

In my Ph.D. thesis I suggest methodological approach to the figural painting of the middle of the 19 century, creation of the Czech painter Josef Manes in particular.

In this period figural artists still learned to copy historic models in both academic and non-academic institutions. But the figure starts to be also presented as identifying element of the society, newly establishing nations in particular. Also emancipation of artists and their effort for conceptual expression (self-representation) is reflected in the presented figural form.

Painting of the late romanticism is characterised by adoptions of Michelangelo's and manieristic way of portrayal of human body. Thus there is a remarkable shift from so far popular classical Raffaello's renaissance figure. For Josef Manes, usually only graphic patterns were available.

In this thesis I also analyse Manes's anthropomorfisations and his tendencies to deform anatomic proportions of depicted figures. I show that these features of Manes's art have social, mental and formal background.

I aimed to find interpretations of Manes' artistic approach, probably influenced by ideas from Munich, Dresden, Vienna and Düsseldorf.