

POSUDEK OPONENTA PÍSEMNÉ KVALIFIKAČNÍ PRÁCE

Název práce: Experiencing Emptiness
Autor/ka práce: Aleksandra Katarzyna Ziółkowska
Studijní program: Dramatic Arts – Authorial Acting
Typ studijního programu: Masters MA

Vymezení cíle a jeho naplnění:

In her work, the author has attempted to address the problem of experiencing emptiness both in everyday life, in acting and in study of acting at KATaP. The concept of emptiness in different contexts takes on different meanings, from existential (the feeling of emptiness and the emotions associated with it) via religious to more technical (empty space). It is therefore largely a fluid concept, which makes it all the more difficult to grasp comprehensively. The author mostly succeeds in this, so we can say that the aim she set herself in the thesis has been fulfilled, however in different ways in individual chapters.

Aktuálnost tématu (a relevance zvolené metodologie v případě diplomové práce):

Emptiness is omnipresent. It forms the basis of the existence of everything, and some concepts of thought, ultimately even sub-atomic physics, even claim that at some level of existence everything is emptiness, or energy. Both the artist and the thinker have emptiness as a working tool, because it is only through its existence that something new can emerge that is not a mere perpetuation of pre-existing schemes, routines, and incessant contentless activity. At the same time feelings of emptiness can be regarded as negative or problematic and can be considered as a lack of purpose, which in Western culture has negative connotations. So to the question whether the topic is topical I have to answer, yes, it is most topical.

The question is how to process this elusive topic, which is the second guiding question. The author has chosen the path of introspection, the path of process writing, which fulfils the features of the now fashionable concept of autoethnography. Starting from the emptiness that is usually associated with the panic of the blank page - the emptiness she felt when she started writing her thesis, she refines and defines both her creative method and her concepts in a circular motion. Over time, the chosen method yields results, revelations, the formulation of partial conclusions, and is finally summed up nicely in the final conclusion. The methodological approach can therefore be described as satisfactory, with some chapters managing to arrive at broader themes better than others.

Odborný přínos, původnost práce a její případné využití v praxi:

As an introspection and reflection of individual creative proces/processes this is typical example of artistic research, its practical use is arguable, however the themes it opens are universal as stated before.

Logická stavba a členění práce:

The thesis is divided into nine chapters, which differ in style. The more communicative ones are those where the author aims at a specific experience, such as the experience of dialogical acting, her own theatrical experience, her experience with authorial presentations and her relationship to the theatrical concepts of Peter Brook, Bertolt Brecht and Jerzy Grotowski. Some chapters based on pure introspection are written in an almost fiction-like style, as a dialogue with herself actively provoking her inner partner, through a series of questions. The fact that the thesis is useful is shown by the fact that the opponent, during the reading of the thesis, collected certain formulations or questions, but the author eventually answered these questions herself. This is clearly visible, for example, in the chapter It's all about energy. The possibility of using emptiness in a creative way is in fact dependent on energy. If the will and energy is lacking, the void can become a reservoir of negative emotions and anxieties and act as a block. I think the author also describes this experience in many places in her work.

Formální úprava a náležitosti práce včetně jejího rozsahu:

The formal arrangement of the work corresponds to the procedural nature of its creation. It is inseparable from its style, which sometimes resembles automatic writing. The scope of the work corresponds to the established standard at AMU.

Práce s informačními zdroji:

The author works mostly with her own experience, if she works with sources, she cites them, but since the work has a rather introspective character and her style cannot be regarded as academic, it is acceptable. The number of the cited source is however rather limited.

Jazyková, stylistická a terminologická úroveň:

The stylistic level of the text is good, in some parts exceptionally good, sometimes however a little bit repetitive.

Celkové/vlastní shrnutí hodnotitele:

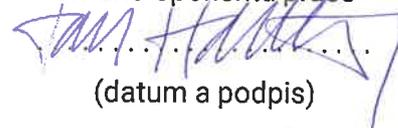
The author is extremely candid about her experience, the text is personal, moving, deep, real and inspiring. In some parts it is not easy to read due to its repetitiveness.

Otázky a náměty k diskuzi při obhajobě:

Doporučení práce k obhajobě:	Doporučuji
Navrhovaná klasifikace:	B
Datum vypracování posudku:	5.9.2023

Prof. Jan Hančil

Jméno oponenta práce


(datum a podpis)

5.9.2023
Okaha