

**Film and TV School of the Academy of Performing Arts in Prague**  
**Department of Photography**

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**Assessment of the Master's Thesis**

Author of thesis: Tian Yang

Title of thesis: Large format photography in the digital era

Assessment of the primary advisor

Assessment of the opponent

Author of the assessment (first name, last name, workplace): Vaclav, Janoščík,  
Departement of Photography 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.....	C
Ability to critically evaluate and use professional literature.....	D
Logicity of the thesis structure, connection of its chapters.....	D
Language and stylistic level of the thesis.....	B
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.....	D
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 diplomate must address in  
his/her thesis defence:

Tian Yang's master thesis aims at connecting large scale photography and the process  
of digitalization of picture making.

The text starts with definition of large scale photography and its intersections with  
analog photography in general. Second chapter delimits the problem of digital  
photography on one hand with reference to camera producers and then with respect to  
few theoretical tenets. Last section turns back to large scale photography and its  
relevance at some US art schools.

Unfortunately the bachelor project suffers from few serious problems. At some points  
it lacks sufficient **criticality** (see for instance: "While I found reading a company's  
strategic plan was the best way in understanding their internal motivation, all the  
advertisement and marketing campaigns they had launched externally to the public  
are the best source to discover what the company had done." p. 24; ) and more

substantial and representative sources. Plus on many places the text remains surficial. For instance, authors usage of the Barthes' concept of punctum is interesting but not expounded enough.

For instance **references** used to expound tenets of digital photography are not representative, nor coherent and up-to-date, (**Mayer-Schönberger**, Viktor. (2009) Delete: the virtue of forgetting in the digital age; **Barthes**, Roland, (1977) Image Music Text; **Batchen**, Geoffrey. (2004) Forget Me Not: Photography & Remembrance; **Villi**, Mikko. (2010) "Visual mobile communication: camera phone photo messages as ritual communication and mediated presence," PhD thesis ...) despite the fact that there is abundance of literature concerning the topic.

The characteristics of digital photography itself raises other doubts. The issues pointed out by the author are deletability, new space-time category and "new punctum". These points definitely have some value but they appear to be selected and assembled without some overall framework or understanding of digital photography.

What follows is the final section on large scale photography, focusing on the comparison of photography programs on US Art Schools that seems to me at best shallow. It basically presents an attempt at finding a course dedicated to large scale photography or list of photo equipment on 12 university programs of the highest ranking.

The text suddenly ends after a section on technical issues concerning large scale photography. Conclusion offers only resume of some points and even repeats short but identical passage of text (p. 29 / p. 41). The main problem can be seen in the fact that the two parts (that of large scale photography and digitality) do not engage or intersect directly.

Nonetheless the work offers some sort of perspective on the intersection of large scale photography and digital imaging and fulfill some basic standards of master thesis.

Therefore, I recommend the thesis for defense with the overall evaluation D.

Question for the defense:

1. Can you clarify the resulting intersection of large scale photography and digital imaging? Is there and positive influence of feedback?
2. Compare your characteristics of digital era (of photography) with the theory of digital or new media by Lev Manovich (Language of New Media) ?

Date: .....

Signature:.....