

Prof. Simonetta Lux

*External Examiner*

Doctoral Dissertation of Mgr. Susanna Horvatovičová

*Internal Examiner (Rapporteur)* Doc. Marie Klimešová, Ph.D.

Univerzita Karlova

Filozofická Fakulta

Title of Thesis:

*Italské hnutí Arte Povera, československá Nová citlivost a česko-italské vztahy umělců okruhu*

*kolem Jindřicha Chaluppeckého a Jiřího Padrtů*

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

*Il movimento Arte Povera, la Nová citlivost cecoslovacca e i rapporti italo-cechi attorno alla cerchia di Jindřich Chaluppecký e Jiří Padrta*

Report of prof. Simonetta Lux

The candidate Zuzana Horvatovičová played a eccellente reconstruction of the historical context of the work and cultural premises meeting between Italian Arte Povera and Nová citlivost Czechoslovak: the latter essendo the actual theme of his doctoral thesis.

On the quality of Zuzana Horvatovičová research he has undoubtedly weighed favorably its international education, as well as in Prague, the years of study in Italy. I think we should immediately note that the scholar has centered on the question of the peculiarities of a meeting and a comparison between the artists and the groups concerned, and has also placed the question on their artistic and cultural matrices, which were (only) apparently very different.

Of course the candidate noted common elements of the debate: particularly the '50s (the debate between realism and abstraction) and its foundation in the mutual political situations (the communist regime in Czechoslovakia and the great power of the PCI in Italy). The most striking difference, however, between the two groups examined would be the abandonment of abstraction in 'Eastern Europe (according Chaluppecký and Lorand Hegyi, author of the book Art in Central Europe) dominated by a strong postsurrealist trend, in Western Europe, it would a persisted vocation to abstraction. Essentially the west is revives and strengthens the link with the historical avant-garde, which is interrupted in the east instead: This is what happens in Czechoslovakia.

(One of the questions would be: why the artists in Italy do not follow the Surrealism, whereas Italy is the home of the putative father of Surrealism, that of De Chirico? And is it not perhaps surrealism a post-avant-garde?)

The candidate has focused its analysis on the theories of the artists belonging to the two research fronts around 1967/1968.

To this end, the candidate was able to track down and study an important catalog: that of the retrospective exhibition of *Nová citlivost* curated in 1994 by Josef Hlaváček, in the Litoměřice gallery. Fundamental valuable almanac, with the participation of artists and critics who recalled the debate (anketa) of 1968 dedicated to the relationship between the Czechoslovak and Western avant-garde. The candidate has also made an evaluation with a comparison of the original texts of the artists themselves. The researcher has also welcomed comparative arguments and extensive research the recognition of the character of "new avant-garde of the sixties", advanced by the authors of the 1994 catalog.

Zuzana Horvatovičová also chose to make a careful study of the two exhibitions / matrix of the two artistic trends: *Nová citlivost* of 1968 held in Brno, Karlovy Vary and Prague and *Con-tem-l'azione* (1967, Turin), the first forerunner exhibition of Art Povera, as well as the first exhibition, by Germano Celant, *Art Povera / assumptions for a guerrilla war* of 1968. The candidate thus accepted the historical-critical research line of Anglo-Saxon and American studies: to focus the historical writing processes and hermeneutics of the most important ways and exhibition sites to the public of significant movements: that is, the exhibitions. The candidate has successfully combined the two research methods, through the exhibitions (art as an object) and through the documentary analysis of original texts (art in theory), with scientific maturity and effectiveness of hermeneutics.

The discovery of a rich correspondence of Chalupecký in Italy has allowed the reconstruction of events and new exhibitions. The answer to the question whether the Italian-Czech exchanges actually occurred was positive. Thanks to the archival work has shown that the Italian-Czech exchanges between 1964 and 1969 there were and have been relatively numerous and from there started the candidate's search.

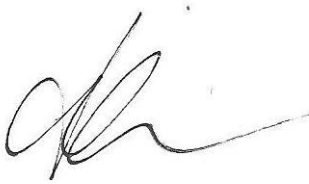
So the candidate knows how to move happily enough with both the philological and critical tools (see his attendance at a large international bibliography, between Europe and the United States) which establish the scientific value of his research, and with the more strictly philosophical-political, with the ability to detect, behind the art form, the ideological substance (either positive or negative) of the choices of the artists.

In conclusion, I declare that:

- The Susanna Horvatovičová thesis fully meets the standard requirements of a doctoral thesis.
- I recommend the thesis for public defence
- My proposed grading is: pass

Signature:

Simonetta Lux

A handwritten signature in black ink, appearing to be 'SL', written in a cursive style.

Rome, November 13th 2016