

## English summary

In my essay, I try to go along the process from the perception of reality, our milieu to the artistic gesture – to its dematerialized, reduced to thought expression, to find my own world's place in it and to connect my personal motives to it. This is not a thorough, isolated examination of some specified subject. I intend to interpret a whole process extensively, to describe its context and this is the intellectual base of my practice as well.

In the first chapters I show what relation I find between typical artistic manifestations and different, basic reality-presenting strategies, they can be originated in actions of the nervous system. I see interesting parallelism between some collective cultural phenomena and different representing systems appearing in an individual's development; the dominance of one of „enactive”, „iconic” or „symbolic” reality processing modes is discernible in any artistic manifestation as well. Then I examine the nature of graphs or figures as basic appliances of disclosure in the form of pictures instead of a verbal way from the view of the relation of perception and thinking in consideration of the edifying relation of (applied) graph and (autonomic) picture. Because the symbols of a graph can just refer to mental processes but they can also get in a mimetic connection with the subject. Consequently, the relation of picture and reality can show up at a basic level in a graph, which is a ground posing of art, so the question of all-time reality interpretation is well to be connected here.

Reality-interpretation of the actual culture is what lets a solution into realism, and the trivialization of this reality approach can cause the transparent nature of representation and this can make it to become a generally accepted convention. Therefore it is important to analyze, what specialties the reality approach of a culture are rooted in, with special regards to our western type culture. The appearance of this approach in art, effects of its different aspects is the theme of further disquisition.

Further consideration of different attitudes of interpretation pervaded of these aspects and the earlier explained, consequences of concept-centrism – connected to the rational view – evokes the complex matter of understandability and interpret-ability of art from the relation of picture and language to the role of the interpreter. Here, I suit my considerations about the above to some characteristic aspects they are relevant to me. I discuss such posing as the relations of theoretician and artist, artist and theory, comment and artwork, and the question of implicit intentions behind the need of interpretation.

Finally I trace the situation of modern and contemporary artists and I join here my own, personal conceptions. I demonstrate here that mentality, that approaching system what follows from all that was explained in the essay on the one hand and that composes the intellectual base of those of my works I introduce at the end of my essay.