

Abstract

The dissertation is following both theoretical and practical sides of Victor Burgin's early work. The structure of this thesis mainly reflects a hybrid attitude of the artist/theorist – the text digress from theoretical comments to related art works which are arranged chronologically. The principal focus lies in Burgin's concerns for ideological, social and cultural impacts of photographic advertising practice in Great Britain during the 1970s which he assessed through theories derived from marxism, semiology and psychoanalysis.

Keywords:

Victor Burgin, photography theory, minimal art, conceptual art, cognitive science, semiotics, modernism, postmodernism, LEF (Left Front of the Arts), marxism, psychoanalysis, feminism