

Title: Fundamental Painting

Author: Claudia Rajlich

Department: Institute of Art History

Supervisor: Prof. PhDr. Vojtěch Lahoda, CSc.

Abstract:

This dissertation wishes to define fundamental painting – a term which was coined and a current which was defined by the Stedelijk Museum in Amsterdam in the form of a show of 18 artists of different nationalities in 1975. Like the show, it wishes to give a clear view of a specific new kind of painting of the 1970s, which is “a reflection on the foundations of painting.”¹ The core of Fundamental Painting is formed by the four painters of American Minimal Art and the show based on a text concerning their work (upon which innumerable texts have been written since). This dissertation focuses on the European part of this “common mentality” as the curators call it, which remains unresearched until today. Its scope is to define: What was it, where did it come from and was it at all?

The research is limited to artists in the show (although we conclude that a few should be replaced by others), historical evidence concerning new painting in the 1970s, the critical analysis of texts, artists statements and, above all, the undeniable documentation in the form of the body of works themselves. The existence of Fundamental Painting is proven, its characteristics determined in detail, and its formalist roots in 20th century painting verified, while its specific nature is explained. It leads to the conclusion that Fundamental Painting is significant due to its position in the evolution of 20th c. painting, but also as part of art throughout time based on the philosophy of aesthetics.

Keywords:

- Non-Objective Painting
- Monochromatic Painting
- Minimal Painting
- Painting in the 70s

¹ Edy de Wilde. Introduction. In: Rini Dippel. *Fundamental Painting*. Amsterdam: Stedelijk Museum, 1975, p. 1.