir cómo para mí es significativo el Teatro de los Sentidos, desde que me encontré inventándome e inventándolo en mis juegos de niño, imaginando laberintos prohibidos en los cafetales colombianos; hasta a día de hoy, que a mis 80 años quiero que este saber del cuerpo pueda ser compartido.

Claro está que hay saberes primigenios y paralelos que se han desarrollado a través de los tiempos, en todas las culturas; los mitos, las celebraciones, la imaginación, la poesía, el poder simbólico... han tenido resonancias distintas según las circunstancias históricas.

Todo esto para preguntarnos juntos, ¿qué puede hoy el Teatro Sensorial?

### Enrique Vargas

is a Colombian dramaturge and anthropologist with over 30 years of experience who has developed a poetic language of enormous influence for the contemporary theatre. He studied in the Escuela Nacional de Arte Dramático de Bogotá, as well as anthropology in Michigan University, USA. He dedicated 15 years to the research of games, rituals and myths in the region of Colombian Amazonas. In 1993, he left his classes in the Universidad Nacional de Bogotá and continued his research with the creation of theatre works of great international impact, such as *Ariadne's Thread*, *Oracles*, *Memory of the Wine* or *Fermentation*. He directs the Postgraduate Program at the Universidad de Girona, Spain, called "*Poetics of the senses. Sensorial language and poetics of game*" and gives lessons in the advanced classes of the School of the Senses in Barcelona.

## INAUGURAL SPEECH FOR THE SENSORY THEATRE ENCOUNTER

What happens to us when we enter a Theatre of the Senses experience?

Why do we need to play? Where does our need to play come from?

Why is sensory theatre relevant today?

For what strange reasons do humans like to play getting lost and finding themselves in the dark?

I want to share with you the reasons why Teatro de los Sentidos has been significant to me ever since I found myself inventing and inventing it in my childhood games, imagining forbidden labyrinths in Colombian coffee plantations; until today, at my 80 years of age.

It is clear that a lot of primal and parallel knowledge has developed over time, in all cultures. Myths, celebrations, imagination, poetry, symbolic powers ... resonate differently, each according to historical circumstances.

Let us ask ourselves together: what potential does sensorial theatre have today?

### Teatro de los sentidos

("Theatre of the Senses") is a Barcelona-based ensemble of international artists and researchers of various disciplines. It was founded 20 years ago by Enrique Vargas. It creates innovative and experiential works of theatre that erase boundaries between theatre and audience using experimental methods of communication. Teatro de los Sentidos has developed a philosophy about the sensorial language and the poetics of play. Their approach is based on corporeal and sensorial communication, the importance of play, ancestral traditions, and silence as a necessary condition for communication. The concept and sensorial scripts of their works are specifically adapted to each site of the production. Every production revolves around a special question that the ensemble investigates.

**David Howes**, Centre for Sensory Studies, Concordia University, Montreal

## NOSE-WISE: SCENTING ANTHROPOLOGICAL KNOWLEDGE PRODUCTION AND COMMUNICATION

At the *Centre for Sensory Studies*, we have (for the past decade) been experimenting with different ways of generating and communicating anthropological knowledge that go beyond text and beyond film. In this presentation, I would like to discuss one such strategem: the performative sensory environment (PSE) as conceptualized and designed by Chris Salter, who holds the Concordia University Research Chair in New Media, Technology and the Senses. The PSE transcends the logocentrism of the ethnographic monograph and the visualism of ethnographic film by arranging (and rearranging) the senses – all of them – in a symphony of sensation, or sensorial theatre. The PSE is like a museum exhibition, but without any objects – only qualia; and, the PSE is dynamic, rather than static.

In Part I of this presentation, I focus on a performance piece by Sheryl L'Hirondelle, one of the founding members of the "Sensory Entanglements" research team (directed by Salter). L'Hirondelle is of Cree and Irish-Canadian ancestry, and her piece is called *Yahkâskwan Mikiwahp* (or "light tipi"). It is as intercultural as it is intersensorial. In Part II, I relate my experience of helping to devise a scent, called "Sacred Now" in collaboration with a perfumer from International Flavors and fragrances, Inc., New York and the Dutch experiential design firm polymorph. The question arises: How is it possible to evoke or simulate an odour of sanctity in an advanced secular society such as our own?

**David Howes** is Professor of Anthropology, Co-Director of the Centre for Sensory Studies and outgoing Director of the Centre for Interdisciplinary Studies in Society and Culture (CISSC) at Concordia University, Montreal, Canada. He teaches courses on law, commerce, aesthetics and the senses in cross-cultural perspective. He is one of the pioneers of sensory anthropology, and among many other works the author of *Sensual relations: engaging the senses in culture and social theory* (2003) and co-author (with Constance Classen) of *Ways of sensing: understanding the senses in society* (2014).

**Rajko Muršič**, University of Ljubljana, Faculty of Arts

## BETWEEN AISTHĒSIS AND COLERE: PERFORMING THE EVERYDAY AND IMPROVISING CULTURE

Beginning with the basic meaning of the ancient Greek term *aisthēsis*, i.e. sensory perception, and complex meaning of the Latin verb *colere*, from which the term culture is derived (i.e. to cultivate, to breed, to inhabit, to worship and to protect), the author will discuss sensorial and improvisational essence of everyday life. He will analyze narrations about sensory perception and individual lives, collected with sensobiographic walks in Ljubljana, Turku and Brighton, and induced with topics of urban sensoria, especially scent. He will specifically analyze selected narrations of walkers from Ljubljana, initiated by situated sensorial experience during a walk, or specifically asked about scents, sounds, visualities and tactile relationship to space of walking in the city streets.

The main point of the presentation is that there are no clear limits between experienced past and the present, although both are aesthetically and culturally inscribed in specific registers of individual, social, cultural and embodied memories. Individual experience of everyday city life is essentially everyday improvisation in the midst of others. It is in urban settings where socially structured formations of daily life meet purely individual situated experience in myriads of spontaneously created and shaped assemblages of everyday life. Visual perception of space, sonic orientation in a given place, and olfactory plus tactile experience of environment are the basic aesthetic performances in cultivation of common urban reality.

**Rajko Muršič** is professor of ethnology/cultural anthropology at the University of Ljubljana, Faculty of Arts, Dept. of Ethnology and Cultural Anthropology. His research focuses on anthropology of popular music, theories of culture, epistemology, urban anthropology, methodology of anthropological research, etc. He is an author of a couple of music-related monographs and participates as expert researcher in the ERC project Sensotra (2016-2021).

## PERFORMING SENSORIAL LIMINALITY

The paper aims to discuss the liminal nature of the sensorial languages in contemporary performing arts. Its starting point will be the following chain of thoughts defining a specific form of the performers and the audience. During artistic events a performative action reshapes both the public and the performers. Along with the interchange of the roles between the “stage” and “auditorium”, either in the sense of the Augusto Boal’s sense of the spectator or in the sense of the destruction of the fourth wall, a specific »auto poetic feedback loop« (Erika Fischer Lichte) between both parties takes place. Our aim is to rethink and re-examine the role of the sensorial language as one of rarely used but highly efficient tools of the performative revolutions of the XX. and XXI. century. Starting with the Futurists (Marinetti’s 1921 *The Manifesto of Tactilism*) and proceeding with Marina Abramović (*Rhythm 0* – 1974) and Yoko Ono (*Cut Piece* – 1964 -), their tactile and sensorial performances and politics and finishing with Enrique Vargas and his sensorial theatre in different stages from New York La Mama radical 1960-s productions to his 1990-s new language of sensorial theatre of his *Teatro de los Sentidos*. We will try to get some answers to the following questions: How can and how do we touch, smell ... in performative actions? Which kind of liminalities does the act of sensorial produce in a contemporary performance?

**Tomaž Toporišič** is a dramaturge and theatre theoretician, an associate professor and vice-dean of the Academy of Theatre, University of Ljubljana. From 1997 to 2003 he was the artistic director and from 2003 to 2016 a dramaturge of Mladinsko Theatre. In 1995, he co-founded Exodos Festival of Contemporary Performing Arts. He was a curator of several exhibitions for *Prague Quadrennial of Performance Design and Space (PQ)*. He is author of four books on contemporary performing arts. His latest essays: *The new Slovene theatre and Italian futurism, Death and Violence in Contemporary Theatre, Drama, and Novel*.

## »THE SCENT, THE SCENT ALONE IS ENOUGH FOR US BEASTS!«– THE (POLITICAL) ROLE OF SMELL DURING THE AVANT-GARDE

In his founding manifesto of Futurism (1909) Marinetti stated something remarkable: »The scent, the scent alone is enough for us beasts!«. Although often overlooked, this quote turned out to be prophetic for previously unnoticed developments within Futurism. Between 1909 and 1942 the Futurists published numerous manifestos and poems on the sense of smell. Scents were diffused during (dance) performances, artistic dinner parties, in movie theatres and allegedly added to toys and sculptures. They even invented new words to express their hyper-modern vision on olfaction and to describe synaesthetic phenomena, such as »caldagrodolce« (warmbittersweet), »verdazzurrodorato« (greenbluearomatic) and »uniodorita« (monotony of smell). One of the goals of the Futurist olfactory tactics was to rebel against the ocularcentric Bourgeois regime. In addition, scents were used as a tool to heighten a sense of realism, educate the young, and create total works of art that met with their aesthetic standards. During the presentation, the audience will not just hear about the olfactory dimension of Futurism, but also even smell it.

**Caro Verbeek** (1980) is an art historian, curator and creative scholar specialized in the senses of smell and touch and the intersensory phenomenon synaesthesia. Her books and articles include »Presenting Volatile Heritage« (Future Anterior, 2017), *Something in the Air - Scent in Art* (Villa Rot, 2015) and »Inhaling Memories« (Senses & Society, 2013). Verbeek founded and teaches several courses on the senses at the Royal Academy of Arts (The Hague) and at University of Amsterdam. Over the past ten years, she has created numerous olfactory reconstructions of historical objects and events for exhibitions and care projects. She is also a head curator of the scent culture program »Odorama« at Mediamatic, Amsterdam.



## THE NAME OF THE ROSE

»What's in a name?« Juliet asks, immediately putting us on the scent: »That which we call a rose / By any other word would smell as sweet. «It is no coincidence that Juliet expands on her initial question by relating names to the anomic realm of smells. In Indo-European languages at least, smells notoriously lack proper names, in turn acquiring roundabout names such as »smell of rose.« Smells are eponymous: to name them is to relate them to their sources, to the names of objects that emit them, rather than naming the objects, or qualities, that they themselves are. Their essential being eludes signification such that we can only ever speak of them without speaking them out. Smells are metonymical: to name them is to speak of them as if they were unwanted guests at our dinner table whom we could only address in the third person, slandering them in their presence. Metonymically named, smells strike us as essentially euphemistic. However, unlike euphemisms proper that make out the vast and ever-shifting socio-cultural lexicon of embarrassment, smells are reflectively euphemistic and therefore indicative of the embarrassment of language itself. In her adage, Juliet moves, in a single speculative stroke, from a name to a smell, that is: from naming to a void of naming.

**Simon Hajdini** is a Research Fellow in the Department of Philosophy at the University of Ljubljana, and currently a Visiting Scholar in the Department of Germanic Studies at the University of Chicago. Working at the intersection of philosophy, psychoanalysis and the critique of political economy, Hajdini is the author of numerous research articles, as well as two books in Slovene: *On Boredom, Laziness and Rest* (Analecta, 2012) and *What's That Smell?* (Analecta, 2016). His English-language book on smell is forthcoming with MIT Press.

## THE OLFACTORY CONTEXT, CONCEPT AND THE OLFACTORY TRANSFERS

In his intervention, Peter de Cupere shares his knowledge. He explains how scent can be transmitted. He uses his works to show possible uses of odors. How olfactory works are perceived and how they have impact on the spectators. He explains his methodologies and ideas to create olfactory art. He uses for this the terms *Olfactory Context and Olfactory Concept, Intrinsic and Intentional Fragrance Values, Olfactory Perception and Experience, Odor Situation and the Olfactory Transfers*. The odor transfer and odor situation determine how a fragrance gets to the viewer. He calls the methods of odor transfers 'Olfactory Transfers' and have them divided in five categories. In his intervention he explains each category by using examples. He concludes his lecture with the importance of using *Olfactory Transfers* in crossovers. Combining them creates greater freedom in the creation of an olfactory work of art. Together with the various possibilities of using the Olfactory Context, he also demonstrates *the Complexity of Olfactory Art*.

**Peter de Cupere** has been a prolific proponent of olfactory art in the world. He experiments with smells and uses fragrances to question various problems of our society. He is a lecturer and researcher at the *PXL-MAD School of Arts* in Hasselt (BE), founder of the *Open Lab* where he teaches the use of the near senses, smell, taste and touch. In his PhD «*When Scent Makes Seeing, When Seeing Makes Scents*» he researched the use of smell as a context and/or concept for the work of art. In 2016, he published his book *Peter de Cupere, Scent in Context, Olfactory Art*.

**Barbara Pia Jenič**, Sensorium  
**Igor Areh**, University of Maribor

## THE ART OF THE IMMERSION WITH SMELL AND SENSORIAL THEATRE LANGUAGE

In recent decades, a trend or a need of an experience of the effect of immersion in the theatre and real life became quite evident. We are used to audio-visual communication, which from the renaissance onwards became the dominant channel for delivering messages, while other senses slowly but gradually became less important. The smell in theatre practices was, by our knowledge thus neglected, and senses that were more important took over the place of communication and staging. We have forgotten that the smell, especially in combination with the sound, can have a strong emotional impact on a spectator. Like other senses, the scent recreates the context of memories and can evoke intense reliving of emotions and events. It can also provoke an evaluation or re-evaluation of the past, thereby affecting the perception of the present. An effort has been made in the last decade to bring scents and other tools of sensorial theatre back to the stage and enrich it with an additional dimension of communication and expression. The paper presents various methods and experiments on the use of scent and other tools of sensorial theatre, evaluating their phenomenology and effectiveness from the perspective of the performing arts and psychological science.

**Barbara Pia Jenič** is artistic leader and director of the Sensorium Institute, theatre director, producer, actress. In 1996 to 2004, she was an actress of Spanish theatre Teatro de los sentidos, entering into the world of sensorial theatre language and olfactory design under the artistic vision of E. Vargas. She is applying sensorial methodology to stage performances. She bases her research on the expressions of sensorial theatre language, develops sensorial methodology for cultural heritage, galleries, museums and opera.

**Igor Areh** is Associate Professor in Psychology at the Faculty of Criminal Justice and Security, University of Maribor, Slovenia. His lectures and research work focus, mainly on interviews of witnesses, crime victims, and suspects. In his PhD thesis in psychology, he researched gender differences in eyewitness memory recall. He has published numerous papers and four books on forensic psychology issues, such as cognitive biases, eyewitness perception and memory. He also works as a criminal investigation advisor. As a guest lecturer, he has delivered several lectures at universities in the UK, France and Spain.

**Helmi Järviluoma-Mäkelä**, University of Eastern Finland

## TALKING SENSORY LIFE INTO BEING WHILE MOVING: SENSOBIOGRAPHIC WALKS WITH ARTISTS IN LJUBLJANA AND TURKU

When film studies scholar Annette Kuhn studied the “ethnohistory” of everyday cinema going in 1930s in England, she noticed that the cinemas, walking to movie theatre, their locations and all sensations experienced during the cinema evening figured out very strongly, even more than the films they saw. Kuhn considers this as a clear example of “oral memory’s capacity to combine historical, poetic and legendary forms of speech, whilst expressing personal truths and a collective imagination.” In this paper, I am going to talk about sensobiographic walking as a way to understand the converging of the personal into the larger social contexts: the biographical can help us progress towards the transformational processes of the sensory environment, and help us to understand how subjects, different generations, groups and institutions interpret societal transformations. Sensobiography is in a way mobile life writing, talking sensory life into being while moving, and then the researcher writing about the biographical fractions captured by microphone and video devices. It can be interpreted as crossings, collectives of remembered experiences, touching each other, sharing family resemblances in this case in two mid-sized cities in Europe, Ljubljana and Turku. In this paper, urban sensescapes are not taken as static or mechanical collections of features of environment. Instead, it is suggested that artists coming from different generations are constantly, in multi-sensuous ways, and dynamically perceiving, interpreting, remembering and producing their lived environment. Parts of this paper have been written together with other Sensory Transformations (SENSOTRA) project researchers, namely, Inkeri Aula, Sonja Pöllänen, Eeva Pärjälä, Milla Tiainen and Juhana Venäläinen for an article coming out in Finnish in a book on humanities and urban studies.

**Helmi Järviluoma-Mäkelä** is Professor of Cultural Studies at University of Eastern Finland, and Principal Investigator of European Research Council Advanced Grant project „Sensory Transformations and Transgenerational Environmental Relationships in Europe, 1950–2020” (Sensotra). She is a sound, music, and cultural scholar with a firm international reputation. Prof Järviluoma has published over 170 articles, books and edited collections, often focusing on soundscape studies. In 2019, she was selected as the Professor of the Year in Finland.

**Barbara Orel**, University of Ljubljana, Academy of Theatre, Radio, Film and Television

## THE WORLD OF ODOUR IN THE SLOVENIAN PERFORMING ARTS

In the Slovenian performing arts, the issue of sensory perception has been explored by many performances and a variety of theatre events from the 1960s until the present day. They can be found in experimental theatre (especially in ritual forms of theatre, performance art and participatory practices), paratheatrical forms of performing, and also on the stages of repertory theatres. The paper focuses on those theatre events in the Slovenian performing arts that used odour as a means to stimulate the senses and evoke transformational effects in all the participants, performers and spectators. The transition to other levels of awareness will be discussed from the perspective of liminality as defined by Victor Turner: the establishment of the state of in-betweenness, characterised by the unstructured experience springing from abolishing rules, conventions, habits and changes in the phases of the transition. The theatre culture in Slovenia has not yet been researched from this perspective. The purpose of this paper is to provide a chronological overview of such events, to study their role in developing new languages and ways of addressing the audience in performing, and to define their significance in the history and present of the Slovenian theatre.

**Barbara Orel** is a theatre scholar and the head of the research group at the Academy of Theatre, Radio, Film and Television of the University of Ljubljana (AGRFT). Her main areas of interest are experimental theatre practices, avant-garde movements, contemporary performing arts, interdisciplinary research. She is the author of the book *The Play Within a Play* and the editor of several scientific monographs. She has collaborated in several international research projects and has presented the results of her research work also at the University of Warwick (UK) and University of Tartu (Estonia).



Proceedings and programme of the scientific-artistic symposium  
**Sensorial in the Theatre - on the scent trail in and beyond the everyday**  
Festival Borštnikovo srečanje, Maribor, 15 and 16 October, 2020

Edited by **Tomaž Toporišič, Rajko Muršič**

For the organizing committee **David Howes, Barbara Pia Jenič, Mojca Jan Zoran, Rajko Muršič, Aleš Novak, Tomaž Toporišič**

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