

The beginning of the 1960s was marked in the history of tapestry discipline in European scene by forceful entry of artists-creators realizations, the condition of consequent breaking of this artist-creator tapestry, so-called the new tapestry or the art fabric (in English-speaking countries), to the contemporary artistic life. Preconditions of both of these aspects were lined up by a development of a previous decade, a period when in opposition to stereotypes, conventions and a routine technique of tapestry making in gobelin manufactories and with demands of (on) the ultimate authenticity of artistic communication, opened to begin forming a way of authorship execution, a personal participation of artist in the entire creative process, as a kind of the art weaving incomparable to value of studio's realizations by intensity and mode of artist's message, its artistic language and its sources of inspiration. Although (Even if) the production of gobelin manufactories was renewed by a revaluation of materials and technological qualities, awakened confrontation of these controversy creative approaches to the weaving eventuated to the inevitable division between manufactory tapestries woven in the traditional reproductive way according to painted cartoons – designs requisite in line of subject, technology of execution and also in decorative function to demands of investor – and artists-creators realizations – in principle always experimentals, freeing from traditionalist constraints and inhibitions, guided by personal imagination of author and searching of the potential of the textile medium as unreplaceable material for a giving substance to artistic vision. Also this conflict opposing creative principles of artists-creators and manufactory realizations generating different artistic values, this controversy as the specific immanent evolutionary aspect of tapestry discipline, took participate in the precipitate evolution of the 1960s, within the phenomenon of artist-creator tapestry, emancipated from picture and decorative connotations even in view of artistic critics, integrated to the group of fine art media as valid, unique, particular branch of art, as entirely independent, individual way of visual expression.