

VAŠŮLKA  
KITCHEN  
BRNO

CENTER  
FOR NEW  
MEDIA ART

# VAŠULKA KITCHEN BRNO

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The Brno House of Arts  
Malinovského Square 2  
602 00 Brno  
Czech Republic

Opening hours\*  
Tuesday, Thursday  
10 am – 6 pm  
Free admission

\*Reading room and permanent exhibition.  
See the website for full program.

#### Billing information

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Malinovského nám. 2  
602 00 Brno

#### Banking information

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The Center for New Media Art Vašulka Kitchen Brno (VKB) is a place for research, artistic experiment and informal education in the field of new media art. It consists of Woody and Steina Vašulka's archive, a permanent exhibition of selected works and a reading room. Programs for the public, including lectures, concerts, exhibitions, presentations, workshops, screenings and seminars are organized regularly.

At the end of 2016 there was an initiative in Brno to establish the Vašulka Kitchen, paying homage to the work of the artistic duo Steina Briem Bjarnadottir and Bohuslav Woody Vašulka. In October 2018 the Center for New Media Art was officially opened in the Brno House of Arts in the presence of the Vašulkas. The aim of the Center is to preserve and provide access to the work of the husband and wife team and to develop their legacy.

Between the end of the 1980s and the beginning of the 1990s the art of video, electronic media, and later digital art in the Czech Republic was followed by several (non-profit) artistic initiatives. Today Vašulka Kitchen Brno is one of the few specialized (non-academic) projects in this area. It is important that in the international context it belongs to the network of institutions focusing on the support, archiving, research and distribution of art based on moving picture, sound, electronic networks, coding and performativity as an artistic practice.

We hope that in future years, together with you, we will succeed in further developing all the activities and fulfilling the plans. Thank you for your interest and your support.

Vašulka Kitchen Brno provides access to the Vašulka's digital archive and mediatheque for the public (researchers, students, artists, etc.). The VKB Archive contains a set of 1,252 audiovisual works by Woody and Steina Vašulka, as well as a lot of documentation material: texts, photographs, correspondence, plans, posters, programs, audio documents, exhibition catalogs. The Vašulkas have collected them since the early 1970s within the documentation of their own work, and also within a broader community of the New York-based space The Electronic Kitchen. The archive further includes works by artists such as Peter Crown, David Dunn, Ralph Hocking, Sherry Miller, Phil Morton, Lynda Rodolitz, Jud Yalkut, and Gene Youngblood.

Within its activity, the VKB continues to map and reflect on the Vašulkas work, as well as the work of other artists in the field of video and digital media art. We initiate research projects and establish international collaborations with similar institutions (audiovisual archives and research centers in the field of digital media art). We also support education aimed at the preservation, care for and safeguarding of audiovisual works in collections and archives.

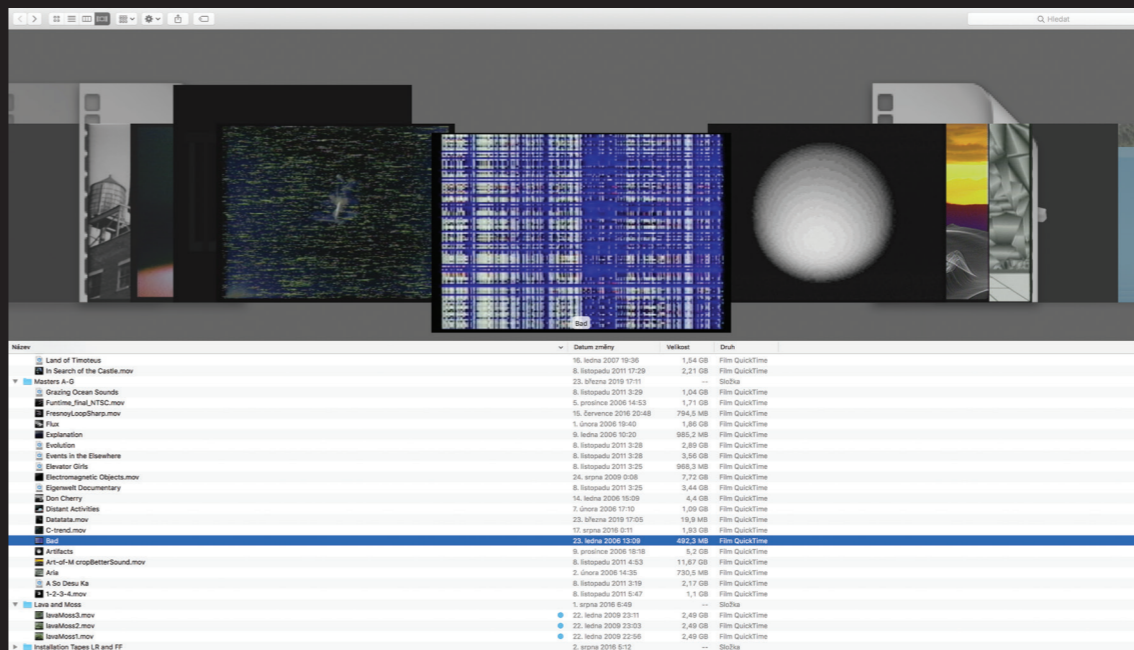
# Updating and Processing the Archive

## Media Art Live Archive: An Intelligent Interface for Interactive Access to Cultural Heritage (2019–2021)

The VKB together with the Brno House of Arts have become application guarantors of a three-year-long project supported by the Technology Agency of the Czech Republic. The project is a collaborative effort of researchers from Masaryk University and the Brno University of Technology under the leadership of Jana Horáková. The aim is to process original videos by the Vašulka both at the level of basic identification and content analysis which uses artificial neuron networks. It is a unique project including the international context positioned in the current trend of testing the potential of information technology in the service of the humanities – so-called digital humanities.

## The Vašulka Kitchen Brno Archive 2020–2021

In 2019 we started a project for processing and organizing the complete content of the VKB archive, the outcome of which should be the development of a database in compliance with library standards and with regard to state-of-the-art systems of cataloguing audiovisual creations and 3D media works used in other media archives (National Film Archive, ADA, etc.). We would like to create a database with maximum compatibility with other media archives, enabling their potential interlinking.



## Collecting and Archiving Contemporary Works

We expand the original VKB archive with new sets of audiovisual works, theoretical texts, records of lectures, photographs and other material acquired, received as a gift or presented within the VKB program. This open archive is conceived as a wide platform for preserving and providing access to classical and contemporary audiovisual work to the expert and general public.

## A Library and a Reading Room

Alongside research and processing the digital art and documentation archive we consistently add new publications to our reading room to create a specialized resource for the research and study of new media art. The VKB reference library now contains up to 200 publications obtained by donation. In 2019 we applied for a grant (State Culture Fund) for extending the existing collection of books by important publications charting the evolution from the beginnings of videoart in the 1970s to contemporary reflection of digital art and performativity of digital media.

The VKB exhibition fund includes several works by the Vašulkas that are either the property of the Association or on permanent loan. The prints from the series *Lucifer's Commission* dating from 1977–2003 and computer studies from the series *Triads* (2003) were made for Woody's retrospective exhibition at the Brno City Museum; the spatial installation *Light Revisited – Noisefields* (2001), a transformation of the original video made by Woody and Steina Vašulka in 1974, is also a variant composed for the aforementioned retrospective exhibition.

## Loans of works from the VKB collection in 2019

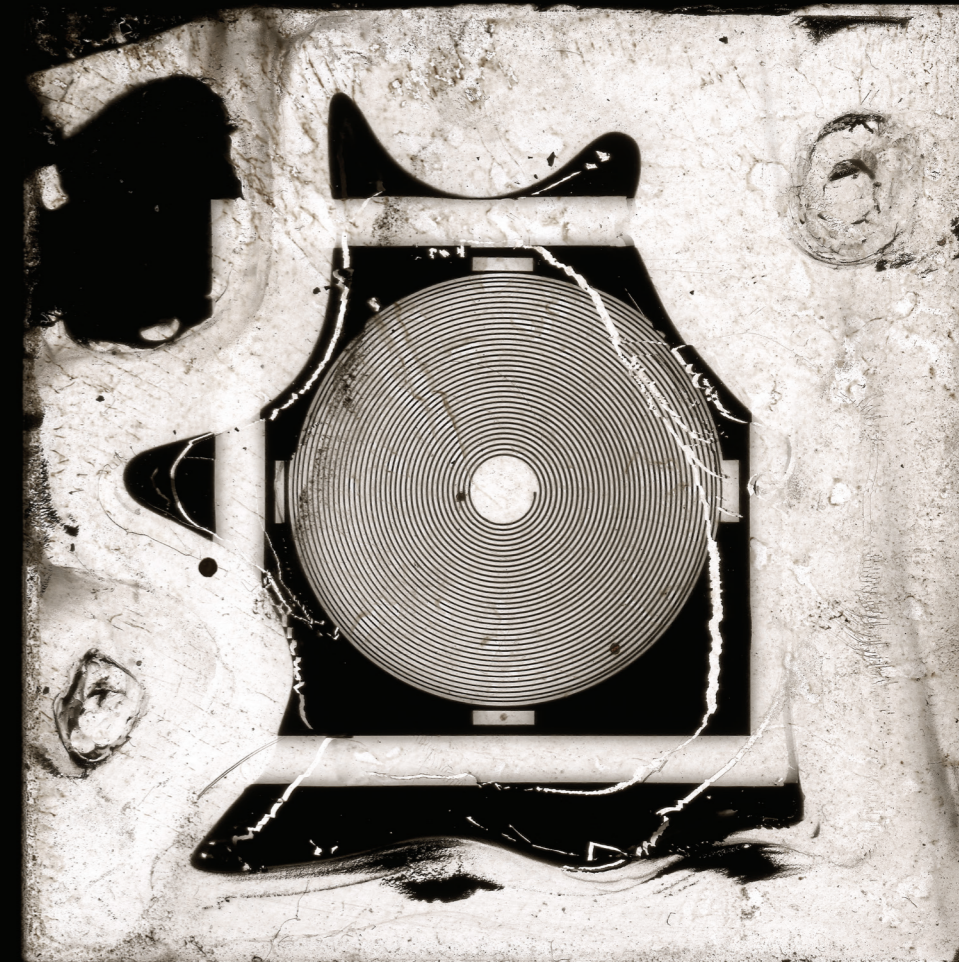
The exhibition **Two Heads, Four Hands, Artistic Duos at Work**, curator Emma Hanzlíková, 8smička Gallery, Humpolec, 13. 9. 2018 – 13. 1. 2019: loan of video works by Woody Vašulka **Vocabulary, 1973** (manipulated video, 4 min) and **Artifacts, 1980** (manipulated video, 23 min)

The exhibition **Sounds/Codes/Images – The Acoustic Experiment in Visual Art**, curator Jitka Hlaváčková, Prague City Gallery, 5. 6. – 13. 10. 2010: loan of Woody Vašulka's installation **Light Revisited, 2001** using the video **Noisefields (1974)** by Woody and Steina Vašulka

## Lucifer's Commission

**Woody Vašulka**  
1977–2003 (2016)  
14 digital prints  
100 × 100 cm

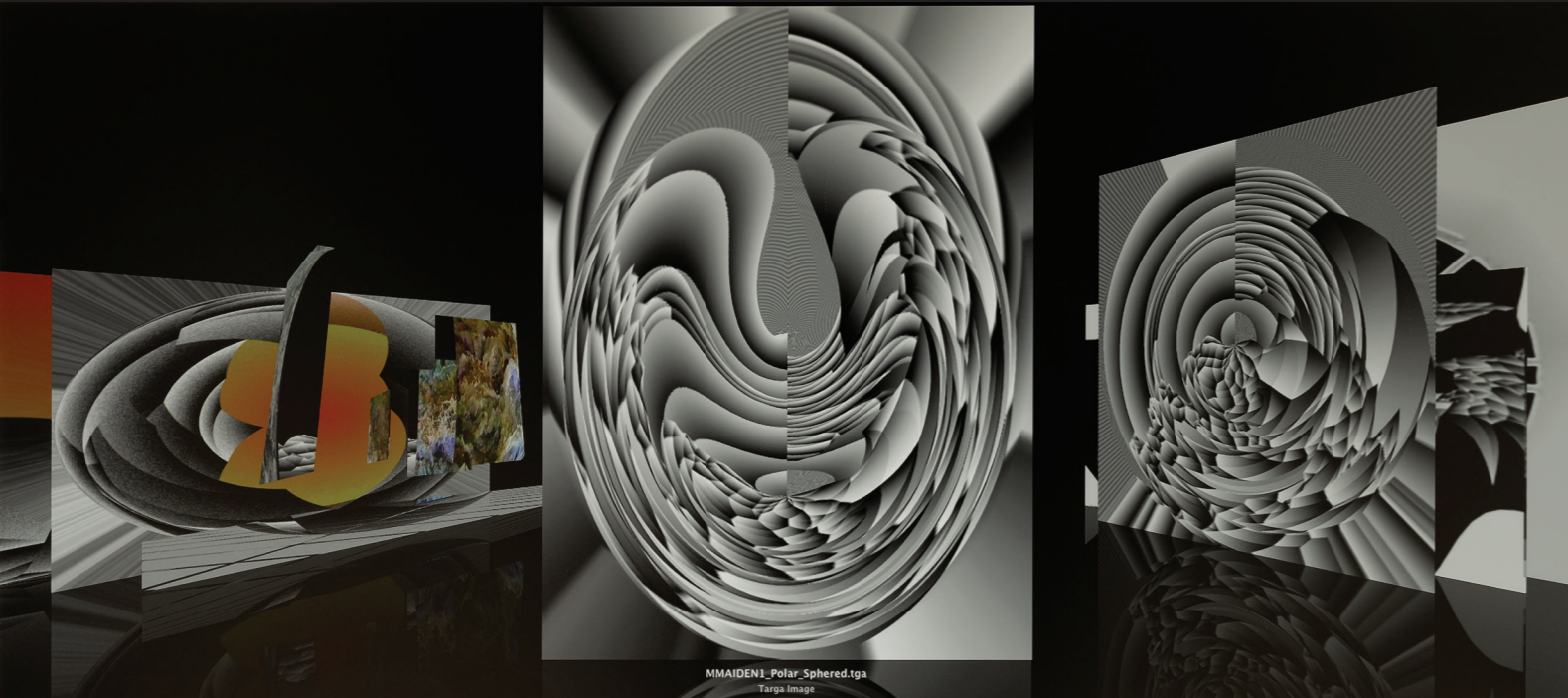
A series of printed circuit board scans, in different stages of decay, which Woody Vašulka discovered in a shed in his garden in Santa Fe. These hardware prints, reminiscent of a catalog of digital device components, are a counterbalance to the Vašulkas' dynamic and processual audiovisual works. They may also be read as a diagram of hidden machine operations.



## Triads

**Woody Vašulka**  
2003 (2016)  
digital print  
120 × 45 cm  
100 × 45 cm

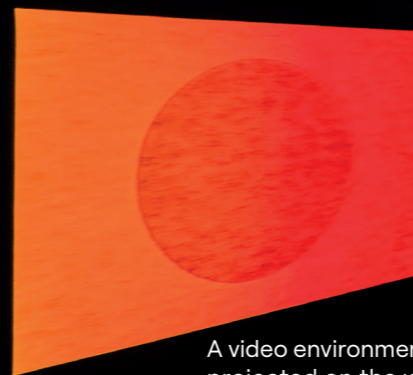
This series of prints captures a selection of manipulated video images that were created through the use of Cover Flow graphic software by American artist Andrew Coulter Enright. It serves as a 3D interface for the animated presentation of visual materials stored in a particular device (photographs, web pages, albums of artworks, documents, videos, etc.) The interface evokes an empty scenic space onto which images and pictures are scrolled.



## Light Revisited - Noisefields

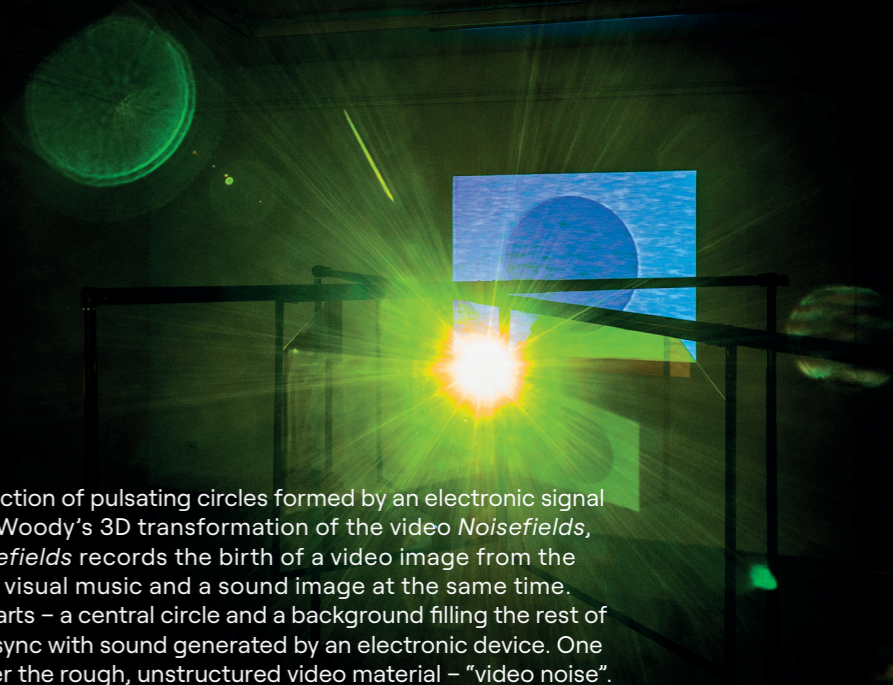
**Woody Vašulka**  
installation 2001

+ **Noisefields**  
**Woody and Steina Vašulka**  
video 1974



A video environment created by a projection of pulsating circles formed by an electronic signal projected on the walls of the room is Woody's 3D transformation of the video *Noisefields*, created by the Vašulkas in 1974. *Noisefields* records the birth of a video image from the electronic signal. It is both electronic visual music and a sound image at the same time. The electronic image consists of two parts – a central circle and a background filling the rest of the screen. Both components pulse in sync with sound generated by an electronic device. One part shows the pulsating color, the other the rough, unstructured video material – "video noise".

*Light Revisited* is an installation in which spatial projection of the video utilizes a system of semi-permeable dichroic mirrors that transmit an RGB spectrum image from one projector to three surfaces positioned at right angles. The installation provides an immersive experience of space filled with electronic sound and changing multicolored images coming from a single source.



Programs realized by the Vašulka Kitchen Brno team provide the professional and general public with the opportunity to attend lectures, conferences, exhibitions, screenings and performances. We point out the importance of the Vašulkas' work in local and international contexts, and we also deal with the present, art and social issues. Our programs try to reflect critically on what has remained inspiring, creative and essential from the history of audiovisual art in the current – digital – context. We explore which aspects of the idea of the convergence of art and technology, in which the generation of pioneers hoped for in the late 1960s, have still been substantial and inspiring.

Programs in this publication took place in 2019.

## Screenings – A Curator In The Kitchen

5.–28. 2.

**The Vašulkas' Videos** selected by Lenka Dolanová

5.–28. 3 **Orphistic Landscapes of Iceland in Steina's Video Works**  
selected by Miloš Vojtěchovský

30. 5. – 20. 6.

**Periphery, or Early Documentary Films of Bohuslav Vašulka**

organized by Miloš Vojtěchovský, in cooperation with the National Film Archive

After the first year of study at the Film School of the Academy of Performing Arts (FAMU) in Prague in 1961 Vašulka transferred from the department of film directing to the department of documentary film. This newly-established department (which can be credited to the documentary film-maker Antonín F. Šulc and with teachers including Jiří Lehovc and Ján Šmok) seemed to him, in his own words, to be freer and less ideologically loaded. During his stay at FAMU Vašulka made several short documentary films and worked with colleagues including Elo Havetta, Dušan Hanák, Karel Vachek, and Jiří Stivín on a number of others. Most of the films have survived in the FAMU and NFA archives, only the silent film *Zdymadla* (Water Locks) from 1960 and an unfinished document on Algiers (a commission for the Bureau Politique, 1965, on which he may have worked after leaving FAMU), have probably been lost forever.

26. 9. – 31. 10.

**Steina Vašulka: Violin Power**, organized by Christine Hill

Steina's probably most cited work *Violin Power*, has many different incarnations, but always refers to the relationships between image and music structures. It also highlights the phenomenon which for many artists at the turn of the 1960s and 1970s – including Steina and Woody Vašulka – was at the basis of their concepts for the electronic medium of video. The Vašulkas may have occasionally used the camera – to record the environment, but their work was for the most part (like other media works from the end of the 1960s) non-narrative.

1.–31. 10.

**Bending of Faces, Voices and Bodies: The Vašulkas' Video Works**  
selected by Lenka Dolanová

22.–23. 10.

## International Colloquium Artworks from the Digital Era in Galleries and Museums,

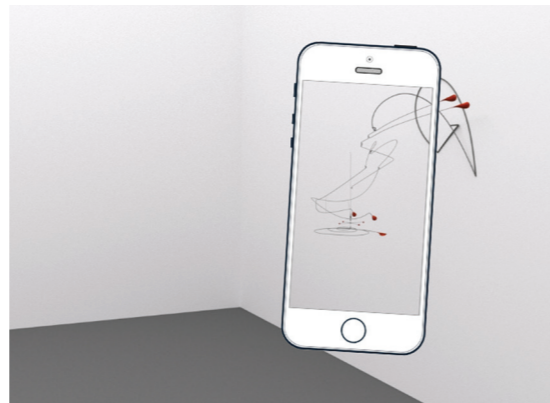
studio of the Brno House of Arts, curator Miloš Vojtěchovský with Jennifer De Felice and the VKB team, supported by Agosto Foundation, in cooperation with the Brno House of Arts, the Academy of Art, Architecture and Design in Prague and the Faculty of Fine Arts, BUT

The aim the meeting was the discussion of the current situation of works of art of "unstable nature", particularly in Czech galleries and museums in the international context. How to contribute to emancipating "digital art" in "post-digital" time? What does a digital artefact mean in the context of other platforms for displaying, preservation and distribution of (audiovisual and performative) art?

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The first day of the colloquium concentrated on "new-media" initiatives both from historical and contemporary perspectives. What is the position of these institutions and initiatives in (particularly Central) Europe? The situation of the Centre for Culture and Communication in Budapest was presented by its director **Miklós Peternak**,

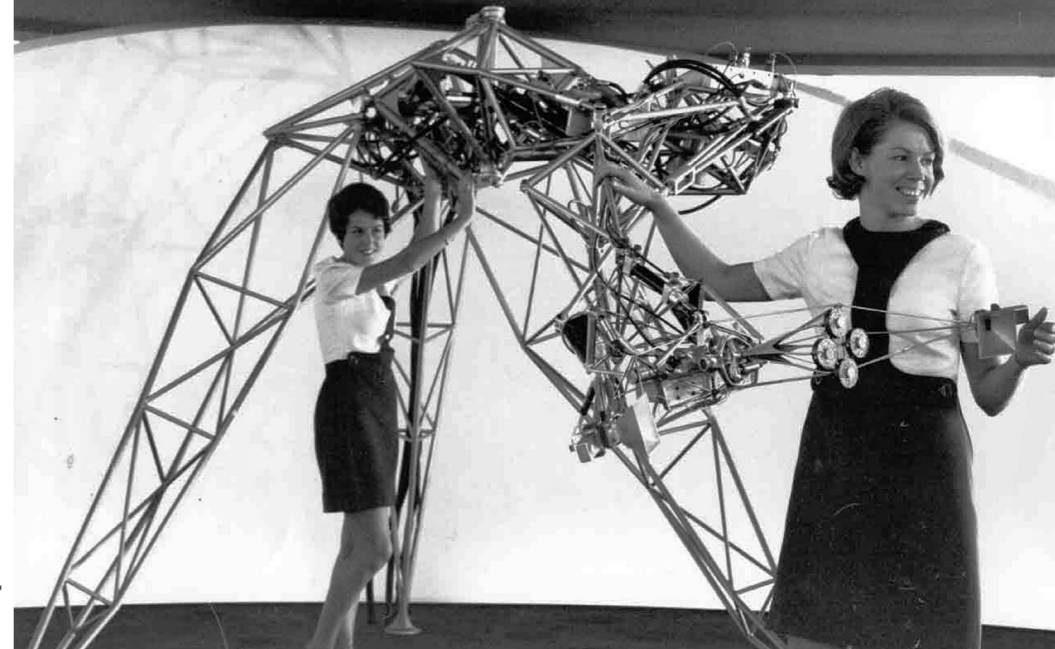
**Sasha Arden**: The Potential of Augmented Reality (AR) in the Virtual Performance of Time-Based Media Art



**Anna Olszewska**:  
Re:Senster Poject  
There is a Script-to-Design  
Path that Leads Through the  
Media Art Restoration Maze

and the LIMA platform for media art, new technologies and digital culture operating in Amsterdam by its director **Gaby Wijers**. Both institutions are part of the European network comprising of institutions dedicated to the evolution, promotion, collecting, archiving and distribution of electronic, digital art and moving image in general. Further contributions were presented by the art historian and conservator **Flóra Barkóczi**, who works in the Artpool Art Research Centre in Budapest, **František Zachoval**, the director of the Gallery of Modern Art in Hradec Králové, and **Sasha Arden**, a conservator at the Art Institute of New York University, **Jana Horáková**, senior lecturer (habilitation in aesthetics) at the Institute of Musical Science of the Faculty of Arts, Masaryk University, senior lecturer at the Department of Art Theory and History at the Academy of Arts, Architecture and Design in Prague (UMPRUM) **Martina Pachmanová** and a doctoral student at UMRUM **Lukáš Pilka**.

The program of the second day focused on practical and theoretical issues related to the rapid development of digital environments and tools, such as archives and databases, methods of sharing and open access to cultural heritage and restoration of artefacts of a virtual nature, or unstable materials. **Dušan Barok** – founder of the internet portal Monoskop for collaborative studies of art, culture and media and one of the initiators of the Multiplace network for new media, summed up and commented on the latest initiatives, approaches and trends in the field of archiving media art. **Michal Klodner** from the National Film Archive (NFA) reflected about a suitable environment of alternative social media for shared and open multi-media databases. **Lenka Dolanová**, **Tomáš Lahoda**, **Anna Olszewska**, **Flaminia Fortunato** / **Joey Heinen**, **Frédéric Curien** and **Carolin Pommert** presented their experience with media archives and preserving unstable artefacts.





The residency program for artists promotes international collaboration and exchange of knowledge and opinions, as well as discussion in the field of new media art. In cooperation with the Brno House of Arts, the VKB provides one residency per year for the duration of 1–2 months. During the residency, guests can utilize the infrastructure of the Center for New Media Art (work with the archive, reading room) and they are offered the possibility of making an exhibition or presentation/performance at VKB. The residency is intended primarily for artists, and also for theoreticians and researchers; we invite interested people from various disciplines. The program is mainly focused on international participants. The residencies take place on the basis of direct invitation by the association and through open calls.

25. 6. – 30. 7.

**Christian Doeller, *Transcription***

(a resident's exhibition) curator Marika Svobodová

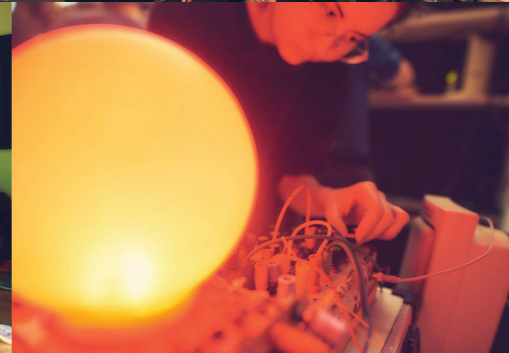


The exhibition of Christian Doeller at Vašulka Kitchen Brno showed the work of a contemporary German artist who, in his work with technological imagery, interconnects art and science with an overlap to philosophy. The exhibition title *Transcription* represents a process in which real perceptions are transcribed through technological devices into visual evidence that records sensory experience in a specific way. But in this case, technology and devices are not an extension of human perception, as we understand them in the case of artificial intelligence, but rather a parallel offering the possibility to see reality differently, lying outside the sphere of human perception. They transcend the anthropocentric experience and expand our knowledge of the world, but at the same time, they falter our belief in capabilities and indefectibility of technology.

The program Noise Kitchen Brno organized in cooperation with Bastl Instruments collective is a part of Vašulka Kitchen Brno. It is a place for research and presentation of contemporary audio media supporting DIY approach, community work and interconnections between technology and art. In cooperation with the Brno House of Arts, the Faculty of Fine Arts BUT, VKB and other partners, lectures, presentations, concerts, performances and creative workshops with Czech and foreign artists are organized, some of them being realized on the VKB premises.

More information: [FB/bastlinstruments](https://www.facebook.com/bastlinstruments)

- 17. 1. **FLYING CARPETS:** Theresa Schrerenmeir and Maria Komarova (workshop/concert)
- 29. 1. **Creative Electronics:** Peter Edwards (presentation/concert)
- 14. 2. **Peter Blasser** of Ciat-Lonbarde (presentation)
- 23.-24. 2. **Instruments Building DIY:** Ewa Justka (workshop)
- 26. 2. **Seeking Voice through Designing Instruments:** Václav Peloušek (presentation)
- 14. 3. **Edge of Chaos,** Michal Mitro (presentation/workshop)
- 26. 3. **Composition with the Help of Systems: Searching for Basic Principles and Losing Control,** Jiří Suchánek (presentation)
- 11. 4. **Realtime Generative Systems:** Lukáš Dřevjaný (presentation)
- 25. 4. **Dominium:** Jakub Krejčí (presentation)
- 7. 6. **Schizophonia:** Bernhard Rasinger (presentation)
- 11. 6. **Artist's Talk:** Rehab Hazgui (presentation)
- 17. 10. **What Is a New Media Artist?** Boris Vitázek (presentation)
- 21. 11. **Between the Questions How and Why?** Stanislav Abrahám (presentation)



**28. 3. Ivan Palacký / Lee Patterson**  
1st floor of the Brno House of Arts,  
supported by the Agosto Foundation,  
the Brno House of Arts  
and Lom Instruments



23. 11. **Floris Vanhoof and Max Eilbacher:**  
**Episodes of Counter Light**

Káznice (Prison), Cejl Avenue, organized by Marika Svobodová, supported by the festival Exposition of New Music (Brno Philharmonic) and the Embassy of the Belgian Kingdom

24. 11. **Big Atlas**

entrance hall of the Brno House of Arts, organized by Viktor Pantůček, supported by the festival Exposition of New Music (Brno Philharmonic).

The presentation by Hans W. Koch introduced the Brno mathematician and physicist Kurt Gödel, Billy Roisz & Dieb13 presented Adolf Loos, a classic of modern architecture, and Gatot Danar Sulistiyanto drew a portrait of a "Brno shaman" from the period of mammoth hunters whose grave yielded a puppet which is the oldest in the world.



# Audio Sessions – Cooking Music Series

Series of audio sessions based on the confrontation of the New York and Czech music scenes in period contexts, organized by Viktor Pantůček.



- 24. 1. Reich / Rychlík
- 28. 2. Young / Komorous
- 28. 3. Kotík (Musica Viva Pragensis + Quax) / KOTÍK (S.E.M. Ensemble)
- 18. 4. Ashley / Fišer

# Lectures, Presentations and Discussions

18.–19. 11.

## **Art & Cybernetics: Louis Armand**

If technology and its impacts in the broadest sense of the word represent both a necessity for life, and its impossibility – from individuals to animal and plant species, to general ecology – beyond what Buckminster Fuller famously evoked as the mission of “Spaceship Earth,” is the task of art to represent the possibility of a post-future of the post-human?

24. 4.

## **How to Teach Software Art at University?**

organized by Monika Szücssová, in cooperation with Brno Art Week

25. 4.

## **Guided Tour**

organized by Monika Szücssová

7. 5.

## **Demosthenes Agrafiotis: Performance as a Cultural Phenomenon**

The House of the Lords of Kunštát, organized by Tomáš Ruller, in cooperation with the Faculty of Fine Arts, BUT

23. 7.

## **Round table with Christine Hill (discussion),**

organized by Tomáš Ruller and Jennifer De Felice

Discussion on current topics in the art in post-media, post-internet and post-truth times.

5. 11.

## **Electronic Music without Loudspeakers: Matthew Ostrowski**

organized by Miloš Vojtěchovský and Marika Svobodová

What is the relationship between an algorithm and an object producing sound from the theoretical, aesthetic and cultural points of view? Ostrowski examines these topics within his latest works in which he uses clusters of everyday objects in generative music compositions and installations.

13. 11.

## **Andreas Gajdošík: Methods of Exhibiting Software as Aesthetic Material**

(presentation), organized by Monika Szücssová within the course New Media in Art Museums, Theory of Interactive Media, MU

11. 12.

## **Katarína Hládeková: Laboratory by Work (presentation),**

organized by Monika Szücssová within the course New Media in Art Museums, Theory of Interactive Media, MU

## Datatata, Barbora Trnková & Tomáš Javůrek

A project of decentralized collecting, analysis, visualization and interpretation of extensive data in artistic practice, under the auspices of the Faculty of Fine Arts BUT, supported by the Technology Agency of the Czech Republic

In the course of the year several outcomes of the Datatata project of Barbora Trnková and Tomáš Javůrek took place at VKB concerned with the following questions: What is data? Where and how it is created? Who or what produces data? Who are its producers and its consumers? What data can and cannot describe? What is visual art's relationship to this data? A workshop, a lecture, an exhibition and a performance explained the problem of extensive data through theoretical and artistic realizations.

20. 3. – 23. 3. **Tomáš Javůrek: Artistic Interpretation of Data Structures** (workshop)

31. 10. – 12. 12. **Barbora Trnková & Tomáš Javůrek, Martin Toldy: Like-Not-Like** (exhibition)

27. 11. **Barbora Trnková & Tomáš Javůrek: ScreenSaver Gallery Is Not TV** (presentation), organized by Monika Szűcsová within the course New Media in Art Museums, Theory of Interactive Media, MU

28. 11. **Sweet Dreams / Marina Abramović Doesn't Clean Up After Herself & Performance Studio, Faculty of Fine Arts** (performance, entrance hall of the Brno House of Arts), organized by Tomáš Ruller, in cooperation with the Faculty of Fine Arts, BUT



**Bohuslav Petr (Woody) Vašulka**  
**January 20, 1937 Brno – December 20, 2019**  
**Santa Fe, New Mexico, USA**

Vašulka was born in Brno (Slatina), where he studied Hydraulic Mechanics and Metallurgy at the Technical and Industrial High School from 1954 to 1958. He graduated in film and television documentary filmmaking at FAMU in Prague in 1965, and in the same year married Icelandic conservatory student, Steinunn Briem Bjarnadottir, who became his life and artistic collaborator.

In 1965, the Vasulkas moved to New York, where Woody worked as an editor on multiscreen films and began experimenting with electronic sound, stroboscopic light effects, and from 1969, video.

In 1971 they set up the multimedia experimental cultural space "The Electronic Kitchen" in New York and began working with engineers to develop new tools for working with video images. In 1973, the Vasulkas moved to Buffalo, where they taught Media Studies at the State University of New York and where Woody received permanent status as a professor. In 1980, they moved to Santa Fe, New Mexico, where they have worked until now.



Vašulka Kitchen Brno Center for New Media Art considers it an honor to continue to develop the legacy of Woody and Steina Vašulka, to preserve and popularize their work to the general public and to mediate experience with the work, Woody's personality, his artistic and life attitude, his enthusiastic attitude toward work, and his unique vision.

# Vašulka Kitchen Brno Team 2019

## Honorary Members

Steina a Woody Vašulkovi (US)  
Christine Hill (US)  
Kristín Scheving (IS)

## Members

Tomáš Ruller,  
*Chairman of the Association,  
represents the association*

Jennifer De Felice,  
*Board Member of the Center  
for International Communication*

Barbora Šedivá,  
*Board Member of the Center for  
the Vašulka Kitchen Brno Archive project*

Lenka Dolanová  
Jana Horáková  
Matěj Kotouček  
Ondřej Merta  
Viktor Pantůček  
Terezie Petišková  
Marika Svobodová  
Nikol Štrobachová  
Miloš Vojtěchovský

## Collaborators

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*Web design*  
nula.cc, Lucia Kolesárová

*Hosting*  
Multiplace, o.z.

*Promotion and administration*  
Monika Szúcsová  
Markéta Mazalová  
Daniel Karmazin  
Nina Zelená

et. al  
Vašulka Kitchen Brno

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2019

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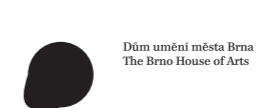
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## Partners



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The Brno House of Arts



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ARTS



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FAKULTA  
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Filharmonie  
Brno Philharmonic



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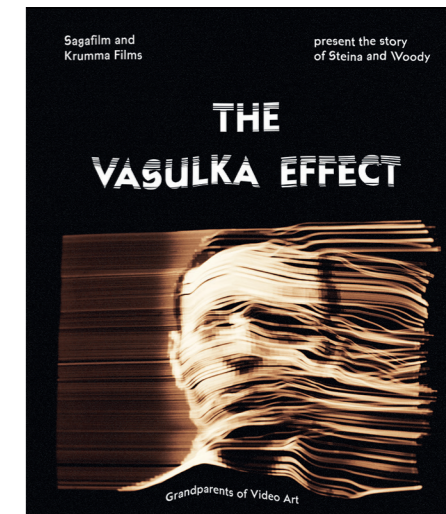
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OF ICELAND



AGOSTO

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Statutory City of Brno.*

B | R | N | O



In 2019 the documentary film *The Vasulka Effect* was released.

*Director:* Hrafnhildur Gunnarsdóttir  
*Production:* Margrét Jónasdóttir, Radim Procházka  
*Camera:* Arnar Þór Þórisson, Hrafnhildur Gunnarsdóttir  
*Music:* Hugar  
*Sound:* Václav Flegl  
*Editing:* Jakob Halldórsson

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