

Reviewer's report on the Sofja Mironenko's thesis *Protest Art & Revolt in the light of Ai Weiwei's artworks and Albert Camus's writings*

The author has chosen an inspiring, current, and complicated topic. She tries to relate a certain position of protest art to the context of Albert Camus' reflections on revolt. Overall, the relationship between such areas as revolt, protest, dissent, revolution, freedom, transformation, and fine arts is very complicated, ambiguous, and widely explored in the history of modern art and art theory. Especially in connection with the so-called avant-garde (for example, Rosalind Krauss described the avant-gardes as one of the types of modernist "myths").

These topics started to emerge in philosophy and art as early as around 1800, in connection with the revolutionary events of the time in France and in connection with the change of the period "episteme." For example, Friedrich Schlegel wrote in his "Athenaeum Fragments" (1798) that "as far as cultural history is concerned, a good many small books, which the blatant crowd used to ignore, played, in the end, a far greater role than everything the masses had done." According to Schlegel, the "blatant crowd" carried out a political revolution, but the revolution of thought took another route. In this groundbreaking era, when "modernity" was born (around 1800), fine arts could no longer rely on traditional church and aristocratic clients and sought new functions. During the nineteenth century, the strengthening of the political function of art was accompanied by an emphasis on autonomous aesthetic (or formal) values. Both trends involved revolt, a focus on freedom, etc. However, these trends were often difficult to reconcile.

The question is whether Kristeva or Chalupěký (mentioned in the bachelor's thesis), who emphasize transformation (which does not necessarily have ideological content), say something similar (or related) to what we find in Camus or Ai Weiwei.

I have to admit that the bachelor's thesis is very well structured, and the comparison of Ai Weiwei with Camus is functional. However, the problem of "revolt" in art has been somewhat simplified. It would help the essay if it considered the artistic and intellectual "revolt" that cannot be translated into clear, easy-to-understand political and social messages (as in the case of Romanticists around 1800).

I recommend the work for acceptance and propose an evaluation 2.

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