

## **Abstract**

It is well known about Emil Filla (1882-1953) that he was passionate about collecting non-european art. During his life he tried to find some kind of universal language which would allow him to connect the artistic styles of different cultures from all around the world. Filla sacrificed a huge part of his life to studying chinese art, which became popular in Europe in the beginning of 20th century. Filla did not only frequent Asian art exhibitions, he himself owned many artistic objects and Chinese ink paintings. Thanks to studying books and paintings he became familiar with philosophy and media typical for Chinese landscape painting. The most obvious evidence of Chinese influence is the thin and long form of painting, use of ink and the illusion of timeless atmosphere, eternity and infinity.

The result of this are wider landscapes which differ greatly to the rest of traditional Western landscape painting. The landscapes from České středohoří were Filla's last works. He had them painted at the very end of his life around the 1950s, when art was under the control of government authorities. These landscapes from České středohoří are unique and they are definitely not the perfect example of social-realistic painting which was popular by this time. Filla's aim was more about spiritual value for the artist himself. He was looking for new synthesis of art form and, furthermore, time for individual contemplation.