

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

Assessment of the Bachelor's Thesis

Author of thesis: Anna Jarosz

Title of thesis: Social Body. The post internet feminist art in context of Xenofeminism Manifesto and Michel Foucault's "The History of Sexuality"

Assessment of the primary advisor

Assessment of the opponent x

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

Overall evaluation of the thesis.....

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

The bachelor thesis by Anna Jarosz deals with the theories of Simone de Beauvoir and other second-wave feminists, Michel Foucault, Tiqqun collective, and the xenofeminist collective in order to compare them and understand in more depth the relation between bodies and power from a feminist viewpoint. First off, the courage to delve into the complicated terrain of critical theory is something to be admired. I am afraid, however, that the tasks that Jarosz has set herself are way too ambitious.

She attempts to summarize and collate the complex theories of Simone de Beauvoir, Michel Foucault, the Tiqqun collective, and the xenofeminist collective through the perspective of body and its relation to power. This, unfortunately but not surprisingly, proves to be too difficult and the reader is often confused. For instance, when comparing xenofeminists' very precarious and difficult-to-understand concept of

non-absolute generic universal and Beauvoir's not any more accessible notion of transcendence, the author does not clearly explain what - in her opinion - do these two concepts share. How do they relate to bodies and their manipulation by power - the main subject of the thesis? Nevertheless, the author has shown that she has grasped and understood some of the core concepts of feminist and xenofeminist theories. That is in itself laudable. At other parts, I was not convinced that the author understood the texts and concepts mentioned in the thesis. However, the author does not explain her choice of theoretical material. Why did she choose to discuss second-wave classic such as Simone de Beauvoir, a poststructuralist philosopher such as Foucault and xenofeminists, in particular?

In the second part of the thesis, when she lists the most iconic examples of feminist art, the author makes no attempt whatsoever to describe how they relate to the theories discussed in the first part of the thesis. Do they merely exemplify the theories, do they problematize them? In what way do concepts, such as that of biopower, shed a light on the art described or vice versa? This of course is too difficult to do in bachelor thesis. But if the author only picked a single concept or theory, it could be fruitful and doable.

Due to all the problems I have mentioned, I propose the thesis to be graded as C.

Date:

Signature:.....