

THE TRANSFORMATIVE POWER OF TRANSGRESSION IN JUHAN ULFSAK'S WORKS AS A DIRECTOR

Juhan Ulfsak has been present and well-received in the Estonian theatre field for more than two decades, working both as an actor and as a director. His works can be described as daring and original, but more importantly, often transgressive. In my presentation, I would like focus on three of his pieces – *NO36 The Dreamers* (2017), *Rather Not* (2020) and *Melancholia* (2022), which I regard to have transgressive elements – and study how the transgressive elements in the productions potentially influence the dynamics between the actors and the audience, transforming the viewers into co-subjects.

The theoretical framework for the presentation mainly relies on Erika Fischer-Lichte's influential *The Transformative Power of Performance: A New Aesthetics* (2008). According to Fischer-Lichte, the stage actions that trigger physiological, affective, volitional, energetic, and motor reactions also establish the relationship between the actors and the audience as oscillatory. I believe this type of stage actions can often be considered as transgressive, including in the works of Juhan Ulfsak.

The research would be carried out as a performance analysis, relying both on my experience from the performances and on the reception of the works in Estonian theatre criticism.

Biography

Karin Allik (1998) is a freelance theatre critic, currently studying theatre research (MA) in the University of Tartu and working in the Estonian Theatre Agency. She holds a BA degree in theatre research and is a member of the Union of Students of Theatre Research, the Union of Estonian Theatre Researchers and Critics as well as the Estonian Theatre Union. Allik actively publishes theatre reviews in Estonian media, including newspapers like *Postimees*, *Sirp*, *Eesti Päevaleht*, and participates in the work of the juries for the Estonian theatre awards.