

## **Ivana Atanasova's Musical Sensitivity and Actor's Expression**

### **Supervisor's response**

To understand Ivana's thesis one must accept rubato nature of the Macedonian dance teshkoto, which is – for me – the core of her thesis. Ivana's rubato-structured thesis is a laboratory piece, irregular and free in its composition, courageous and self-reflexive act that poses questions rather than answers.

She starts her explorations with the ever-present topic of both theatre practice and theory, which is the topic of performer, his/hers material and the work of art s/he creates. She discusses the issues of subjectivity-objectivity, outer-inner, external-internal, body-mind etc. Ivana strives to connect these opposites with her notion of inner rhythm that might stand for Vyskočil's term "internal partner" or possibly Grotowski's "score of impulses".

If Margaret Hannon was meditating over her self-discoveries and Lea was exploring the palimpsestic nature of her theatre practice, Ivana seeks to define the internal tissue of creative process, which is probably one of the most difficult tasks to follow. Difficult for one particular reason – you need to be concrete on one hand (personal experience) but at the same time able to transform this personal sphere into the level that goes beyond it. The search for the balance between these two complementary opposites is an invisible theme of Ivana's thesis.

From the rather theoretical introduction, Ivana moves on to her master presentation in which she intends to analyze the specific creative process influenced by her anthropological interests in the above-mentioned Macedonian dance teshkoto. For me, this is the most valuable part of her work in which she provides a reader with her intentions that are behind her laboratory experiment: "This exploration, that appeared as a simple idea for an authorial presentation had brought many discoveries on the way; some of them concluded afterwards. It began as a simple deconstruction of a male dance, it continued with the quest of finding its suitable narrative layer, it developed into creating sounds, it transformed into a question on its own, it emerged exploration about the acting nature, rhythm and expression. How can all of this be seen through the eyes of music and theatre together?" (p. 24)

In her aleatoric-like manner, Ivana shifts her attention back and forth between her practice and theory, searching for and possibly re-affirming herself with tangential achievements and discoveries of Stanislavski, Brook, Meyerhold, or Barba. All of it co-creating a specific laboratory fusion, which, by the way, re-contextualizes Ivan Vyskočil's notion of the dialogue with internal partner.

Ivana's work is like an alchemist's crucible, a melting pot of current state of her knowledge and material she created. At the end of her thesis, she questions herself: "is my work here pointless? What have I discovered?" (p. 51) Ivana's thesis is a true experiment, an invitation into her private lab. True experiments are in a way rubato in their nature, with no pre-conceived outcomes. I appreciate the sincerity present in this approach. It's not pointless by any means

I recommend this sincere act of discovering for defence.