

## **Abstract**

This Bachelor thesis called “Obey: umění, či propaganda?” (Obey: Art or Propaganda?) deals primarily with a contemporary artistic movement which is generally referred to as street art. It explores the relationship between this contemporary movement and consumerism as the dominant cultural framework of today’s capitalist society. In the first third of the thesis, it is sought to define street art and describe the development and values thereof as an authentic subculture directed against the official culture and consumerism products which nowadays dominate the visual landscape of cities and which even alienate individuals from the reality of human existence, according to some people. In the second thirds of the thesis, the axiomatic phenomenon of a gradual convergence between alternative street art and the mainstream culture is dealt with and the specific reasons why this is taking place are explored. The reader learns that street art is subject to the so-called commodification and that it can be easily incorporated into the structures of consumer markets. Moreover, street art appears to be an effective marketing and promotional tool which is why commercial entities are turning to it regarding street art as a potential source of inspiration for their communication campaigns. From the point of view of business, the value of street art further rests in the authenticity of its underground ideals which a number of companies are currently trying to adopt with the aim of repositioning their image so as to make it more relevant to their target markets. The last third of this thesis features a case study of a street project by an American artist named Shepard Fairey. Using an illustrative example, the study demonstrates all of the aforementioned. The street art campaign of OBEY vacillates between underground and commercialism. It all boils down to a single question: OBEY: art or propaganda?