

# Associative Art History

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# Structure

1. About the author: Tomáš Pospiszyl
2. š Pospiszyl
3. Why is it important for the study of Central European Art?
4. Example A
5. Example B

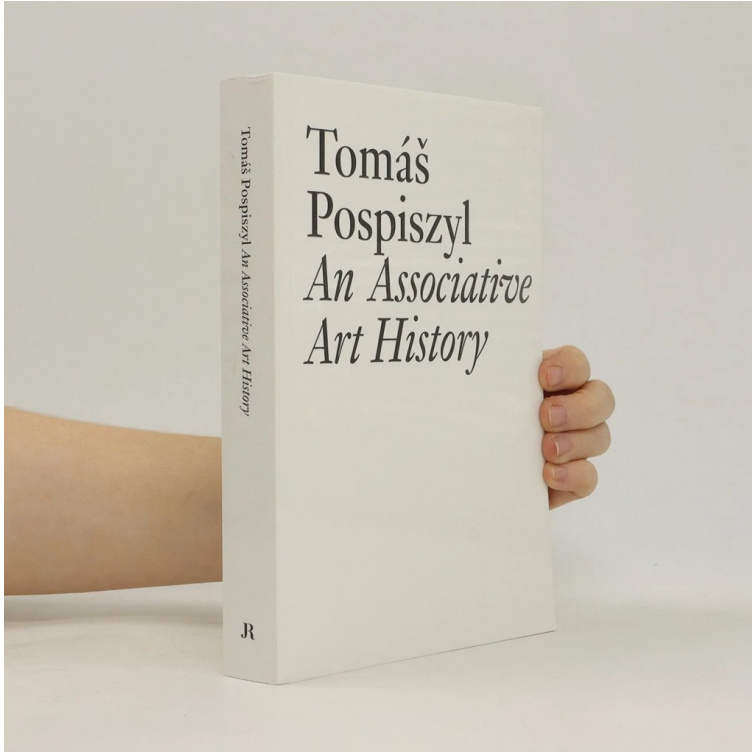


# Tomáš Pospiszyl

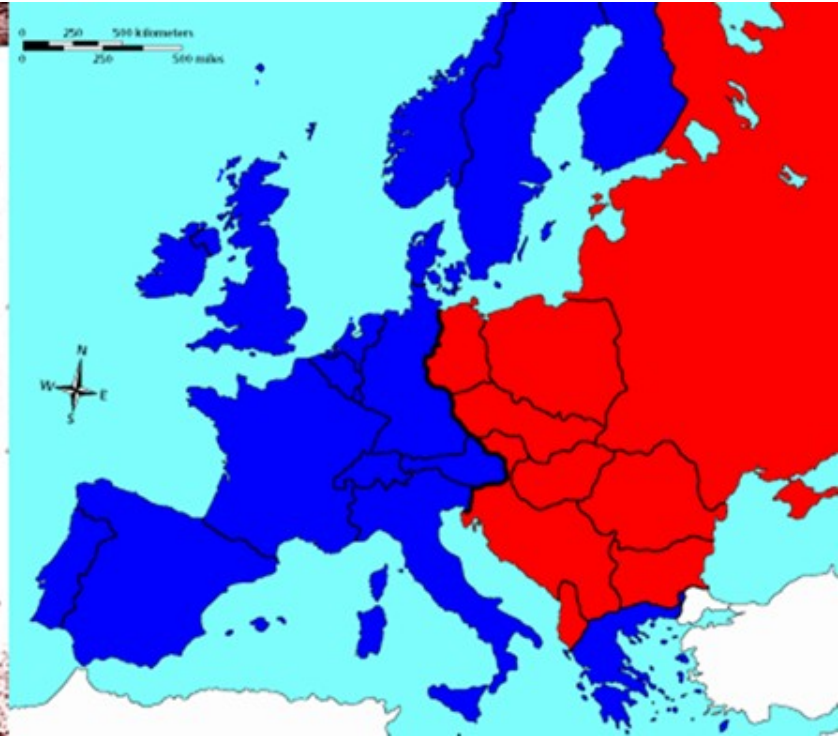
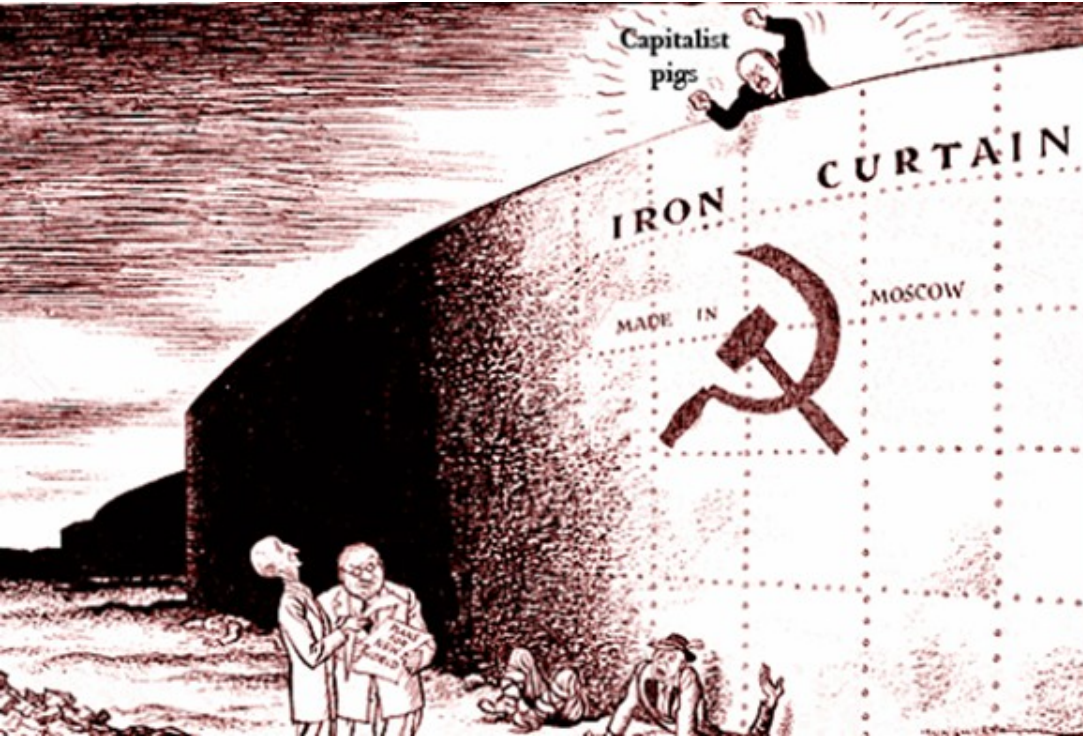
(\*1967)

- Academy of Fine Arts in Prague
- focus on postwar art & relationship between Eastern European and Western art or between high and popular culture

š Pospiszyl



# Why is it important for the study of Central European Art?



kassel 16.7.-18.9.1955

internationale ausstellung im museum fridericianum kassel

# documenta

l'art du vingtième siècle  
exposition internationale kassel  
musée fridericianum

twentieth century art  
international exhibition kassel  
museum fridericianum

l'arte del novecento  
esposizione internazionale kassel  
museo fridericianum

kunst des XX. jahrhunderts  
materiel plastik architektur von 1905 - 1955

täglich geöffnet von 10 - 22 uhr

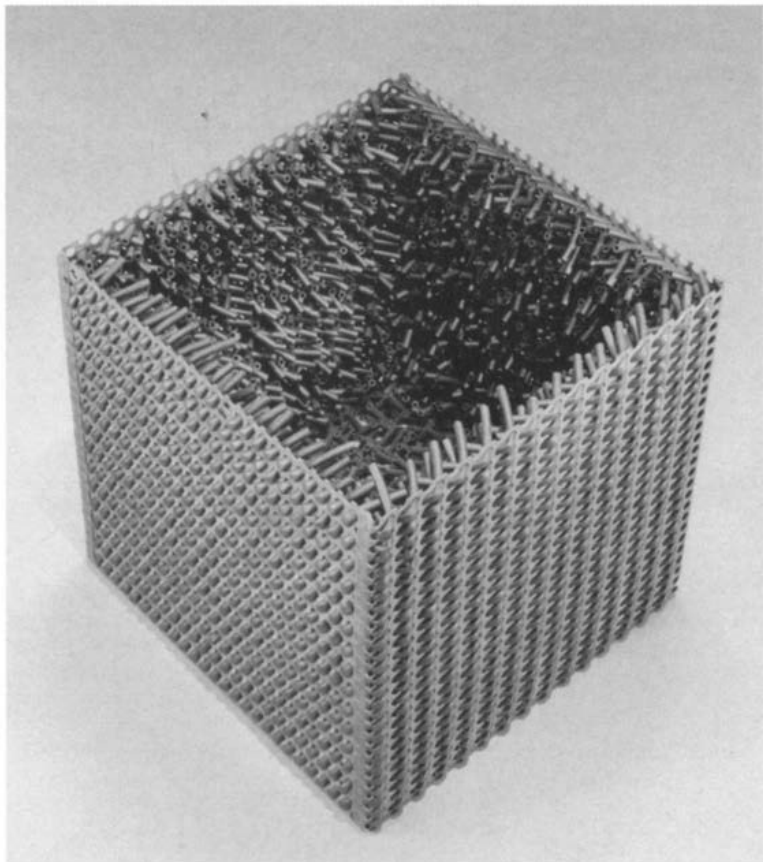




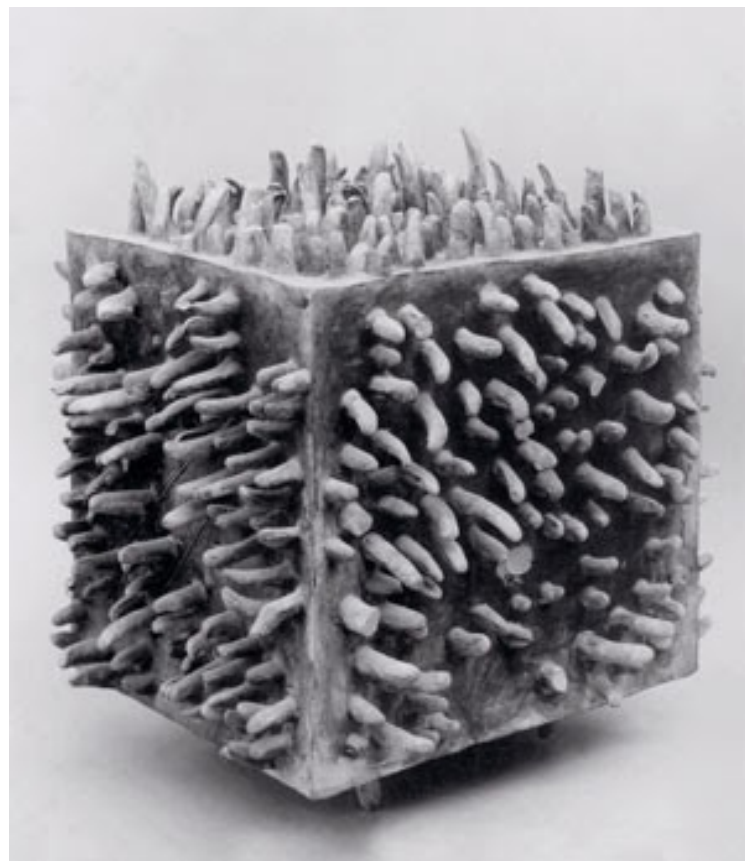
## Eastern and Western Cubes: Minimalism in Dispute



[ill. 4] Hugo Demarini, artist's studio, 1980s  
Courtesy of the artist's estate



Eva Hesse, *Accession* (1967–1969), 78,1 x 78,1 x 78,1 cm

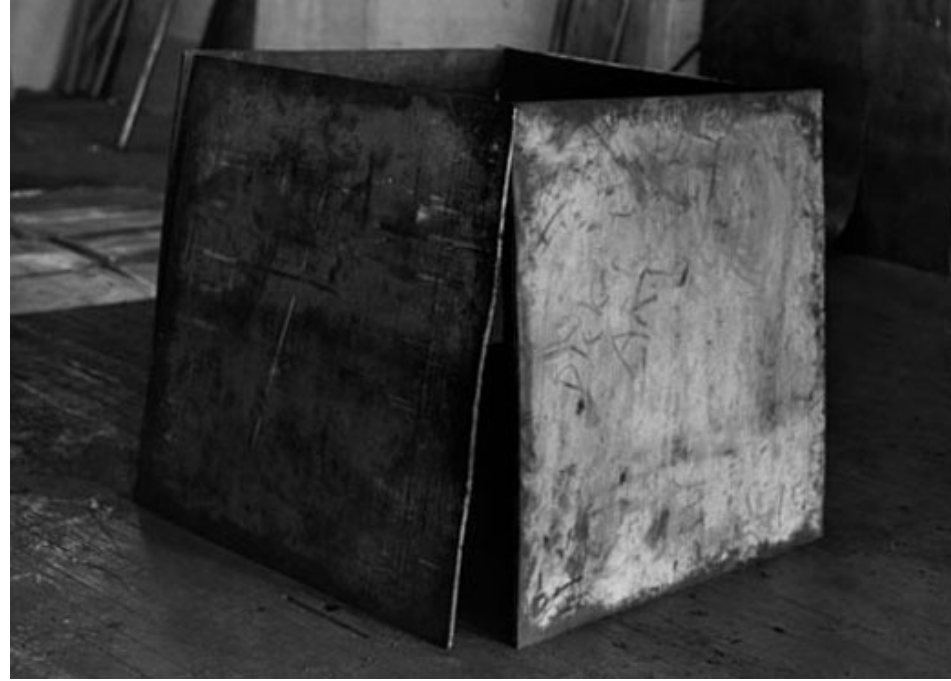


Eva Kmentová, *Aggressive Cube* (1970), 52 x 52 x 52 cm



Differences:

1. Use of material
2. Procedure and work with material



← Stanislav Kolíbal, *Labile* (1964), plaster, 53 x 53 x 36 cm

→ Richard Serra, *One Ton Prop (House of Cards)* (1969), metal, each plate 122 x 122 x 2.5 cm

## Differences:

1. Age: Stanislav Kolíbal (1925-) x Richard Serra (1938-2024)
2. Trajectories of careers
3. Attitude to the exhibition space
4. Metaphorical dimension x void of content

