

The study analyses situation on Czech, formerly Czechoslovak, art scene during 70's and 80's of the twentieth century in context of the progress of kinetism. It addresses the question whether and how the kinetism as a synthesis of visual arts, architecture, theater, film and music but also science and technology has been promoted after the demise of the group of the same name.

The study is divided into the three basic parts. After introducing the problem by attempt to delimit the kinetism on conceptual and temporal basis the first part follows the initial, rather sporadic, attempts of capturing the motion in the visual arts in a period of the first half of twentieth century. The substantial focus of this part is on the work of Zdenek Pesanek.

The second part provides a brief insight by comparison and references into the aggradizement period of international kinetism that occurred in the 50s and through to 70s. In parallel with movement in the West it follows two particular groupments of kinetists in the Eastern block - the Muscovite group called Dvizhenie and the Prague's group Synthesis.

The last, essential part of the study concentrates on several Czech personalities from 70s and 80s whose approaches of handling the topic represent various types of kinetism - luminodynamism and luminodynamic environment, kinetic works purely mechanical and dadaistic, variable structures emergent (end expirable) in participation of a spectator. The third part also contains a chapter concerning overlaps of the kinetism into other branches of visual arts.