

## **Abstrakt**

The bachelor thesis deals with the physical imprint in the sixties and seventies Art. The time limitation is mainly based on the selected works of sculptor Eva Kmentová (1928-1980), in which the phenomenon of body imprint is present. The issue of body imprint is gripped in a broader theoretical context and is based on two decisive foreign works. Primarily the book of George Didi - Huberman *Le Ressemblance par contace*, and secondly the theoretical thesis of Rosalind Krauss and Yve-Alain Bois in their catalogue *Formless : A User's Guide* to the exhibition L'informe.

The bachelor thesis shows a possible view on the body imprint as a dialectic phenomenon generated by meeting of formlessness - shapeless mass and of the form – represented by imprinted object. For deeper understanding of Eva Kmentová's background, the chapter summarizing the changes in Czechoslovakian informel art in the late fifties and early sixties is included. Within the context of imprint's indexical value the bachelor thesis turns to Roland Barthes and his theory of photography. It is noted that both the photography and the physical three-dimensional imprint share the barthesian values.

Selected works of Eva Kmentová from the late sixties and early seventies are subjected to deeper analysis from the defined perspective of the imprint. The bachelor thesis does not address the author's biography, neither it seeks to grasp her artistic formation in its entirety. The specificity of author's procedures is also defined through confrontation with works of other authors dealing with a body imprint.