

ANGLICKÁ ANOTACE

A theme of the bachelor thesis is a life and work of art a Czech artist Olga Karlíková (1923–2004). Her work have not been lined up theoretically, and treating of her comprehensive monograph and listing her art-works in municipal and private hands is an incentive issue and deal for a renowned historian of art. The aim of my work is to partially contribute to exposure her work. A list of her works in municipal institutions hands is a part of the thesis.

Olga Karlíková born in 1923 in Prague and there she live through her childhood. In 1948 she graduated at Academy of Arts, Architecture and Design in Prague, where she studied at Prof. Antonín Kybal (1901–1971), and she gained a stance on tapestry because of him. She worked in Ústav bytové a oděvní kultury – ÚBOK (Institute of Quarter and Dress Culture), where she used to design a quarter textile. She dedicated herself to tapestry the most. There used to be an open and creative atmosphere, and Jirřich Chalupecký spent there a short episode, for example. Jiří and Daisy Mrázkovy were her long-time and close co-workers.

Karlíková was a solitaire artist above all. She created without a support of collective programmes. She acted in a group Bilance for a short time, in totalitarian Czechoslovakia was a member of a Svaz Československých výtvarných umělců (Association of Czechoslovak Creative Artists) till exclusion in 1977. She exhibited with a Umělecká beseda, where she joined in after its renewal in 1992.

The authoress is a member of generation that rediscovered Czech modern painting. A person of Václav Bartovský (1903–1961) strongly influenced this generation in fifties of 20th century. Her generation partake in nurturing of wider trend of non-figured creation in the sixties. Karlíková's artworks moved from wistfully acting lyricism of gardens and nooks to more and more abstractive record of sceneries. She scrutinised and graphically evolved a phenomenon of bird's sing since the sixties.

Relationship to the nature and earth was typical for her free works. She painted seas, earth and stones. She recorded a speech of nature since 1966. She created records of birds singing and flighting, she recorded songs of whales and frogs. She did not exhibit frequently. Her first self-reliant exhibition was in 1959. Her works ware separated out from official exhibition rooms after signature of Charter 77. She stood loyal to medium of painting and drawing, canvas and paper such as underlying material.

Her works corresponded with a stream of structural painting in the first half of the sixties. Authoress was one of the first who grasped her production in conceptual tendencies, been looking for a creative parallel for a particular voice. It is a proof of her huge creative and auditive gift too. She was reversing to the nature meekly, recording her sound, .her silent speech.. She created in an open space and from records in an atelier, respectively. It is able to read not just an influence of nascent global cognisance, but also a consternation above a nature herself, her children, her interminable movement. She notified a human role in the world and it's influence on Earth's ecosystem. Olga Karliková interconnected sacred principles of her works with her civic life. She became a member of Duha movement and Greenpeace after 1989.

Key words:

Czech artist, Olga Karlíková, conceptual art, textile art, nature

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