

Introduction	8
The War is Not Over / picture essay	17
<b>1. Abstraction – Symbol of Personal Freedom</b>	<b>39</b>
New abstraction in a new role	43
Rehabilitating “degenerate art”	44
for the new discourse	
Darmstädter Gespräche	46
Documenta in Kassel	49
German abstraction	56
in the space of socialist realism	
Paris, Mecca of modern art	58
The geography of “western” abstraction	68
On the edges of two worlds	74
Abstraction as a tool of propaganda	86
Spanish abstraction and the Franco regime	90
“The problem of isolation seems a very pressing one here”	98
Why Warsaw?	100
The 7 <sup>th</sup> AICA congress – Poland 1960	108
The Polish journal <i>Przegląd Artystyczny</i> in Czech context	112
The Czech milieu	117
The background to the Prague meeting of western critics	122
and Czech informal artists in September 1960	
“Imaginative art”	128
Prague – a Window on the World?	138
Transcript of the discussion between Pierre Restany, Mário Pedrosa, Gert Schiff and Władysława Jaworska and Czech artists during their stay in Prague in 1960	144
Blasphemy / picture essay	157

## 2. The Realist Picture of Reality and Demagogogy

171

Existential crisis	174
Existentialist Paris	176
Classics?	178
Art as a way of existing	180
The Buffet phenomenon	183
Buffetian paradoxes	188
Something else behind it	196
The flesh of existence	201
Alienation under socialism	204
 “We don’t want to do poetry, we want to do reality”	214
“Seismograph of time”	219
“Secondary realism”	230
 The mission of the Soviet socialist realists in Vienna, Prague and Bratislava	232
Ausstellung sowjetischer Malerei	233
Obrazy národních umělců SSSR	236
Výstava sovietskeho maliarstva	244
 Capitalist socialist realism	246
France	248
Italy	255
 Communist socialist realism	260
Capitalist socialist realists in communist countries	260
Mexico in communist Europe	267
The Hiroshima Panels and the Human Image	270
The socialist realism of the “fraternal” countries	272
 The cult of typification	282
A small anthology of texts 1951–1958	283
 Heresies of realism	292
Social barometer Vojtěch Tittelbach	296

A few stops on Tittelbach's journey	297
The everyday	304
Květen/May Journal	305
Reality of the ordinary, everyday poetry	309
Happy people	313
Ordinary life	323
The mythologisation of leisure	330
Consumer aesthetics, satire, caricature, cartoons, neo-dada	334
“The wit of the drawing“ and Czech neo-dada: the everyday as paradoxical reality	344
Reality as tool and goal	350
<b>3. The Discursive Space of International Exhibitions</b>	<b>357</b>
Brussels 1958	360
Multimedia projects:	363
Laterna Magika and the Philips Pavilion	
The 50 Years of Modern Art exhibition	372
The abandoned exhibition Man and Art	381
The AICA and the Situationists	390
A detective story: Vladimír Boudník's exhibition at the Galerie Les Contemporains	395
International Exhibitions in the Service of Ideological Diversion	420
From all our different nations...	421
The American National Exhibition, Moscow 1959	434
Czechoslovakia 1960	448
The ideological schizophrenia of the young intellectual Jiří Šotola	449
“The crevice, by which the decadent influences of cosmopolitan modernism may infiltrate our art”	455
How we showed off in Moscow beside the USA, Finland, Yugoslavia, Japan and England	462
Vanitas / picture essay	469