

## **Abstract**

This thesis deals with topic concerning photography and its relation to reality in work of French philosopher and art historian Georges Didi-Huberman. The thesis is divided into two main chapters. The first main part includes introduction to Didi-Huberman's approach and familiarization with his terms as well as theoretical analysis of photography through his work. This part also includes comparison with approach of the other authors, for example with Roland Barthes. The goal of this thesis is to identify possible ways thinking about photography, from the perspective of photography as a construct and photography as a testimony. The goal of the second main part is to use Didi-Huberman's approach and apply it on several selected photographs within contemporary context.

## **Key Words**

Didi-Huberman, photograph, construction, testimony, surviving images