

State Exam Questions 2024-2025

Photography and Audiovisual Arts

1. **Invention of photography**

Discoveries and prerequisites (camera obscura, optics, discovery of light-sensitive substances), inventors (Niepce, Daguerre, Talbot, Bayard), announcement of photography, development of technique and technology in the 19th century.

2. **Camera obscura and photograms**

Early records of the pinhole chamber and explanation of its function, use in fine arts. Photogram technique and important artists working with it (A. Atkinson, H. F. Talbot, M. Ray, Ch. Schad).

3. **Still life photography**

Still life in photography of the 19th century: early daguerreotypes (Kynžvart daguerreotypes), Victorian pictorialism, Art Nouveau.

20th century: modernist, avant-garde and surrealist still lifes, new materiality, lyrical conception of Josef Sudek (J. Rössler, J. Funke, etc.).

4. **Landscape**

19th Century Landscape Photography: Pioneers and Adventurers (P. Prangley, G. Le Gray, J. Thompson, C. Watkins, S. Curtis etc.)

20th century: Adams, E. Wiškovský, J. Sudek, M. Giacomelli, F. Fontana, J. Koudelka, etc.).

5. **Portraiture**

From the portrait studios of the 1850s, through pictorialist work, to new forms in the 20th century (Nadar, J. M. Cameron, I. Penn, A. Newhall, R. Avedon, etc.).

6. **Self-portraiture**

Representing the artist's soul in a reflection of time, contemporary ideas, styles and prejudices from the emergence of photography to the age of social networks. Creators and personalities.

7. **City, urban landscape, architecture, nooks and crannies and peripheries**

Explanation of terms, important authors of the 19th (H. Bayard, Ch. Marville, A. Groll, E. Atget) and 20th centuries (J. Sudek, J. Funke, B. Abbott, Brassai, A. Feininger, etc.).

8. **Nude and the depiction of the naked human body**

Development and definition of nude photography, authors of the 19th century (Rejlander, Durieu) and the transformation of the genre from Art Nouveau to the present (F. Drtikol, B. Brandt, A. Kertész, A. Minkkinen, H. Newton, R. Mapplethorpe, J. P. Witkin, etc.).

9. **Fashion photography**

From Baroness Oldoni to the use of photography in the first fashion periodicals, important authors up to the 1920s (Baron de Meyer, Edward Steichen, François Kollar), fashion photographers of the interwar period (Munkacsi, Frissel, H. Huene, P. Horst). The main developments in fashion photography in the second half of the 20th century.

10. **Advertising and commercial photography**

The difference between advertising and commercial photography, leading artists from the beginning of the 20th century to the present (F. Kollar, E. Steichen, V. Kepler, N. Murray, I. Penn, J. Sudek, F. Kramer, O. Toscani, D. LaChapelle, etc.).

11. **Arranged and staged photography**

Constructed photography as a distinctive reaction to the outside world and private theatre (Pictorialists, P. Halsmann, Metayard, Slovak New Wave, etc.).

12. **Photographic image and word, illustration**

Illumination, illustration, photographic illustration. From the first publications of Talbot and Emerson to interwar artists (surrealism and avant-garde), important photographic illustrations in the second half of the 20th century.

13. **Abstract photography**

Denial of the verisimilitude of photography and abstraction of reality (A. L. Coburn, Brassai, M. White, A. Siskind, Czech artists of the 1960s, etc.).

14. **Collage, assemblage, multiplication**

Dadaistic collages (J. Heartfield, Man Ray, R. Hausmann, H. Höch, K. Schwitters). Pictorial poems, pop art, development up to the present, personalities (J. Kolář, D. Hockney, etc.).

15. **Documentary photography in the service of social issues**

Jacob Augustus Riis, Lewis Hine, FSA, Photoleague, etc.

16. **Humanist documentary photography and its traditions**

Magnum, Henri Cartier-Bresson, Robert Capa, Werner Bischof, Bruce Davidson, Josef Koudelka, etc.

17. **Whitmanian ideas in photography and reactions to them**

Walker Evans, Dorothea Lange versus Diane Arbus.

18. **Manipulation in photography up to the end of the First World War**

Montage of photographs (Rejlander, Le Gray), the emergence of retouching, building a cult of personality (Abraham Lincoln), liquidation of opponents (Sureté, Gustave Courbet, etc.).

19. **Manipulation and propaganda using photography from the interwar period to the present**

Arbeiter Fotograf, Berliner Illustrierte Zeitung, erasure of comrades in the Eastern Bloc, digital manipulation, etc.

20. **The diary as a distinctive record of one's own experiences and a linear concept of time**

(J. H. Lartigue, R. Gibson, B. Holomíček, etc.).

21. **Transgressions of photography into other artistic fields**

Photography and film (Laterna Magika, Chris Marker, etc.), documentation of performances and happenings (Marina Abramović and Ulay, Jan Mlčoch and Štembera, Fluxus), photographic record of ephemeral artworks (Land art, environmental art).

22. **Photographic "isms"**

Modernism, avant-garde, Dadaism, surrealism, conceptualism, subjective photography, visualism, postmodernism, post-conceptualism. Interpretation of directions and important personalities.

23. **Pictorialism versus naturalistic photography and from modernism to the avant-garde**

Pictorialism and naturalism (O. G. Rejlander, H. P. Robinson, P. H. Emerson), from modernism to the avant-garde (F.64, A. R. Patsch, Bragaglia, Rodchenko, J. Rössler, A. Hackenschmied, etc.).

24. **Postmodernism, Conceptualism and Contemporary Tendencies in Creative Photography**

Emergence of Conceptualism (J. Kossuth, Düsseldorf School [B. and H. Becher, A. Gursky]), Postmodernism (J. F. Lyotard, S. Skoglund, C. Sherman), Post-Conceptual Approach (J. Wall, etc, the theory of the empty sign).

25. **Theory of photography**

Basic thesis:

W. Benjamin: The Position of Art in the Age of Technical Reproducibility.

R. Barthes: Study and punctum.

V. Flusser: Technical image, black box, apparatus, operator, photographic universe.

S. Sontag: Photography and Society.

J. Šmok: Theory of Communication.