

LARGE FORMATS VELKÉ FORMÁTY

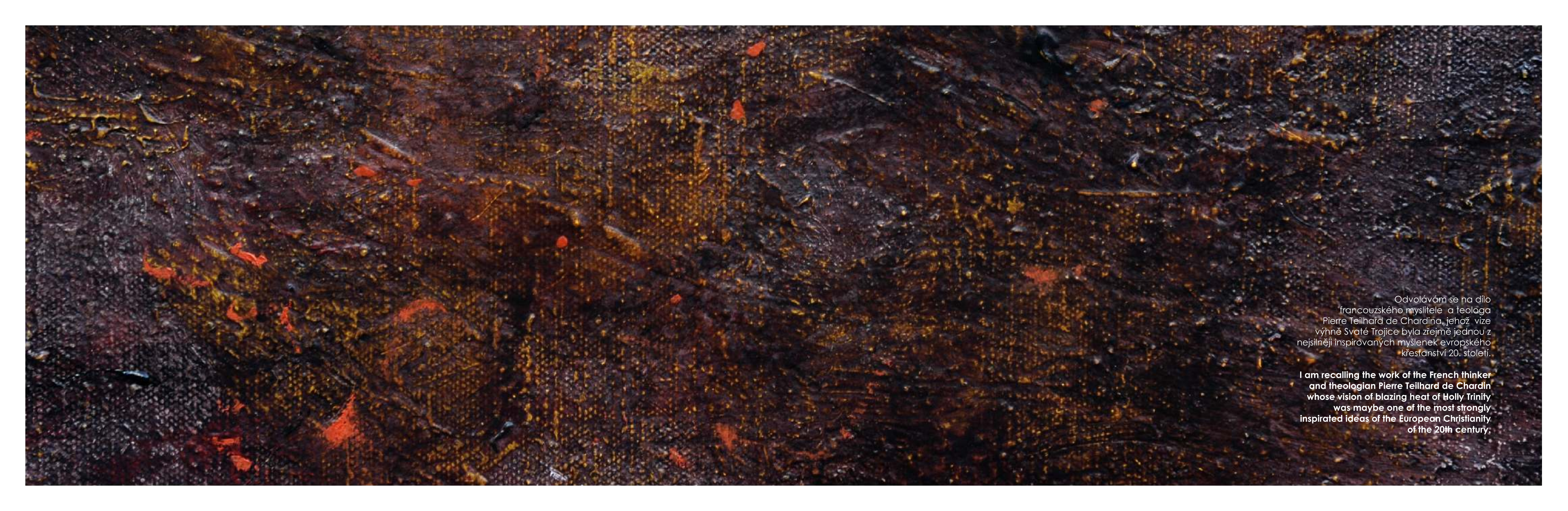
VÁCLAV VACULOVIČ



Velké formáty / Large Formats / Tvá spalující výheň / Your Burning Furnace / Velké formáty / Large Formats / Tvá spalující výheň / Your Burning Furnace / Velké formáty / Large Formats / Tvá spalující výheň / Your Burning Furnace / Velké formáty / Large Formats / Tvá spalující výheň / Your Burning Furnace



VÁCLAV VACULOVÍČ
VELKÉ FORMÁTY / LARGE FORMATS
TVÁ SPALUJÍCÍ VÝHEŇ / YOUR BURNING FURNACE



Odvolávám se na dílo
francouzského myslitele a teologa
Pierre Teilhard de Chardina, jehož vize
výhně Svaté Trojice byla zřejmě jednou z
nejsilněji inspirovaných myšlenek evropského
křesťanství 20. století.

**I am recalling the work of the French thinker
and theologian Pierre Teilhard de Chardin
whose vision of blazing heat of Holy Trinity
was maybe one of the most strongly
inspired ideas of the European Christianity
of the 20th century.**

Úvodní slovo Jiřího Machalického /National Gallery in Prague/
Exhibition Immersing River in the Gallery of Modern Art in Roudnice n/Labem

Václav Vaculovi patří ke generaci, která přicházela ke slovu v polovině osmdesátých let. Přinášela nezvyklé prvky v tvorbě i v jejím prosazování. Zastaly se rýsovat nové skupiny, umělci nacházeli odvahu a s nebývalou silou začali požadovat názorovou svobodu a nezávislost. Václav Vaculovi se přidá k těm, kteří dokážou obhájit osobité postoje. Přitom jeho projev z etelně souvisí s vlastní generací, jež se poměrně drázně, ale přitom hrzborodým způsobem přihlásila k odkazu rozmanitých podob symbolismu. Malíř se soustřeďuje na neustálé rozvíjení svého výrazu, v němž se těší a vyhračuje jeho představy. Našel se neokázalý, ale přesvědčivý způsob vyjadřování. Nejde mu o laciné vzezření do souvislosti, ale o nalezení jedinečného přístupu ke skutečnosti, o ztvárnění řádu, naplnění jeho malbu. Umělcova tvorba se vyvíjí svobodně a nezávisle na tom, jaký výtvarný proud se právě dostává na výsluní. Jeho obrazy a monotypy se stávají zrcadlem dlouho a zvolna zrajících představ. Sny, pocity a myšlenky se proměňují a s nimi i malíř v projev. Mnohaletý vývoj přináší přirozeně, nedochází v něm k náhlým zvrátům. Má vnitřní logiku, směřuje od konkrétního vyjádření k obecnému, od reálných tvarů k abstraktním, od jednoznačného sdělení k mnohoznačným symbolům. I když se jeho výraz často blíží strukturálnímu rozrušení plochy a prostoru, vždy v obrazech zůstává alespoň zárodek řádu. Nabízí se srovnání s vesmírným děním, v němž systém vzniká z chaosu a pevná hmota se rodí z neurčitých a beztvarych mlhovin. Václav Vaculovi vychází z nejjednodušších prvků, z barevných tónů, silokůvek a energických polí, jež se vzájemně ruší nebo sítají. Dospívá k zamýšlení nad smyslem života, nad jeho různými rovinami, vrstvami a formami, nad jeho harmonií i disharmonií, radostí a smutkem, jasným směřováním nebo nesnadným rozhodováním na křižovatkách a hledáním nových cest. Václav Vaculovi cítí nezpochybnitelné životní hodnoty a pravidla, která vycházejí ze zkušenosti mnoha generací a která si nakonec každý musí stanovit sám. Jeho projev, vycházející z dodržování estetických i etických zákonitostí, se vyhýbá laciným efektům. Je stídmý, někdy až k ehy, uvolněný a přitom rytmicky utvářený. Zůstává v něm zachováno tajemství, které se skrývá za neurčitými tvary, vystupujícími z hloubky temného prostoru. Tvorba, v níž se spojuje odkaz tradice se současným viděním světa, má širokou platnost. Zrcadlí se v ní hluboká víra v trvale platné principy, kontrastující s úspěchanou povrchností současného životního stylu. Do Vaculoviových obrazů se promítá souvislost lidské civilizace s přirodou, jejíž zákony někdy bezohledně překračujeme, i když tím riskujeme vlastní ohrožení.

Prologue by Jiří Machalický /National Gallery in Prague/
Exhibition Immersing River in the Gallery of Modern Art in Roudnice n/Labem

Václav Vaculovi belongs to generation, which was brought to advantage in mid 1980s. It brought singular elements both in creation and also in pushing it. New groups began to loom, artists found heart and with an unusual force they demanded opinion freedom and independence. Václav Vaculovi thanks with those who are capable of defending their individual attitudes. Of the same time his expression is clearly linked with that generation which relatively emphatically, but at the same time in different way, expressed obligation for the heritage of various aspects of symbolism. The painter focuses his attention on a permanent developing of his expression, in which his ideas get refined and crystallized. He found an unostentatious but convincing way of expression. He does not care for a cheap placement into coherence but for finding a unique approach to reality, for realizing the system, which fills his painting. The artist's creation develops freely and independently on which artistic stream is dominant. His paintings and monotypes reflect ideas that ripen slowly and for a long time. Dreams feelings and ideas change and according to them the painter's expression, too. His developing lasting for many years, appears to be natural, there are no sudden changes. He has an inner logic, he aims from a concrete to a general expression, from real to abstract forms, from a concrete message to the ambiguous symbols. Even if his expression often is close to structural impairment of plane and space, in his paintings always remains at least a rudiment of the order. This can be compared to the operation of the universe, in which the system rises from chaos and solid matter is born from indefinite and shapeless nebulae. Václav Vaculovi comes out of the most elementary components, out of color tones, lines of force and energetical fields, which mutually either multiply or add up. He arrives at the sense of life, on its various levels, strata and forms, on its harmony and disharmony, joy and grief, with clear aiming or difficult deciding on intersections and with searching for new ways. Václav Vaculovi honors the indubitable life values and rules, which come out of the experience of lots of generations and which at the end everybody has to determine by himself. His expression issues from observing esthetic and ethic rules and avoids cheap effects. He is temperate, sometimes even delicate, at ease and at the same time rhythmically ordered. There remains preserved in him a mystery, that hides behind the shining indefinite shapes which rise from the depth of the dark space. The creative art, which links the contemporary view of the world to the tradition heritage, has a broad validity. There reflects in it a profound faith in permanently valid principles, which contrast the hasty superficiality of the current life style. Into the Vaculovi's paintings the coherence of the human civilization with nature projects, the laws of which we sometimes recklessly violate, even if we in this way risk our own destruction.

Martina Pachmanová
Pokušení na hranici existence
K výstavě ve Státní galerii ve Zlíně /zkráceno z katalogu/

Vaculoviův rozsáhlý obrazový cyklus „Pokušení“, který zahrnuje monumentální plátna a řadu drobných monotypů, vychází tématicky z biblického motivu pokušení na poušti. V obrazovém podání ovšem tento motiv daleko překračuje významy christologické interpretace. Pokušení je Vaculoviův obecným poselstvím o zranitelnosti lidského jedince uprostřed společnosti, o ambivalentnosti oscilující mezi jistotou a nejistotou vírou a nevírou. V pokušení je pro Vaculoviě skryt celý paradox moderní společnosti, v níž je člověk buď vyhnancem, nebo jednou z figurek establishmentu. Pokušení je součástí obrazem situace umělcem solitéra, který se již vzdal myšlenky prorockého spasitelství a stojí před volbou mezi „vnitřním exilem, kdy člověk začíná jít na vlastní pěst“ (Vaculovi), a touze po uznání za cenu nesvobody. V pokušení je konečně zašifrována člověková smyslová i smyslná posedlost životem, která ve Vaculoviových obrazech odhaluje nespoutatelnou životní sílu a lesnost, která se nakonec ocitá blíže pro mnohé snad heretické, ale nepochybně hluboce lidské vizi Scorseseova filmového ztvárnění Posledního pokušení Krista. Vaculoviovy obrazy z posledního cyklu se pohybují na nejisté hraně mezi figurací a abstrakcí. Odráží jak konkrétní existenci situací, již dokumentují dlouhé řady figurálních a pohybových studií, tak okamžitý mentální stav, jež je na malířském plátně přitom nexpresivním výronem barev a emotivním chvěním rukopisu, přecházejícím místy až k ekvaporivní uvolněnému gestickému projevu. Osamocené postavy se ve Vaculoviových obrazech proměňují v neartikuloovanou hmotu, která je součástí embryonálním stavem lidského bytí i posledními vlnami člověka. Jinde se odhmotují do té míry, že nejsou než tušeným epicentrem živelného proudění energií. Člověk se zde stává rukojmím svého vlastního života, je spalován zářem vlastního nitra a omezen přesně vytyčenými hranicemi svých domnělých i skutečných možností. Liniemi horizontální nebo kruhové hranice existenciálního prostoru a nemilosrdnou dematerializací lidského korpusu se Vaculovi přibližuje naturalismu neúspěšně „baconovské“ syrovosti. Od pokušení je ovšem stejně blízko k pádu do nicoty jako k vítězství vnitřní svobody a vykoupení. Vaculoviův stejnojmenný cyklus znepokojuje právě tím, že balancuje na ostře protikladě, že poukazuje na komplexnost mezních situací a že tak přehazuje tabu svých křesťanských východisek.

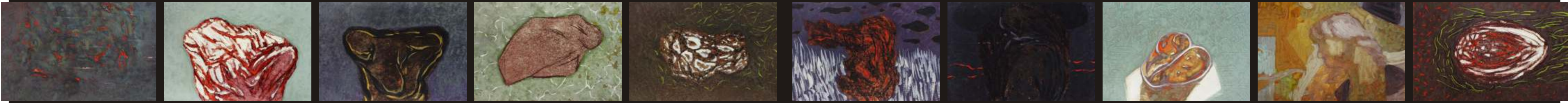
Martina Pachmanová
Temptation on the Border of Existence
Exhibition in the State Gallery in Zlín /extract from catalogue/

Vaculovi's large cycle called "Temptation" includes both the monumental paintings and a group of the small monotypes, and thematically comes out from the biblical motif of the temptation in the desert. In the visual re?presentation, however, this motif exceeds the meanings of the christological interpretation. For Vaculovi, the temptation is the common message about a vulnerability of a human being in the middle of the society, or, about the ambivalence oscillating between certainty and uncertainty, eventually between belief and disbelief. Within the temptation, Vaculovi unveils the whole paradox of the modern society where the human being is either exile, or a part of the establishment. The temptation is also the image of the artistic solitair's situation. In this situation, the artist already gave up the idea of his prophetic redemption, and stands in front of the alternative between an "interval exile where the human being starts to approach the things differently" (Vaculovi), and a desire to be acknowledged at the cost of a lack of freedom. Finally, within the temptation is enciphered the man's sensuous, and sensual possession by life. In Vaculovi's paintings, this possession reveals the ungraspable animal physicality, and is thus much closer to perhaps heretic, but undoubtedly very human vision of Scorsese's film "The Last Temptation of Christ". Vaculovi's paintings from the last cycle are located at the uncertain edge between figuration and abstraction. They reflect both a concrete existential situation which is documented by a long number of the figurative and movement drawing studies, as well as the immediate mental state which is embodied by the expressive outbreak of colours, and by the emotive shivering of the painterly manuscript which is sometimes transformed into the surprizingly liberated gestural expression. In Vaculovi's paintings, the lonely figures change into the unarticulated matter which is both an embryonal state of the human existence and man's last things. Somewhere else, these figures are dematerialized as much that they are not more than the anticipated epicentre of an elemental stream of energies. The human being becomes here an hostage of his/her own life, he/she is burned by a heat of his/her own interior, and he/she is bounded by the borders of both his/her supposed and real possibilities. Using the linear horizontal or circular borders of the existential space and, at the same time, using an unmerciful dematerialization of the human body, Vaculovi comes near to the naturalism of the inexorable "Bacon-like" rawness. The temptation is, however, as near to the downfall into nothingness as to the victory of the interval freedom and redemption. Vaculovi's cycle "Temptation" disturbs just by ballancing at the edge of these antitheses, by pointing out the complexity of the final situations, and by extending beyond the taboos of the Christian basis.



Je cítit teplo země, 1995-2005
Warm of the Earth is Feeling Everywhere

em mne zmizelo ve viru prachu - *Everything around me has gone in the whirl of dust* - Až tam, kde je Tvá síla - *As far as there where is Your power* - Protínám Tě - *I am cutting You through* - Neslyš - *plyneš za hranici nevědomí* - *You are flowing unnoticed beyond the boundary of unconsciousness* - červené pole - *Red Field* - Za ezáváš se mně - *do kůže* - *You are penetrating my skin* - Jsi přece tak daleko - *You are so far* - Je slyšet jen výsok



uda života - *The Truth of Life* - Něco nepopsatelného se vznášelo na obloze - *Something indescribable was floating in the sky* - Nepoznaná závrať - *Unexperienced giddiness* - Rotující síla - *Rotating power* - Nachoví - *jdou Ti vstíc* - *I approach You in a crimson way* - Nesnesitelné napětí se stále zvyšovalo - *Unbearable tension continued all the time* - O životě a smrti - *About Life and Death* - Na konci času - *At the End of Time* - Prodlužování



Ponorná řeka

výstava v Galerii moderního umění v Roudnici n. Labem

Ponorná řeka je svým způsobem kryptogramem křesťanského symbolu ponoření. Toužil jsem se vrátit a navázat na své předchozí práce, které jsem dělal pod dojmem pobytu v Sonoranské poušti na jihu Arizony. V samotné a neuvěřitelně jasné poušti vystoupí zřetelněji elementární podstata lidské existence. Uvědomil jsem si, že stádní téma monochromní skladby barev a hned zase prudkých světelných kontrastů nemá paradoxně daleko k obdobným zvrátům vnitřního života současného člověka. Vždy zůstává jen skulinka na vyváznutí. Představuji si, že když Jan psal na ostrově Patmos své Zjevení, necítil se asi nijak významně. Psal si to jakoby sám pro sebe. Slunce sálalo, byl v tu chvíli úplně sám a zabýval se – alespoň z pohledu současníků – něčím kompletně zbytečným a nesrozumitelným...

Ranní ostrovy, 1975-1985
Morning Islands

Immersing River

exhibition at Gallery of Modern Art in Roudnice n. Labem

Immersing River is in its way a cryptogram of Christian symbol of immersion. I had been longing to return and to make a continuation to my previous work, which I was doing under the impression of my stay in the Sonoran desert in the South of Arizona. In the loneliness and an incredible brightness of the desert comes more clear to the surface the elementary essence of human existence. I realized that the change of almost monochrome color composition and on the other hand turbulent light contrasts are not too far from simile events in the inner life of present mankind. There is always only a little gap for salvation. I imagine when John was writing his Revelation on the island Patmos, he didn't feel probably too important. In fact he was writing it like only for himself. Sun was blazing- he was at this moment totally alone and – at least from the view of his contemporaries – he was working on something completely unnecessary and incomprehensible...

Čas plyne - Violette, 1975-1985
Time is flowing - Violette





Bolest bytí, 1985-1995
Bitterness of the Existence



Sv tlo na Václavových obrazech je tím prudkým tokem energie, které dává na Hané dozrát obilí, spalující vše, co se p ed tím nesta ilo dostate n napojit vodou...

Prof. Vladimír Kokolla / AVU Praha /
/ Galerie u Dobrého pastý e, Brno /

P itomnost hudby zakládá ve Vaculovi ov mali ském díle nejen mimo ádný smysl pro rytmus a harmonii, ale p edevším abstraktní mnohozna nost.

PhDr. Martina Pachmanová
/ Národní galerie, Katalog TEMPTATION /

Je to dílo vyr stající ze samoty, jejíž úzkost bytí a jejíž otázky z výsosti elí nicot a dosahují až k jádru v cí...

Karel K epelka
/ Galerie TYPOS, Brno /

Tvorba Václava Vaculovi e není pod ízena ani apriorním tezí, ani dobovým trend m. Zachovává si tím autentickou sd lnost a stává se tak osobitým p ínosem do diskusí o existenci a možnostech sou asného duchovního um ní.

Mgr. Ivo Binder
/ Moravská galerie, Brno /

...rehabilituje sd lovací smysl malby zvládnuté velkoryse pojatým tvaroslovím... Barvy jsou tu zdrojem sv tla, které intenzivn vyza uje z tušeného pozadí a umoc uje výrazovost malby a její duchovní obsah.

PhDr. Bronislava Gabrielová
/ Moravská galerie, Brno /

Je to mimo ádná, znepokojiv nejasná cesta od obrazu k slovu a od slova k obrazu...

PhDr. Tomáš Mazá
/ Lidová demokracie 93 /

Václav Vaculovi se stal zajímavou osobností , jejíž dílo má výrazný symbolický podtext.

PhDr. Ji í Machalický
/ Ateliér 97 /

M í jsem možnost v posledním období sledovat tvorbu tohoto autora...

Mgr. Olaf Hanel
/ eské muzeum výtvarných um ní /

Riadený chaos tvorenia...

PhDr. Vladislav Grešlik
/ Katalog PASSIO, Múzeum moderného umenia rodiny Warholovcov /

V sou asném um ní je naléhav poci ována problematika obratu k duchovním hodnotám.

Edith Je ábková
/ Katalog výstavy v Olomouci /

P edm tem jeho abstraktních znak je myšlenka a její symbolické poselství. Do volného imaginativního obrazového prostoru je „vysláno“ znamení lyricko-expresivní tvar jako symbolická metafora biblického tématu.

PhDr. Ji í Urban
/ katalog Nového sdružení pražských um lc , Mánes, Praha 97 /

Metafora tvar ,jejich vzájemné pronikání,vznik í zánik je patrná v každé fázi tvo ení. Výsledné dílo vyvolává dojem tajuplného, lehce nazna eného a nedo e eného...

PhDr. Milada Frolcová
/ výstava Jsí zn ící prostor, Ateliér 97 /

Doporu uji výstavu Václava Vaculovi e Ponorná eka, která bude realizována na podzim v roce 2002 v Main Gallery of California State University v Los Angeles. Dílo Václava Vaculovi e považují za velice zajímavé jak po stránce obsahové tak i formální. Jeho sd lení m že mít i pro diváky jiného kontinentu velký význam.

Ak.mal. Adriena Šimotová
/ Praha 2001 /

V d ní Václava Vaculovi e je trvalá kontinuita konání, nikde neza íná a nikde nekon í a je nevy erpatelnou zásobnicí duchovní aktivity. P itahuje jej lov k a jeho vno ování se do prostoru, který skrývá plnost.

PhDr. Miroslava Hlavá ková
/ Galerie moderního um ní v Roudnici n.L., katalog výstavy Alfa 2000 omega /

Vaculovi ovy malby jsou výmluvné, zvlášt jeho monotypy jsou tajemné...

Prof. Louise M. Lewis
/ Director of the Art Galleries departement of California State University, Northridge, USA /

Zemitá barevnost Vaculovi ovy Inkarnace uzamyká ducha do t žké pudové prapam tihmoty...

PhDr. Lubica Záborská
/ Muzeum Krom ížska, výstava Nového sdružení pražských um lc Souvislosti, Ateliér 96 /

Duchovní sv t hraje v život um lce významnou roli...

Ji í Roth
/ Výstava Ponorná eka, Galerie moderního um ní v Roudnici n.L. 2000 /

Plátno Václava Vaculovi e, p edstavitele duchovn orientované tvorby, má sugestivní malí skou dynamiku umocn nou imaginárn p sobícím sv tlem...

PhDr. Bronislava Gabrielová
/ výstava Velký formát v Uherském Hradišti /

Václav Vaculovi je pozoruhodný malí , jehož obrazy, kresby a monotypy mají hluboký duchovní obsah.. Rozm rné malby i série p vabných monotyp jsou prostoupeny vnit ním sv tlem. Jeho projev se rozvíjí jasn daným sm rem, z obraz vyza uje smysl pro ád a zároveň z etelné etické poselství. Do jeho výrazu se promítá také vyt íbené hudební cít ní...

PhDr. Ji í Machalický
/ výstava Tvé spalující objetí /

Monotypy Václava Vaculovi e vypovídají podle žalmu 63 o žizni ve vyschlé, prahnoucí a bezvodé zemi. Vaculovi ovy práce s cykly obraz sv d í o jeho hluboké sp ízn nosti se sv tem hudby. ázením do v tšího celku neztrácejí obrazy svoji samostatnost, ale nabývají nových vzájemných vztah a také dimenzi asu.

PhDr. Karel Rechlík
/ výstava Žalmy, Diecéšní muzeum Brno /

Nejposvátní jším a nejèistším dojmem na mì působí Peèe• mlèení. Jsou v nì m vloèky èistého ví domí. Grál je ohnivè srdce, žhnoucí plamenný vzkaz našeho nitra, poskytující èisté svì tlo. Ranní ostrovy hoší nedoèkavostí, jsou triptychem, modlitbou na zaèátku dne. Vnoím se - kolèbka lidského tì la se stává hranicí pøekroèenou prociít se za vidiny našeho života.

Iva Košátková
/ vernisáž v Muzeu Kromí žska 19.6. 2005 /

Vaše obrazy ma úplne pohltili, sú tým najlepším, o ste vytvoril, o som videla, najabstraktn jším a predsa blízky, í prírodným a záhadným, vnútorne tlejúcou pahrebou, oh om, vážnym odkazom, neoby ajnou duchovnou nápl ou. Nie krutos a násilie, í majetnicky egoizmus, ale to krásne, až za oblakmi, to je vo Vašich obrazoch.

PhDr. Elen Letóanová
/ doc. STU Bratislava /

The light in Václav's paintings appears to reflect that mighty flow energy which provides the cornfields of Haná with gold. Within light like this the shadows are red-hot and the colours are deep.

Prof. Vladimír Kokolia / Academy of Fine Arts Prague
The Good Shepherddd Gallery Brno

The presence of music in Vaculovi 's painter's work originates not only an outstanding sense for rhythm and harmony, but especially the abstract variety of meanings.

PhD Martina Pachmanová - art historian / National Gallery in Prague
Catalogue TEMPTATION

This is a work growing from solitude of which the anguish of being and whose questions face from Highness nothingness and reach as far as the core of things...

Karel K epelka - poet, writer
TYPOS Gallery Brno

The artistic creation of Vaculovi always sticks to the author's vision. It has not been influenced either the pre-set theses, or contemporary tendencies. It preserves its authentic expression which in a specific way contributes to the contemporary spiritual art.

Mgr. Ivo Binder - art historian / Moravian Gallery Brno
Museum of the Modern Art of the Family of Warhol Slovak Republic / Catalogue PASSIO

The method of Vaculovi 's creative work corresponds with the tradition of Symbolism, but he subordinates the use of symbols and shapes with a deeper level of communication to the effort of his own creative composition.

PhD Bronislava Gabrielová - art historian / Moravian Gallery Brno
Catalogue Requiem, TYPOS Gallery Brno

It is an outstanding, alarmingly indistinct way from the painting to the word and from the word of the painting.

PhD Tomáš Mazá - art historian
Lidová demokracie 1993

Václav Vaculovi become an interesting personality, the work of whom has a significant symbolic essence.

PhD Ji i Machalický - art historian / National Gallery in Prague
Ateliér 1997

Lately I have been able to keep under review the work of this author ...

Mgr. Olaf Hanel - art historian / The Czech Museum of Fine Arts in Prague
Letter of recommendation

Exercised control over chaos of creating ...

PhD Vladislav Grešlik - art historian / Prešov University - Slovak Republic
Catalogue PASSIO - Museum of Modern Art of the Family of Warhol

The need for a return to spiritual values in art and life in general, is relevant for some centuries past.

PhD Edlith Je ábková - art historian
Exhibition Olomouc

The subject of his abstract signs is the idea and it is a symbolical message. Into the free imaginative picture space there is "sent out" a signal- lyrically expressive form as a symbolic metaphor of a biblical theme.

PhD Ji i Urban - art historian
Catalogue of New Association of Prague Artists - MĀNES 97

A metaphor of forms whose mutual penetration, origin and doom is palpable in every phase of creation. The resulting work evokes an impression of something mysterious, just only foreshadowed and not fully pronounced.

Ateliér 1997
PhD Milada Frolcová - art historian / Gallery of Museum in Uherské Hradiš

I recommend the exhibition of Vaclav Vaculovic, which will be held in the Main Gallery of California State University during this Fall. I consider the work of Vaclav to be an very interesting both the content and formal side. His message may be worthy for audience of a different continent too.

Ak.mal. Adriena Simotová
Prague 2001

In the painting of Vaculovi is permanent continuity which nowhere begins and is anywhere ending. It is an inexhaustible reservoir of spiritual activity. The main theme of author work is the man and his dialogue with universe.

PhD Miroslava Hlavá ková / Gallery of Modern Art in Roudnice n.L.
Catalogue of exhibition Alfa 200 Omega

Vaculovi 's paintings are eloquent and his monoprints are particularly intriguing.

Prof. Louise M. Lewis
Director of the Art Galleries department of California State University Northridge / USA

Formally and technically the work is mature and professional, exhibiting a wide range of knowledge regarding use of color and the process of complex layering to create emerging images / symbols / out of the surrounding dark fields. The monoprints have a density and richness that invites contemplation and creates a mysterious mood. Conceptually he seems to be a contemporary symbolist dealing with the human condition, and the challenge of spirituality. He is working this fertile ground convincingly.

Prof. Bruce Everett
Professor of Art, College of Arts, Media and Communion of California State University, Northridge / USA

Earthly colourfulness in Vaculovi 's pictures reminds of the spirit hard instinctive ancient memory of the matter...

PhD Lubica Záborská / Museum of Krom íz
Exhibition of The New Association of Prague Artists CONNECTION - Magazine Atelier 96

Spiritual world is playing an important role in the life of this artist...

Ji i Roth
Exhibition Immersing River / Gallery of Modern Art Roudnice n.L.

The picture of Vaculovi as a representative of spiritual orientated art have a suggestive dynamic reinforced with imaginative light.

PhD Bronislava Gabrielová
Exhibition Large Format

Vaclav Vaculovic is a remarkable painter whose pictures, drawings, and monotypes carry a profound spiritual impact. His capacious paintings and series of fetching monotypes are permeated with an inner light. What he is communicating progresses in a clearly set direction, and his sense of order and distinct ethical message shine out from his pictures. His refined feeling for music is also reflected in his work.

PhD Ji i Machalický
Exhibition Your Burning Embrace

Vaculovi 's monotypes give evidence about the 63th Psalm-thirst, parched and waterless earth. His works with cycles of pictures testify about deep relation with the world of music. His pictures don't lose their independence in arrangement with larger groups but gain strength through new mutual interrelations and dimension of time.

PhD Karel Rechlík, exhibition "PSALMS"
Diocese Museum / Brno

What you are doing in Kromeriz is great and people should know about it for imitation. Please keep up the good job. The arts need this kind of activity...

Prof. Dinos Constantinides
Louisiana State University / USA

It was our great pleasure to share in the making of so much wonderful music and to meet so many fine musicians and artists. Bravo.

Prof. Dolly and Daniel Kessner
California State University / USA



Zjevení, 1995-2005
Revelation



Je to všude, 1995-2005
It Is Everywhere





Patmoské vidiny, 1995-2005
Patmos visions



Matoucí přitažlivost, 1995-2005
Confusing Gravity

Everything is full of brilliance - Světla za obzorem času - Lights beyond the time horizon - Nepoznatelné hlubiny - Unrecognizable depths - Všude to puká - It is bursting



Tóny vesmíru - Sounds of Universe - Z večera přichází úzkost - Anguish is coming with twilight - Dostihnout nepoznané zvuky - Catch up with unexperienced sounds

Tvé spalující objetí, 1985-1995
Your Burning Embrace





Velký list, 1985-1995
Great Leaf

Stabbing planes - Neodbytné představy - Pertinacious ideas - Napjaté ticho - Tense stillness - Spouíváš - You are resting - Jak nenadálý sníh - As an unexpected snow



Až dojdu, nalož se mnou jak chceš - When I come do with me as you wish - Ano, jistě přijdu - Yes, I am coming - Znamení - Omen - Stále, stále miji - I miss all the time - Jsi tady, já vím

Heaven pastures - Sily noci - Powers of Night - Nepovolné ko eny bolesti - Obstinate pain roots - Tajemné záblesky - Mysterious flashes - Jak trilobit zato ený v dlaní - Like a trilobite



Výhe noci - Furnace of night - Spalující žár - Burning heat - Pohlcující nekonečno - Devouring infinite - Osten milosti - Thorn of grace - Píroslá nepovolnými ko eny bolesti - ekám T

Zmrtvýchvstání, 1985-1995
Resurrection





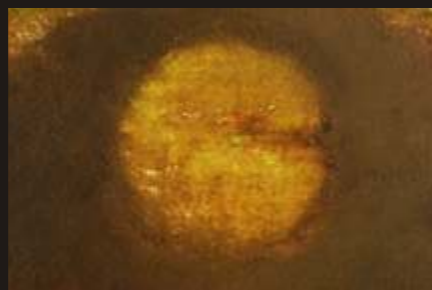
I know you are here - Neviditelné světlo - Invisible light - Zářící záplava - Brilliant flood - Čtenářka - Reader - Hořká pachu - Bitter taste - Mizení - Fading - Dlouhé čekání - Long waiting



Od úsvitu do poledne - From dawn to noon - Nekonečný den - Unending day - Pomalu se sunul po obloze - It was slowly shifting in the sky - Ráno Te budu čekat - I shall be waiting

Znepokojivé vidiny, 1985-1995
Unbearable Visions

I am waiting a mid the night of shadows with roots of pain grown on you - Nesnesitelná záře - Unbearable light - Pole milosrdných světel - Field of graceful lights - Záchvat vyprázdňování



Žluto - Tormenting bed - Krajina mé duše - Landscape of my Soul - Rozeklané srdce - A split heart - Pohyb neznáma - Moving of the unknown - Ticho pouště - Stillness of Desert

Zrání, 1985-1995
Maturation





Země dýchá - The earth is breathing - Podivné souvislosti - Odd chains of events - Oslepuješ bíle - You blind me dead-white - Skryté pohledy - Hidden views - Vzduch byl chladný



The air was cold - Jsem u Tebe - I am with you - Bodavá bolest - Stabbing pain - Jsi krásný - You are beautiful - Štěpánovo umučení - The Stephan's Torture - Všudypřítomné světlo

Podzemní chvění, 1985-1995
Underground vibrations

The air was heavy - Na druhém břehu - On the next shore - Strom života - The tree of life - Pomalu mne vtahuješ do sebe - Slowly you are drawing me inside - Tajemné vyzařování



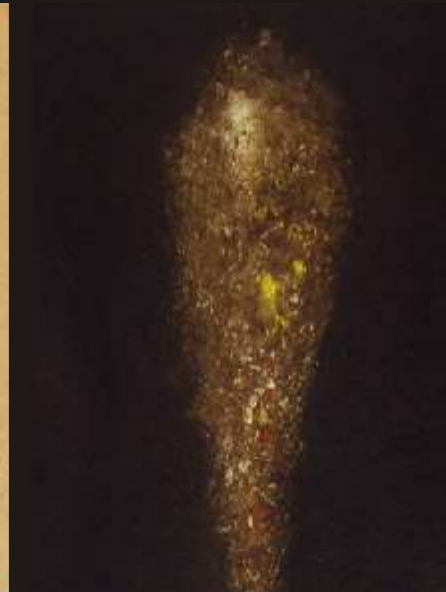
Hořící nitro - Burning heart - Pláč - Weeping - Je k e - stárnutí - Getting old in spasm - Šířav - ekám - I am caustically waiting for you - Těživé sny - Nightmares - Pomalé stmívání - Slow

O posledních věcech, 1985-1995
About Last Things





Omnipresent light - Velký oblouk - A large arch - Možná ztratit - I may lose You - Nesnesitelné ticho - Unbearable stillness - Pokušení na poušti - Temptation in the Desert - Potopená



Submerged boat - Pij již, Pane! - Come already, Lord! - Žárem zbledla obloha - The sky went white with heat - Osten v těle - Thorn in the body - Zkamený okamžik

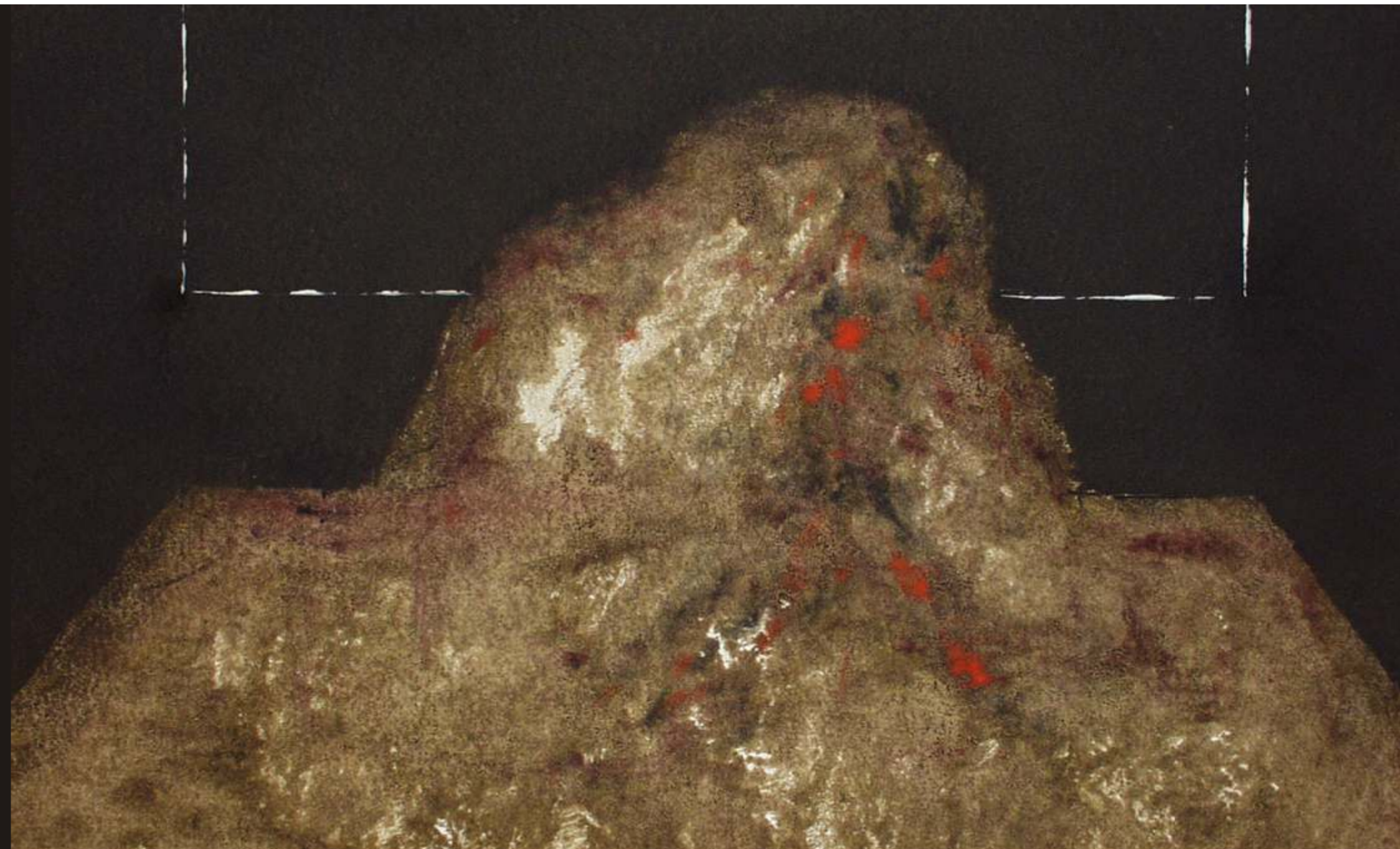
Pouštní vítr, 1995-2005
Desert Wind

Nepokojné myšlenky - *Troubled thoughts* - Mušivý oblouk - *Tormenting arch* - Napjatý oblouk - *Tense arch* - Jak zvuky z druhého světa - *Like sounds from another world* - Ze tmy



posouváš - *You are shifting in silence* - Velký list - *Large leaf* - Tvá výheň mne stravuje - *Your furnace is absorbing me* - Chci tě potkat tam jak vždycky - *I am in a burning bush*

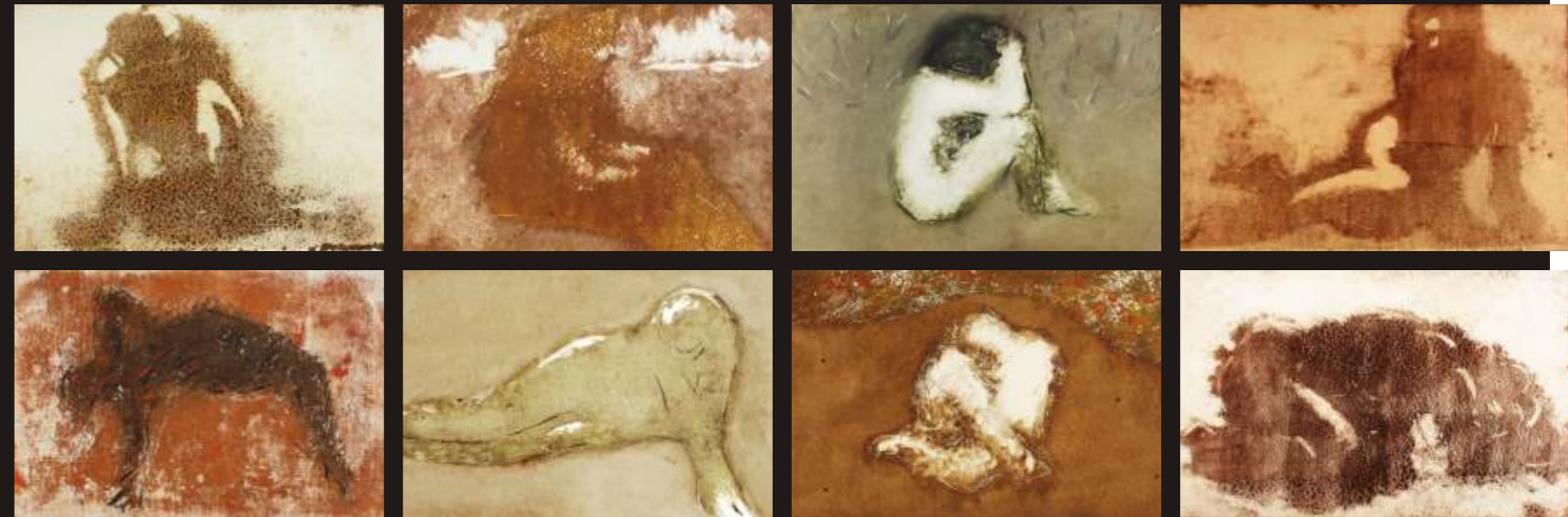
Sžíravě čekám, 1985-1995
I am waiting for you





Neviditelné zóny, 1995-2005
Unvisible regions

Fossilized moment - Zdá se mi, že T stále hledám - I seem to keep looking for You for such a long time - Objeti - Embrace - Bolavá údolí - Painful valleys - Jsi ve mně v každém póru



You are in every pore of mine - Jizvy v polích - Scars in fields - Odst edivá dráha - Centrifugal track - Šipy neznáma - Arrows of the unknown - Vim, že mne neopustíš

N kde je ustavi n bílý den - *There is eternal bright day somewhere* - Ztajená energie - *Secret energy* - Budu T držet v náru í - *I shall hold You tight* - Jsem t hotná nad ji



Okno do neznáma - *Window into unknown* - Tam kde se mozek dotýká vesmíru - *Where brain touches the universe* - Strom života - *Tree of Life* - Purpurové sv tlo - *Crimson light*

Neslyšně padám, 1985-1995
I am falling in Silence



Radim Bařuvník

Forfest Put the Emphasis on the Individual Testimony of the Composer

Zdenka and Václav Vaculovi are the husband and wife team that has headed the Forfest's organisational committee since the festival's birth fourteen years ago. The future paths that might be taken not just by the Forfest but by contemporary music in general in the future are the subject of this interview. .

What do you see as the greatest success of this year's Forfest? And what didn't work so well, what caused you problems?

It would probably be impossible to imagine a festival of contemporary art without problems, Usually there are so many that we don't even want to talk about them...So I prefer to talk about the good sides, and the performance of Zemek's 2nd Symphony "the Passion" was you could say a satisfaction not just for the composer but for us as well. Of course, with such a monumental work, which in its uncut form represents ninety minutes of music for large orchestra, choir and soloists, you could hardly expect there to be no problems at all putting it on, but all the performers and listeners felt that it was a great idea, and that's no small achievement.

Forfest is characterised as a festival of contemporary art with a spiritual focus. But from a certain perspective any kind of artistic work is spiritual, if it springs up from the spirit of the author...How would you define spirituality in art and what are your criteria, from this point of view, for the choice of works for the festival?

You're right. Every creation arising from the spirit can be considered spiritual, but contemporary art is dominated by anything but the spirit. Of course we don't want to play at being referees who "unerringly" separate the wheat from the chaff. To put it a little frivolously, our activities might be better characterised by paraphrasing the famous voice crying in the wilderness "Prepare ye a way for an art that has not yet lost content and meaning". It is in this spirit that we praise and encourage every author who doesn't want to contribute to the general devastation of human values. But back to your question: naturally the problem has many different levels, and that is why we've started a colloquium, which every two years provides space for the opinions and visions of leading musicologists and art historians from this country and abroad. There is no answer to your question that would fit into one paragraph in a magazine...

Although the Forfest also involves visual art and poetry, it remains above all a music festival. Do you intend to carry on giving priority to the music element, or will you be trying to give the other fields of the arts a more balanced share in the event?

Today it's also a financial question, since a good exhibition, with good advertising, costs at least 2-300 000 crown. Also taking into account the well-known inflexibility of fine arts funds and the „caution“ of curators, it seems to us that the music festival model is really more feasible for the moment. Internationally speaking, the music world is linking up much faster, all kinds of things are discussed, and the position of the composer isn't determined by the incredible caste system that prevails in the art world especially in this country. On the other hand, in the history of art the linking-up of different disciplines has always been enriching for all of them, and that is a direction we want to move in....

At the colloquium there was talk of the spiritual element in non-classical music. What is your attitude to the possibility of extending the musical range of the Forfest and for example presenting alternative or jazz ensembles that have an accent on spirituality in their music?

Today the term "alternative" includes almost anything you can think of. It's an area in which you can find plenty of marvellous and inspired music, but also plenty of toothless music as well. Even so-called „relaxation music“, with its very obvious commercial subject, flirts with spirituality so how can one get one's bearings? Obviously the existing labels aren't much help here. We need to take a case-by-case approach. In the course of the years we've had groups here from the MCH Band to DAMA DAMA or AGON, and soloists like Iva Bittová and Jessicy Karraker from the USA. And for example we should like to invite Ensemble Jouissance fro, Australia, Aleph from France, the British Hilliard Ensemble the list would be a long one and there's no need to weary readers. We don't think this area of contemporary music can reproach us for ignoring it. As far as Jazz is concerned, that first needs some definition of terms. For example Emil Wiklicky's career leaves us wondering what jazz actually still is today. In principle of course we've nothing against jazz, but we want to prevent a certain commercialisation of the festival.

The prestige of the festival has been growing from year to year. Have you thought of prolonging it or expanding it to include other towns?

In fact this year we held the exhibition of works by Californian artists, Mind Trips, in the chateau in nearby Chropy , which is part of the Kroměříž Museum Complex. The local town hall was very forthcoming and so the collaboration was a pleasant experience and shows the possibility of further projects in future years. The participation of the Zlín Bohuslav Martinů Philharmonic in the opening concert is a sign that future premiere concerts could be held in Zlín as well. Here we could also mention the rather curious offer we have received from Mr. Theodore Wiprud of New York, who suggests that his festival of spiritually orientated music, Beyond Words, could play host to some Forfest concerts in America. Generally it seems to be the case that anyone who thinks and plans in more than purely regional terms sooner or later has to start considering co-operation between more than one town or country. The possibilities could be fantastic - who wouldn't be interested in something like that? On the other hand, looking at several mega-projects in Western Europe based on the same principle, we've noticed that they often doesn't work. Ideas can be transmitted, but they can't be blown up like airbeds. Our primary concern is not the prestige of the event, but just putting across a diametrically different view of contemporary art. Large concerns are self-congratulatory and pay no attention to the quest whisper of the muses. In contrast, however, contemporary arts projects would immediately collapse if dependent only on local sources of support. It is quite clear that international link-up is essential and the direction of the future, and by the way it is already the only argument that all the funds, local authorities or ministries listen to everywhere in Europe. Practice has taught us how to economise, and we are beginning to have an inkling of how such a thing might work without the unnecessary bureaucratic ballast...

The problem of contemporary serious music is the very limited response it gets from the public. What in your view could music do to succeed against the competition of the lighter muses and given the media pressures?

One might have an interesting argument about what it is really is today that gets public response. And is the indifference of the broader public a problem for people who honour good art? If tens of thousands of fans come to a stadium to see a football or music star, then the television population of the country is interested for a few short minutes. And let us not be mistaken such phenomena have one interesting characteristic they are not linked up in time or space. After a week they don't interest anyone at all at home or abroad. But Shostakovich's Seventh Symphony flew round the whole world in an incredibly short time after it was written and every time it has been performed since then it has been a major event. What does it matter that it is for a supposedly negligible percent of the public? Genuine art is interesting even after centuries that is how the optimistic conclusion should sound more or less. We are well aware that the television programme planners are giving themselves headaches night and day over today's depressing reality. How can the chain of all possible dependences be broken? Does the consumerist majority really have the right to push the cultural minority to the margins of broadcasting time? And looked at from the point of view of decades maybe the minority of today is not such a minority, because what remains as generations pass is neither football nor pop music

Many world class composers and performers have been coming to the Forfest for more than a decade. In your view where is contemporary music moving today? In the last decade do you think there have been signs of any general trend, for example to a new wave of minimalism, regional inspirations of a return or tonality? Or has creation become an entirely individualised matter? Would you say that there is a more pronounced spiritual elements in contemporary serious music today than there was a decade ago?

Your questions, which are all very complicated, also contain a ready answer. Yes, although these returns testify to a tenacious search; 21st-century man urgently needs something, lacks something, and his hunger has the proverbial hundred heads. We are evidently the witnesses of a turning point, a period in which the borders of time, space, styles and genres are all breaking down. In the concept behind our festival it is the composer who has the key position. Emphasis on the entirely particular individual personality, truly authentic testimony free of media pressures and tendentious distortions necessarily reveals the spiritual "reverse face" of contemporary art. As far as your last question is concerned, one certainly can't ignore the enormous growth in spiritual themes. Of course, one can ask whether the interest wasn't in fact there before, and hasn't only come to light as a result of the more rapid communications of contemporary globalisation. But you will find hidden or open allusions to the spiritual practically everywhere. And so this hunger for something else will certainly grow...

Ivo Binder /Moravská galerie v Brn /
Passio
Múzeum moderného umenia rodiny Warhalovcov v Medzilaborciach

Název výstavy Passio bude možná pro mnohé zavádějící. Kdo však znají práci Václava Vaculovièe a sledují ji delší dobu, ví dle, že osten bolesti, zranitelnost lidské existence a bytostné spoèinutí v Tom, skrze ni jž dostává tato bolest svůj smysl, provází jeho tvorbu již od samých poèátkù. Celou svojí bytostí a veškerou svojí tvùreí aktivitou řeší Václav Vaculoviè problémy tohoto okruhu. Af je to v hudebním projevu, který je druhým pólem jeho umí lecké aktivity, èi v životí samém, v ni mž prizmatem tohoto passio prožívá události intimity duše. V jeho pohledu však toto passio již v sobí implicitní obsahuje své vlastní překonání - vzkříšení. Je to pojetí, které sdílí s tvùrcem výtvarní i bytostní odlišným - Františkem Bilkem. Aktéry tí chto duchovních událostí jsou postavy nejasných obrysù, ví tšinou jen naznaèené. Avšak v posledních pracích i tyto zcela ustupují nefigurativnímu dí ji. Stejní jako v hudebním projevu užívá i v malbí velice stídmí výrazových prostředků. Barevná škála jeho obrazù i grafik je omezena na dvě, tři barvy, užití v různých kombinacích a intenzitách. Hlavním formální výrazovým prostředkem je rukopis, zanechávající znatelné stopy ští tce, přecházející až k pastózní malbu se silným haptickým účinkem. Tento účinek je, zejména v poslední době, zvyšován rozmí rným formátem obrazù. Zcela neprávem zůstává v pozadí Vaculovièovy tvorby poetná řada monotypù, motivicky èasto předcházejících rozmí rná plátna, ni kdy však opakující v koncentrování jší podobí jejich subtilní témata. Tvorba Václava Vaculovièe zůstává vždy ví rná autorovu vidí ní, není podmíněna ani apriorním tezí, ani dobovým trendům. Zachovává si tím autentickou sdí lnost a stává se tak osobitým prínosem do diskusí o existenci a možnostech souèasného duchovního umí ní.

Ivo Binder /Moravian Gallery in Brno/
Passio
Museum of Modern Art of the Family of Warhol

The title of this exhibition „Passio“ may be misleading for many visitors. But for those who have known the work of Václav Vaculoviè fit is quite apparent Chat fit is the thorn of pain, vulnerability of human existence and the self-identification with „This“ which makes this pain meaningful. These have been his common subject-matters from the very beginning. Involving the whole of his creative personality Václav Vaculoviè deals with the above-given issues also in music which forms the other pole of his artistic activity. Also in his life itself through „passio“ he „lives“ the intimacy of the soul. But in his understanding this „passio“ implicitly includes in itself its over?coming - resurrection. It is a similar understanding which he shares with a very different artist F. Bilek. The performers of these spiritual events are persons of gloom which are uestly only outlined. But those characters are suppressed in favour of the non-personal expression in his last works. Both in music and painting he uses very simple expressive means. The colour range of his pictures and graphics is limited to two or three colours which are used in different combinations and intensity. His main formal expressive means is the paint-brush passing even finto structural painting with a strong haptic effect. Recently this effect has been strenghtened by the considerable size of his pictures. Some aspects of the work of Václav Vaculoviè are quite unjustly suppressed. They are especially the monotypes, the motifs of which often pass finto large canvas and which sometimes repeat their subtle subject-matters in a more concentrated form. The artistic creation of Vaculoviè always sticks to the author's vision. It has not been influenced either the pre-set theses, or contemporary tendencies. It preserves its authentic expression which in a specific way contributes to the contemporary spiritual art.

Bronislava Gabrielová /Moravská galerie v Brn /
Výtvarné meditace Václava Vaculovièe
/zkrácená verze/

Metoda Vaculovièovy tvorby koresponduje s tradicí symbolismu- použití symbolù a tvarových znakù s hlubším sdí lovacím posláním / včetně symboliky barev / podílízuje však snaze o svébytnost výtvarné skladby. Autor chce dosáhnout jednoty myšlenkového obsahu a výrazových prostředků, tedy souhra sdí lovací a formální stránky, souhry vedoucí k posílení výrazu adekvátního danému zámí ru. K tomuto cíli se Vaculoviè přibližuje zejména v obrazech s lapidární naznaèenou, výrazoví stylizovanou postavou, jejíž formová uzavřenost jí vtiskuje nový metafyzický smysl / Jsem v Tobí , Narození Pání , Madona ad./ Rovní ž ni které další tvaroslovné prvky mají sdí lovací poslání. Na strukturálním podkladí , z jehož zvrásní ným povrchem kontrastují jemné lazurové přemalby, se uplatouje široká škála barev, jejichž symbolická funkce dominuje nad optickými účinky. Tlumení ladí né a sfumatem zmí kèené formace přispívají k zamýšlení, záživost žlutí, okru a rumí lky a blankytní modré chce vyjadřovat radost, èistotu, lásku a volnost, protiklad temní èervených záblesků a èerných vlnovek ztváròuje ví èný zápas dobra a zla...Barvy jsou tu i zdrojem sví tla, které intenzivní vyzaívuje z tušeného pozadí a umocòuje výrazovost malby a její duchovní obsah. Vaculoviè se ni kdy nevyhne jisté míře dekorativnosti, ví tšinou však smí ùje k barevné a rukopisné expresivití , podmíněné celkové atmosfére práce. Jeho plátna velkých rozmí rù jsou urèeny k prohlídce z blízka a na rozdíl od dobové expresivní syrovosti a drásavosti vedou diváka k intimnímu dialogu.

Bronislava Gabrielová /Moravian Gallery in Brno/
Creative meditations of Václav Vaculoviè
/reduce version/

The method of Vaculoviè 's creative work corresponds with the tradition of Symbolism, but he subordinates the use of symbols and shapes with a deeper level of communication / inclusive of the symbolism of colors/to the effort of his own creative composition. The author wants to achieve the unity of intellectual subject-matter and means of expression, that involves the combination of the communicative and the formal aspects, a combination leading to a strengthening of the expression adequate to the idea. Vaculoviè is very near to this aim especially in his paintings with briefly expressively stylized figures, whose formal completion should give it new metaphysical meaning. Also some other expressive elements have communicative function. On the structural basis, the wrinkled surface of which contrast soft color layers, he uses a wide range of colors, the symbolic function of which dominates over optical effects. Softened down and airy formations contribute to ones being lost in thought, the brightness of the yellows, ochre, vermilion and azure blue want to express happiness, purity, love and freedom, the antithesis of dark red flashes and black twirls which show the everlasting fight of good and evil...The colors present here are also the source of light, which intensively radiates from the conjectural background and intensifies the expression of the painting and its spiritual subject. Vaculoviè does not always avoid a certain amount of decoration, but he tends to subordinate color expression to the general atmosphere of the work. His larger paintings should be seen at close quarters, and as opposed to the contemporary aggressiveness of expression, they leads the spectator to intimate dialogue.

Radim Bařuvník
Spiritual Art at the Forfest
CZECH MUSIC 4/2003

The fourteenth annual Forfest, a festival of contemporary art with a spiritual focus, took place in the week from the 21st to the 29th of June this year in Kroměříž.

As you might expect from the name, it's the town of Zlín that is the capital of the Zlín Region, but the region's cultural centre is without a doubt the town of Kroměříž. Unlike the regional capital, an insignificant village until the beginning of the twentieth century, the region's second largest town is an ancient centre that can boast a genius loci favourable to the spirit of art. Its superb Baroque architecture, above all the Archbishop's Chateau and adjoining Under-Chateau Garden, and the whole charming townscape are magnets for people with an artistic sensibility, and so it is no surprise to find that it is a lively centre of musical education (there are two conservatories in Kroměříž) and above all of all kinds of more or less formal arts activities. Among the most important is the Forfest Festival.

Forfest's subtitle is "An international festival of contemporary art with a spiritual focus". If we ask how far the festival lives up to the adjectives in its title, we would have to answer that it does so to a different extent in each case. The Forfest is indeed a truly international festival, and its reputation seems to be greater in Europe and overseas than in our republic. Every year many visitors come to the festival from all over the world and it is not unusual to find there are more guests from abroad than from the Czech Republic. This goes not just for the performers but for the composers who are featured in the programme. The share of home and foreign artists is practically the same at the Forfest. Although Forfest defines itself as a festival of contemporary arts in the broad sense it is in fact mainly a music event. This year the imposing exhibition of work by Californian artists called Mind Trips, which opened the festival, was the only presentation of visual art except for the exhibition of Milivoj Husák's Drawings from a Larger Cycle. Poetry was represented simply by two authorial readings by Marek Toman and Roman Szpuk, drama by a play called Days Nights performed by the Prague Miriam Theatre and contemporary film solely by Petr Baran's multimedia project Creation.

The question of how far the Forfest programme presents genuinely spiritual art if one that I shall ask the reader's forgiveness for ducking. The theme is too subtle and subjective to write about usefully here. A whole range of the works at the festival were clearly inspired by spiritual or sacred subjects, but as far as those with less obvious spiritual content were concerned, I leave defence of their inclusion to the organisers of the Forfest, namely the Kroměříž Arts Initiative run by the husband and wife team Zdenka and Václav Vaculovi.

Forfest for Performers

Apart from meeting contemporary composers, Forfest festival-goers encountered a while range of brilliant performers, whether soloists or ensembles.

The Quvox male vocal quartet and its interpretation of Piros's Psalm 71 and Invocation has already been mentioned. They also sang In morte del eccellentissimo Monteverde by Miloš Štěrbohák and Three Madrigals by Jana Hanuš, and overall it seems that contemporary music is their special domain. While in contemporary music and in the Gregorian chant Salve Regina or the organ Primo tempore the quartet sounded very convincing, in the Renaissance pieces they adopted a tone very similar to that of the Janáček Male Choirs on their CD and so were a great deal less distinctive, while not actually disappointing.

On the subject of brilliant performers, we should certainly mention the British ensemble, The Fibonacci Sequence, which apart from presenting David Matthews Playing of Marsyas premiered the Brno composer Jaroslav Šustný's Fibonacci fantasias (without Titian), written specially for them and for their concert at the Forfest. In Šustný's timbre jeux d'esprit with their aliquot tones and in the virtuoso passages in Matthews' pieces the string quartet with oboist gave an unusually precise performance, perfectly mastered in terms of expression.

Visitors to two concerts on two successive days given by the cellist Werner Taube and the pianists Renata and Milan Bialos respectively had an opportunity to hear just how different the principles of contemporary music and approaches to its performance can be. While the German cellist performed very avant-garde pieces that placed huge demands on listeners, the father and daughter Bialos duo had chosen music with rather more immediate listener appeal. There need be no odious comparisons of skill, of course, since all the musicians concerned are truly excellent. On the other hand, Werner Taube was wholly absorbed in his music and quite unconcerned as to whether the listeners were coping with it (and it should be added that for the most part they only started to get the idea when the Forfest organiser Zdenka Vaculovičová in her accompanying commentary started spontaneously to talk about the images that Taube's music conjured up in her mind), while the Bialos duo allowed clapping after every piece and for unknown reasons always kept back in the wings for a time while the audience had to wait. Pavel Blatný made a contribution to the latter concert not so much with his commentary, which he might have done better to have with him on paper, but much more with his Water Music using elements of his own arrangement of Erben ballads, which was in terms of invention and evocative mood were many times more impressive than the other pieces played. From the performance point of view the high point of the Forfest was probably the concert given by the young Spanish pianist Ricard Descalz. He played the Czech premieres of pieces by

Jesús Rueda, Sofía Gubaidulina and other composers with immense southern temperament and a virtuoso bravura that brought our the great colour of the music. It is only to be regretted that the American guitarist William Feasley, who gave a recital the night after Descalz, had not devoted more attention to getting on the same musical wavelength with Pavel Ciboch, his partner in several duets. Their lack of common rhythm was in places disturbingly obvious and rather undermined the impression not just of Feasley's solo play, but of the whole evening.

Forfest for Experiment

It is of course walking on thin ice to talk of any one element in the Forfest as experimental since from a certain point of view all contemporary music has a somewhat experimental character. Nonetheless, there was something interestingly experimental about a concert called Between the Years 1953 - 73, at which recordings of music written by Jan Hanuš, Roman Berger and Miroslav Kabeláč in the years mentioned were played in a Gothic church. Paradoxically, it turned out that while a recording of orchestral music was inadequate in such a setting, electro-acoustic music in this case Roman Berger's Epitaph for Nicholas Copernicus worked interestingly well, since by its nature it absorbs and can even be enriched by the sounds floating in from the street or the birds singing in the church tower. Another intriguing item was a recording of work by the composers association of HAMU students known as Konvergence, i.e. Tomáš Pálka, Roman Pallas and Ondřej Štochl, whose music was highly stimulating and provoked a lively discussion among those present. Again, there were very contradictory reactions to Morthon Feldman's Piano and String Quartet performed by the Corona Ensemble, in which the three students mentioned play: it is a piece that lasts for nearly an hour and a half using only one gradually varied motif and it is based on the denial of the perception of time. The last event from this kind of experimental barrel was the appearance of the Kojetín Industrial Philharmonic conducted by Petr Samlík and a presentation of his proposal for principles of industrial notation.

Multigenre Forfest

As has been pointed out, despite the proclaimed inter-disciplinary nature of the festival, the Forfest remains largely a music event. The most interesting item from the other arts fields was the exhibition Mind Trips An exploration of inner space put together from the works of artists in Southern California by curator Louise Lewis. The exhibition title is taken over from New Age vocabulary and presents the intimate reactions of artists to the contemporary world, in which everything is subordinated to financial interests and media monopolies. This year film was represented by a multimedia project from the photographer and artist Petr Baran. Entitled Creation, it is inspired by the Book of Genesis and interestingly combines film shots with the electro-acoustic music of Rudolf Růžička. The theatre performance of the Prague Miriam company, Days of Night the last months of St. Teresa of Lisieux, was included in the Forfest programme mainly thanks to the music of Martin Dohnal, in this case close to song-writing. The play itself slightly lacked dramatic development and conflict, since it dealt continually turned only on St. Teresa's expression of acceptance of death as the culmination of illness and her faith in the love of Christ.

Colloquium

As part of the festival there was also a week-long academic colloquium on the theme of Spritual Currents in Contemporary Art. Invited speakers presented different aspects of spirituality in contemporary music, art and theatre. It is a pity that much of the colloquium was not chaired or directed in any way, and so many questions were ignored or left hanging in the air. Probably the liveliest response was provoked by Libor Mathauser from the Rosa publishing house with her comments on the question of spirituality in non-classical music.

Spiritual Forfest

Having mentioned the colloquium let us return once more to the question of spirituality in art. Although many different opinions were voiced on the theme and all the works presented had something to do with it, no clear answer crystallised in response to the question of how that spirituality might be defined. Many sides of spirituality were presented, but it turned out that where spirituality is too obviously striven for and foregrounded, it may even disappear, while appearing in most powerful form in places where few would ever expect it. A composer can use a liturgical text and set it to music, but that doesn't make the resulting work spiritual unless the inspiration has been internalised and experienced. Conversely, it can be astonishing to discover the depths contained in a music that seems as if it must be a priori cold and void of feeling, for example the music created from computer generated and modified sounds, as demonstrated in the work of Rudolf Růžička.

There is no alternative but to leave the identification of spirituality in art to the subjective feelings of each individual, since one person can perceive great spirituality where another finds it entirely lacking. We can adduce a thousand arguments for why we see or don't see spirituality in a work of art, but no one can guarantee that anyone else will share our feelings. This is because spirituality perhaps does not even reside in art or a work of art in itself. Spirituality is in the people who create it and receive it, and it is questionable whether it is at all possible to transmit knowledge of spirituality, to point at it and to define it without ambiguity.

Daniel Kessner
FORFEST IX - An Oasis In the Contemporary Music World
ComposerUSA, Winter 1998-99, Page 5

Forfest a contemporary music festival held this year June 21 to 28 in the small town of Kromeriz in the eastern Czech Republic, stands clearly outside the new music mainstream, both geographically and aesthetically. Kromeriz is located slightly east of Brno, not far from the Slovakian border. It is a good five hours from Prague by tram, and only slightly closer to Vienna. In terms of its relation to the "big names" of the contemporary music establishment, however, it is far more remote than that.

Forfest's stated goal is to present new music with a spiritual orientation, either explicit or implicit. While they have included a modest international component for several years now, the festival is dominated by Czech composers and performers, most of whom are unknown outside of their- homeland.

The heart and soul of the festival is an organization known as The Artistic Initiative of Kromeriz, which I now know to be a single, extraordinary family. While I assume that specific decisions on invited composers, performers, and repertoire are made jointly, Václav Vaculovic, an accomplished painter-graphic artist is largely responsible for the international communications and publicity, while his wife Zdenka, a tremendously gifted and versatile musician, handles most of the daily musical matters, both aided by their son Peter. During the course of the festival, Václav's paintings and other graphic works were present adding a powerful dimension to the musical events, and he played horn (very well) in one of the chamber concerts. Young Peter performed in several concerts on violin and viola, made digital recordings of all the concerts, and played electric guitar in a rock band during one event. However, the musical star was Zdenka, who introduced each concert with a brief introductory speech, and excelled throughout the week as conductor, violinist, soprano, and composer.

Before describing the events of the festival, however, a few observations about the host city are essential to capturing the mood and spirit of Forfest. Outside of Prague and perhaps Brno, most of the Czech Republic's population lives in small towns. Kromeriz is an absolute jewel. A village of around 8000, its center displays architecture of the 16th through 20th centuries, and nearly every building is perfectly maintained, clean, and colorful. Concerts were given in five different venues: three churches, the Kromeriz Museum, and one outdoor setting. invited composers and performers stayed at a nearby hotel, and enjoyed meals together at a restaurant next to the museum. Naturally, everything was within comfortable walking distance.

This ninth edition of Forfest included fourteen concert events during its eight days. Dolly and I had been invited to present a flute and piano recital toward the end of the week, and other commitments prevented us from hearing the entire festival. However, I will review highlights of the nine concerts we attended, and summarize the contents of the others. The festival opened with an exhibition of paintings related to the Psalms, followed by a performance by the Brno Philharmonic Orchestra and Choir of Bohuslav Martnu's Field Mass.

The following afternoon's concert (the first event we were able to attend) featured Canticum Novum, a vocal instrumental ensemble also from Brno directed by composer-conductor František Fiala, and the Prague String Trio. Meditation on Kyrie eleison for string trio, by Prague composer Josef Rut, made an especially strong impression, as did Fiala's own setting of Psalm 42. The major work of that evening's concert was the impressive Symfonia da Requiem by Karel Simandl, of Karlovy Vary (Karlsbad), at the western tip of the republic. It was treated to a wonderful performance by the Archbishop's Cappella of Kromeriz, conducted by Zdenka Vaculovic. The program also included Swiss composer Frank Martin's Sonata da chiesa, for viola d'amore and chamber orchestra, and a repeat performance of the aforementioned string trio by Josef Rut.

Wednesday afternoon's concert featured composers from Ostrava, to the north of Kromeriz. To me, the strongest works were by two young women composers. Teresie Martinová's Prière de consecration á la Reine de la paix was the most exploratory work of the program, a challenging and effective extended work for unaccompanied baritone voice, convincingly delivered by Petr Matuszek. Michaela Macurová also conducted a sparkling performance of her own Pater noster for a cappella choir. The program closed with Jan Grossman's Lovely Lava me. The evening concert was the first of three individual composer concerts, this one presenting works by Prague composer Petr Pokorný. The program consisted largely of vocal works, three engaging settings of texts by Josefa Kostohryze, and one based upon a poem by the composer himself.

The program of Thursday afternoon was, as expected, the most outrageous of the week -- a collection of works by student composers from the Brno Conservatory. Typical for its "genre," there were many short works in as many different styles, all together showing both excellent training and a healthy spirit. That evening, the second of the individual composer programs was

devoted to instrumental works of Pavel Zemek. Following excellent works for solo clarinet string trio, solo oboe, and string quartet, cellist Jiri Bárta gave a magnificent performance of Zemek's cycle consisting of Sonatas I, II, and 111 for unaccompanied cello. I found the second of the three particularly compelling.

Two superstars emerged from the Friday afternoon chamber concert, at least from my perspective. Oboist Katerina Fürstová played Benjamin Britten's Six Metamorphoses after Ovid, for solo oboe, better than I have ever heard them played -- recordings included. The most pleasant surprise, however, was that after she had already appeared so many times during the week as violinist and conductor, Zdena Vaculovic sang her own psalm setting for soprano and violin, accompanied by her son Peter. It was a beautiful piece, and very well performed.

Work and Solitude Karel Kopecký's Critique of Václav Vaculovič's Art Exhibition

We meet here with art that arises from solitude. Solitude is necessary for the birth of any work that draws strength from its weakness vulnerability. This work arises and performs in seclusion out the noisy public interest of "experts" with infallible senses of smell - and out of the interest of lobby specialists whose infallible sense of smell is near the earth. This work grows from solitude, which the anxiety of existence. and its questions from nobility face nothingness and reach the heart of the matter, where the heart is already identically linked with the fertile womb. Because the existence is always concerned with the growth and maturation of a vegetable, the little key grows and ripens by means of delicate vulnerability. Actually, we feel almost tangibly how this works -. which in a humble, way accepts the seriousness of existence - matures and--develops into a fruit, when we too of ten see only greenish unripe crab-apples This work was able to get rid of false existence. It knows that true reality is invisible. It was also able to refuse false spirituality, because it knows that reality is spiritual and you cannot grasp it by your own power, but you can come nearer by means of your love. In the text mentioned above, we can extract three words: anxiety, existence and love. They are the cornerstones of the whole work - and one crucial word connects these three words: the CROSS, which is presented as the mystery of faith. It is not "Christian art" because of its confession, but because of its mystery, its silence, and its calmness. Mystery, after all, is not what we do not know, but what we do not talk about. What the work does not mention is that it knows loneliness in these bitter moments, when nothing is owed get everything has been already been paid? Notice the figures in the paintings in. their huddle. It is the motion of anxiety, the motion back to the womb. And all at once, we realize the paradox, which is the paradox of Christianity - that the figures are crouching in a huddle, it may be the mystery of humbleness or already the rustle of Angels wings, that reminded us of the unbearable Lost Paradise on whose horizon we can find the Cross. And in this art The Cross is present - not as a visible symbol of faith ?- but as a secret sign of salvation, whose presence can be felt as a duration, in the space after the moment, when the figures in the paintings blessed themselves in a secret way but still with all nobility .For the Cross surviving in the space forms with its wings the space of these paintings. We can find what František Bílek used to call, "Dejection from The Body, The World and The Canopy of Heaven", Even the light means gravity here. We can feel it as the burden of light, which is weighing on us. Even the Annunciation, this mystery of Incarnation, is covered here with the Light. Everything which happiness in the inner life of these paintings is hidden with the cover of light. Everything which happiness in the inner life of these paintings is hidden with the cover of light. For light does not make visible, but creates the space of mystery, and light - like love - symbolizes a bond, Furthermore, love frees, thus it binds, The infinitude of Light makes the space infinite by means of definition. That is why there is no despotism and false freedom purposely depicted. That is why huddle of figures, which are, in fact , portraits and self-portraits are without faces, of the state of mind and soul. They are in order - that is, they are in liturgical order, where through the boundary of solitude and the utmost secrets of the whole communion, faith happiness If this art is by means of the mystery of the Cross from liturgical order, then it is necessary and eschatological, for only through the vision and suspicion of disasters in mans soul, the Earths face is restored. Under these circumstances, the picture becomes, first of all, the "omen" in the New Testament sense of the word. It is the space, where it binds and unbinds and we wonder if the hand reaching into the space of the painting entitled "I cannot see you" is the hand hopelessly groping or the hand inviting or repudiating. Its motion remains unclear for us. We only suspect that it grows into the space of Light, for in the whole work there is only a realization of Light. And, according to John the Evangelist, the Light is inseparable from the life, truth and love. To "go to the light" means to abandon death, which we can see as the fruit of a crippled creature. The light is the guarantee of duration, because duration is the humility of elapsing time. And, because there is the relation between The Light and The Word, which can be called the mystery of the Word. For to picture means to express truly invisible. In the beginning was the Word, which was embodied...

And these paintings are paintings to the extent that they can be the space of the Word and the space of the Light. The space of the realization of Light, is the space of anxiety, and of existence, when we forever feel the mystery of the blessing from the Cross. The "nonsense" of the Cross will forever be the sense of human existence and the sense of art. For art can only go in the Way of the Cross-. Like everything in this world, even art must be nailed to the Cross-. For only art, to which the world is nailed and which is nailed to the world is meaningful /Ga 6,14 /. And the art, which is a bit unluckily , titled " Christian Art" can be divided into the art of believing only in God and The one that has always believed in God. Here we find the art, which has always believed in God

Marek Trizuljak

Mezinárodní malířské sympozium Šternberk

Chardinovské motto plně odpovídá linii intelektuálních a duchovních inspirací, které už dlouhou dobu stimulují Vaculoviěovu tvorbu. Jeho velkoformátové obrazy se znovu a znovu zabývají tématem prvopočátečního hnutí, od prázdnoty a neuspokojenosti k základní pevné formě, ke stále hlubší strukturačím všech složek obrazu, od beztvorosti k tvaru, od nevídomí k vídomí, v analogiích neustálého růstu francouzským myslitelem definované noosféry - sféry vídomí. Nakolik jsem měl možnost sledovat Václavovu malířskou tvorbu v období zhruba posledních 10 - 12 let (například na jeho samostatné výstavě v olomouckém Kabinetu grafiky v roce 1994), v určitém smyslu prodlávají podobný vývoj i velké jednolitě plochy jeho obrazů, které v minulosti občas vzbuzovaly dojem, že slouží víceméně jako pozadí pro symetricky do centra umístěný hlavní motiv, často zaoblený biomorfní tvar, pocitově připomínající schoulenou lidskou postavu, anebo embryo, ledvinu, či ušní boltce. Tyto plochy se postupně proměňují na strhující malířskou událost, bývalé „pozadí“ se stává rovnocenným partnerem ústředního motivu, či spíše celý obrazový prostor překonává předchozí dělení, je jediným dějelem, podobným hudební symfonii, anebo teologicko - filozofické básni o původu a smyslu světa. Název výstavy a jednotlivé obrazy jsou osobním vyznáním, podobným výkřiku překvapení: „Tvá spalující výheň!“ Je to vídomí navázání na ni kolikatisíciletou kulturní a duchovní tradici, která není abstrakcí, ani zýváním mýtických živelů: je to rozhovor člověka s Někým osobním, životodárným, život dávajícím. Vzpomeňme ohnivě volání starozákonních proroků, knihu Zjevení svatého Jana (Apokalypsa), Augustinovo Vyznání, monumentální kosmologickou vizi Alighieriho Božské komedie anebo mystické spisy Jana z Kříže. Teilhard de Chardin je jedním z článků pokračování a rozvíjení daného či jiného proudu. Václav Vaculoviě se neváže na ilustraci jeho myšlenek, vytváří volnou a svobodnou analogii. Dovolím si podobně volnou analogii s obrazem Apollóna a Marsyas z obrazárny kromě řížského zámku. Nelze srovnávat nesouměřitelné, ale pokud bychom patřičně zvážili ni které detaily Tizianova obrazu a prozkoumali jejich výstavbu, zejména výsledné barevné působení (lazurní vrstvené růžoví hnutí, žlutosedé a nazlátlé odstíny), možná bychom našli zajímavé podobnosti s ni kterými partiemi Vaculoviěových obrazů. V hlubších souvislostech pak vystupuje do popředí paralela s Božskou komedií. Dante v úvodu Ráje zmiňuje přibližně Apollóna a Marsya (Ráj, Zpět v první, 13 - 21) a interpretuje antickou báň o stažení Marsya z kůže jako symbol jednoho z podstatných zákonů duchovního života: musíme se zbavit ztvrdlé slupky a odložit navyklé ochranné masky, abychom byli schopni více se přiblížit k pravdě. Mnohé Vaculoviěovy obrazy jakoby zpodobovaly samu kůži zbavenou citlivost lidského těla a duše; podobně jako to ni kdy prožíváme při sledování zpravodajství, které do blahobytného pohodlí našeho domova přináší obnažené obrazy utrpení lidí ze všech možných míst napříč celou zemí kouli. Doufám, že mé odkazy na jmenované italské tvůrce nebudou vnímány jako nemístné, dobře vím, že cíle, námi ty, ideový svět, estetické vnímání a řemeslná erudice dnešních umělců jsou hodně odlišné. Jsem si jistý, že Václav Vaculoviě je nevezme jako planou lichotku, ale jako znepokojivou výzvu, aby dále pracoval na prohloubení všech aspektů svého malířského díla.

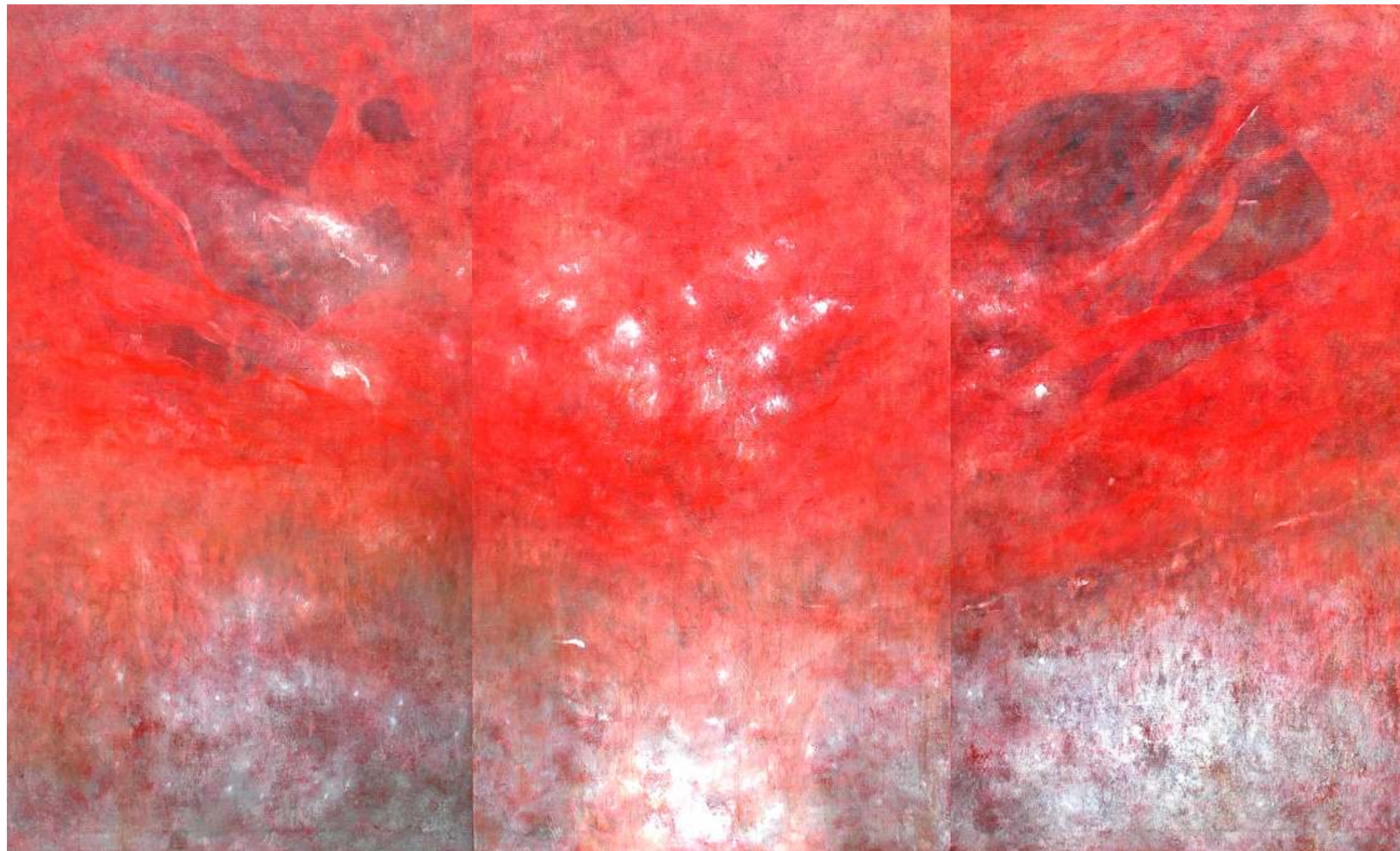
Dvě ní plastiky Jana Šimka velice dobře zabydlují společný prostor s obrazy Václava Vaculoviěe. Stylizované figurativní detaily (lidské ruce a chodidla) jsou sevržené do podivuhodných bloků a totemických kúlů, anebo je obepínají ve spirálovitém pohybu. Mnohé z těchto plastik mají povrchovou úpravu v červenohnědé patině, pozoruhodně blízké barevnosti vystavených obrazů. To vše vytváří silný dojem vzájemné myšlenkové a výtvarné spříznění obou autorů, která jistě není předem chytěná a hledaná, spojující logika je jiná, základní životní. Každopádně, „tandem“ Vaculoviě a Šimek svojí osobnostní a uměleckou vyzrálostí vytváří silové jádro celé výstavy.

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Mezinárodní malířské sympozium Šternberk

Chardinovské motto plně odpovídá linii intelektuálních a duchovních inspirací, které už dlouhou dobu stimulují Vaculoviěovu tvorbu. Jeho velkoformátové obrazy se znovu a znovu zabývají tématem prvopočátečního hnutí, od prázdnoty a neuspokojenosti k základní pevné formě, ke stále hlubší strukturačím všech složek obrazu, od beztvorosti k tvaru, od nevídomí k vídomí, v analogiích neustálého růstu francouzským myslitelem definované noosféry - sféry vídomí. Nakolik jsem měl možnost sledovat Václavovu malířskou tvorbu v období zhruba posledních 10 - 12 let (například na jeho samostatné výstavě v olomouckém Kabinetu grafiky v roce 1994), v určitém smyslu prodlávají podobný vývoj i velké jednolitě plochy jeho obrazů, které v minulosti občas vzbuzovaly dojem, že slouží víceméně jako pozadí pro symetricky do centra umístěný hlavní motiv, často zaoblený biomorfní tvar, pocitově připomínající schoulenou lidskou postavu, anebo embryo, ledvinu, či ušní boltce. Tyto plochy se postupně proměňují na strhující malířskou událost, bývalé „pozadí“ se stává rovnocenným partnerem ústředního motivu, či spíše celý obrazový prostor překonává předchozí dělení, je jediným dějelem, podobným hudební symfonii, anebo teologicko - filozofické básni o původu a smyslu světa. Název výstavy a jednotlivé obrazy jsou osobním vyznáním, podobným výkřiku překvapení: „Tvá spalující výheň!“ Je to vídomí navázání na ni kolikatisíciletou kulturní a duchovní tradici, která není abstrakcí, ani zýváním mýtických živelů: je to rozhovor člověka s Někým osobním, životodárným, život dávajícím. Vzpomeňme ohnivě volání starozákonních proroků, knihu Zjevení svatého Jana (Apokalypsa), Augustinovo Vyznání, monumentální kosmologickou vizi Alighieriho Božské komedie anebo mystické spisy Jana z Kříže. Teilhard de Chardin je jedním z článků pokračování a rozvíjení daného či jiného proudu. Václav Vaculoviě se neváže na ilustraci jeho myšlenek, vytváří volnou a svobodnou analogii. Dovolím si podobně volnou analogii s obrazem Apollóna a Marsyas z obrazárny kromě řížského zámku. Nelze srovnávat nesouměřitelné, ale pokud bychom patřičně zvážili ni které detaily Tizianova obrazu a prozkoumali jejich výstavbu, zejména výsledné barevné působení (lazurní vrstvené růžoví hnutí, žlutosedé a nazlátlé odstíny), možná bychom našli zajímavé podobnosti s ni kterými partiemi Vaculoviěových obrazů. V hlubších souvislostech pak vystupuje do popředí paralela s Božskou komedií. Dante v úvodu Ráje zmiňuje přibližně Apollóna a Marsya (Ráj, Zpět v první, 13 - 21) a interpretuje antickou báň o stažení Marsya z kůže jako symbol jednoho z podstatných zákonů duchovního života: musíme se zbavit ztvrdlé slupky a odložit navyklé ochranné masky, abychom byli schopni více se přiblížit k pravdě. Mnohé Vaculoviěovy obrazy jakoby zpodobovaly samu kůži zbavenou citlivost lidského těla a duše; podobně jako to ni kdy prožíváme při sledování zpravodajství, které do blahobytného pohodlí našeho domova přináší obnažené obrazy utrpení lidí ze všech možných míst napříč celou zemí kouli. Doufám, že mé odkazy na jmenované italské tvůrce nebudou vnímány jako nemístné, dobře vím, že cíle, námi ty, ideový svět, estetické vnímání a řemeslná erudice dnešních umělců jsou hodně odlišné. Jsem si jistý, že Václav Vaculoviě je nevezme jako planou lichotku, ale jako znepokojivou výzvu, aby dále pracoval na prohloubení všech aspektů svého malířského díla.

Dvě ní plastiky Jana Šimka velice dobře zabydlují společný prostor s obrazy Václava Vaculoviěe. Stylizované figurativní detaily (lidské ruce a chodidla) jsou sevržené do podivuhodných bloků a totemických kúlů, anebo je obepínají ve spirálovitém pohybu. Mnohé z těchto plastik mají povrchovou úpravu v červenohnědé patině, pozoruhodně blízké barevnosti vystavených obrazů. To vše vytváří silný dojem vzájemné myšlenkové a výtvarné spříznění obou autorů, která jistě není předem chytěná a hledaná, spojující logika je jiná, základní životní. Každopádně, „tandem“ Vaculoviě a Šimek svojí osobnostní a uměleckou vyzrálostí vytváří silové jádro celé výstavy.



Grál, 1995-2005
Grail

I know you will not abandon me - Závra p ežití - Vertigo of surviving - Mijiš mne - You are passing me over - Stmívavé šero p bývalo - The shade was growing - Magie vlasy



Magic of frieze - Kde jsi? - Where are you? - Tvá prosakující milost - Your penetrating grace - Sedm stop do nebe - Seven feet to heaven - Bílé vlasy - White hair - Až mne sežehne úpal

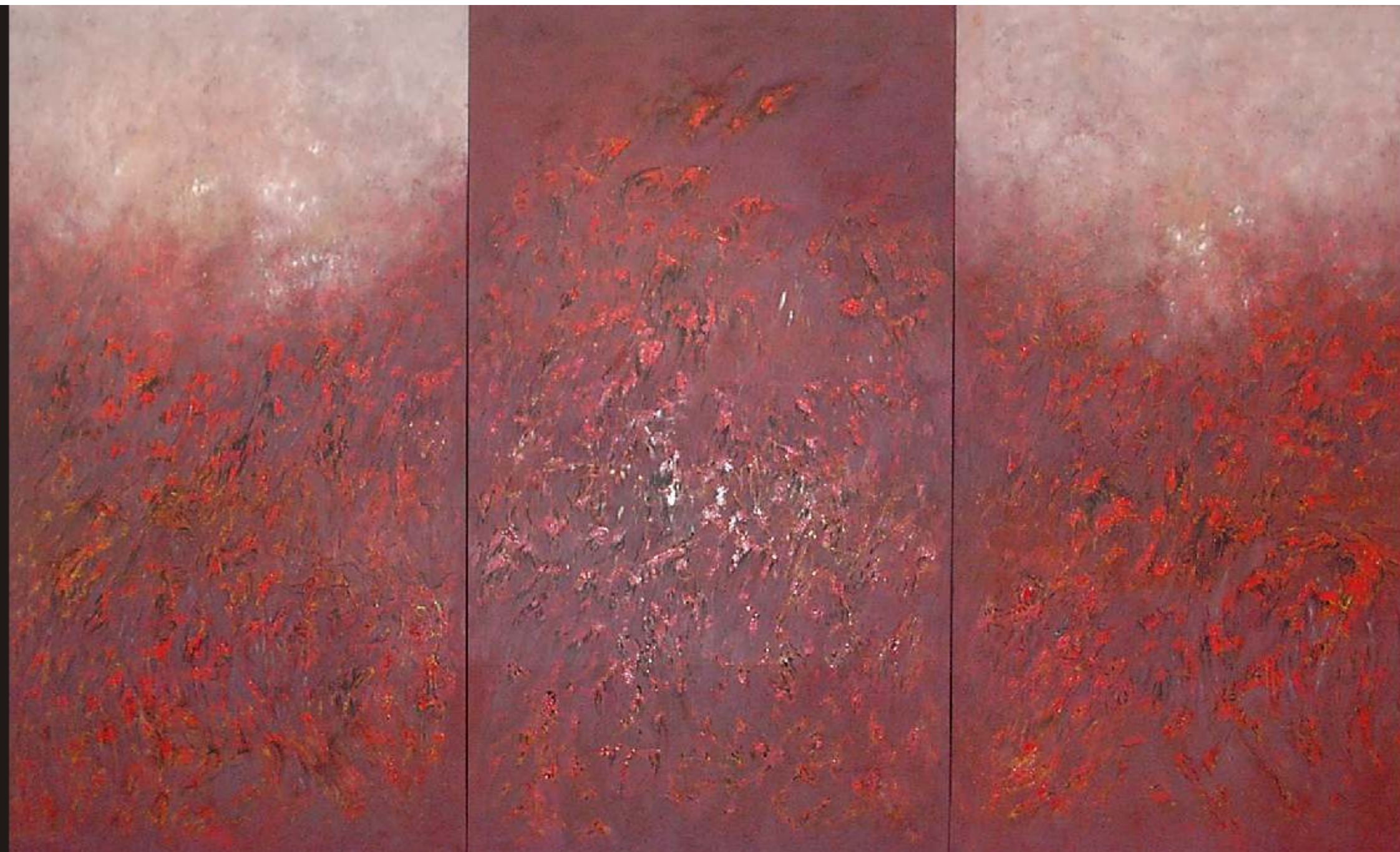


When I am burnt by the new day sunstroke - Zapomenout na všechno - Forget everything - Slunce žhne odevšad - Sun is scorching from all sides - Vzduch byl prosycen zvláštními



volajícího na poušti - The voice in wilderness - Mlžný les - Foggy forest - Tady byla myšlenka - There was an idea here - Vklínění bolesti - Wedging of pain - Usedám k Tobě - do ticha

Ranní ostrovy, 1995-2005
Morning Islands





I am sitting down to you into the Quiet - Sám je lov k p ikován - Man himself is fastened - Nechci um it! - I don 't want to die! - Otevírající se zem - Opening ground - V domí nebytí



Awereness of non-existence - Posel tajemna - Messenger of the mystery - Bílá místa - White spots - Zem vydechovala omamné teplo - The earth was exhaling stupefying heat

Tvá spalující výheň, 1995-2005
Your Burning Furnace

Getting old in spasm - Prostory ticha - Spaces of Stillness - Sejmi ze mne tu tíži - Take the load from me - Narozeni Pán - The Lord's Birth - Závoj - Veil - Mé prázdné ruce



Ho ici vzduch - Burning air - Vyza uješ - You are radiating - Magdaléna - Magdalene - Světlo za druhou oponou - Light beyond the second curtain - Mijš mne v jakési šarlatové mlze

Zakázaná místa, 1995-2005
Forbidden places





Propaluješ mé kosti, 1995-2005
Your are burning my bones

Mé vyhaslé oči rozeznávaly ve tmě tajemná světla - My burnout sight recognized in the darkness some mysterious lights - Jako červi ryli do mé duše hluboké rýhy - As a worms cutting deep bore to my soul - Ulpíváš - Sticking - Barevné šero - Color gloom - Hluboké rýhy - Deep Nicks - Stravuješ mne do morku kostí - You are eating me up till the marrow of my bones - Nevidím Tě ! - I cannot see you! - Nalož se mnou jak chceš - Deal with me



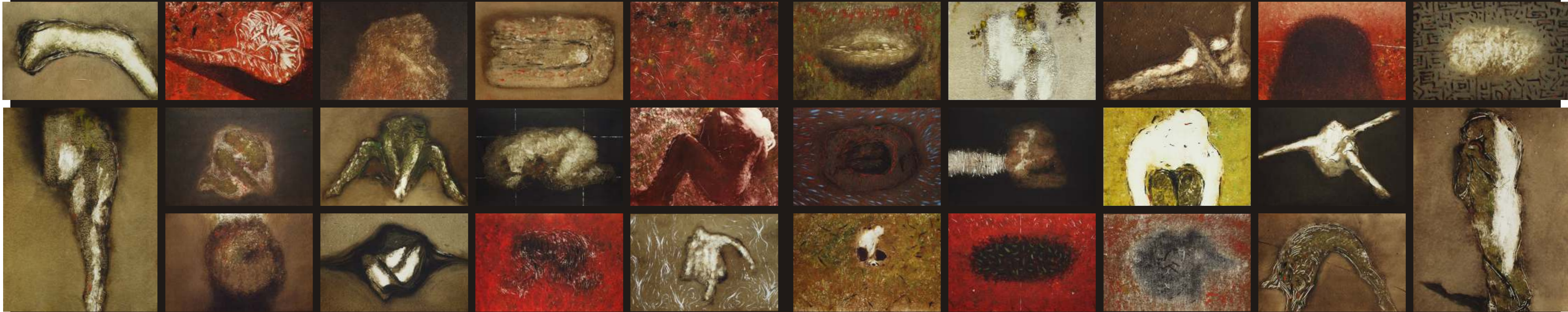
Horké impulsy - Hot impulses - Větr se zvedá - Wind is raising - Dlouhé váhání - Long hesitation - Psaní - Writing - Zlom - Breaking - Balada - Ballad - Žár mne stravuje jak oheň kostní dřevo - The glow is absorbing me like fire marrow - Kdo vynesl nejvyšší karty svého života - Who passed the highest cards of his life - Proč bys mohl zmařit svůj život - Why should you waste your life - Závrať - Vertigo of surviving - Hledám Tebe - I am looking for you

passing me in some scarlet fog Halucinace - Halluciation - Nahý jsem p íšel - I came naked - B žim lehká jako sníh - I am running light as snow - Zefyr v dech - Zefyr's breath - Neproniknutelné sv tlo - Impenetrable light - Bílé roucho - White vesture - Motýli let - Butterfly flight Pror stám - I am growing through - Kdo jsi? - Who are you? - Oto ení Turning - Nevyslovitelná tíže - Unutterable gravity - Na rozhraní - On the boundary line - To je ta chvíle



That is the right hour - Co je lov k, pouhý lov k? - Who is man, mere man? - Cesta, která nekon í - The path that does not end - Ot e, krá íme tmou, s hlavou sklon nou - Father, we walk through the dark with our heads bent - Prostupuješ - You are penetrating - Vi , že mne zvedneš a okusíš? - You will lift me and taste, don't you? won't you? - Uhran ív ý pohled - The suggestive eye - Nezadržitel n vzlétám tam k Tob í - I am taking off over there to

Usedám do ticha - I am sitting down into stillness - Světlo dne - Light of the day - Tančím Ti - I am dancing You - Půjdu brzo - I will come soon - Salome - Salome - Usedám do ticha - I am sitting down into stillness - Nemohu myšlenky sebrat - I cannot pick up my thinking - Jsem v Tobě - I am in You - Dlouhé jazyky - Long tongues - Bezmocně volám - Powerlessly I am calling - Tesáš mne - You hew me - Poskvrněná - The Tarnished - V nejtišším



place - Tajemný pohyb - Mysterious movement - Tajemné sunutí - Mysterious shift - Ohnivý oblouk - Arch of fire - Večer prvního dne - The evening of the first day - Záblesky druhého břehu - Flashes of the other shore - Stále přicházíš - You are coming all the time - Uhranutý prostor - Bewitched space - Závrať přežití - Vertigo of surviving - Jak lehounkým závanem v trůně - Like with a light gust of wind - Odpoutaná křídla - Released wings - Z cyklu

From the cycle „Immersing River“ - Tvá spalující náruč - Your burning arms - P. Ino - ní vtr - Midnight wind - Fosforeskující silo - řy - Phosphorescent lines of force - Zvuky poušt - Sounds of desert - Podobnoství kruhu - Parable of circle Torzo Torso - Se chv - ním - čekám tu - With a tremble I am waiting here - Objeti - Embrace - Zá - e nad - Atlantikem - Glare over the Atlantic Ocean - Jsme zajatci - času - We are prisoners of time - Planoucí pol



Záchv - vy Tvého t - la - Vibrations of your Body - Propalující jazyky - Burning through Tongues - Neklid rozrývá mou duš - Anxiety penetrates my soul - Nehmotný stín - Immaterial shade - Tmavý prostor - Dark space - Nep - ekonatelný tah - Insuperable move - Znepokojující ráno - Uneasy morning - Síla života - Streght of life - Splétání vlas - Meandering of hair - Šepot noci - Whisper of night - Zmrtvýchvstání - Resurrection - Motýlí let - Butterfly flight

P edtucha - Premonition - Neslyšné volání - Inaudible calling - Tiché vyza ování - Soft radiation - Pozoruj hru sv tel - Watch the play of lights - Ml im v Tob - I keep silent in You Rozp ti Span - Ztajená p itomnost - Secret presence - ekání - Waiting - Hledáš mne? - Are you looking for me? - Vnit ní nap tí - Inner tension - Kone n vane životadárný vítr - At last a life-giving wind is blowing - Zra ující obloha - Hurting sky - Hnutí v seru - Shift in the



Tenký plamen života - Thin flame of life - Matoucí kruhy - Confusing circles - Jak mumie - Like mummy Proudý Flows - Tušení nev domí - Unawareness suspecting - Šírav ekám - I am caustically waiting - Obloha zárem seschla - The sky got dry with heat - Nepravidelné doteky - Irregular touches - Nekone né sílo áry - Never ending lines of force - Nezadržitelný vpád - Unstoppable invasion - Nepostřizitelné zrcadlení - Imperceptible reflection

Václav Vaculovi

Co-founder and principal organizer of the International Festival of Contemporary Arts FORFEST which belongs at the present time among the European culture events with a high reputation. During 80 ties / together with his wife / the initiator of the underground movement. Over 90 ties - the leader of independent organization called the Artistic Initiative which is responsible for already many important projects of international consequences. He is a member of many artistic and culture organizations home and abroad / e.g. European Conference Amsterdam, SIAC France, Union of Visual Artists of the Czech Republic, New Association of Prague Artists, The Association of Creative Artists and Theorists of Moravia , IAA-AIAP-UNESCO ... /

During last 15 years he also closely cooperated with the institutions of national and world signification e.g. Museum of Modern Art of Warhol family, The California State University Northridge, USA GOETHE INSTITUTE, Arizona State University, USA, Ministry of Culture CZ, The National Endowment for the Arts, USA, The School of the Museum of Fine Arts Boston, National Gallery in Prague, Moravian Gallery Brno, Czech Television, Czech Radio, Radio Los Angeles, PBC TELEVISION, British Council LONDON...

SOLO EXHIBITIONS / selection /

/ 2002 / The California State University Northridge Main Gallery, curator Prof. Louise M. Lewis Director of the Art Galleries Los Angeles /USA/ - Exhibition "The Soul of Sixth Sense", / 2002 / MONTPON - MÈNESTÉROL /Espace Culturel Antoine de Saint-Exupéry, France - together with Jan Tichý, / 2001 / Bordeaux France Exhibition „Your Burning Embrace“, / 2005 / Town Museum and Synagogue in B eclav, curator MgA I.Binder-Moravian Gallery, Exhibition "Patmos Landscape", / 2000 / Gallery of the Modern Art, Roudnice nad Labem, curator PhD J.Machalicky-National Gallery Exhibition "Immersing River", / 1995 /Museum of the Modern Art of the Family of Warhol in Medzilaborce, Slovak Republic Múzeum moderného umenia rodiny Warholovcov, curator PhD Vladislav Grešlik - art historian , Prešov University - Exhibition "PASSIO" / 1996 / The Gallery of the Interdisciplinary Arts and Performance Program Arizona State University, USA Exhibition " TEMPTATION" , / 1993 / Regensburg, Germany, Deutsch -Tschechische Tage, / 1999/ The National Theatre Brno, / 1997 / Gallery of Slovak Museum Uh.Hradist , curator PhD Milada Frolcová, Director of Museum Exhibition "Jsi zn jící prostor", / 1996/ The Regional Gallery of Arts of Highlands in Jihlava, / 1996/ The State Gallery in Zlin, curator PhD M. Pachmanova - National Gallery, / 1996/ The University Gallery in Plze , / 2005/ Museum of Krom íž, curator MgA I.Binder-Moravian Gallery - Exhibition " Tvá spalující výhe "



GROUP EXHIBITIONS / selection /

/ 2000 / ALFA - 2000 - OMEGA, Prague The National House, / 1996 / Works on paper - MÁNES, Prague Exhibition of New Association of Prague Artists, /1999 / Sv tla-stíny-odlesky, LIGHTS-SHADOWS-REFLECTIONS, from collection of the National Gallery in Prague, / 1997/ Novi Sad Fair, YU, /1998 / P S A L M S - Diocese Museum Brno, / 1998 / Uloupený Faidros - Strahov Monastery Prague, /1996 / Project „SOUVISLOSTI - CONNECTIONS“ VI. FORFEST Krom íž, / 1995 / Castle Museum-Art Gallery, Nottingham, England, / 1996 / New Association, Moldavia Exhibition „CORRELATION“ - Bucharest, Romania, / 1995/ „Na hranici znaku“, Kutná Hora, / 1994 / Sternberk International Painting Session, / 1995 / International Symposium of Painting „ e inek“ , / 1995 / Project SERPENS Prague, /1994/Meeting of Artists, Dresden , Germany, / 1994 / Diocese Museum Brno,“ Sun-dressed-woman“, / 1994 / International Symposium of Painting Bard jov, Slovakia, / 1993 / SIAC Cracow '93 Poland, / 1993 / International Symposium of Monumental Painting „LARGE FORMAT“ - Valtice, / 1991/ Galerie an der Finkenstrasse der Deutschen Gesellschaft, Munch, Germany, / 1992 / „Setkání- Begegnung“, III. FORFEST Krom íž, / 1992 / Wiesbaden-Naurod, Germany, / 1992 / Katolische Akademie, Franz-Hitze-Haus,Münster, Germany, / 1991/ „Znak a sv dectví“ - „ Sign and Testimony“, / 1992 / International Symposium of Monumental Painting „LARGE FORMAT“ - Valtice 92

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VÁCLAV VACULOVIČ
VELKÉ FORMÁTY / LARGE FORMATS
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