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| Artificialism was an artistic approach formulated in Paris by two avant-garde Czech artists, Jindřich Štýrský and Toyen (Marie Čermínová), in 1926. It was developed as a visual analogue to the literary movement, poetism. The manifesto of artificialism was published in ReD (Revue Devětsil, ‘Artificielismus,’ in *ReD* Vol. 1, No. 1 (1927-28)) in Prague in 1927. It called for painters to adopt many of the tenets of poetism. The most important principle of artificialism asks artists to rely on imagination in their creative work, suggesting that they find ways to use their memories and feelings productively in their art; this claim was determined in opposition to the assertion that the function of memory is limiting. Artificialism shares some characteristics with contemporary surrealism. Like surrealism, artificialists experimented with impulsive processes of artistic creation comparable to automatic writing, a process of writing that minimizes conscious engagement. The aim of such spontaneous modes of creation was to connect the artist with his or her sunbconscious mind during the creative process. The creative process pursued by subscribers to artificialism can be interpreted as a journey to find inspiration in sensual, poetic and imagined landscapes—the space between the conscious and the subconscious realms. As such, artificialism is sometimes seen as a bridge between abstraction and surrealism. |
| Further reading:  Bydžovská, L.; Srp, K. (1992) *Štyrský, Toyen : artificialismus : 1926 – 1931*, Praha : Středočeská galerie. |