

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

Assessment of the Bachelor's Thesis

Author of thesis: Taisiya Sharova

Title of thesis: The Aesthetic (sic) of the Crime Scene Photography: The Case of Arthur "Weegee" Fellig

Assessment of the primary advisor

Assessment of the opponent

Author of the assessment (first name, last name, workplace): Tomáš Dvořák, 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.....	E
Ability to critically evaluate and use professional literature.....	C
Logicity of the thesis structure, connection of its chapters.....	D
Language and stylistic level of the thesis.....	F
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.....	C
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 candidate must address in his/her thesis defence:

The thesis is introduced by a short outline of the history of forensic photography with emphasis on the *Album of Paris Crime Scenes* attributed to Alphonse Bertillon. The main part of the thesis consists of Weegee's biography, discussion of several of his works and their historical and cultural context.

The text would benefit from substantial proofreading and editing, there are plenty of grammatical and stylistic mistakes. Illustration numbers do not correspond to the text and the author makes use only of very limited academic sources. But overall the author's message is transparent and her descriptions of particular photographs are eloquent and compelling.

Two main questions arise. First, given the introduction on Bertillon, what is the relationship between Weegee's aesthetics and the aesthetics of forensic photography? Understandably, both at times take pictures of gruesome scenes and corpses. But in

what sense exactly is forensic photography relevant for Weegee's work? My second question concerns our contemporary reception of Weegee. It is evident that most of his images could not be published today the way they were published at the beginnings of the tabloid press. Does his attitude raise any ethical concerns or questions? Is it appropriate to deal with the aesthetics of Weegee's photography without acknowledging other aspects of his brutal and sensational journalism where murder becomes business?

Date:30. 07. 2018.....

Signature:.....