The topic of the participation of Kupka in the groupe Abstraction-Création has never been treated before. The author of this work seeks to chart the spectre of general artistic, politic and economic circumstances, which were the reasons of a great flourishing of abstract art in the beginning of the 30ies of the XX century in Paris. Furthermore, the professional and personal aspects of Kupka’s life are shown on the correspondence exchanged with his colleagues and his best friend of that period, Jindrich Waldes. During the 20ies and 30iest Kupka had serious psychic problems and the relations with Prague were often really complicated. Although he was badged by the czech government for his participation in the first world war, he returned to Paris, where he began to participate step by step in the French artistic life. His first great friendship in the french artistic milieu was with the painter Felix del Marle, who was one of the leading artists of the avantgarde groupe Vouloir active in Lille. Presumably it was Felix del Marle, who introduced Kupka to Theo van Doesburg, the ideological father of the groupe Abstraction-Création. Kupka, who was invited to participate in the groupe, became a honour member. He published in three numbers of the magazine of the groupe. The theoretical and artistic background of Kupka in the period between the two world wars shows an approach of Kupka with the others members of the groupe. The illusion of the third dimension is suppressed in favour of flattening of the picture compositions. An influence of the dutch neoplasticists can be seen in this target, although rather in a general climat of the abstract art than in a concrete following. On the other hand, several interesting visual proximities have been found in comparisons with other paintings done by the members of the groupe Abstraction-Création.