

**OPPONENT'S RECOMMENDATION FOR THE MASTER'S THESIS:**

Attachment to the state magister's examination report.

**STUDENT: DE LA MARE Bria****Branch of study: MA DOT****Opponent: MgA. Lukáš Jiříčka, Ph.D.**

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Master Thesis written by Bria de la Mare, entitled Politics and Performativity, is a comprehensive analysis of student's own work Popaganda. Based on the concept of temporary trade responding to the painful present-day phenomena that can be defined by contemporary post-truth, hoax, fake news, spectacle, manipulation, the Popaganda project offered a unique blend of several seemingly remote areas between performance, installation, activist work and participatory art. Bria de la Mare focused on the current industry of half-truths, lies, partial information and materialized her position in the form of temporary trade in artificial products, false sellers - actors, confusing incoming spectators and buyers. It offered a chaotic and hyperbolized version of the trade with 70 percent truth and a substantial dose of subversive undermining the reality experienced, motivating the audience to lie etc. Truth and lie, half-truth and authentic looking false facts or commodities have become the axis of her theatrical and scenographic attitude.

In her master thesis she writes about motivations to create, but also doubts about the possible impact that theater and installations can bring in the form of real change, the shaking of steady perspectives on the viewers' reality, but also the creative team. In her text, Bria proceeds more than skillfully, even at the beginning and the end of the text defining a conceptual field in which she will move with the explicit explanation of the concepts so as to further clarify the cornerstones of his thinking. It shows the limits of spectacularity, the functioning of the whole project, but mainly puts it in a wider socio-cultural context (with quotes authors such as Debord, d'Ancona, Klein, Kirby, Duncombe), not only confronting contemporary critical art or group activism as The Yes Men or Strike Debt. The strength of the text lies not only in a very subtle analysis of one's own work, but also in the critical reflection of one's own work, in such a way that all motivations, strategies, doubts, shortcomings are comprehensively reflected and it makes sense to deal with them in this particular work of Popaganda as a full testimony. This reflection of the almost panic role of the contemporary artist, who solves the current political situation and does not understand art only as an instrument to disturb a steady or

dominant view of politics and society, is described not only in great detail in the text of Politics and Performativity, but in the context of the subversive role of art in wide context.

Bria de la Mare describes theater as a territory for represented politics and systems of human relations. Although its text is repeated slightly in several places, it cannot be taken as a drawback. On the contrary, these returning motives are always confronted with other contexts and facts, so work has persuasiveness and urgency. It shows moments of strength and weakness, which is, of course, a bold gesture of the artist to reflect on the possible limits of her work, especially when it is a project on the edge of activism. It also describes the moments that confused the audience, and thus the achievement and goal of the work. Bria offered the audience a comprehensive experience of consuming cultural goods in the form of a trade, but she used a very clever strategy that is not a direct criticism or negation of the consumer's attitudes and behaviours of society. Much more is affirmative subversion related to works by artists like Laibach, Rafani or Christoph Schlingensiefel, without including or mentioning them in their text. This artistic and ultra-subversive strategy is still only a partially explored area of critical art. Definitely worth exploring.

Bria de la Mare wrote a very honest text, and can be perceived as a vivisection of one's own approach not only in terms of describing and defining the instruments by which she dissects society, but also in the sense of retrospective and sometimes painful appreciation of her position. I consider this Master Thesis to be a very successful analysis of current activist practice in the field of art.

I recommend the thesis for the defense.

How can this approach to theater be further developed?  
How much was important the team's self-reflection during the preparation of the project and how did it affect the form of the text?  
What is the position of an artist who wants to change society in ethical or moral dimension? What did you do to prepare Popaganda to fulfill your concept?  
What is the merit of this retrospective reflection for you?

Date: 12th of June, 2019

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