

Názov práce:

Art Spectator and his/her Reflection in Theory and Artistic practice in Czechoslovakia in 1950s and 1960s

PhD Candidate: Eliška Mazalanová

Department of Arthistory

Supervisor: doc. PhDr. Marie Rakušanová, PhD.

2019

The dissertation thesis aims to analyze the issue of the viewer or the audience of Czechoslovak visual arts of the 1950s and 1960s. It focuses on the period when a directive method of political and social engagement of art in the form of socialist realism has been applied and on the subsequent period when the Czechoslovak art scene has been re-establishing its previous developments. The thesis focuses primarily on the latter period, in which new trends in the visual arts were adopted and authentically developed. Their specificity lies in the increased interest in the art spectator, also characterized by a changed relationship of art and its audience, which I also call as a turn to the spectator.

The thesis is interested in the historical frameworks and characteristics of the social function of art, in the various forms of art's social commitment, its political or ideological function. The artist's approach to the recipient of his or her works was also significantly determined by the official cultural policy; these new trends were also defined or somehow related to them. Therefore, my intention was also to briefly examine and evaluate selected aspects of socialist realism as an important part of the these artistic transformations' local framework.

In the thesis, I have identified the most significant strategies into which this new interest in the viewer resulted. On the one hand, I defined methods that were focused on the aesthetic effects of the artworks and were characteristic with the interest in the investigation of the sensory perception of the artwork - these are associated primarily with the so called neo-constructive tendencies. And on the other hand, there are methods used mainly in performance art that focused on engaging the viewer in the creative process, and which are in some cases also related to ideas of art as a social agent, or even as a tool of social change.