

Resumé

This Ph.D. thesis deals with scenic designs and decorations of Baroque theatre in 18th century in Czech Republic. The paper presents development of theatre based on preserved decorations and scenic designs. And try to find the answer about scenic painting in Bohemia. The thesis focused mainly on scenic designs with connection to the aristocratic families. Timeline is defined by the work of Galli Bibiena's family and the work of Josef Platzer. The scenic decorations are presented on the background of Austrian and Italian influences that directly affected Czech culture and mutual connection with the other baroque theatres in the European cities. In this context, the question arises, which has become one of the main lines of thesis, whether there was purely Czech stage design influenced by European theater art or the application of Viennese and Italian designs on the Czech territory. And whether it can be referred to as "Czech stage art" or more generally Central European stage design. From the beginning, the work was designed to highlight the best examples.

In my thesis I do not try to conceive completely the work of all well-known artists (scenographers), whether Czech or foreign, who have been involved in scenic creation in the Czech Republic, but I focus only on some examples that have significantly influenced theater production. Based on a comparison of the situation in various parts of Czech Republic (in nowadays), I point out the development and mutual influence of individual castle scenes and the exchange of artists. In theaters that are no longer preserved, we can work with the assumption of a certain quality, based on the author's name, and thus with the overall importance that the theater owner was trying to achieve. For some specific examples I have dealt with authorship or the reasons why I argue with the original attribution.

In this defined project, I followed the theme through the preserved examples, on which I pointed out the position of the theater in our country. Through the differences in development and employment rates of Czech and foreign artists, I collected information. Therefore, I focused on the issue from the perspective of artists who participated in the creation of decorations. This makes it possible to assess the participation rate of foreign stage designers in comparison with domestic and in particular their mutual hierarchy. It is beneficial to try to present the issue closely focused on the Castle Theater, but to embrace this topic more

comprehensively on several specific examples. It also presents the first comprehensive selection of stage designs related to production at the aristocratic residences, which combines drawings known from the 20th century with the newly found and described ones.