THE VASULKAS - DEFINITION:

THROUGH A NATURAL BONDAGE (A MARAIIAGE) WE HAVE ESTABLISHED A WORKING TEAM IN A SENSE OF TOOLS, MUTUAL HELP AND SINGULAR ECONOMIC UNIT, BUT OUR UNDERSTANDING OF CREATIVE WORK IS BASED ON PARTICULARITIES OF EACH INDIVIDUAL. AT TIMES, THE WORK

DICTATES CERTAIN CONDITIONS OF A TEAM CHARACTER (OBSERVING THE IMAGE PHENOMENA, NEW TOOLS) WHERE THE AUTHORSHIP HAS NO PRIORITY. UNDER OTHER CONDITIONS, THE PERSONAL SET OF SELECTIONS AND TEMPERAMENTS HAVE THE DECISIVE WEIGHT.

THE PROPOSED WORK IS OF A TEAM CHARACTER.

WORKING WITH DIGITALLY ORGANIZED IMAGES HAS GREATLY CHANGED OUR WORKING ENVIRONMENT, THE STRUCTURE OF IMAGES, MEANS OF THEIR CONTROL AND REVISED OUR COMPOSITIONAL HABITS.

IN FACT, THE TRADITIONAL VIDEO (TELEVISION) IMAGING HAS PROVIDED MANY DIDACTIC BENEFITS TO THE DIGITAL IMAGING, BUT IN SUBSTANCE, THE RANGE OF PROBLEMS WE DEAL WITH NOW, IS OVERWHELMINGLY UNTRADITIONAL IN A SENSE OF CRAFT, TOOLS, AND KNOWLEDGE TO COMMAND THEM.

ACCORDINGLY, THE PRODUCT, PREVIOUSLY PICTORIAL, SEEMS TO CONCENTRATE ON METHODOLOGICAL RANGE OF AN INDETIFICATION OF THE ELEMENTS AND THE PROCESSES OF THEIR ORGANIZATION.

RIGHT FROM THE BEGINNING, WE DECIDED TO DOCUMENT OUR STRUGGLE WITH THIS NEW TOOL, THE COMPUTER, AND HAVE SYSTEMATICALLY RECORDED PHASES OF THE DEVELOPMENT OF OUR SYSTEM AND OUR ABILITY TO CONTROL IT. THE EXPERIENCE WENT BEYOND OUR PERSONAL DIARY, AND WE EXPERIMENTED WITH MORE FORMAL DOCUMENTARY-LIKE SEGMENTS, HOPING TO FIND MORE UNIVERSAL GENRE DESIGNATED FOR WIDER AUDIENCE.

UNDER A GRANT FROM NEA AND CPB WE HAVE COMMITTED OURSELVES TO PRESENT A FEW HALF HOUR SEGMENTS FOR LOCAL BROADCASTING, AND THESE SEGMENTS, INCLUDED IN OUR APPLICATION, PROVIDE A SURVEY THROUGH SOME OF THE TOPICS.

WE PROPOSE TO EXTEND THIS ACTIVITY FURTHER INTO COMING YEARS AND PRODUCE MORE OF THIS GENRE, Seldom REPRESENTED IN TELEVISION BROADCAST. OUR OWN FACILITY GIVES US GOOD CONDITIONS FOR ORIGINATING THE NECESSARY MATERIALS.

THE BROADCAST FACILITY THEN WOULD BE USED TO INTERFACE OUR PRODUCT (3 1/2 INCH CASSETTE) WITH ITS DISTRIBUTION AND NECESSARY POST-PRODUCTION SERVICES, AND IN THE GENERALIZED PRODUCTION BUDGET, WHICH THEN WOULD BE UNDERSTOOD AS A RESEARCH GRANT, GENERATING THE SUBJECT OF A DOCUMENTARY ORIENTED PRODUCT IN ROUGHLY THE SAME MANNER, THE SUPPLEMENTED VIDEOTAPE SUGGESTS.
I Grew up on the suburbs of an industrial town, Brno, the major town of Moravia, region of Czechoslovakia. Established after the First World Treaty on the territory of Austria - Hungarian Empire. My father, active soldier of First World War, was captured and held captive to the end of the war mainly in town Sverclouzka (Russia), where he ran a metal workshop until and after the rule of the Bolsheviks.

After his return from the east, he acquired the craft of metal forming and served as a machinist and steam engine operator on territory of Zamaratiska Moravia, a territorial protectorate of newly established Czechoslovakia. Later, he acquired additional education on the lower industrial school, which gave him an access to skilled collar technical jobs.

He married my mother (there both were peasant stock, living in the area, not more that five miles distant) moved to town Brno, where he built a family house. I was born there as second to my sister.

I grew up during the Second World War, reaching the age of eight before the war ended. After the war, my father joined the Communist Party and I became a member of youth (organization) później later of the union of the Czechoslovak youth naturally, I would have been interested in further political group if at that time the political theories would not have excluded the socialist and intellectual verities.

I have acquired varied education, obtained a degree in industrial engineering, served in Czechoslovak air defense, compulsory, after went to the factory as a workman from which I exited through being accepted on the film school of Prague, a branch of the Academy of Music Arts (NCTMUSE), which I graduated in 1964.

I have studied and experienced the official doctrine of that time, non-ideological being politically confronted with a method of socialist realism in which formalism was directly linked to the theory of the bourgeois class.

I have emigrated to the United States as a citizen of Iceland, having accepted a new name according to the Icelandic law of the time. (Icelandic name based on my father's first name Peter) in the mid sixties and became active in the cultural life of New York City.

Through working in a proximity of the media, I eventually begin my own experimentation with film stereoscopic lightings, active projection screens, electronic music and film. With electronic image in particular through the system of video, by the end of 1966. I have discontinued the association with the legitimate industrial production (mostly film editing and environmental projection image design) and devoted full time to experimentation with electronic materials.

At that time the preconceived of video could support great variety of form presentations, of which eventually led myself and others to the decision of creating a media treatment the association of an alternated media center, electronic arts interaction and various individuals have contributed to the creating of awareness of video as a social and cultural identity.

For a few years, the work and the related activities represented the formulation of particular treatment of images, usually labelled as generated, processed, manipulated indicating the closest relationship to the materiality of the components elements.

Currently, my interest has been concentrated on the computer with a personal art style with all the consequences to the operation subject and product of such.
ABOVE ALL REASONING, I SHALL OFFER THE MOST EXPLICIT INFORMATION I HAVE TO DESCRIBE THE PROJECT OF THIS APPLICATION: FROM THE LATE SIXTIES, I HAVE PAID A SYSTEMATIC ATTENTION TO ELECTRONIC MEANS OF PRODUCING IMAGES AND SOUNDS. BY THEIR APPEARANCE AND BY MY OWN CONSCIOUS AND UNCONSCIOUS PROCESSES. THE WORK HAS CONVERGED INTO A CATEGORY OF ART, IT IS EXHIBITED, ARCHIVED AND REQUESTED AS SUCH: I AM INDEED INTERESTED IN MY WORK BEING ART, AND WILL UTILIZE THIS CHANNEL OF COMMUNICATION.


USUALLY, THE WORK OF SUCH A SUBJECT HAVE BEEN DONE IN ESTABLISHMENT OF A TEAM WITH SOME INSTITUTIONAL SUPPORT. IN DIFFERENT CONDITIONS EXISTS NOW, I HAVE, FOR EXAMPLE ESTABLISHED MY OWN WORKING FACILITY OF A SMALL COMPUTER AND AM CONTINUING IN WORKING ON THE PRIMARY SUBJECT OF MY INTEREST IN FURTHER DEFINITION OF THE ELECTRONIC MATERIALS AND THEIR CONTROL.

IN THIS TIME, THE FIGURATIVE PRODUCT OF THE MORE TRADITIONAL (ANALOGUE) TOOLS DOES NOT FOLLOW SO READILY: A DISTPROPORTIONAL EFFORT HAS TO BE MADE TO ESTABLISH AT LEAST PRIMARY COMMUNICATIVE EXPERIENCE.

IN SPIRIT OF MY WORK, BEING NONPROJECT STRUCTURED BEING PATTER SENT RESULT THAN A GOAL, I HAVE A DESIRE TO SPECIFY THE INTERNAL PROCESSES OF ELECTRONIC SYSTEMS TO HARNESS THE ESTETIC DEFINITIONS, TO UNCOVER CONTROL AND EVENTUALLY COMPOSED WORKS, UTILIZING THE INTERNAL MODELS OF ORGANIZATIONAL PRINCIPLES OF IMAGES AND SOUNDS. I HAVE BEEN SUCCESSFUL IN THE ANALOGUE TOOLS (INDEED EVERY MATERIAL OFFERS ITS INNER INCOME TO A TO A PARTICULAR CRAFT), BUT IN A CASE OF A DIGITAL COMPUTER, ADDITIONAL SET OF CODING PROCEDURES MUST BE RITUALIZED, TO SET THE SYSTEM INTO A SELF PERFORMANCE.

THIS PROPOSAL ASKS FOR:

TO FACILITATE THE TIME THAT CAN BE SPENT BY SUCH INTEREST TO ACQUIRE HELP, ADVICE OR ENGINEERING SERVICES