

Abstract

The thesis deals with the life and work of Caspar David Friedrich (1774 – 1840) who is considered one of the most important painters and drawers of the German romanticism. His main contribution for painting was the creation of pictures with subjective, later also politically motivated symbolism. The themes of his works in particular included the nature where persons often stand and watch the landscape in distance. The first chapter provides information on the personality and work of the painter who created a new style of landscaping. In nature he discovered the spiritual element that he connected with the picture. The work then describes the influences of the romantic literary movement and religion on his work. The second chapter presents a female figure turned with her back to the viewer in a painting called *Woman by the Window* from 1822. Various interpretations of art historians connected especially with romanticising visions of individuality and infinity are presented. The origin and development of the female figure turned with her back to the viewer in painting from prehistoric times up to the 20th century is also outlined. The phenomenon of a window in art is explained in the third chapter. A window in interior and a view from a window is also demonstrated as a mean of expression of an artist. The development of the woman turned with her back to the viewer by the window from first depictions up to works of the 21th century is suggested in the final part of the third chapter. Examples of motives are presented in the painting work and in the photographs of important foreign, mainly German authors. The work tries to outline the creation and development of the motive of the woman turned with her back to the viewer, considering the phenomenon of a window in art but also the artistic tradition of Caspar David Friedrich.