

ABSTRAKT (EN)

The thesis was created as an analysis of the applied photography of Jan Svoboda (1934–1990). The Czech art photographer whose work concludes, next to his own fine-art photographs, a number of documentary pictures of his contemporary art colleagues. Based on an inside view of his fine-art works consisting mostly of still-lives it became possible to re-analyze a large quantity of found material of his so-called art reproduction photography which follows the very same principles of his own artwork. The analysis focuses only on documentation of three-dimensional pieces of work. The resulting conclusion shows Jan Svoboda as an actual creative competitor of the documented artist's work. By his act of opening a dialog with the documented art piece which leads to a photograph that might have been often considered as an abuse of the particular art piece for the sake of formal qualities of Svoboda's work. The last part of the thesis aims to briefly reveal the worldwide context of photographers documenting art pieces with emphasis on the medium of photography and therefore often surpassing the demand for faithful depiction of the art object.