

Assessment of the Bachelor's Thesis

Author of thesis: Dušan Josip Smodej

Title of thesis: Fotopubes: Contemporary Slovenian Photographic Art

Assessment of the primary advisor ☒

Assessment of the opponent ☐

Author of the assessment (first name, last name, workplace): Tomáš Dvořák, FAMU

Evaluation of the content and final form of the thesis (A/excellent – B/very good – C/good – D/good with objections – E/satisfactory – F/unsatisfactory – not recommended for defence)

Suitability of the selected objective and work approach.....	D
Relative completeness of the literature used for the selected topic.....	E
Ability to critically evaluate and use professional literature.....	E
Logicity of the thesis structure, connection of its chapters.....	C
Language and stylistic level of the thesis.....	C
Compliance with citation norms (should the text repeatedly contain adopted passages without citing the source, the work cannot be recommended for defence).....	C
Sufficient extent of image attachments, justifiability and suitability of attachments, graphic layout.....	C
Originality of the thesis, contribution to the development of the field of study.....	D
Overall evaluation of the thesis.....	D

Verbal evaluation of the thesis including questions that the candidate must address in his/her thesis defence:

My assessment is technically one of an opponent since the author did not consult his work in the course of writing. The thesis introduces Fotopubes – a collective of contemporary Slovenian artists and their activities. It must be stressed that the author is a founding member of the collective. He starts with outlining the cultural, economic and institutional contexts, presents a short history of Slovenian photography, introduces biographies of Fotopubes members, their activities since 2014 and conceptual grounds.

The thesis is descriptive rather than analytical and sometimes reads like a promotional material, artistic program or a section of a funding bid. It is basically a case study in local cultural management but doesn't benefit from the methodology or approaches of the field. It does not make use of any scholarly literature from other fields (art, photography, culture, institutional criticism...) either.

It seems rather peculiar that the idea of the photographic, which has been around at least since the 1960s, makes for the “most contemporary practice” in Slovenian art, as the author claims. Or could it be that political, economic and institutional pressures have kept modernist ideals of photography dominant in Slovenia till the early 21st century? If so, this situation would have to be analysed and argued for in a wholly different manner. I rather suspect that instead of diagnosing the current state of affairs the author presents a pragmatic and self-promotional construct (perfectly legitimate within actual organizational setting but hardly acceptable as a result of original research).

Date:30. 07. 2018.....

Signature:.....