

POSUDEK DIPLOMOVÉ PRÁCE

Jméno a příjmení studenta: Iveta JANOŠT'ÁKOVÁ
Název diplomové práce: The Struggle to be Recognized: The Life, Times and Work of Emily Carr
Vedoucí diplomové práce: Regina Anna HELAL, M.A.
Oponent diplomové práce: PhDr. Christopher KOY, M.A., Ph.D.

- I. Cíl práce a jeho naplnění: 1. Cíl práce byl stanoven a naplněn v souladu s tématem
- II. Struktura práce: 1. Logická, jasná a přehledná
- III. Práce s literaturou: 2. Velmi dobrá práce s adekvátními prameny v patřičném rozsahu
- IV. Prezentace a interpretace dat: 1. Systematická, logická prezentace, originální a důsledná interpretace
- V. Formální stránka: 1. Odpovídá všem stanoveným požadavkům
- VI. Jazyková úroveň práce: 1. Výborná
- VII. Náročnost zpracování tématu: 1. Velmi vysoká
- VIII. Přínosy práce: 2. Práce je v daném oboru přínosná, ale neobsahuje originální a nová zjištění

Vyjádření oponenta diplomové práce*:

This longer magistr diplomová práce in Canadian culture is one of the stronger analyses of writing that I have read, is very nicely written with only minor and very rare article or word order errors. I have the duty to criticize, but feel that the work is very well done, so I admit that my critique is more in the line of hair-splitting. The special attraction in the research (according to the title) seems to be derived from the notion that Emily Carr was not a recognized artist for much of her life, though that condition was true for Pablo Picasso, Vincent Van Gogh and so many other painters - - it is

almost regarded as a rite of passage for the truly great artists, so it hardly seems unique. Like Picasso and others, she took non-European culture seriously and was inspired by it, as Miss Janošt'áková shows.

The historical section is well done, though for a thesis focusing so much on native culture, it is disconcerting to read early on Eurocentric sentences like "BC is thought to have been discovered by..." (p. 19) when Natives do not regard it as a European "discovery" as such but merely as first contact and the beginning of the British empire in that locality, and accordingly the colonization (i.e., theft, dislocation and exploitation etc) of the people from their ancestral land, something referred to only scantily on p. 27. Likewise Eurocentric, little to none pre-Columbian history is offered. The history of assimilation and the subsequent cultural damage done to the indigenous population is appropriate. These are the only weaknesses of the first half (up to p. 42) as I see it.

The second half finally delves into Emily Carr, but at first I would have preferred if the background on BC would not make up 50% of the whole diploma work. It is a mark more of commercial success (marketing trends) rather than delving into the artistic essence that the Carr section begins with the prices her works have fetched at recent auctions, so I was astonished to see this information as the starting point of the analysis.

I find the statement about selling pottery revealing: "I hated myself for prostituting Indian Art" (p. 51) to tourists, but there is no commentary about this statement except that others copied her "pure" copies. I think whenever **white people profit from art based on indigenous designs**, there is a sense of **guilt** involved which is rarely expressed. The fact that Carr did so should be attended to and discussed in detail here by Miss Janošt'áková, but that is absent; the notion is only referred to that her mimetic art of native designs hurt her popularity while she was at her artistic prime in productivity. The unpopularity of her unconventional single or bachelor status was so common that I think it is overstated and should not have a whole subchapter (4.4 from pp. 61-62) dedicated to this topic. Artists who are conventional do not sell,... (the cited Georgia O'Keeffe had a significantly more scandalous and unconventional situation, living with a married and much older man and causing his divorce before their marriage.)

Of the six books cited, none get analyzed thoroughly, and it would have been useful since likewise Carr's art gets no deeper appreciation regarding her technique, color and shape which are merely cursorily described (regarding her paintings) in this diploma work. Nevertheless, the work is masterfully formatted and maturely argued on a deceivingly easy topic.

Práce splňuje základní požadavky kladené na tento typ prací, a proto ji doporučujik ústní obhajobě.

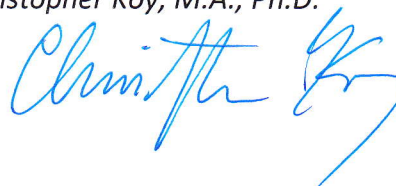
Navrhovaná známka: výborně

Otázky k obhajobě:

1. Is there any data regarding First Nation criticism of the artistic achievement of Emily Carr?
2. The notion of white people imitating and profiting from the use of Native American designs is highly criticized in European and U.S. American artistic circles. Why do you suppose is this not the case in Canada (regarding not only Emily Carr but the cited sculptor Bill Reid as well as others)?
- 3.

Podpis oponenta diplomové práce*: *PhDr. Christopher Koy, M.A., Ph.D.*

Datum: 28.5.2014



*nehodící se škrtněte