

Abstract

This bachelor diploma thesis is concerned with the specificity of commercial photographic work in the 1930's. This period's boom of mass media and popular picture-displaying journals made the commercial and fashion photography flourish. This thesis shall point out the historic specificity of the era between the two World Wars, when the shade of the depression made a huge demand for an illusion of fame and style. In such an environment, commercial photography was on its rise. The aim of this thesis is to offer a complete view on fashion and commercial photography published in lifestyle magazines in the 1930's, and to show how this genre reflected new photographic approaches of that time. Among these are especially modernism and „new objectivity“, which replaced the decorativeness of art-nouveau and impressionistic pictorialism. By using a contemporary lifestyle magazine *Eva* (years 1929 – 1939), in which free photography was published as often as commercial work, main approaches of commercial and fashion photographers are shown. These photographers were often seeking balance between informative description and visual appeal, while using the language of the avant-garde photography. This thesis shall present photographic corporations, that held their particular place in the 1930's magazines mostly due to the range of published material. A special attention shall then be given to photographers, whose expressive visual style and progressive ideals elevated the status of commercial production (František Drtikol, Jan Sudek, Jan Lukas, Karel Hájek and others).