

The exhibition of visually eclectic graphic scores and fluid notation by the artist and experimental musician Zbyňek Prokop is both interesting and noteworthy in several respects. The works reflect his dual nature as an accomplished intermedia and graphic artist but also as a member or the de facto heir of our renowned, deeply unorthodox transmedia music collectives Lesní Speváci or The Nace which orbited around the spiritual philosopher Marcel Strýko and Transmusic Comp. which was focused around Milan Adamčiak. As the initiating force behind subsequent groups such as The Black Holes – Čarne Džury, Global Endemit or The Nace II, Prokop has (both in parallel and directly) constantly addressed creative activity in various forms, often typically inspired by musical discourses developing from the traditions of the Neo-Fluxus movement and in selective combinations with “surreal” or abstract poetics of a wide range of postmodern impulses. This has all contributed to the formation of a distinctive language and colour and to the effective articulation of verbally impenetrable concepts from the realm of the so-called inter-space and inter-state, in defiance of the dual optic of “learned” perception.

For musicians who draw upon the sonification of Prokops’s work, the artistic post-graphic scores presented in the exhibition can fulfil the function of “mental operators” (J. Cseres), as was also the case with the afore-mentioned Adamčiak, opening up the potential for other forms of interaction and unprecedented imagination which is connected with them. For others they are not only a feast for the eyes but also speak to their inner “synaesthesia”, as the works present the world of a bizarre, captivating Augenmusik which radiates, as the artist himself has written in another context, “the perception of the timelessness of spirituality and respect for otherness, towards freedom and the unity found in diversity and the diversity found in unity”.

Július Fujak



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O Zbyňkovi Prokopovi

Back then, in the late 80s and early 90s, we didn't entertain ourselves with music and art, not even with films, theatre or literature. If we did so, it was only to a limited extent. In an unsystematic and unstructured way. First and foremost, however, we spontaneously sought out spaces which pulsed in the perception of the processes which surrounded us and captured our interest, which expressed our desire to reach new and hitherto unknown means of expression. The need to be present in a time and space of which we were an integral part led us to patterns of thinking that, over time, were gradually refined into an ongoing search for perfection in creative reflection.

When I speak of "we" in this context, I am thinking about my long-standing friendship and decades-long shared pilgrimage with Zbyňek Prokop, a creative force whom I cannot categorise into any artistic discipline because to do so would lead me down a path which I am unwilling to take. In my opinion, this type of thinking leads to banal, stereotypical and obsolete descriptions of something which is, in any case, by no means fixed, and in Zbyňek's case this is neither appropriate nor important. More with than his successes or failures, his joys and disappointments, he always struck me more with his sense of humour, often bordering on an absurdism that has always been close to my heart. It was precisely in this sense that our artistic horizons intersected most often, most clearly, most truthfully. A visual poeticism married with the fantasies of sound spectrums, the metaphor of artistic statement and the constant discovery of emerging and newly diverging paths. One reflection of this can be found in his seemingly countless performances, either as a member of the legendary collective Transmusic Comp. or in sound art performances at festivals in Ostrava, Prague, Bratislava, Banská Bystrica, Košice, Prešov, Ružomberok and many other towns.

Graphic Scores by Zbyňek Prokop is a clear demonstration of the wide range of the artist's work and his limitless creative potential. His work in the field of sound art represents an authentic and unmistakable artistic statement of remarkable profundity, a subtle and unforceful fusion of visual art and auditory reflection. And perhaps by observing them closely we can discern something completely different, something which emerges almost unnoticed, only when we least expect it. And it is precisely here that we can sense their beauty, emotion and uniqueness.

Peter Machajdík



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O Zbyňkovi Prokopovi