

OPONENTSKÝ POSUDEK DIPLOMOVÉ PRÁCE:

Příloha k protokolu o státní magisterské zkoušce.

DIPLOMANT: DUMAS Elie Dominique

Obor: Režie ALD anglicky

Oponent diplomové práce: Mgr. Marta Ljubková

Performing the Machine and Theatre Without Actor

In his Master Thesis, Elie Dumas tries to investigate a narrow and gentle border of the theatre, declaring the theatre can exist without an actor. He describes his aesthetical background but it might be also his position of non-Czech nor real English speaker at our department, he turned towards a very extreme way of theatre.

As far as his influence is concerned, he begins with Jean Tinguely who represents so called kinetical visual arts; and later comes up with The Royal De Luxe Company and their "colossal mechanic puppet", their performances as well as events closer to installation. At the end of this chapter, he concludes that the alternative puppet theatre can be somehow connected to the "contemporary art". A chapter about Yves Klein follows, and it presents another approach towards the "non-actors" theatre, being fascinated by his interest in "immateriality". Which is certainly a contradiction to an actor as well as any machine.

The field of theatre is being reached in the next chapter that deals with Tadeusz Kantor. Detailed description of Kantor's performances demonstrate what was the most important influence on Elie's thinking about theatre. At the end of this chapter, Elie says: "In my opinion the theatre without actor is a theatre where we can create everything by ourselves. We must fund our spiritual self to take out it a message of power and primary purity." I think that needs really an explanation and deeper thought – if we doubt a classical concept of theatre, challenging or transforming every aspect of a creative work, does it mean we redefine everything, and only exclude an actor?

In the conclusion, Elie tries to find connection among all above mentioned artists' work, and gets back to metaphysics of their creative work, ending with a question about the way the theatre should lead nowadays.

As far as the graphic of the thesis is concerned, I do not find it very well-arranged; any possible reader will have difficulties to find what he/she is looking for. Besides, I do not find the Czech translation of the title very fortunate, and the abstract in Czech gives very vague (and in fact, false) idea of what is Elie's thesis about.

Questions:

- In the first chapter, you use the term “story”. What is the relation between your concept of this term and theatre without an actor?
- Do you have any experience with Czech “machine theatre” or “theatre without an actor”?
- Could you give us some examples of your own creative work being influenced by above mentioned artist and their concept of theatre without actors/immaterial theatre?

I recommend this thesis for evaluation.

Návrh klasifikace A, B, C, D, E, F (bude doplněn v průběhu obhajoby):

Datum: 25.1. 2017

Mgr. Marta Ljubková

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