

## **PRAXIS: An Editorial Statement**

**Kent Neely**

The next issue of *The Journal of Dramatic Theory and Criticism* will mark the beginning of a new section identified as "Praxis." I suggested this title to John Gronbeck-Tedesco after he invited me to edit the "Performance" section with the intention of revising it in form and content. I come to the task with a mixture of excitement, trepidation and abiding by the thought that performance theory and criticism must be based upon the performative event. I begin my work with the *Journal* guided by that fundamental principle.

A theatrical performance enables us to examine various ideas within a particular structure bounded in time and space. Often an idea explored in one performance reverberates within another. Similarly, a viewpoint expressed by an artist about his or her work allows an informed perspective to creativity and, perhaps, that person's contemporaries. These strategies, workable for some time, now prompt us to consider a revision of theoretical and critical commentary at a time when performance is affected by, and is affecting, rapid changes in ideology, language and technology.

The foremost agenda for "Praxis" will be to present essays and studies that incorporate new strategies in the examination of theatrical performance. Complementary to this is a desire for commentary about performances and artists that deal with ideology, language and technology of an especially contemporary nature. Preferential review will be given to pieces that discuss: (1) the mediation and modification of time and space; (2) the substantiation or subversion of racism; (3) re/positioning the male self/other, and; (4) the commodification and industrialization of the theatre. Writers might include artist statements or interviews, comments from or about other performance disciplines or material from another field as a part of their strategy but only as a means to examination, not an end in itself. We are not interested in manifestoes, political or otherwise, except as they become evident within performance. Essays should not exceed 10 double-spaced, typewritten pages. Photographs related to the essay are highly desirable and should be 8" x 10", black and white glossies.

"Praxis" will continue to publish reviews concerning important theatrical productions. Submissions should address single performances of national or international relevance. Preference will be given to pieces about productions that are distinctive in interpretation, technique, venue, or that deal with lesser

known artists of significant potential. Reviews should not exceed three double-spaced, typewritten pages. Photographs, as described above, are appreciated.

Written work and photographs cannot be returned without the provision of a postage-paid return envelope. Submissions should be clearly marked with the writer's name and institutional affiliation and addressed to: *PRAXIS*, University of Minnesota Theatre, 330 S. 21st Avenue, Minneapolis, MN 55455.

*Minneapolis, Minnesota*