

# OPPONENT'S ASSESSMENT OF A WRITTEN THESIS

**Thesis title:** Visual aesthetics of the musical microgenre Hyperpop  
**Thesis author:** Vladislav Švestka  
**Programme of study:** Photography  
**Programme type:** Bachelor's

**Definition of objectives and their fulfilment:** A

**Topicality of the thesis topic (and relevance of the selected methodology in the case of a Master's thesis):** A

**Scholarly contribution, originality of the thesis, and its utilisation in practice:** A

**Logical construction and structuring of the thesis:** A

**Formal requirements and requisite contents of the thesis, including its length:** A

**Work with information sources:** A

**Level of language, style and terminology:** A

## **Evaluator's overall summary:**

Vladislav Švestka's bachelor's thesis focuses on the Hyperpop subculture, particularly its visual aesthetics, characterised by a mix of glitches, errors, lo-fi aesthetics, hyperrealistic imagery and a certain amount of nostalgia and irony. The work is structured and written in an excellent academic style. The author first describes the development of Hyperpop and then discusses the "normalising" role of streaming services (and their algorithms) on Hyperpop. He devotes a separate section to the emancipatory nature of Hyperpop for LGBTQIA+ minorities. The thesis is excellent in capturing the ambivalences between which Hyperpop moves: imperfections and hyperrealism, alternative and mainstream, subversion and consumerism, capitalism and anti-

capitalism, hauntology and anti-hauntology. Vladislav Švestka has presented an excellent work in descriptive, interpretative and theoretical passages.

**Questions and topics for discussion at the oral defence:**

Can we still talk about photography in the case of images created within the Hyperpop subculture?

**Recommendation of the thesis for the oral defence:** YES

**Recommended grade:** A

**Date of elaboration of this assessment:** 6.6.2024

Michal Šimůnek

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Name of the thesis opponent

6.6.2024



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(date and signature)