

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

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**Assessment of the Bachelor's Thesis**

Author of thesis: Camille Bonneau

Title of thesis: Teaching Strategies in Art Education

Assessment of the primary advisor

Assessment of the opponent

Author of the assessment (first name, last name, workplace): Tomáš Dvořák, KF  
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)

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

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

Camille's thesis describes the current state of fine art photography education,  
diagnoses three main pressing issues (the admission process, new media technologies,  
and the relationship between universities and the art market) and suggests various  
ways of improving the current system of art education.

The thesis is a much welcome contribution to contemporary debates about the reforms  
of artistic education. Camille opens up a number of important issues and manages to  
balance between the scholarly sources and what is apparently her own experience as a  
student of photography. It is somewhat surprising that her own alma mater is missing  
from the analysis – I read at least parts of it as implicit criticism but regret that it  
hasn't been said out loud.

The introduction outlines comprehensively the current situation in fine art  
photography education and highlights some of the most pressing problems we are

facing today. I would, however, argue, that the realm of photography education is much more diverse and heterogeneous than the thesis suggests. The author draws on a rather narrow and biased set of examples, which brings significant difficulties to her analysis, especially in the first chapter. Three prestigious universities become the main reference point in criticising the admission process as based on competition, excellence and affluence. We must note, however, that the “good sample of universities to use as a research in providing adequate information in terms of how universities approach fine-art photography teaching” is based on a ranking published in the Vogue magazine. It is a strange case of circular logic, where the sample is chosen on a basis that later becomes the subject of criticism: it is really not a surprising fact that exactly these universities are expensive to study at and very competitive.

The emergence of new media has significantly altered the realm of photography as well as its education. In response, many photography departments tend to diversify their organisational structures and curricula to accommodate for different wants and needs of students, who may more or less flexibly move between programs and courses. Again, the thesis seems to me to understand photography programs as too homogeneous and unified spaces: a more nuanced analysis of particular case studies would be much appreciated, as well as their comparison.

I find the last chapter on the relationship between art academies and the art market the most important one and appreciate the discussion of various (commercial, artistic, academic) trajectories of the art university graduate. I agree that defending the role of art, artists and art academies in a situation of rising pressure of political and economic legitimization is a challenging task. I sense a certain dichotomy between students and some kind of educational “structure” posited in the thesis. Doesn’t the faculty typically consist of practising artist who face the very same problems themselves?

I recommend Camille Bonneau’s thesis for defence and suggest B as the final grade.

Date: .....2019-05-18.....

Signature:.....