

Play by My Rules

reflections on the relationship between audience and performer in Plan
B/C/D/E

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The theme of the performance the thesis I am about to review scrutinizes is the global environmental emergency. It is not mere coincidence that the process and delivery of both were affected greatly by another global emergency.

The voice we hear in the paper is a voice of a young Indian political woman having almost finished her studies at KATaP with previous studies of Sociology and Anthropology in India and experience in theatre in India and in Europe.

Meghana's original plan was to focus on performer – audience interactivity using the experience of interacting with audience in her own performance. In the process of preparing and writing circumstances had changed. As the number of performance nights and thus experience material was shrinking and the time of isolation was getting longer, transformation of focus was becoming clearer.

Through scrutiny of actual performances and as the candidate puts it through the process of an autoethnography we can now read an attempt to understand the structure, form and ways of devising and performing this modern and quite specific authorial work and possibly also see the lessons for the future.

When describing the genesis of the piece and the strategies used the Author asks her self questions about its format, position, stance and validity. She questions the proclaimed

interactivity and the “rules of the game” and tries to deal with all the arising questions with the help of variety of theoretical writings from multicultural perspectives ranging from Indian to Western sources.

The most interesting to me and at the same time the most complicated are the parts, where the candidate writes about authenticity and performed authenticity, and about “distance” and “play” as understood in the context of KATaP. I do miss broader explanation of what these phenomena pose or juxtapose in the context of experience and her KATaP studies.

I appreciate very much the attempts to understand the frame through which to perceive the “chemistry” between the stage and the audience, contemplation on the distinction between spectator and audience, I also like the part about the humor and performance situation allowing for special behavior. I wish there was more of delving into Indian culture regarding all the mentioned above.

Meghana in her theater piece attempted for transcendental effect of the performance and through her thesis tries to assess her attempt. Regardless the fact having more live experience interacting would bring more light I value very much the serious and wide search, the language, the questions risen, the themes and topics opened for discussion.

It is hard for me to imagine the social distancing being the new reality, but may it be any situation you will try to make your piece of work in, I wish you the best.

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