

Abstract (in English)

This dissertation paper deals with the transformation of the relationship letter and image in the Czechoslovakian art in the 1950s and 1960s, interpreted from the point of view of the cultural and social events not as the history of art, but history of reality representation. The objective of the paper is to create a more complex view of various levels of integration of letter and image in domestic environment, so it approaches the phenomena of letter and image from a specific interpretation point of view based on three main lines. Mapping the phenomena of letter and image in the context of that period in Czechoslovakia, which preceded work structuralizing, was the base of the first interpretation line which bases the core of work on four social “activators”, which, in the mind of an artist, activated the need to incarnate letter and image. Since the subject of the paper is the letter as a material manifestation of the language, the second interpretations line follows the purposeful modification of the language structure between the signifiant and signifié, which occurs in visual imaging. The third interpretation line puts the first two into a broader, aesthetic and philosophical context due to which, more complex language structures entering the art of work can be identified. Using the last line, the work is enriched with semiological and semiotic theories of distinctive representatives of structuralism and post-structuralism. The theoretic part includes examples of works of art that were selected not as a digest from letter-and-image manifestations of Czechoslovakian art community of the stated period, but it rather focuses on the presentation of the most authentic examples or provides a detailed analysis of the works of art that were forgotten or promoted less