

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

Assessment of the Bachelor's Thesis

Author of thesis: Anushka Gambhir

Title of thesis: Social Media and Documentary Photography

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.....A
Ability to critically evaluate and use scholarly literature.....B
Logicality of the thesis structure, connection of its chapters.....A
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:

Anushka Gambhir's thesis focuses on Mette Sandbye's concept of "new mixtures", an
emergent form of art-documentary based on combining hitherto separated
photographic forms. She situates these approaches within a discussion of the crisis of
documentary photography and illustrates them by various case studies.

The first chapters (2-5) present a brief and somewhat schematic but solid
recapitulation of epistemic claims attributed to photography throughout history: the
documentary function of photography seems to be confused with the specifics of the
genre of documentary photography in some places, in others, the discussion is
broadened to include documentary cinema as well. All in all, the transition from
veridical to more sceptical understanding of photography has been told many times
and could have been limited here to several paragraphs to focus more thoroughly on

sections 6-8. I believe that some emphasis on the current post-factual or post-truth condition could have been more beneficial than the historical outline.

The final chapters provide an excellent analysis of new mixtures, while expanding the concept from art-documentary to social media platforms and new forms of verification. I regret the author didn't include more information about her own project on Indian farmers' protests and hope it could be discussed in more detail during the thesis defence. In my understanding, the author moves beyond Sandbye's concept in proposing not only a new artistic-documentary approach but also in suggesting "open verification" (Weizman) in lieu of institutionalized/professional authority and expertise.

I recommend the thesis for defence and suggest B as the final grade.

Date:30. 5. 2022.....

Signature:..........