

SUPERVISOR'S ASSESSMENT OF A Master's WRITTEN THESIS

Thesis title: THINK OF IT AS A HOUSE. On Dwelling and Devising
Thesis author: Eszter Koncz
Programme of study: Directing of Devised and Object Theatre
Programme type: continuing Master's

Definition of objectives and their fulfilment:

The thesis explores and expands on the principles engaged and discovered through the process of creating the River Room, Eszter Koncz's diploma performance at MA DOT. It fully succeeds in this task.

Topicality of the thesis topic (and relevance of the selected methodology in the case of a Master's thesis):

The thesis proposes an original approach to devising and site specific performance, above all through the notions of dwelling and entanglement, of landscape dramaturgy, durational aesthetic, and material approach to working with objects in performance. All these topics are highly relevant for contemporary performance making and the thesis manifests their significance in the author's creative process consistently and expressively, while engaging in dialogue with a rich array of relevant theoretical sources.

Scholarly contribution, originality of the thesis, and its utilisation in practice:

The thesis offers abundant proof of an original approach to performance making and is a generous contribution to the field of devising and object theatre. It demonstrates a trust in process as it unfolds through active entanglement, a cultivation of subtle yet active attention, of an intense devotion to a specific environment that generates an openness towards the material and cultivates mutuality, co-creation and dialogue. Its material approach to working with objects in performance also bridges the gap between fine art and theatre, engaging the temporality of objects through the notion of performative installation. The work fully does what the author herself states, 'drawing a map by walking', and as such is a valuable resource to anyone interested in exploring a durational approach to devising and object theatre.

Logical construction and structuring of the thesis:

The thesis is divided into three main chapters, The Room, Walking to the Garden and Bird's Eye View, and its structure allows the author to gradually follow the subtle shifts of perspective of the author's creative process, of dwelling and moving things around and moving with them and becoming moved by them, in space and in time, as the author notes. The mutuality of change between the author and the subject matter, emphasised in the conclusion of the thesis, is palpable throughout and fully reflected in the organisation of the thesis. The introduction and the conclusion frame this process extremely well and allow for an engaged experience for the reader. The

appendices are also very well chosen and offer a valuable insight into the creative process of making the River Room performance.

Formal requirements and requisite contents of the thesis, including its length:

The thesis is formally very well presented, and fully complies with the requirements and citation standards.

Level of language, style and terminology:

The writing is of a very high standard, playful, articulate, convincing, and well presented. The terminology is engaged well and with nuance. It is indeed the care given to the nuances of meaning and consequence of the key terminology engaged that offer the greatest contribution of the thesis to its field of research and creative practice.

Reviewer's opinion on the result of the check by the Theses system:

OK

Evaluator's overall summary:

Eszter's commitment to her work as an active, shifting practice of being with/in the world, indivisible from her own creative, active place within art and performance, has been genuine and profound throughout the entire process of working on her project and writing the thesis. This is more than abundantly clear in the text. It unfolds in ways that allow the reader to fully engage with her working process, her dialogue with her sources, her entanglement with her material and with Prague as a living, continually changing environment made of rooms, of materials, objects and people, but also of the subtle yet far more powerful forces and flows of time, of weather, of the landscape and the river that forms it and moves through it. The writing makes a powerful case for an approach to performance making that does not impose concepts on its environment but works through devotion, devotion seen not as a ritual that is repeated but as an ever-changing practice of "devoting time and attention to small matters to explore their potential and slowly and continuously weave them together into something new". The value of this approach is profound, and its results are convincingly presented in the writing, allowing the reader to dwell within and appreciate fully the subtle shifts in meaning and method of the creative process of performance making explored in the thesis.

Questions and topics for discussion at the oral defence:

I would like to allow the opponent to ask the questions and would only like to hear more about the experience of working with this specific approach to performance making in collaborative practice.

Recommendation of the thesis for the oral defence: Yes
Recommended grade: A
Date of elaboration of this assessment: 12.9.2023

Branislava Kuburović
name of the thesis supervisor

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12.9.2023 signature