

ABSTRACT

The following bachelor thesis focuses on film exploitation as a tabloid phenomenon; particularly examines the tabloid tendencies of productions of Vít Olmer in the years after the Velvet Revolution between 1990 and 1995 in Czech cinema. His work reflects the new creative democratic circumstances that arose after November 1989. Olmer effectively used these circumstances to his benefit and as a result he became one of the most productive personalities of the mid-90s.

The first part of the thesis consists of a mapping of the status of exploitation film in foreign academia. Based on Pierre Bourdieu's concept, it explores how the logic of „pure taste“ influenced the approach to the „tawdry cinema“, its research, and last but not least, an attitudes of researchers of (exploitation in) cinema themselves. It then provides an overall view on allied difficulties accompanying exploitation film; the scattered identity unfounded by virtually no theoretical basis remains an essential problem of the analyses of exploitation cinema in the context of film studies.

The second part of the thesis expounds a rudimentary nature of the exploitation phenomenon with the contribution of sensationalism, theoretical model used mainly in a media studies. The part proves close relation between the sensationalism, a paradigm linked to the tabloid culture, and the cinema of attraction, a one of the key theories not solely associated with the early cinema. Using these bases the thesis comprehends exploitation film as a tabloid, particularly as a masmedia tabloid practice.

The third part applies and develops the conclusions of the previous part to the example of the films of Vít Olmer. It refers to the tabloid basis of his work, which was strongly tied to the period milieu; the movies benefitted from common stereotypes of audience and fulfilled its desires. Olmer's work offered sensational images that were connected to concrete phenomena of the newly democratized market society. Finally, the part of the thesis turns to the formal analysis, which proves that Olmer's style is strongly based on attraction aesthetics, in which the spectacle assumes the central role.