

## **Abstract**

This dissertation explores technical images (visual products of modern technologies - photographs, television screens and computer monitors). The main theme is the interpretation of the photograph. The forms of exploration used are phenomenological and semiotic. The key philosophers, whose ideas are developed, are Vilém Flusser and Paul Virilio. The main thesis is: Analog photography has, as opposed to other forms of media, a clearly defined and specific denotation but a very undefined connotation. To phenomenologically grasp the entity of a photograph means to allow oneself to be vulnerable and experience it deeply. Digital technology has basically changed the realistic principle of photography. Technical images have altered the human perception of the world. Any communication of content remains unsatisfactory from the interpretative point of view. No communicator has ever been a one hundred-per-cent reflection of reality. Every form of communication is undoubtedly influenced by the used medium and by human subjectivity. Through excessive use of technical images, the technically realized representations of objects become more real than the objects themselves for some of its users. This dissertation agrees with the above mentioned theses.