

OPPONENT 'S REPORT OF MASTER 'S THESIS:**STUDENT: YOU En Ping****Study programme: Directing of Devised and Object theatre / MA DOT****MASTER 'S THESIS OPPONENT: MgA. Mgr. Marta Ljubková**

Yu En Ping is presenting a master thesis called *Alternative Ways of Social Encounter and Dialogue*, which is a broad topic, but the reader soon finds that her text is based on her own artistic research and two DAMU project. That should not be considered a defect or deficiency since the description of the research is deep and profound. To that extent that it can provide enough orientation even for the reader who is not familiar with Ping's artistic work.

I stand somehow in between - I did not experience her first project (the first project she is writing about) called *Someone Has Shared a Document With You*. Here she explored the possibilities (communicative, performative, I would say) of a google shared document. She demonstrates extreme sensitivity in social intercourse as a well as special attention to detail, and also her ability to listen to people who are giving her feedback. Her approach to feedback is something extremely interesting for the reader of her work as a whole: she analyses in detail what it meant for her process and how she dealt with in a very gentle, modest, yet inspirative way.

I participated at her second analysed project, *Sensorim - Take A Break From Being Human*, and I must say her precise description brought many of my experience from that time back. I really enjoyed following the process of development and research behind this beautiful and touching project, and it recalled my memories. I appreciate especially her sensitive (very unusual), gentle approach

to her collaborators as well as the theme itself - it is not a coincidence her interest is grounded in senses and sensitivity. Her final thesis does not deliver more than a profound description of her own work, but it is detailed, clear, honest, and transparent. It could serve many students as an example of how to analyse their own processes without becoming too personal.

My main concern (even though it is marginality) is the Czech abstract and the translation of the thesis' name into Czech. If one pays such an attention to her work, it is a pity to leave out this detail.

My questions for defending are following:

Where do you see the future of your works? Do you feel you "became a shaman" or is still there a way ahead of you?

Could you name some artists you relate your work to? In which aspects, and how do they work with senses/sensuality?

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

Date:

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signature