

## **ABSTRACT**

The dissertation work deals with the organization of artistic life in the context of totalitarian regimes and its reflection in the Czech lands with the attention to fine arts education. It defines two types of artistic education - academic and modernistic. Significant interest is modern art infiltration into a cultural field in connection with social changes of interwar Russia and Italy. Historical research, Pierre Bourdieu's analytical approaches, analysis of Czechoslovak cultural, fine art and fine art pedagogically oriented magazines printed between 1919 – 1939 are the methods used for searching information. In terms of possibilities in Russia the biggest independence appeared in graphic design as means of modern visualization. However, the artists reached the position in the artistic field and following token power by taking social posts, especially teaching jobs, and often at the expense of their own expression. Italian authors voluntarily adapted their modernist creation to political development. Forms of their styles were much wider. The avantgarde quite smoothly managed to integrate into official culture. The most significant example is aeropittura, which encouraged the cult of modern technologies and military power of fascist Italy, and also which fluently continued in futuristic basis. Thus it confirms flexibility of modern art means of expression in totalitarian culture conditions.