

## Abstract

The year 1989 means for art in our country the possibility of free creativity and confrontation with progress in the other world. For the action art, which was formed only within the unofficial scene, the occasion to examine and demonstrate its principles in public space was opened. This change was the reason for organising of many meetings and festivals and creating inventive atmosphere, where new themes and media of expression were found. We can identify there continual tendency to draw the inspiration from the place of action.

These tendencies lead to gradual severance of phenomenon called site specific. Its origin relates to the expansion of experimental theatre to the unconventional spaces. This unrepeatable and unique projects with straight relation to the place are products of connection of the action art and theatre performance.

Because of limited possibilities of progress and nonavailability of new technologies the development of new art media was impossible. Restored freedom of individual expression made possible the return of artists from emigration. These artists eminently contributed to gain knowledge in media art. Internet, virtual reality and interactivity provided the special space for development of activities outgoing from performance. The connection of man and machine allows the overcoming of the physical and intellectual abilities and evokes new questions about authorship of the artwork.

The 1990s of the twentieth century

Action art

Festival

Site specific

New Media