


**Assessment of the Bachelor's Thesis**

Author of thesis: Madison Sable

Title of thesis: Identity in Contemporary Art: Trap or Tool for Empowerment?

Assessment of the primary advisor 

Assessment of the opponent 

Author of the assessment (first name, last name, workplace): Tereza Stejskalová, 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 B

Relative completeness of the literature used for the selected topic B

Ability to critically evaluate and use professional literature A

Logicity of the thesis structure, connection of its chapters A

Language and stylistic level of the thesis A

Compliance with citation norms (should the text repeatedly contain adopted passages without citing the source, the work cannot be recommended for defence) A

Sufficient extent of image attachments, justifiability and suitability of attachments, graphic layout A

Originality of the thesis, contribution to the development of the field of study A

Overall evaluation of the thesis A/B

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

Madison Sable chose a highly topical issue in contemporary art to discuss in her thesis - the issue of identity and whether it is a “trap” or “a tool of empowerment”. She does not provide a clear cut answer in the thesis but invites us to explore the topic from various positions - from the perspective of an Eastern European critic Igor Zabel writing in the era of post-communist transformation, from the perspective of a feminist art historian Linda Nochlin but also the more contemporary perspectives of contemporary artists of different identities and nationalities (Minh Thang Pham, JooYoung Choi, Christina Quarles) or writers such as Olúfẹ́mi Táíwò. These texts consider the issue of identity from perspectives of class, race, gender, and the West-East division. Some do so intersectionally. Madison skillfully ties these contributions into a nuanced discussion where her voice is heard. I admire how much material she was able to process and how quickly she was able to orient herself in a problematics with which she had a personal experience but that - on a level of theory - was new to her. The thesis is well written and well structured. The whole piece is quite essayistic and reads very well.

However, there are some moments in the thesis that are debatable. It is a question of whether we still think in terms of East-West (like Zabel) and whether the distinction of Global North vs Global South would not be more suitable. Also, I miss the term intersectionality in the debate - a feminist perspective that understands oppression in a society always as a result of an intersection of class,

race, and gender. Perhaps more space could have been given to the specificities of a semi-peripheral position of Prague's cultural scene - not a center and not entirely a periphery and how that specifically affects the local discussion on identity.

Questions to discuss:

1. What artistic strategy or position with regards to identity that you discuss in your thesis is closest to your own and why?
2. You mention the notion of class in your discussions but it is far from central. Can you give an example of an artist that deals with that issue: exoticizing class or claiming it? I don't see it so much and I find it interesting that the issue of race and gender is more popular to debate.