

In the thesis submitted, I deal with the concepts of human physicality and image and their mutual relationship from the point of view of how physicality can be made present in the image and hence in the very dialogue between an artwork and the viewer. The other part is devoted to artistic contexts. I would like to give examples of various works of art which can be traced by means of confronting the contemporary concept of physicality and the appearance of a human figure coming from the earliest paintings to art actions of the present and contemporary art events. My goal is to try to grasp the relation between image and physicality, especially in the context of art education and possibilities of gallery and museum education. I designed and implemented a large educational project: Painting the flesh - the physicality of painting, that uses elements of visually dramatic conception of art education, emphasizing work with pupils physicality of their own, linked to the contexts of art history and also deals with the theme of interpretation, reproduction and manipulation of paintings. The visual part is called Interpretation as a shift from the painting of physicality to the physicality of painting and is also derived from the topic examined in the work.