

The doctoral thesis is concerned diachronically with the term „visual poetry“. The focus is on its progress during the period after the Second World War in the context of the extensively advanced movement, as substantially defined in international expert discussion. The use of the term, which is supported by the arguments of many theoreticians and artists of the period, is studied in the thesis from the viewpoint of the inspirational sources and specific contacts between art and literature. The focus is on the specific positions and strategies of visual perception. Visual poetry is studied – considering the different contexts of the European avant-garde movements and through the analysis of contemporaneous theories which defined three main lines of thought – as an incoherent art stream manifesting itself in the eclectic use of artistic media. In conclusion, the thesis looks at the project of Czech author poetics typology which grew from purely Czech examples based on formal language of the visual poetry works. The thesis seeks to point out the original aspects of the internal discussion of visual poetry, and to place it in the international context.