

The present thesis focuses on sculptural work of Jiti Seifert and its evolution within the context of Czech and European art of the 2nd half of 20th century. It contains a detailed study on sources of inspiration and circumstances of Seifert's work as well as sculptor's artistic curriculum. The latter is divided into three main periods following the evolution of his artistic activity. Due to sculptor's personal engagement, these periods match closely with the recent political history of Czechoslovakia.

The 1st period, that comprehends the author's seek for own artistic expression, dates since the beginning of his studies at the Academy of Applied Arts in Prague and culminates in the abstract artworks inspired by Jean Arp and Henry Moor. Its final point is marked by the execution of the Belfry for Jan Palach (1969) sculpted during the symposium in St. Margarethen, Austria. It is also during this event when Seifert meets Karl Prantl, an Austrian sculptor who influences him in his work forever since.

The 2nd period that is marked by the limited possibility of realization extends between the years 1970 and 1989. On one hand Seifert turns back to the private world and looks for inspiration emerging out of personal life and feelings while, on the other hand, he also gets new impulses from pre-historic art and 17th century Dutch painting. Also the new material- marble shows itself as very important inspiration source.

The 3rd period is a time of intense artistic activity frequently relied to the sculptural symposiums; Seifert's work shows clear tendency towards a meditative attitude and rather abstract expression. It's also time of his public activities and engagement (e.g. was elected as a chairman of the Manes association).

The final period is marked by his gradually deteriorating health but still, the sudden death comes in the middle of sculptor's diligent work.