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The Italian movement Arte Povera, Czechoslovak Nová citlivost and Czech - Italian relationships around Jindřich Chaloupecký and Jiří Padrta

ABSTRACT

The main theme of this thesis was to compare two artistic phenomena of the sixties of the 20th century: the Italian movement Arte Povera (Poor Art, 1967) and the Czechoslovak avant-garde concentrated around the group exhibition *New Sensitivity* (*Nová citlivost*, 1968). It also focused on the network of contacts and principal organizers of Italian exhibitions especially in Prague and Czechoslovak exhibitions in Italy. Long research in archives and collecting of documentary material, catalogues and reviews led to very interesting results. Arguments of the thesis are based on the comparison of the constructivist work of the *New Sensitivity* artists with the group of Arte Povera and with the kinetic work of Arte Programmata. Much more shared elements were found to exist between the Czechoslovak circle of the *New Sensitivity* and the Italian artistic tendency Arte Programmata than between the artists and art works of exhibition *New Sensitivity* and the group Arte Povera. Italy and Czechoslovakia maintained a different art and “parallel” culture, although they came to a rather close contact in the “revolutionary” sixties.