



**Collectivity, Creativity and the Theatregoer:
The case of Slovenian theatre group *Via Negativa***

Tomaž Krpič

Thank you for being here today. For coming to watch me. For paying such attention to me. I am very grateful and it is my great pleasure to show you who I am. (...) It is nice to be an actress if somebody watches you. It feels nice when you watch me; and you feel nice when you watch me. We are connected. You listen to my words, I listen to your breathe in and out. I am giving myself to you, all that I have. To enrich you, this is what I have to do. This is the only sense of my presence here.

Performer Petra Govc, *Incasso* (2004, Glej Theatre, Ljubljana)

INTRODUCTION

Via Negativa is a Slovenian based – yet international in its character — theatre group that has created a rich history of theatrical events in the last two decades. At first, it started as a sequence of seven performances called *Sedem smrtnih grehov / Seven Deadly Sins* that stretched from 2002 to 2008 – each year only one performance took place – addressing human irresistible inclination to sin. Later on, the sequence of new performances and projects (for instance *Via Nova / Via Nova Series*, 2009-2011 and *Nerazrešljivo / Irresolvable* 2011-2015) got a bit faster ‘rhythm’ and *Via Negativa* is now one of the most fruitful and widely recognizable Slovenian theatre projects. The founder of Via Negativa is Slovenian theatre director Bojan Jablanovec, who, unsatisfied with what Slovenian institutions of dramatic theatre could have offered to him, dare to set afoot into the then still pretty uncharted territory of postdramatic theatre in Slovenia. Theatre become his playground and performance his method of work, with which the group systematically tests basic assumptions in theatre. The focus point is thus theatre itself.

According to Jablanovec’s statement given during an interview delivered for the leading Slovenian journal of theatre and performance, *Maska*, he “see[s] theatre, above all, as a sphere of communication, not as much a medium of aestheticism”. The aim of *Via Negativa* is therefore

not to develop a new theatre form in terms of a new stylistic paradigm – although Jablanovec’s project indubitably does not demand a radical denunciation of the artistic quest for aestheticism – but a search for meaning, purpose, aims and methods. In fact, it is a clever restitution of the original meaning of the word ‘aesthetic’ as one’s perceptible relation to things and others through one’s senses. In order to cast a light on theatre achievements of Via Negativa, the fact, that the human perception is a relational phenomenon, needs to be acknowledged. To have a perception in theatre one needs to enter into a relationship with the actor, the performer, the scenography, the theatregoers and other theatre elements. In theatre perception have many connotations, but one interests Jablanovec the most – a perceptual relationship between the performer and her/his audience. The concept of communication, about which Jablanovec speaks in the above statement, is thus the key to understand the performing body, scenography, act of performing and other theatre elements, for it forces us to understand theatre as interpersonal contact, a performer’s consultation with the audience and a discussion or a social intercourse among all involved into production of theatre. To communicate is to build something that we all have in common with each other, namely a condition of human collectivity.

However, building something together in theatre does not mean that this can only be done on the stage. Theatre is a charming and highly complex process where the theatregoers claim their rights to act and thus affect it, too. Sometimes their engagement does not reach beyond passive emotional and cognitive reactions to the play or the performance, but the theatregoers are anyway constitutive element of the picture. But, when speaking of Via Negativa project, the theatregoer is no longer only a spectator. The theatre group demands from the theatregoer to try to transform at least into a trans-spectator, if not all the way into an emancipated spectator. Being a theatregoer of *Via Negativa* demands certain level of creativity.

THEATREGOER AND CREATIVITY

The theatregoer’s effort to gain meaning of a play or a performance is a fundamental element of theatre. While actors and performers may be sometimes even partially absent, theatre and performance without audience cannot exist. This put the theatregoer in a particularly important position. It raises a question about influence, participation, and creativity. Frances Babbage, says the *‘spectator’s practice is reactive, not active; s/he cannot alter the artwork in fundamental terms and indeed, would lack the artistic competence to do so.’* While I can agree with the last part of her statement, I cannot entirely share her enthusiasm over the first one. The theatregoer – even when not reduced to the level of spectator – might lacks artistic competence

to influence a play or a performance like performers, theatre directors, scene designers or any other theatre creators can. But that is perfectly well, for it is not expected that the theatregoer would be artistically creative in the first place. Her/his role is to quietly observe and contemplate the stage from a seat in the auditorium – a relatively recent phenomenon – and when s/he is willing and is anticipated by the actors or the performers, to take a part in the play or the performance as a trans-spectator by reaching through the fourth theatrical wall.

However, it is not entirely true that the theatregoer cannot be active. I believe s/he can be creative as well. In general, creativity means emotional, imaginative, and expressive capacity of an individual to rearrange knowledge and to gain experiences in a new way, many times also with intention to act in a unique manner. In real life, creativity might appear in many different configurations. Artistic creativity is only one of them. It is a highly imaginative and unique process in which an artist gathers information via perception, and then rearranges and expresses them through particular art form. Many times creativity requires mental ‘promiscuity’ and rather high level of bodily skills. And there are no recipes for successful creative achievements. Many things can trigger artist’s urge for creativity. It can be something from outside (stimulative cultural environment, for instance), inside (like personal satisfaction or quest for a meaning), or it can be both. It is also important that the creative person always produces an artwork or an art event in a relationship with the other people. Not only that s/he always searches for artistic inspiration as a member of a particular community; her/his intention is also to display the outcome of artistic search to the other people. In exchange s/he expects certain reactions of approval or rejection.

Theatregoer’s creativity, on the contrary, is a process in which an individual engages an art event by building a unique triangular relationship between oneself, the other theatregoers, and the actors and the performers in terms of understanding, meaning, feelings, emotions, perception, and aesthetics. In doing so, the theatregoer may have certain expectations about a play or a performance; this is a *horizon of expectations*. First, the theatregoer evaluates a play or a performance according to any previously seen versions of it or her/his knowledge about the play, the actors, the theatre director and theatre in general. If the theatregoer is not familiar with particular play or performance – for most likely s/he sees it for the first time, in contrast to the researcher/reviewer – the theatre community provides him/her with reliable and relevant information about it, for instance in the form of a theatre review. Second, the theatregoer makes judgements about the play or the performance upon his personal and social experiences, aspirations, norms, and values. This dimension of horizon of expectation is heavily influenced

by elements which originate outside the context of a theatre community. However, the process of theatregoer's creative evaluation is not mechanical, nor automatic. It claims certain level of imagination and knowledge about theatre, and capability of its evaluation. It requires emancipated spectator this is someone who can autonomously evaluate a play or a performance. To be creative, the theatregoer has to engage into reflexive practice, by nurturing self-reflexivity, continuous reflection, dialogue, and questioning. So, the theatregoer not only can be creative; s/he actually needs to be creative in order to grasp a unique interpretation of meaning of a play or a performance, only that her/his creativity is different in nature from the artist's.

However, neither the theatregoer's perception, nor her/his interpretation of theatre events has to be identical or even similar to those of the theatre creators. In fact, it is highly improbable that they are due to various factors – starting with the fact that the theatregoer experiences a play or a performance from the different point of view, personal history and knowledge about theatre – that affect one's perception, as well as cognitive and emotional evaluation. And while it is expected from the artist to be creative, the theatregoer who failed to be creative is hardly ever seriously resented. We resent more the theatregoer's lack of manners, then her/his absence of creativity. After all, the creative process of the theatregoer is caused and stimulated by the creativity of theatre creators. It is not self-aroused, but by the theatre event. The theatregoer is thus a subject of twofold creativity: that of the artist's and that of her/his own.

VIA NEGATIVA'S QUEST FOR COLLECTIVE CREATIVITY

Theatre is not only an artistic event; it is also a social one. It is a phenomenon where people come together to enjoy a play or a performance. Although social interaction among the theatregoers is not always immediate and as a rule it is not necessary intensive, deep and significant for the play or performance on the stage, certain level of social interaction according to established rules and regulations in society is mandatory in theatre. Caroline Heim's article on Broadway theatre fans, where the author argues that '*vibrant group of theatregoers form communities of narrators and translators that are a vital part of the theatrical event*', is a fine depiction and advocacy of historical phenomena of theatregoers' community since the beginning of 19th century. Heim is using Rancière's theory of emancipated spectator, and she is correct in claiming that the theatregoers are significant part of any theatrical event. Their behaviour, even when produced and practiced outside theatrical event, can and does affect the world of theatre. Actors, performers, theatre directors, scene designer and the other creators of

theatre and performance, are not sensitive only to the carefully crafted opinions of theatre critics, but they also more or less carefully monitor reactions of the fan community and react upon them adequately. However, a theatre community does not include only fans. In theatre one can also find other less numerous groups – the creators of the theatre: actors, singers, dancers, performers, theatre directors, stage designers, stage technicians and even theatregoers who do not regard themselves regular theatre visitors. All those groups create their own theatrical ‘subcultures’ with specific rules of social and professional engagement.

Building collectivity is essential for Via Negativa’s performative enterprise. Inspired by Jerzy Grotowski’s understanding of negative theology, according to which one knows what one does not want, but one does not know what wants,¹ and his development of poor theatre, the primary aim of Jablanovec is to reduce, of course as much as possible, the theatre merely to a relationship between the performer and the theatregoers. Grotowski believes that catharsis in theatre stems from authentic relationship between both. Although Jablanovec was not actually after the collectivity per se, one cannot overlook the fact that his decision to follow Grotowski directly enable and in addition strengthen it. In my article on Portuguese performers and theatre directors Ana Borralho’s and João Galante’s performance ATLAS-LJUBLJANA (Bunker stara elektrarna, Ljubljana, 2013), I define several elements of weak theatre community, not collectivity, but I believe that minor differences of both concepts do not get in the way.² Essential characteristic of weak theatre community is its temporality and pulsation. It is constructed around theatre events. The elements of weak theatre community are:

- a) a group of participants: spectators, actors, performers, dancers and similar; the *Via Negativa*’s group changed over the years, but beside the leader of the group Bojan Jablanovec, some of the performers are now considered ‘permanent’ (for instance Grega Zorc) or their contribution to the project is considered immanent (Katarina Stegnar); next to this, there is a small number of loyal theatregoers (theatre critics, researchers, regular theatregoers...) of *Via Negativa*.
- b) a number of shared theatre principles and rules that define the relations between the participants; I already mentioned two regulation – negative theology and reduction of theatre to relationship between theatregoers – but some performances were even more

¹ Primarily negative theology refers to the methodology with which religious person can establish what God is not, but cannot say what God actually is.

² Community is defined as a group of people, who live together while collectivity is state of a community.

regulated; for instance in performance *Še / More* (2003), there are set of rules according to which the spectators and performers interact.

- c) a community sentiment of belonging together; artists' sentiment of belonging to the weak community is self-evident, and it is expressed as a part of artists' professional engagement in the project; however there is also a distinct sentiment present among the theatregoers of being 'in tune with' while/for being 'seduced by' the performers;
- d) non-deliberate construction; *Via Negativa* is an art project, not a community project; construction of weak theatre community in this case is completely non-deliberate.
- e) wider goals towards which the theatre community strives; there are no strict goals towards which the weak community produced by the project *Via Negativa* strives; however there are certain wider goals to which the project aim to, like for instance building a distinct relationship between the group and the theatregoers, collectively investigating theatre;
- f) a locality in which the theatre community is found; *Via Negativa* is an international project, however it originate in Slovenia, and it has its 'headquarters' in Slovenian cultural centre Bunker Stara mestna elektrarna Ljubljana / Bunker The Old Power Station Ljubljana; this locality sometimes resonates in their performances, like for instance in
- g) relative permanency; *Via Negativa* is a theatre project that have continually lasted since 2002; it does not have an 'expiration date', but it certain has a timeline with events scattered all over.

LEVELS OF COLLECTIVITY

There are several different levels on which collectivity appears in the art events of *Via Negativa*. First, the performance *Would Would Not* (2005) starts with so-called *sociable collectivity*, a kind of a collectivity that is built on the boundary line between outside and inside of the performance on the level of 'narration'. The performers and the spectators join together at the introductory party. They mingle together, exchange small talk, eat snacks and dance. Only after that, the performance in traditional sense of the word began. The spectators sat in the auditorium, the performers occupied the stage. The essential characteristic of the *sociable collectivity* is a sense of real that appeared in the mind of the theatregoers. They did not accept the introductory party as an important part of the performance. The form of the introductory performance is so different from the theatregoer's expectations, that it is cognitively impossible

to be fully integrated into the theatregoer's horizon of expectations. But on the other hand, an average theatregoer intuitively knows that the introductory party is not the usual way to start an art event in theatre. Even more important is that this 'dramaturgical trick' helps to open the theatregoer to different sensual experience and reinforce it. And finally, there is another element that blurs the line between a real party and a staged one. Many among the members of the audience are performer's friends and acquaintances. That makes the audience's slip into the state of sociable collectivity much easier and even faster.

Second, it is utmost significant that *Via Negativa* in sad earnest take care about the theatregoer's creativity. In order to do that, the performers of *Via Negativa* execute on the stage so called *performing collectivity*. During the performances, a distinct atmosphere is built among the theatregoers and the performers. The performers openly address to the audience either by words or by their bodily gestures in order to gain the theatregoers open and sincere attention. It is performer's intention and final goal to seduce the theatregoer by any theatre means necessary. In performance *Tonight I Celebrate* (2009), performer Uroš Kaurin sang Michael Masser's and Gerry Goffin's song *Tonight I Celebrate My Love*, expressing performer's unconditional love for the theatregoer. In *Lov na realno / Hunt for the Real* (2008) a group of performers impersonate dogs, who are fetched for the small yellow ball by the spectators. The performance lasted as long as the spectators are willing to take a part. On several occasions, the audience was so eager to play the ball with the performers that finally someone literally needed to hide it from them. Another good example of *Via Negativa*'s seduction of the theatregoers is already mentioned performance *Bi ne bi / Would Would Not*, where Katarina Stegnar promised sexual intercourse to any man in the audience, who would dare to show his erection in public. Although her promise was false, and it is safe to believe that the members of audience very well know that, at one occasion one male spectator actually 'exercise' his wish, but of course with no success. Anyway, the bottom line is that the performer's action on the stage together with theatregoers in the auditorium successfully produces performing collectivity. The theatregoers react to the performer's seduction with curiosity and willingness to take part during the performances. They are eager to exchange their own cloths with half naked Barbara Matijević in *Bi ne bi / Would Would Not*, saving climber Loup Abramovici in *365 padcev / 365 Falls* (2018) from 'falling' off the cliff, take care for the 'dead' body of Katarina Stegnar while impersonating Pina Bausch in *Štiri smrti / Four Deaths* (2007), and so on. By integrating the theatregoers into the structure of the performance with an indispensable element of autopoetic

feedback loop, the theatregoers feel that their presence in theatre is very much desired and welcomed.

The second principle allows and enhances so-called trans-spectator as someone who is temporarily transformed into a participant by joining the performer on the stage. The trans-spectator is thus a spectator who transgresses the fourth theatrical wall using his or her performing body. He or she moves from visual to haptic relationship with the performer in quest for a unique experience of ‘touching’ the performance. Barbara Orel asserts that the spectators of the works of *Via Negativa* became aware of their own perception by becoming part of complex intersubjective relations with the performers during the art performances. In general, spectators’ sensorial involvement in performance is primarily visual as the spectators usually passively observe from a certain distance. The situation is significantly different when the spectator takes an active part in performance. In comparison to the realm of the visual, which requires distance, the haptic relation is necessarily related to proximity of the bodies of involved. Close spatial relations of the spectator and the performer involve the evocation of the senses of smell and touch, occasionally even the sense of taste. Playing with smell and taste in art performances, argues Tal Dekel, helps raise the audience’s level of involvement and strengthen spectators’ sincere empathy with the performer and his or her blending.

*

The third way that collectivity is manifested in the theatre project *Via Negativa*, appeared on the level of empathy, so I called it *empathic collectivity*. In theatre, we usually speak about the phenomenon of empathy when we have the audience on our mind. But the flow of empathy can go both ways. The actors and performers can execute a certain level of empathy towards the theatregoers as well. This is usually not a systematically used strategy of preparation in theatre and it depends more on personal attitude of an actor or a performer. Some are more interested in the theatregoers’ emotional and cognitive conditions, especially during the play or performance, some are less. However, *Via Negativa* elevates the emphatic relation of the performer to another level. The members of the group apply the third principle of building collectivity I call the pseudo-spectator. During the rehearsal, a performer is not allowed to interpret or make any explanatory comments about his/her own work that will be presented on the stage. The performers’ ideas, thoughts, feelings and emotions have to be presented exclusively as performing acts and nothing more. The responsibility is upon others, who watch them, to interpret and make evaluations of the individuals’ works of art. The other members of

the team, some of them might even not take any part in the final production, behave during the rehearsals as if they were the spectators. Katarina Stegnar depicts this relationship as ‘*one to one with the observer*’. The theatre director and the rest of the members are thus a kind of artificial substitution for the live audience. Their role is to empathically familiarized with the theatregoer and the performer.

There are two different effects of application of the principle of pseudo-spectator on (emphatic) collectivity; inner/narrow and outer/broad collectivity. The latter one refers to the effect that the performance or play on the stage has on the theatregoers. The inner or narrow effect on the (emphatic) collectivity regards collective dynamic inside the theatre group Via Negativa. Although the founder of the theatre group Via Negativa is Bojan Jablanovec, who ‘act’ as a theatre director, his role in the project is intentionally limited. The process of preparation for the performance has elements of divided theatre; everything from the text to the choreography is a collective work.

REFERENCES

- Auchincloss, John W. 1985. “To See or Not to See: The Reviewer Can Help Us Decide.” *Shakespeare Quarterly* 36 (5): 571-573.
- Babbage, Frances. 2016. Active audiences: spectatorship as research practice. *Studies in Theatre and Performance* 36 (1): 48-51.
- Bauer, Una. 2010. Znoj v barvi belega mošta in bankovci v zadnjiku. V Marin Blažević (ur.), NE, Via Negativa 2002-2008, 179-186. Ljubljana: Maska.
- Bennett, Susan. 1997. *Theatre Audience. A theory of production and reception*. London and New York: Routledge.
- Bleeker, Maaïke and Isis Germano. 2014. Perceiving and Believing: An Enactive Approach to Spectatorship. *Theatre Journal* 66 (3): 363-383.
- Breel, Astrid. 2015. “Audience Agency in Participatory Performance: A Methodology for examining aesthetic experience.” *Participation - Journal of Audience & Reception Studies* 12 (1): 368-387.
- Claessens, Nathalie, and Alexander Dhoest. 2010. “Comedy Taste: Highbrow/lowbrow comedy and cultural capital.” *Participations* 7 (1).
- Coe, Richard L. 1985. “The Daily Reviewer's Job of Work.” *Shakespeare Quarterly* 36 (5): 541-552.
- Cruz Petersen, Elizabeth M. 2016. “A Mindful Audience: Embodied Spectatorship in Early Modern Madrid.” In *Cognitive Approaches to Early Modern Spanish Literature*, edited by Isabel Jaén and Julien Jacques Simon, 111-127. New York: Oxford University Press.

- Fischer-Lichte, Erika. 2008. Culture as Performance. *Maska* 23 (115-116): 4-14.
- Fischer-Lichte, Erika. 2009. Interweaving Cultures in Performance: Different States of Being In-Between. *New Theatre Quarterly* 25 (4): 391-401.
- Fischer-Lichte, Erika. 2014. *The Routledge Introduction to Theatre and Performance Studies*. Minou Arjomand and Ramona Mosse (eds.). London and New York: Routledge.
- Giacchè, Piergiorgio. 2002. The Art of the Spectator: Seeing Sounds and Hearing Visions. *Diogenes* 49 (1): 77-87.
- Govedić, Nataša. 2010. Minus in preveč je ... Via negativa. V Marin Blažević (ur.), *NE, Via Negativa 2002-2008*, 171-177. Ljubljana: Maska.
- Grotowski, Jerzy. 1968. Statement of Principles. V Jerzi Grotowski, *Towards a Poor Theatre*, 255-262. Holstebro: Odin Teatrets Forlag.
- Grotowski, Jerzy. 1968. Methodological Exploration. V Jerzi Grotowski, *Towards a Poor Theatre*, 127-131. Holstebro: Odin Teatrets Forlag.
- Jauss, Hans Robert. 1982. *Aesthetic Experience and Literary Hermeneutics*. Minneapolis: The University of Minnesota.
- Kopač, Andreja. 2005. 'I See Theatre, Above All, as a Sphere of Communication, not as a Medium of Aesthetization'. *Maska* 20 (92-93): 52-56.
- Krpič, Tomaž. 2011. Spectator's Performing Body: The Case of the Theatre Project Via Negativa. *New Theatre Quarterly* 27 (2): 167-175.
- Krpič, Tomaž. 2013. Performing Ice: On Perception of Cold, the Performing Body and the SpectActor. *Performance Research* 18 (6): 37-44.
- Krpič, Tomaž. 2016a. Trans-spectator: The spectator's sensual bodily participation in Via Negativa's Would Would Not. *Performance Research* 21 (5): 128-131.
- Krpič, Tomaž. 2016b. The Spectator's Cognitive Substitution of the Absent Performer's Phenomenal Body. *Amfiteater* 4 (1): 28-41.
- Krpič, Tomaž. 2017. Building a Temporal Theatre Community in the Production of the ATLAS – LJUBLJANA. *Theatralia* 20 (2): 96-108.
- Kunst, Bojana. 2010. O nemoči radikalne potrošnje: Via Negativa. V Marin Blažević (ur.), *NE, Via Negativa 2002-2008*, 197-209. Ljubljana: Maska.
- Kushner, Roland J. 2003. Understanding the Links between Performing Artists and Audiences. *Journal of Arts Management, Law and Society* 33 (2): 114-126.
- Lancaster, Kurt. 1997. When Spectators Become Performers: Contemporary Performance-Entertainments Meet the Needs of an 'Unsettled' Audience. *The Journal of Popular Culture* 30 (4): 75-88.

- Lukan, Blaž. 2010. Izbris gledalca. V Marin Blažević (ur.), NE, Via Negativa 2002-2008, 141-164. Ljubljana: Maska.
- Magnat, Virginia. 2002. Theatricality from the Performative Perspective. *SubStance* 31 (2-3): 147-166.
- Maličev, Patricia. 2007. 'Urinating on the HNK Was Necessary' The Seven Deadly Sins of Bojan Jablanovec. *Delo* 10. november 2007.
- Malzacher, Florian. 2010. Pogled skozi publiko: Pragmatična dramaturgija Vie Negative. V Marin Blažević (ur.), NE, Via Negativa 2002-2008, 165-169. Ljubljana: Maska.
- McKinney, Joslin. 2013. Scenography, Spectacle and the Body of the Spectator. *Performance Research* 18 (3): 63-74.
- Orel, Barbara. 2006. Behind the Back of the Eye. The Configuration of Perception in Modern Slovenian Theatre. V Bojana Kunst in Petra Pogorevc (ur.), *Sodobne scenske umetnosti*, 358-273. Ljubljana: Maska.
- Orel, Barbara. 2014. Fusing the Fictional and the Real in the Contemporary Performing Arts: Projects by the Via Negativa Group. *Nordic Theatre Studies* 26 (1): 45-56.
- Pasquier, Dominique. 2015. 'The Cacophony of Failure': Being an audience in traditional theatre. *Participation - Journal of Audience & Reception Studies* 12 (1): 222-233.
- Puncer, Mojca. 2004. Performing Gluttony: Via Negativa: More. *Maska* 19 (88-89): ?.
- Rancière, Jacques. 2009. *The Emancipated Spectator*. London and New York: Verso.
- Reason, Matthew and Mølle Lindelof, Anja (eds.). 2016. *Experiencing Liveness in Contemporary Performance*. New York: Routledge.
- Reason, Matthew. 2015. Participation on Participation: Researching the 'active' theatre audience. *Participation* 12 (1): 271-280.
- Roose, Henk and Daniëlle De Lange, Filip Agneessens and Hans Waeghe. 2002. Theatre Audience on Stage: Three Experiments Analysing the Effects of Survey Design Features on Survey Response in Audience Research. *Marketing Bulletin* (13).
- Runco, Mark A., and Michael D. Bahleda. 1986. "Implicit theories of artistic, scientific, and everyday creativity." *The Journal of Creative Behavior* 20 (2): 93-98.
- Sacchi, Annalisa. 2010. Retorika in brezoblično. V Marin Blažević (ur.), NE, Via Negativa 2002-2008, 187-196. Ljubljana: Maska.
- Shevtsova, Maria. 1989. The Sociology of the Theatre, Part Three: Performance. *New Theatre Quarterly* 5 (3): 282-300.
- Shotter, John. 2003. 'Real Presences'. Meaning as Living Movement in a Participatory World. *Theory & Psychology* 13 (3): 359-392.

- Siouzouli, Natascha. 2014. Precarious Presence in Contemporary Theater. *Comparative Drama* 48 (1): 93-102.
- Smith, David. 1990. Aesthetic, the Artist and the Audience. V: Art and Theory, Harrison in Wood (ur.), 578-580. Oxford: Blackwell.
- Sussmann, Leila. 1998. Dance Audiences: Answered and Unanswered Questions. *Dance Research Journal* 30 (1): 54-63.
- Watt, Kenn. 2013. Participatory Promises. *Living through Resistance at the Theater* 43 (3): 37-49.
- White, Gareth. 2013. Audience Participation in Theatre. *Aesthetics of the Invitation*. New York and London: Palgrave Macmillan.
- Willis, Emma. 2014. Emancipated Spectatorship and Subjective Drift: Understanding the Work of the Spectator in Erik Ehn's Soulographie. *Theatre Journal* 66 (3): 385-403.
- White, Gareth. 2013. Audience Participation in the Theatre: Aesthetics of the Invitation. London and New York: Palgrave Macmillan.
- Zaiontz, Keren. 2014. Narcissistic Spectatorship in Immersive and One-on-One performance. *Theatre Journal* 66 (3): 405-425.

SHORT BIOGRAPHIC NOTE

Dr. Tomaž Krpič is a sociologist of the body interested in theatre and performance studies. Currently, he works as an independent researcher and editor. See more about the author's work on <https://independent.academia.edu/Toma%C5%BEKrpi%C4%8D>.