

Method of visual semiotics applied in the environment of the Czech theater-posters in the period of 1968 – 1989 discovered conscious or subconscious reflections in the works of artists cooperating on the art designs advertising the National Theatre in Prague and other Prague's stages, as E. F. Burian Theatre (Divadlo E.F.Buriana, now Divadlo Archa) and S. K. Neumann Theatre (Divadlo S. K. Neumann, now Divadlo Pod Palmovkou). Presented text deals with question of mapping out the posters created for an official theater stage of the National Theatre in Prague in the period of normalization. It contains a list of posters published by the National theatre in Prague in the period 1968-89 and a visual collection of such posters – altogether 70 posters. As main sources of information served year-books "Czech graphic art and maps" (Česká grafika a mapy), "Bibliographic catalogue of the CSSR" (Bibliografický katalog ČSSR) published by the State Library of the CSSR, the Archives of the National Theatre, Anenské square 2, Prague 1, Archives of the Moravian Gallery in Brno, and personal archives of the artists themselves.

Phenomenon of posters includes both visual and textual information, often transformed by means of a shortcut into a sign, a metaphor or a symbol. Basic structure of the explanation of the visual semiotics method was taken over from Abraham A. Moles and his work "Theory of Information and Aesthetic Perception" (1958). His conception of a closed circulation in which new ideas, arising from old well-established truths, are accumulated in interaction between the macro-environment - social masses, and the micro-environment – intellectual and creative society, was supplemented by terms used in explanation of the semiology by the aesthete Jan Mukařovský. First of all, the societal and cultural context was set into the structure of the Moles' closed circle, which was enriched by a dynamic relation between the content and the form that forms the artistic creation itself – the sign. The mentioned theory of visual semiotics was loosely applied with references to a classic artistic analysis of the works.