

**OPPONENT 'S REPORT OF MASTER 'S THESIS:****STUDENT: SIMENAITE Egle****Study programme: Directing of Devised and Object theatre / MA DOT****MASTER 'S THESIS OPPONENT: Mgr. Branislava Kuburovič, PhD**

---

**Oponentsky posudek diplomove prace Eglé Šiménaité “Prozkoumání lidské bytosti: zvýšené smysly a textura nepřítomnosti” / “Investigating Human: Heightened Senses & Texture of Absence”**

Eglé Šiménaité's Master's Thesis is a thorough and meticulous effort to transcribe her way of activating certain musical qualities in performance including resonance, intuition, abstraction, into a language of a thesis. Her written reflection is highly detailed, instructive, and remarkable in its advocacy and invocation of intersensoriality as a principle and one possible aim in the complex processes of creating the key performances that marked her master studies in object and devised theatre.

I was particularly drawn to her writing about dramaturgy as felt structure, about engaging a dramaturgical strategy of absence through “felt dramaturgical texture”, her idea that “the texture of absence can be felt, like other textures, with the tools of heightened sensitivity and imagination”. I enjoyed the way she continually weaved together in the writing the sensory qualities of our bodies with their rhythms and resonances, and in their interconnectedness with skin and texture as another expression of their musicality. I could really see the importance and the possibility of uniting empathy and abstraction, of shifting from human sound to light, being articulated and

contextualised in the thesis. In a certain way, the thesis felt as a genuine effort to introduce music back as “the means of communication between souls” in the words Donald Swann quoted by Eglè in the thesis.

I was reminded of the Brazilian psychoanalyst and cultural critic Suely Rolnik’s notion of the *resonant body* and could see how Eglè was intuitively arriving at very similar propositions in her writing as well as her performance making.

If I could express any reservations, it would perhaps be to say that I felt the thesis granted perhaps too much space to convincing the reader of the value of its effort, that it was working perhaps too much with the premise that “other people might not consider [what she is trying to examine and put into words] to be existing”. Instead, I would have liked to see her let go of this quest for validation and immerse herself fully in the contexts where her ideas can fully flourish, from Pauline Oliveros’ deep listening to contemporary acoustic ecology, or even the psychoanalysis of Suely Rolnik.

I recommend the thesis for the defence and have no outstanding questions. I would just like to hear more from Eglè about how she sees herself developing this approach to dramaturgy and performance further.

**Marking A, B, C, D, E, F** (will be filled in during defence):

**Date:**

.....  
signature