

The dissertation examines the reception of Czech and European abstract art in Czechoslovakia in the 1920s and 1930s. It assumes that the Czechoslovak cultural milieu was unfavourable for abstract art at that time, yet various forms of its reception were occurring. Thus, the objective is to demonstrate and document opportunities for abstract art public presentation, related critical reactions and theoretical reflection. The reception history perspective followed in the dissertation deals with written sources, and focuses on relationship between viewers and abstract art and on handling particular artworks. Predominantly recipients such as theorists, art critics, editors, artists, and other participants in the arts sector are taken into consideration when exploring contemporaneous exhibiting, evaluation and interpretation of abstract art. The paper includes responses and attitudes to abstract painting and sculpture as well as to abstract photography, film and kinetic art.