

This thesis focuses on the work and thoughts of Guy Debord and with him associated art group called Situationist International. In the beginning we focus on the philosophical roots behind the most important of Debord's books – *The Society of the Spectacle*. In the main part of our thesis we deal with the way in which the situationists elaborated the legacy of the interwar avant-gardes. We put it in the context of the world of art at that time and show what aspects of dadaism and surrealism were crucial for the situationist production. In the end we analyze in a critical way the main reasons of the situationist failure. The most important of them is for us their strict refusal of any form of distance.