

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

Assessment of the Bachelor's Thesis

Author of thesis: Juan Cevallos
Title of thesis: Playing Against the Photoprogram

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)

Suitability of the selected objective and work approach.....	B
Relative completeness of the literature used for the selected topic.....	D
Ability to critically evaluate and use scholarly literature.....	C
Logicality of the thesis structure, connection of its chapters.....	B
Language and stylistic level of the thesis.....	D
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.....	C
Overall evaluation of the thesis.....	C

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

Juan Cevallos's bachelor thesis summarizes Vilém Flusser's thoughts on photography while focusing on the problem of the photographic program and the possibility of playing against it. The author outlines the development of photographic technology as one of gradual simplification, standardisation, and automation and concludes with a short chapter on experimental photography including examples of photographic practices and strategies that diverge from the mainstream use of the technology.

Although based on summarizing and paraphrasing, the author's account of Flusser's ideas is solid, accurate, and supplemented with a discussion of some other related concepts and approaches (Benjamin, Sontag, Batchen, Lenot). The thesis feels a bit like a 1990s literature review, the author doesn't attempt to develop Flusser's thinking in any way or even to place it into its historical context. Hence my question for the defence:

Given the dominance of automated visual systems and operational images in contemporary visual culture, do you find Flusser's ideas and concepts to be relevant and useful conceptual tools for its analysis, especially if we focus not so much on the production of images but rather on what and where they do and perform?

I recommend Juan Cevallos's thesis for defence and suggest C as the final grade.

A handwritten signature in black ink, appearing to be 'DMW' or similar initials, written in a cursive style.

Date:16 August 2020.....

Signature:.....