

ABSTRACT

This bachelor thesis *The Art and reality* to analyse selected philosophical sources concerning the problem of the artistic reflection of reality, their mutual confrontation and, also, questions related to them which arose after focusing the artwork on the idea, as being stated by the author. Moreover, it tries to clarify the question of the genesis of the artwork as the sensory object and the question of the dialogue between an artwork and a recipient. The initial sources for the analysis were the Plato's Republic, Aristotle's Poetics, Kant's Critique of Judgement, and Hegel's Aesthetics. Although the selected sources come from the former philosophy, they are being reinterpreted, and associated with different artworks throughout the history of art, also concerning the modern art phenomenon. Regarding objectives of the artwork, the highest objective has been ascertained as the good, and the idea of simulating the sensorial world has been refuted. The technical aspect of the artwork seems to be a mere tool of creation. The modern art has already questioned the significance of the technical aspect as the highest value by its conceptual tendencies. From the perspective of recognizing through the artwork, a new possibility of cognition arises – the anamnesis. Rather, it is finding the existing content of the soul that we would not have produced without the artistic work. Dialogue with the artwork creates special conditions for the care of the soul. It more likely represents the starting point for the dialogue or the stimulus, but it also has the ability to ask us questions that we would not have asked ourselves.

KEY WORDS

Artistic reflection of the word, cognition through the artwork, the good in art, techné in art, artist, muse, art creation, Plato, Aristotle, Kant, Hegel