

Abstract

The present work deals, from a general point of view, with the research of methods of depiction. In particular, it focuses on the phenomenon of graphical or visual scores in the former Czechoslovakia within the context of experimental creation movement of the early 1960s. It tries to discover the historical and also immediate social and artistic sources of their existence. It finds them in the need to express the primary (empiric) sensual experience, free from any formal assumptions stemming out of the traditional ways of depiction. The text points out mainly to the multidisciplinary qualities of the studied phenomenon defining "intermediality" as a "realistic tendency" and trying to substantiate both the origins and importance of intermediality within the artistic context of second half of 20th century by means of reflexion of older sources from the fields of history of art, music, philosophy (T. W. Adorno), sociology (M. McLuhan), semiotics (N. Goodman), as well as through original analysis of material.

The work further investigates into the parallels within the evolution of visual art and music, mainly of the early avant-garde period (Dadaism, birth of conceptual art and complex work of the Bauhaus circle). It reflexes on the contemporary, and mostly foreign, context of the existence of the graphical scores in the former Czechoslovakia focusing mainly on the works of John Cage and the Fluxus movement. By means of concrete examples it outlines the local situation trying to analyze and bring up an art historical classification as well as to establish a definition of the phenomenon itself.