

Abstract

The diploma thesis deals with the concepts of author and authorship in the photography of the Czech lands in the first half of the 20th century, taking into account the international influence, essential from the perspective of the development of photography in this region. This given era became a fruitful and manifold stage of development of the „fine art“ photography and of the interest in the photographer himself. The thesis starts by giving a brief evaluation of the changing role of a photographer as an author since the very invention of photography. It then focuses on pictorialism and via the beginnings of modern photography moves on to discuss the avant-garde. In each particular development period the thesis finds outstanding authors as well as specific issues related to the subject matter of authorship, and by means of that also points out the power of an individual who is able to influence an entire generational movement. By unfolding individual development of particular authors (Drahomír Josef Růžička, František Drtikol, Josef Sudek, Jaromír Funke, Eugen Wiškovský, Jindřich Štýrský) the thesis aims to prove that every single style period in the history of photography bears specific significance for the next period; although this influence is often denied by the authors themselves in retrospect. The work also addresses the difference between inspiration and plagiarism. The thesis does not aim to comprise entire works of given authors but to highlight their distinctive periods as authors in context with their life periods characterized by specific frame of mind. Lastly, the thesis summarises assets of selected authors on a global scale and also brings a theoretical debate over a viewpoint of an author.