

Akademický rok 2024/2025

POSUDEK VEDOUCÍ BAKALÁŘSKÉ PRÁCE

Jméno a příjmení studenta: Maria Neal

Název práce: THE MAP IS NOT THE TERRITORY

Slovní hodnocení:

Maria Neal's bachelor thesis is not so much a final piece as it is a situation—one you're pulled into, moved through, and maybe changed by. It's a conceptual and poetic investigation into urban space, but also into how stories form, leak in spaces left without purposes, abandoned to imagination and other possible future. The work unfolds in Brno, across brownfields, construction sites, and transitional zones that feel forgotten but are very much alive. These are the places where the borders between real and imagined start to blur. And Maria leans into that blur.

The structure is simple but sharp: guided walks with strangers, out of which a collaborative sci-fi narrative begins to emerge. The references are clearly embedded—Philip K. Dick, J.G. Ballard—but more than influence, they operate like shared frequencies. The thesis hums with that speculative energy, channeling not a fixed world but a system of impressions, glitches, half-memories.

Psychogeography sits at the core of the project—not as a borrowed term, but as a method in motion. “The map is not the territory” is not a slogan here; it's lived, tested. The project resists clean edges, rational plans, or narrative clarity. It moves like the city moves—by detour, by encounter, by mood. Maria's use of situationist thinking (Debord, Chtcheglov) isn't an academic citation—it's embodied, resistance to rationalism and the capitalisation of our steps. The real space are in the interstices, the cracks, literally. The jury, seated in a van, becomes part of the piece. A pirate radio broadcast loops us into the fiction. We're being driven and we are driving. Is this real? Is this the performance? The line slips. Could the van be more than just transport—a vessel drifting through a rupture in space-time, offering passage into another reality?"

The form—the audio work broadcast from a van equipped with a DIY FM transmitter—isn't just clever, it's precise. It insists on mobility, ephemerality, and proximity. It refuses permanence. Like a half-heard memory, like a hallucination passed between strangers. We're all taking the same pill—but it's been cut into nine pieces, and everyone digests it differently. Imagine Guy Debord in Matrix.

What's powerful here is how the work holds space for others. Instead, Maria choreographs an environment where others can imprint their voices, their subconscious traces. The story becomes collective, but not flattened—each participant brings his body, smell, voice and a way of seeing.

If I had to name it, I'd say this thesis is less about creating a world than about making a way into one—through sound, through space, through story. Maria shows a rare sensitivity to form, content, and context. She's not just applying theory—she's metabolizing it. The work feels both grounded and full of risk. It invites expansion: more public entanglement, further testing of how fiction operates in public space.

But for now, what matters is this: Maria built a vessel, filled it with echoes, and invited us in. We tuned in. We moved with it. And something subtle shifted.

Otázky k rozpravě:

Can you set up in two minutes a scene of with Guy Debord in Matrix 1?

Are you willing to continue with sound pieces or will you more orientate yourself in radio format?

Do you think you could write other stories for other places?

Závěrečné hodnocení:

Práci doporučuji

Návrh klasifikace:

A

Posudek vypracoval(a): JULIE BENA

Datum: June 4th 2025

(podpis vedoucího) –