

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

Assessment of the Bachelor's Thesis

Author of thesis: Filip Kunovski

Title of thesis: BETWEEN PHOTOGRAPHY AND VIDEO

Assessment of the primary advisor

Assessment of the opponent X

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

Mgr. Josef Ledvina Ph.D.

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.....B.....
Logicality of the thesis structure, connection of its chapters.....B.....
Language and stylistic level of the thesis.....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.....B.....
Originality of the thesis, contribution to the development of the field of study.....B
Overall evaluation of the thesis.....B.....

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

Filip Kunovski investigates in his thesis “little grey area of visual expression that is located somewhere in between video and photography”. Both principle ways of entry into the space in-between are discussed. In case of “motion pictures” Kunovski deals with video-based artworks that operate with extreme slowness and thus become “photographic”, and in case of photography the object of analysis are techniques of introducing aspects of motion or story telling in presentation of photographs. As to the video, some canonical artworks are discussed in detail – Nam June Paik’s TV Buddha among them. Here in his subtle analysis, Kunovski shows how even though the video transmission of a scene with a motionless Buddha statuette appears interchangeable with a photo of the same object, the medium with its potential to

transmit change and movement nevertheless establishes experiential horizon of the artwork. In relation to Andy Warhol's Screentests Kunovski deals with another aspect of the space in-between entered from the standpoint of moving image. Warhol's series of video-shoots of visitors of artist's studio captures the visitors frozen for a few minutes into a photography-like pose. As Kunovski explains "the act of posing corresponds more to the act of taking a photograph, rather than the actual process of filming the pose." As to the introduction of movement into the domain of photography, the general discussion of the medium of slideshow and its uses in contemporary art deserves to be mentioned and again detailed case studies follow, James Coleman Slide Piece among them.

Kunovski's thesis is focused and at the same time rich on detail. The case studies are of well-known artworks with rich secondary literature which is nothing to object to in case of Bachelor thesis. In the conclusion, platforms like Instagram are briefly mentioned as the spaces where blurring of the moving and static pictures happens on a scale unforeseen in 70s and 80s. Here, one would expect at least a brief demonstration how the analytical framework used for the historic material can help us in understanding of the contemporary conditions of image-sharing and image making.

I propose grade B.

Question:

I would ask author to demonstrate how his interpretative framework can be applied to the image sharing platforms such as Instagram.

Date:

Signature:.....