

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

Assessment of the Bachelor's Thesis

Author of thesis: Camille Bonneau

Title of thesis: TEACHING STRATEGIES IN ART EDUCATION: REFORMING FINE-ART PHOTOGRAPHY PROGRAMS IN UNIVERSITY

Assessment of the primary advisor ✓

Assessment of the opponent ✕

Author of the assessment (first name, last name, workplace): Michal Šimůnek,
Department 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.....	A
Relative completeness of the literature used for the selected topic.....	A
Ability to critically evaluate and use scholarly literature.....	A
Logicity of the thesis structure, connection of its chapters and theirs proportionality.....	A
Language and stylistic level of the thesis.....	A-B
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

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

The thesis of Camille Bonneau examines university fine-art photography study programmes to critically consider troubling contemporary issues concerning teaching photography at the university level. The thesis is written in a cultivated academic style; it is readable, well structured and argued.

The thesis is written in a straightforward style. In the introduction, Bonneau clearly defines the topic and aim and introduce three main criteria upon which she critically analyses three selected study programmes (the International Center of Photography in New York City, the Royal College of Arts in London, and Yale University in New

Haven). In the subsequent three chapters, Bonneau successively considers photography education concerning three well-selected factors:
(1) the admission process (the question of rising tuition fees and competitive character of admission process and education);
(2) the new media technologies which extend the conception of photography beyond the act of "mere" picture taking and lead to a necessary redefinition of what is a fine-art photography and photography education;
(3) the strong reliance of the photography study programmes' curriculums on the criteria established by the art market.

I appreciate Bonneau's capability to support her argumentation with references to the relevant literature sources. Camille Bonneau excellently targets the fundamental problems and critically analyse the current troublesome situation in photography education. I also appreciate her attention to "details", like it is, e.g. in the case of her critique of the requirement to use Mac OS as a recommended platform for editing photographs, which she aptly recognise as "a certain standard, not of quality, but of luxuriousness."

Finally, Bonneau proposes how contemporary approaches to teaching fine-art photography could/should be reformed. Although I do consider her proposals as relevant, it has to be acknowledged that some of them are somewhat idealistic. It is, e.g. right that financial barriers for entering reputable study programmes limit access to the prestigious education only to students from higher social classes, but for economic reasons, it is not at all easy to reduce tuition fees or even relocate photography study programmes from cultural centres with high living costs. By the way, high tuition fees and prestigious addresses are important symbols strengthening the prestigiousness of these reputable schools.

However, Bonneau's thesis is well informed concerning photography study programmes (their curriculums, admission procedures and teaching approaches) and contemporary transformations of visual culture, photography and art-world. I consider her thesis as excellent in all (despite a few typing and typographic errors) assessment criteria. I recommend her thesis for the defence and propose A as the final grade.

Questions for the defence:

Could you consider the FAMU photography study program upon your own experience and upon three factors you have employed in your thesis (admission process, new media, a relation of school to art market)? What does it mean to be a FAMU art student in photography, particularly for you?

What is your opinion about the relation between craft and art in photography and new media art? What is the role of craft (knowledge and skills) in contemporary fine-art-new-media photography?

Date: 09/06/2019

Signature: .....