

The theatre of the 1960s and 1970s brought about a paradigmatic turn that was later called the performative turn (Erika Fischer-Lichte), the end of the theatre of text (Veno Taufer). Its further development is known as postdramatic theatre (Hans-Thies Lehmann) and transformative aesthetics (Fischer-Lichte). These changes set up new challenges for theatre writing as well. That led us to talk about the crisis of theatrical texts in the 1990s, about a new renaissance of writing for theatre with “in-yer-face” theatre, about no-longer-dramatic theatre text (Gerda Poschmann) and again about the dramatic text (Birgit Haas).

These shifts in focus show that the relationship between text and stage is an ever-changing one and that both elements are constantly negotiating their positions in it. New ways of constructing a performance put the theatrical text in the background; on the other hand, new plays bring fresh challenges to their presentations on stage.

These transgressions and borders of the theatre are at the core of articles in this issue of *Amfiteater* journal. Anna Maria Monteverdi analyses the role of video art in theatre history from the 1970s onwards. Relying highly on developments in technology and taking inspiration in Theatre of Images (Robert Wilson), later it made significant development in Italy in the 1980s, and today it represents an active dialogue with public spaces and architecture.

Petra Pogorevc, who deals with the question of actors' corporeality, investigates the borders of theatre art as well. She presents the performance *Noordung::1995–2045*, in which technological substitutes replace the absent/deceased actors. These replacements will be launched into the Earth's orbit at the project's end in 2045 to start their eternal presence in the universe.

All these changes mean not only the widening of the possibilities of the theatre, but they also stimulate different effects on spectators. Nika Leskovšek writes about politicality and audience interaction in the performance *Kapelj and Semenič under construction*. She shows that the politicality of this performance is not only in its production and reception, which is based on so-called immersive theatre but also on the special use of a theatrical text titled *while i almost ask for more or the parable of the ruler and wisdom* by Simona Semenič.

Miša Glišič also investigates theatre writing and its transgression from the dramatic to the no-longer-dramatic text. She tries to read the play *Storm Still* by Peter Handke through the concept of absolute drama. She shows how Handke transgresses this

concept by using several postmodern approaches to writing. His play is thus based on poetic language and the dramatic subject's search for identity in the modern world.

The articles prove that contemporary theatre is a complex and vivid artistic field that demands from researchers different approaches to analysis and new responses to these challenges. Thus far, *Amfiteater* journal has taken on these challenges as its motto, and will continue to do so in the future.

*Gašper Troha*