

Abstract

The aim of this thesis was to map the specific phenomenon of 18th century Italian sculpture called „*figura velata*”. It is a female figure with a face veiled in a thin transparent drapery (veil), under which the features of her face are drawn. Illusional treatment of drapery plays with the viewer’s vision and creates the impression of something that is not really there. *Figura velata* was codified as a term especially in connection with the work of the Venetian sculptor Antonio Corradini and his sculptures of this type.

The veiling of the human face has been a motif known in the visual arts since ancient times, and in the history of art has played an important role in some cultures and has been associated with various symbolic interpretations. The introduction focuses on clarifying the relationship between the terms of veiling and unveiling or visible and invisible. It is followed by a chapter for which the use of the term veiling in connection with the element of the veil as a bearer of meaning has become the mainstay. A substantial part of the thesis focuses not only on the study of selected sculptural realizations through formal analysis, but also on the meaning of the figure in the over-all iconographic concept.

The final part of the thesis is devoted to the reflection and subsequent transformation of Corradini’s motif of *figura velata* in the Central European surroundings.

Key words: *figura velata*, veil, veiling and unveiling, Antonio Corradini, sculpture of 18th century, Central Europe