

27. 2. 1949	Born in Benešov (near Prague)
1964 – 1968	Film High School in Čimelice
1968 – 1974	Faculty of Arts, Charles University in Prague
1969 – 1970	Stonemasonry High School in Hořice (certification practicum)
1980 – 1982	Faculty of Arts, Charles University in Prague, postgraduate course in aesthetics
2001 – 2007	Faculty of Social Sciences, Charles University in Prague, Media Studies, Ph.D.
2010	Department of Art Culture, Faculty of Education, University of J. E. Purkyně in Ústí nad Labem, habilitation

1988	Struktura, Kino, Kynšperk nad Ohří
1989	Anna Vančátová, Jaroslav Vančát, Grotesknost Gallery, Mannheim
1989	Struktury, Galeria—Wrocławski Teatr Współczesny, Wrocław
1990	Struktury, galerie Pražská, Příbram
1991	Omaggio Brunelleschi, Poggio al Lupo, Corsano
1992	Soubory / Files, Zámek, Staré Hradý
1992	Kaple reliktní radiace, Knopiáda Gallery, Faculty of Education, CU, Prague
1999	Struktura R, Rudolfinum—vestibule, Prague
2009	Místo autora, Pilsen City Gallery, (with Anna Vančátová), Pilsen
2011	Obrazy nás pozorují, Fr. Drtikol Gallery, Zámeček – Ernestinum, Příbram
2012	Čakry, Green House Gallery, Karlovy Vary

1983 – 1987	Archeologické pamiatky a súčasnosť, Tatran, Bratislava
1983	Prostor člověka, Černá louka, Ostrava
1983	Sochařské symposium, Gaize Quarry, Přední Kopanina
1987	Urbanita, Fragnerova galerie, Prague
1987	Rockfest, Culture Palace, Prague
1989	Objekty a instalace, National Technical Museum, Praha
1989	Den videa (1st exhibition of Czech video art), Culture Park, Prague
1990	Obor videa, Museum—Castle, Sokolov
1992	Minisalón, Nová síň, Prague
1997	Jitro kouzelníků [The Morning of the Magicians], National Gallery—Veletržní palác (interactive work in collaboration with students from the Faculty of Humanities, CU), Prague
1998	Veřeje, Sýpka Gallery (uninstalled during opening), Vlkov
2000	Strukturováno (students of Kamil Linhart and Zdeněk Sýkora), Louny

Past pedagogical positions at the Faculty of Education, CU in Prague, FAMU Prague and FAVU Brno. Currently teaching at the Faculty of Humanities, CU in Prague in part of the undergraduate creative module as well as in the Department of Art Culture, Faculty of Education, University of West Bohemia in Pilsen and the Academy of Arts, Architecture and Design in Prague.

- Lives and works in Dobříš, Zvírotice and Krásno nad Kysoucou.



Struktura – Opuková koláž, lom u Přední Kopaniny, 15 x15 m, 1983

Significant Works, Projects and Series:

1981 – the “Desky a knihy” series, concept and work comprising ready made objects made of vinyl albums and books. Since 1983, multi-element transformations, installations; later, computer and television images, computer prints.

1983 – Structure / Gaize Collage in quarry near Přední Kopanina.

1988 – Dialogs, (during Dni videa) video installation—one of the first Czech video installations.

1988 – a series of monumental structures created out of black and white photographs taken by the artist; for example, Řecký dóm [Greek Dome], Sedm virů [Seven Vortexes], Kapilára [Capillary], Dva květy [Two Flowers].

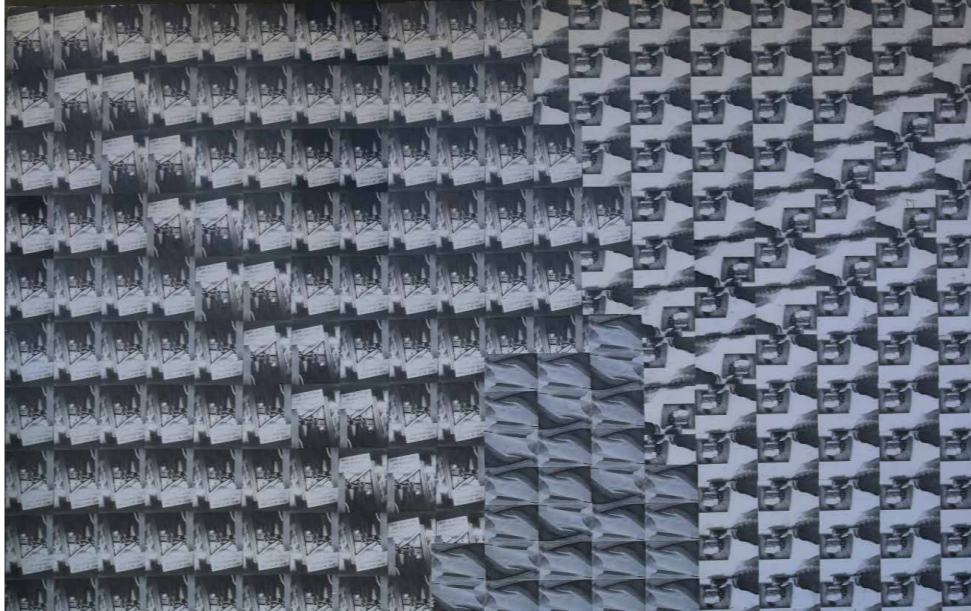
1997 – Structural Mandala, interactive installation in the style of Web 2.0, National Gallery in Prague, Veletržní palác.

1999 – Structure R, interactive installation of texts proposed by audience, vestibule of the Rudolfinum, Prague.

2009 – present – interactive applications; computer prints of them.

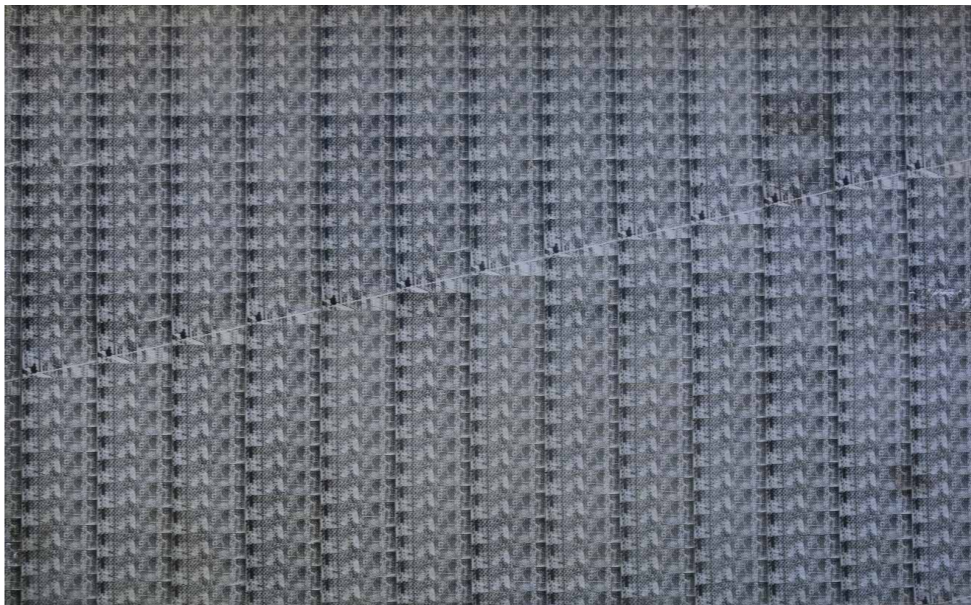
2010 – Česká barva [Czech Color], seventeen-part conceptual polyptych.

2010 – Obrazy nás pozorují [Images Watching Us], concept and ensuing installation in the Fr. Drtikol Gallery, Příbram.



Kapilára, koláž z autorských fotografií, 1992, 250x175 cm

Linka II, koláž z autorských fotografií, 1991, 250x175 cm



The phenomenon of a structure has been crucial for Jaroslav Vančát for many years now. Since his university studies when he became acquainted with the work of Jan Mukařovský and the Prague Linguistic Circle's enterprise, he has seen himself as a structuralist, that is, in terms of a general perception and explanation of the world as well as in his own work. In the long term he has been concerned with the relationships of single entities between themselves and between themselves and their whole, with their arrangement and systemic mutations. The phenomenal forms in Vančát's artistic expression are thus always underpinned with meticulous antecedent research and deep theoretical contemplation.

Jaroslav Vančát's interest in structures was undoubtedly influenced by the progressive example given by his professor Zdeněk Sýkora. In the early 1960s, it was Sýkora who discovered in Paul Klee's Pedagogical Sketchbook the schema for elementary rhythmic raster structures and, in the ensuing decade, used this principle, the regular sectioning of an image field, as the basis for his geometrical structures.

In his professor's legacy, Vančát has stated: “I understood Sýkora's work to be the realistic study of the mutual arrangement of a supernumerary amount of elements in whose field contemporary civilization, in all its spheres, is finding itself more and more frequently. I then studied them in various places using various mediums.”¹⁾

The first of Vančát's artwork of this kind was Structure—Gaize Collage, which he created in 1983 during a sculpture symposium in a quarry near Přední Kopanina. In terms of expression, Vančát's work might evoke rustic stone walls separating different grounds or even a glimpse of medieval fortifications, but the artist was not in the pursuit of content or historical connotations. In a concentrated and personal way, using a three-dimensional space and a traditional material, he had taken on the initial idea of a structure made of natural singular entities, relating it to the original source—the quarry. By rearranging the stones as if they were compositional elements, he did leave them where they had come into existence, but the new structure, due to its arrangement, detaches itself from the original environment, be it that from a contemporary point of view regarding environmental interventions it is not in total contrast with its surroundings but harmoniously coexists with them.

Of a different character is the Structure (1988) series, not only because it was created using flat mediums. Here, the artist chose photographs as his unitary base element—for example, the banal view of part of the interior of Dobříš's cinema (which he ran for several years). At first glance the viewer concentrates on the pronounced visuality of the whole; this is why he/she cannot immediately perceive the sujet of the components used. He/she only discovers it after thorough, detailed research, even though we cannot claim the artist has completely eliminated all connection to the content and subject matter of the photographs used. By using photographs as his base element, the artist (in a way similar to the one used in his earlier work but by means of different mediums) has renounced the use of an unmediated personal style in the work's look. A choice of elements and the way they are applied caused the birth of semantically ambivalent structures whose message can be deciphered gradually, after the layers of meaning.

Structures and the relationships between their elements have been simultaneously dealt with by Vančát in both his theoretical and pedagogical work: “From the onset of working at Charles University's faculty of pedagogy in Prague (1991) I had been thinking about how an active mutual

interaction featuring a large number of subjects expresses itself during structure growth. Actively involving my students or viewers gave rise to the ‘webs without the internet’ realizations, whose exhibition realizations were Structural Mandala (National Gallery—Veletřní palác, 1997) and Structure R (vestibule of the Rudolfinum, 1999).”2)

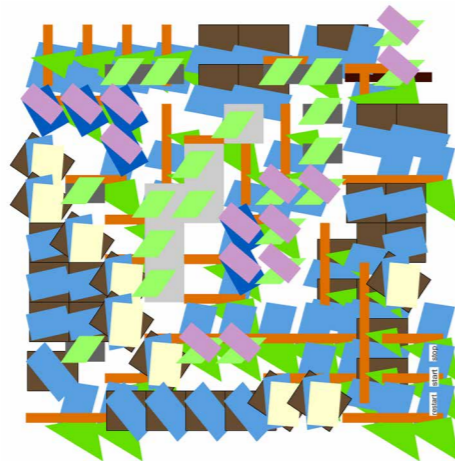
The work-in-progress series of Metastructures, which forms the core of the present Karlovy Vary exhibit, continues in the vein of Vančát’s interactive applications, which he has been turning into digital prints since 2009, and also his preceding computer structures, in which he dealt with the methods and creative procedures of Zdeněk Sýkora. Vančát got to know Sýkora very well during his years of study and also via the subsequent theoretical publications he has written about his teacher. Nevertheless, he has approached making his own computer structures in an autonomous way since the beginning. In fact, with his first task he had had in mind the active participation of electronic media in the creation of new elemental appearances, of their shapes and forms; he labored at infinite sets of permutations, variants and changes that arose during the generating of structures. They thus became an open process, and the majority of prints is a “mere” record of the present phase of the generated course of events. Proof of this is the artist’s drive to have much of his work involve even the viewer who, by actively intervening, changes both the structure and him/herself—the spectator soon becoming the co-author of the present visuals. The process of transformation can go on; the structure, as opposed to the work of Sýkora, does not have a final form, be it that some of the compositional constants remain. For this reason Vančát has chosen the name Metastructures—which evokes a potential change, event, transference, cross-over or position behind something. Pursuing changes in both color and form, within both the details and the composition, together with the knowledge that it is impossible to discern all possible variants, all of this meshes together a suspenseful game of sensory perception. The exciting expectation of what picture the next intervention will introduce into the work’s existing structure drown out occasional regrets for the loss of harmonious appearance, which by dint of the newest step forward has already become unrepeatable history. During this process the artist has given himself the function of summoner, pushing his surrounding to deviate from traditional ways of perceiving. He urges us not only to participate but to also take a look at ourselves, our active role and position in the process which is occurring as we speak. He is forging a way to the collective sharing of principles whose equivalents can be found in natural phenomena, in the structures of the macro- and microcosm. In this inspiring self-reflection, rationality and sensibility play equally important roles. However, it is important to let yourself be addressed by the artist’s nonconformist voice. From beyond the seeming barrier of abstract elements, to each receptive viewer opens the boundless space of pure invention. And this is the invaluable contribution made by Vančát’s present creation.

Jan Samec

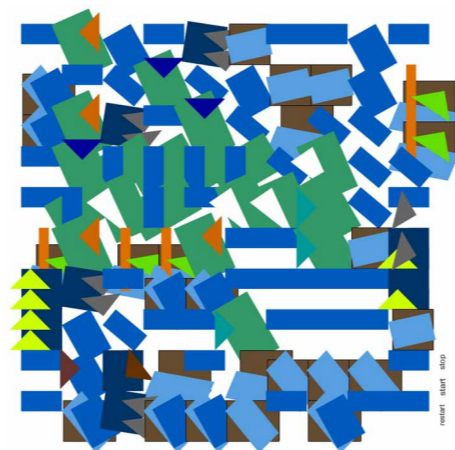
2 / Jaroslav Vančát—Notes, archive of the artist

Vydala Galerie umění Karlovy Vary, příspěvková organizace Karlovarského kraje, k výstavě METASTRUKTURY / Jaroslav Vančát v Interaktivní galerii Becherova vila, Karlovy Vary, 4. 9. – 4. 10. 2015, v nákladu 400 ks, v srpnu 2015.

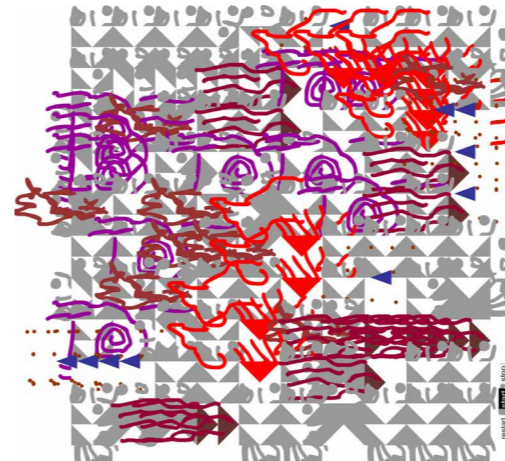
Text: Jan Samec, Fotografie: Jaroslav Vančát – archiv, Jan Samec, Grafická úprava: Jan Samec jr., Perfect Planet s. r. o., Tisk: Median, s.r.o., ISBN 978-80-87420-48-5



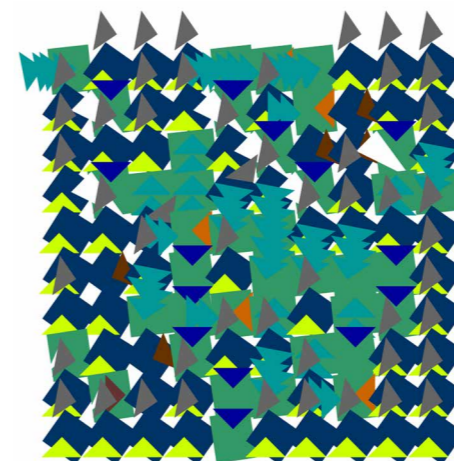
Metastruktura 1 – 1, 2014



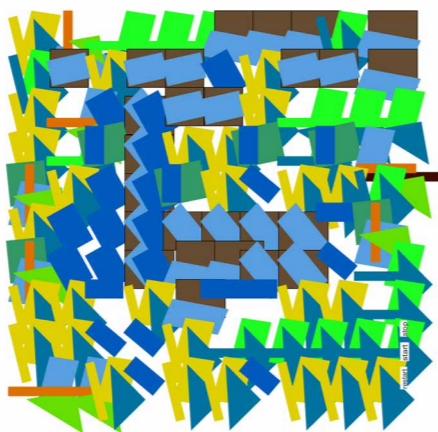
Metastruktura 2 – 1, 2014



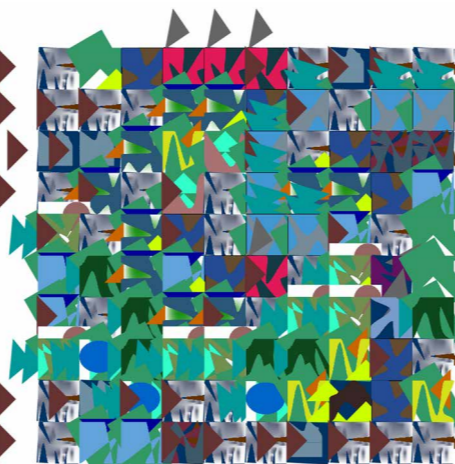
Metastruktura 5 – 1, 2015



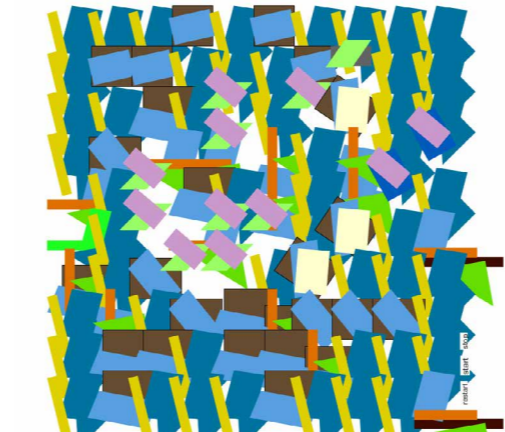
Metastruktura 6 – 1, 2015



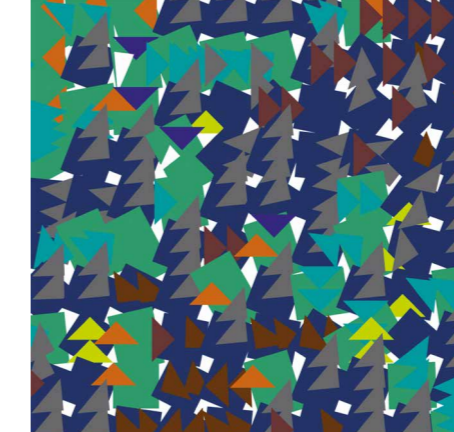
Metastruktura 3 – 1, 2014



Metastruktura 4 – 1, 2015



Metastruktura 7 – 1, 2014



Vrstvy III, 2011

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Neurony / Pocta Zdeňkovi Sýkorovi a Radku Kratinovi, 2014 – 2015, počítačový tisk



METASTRUCTURES

/ Jaroslav Vančát

Interaktivní galerie Becherova vila

Karlovy Vary

4/9 – 4/10 2015