

Abstract

Thesis The image of the world in journalistic photography (the comparative analysis of international photography exhibitions Interpressphoto and World Press Photo) deals with the comparison of both exhibitions before the fall of the Iron Curtain. World Press Photo was designed for photographers of the West, Interpressphoto for photographers of the East. The work focuses on the ideological aspects of both exhibitions and ask the question whether an image – that West (World Press Photo) and East (Interpressphoto) wanted to present – is suspended by ideological establishment, what level of manipulation both of exhibitions show and whether this manipulation in both cases is comparable to or significantly different. The work also focuses on comparing important aspects of the winning photos of both exhibitions: selected places from which the photos were brought, the level of drama, accessibility (how is the photographer of the country easy / difficult to get into the country) and importance (how much the photographers focus on countries that have a large size, wealth and military power). At the beginning, it is hypothesized that the level of ideology was comparable in both countries. This hypothesis is then verified using coding tables.