

THE VASULKAS - DEFINITION:

\*THROUGH A NATURAL BONDAGE (A MARRIAGE) 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 CONDITION, 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 IDENTIFICATION 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 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 (3/4 INCH CASSETTE) WITH ITS DISTRIBUTION AND NECESSARY POSTPRODUCTION SERVICES.

THE APPLICATION THEN WOULD ASK FOR A GENERALIZED PRODUCTION BUDGET, WHICH THEN WOULD BE UNDERTOOD AS A RESEARCH PRODUCT, GENERATING THE SUBJECT OF A DOCUMENTARY ORIENTED PRODUCT IN ROUGHLY THE SAME MANNER, THE SUPPLEMENTED VIDEOTAPE SUGGESTS.

TO ACHIEVE ~~THE~~ BROADCASTABILITY including personal facilities maintenance material costs etc

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I GROW UP ON THE SUBURBS OF AN INDUSTRIAL TOWN BRNO, THE MAJOR TOWN OF MORAVIA, REGION OF CZECHOSLOVAKIA, ESTABLISHED AFTER THE FIRST WAR TREATY ON THE TERRITORY OF AUSTRIA - HUNGARIAN EMPIRE. MY FATHER, ACTIVE SOLDIER OF FIRST WAR WORLD, SERVED IN THE ARMY OF THE EMPIRE, WAS CAPTURED AND HELD CAPTIVE TO THE END OF THE WAR MAINLY IN TOWN SVERDLOVSK (RUSSIA), WHERE HE RUN A METAL WORKSHOP UNTIL AND AFTER THE RULE OF THE BOLSHEVICKS.

AFTER HIS RETURN FROM THE EAST, HE ACQUIRED THE CRAFT OF METALFORMING AND SERVED AS A MACHINIST AND STEAM ENGINE OPERATOR ON TERRITORY OF ZAKARPATSKA UKRAJINA, A TERRITORIAL PROTECTORAT OF NEWLY ESTABLISHED CZECHOSLOVAKIA.

LATER, HE ACQUIRED ADDITIONAL EDUCATION ON THE LOWER INDUSTRIAL SCHOOL, WHICH GIVE HIM AN ACCESS TO WHITE COLLAR TECHNICAL JOBS.

HE MARRIED MY MOTHER (THERE BOTH WERE PEASANT STOCK, LIVING IN THE AREA, NOT MORE THAN FIVE MILES DISTANT), MOVED TO TOWN BRNO, WHERE HE BUILD A FAMILY HOUSE. I WAS BORN THERE AS SECOND TO MY SISTER.

I GROW UP DURING THE SECOND WAR, REACHING THE AGE OF EIGHT BEFORE THE WAR WAS OVER. AFTER THE WAR, MY FATHER JOINED THE COMMUNIST PARTY AND I HAVE BECOME MEMBER OF YOUTH ORGANIZATION PIONIR, LATER OF THE UNION OF THE CZECHOSLOVAK YOUTH. NATURALLY, I WOULD HAVE BEEN INTERESTED IN FURTHER POLITICAL GROWTH IF AT THAT TIME THE POLITICAL THEORIES WOULD NOT HAVE EXHAUSTED THE SOCIAL AND INTELLECTUAL VERITABILITIES.

I HAVE ACQUIRED VARIED EDUCATION, OBTAINED A DEGREE IN INDUSTRIAL (METALURGY) ENGINEERING, SERVED IN CZECHOSLOVAK AIR DEFENCE, (COMPULSORY), AFTER WENT TO THE FACTORY ASSIGNMENT JOB FROM WHICH I EXITED THROUGH BEING ACCEPTED ON THE FILM SCHOOL OF PRAGUE, A BRANCH OF THE ACADEMY OF MUSIC ARTS (NOTE: MUSE), WHICH I GRADUATED IN 1964.

I HAVE STUDIED AND EXPERIENCED THE OFFICIAL DOCTRINE OF THAT TIME, MARY-LEINISM, BEING ESTHETICALLY CONFRONTED WITH A METHODS OF SOCIALISTIC REALISM, IN WHICH FORMALISM WAS DIRECTLY LINKED TO THE THEORY OF THE BURGEOUS 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) OF TIMOTHEUS PETERSSON, A NAME BASED ON MY FATHER'S FIRST NAME (PETR), 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, STROBOSCOPIC LIGHTS, ACTIVE PROJECTION SCREENS, ELECTRONIC MUSIC AND FINALLY WITH ELECTRONIC IMAGE PARTICULAR THROUGH THE SYSTEM OF VIDEO. BY THE END OF 1969 I HAVE DISCONTINUED THE ASSOCIATION WITH THE LEGITIMATE INDUSTRIAL PRODUCTIONS (MOSTLY FILM EDITING AND ENVIRONMENTAL PROJECTION IMAGE DESIGN) AND DEVOTED FULL TIME TO EXPERIMENTATION WITH ELECTRONIC MATERIALS.

AT THAT TIME THE PHENOMENA OF VIDEO COULD SUPPORT GREAT VARIETY OF FORM PRESENTATIONS OF THE WHICH EVENTUALLY LED MYSELF AND OTHERS TO THE DECISION OF CREATING A MEDIA THEATRE, THE ASSOCIATIONS (ALTERNATE MEDIA CENTER, ELECTRONIC ART INTERMIX) AND NUMEROUS 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 IMAGE, 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 AS A PERSONAL ART TOOL 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 CONFORMED 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.

YET, THE INTRODUCTION OF THE DIGITAL COMPUTER INTO MY WORK HAS PRESENTED RANGE OF NEW ELEMENTS, MOSTLY THE VERY PRAGMATIC CONDITIONS OF WORKING WITH SUCH A TOOL, THE RANGE OF KNOWLEDGE, ESTHETIC STRUCTURE AND THE ECONOMIC SUPPORT.

USUALLY, THE WORK OF SUCH A SUBJECT HAVE BEEN DONE IN ESTABLISHMENT OF A TEAM, WITH SOME INSTITUTIONAL SUPPORT. A DIFFERENT CONDITIONS EXIST 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 HIGHLY VISIBLE PRODUCT OF THE MORE TRADITIONAL (ANALOGUE) TOOLS DOES NOT FOLLOW SO READILY. A DISPROPORTIONAL EFFORT HAS TO BE MADE TO ESTABLISH AT LEAST PRIMARY COMMUNICATIVE EXPERIENCE.

IN SPITE OF MY WORK, BEING NONPROJECT STRUCTURED, BEING RATHER RESULT THAN A GOAL, I HAVE A DESIRE TO SPECIFY THE INTERNAL PROCESSES OF ELECTRONIC SYSTEMS, TOWARD THE ESTHETIC 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 MODES 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