

# OPINION

by

**Prof. Dr. Peter Tzanev,**

Department of Psychology of Art and Art Education,

National Academy of Arts, Sofia

Professional Field 8.2 Visual Art

for acquiring the educational and scientific degree Doctor  
Professional direction 2.3. Philosophy (Philosophy taught in English).

with a candidate

**Snejanka Mihaylova**

Dissertation title:

**“Theater of Thought: The Intersection of Philosophy, Theater  
& Performative Arts Practice”**

Supervisor: Prof. Dr. Pravda Spasova

## **1. General characteristics and structure of the dissertation:**

The dissertation contains an introduction and two main parts, in which the content is developed in nine separate chapters. The bibliography includes 97 titles and nine Videography and Links are cited. There is list of 18 images. The total volume of the manuscript is 168 pages.

The general characteristics of the dissertation reveal a high literary awareness of the subject and a respectable theoretical preparation, which are confirmed in the achieved systematicity and in-depth approach in the development of the author's theses. An impressive number of key classic

publications are cited, as well as numerous scientific articles from recent years, which prove the relevance and practical value of the scientific research.

## **2. Significance and persuasiveness of the obtained results, interpretations and conclusions**

The dissertation is divided into two parts. The first part is entitled "Acoustic Thought: From Representation to Voice" and is divided into five chapters. The second part of the dissertation is entitled "Thinking-in-Assembly: Theater's Methodologies in the Italian Feminist Movement 1970-1990" and includes four chapters.

The first part of the dissertation discusses the topic of the relationship between thinking and voice in the context of the acoustic aspects of thinking in the philosophy of Heidegger, Levinas, Adriana Cavarero and Luisa Muraro.

The dissertation, in its second part, examines the practices of thinking-in-assembly that arose in the context of the second wave of the feminist movement in Italy by exploring the relationship between theater, philosophy and the performing arts.

According to Snejanka Mihaylova, the process of searching for the voice and vocalization are forms of intelligence in transformation, where the question of a point of intersection of disciplines is not merely formal, and the relations between psychoanalysis, philosophy, performing arts and theater are not only critical formal experiments around the question about presentation and visibility, but dissection of grand narratives and creative activation of practices leading to real personal and social changes.

In my opinion, the theses of the study are very convincingly presented and defended, designed to expand the boundaries of the history of experimental theater from the point of view of missing voices. The devocalization of the logos

and the question of voice as the missing element of metaphysics were read as a sign of repression.

The dissertation clearly indicates possible ways of overcoming the understanding of the voice as a function of utterance, with the consequences of philosophical insignificance, and accepting it as a silent place of meaning and the subordination of the voice to the meaning, which corresponds to the subordination of the voice to the visual. This overcoming is indicated by the philosophical articulation of thought as the practice of vocalization of the logos.

### **3. Scientific contributions of the dissertation.**

I fully agree with the formulated scientific contributions.

A particularly important contribution of the dissertation work is the introduction of the term "acoustic thought" to indicate a possible genealogy in European metaphysics under Aristotle, Martin Heidegger, Emmanuel Levinas, Adriana Cavarero and Luisa Muraro, based on the vocalization of logos.

Another indisputable contribution is the reconstruction of the direct connection between the concept of the vocalization of the logos and the feminist practices in Italy 1960-1990 (self-awareness (autocoscenza) thinking - in-presence), and also the proposed reading for the first time of the work of the Italian feminist Carla Lonzi and the philosophical collective Diotima in the perspective of theater and performing arts.

Among the important merits of the dissertation are the original interpretations of theoretical problems and social phenomena, as well as the research methodology, which includes collecting materials from original publications, translation and commentary from original documents, conducting interviews with Diotima Collective (Chiara Zamboni, University of Verona), meeting with Luisa Muraro and Lia Cigarini and an interview with Angela de Carlo, the only surviving member of the Rivolta Femminile (Women's Revolt).

#### **4. Publications related to the theses of the dissertation.**

Required publications that are related to the dissertation topic are presented.

#### **5. Abstract**

The abstract meets the necessary requirements in terms of volume and content.

#### **6. Critical notes and recommendations**

I have no critical remarks about the presented dissertation. I recommend publishing the dissertation as a monograph with an extended album section.

#### **4. Conclusion**

Based on the above analysis and the fulfillment of all criteria and formal requirements for conducting this procedure, including the attached documentation and scientific publications that exceed the minimum national requirements, with full conviction I propose to the respected members of the Scientific Jury to award the scientific degree "Doctor" to Snejanka Mihaylova in the Professional direction 2.3. Philosophy (Philosophy taught in English).

15/09/2023

Sofia

Prof. Dr. Peter Tzanev