

SUPERVISOR'S ASSESSMENT OF A Master's WRITTEN THESIS

Thesis title:	The Dramaturgy of Companionship
Thesis author:	Michał Salwiński
Programme of study:	Dramatická umění, Režie alternativního a loutkového divadla v anglickém jazyce
Programme type:	continuing Master's

Definition of the goal and its fulfilment:

Michał Salwiński's master's thesis, *The Dramaturgy of Companionship*, offers insight not only into his own artistic work, but also into the wider field in which his works are situated. Salwiński often approaches his writing much like he approaches the making of his projects—with intuition, ease, and humor. He looks for possible sources for his works, their motivations, a certain background. Imagination, a kind of naivety that is not meant as a negative evaluation, but rather as a source of a way of returning to his roots and childhood, are his strength. And despite all these words, this does not mean that he is not in touch with theory, that he shies away from conceptualizing his own approach. Theory in his hands is not something dead, nor is it a weapon with which he defends or, on the contrary, protects himself from the demands of academic work. It is a living matter that shifts and radicalizes the view of one's own work, even though it is not abundant and often not directly commented on. Michał writes clearly, showing his childhood and growing up in Kraków's Nowa Huta as a powerful source for his imaginative pilgrimages to which he invites participants, companions. His approach, however, is different from that of the Surrealists, who saw childhood as a point from which to emerge to creativity; Michał purposefully settles into his imagination, reveling in games, surprises. He tries to preserve his ability to be a child. This is why he is drawn to walks, the wind, trees, stories about his grandmother, supermarkets and their reflections. Through his gesture, which often mixes the roles of director, dramaturge and performer, as well as guide, he does not return but continues a certain heightened sensibility in which each of the spectators/participants has a larger role. Thus, in his work, Salwiński focuses on the sources, the description of the course of the works and their broader thought radius, but does not get to what can also be a supporting element. I am referring to the analysis, the deep insight into tactics and practices, his tools, but also the very offer he creates for the participants. I don't think the text intervenes too much in the levels where his offer is strongest. It neglects precisely the abolition of traditional stage roles and professions, the tension between the prepared script or dramaturgy and the space that the participant creates for himself in the work. Perhaps even the development and different forms that some projects have undergone is less analysed. For here Salwiński's ability to develop projects that morph according to external conditions is fully revealed. The problem of what happens when a work has no matter, or when it roars only and through the completion by the companion, is not subjected to too much research. What then is its texture, body, aesthetics? This is where the adventure of Michał's projects and thinking begins, but it is not much discussed and problematized in the thesis. Despite these criticisms, I am very pleased that Michał has written a strong text of his story, interspersed with

texts from the projects themselves. A text that is readable and interspersed with quotes from authors of the calibre of Bachelard, Anzeu, Barthes, Ingold, Fischer-Lichte. And it is also a text that shows how not only the imagination but also the courage of the spectator can be stimulated.

Relevance of the topic (and relevance of the chosen methodology in the case of a thesis):

The work is original, no doubt about it. Its contribution is certainly mainly for the author himself, who wrote honestly, discussed the text and reflected numerous comments. The themes are undoubtedly topical, but they need deeper reflection and more profound research, which will only emerge in confrontation with another, another artist, philosopher, psychologist. Unfortunately, this contextual framework is somewhat absent here and does not illuminate Michal's relationship to other performative forms and practices.

Professional contribution, originality of the work and its possible use in practice: dtto

Logical structure and structuring of the work: No critical comments.

The formal arrangement and details of the thesis, including its scope: No critical comments.

Work with information sources: Could be more consistent, richer.

Language, stylistic and terminological level: Very good.

Overall/reviewer's own summary: In the first section of the text.

Questions and suggestions for discussion during the defence:

- Where has writing itself moved you in thinking about not only your work, but contemporary performance?

Doporučení práce k obhajobě: I recommend this thesis to defense.

Navrhovaná klasifikace:

Datum vypracování posudku: 8th of September 2023

doc. MgA. Lukáš Jiříčka, Ph.D.

jméno vedoucího práce

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8.9. 2023 podpis