

## Opponents review for Alex Asikainen Master's thesis **An Actor's Tale: *My Journey of Finding a Way to Share a Story on Stage***

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Alex Asikainen's thesis offers description of theoretical and practical preparation of his final authorial presentation. By its nature it also reflects important milestones of his studies at DACaP and other experience gained in this period of time.

Roughly 60 pages contain three main parts, *The Story*, *The Actor* and the last named A "Holy Trinity". An original text on the base of which the performance was devised complements the thesis in the appendix.

**The Introduction** describes author's previous studies in film and his aspiration to gain new perspectives and skills as a stage artist. Sets out the goals of the thesis and its structure.

In **The Story** a contemplation on the importance of myth as an anthropological phenomenon, the different perspectives on what storytelling, listening and tradition may mean to man are offered. Author's own attraction to myth, Zen Buddhism and Taoism as means for spiritual transformation and possible transcendence in artistic expression is illustrated by rich examples and explains the choice and passion for the theme.

**The Actor** part reveals with a lot of humor and deep introspection the intricate and long process of going from the literal and inner to a communicative stage form. The ambition to take on the role of a storyteller without any real experience. The noble and high aspirations transforming into humbler approaches appear like a kung-fu student being knocked down by his master in one chamber of Shaolin after another. The text, the story, the acting go through a test.

Alex is coherently describing how his studies at the department (DACaP) has offered him a lead on his journey, dialogical acting, voice classes, anthropology with professor Pilátová and his own studies in that field (Grotowski, Richards, Oida, Cicely Berry, Eugene Fink and others).

All this struggle is taking us to the final part in which the reader would intuitively wish the reward would come, the picture of more or less successful stage experience during the numerous reruns in front of an audience.

We get questions instead. A "**Holy Trinity**" speaks about the relieve of the subsiding ambition and the desire to taste freedom through being and staying in the moment with the material prepared. Author admits that this freedom is still an image a dream of playfulness glimpsing in a daylight and looks forward to try transforming all the acquired theoretical knowledge to practice.

The author introduces with a wish his attempt would serve as inspiration for other students and even pedagogues. I believe it may very well come true. It definitely has in my case. I was looking forward to reading Alex's work but the reality exceeded my expectations. It was genuinely like a treat for me. Thank you for the thoughts and the language.

I suggest it received the highest evaluation and I recommend it to pass.

Kateřina Daňková

My question is: how would you describe the main difference sharing the message through pictures and on stage through action. What role does conflict play in cinema and in theatre in your eyes?