

Supervisor's Report on B.A. thesis by

Lucia Szemetov

Deconstructing the Fantastic World of Wes Anderson: The Philosophy Behind the Artificial Surface of a Contemporary Director

Ms. Lucia Szemetov's thesis articulates various corners in the cinematic canon of the contemporary American film director, Wes Anderson. Her approach focuses on the philosophical aspects of the surface effects by the notable director. The thesis work is well researched and well argued, and holds relevance for the study of current US cinema and popular culture.

The bachelor's thesis contains sixty-seven pages across seven chapters, which includes an Introduction and a Conclusion, as well as a Bibliography. The chapter titles for the body of the thesis include the following: "1. Introduction, 2. Who is Wes Anderson? 3. Postmodernism and Metamodernism 4. Style 5. Themes 6. Characters 7. Conclusion". All in all, the thesis is well structured and organized and logical in the exposition of its individual units of composition. Stylistically, the thesis is well written.

Content wise the thesis covers the territory it aims to elucidate and the arguments made are clear and for the most part convincing. The main thing that remains for this reader is the sense that however thoughtful and searching Anderson's films are the so called "New Sincerity" or sincere aesthetics that the thesis submits to be part and parcel of the Andersonian sensibility begs the following question: is that to contest a certain superficial or bad faith ideological world in the US culture or even at a larger world society level? What kind of weapon exactly is the posited sincere aesthetics or "New Sincerity" in this director's corpus of films? What makes it a legitimate weapon and a forceful one with which to lay down challenges to the cinematic observer? What too are by extension "New Sincerity's" shortcomings or problematic aspects, especially with regard to its interventionary force whether with regard to the power of representation or with respect to the construction of another thought process or mentality in the cinematic viewer?

Another notable and interesting aspect of the thesis is the focus on consumerism with the help of Jean Baudrillard's thoughts and the way in which in the Anderson film, "Another strategy to uncover in the inner lives of the characters is through materialism: the *mise en scène* of Anderson is swarming with items to which the characters are greatly attached" (53). Would in this context the candidate have anything to say about this as a kind of act of mourning for the lost mortal object and even for the subject her or himself given that the loss of the subject underscores our libidinal attachment to the mortal world of objects. This is a speculative question, and yet it underlines the problem of the construction of meaning and value in the commoditized Anderson filmic world and subject position. If the lost object of desire cannot ever really be recovered how does this alter the human subject?

In light of the foregoing mentions, I hereby recommend the pre thesis defense mark of 1 (výborně) for this fine quality thesis work.

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