

## **Abstract**

In this work we pay attention especially to the broader introducing of the phenomenon, which is called Camp. We describe here the basic features of the camp, such as excessive efforts to effect, a possession for foiled art and his seriousness, which fails. We discuss the camp view of the surrounding world, with its typical irony, and we refer also to the current form of this phenomenon.

We try to show the historical development of the camp, with particular emphasis on modernity, precisely because of his perception that it is based. Space is also devoted to the development, which can be detected in the works of various authors who deal with the theme of Camp. We focus also on specific redefinition of "good" and "bad" art, and not neglecting the relationship between camp and kitsch, as it often leads to erroneous substitution of these two phenomena.

Much of the work is dedicated to taste, because camp has become sociologically relevant issue in communion with it. Here we focus mainly on the different view of the taste of "upper class" and the upper class itself. We show the connection of Camp with the theory of American authors Kern and Peterson which refers to the cultural "omnivorousness". At the same time we try to indicate where in the sociological point of view upon taste there is a place for Camp, and that this phenomenon makes sense as a sociological category.