

OPPONENT ´S RECOMMENDATION FOR THE MASTER ´S THESIS:

Attachment to the state magister ´s examination report.

STUDENT: LOPÉZ Israel

Branch of study: MA DOT

Opponent: MgA. Lukáš Jiříčka, Ph.D.

Today I have a role to be as an opponent of the master thesis Israel López Rengifo called (de)forming places with the subtitle Space - Perception - Experience. During Israel's studies, I had the opportunity to concentrate on his work and the development of his gradual and increasingly accurate and determined orientation on the issue of space, sound, mediating experience through non-narrative dramaturgical parameters. His text of master thesis shows one main thing or theme, which is gradually revealed as an onion hidden under the skins. The thing may not be a true word for, it is a process, a path of gradual awareness of one's own interests and of its aesthetics.

While the traditional view of directing or dramaturgy focuses on building relationship constellations (usually) between actors - people on the scene (whether it is any space) or building compositional structures, the case of (de)formation is different. In fact, Israel builds distinctive structures in it, rather than determining, allowing the viewer to experience, his own composition and the time of a theatrical or performative experience in which the boundary between the actor and the viewer is blurred. Therefore, they choose a different path than the traditional one. It opens up the fields of possible, gives space to compose, lets the audience enter the works, determine their time, place and choose what they consider to be part of the performance or perhaps more accurately - a performative installation whose components are mainly time, space, sound, smell, vibration and gentle deflection of the original space functions. The text of this work has several parts and, among other things, it offers parts in the form of a personal manifesto, quotations of technologists, teatrologists or analysts of the cultural environment, but also defines by several slogans a space that he wants to grasp analytically. All this is complemented by a rich picture supplement and quotations from the audience's reflections.

The strong point of the text is undoubtedly clarity, clear wording, the ability to define its artistic development at the level of applied technology or in the form of cooperation of other creators. Israel defines spaces, machines, the entire spatial dramaturgical framework of works, and deals with the environment. It shows how the viewer can become an experience hunter in his distinctive artistic landscapes, distorted urban locations and spaces. Logically dividing the text, describing the individual stages

of the projects, but perhaps the strongest here seems to be a passage about the relationship of dots and rectangle. It shows creative thinking embodied in the spirit of geometry, indicating the potential for change. Not only is the method of description transparent, but it can remind the reader and suggestively return the memories of projects.

Some weaknesses I see in the domination of a description of a deeper analytical reflection of the moments and experiences that these projects can initiate. Without conflict with the analysis of this possibility, forms of participation, this text is not strong enough as a full reflection without comparison with related projects, whether in the field of performance, music, architecture or scenography. Other weaknesses are also cited by other authors because they are more hostage. Hostage in the sense of instrumental affirmation of the author's attitude, not as texts that can deepen, irritate, or radically change his thinking. In addition, certain moments in the text are rather repetitive and would withstand cuts.

While Israel's writing is closer to a technician approach, I would argue that he could be more courageous in the gesture of opening his mental space, but also of stimulate imagination and space of readers, deepening what is rather thoughtful in the text - showing his personal interest, the theme of his work bet on wider movements in art and society. He would thus be able to fulfill as an author of the text his open works of art, which he builds long, carefully and with discipline.

I recommend the thesis for the defense.

- Can you zoom in on the personal interest you articulate in the deformation project?
- Can you define (de)formation as you understand it in your realizations? I this a really inaccurate title and why?
- Can we talk about directing in the context described? Where are the limits of the authorship of your works?

Date: 13thof June, 2019

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