

MICHAL MITRO

Statement

I am an artist and a researcher working across wide field of themes and media. Trained in Psychology and Sociology, I focus on the nuances of everyday life as well as hyperobjects of planetary scale. In my artistic practice I translate my sociological imagination into crafted sculptural environments with elements of sound, light and electricity. Topics that I gravitate towards explore relationships between human and more-than-human worlds and the supposed friction between natural and artificial. My goal is to propose connections that are both inspiring and troubling in order to help us project and shape a future we may like to inhabit ourselves.

Education

2021 electrician certification (§21, low voltage)
2017 - 20 University of Technology, Fine Arts Dep., Brno, CZ, intermedia (MArts)
2018 - 19 Royal Academy of Art, Haag, NL, ArtScience (exchange)
2014 - 15 ISI Yogyakarta, ID, gamelan / karawitan
2013 - 14 University of Tasmania, School of Art, Hobart, AU, sculpture + soundart
2012 AUB Beirut, LB, psychology (exchange)
2011 - 12 Bogazici University, Istanbul, TR, sociology (exhchange)
2008 - 13 FSS, MUNI, Brno, CZ, psychology and sociology (bSc)

Research

2019(ongoing) ssesi.space - safe space for exploring speculative/serious/silly/scientific/spiritual ideas - Brno, CZ and online
2019(ongoing) STELLA - somatic technology live lab, Central Europe

Selected solo exhibitions

2022 VOLTA - Conditions Are Now Planetary, Brno House of Arts, Brno, CZ
2021 Edge of Chaos, Biuro Dzwieku / Office of Sound, Katowice, PL
2021 SAD Light Therapy, Tabacka Gallery, Kosice, SK
2019 Three Shades of White and Mutual Resistance, VUNU, Kosice, SK
2018 OSC^n(av) and Music box(cc), Galerie Cella, Opava, CZ
2017 Loneliness, Galerie Monomach, Brno, CZ
2016 Resonance, Studio Letná (AVU) Praha, CZ
2016 PRESENCE, Redbase Foundation, Yogyakarta, ID

Selected group exhibitions

2021 This is Not Art: Soft Mining (with Eva Jaskova), Kukacka, Ostrava, CZ
2021 Escape Dystopia, XY Gallery, Olomouc, CZ
2021 Art of Appreciation, AVU Modern Gallery, Prgue, CZ
2020 HUMAN, Industria, Brno, CZ
2020 Intergalactic Enviromentalists, Trixie, den Haag, NL
2020 After Warm Up, The Grey Space in the Middle, den Haag, NL
2019 New Translation, Art&Tech Days, Kulturpark, Kosice, SK
2019 Dikeou Collection: Undiscovered self, Denver, Colorado, USA

Workshops and presentations

2021 Value Needs a New Translation, Signal Talks, Prague, CZ (speaker)
2021 Value Needs a New Translation, NEVER NEVER School, Kosice, SK (WS host)
2021 Taming of the Stream, Performing Within The Protocol, online (failitator)
2021 Exploring Radical Perspectives on Post-Anthropocentric Economies (participant)
2020 3d printer as performative agent, STELLA, Trafo, Budapest, HU (speaker)
2020 Energy Justice, ECODATA conference, RIXC, Riga, LT (speaker)
2020 Speculative Garden lab, Y events, Kutna Hora, CZ (facilitator)
2019 Edge of Chaos, Vasulka Kitchen, Center for new media art, Brno, CZ (speaker)
2019 Gamma AI lab, St.Petersburg, RU (participant)
2018 Introduction to TouchDesigner, Generate Festival, Tübingen, DE (WS host)
2018 OSC^n - DIY analog synth, Genius Loci festival, Weimar, DE (WS host)
2017: Interactivity for artists, arebyte 117, London, UK (WS host)

Residencies

2022 Styria Artist in Residnce, Schaumbad Atelierhaus, Graz, AT
2021 Brno AiR, House of Arts - G99, Brno, CZ
2020 Biuro Dzwieku, Katowice, PL
2019 iii, the Hague, NL
2019 Baschet structures snores, Paris, FR
2015 Redbase Foundation, Yogyakarta, ID
2015 Kersan Art Studio, Yogyakarta, ID

Curatorial projects

2022 Open Urban Forest (with CreaTures), ssesi.space, Brno, CZ
2021 Incidental Realities (with iii and Paikka), Paikka gallery, Budapest, HU
2019/20 Digital gardening, ssesi.space, Brno, CZ and online at Wrong Biennale
2017/18 Curating spam, Praha 4AM and online at Wrong Biennale

Live: AV sets, theater production, sonic performances

2019 Jardin des Recherches Musicales, Paris, FR
2019 Gamma festival, AI stage, St. Petersburg, RU
2019 for drums, RCC, Galerie 3, KABK, the Hague, NL
2018 Excerpt from art of noises, AV Kino, Genius Loci, Weimar, DE
2018 Urgent Need to Breathe, Trafo Theatre, Budapest, HU
2017 RGBW, Orli Theatre, Brno, CZ
2017 Modular synesthesia, JAMU chamber music, Brno, CZ
2015 Musin Hujan di Bandung, Bukan Music Biasa, Surakarta, ID
2013 Neglected by Grand Piano, MONA, Hobart, AU

VOLTA - Conditions Are Now Planetary

2022 - Brno House Of Arts, Brno, CZ

It is both intriguing and stunning how seemingly unrelated phenomena may circle in unpredictable feedback loops of actions and repercussions. It is the very condition that defines Planetary - the rhizomatic interconnectedness of material and virtual dynamics through the Globe. The case of Voltaren and Zoroastrians is its extraordinary manifestation.

UK made drug Voltaren (diclofenac) popular for its relatively low price and fast symptomatic relief profoundly effects Mumbai's Parsi community. Sacred status of cows in predominantly Hindu India forbids their eating and killing which leaves thousands of their corpses left in disposal pits. This is where large population of vultures would traditionally feast which was to everyone's benefit. As livestock industry evolved it introduced numerous drug supplements into animal feed. Along many antibiotics, diclofenac has been administered widely to lower animals muscle and stomach pain and inflammation largely caused by lacking conditions of animal sheds.

Parsis are an ethno-religious group who migrated to the Indian subcontinent from Persia more than 14 centuries ago. Zoroastrianism is their ethnic religion. According to Parsi beliefs, Earth, Fire, and Water are sacred elements, thus both cremation and burial is deemed unholy. For the deceased Parsi to reach heaven, vultures serve as intermediaries between earth and sky. The dead body is placed into a Tower of Silence where vultures, by consuming the body, liberate the soul.

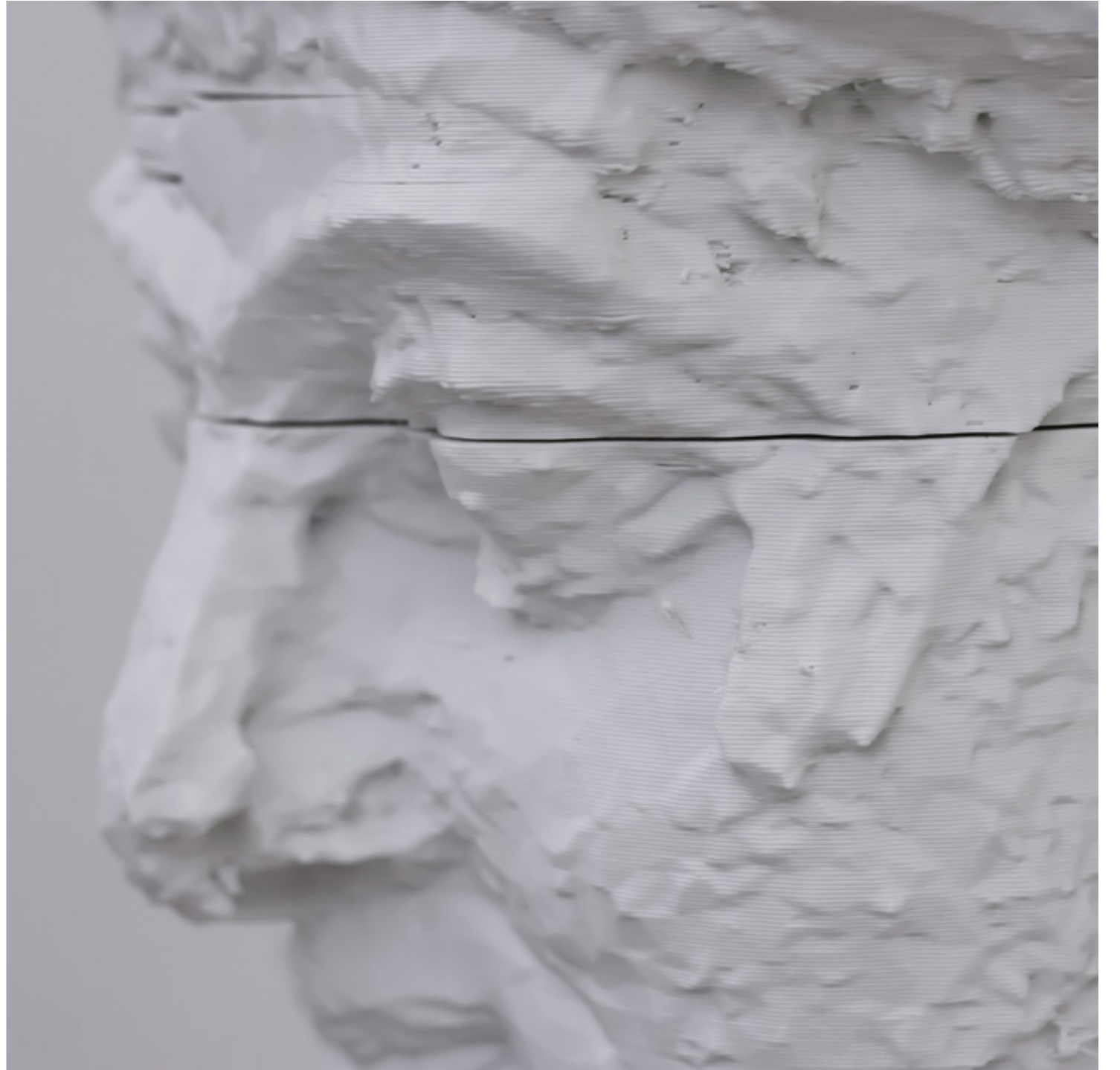
Most of vultures' species in India are now facing the threat of complete extinction after a rapid population collapse in recent decades. As recently as in the 1980s there were up to 80 million white-rumped vultures. Today the population numbers only several thousand. A major contributing factor in declining populations of vultures is the widespread use of diclofenac. It is now known for a fact that for vultures diclofenac is lethal even in smallest quantities in cow's corpses.

Due to the decline in vulture population, Parsis have had abandon their ancient customs since the corpses now take up to six months to disappear from the towers. It is somewhat cynical, that this anti-inflammatory drug causes Zoroastrian Parsis to cremate their dead.

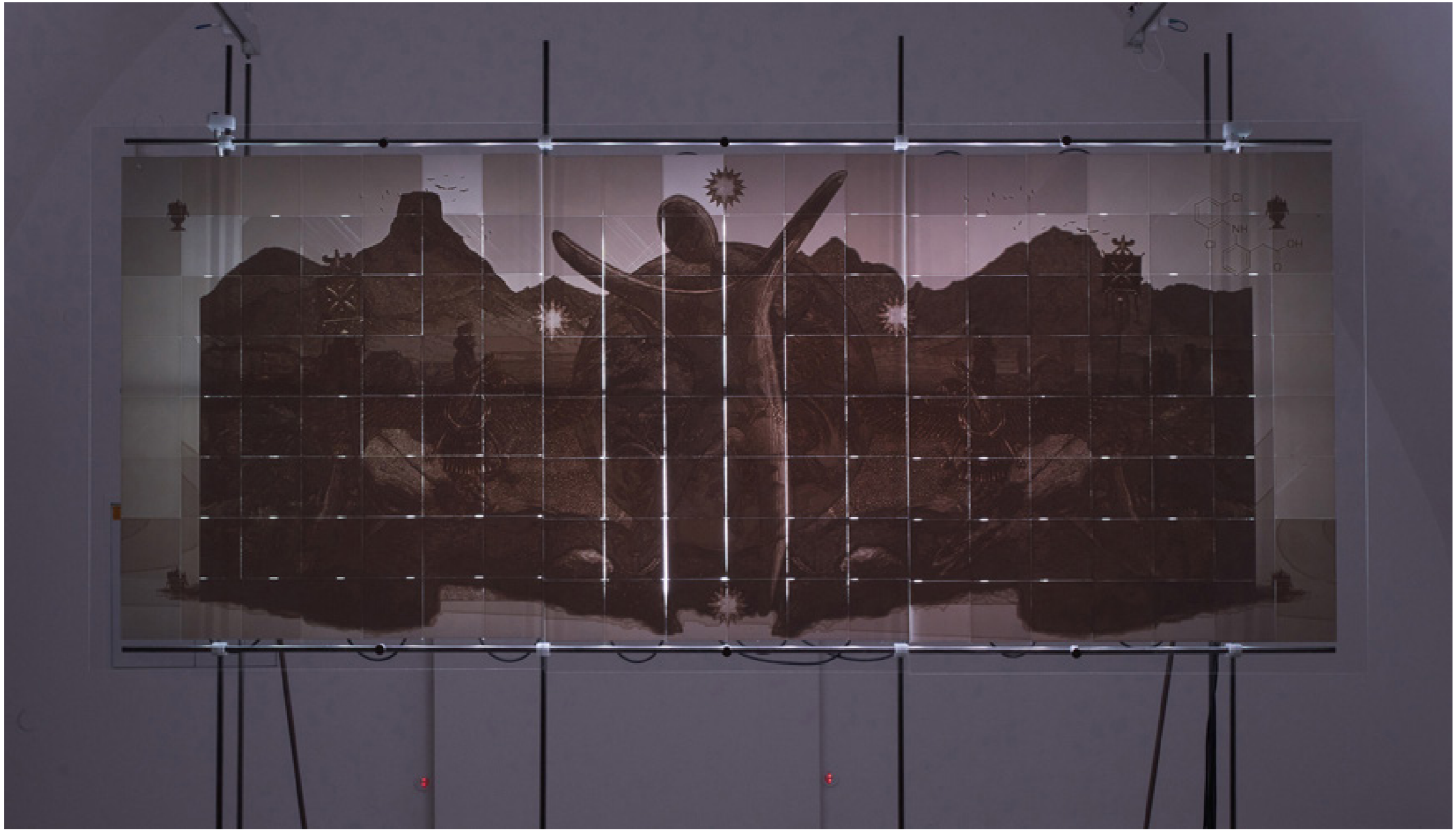












Soft Mining

2021 - Kukacka, Ostrava-Vitkovice mining rig, CZ /developed with Eva Jaskova

Soft Mining is contextually rooted in Ostrava's coal mining history and juxtaposed with mining of cryptocurrencies. The transition from coal to crypto is but a symptomatic metaphor. It reflects the shift of the economy from industrial production to the economy of knowledge and information; from material to virtual and from manual to automated. This seemingly softer, post-industrial economy is only soft on its surface at the level of well-designed UI. In reality though, the works title is fairly literal. Crypto is the new coal and its mining is as environmentally unfriendly and labour ex-

tensive as old world's coal mines. Endless fields of servers and processors that compute the crypto-transactions consume unprecedented amounts of energy. Crypto turns full circle as in the end, its mining is powered by predominantly fossil fuels electricity.

The design of the banner is based on the actual "crypto mining towers". These are computers with specialised graphics processing units and extensive cooling infrastructure (fans) stacked on top of each other. This mining tower rig was then rigged to the actual coal mining tower at Vitkovice mining complex which is now preserved as a site of national cultural heritage. The work is also extended into virtual space. www.softmining.work is mining crypto on the viewers computers as they browse through the site.





CRYPTO NEWS

CRYPTO CONSULTING

SOFT MINING

MINING YESTERDAY

MINING TOMORROW



SAD Light Therapy

2022 - HaDivadlo, Brno, CZ

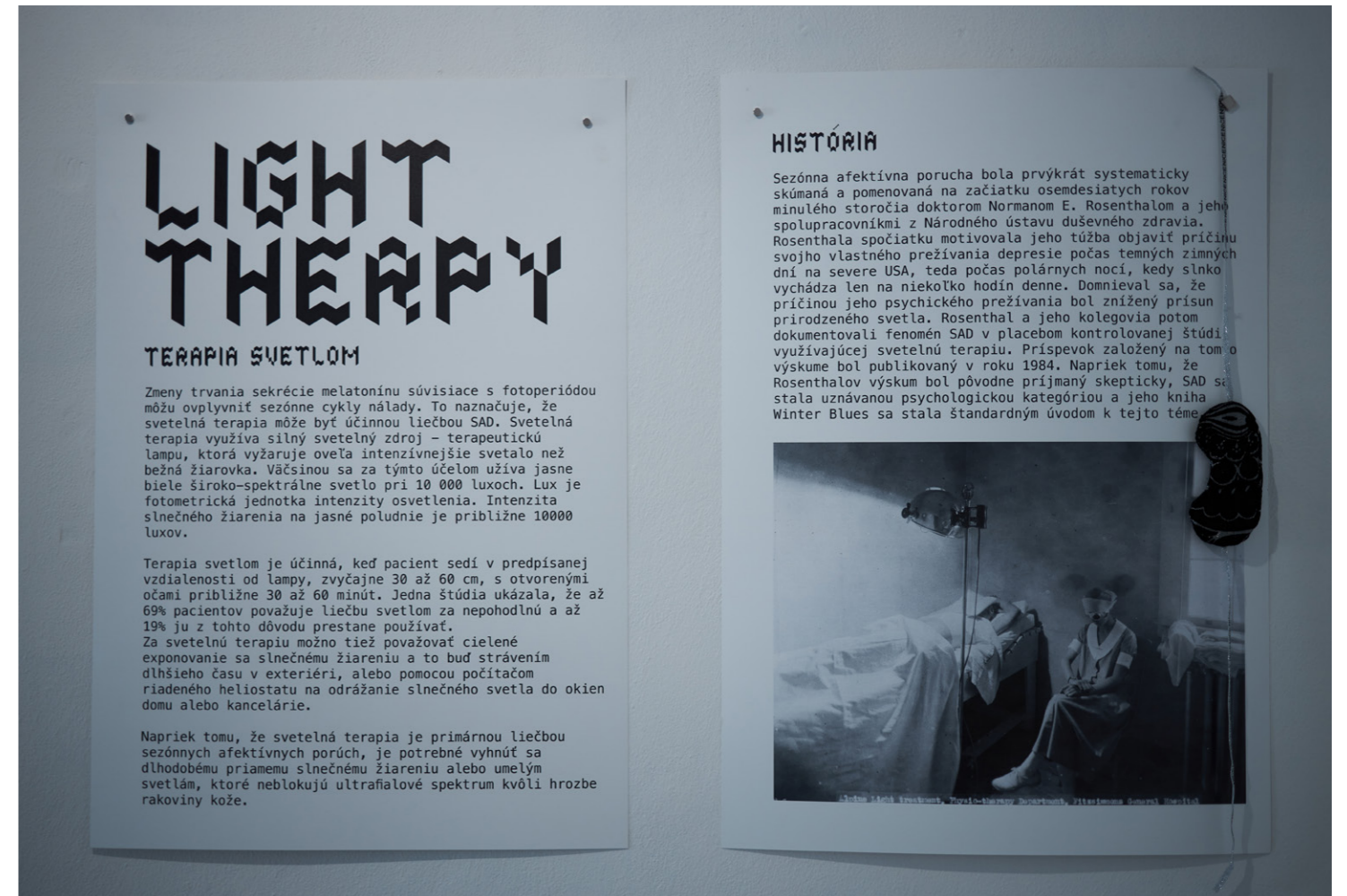
2021 - XY Gallery, Olomouc, CZ

2021 - Tabacka Gallery, Kosice, SK

Do you suffer from fall and winter depression or even notice signs of depression during prolonged periods of cloudy or rainy weather during other seasons? Chances are you are experiencing symptoms of SAD Seasonal Affective Disorder. Could a small tabletop box be the solution to your problem? Could a larger device be yet a better solution?



Light therapy is meant to compensate for the lack of exposure to sunlight that is thought to be linked to major depressive disorder linked with seasonal patterns. During this light therapy sessions you will be exposed to therapy lamp for 19 minutes. For your convenience, you'll be presented with 20000 lux lamp - double the standard - for faster therapy results and shorter sittings. In Accelerated SAD therapy, power of photons is combined with that of sonic vibration. Scientifically calculated frequencies are presented in particularly designed sequence to positively affect functioning of our organism.







SAD

SEASONAL AFFECTIVE DISORDER
SEZONNA AFECTIVNA PORUČKA

Sezonna afektivna poručka (SAD) je psihološki poremećaj koji se manifestira u obliku sezonske depresije. Najčešće se javlja u jesen i zimu, a karakterizira ga smanjena energija, gubitak interesa za aktivnosti koje su ranije bile ugodne, promjene u spavanju i apetitu, te smanjena sposobnost koncentracije. SAD je povezana s promjenama u svjetlosti i temperaturi, što može biti povezano s promjenama u proizvodnji melatonina i serotonina. Liječenje SAD uključuje terapiju svjetlom, kognitivno-bihevioralnu terapiju i, u teškim slučajevima, lijekove. Ako imate znakove SAD, preporučuje se konzultacija s liječnikom.

LIGHT THERAPY

TERAPIJA SVJETLOM

Terapija svjetlom je učinkovita metoda za liječenje sezonske afektivne poručke (SAD) i drugih vrsta depresije. Ovdje se koristi posebno dizajnirano svjetlo koje imitira prirodno svjetlo, što može pomoći u regulaciji ritma spavanja i proizvodnje neurotransmitera. Najbolje rezultate postiže se korištenjem terapije svjetlom u kombinaciji s drugim vrstama terapije. Važno je konzultirati se s liječnikom prije početka terapije svjetlom kako bi se osiguralo da je sigurna i učinkovita za vas.



SAD

SEASONAL AFFECTIVE DISORDER
ECCENTRIC BEHAVIOR PATTERN

LIGHT THERAPY

THOMAS WELSH

NOTES

Light therapy is a treatment for seasonal affective disorder (SAD) and other mood disorders. It involves sitting under a special light fixture that mimics natural outdoor light. The light is thought to help regulate the body's internal clock and improve mood. Light therapy is most effective when used in the morning. It is important to use a light fixture that is specifically designed for light therapy and to avoid direct sunlight. Light therapy is not a cure for SAD, but it can help manage symptoms. It is important to consult with a healthcare professional before starting light therapy.



Edge of Chaos

2021 - Office of Sound, Katowice, PL

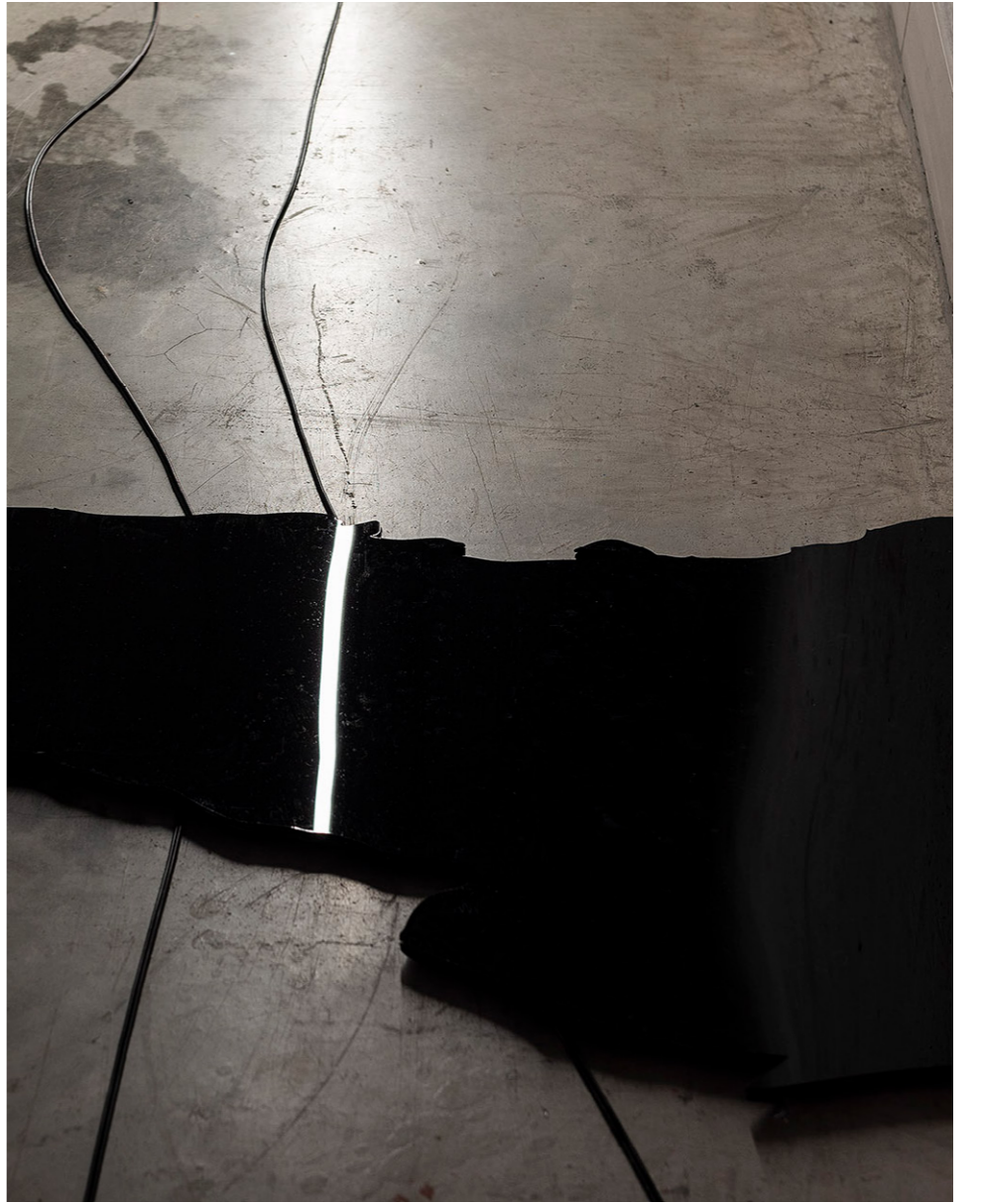
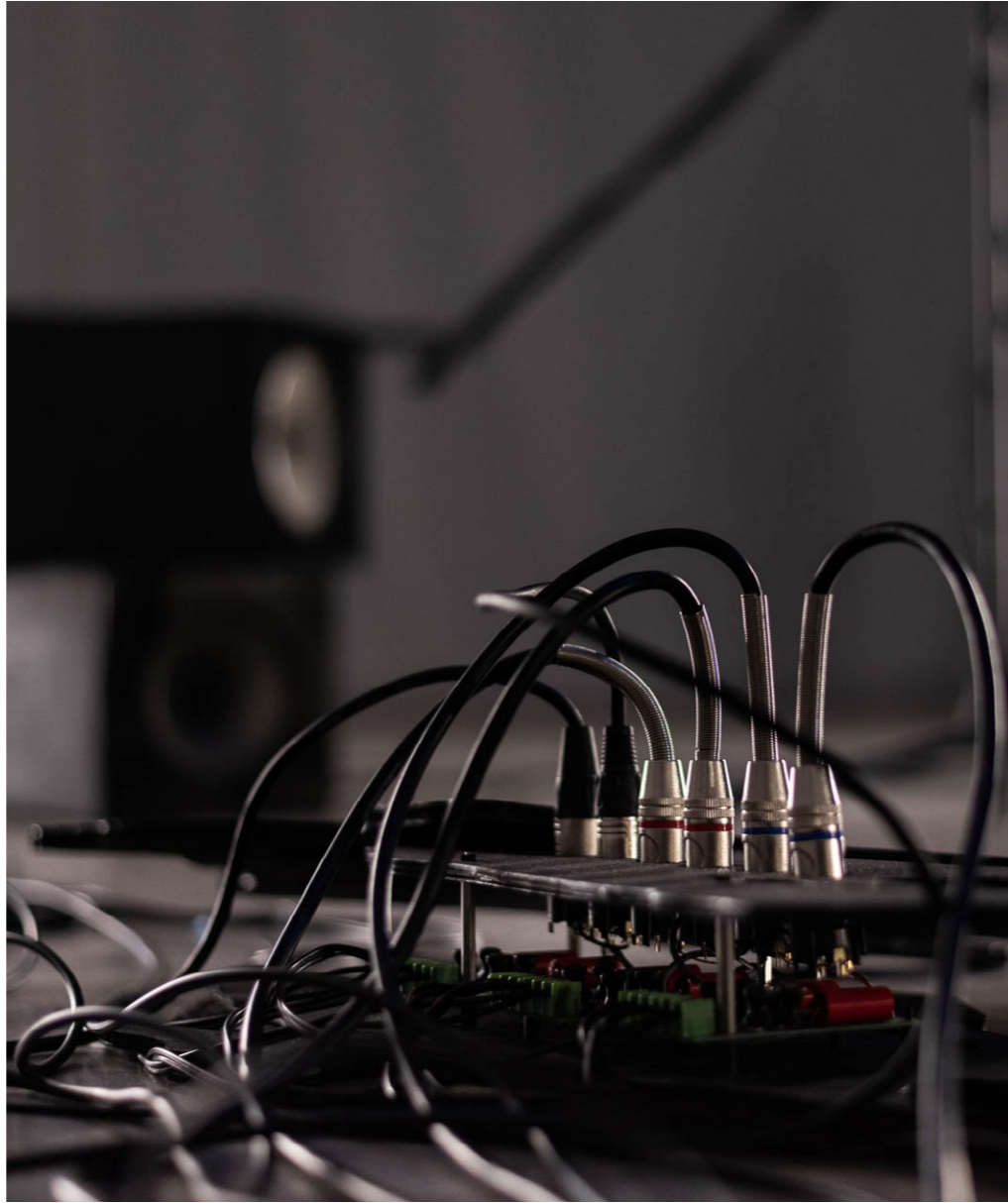
It is hypothesised that dynamic systems with feedback can experience an adaptation to the edge of chaos. This term is used to denote a transitional space between order and disorder, region of bounded instability that engenders constant dynamic interplay between the opposing poles. This work aims to create a framework for such phenomena to occur. Moreover, the work seeks to embody the specificity of the contemporary momentum - the rhizomatic now - and for audience to enter this realm and experience it.

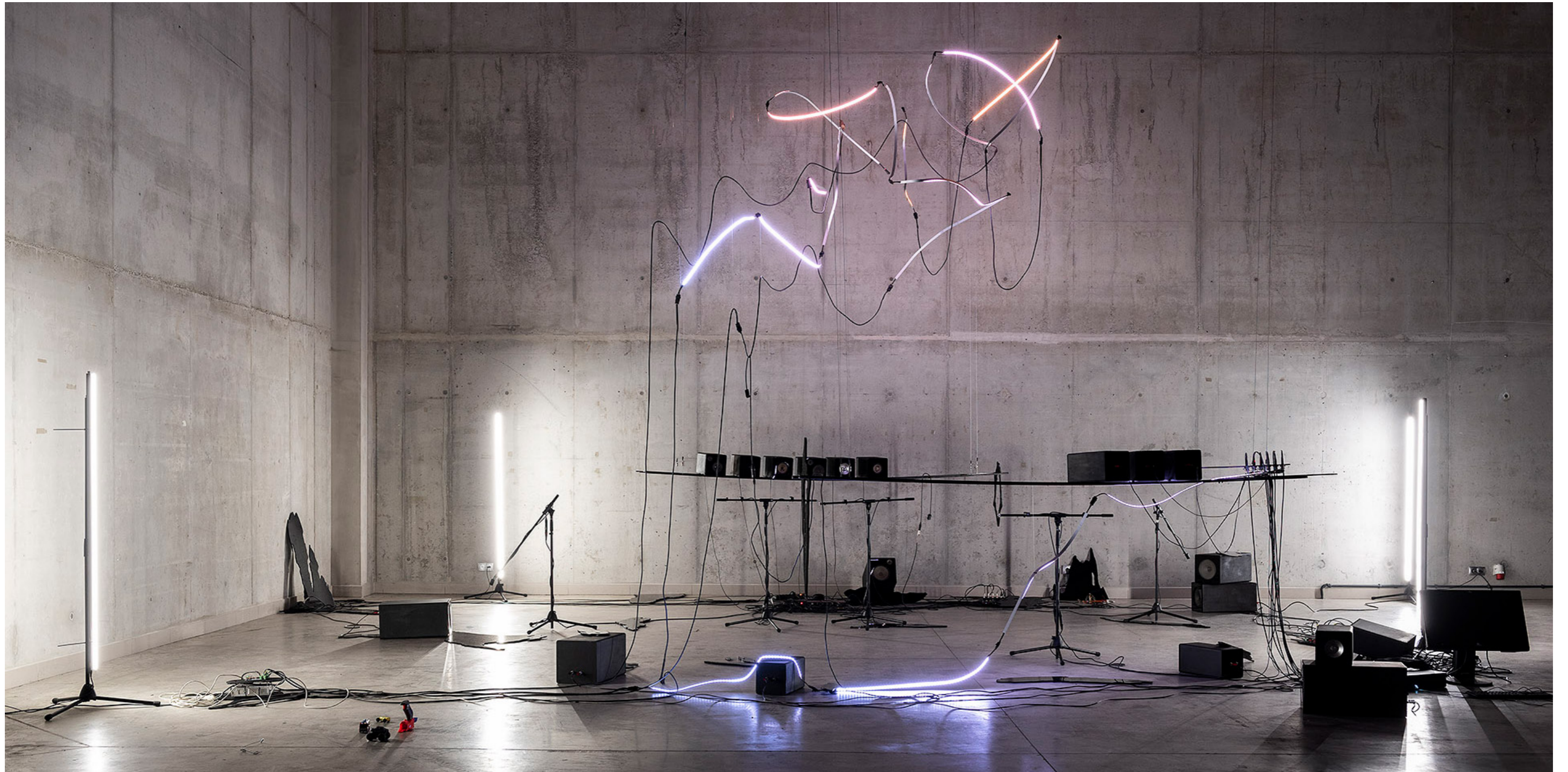
Rhizome is a botanical term used to describe the system of roots of various



plants and fungi. Its specificity is horizontal growth, complexity, multitude of nodes and interconnectedness. This artwork utilises multichannel feedback as a metaphor for the flow of information that has become rhizomatic. In this sense, it represents signal whose origin and destination is not clear, where linear causality loses its explanatory and predictive potential, and where interconnectedness reaches the point when the whole system becomes a huge organic hyperstructure that is impossible to decode. One may enter such system and add to or subtract from it, but without knowing the exact results (if any) of their actions. The system constantly senses incoming signals, reiterates them and recreates itself anew. Even though created by human, it functions self-sufficiently as a hyperobject outside of our scope.







Planetary Thermodynamics : Energy Justice

2020 - ssesi.space, Brno, CZ

2020 - outsideinsideout, Stadt Wehlen, DE

In this work I aim to depict the history of a utopia that has never happened. More importantly though, it may happen. The initial stimulus's been personal experience - an effort to create a temporary autonomous zone in a particular garden colony in Brno, Czechia. This docufiction story starts where my personal experience ends. The impossibility or inability to transform a slice of space-time outside of Fukuyama's end of history becomes the subject of speculative archaeology research. I apply its methods to discover current state of affairs from the viewpoint of the future status quo. Through the spatial-visual arrangement of objects I intend



to retell the story of a new future. It is built on the synergic interconnection of technological and natural sources and finally rejects and overcomes the anthropocentric dichotomy nature-culture. It perceives silicon and carbon chips and semiconductors in their mineral substantiality as augmented natural entities. The fauna and the flora have been re-acknowledged with the status of autonomous intelligent actors. The social, economic and political order of human relationships is built on a new distribution of material and symbolic being. This is derived directly from energy outputs and inputs calculated in Watts and Joules, which completely cancelled racial, gender, national, status and any other so far practised ways of social and generic segregation and exploitation.

The work is an outcome of my long-term interest in the relationship of man, nature and technology in its multiple present and possible future positions.







AI Assisted Resurrection of Morton Feldman

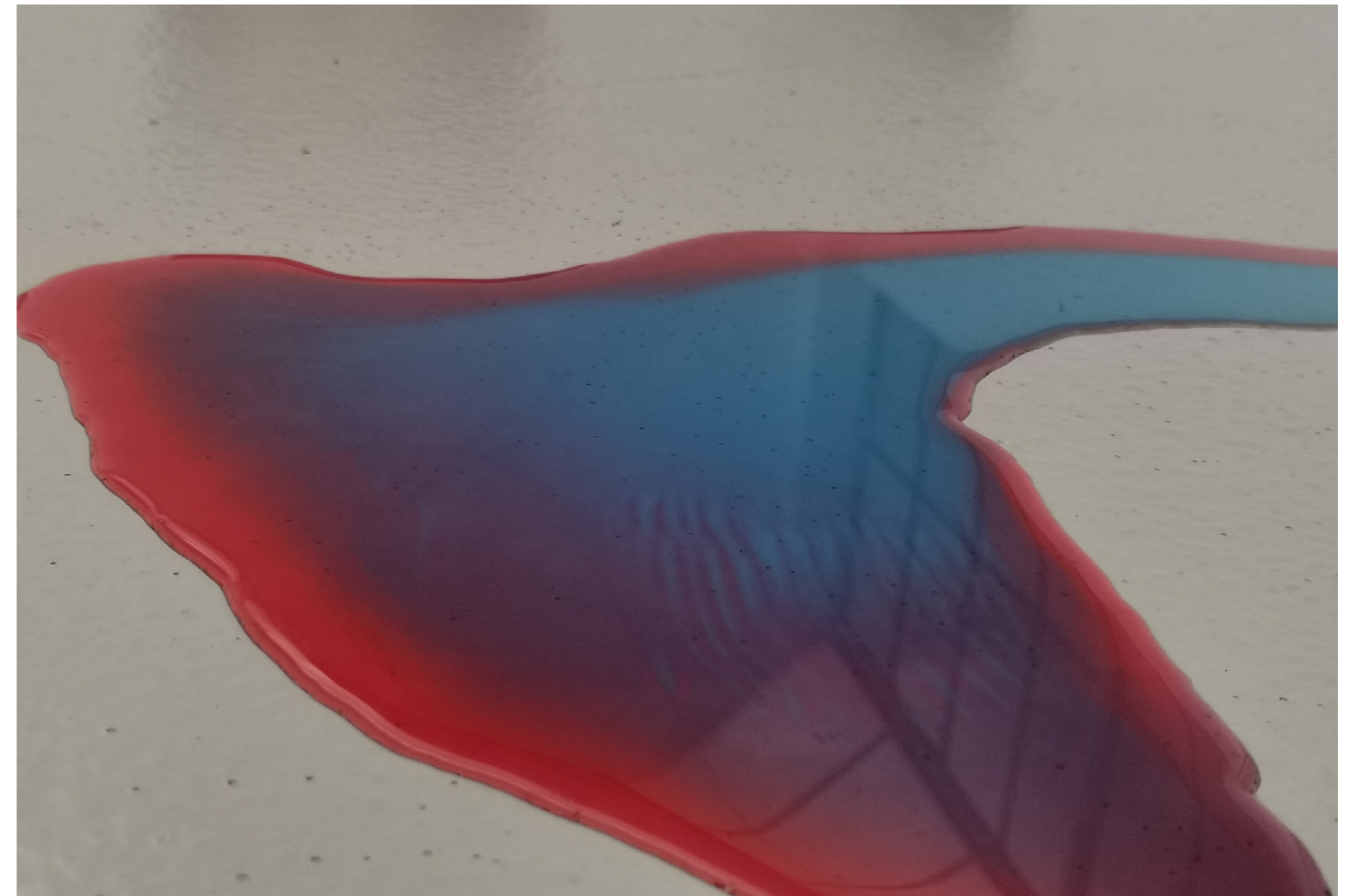
2020 - Industra, Brno, CZ

This performative installation is an attempt to use capabilities of artificial intelligence to re-enact one of the composers I regard highly - Morton Feldman - as if he was (still a)live on the stage. Feldman is best known for his longitudinal, seemingly never ending minimalist composition, often for just one single instrument - grand piano. For this performance, I chose to utilise laboratory equipment - two precision dripping banks, alongside a thumb piano. The drips from the banks trigger samples generated by AI mod



el that was trained on Feldman's body of work. Performer, i.e. whoever takes hold of thumb piano, is asked to ritually circle around the set „altar“ evoking an algorithmic ritual and establishing a human - computer - spirit/ legacy - live improvisation. The performance ends once the connection is no more - when dripping banks are emptied.

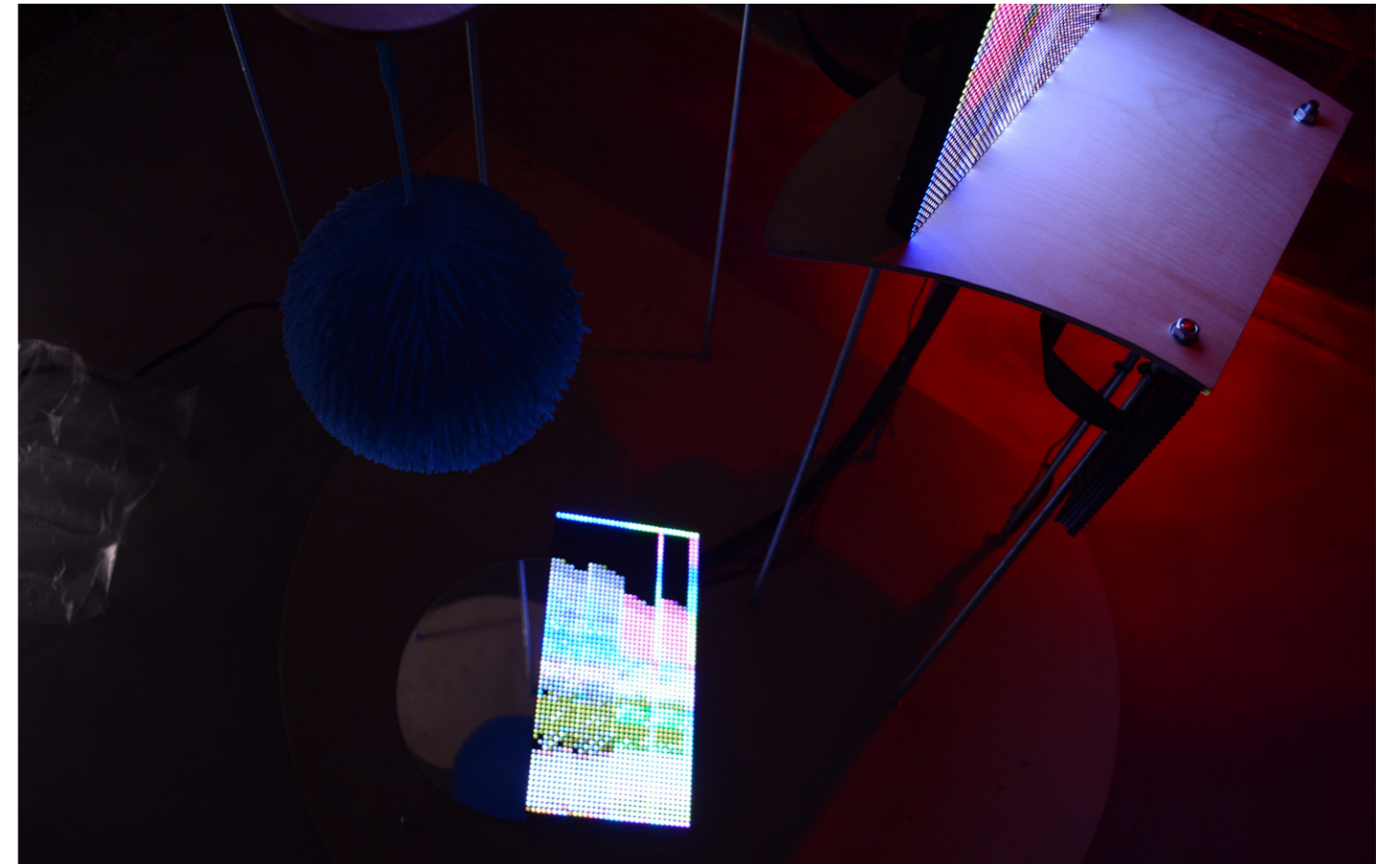
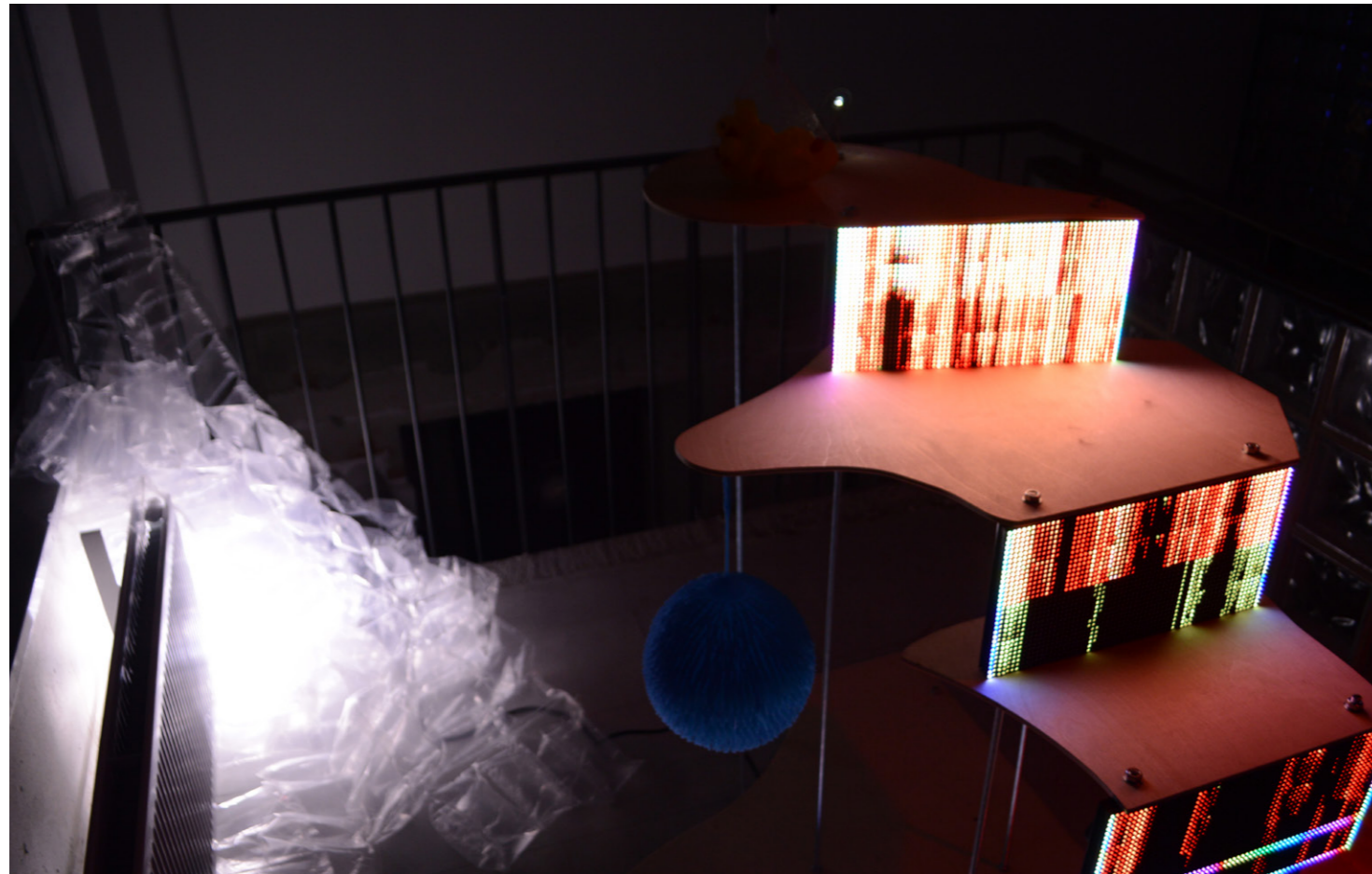
While this piece utilises AI it is by no means using most optimised algorithms, nor does it yield amazing results, mathematically speaking. Rather, it seeks to appropriate the technology and its conceptual base as a starting point for an artistic and aesthetic investigation and conversation.



After Warm Up

2019 - The Gray Space In The Middle, the Hague, NL

after global warm up
birds entangled in plastic nets
floating above hoards of backlit packaging airpods
sinofuturistic cascade adds
playback postdigital error signs.
the great blue ball bounces
above the mirror
reflecting all of this
it bounces on



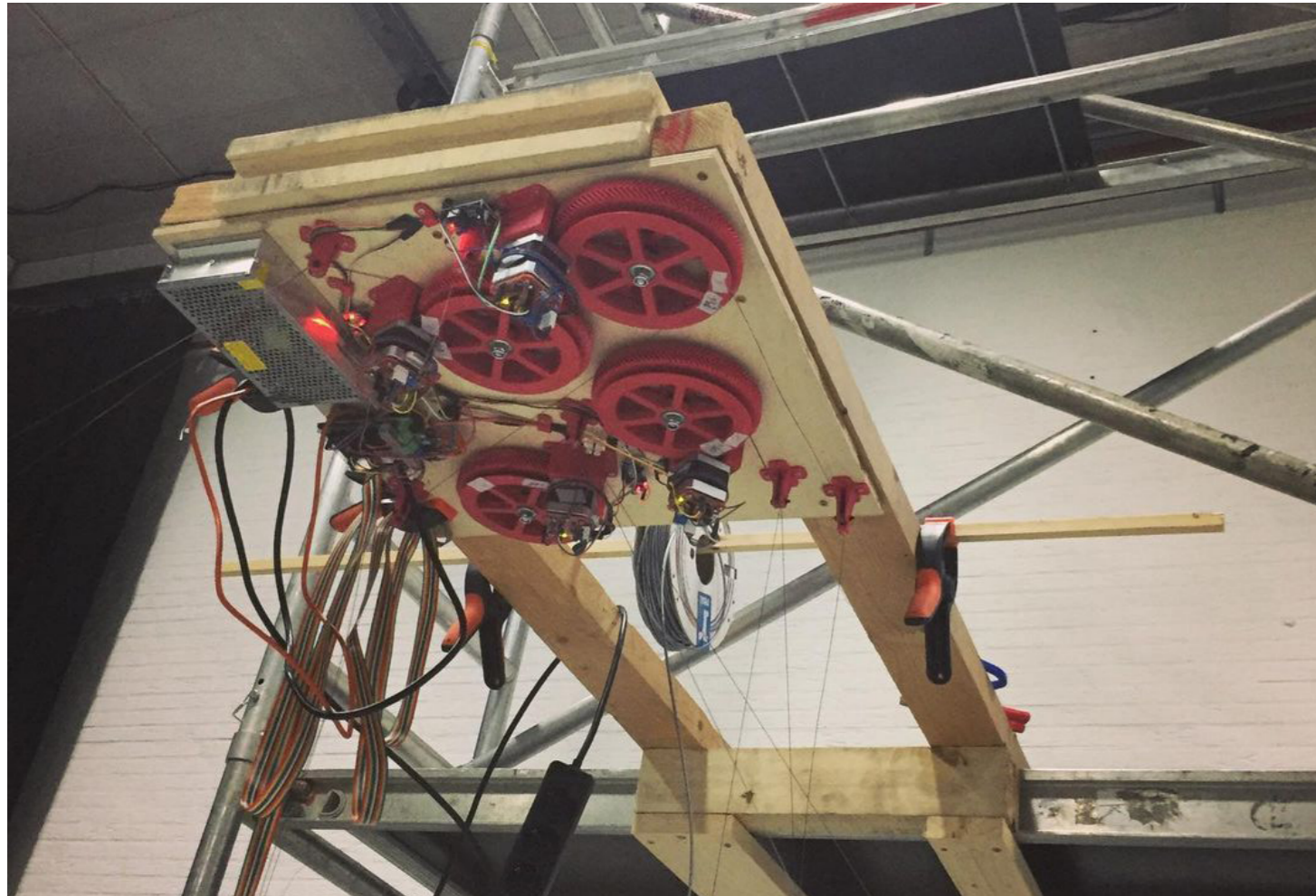
When Attitudes Become Forms: Monument of Posthumanism

2022 - Schaumbad Atelierhaus, Graz, AT

2020 - STELLA conference, Trafo House of Arts, Budapest, HU

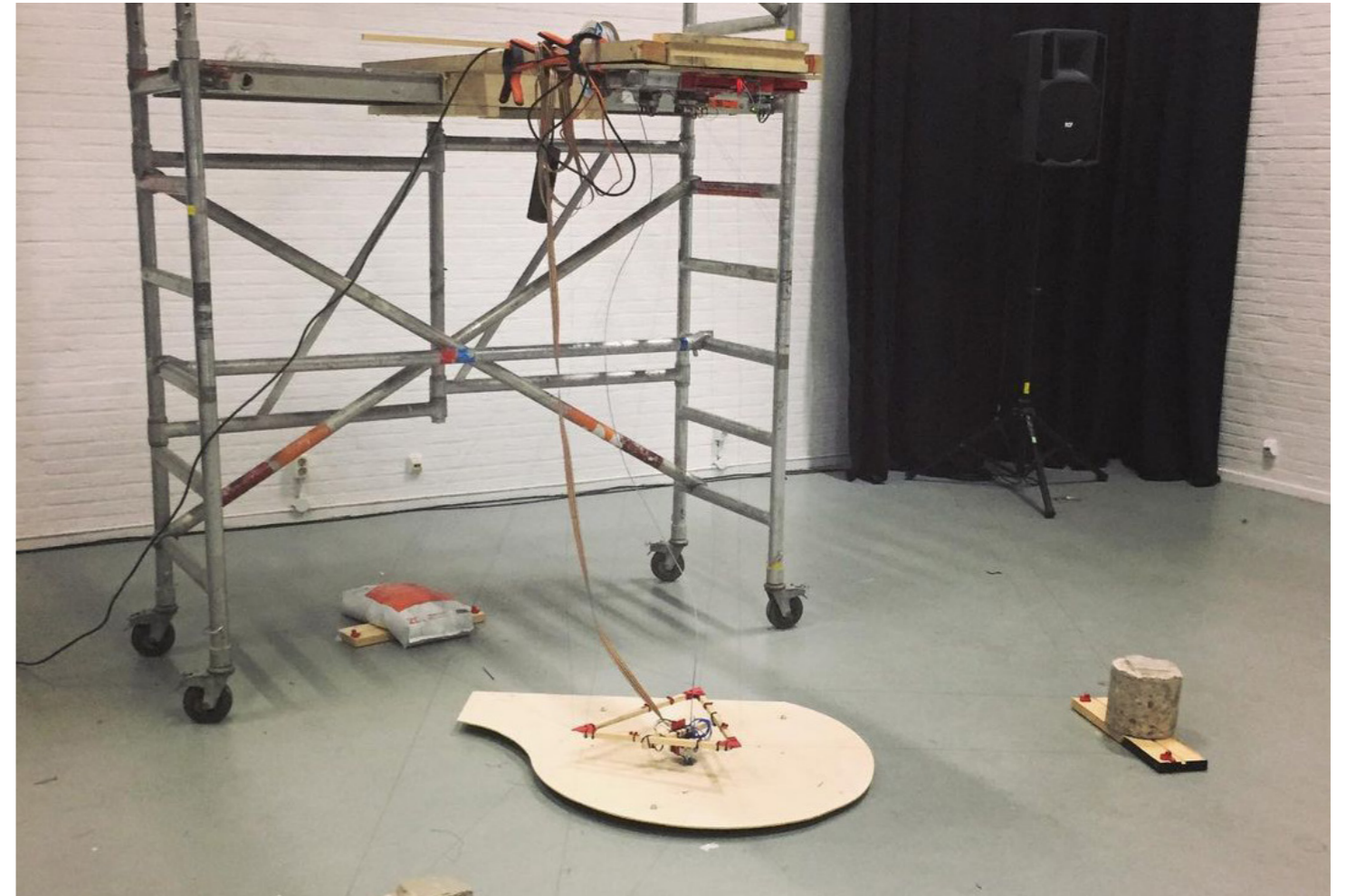
2020 - iii - Instrument Inventors Initiative, the Hague, NL

During my residency at iii in The Hague, I developed and built large scale adjustable 3d printer. Rather than standard printing (which it is fully capable of) I am currently invested into artistic and speculative utilisation of the tool. Drawing both inspiration and hard data from concepts of Industry 4.0, ML ad AI, rep-rap project (replicating rapid



prototyper) and unmanned aerial vehicles (UAV) I seek to explore post-human potencies and tendencies inherent in the technological bodies.

3d printers are one single technology whose primary use is to replicate itself. While at this moment, this is determined by human in command, with ever rising automation both in production and decision making we shall only expect technology to decide for itself ever more. While this may definitely scatter traditional notions of agency, within discourse on post-anthropocentrism and Object oriented onthology this shall be but one of the achievements of more inclusive, democratic, emancipated post-human future.



New Translation: Geopoetics

2020 - Intergalactic Environmentalists, Trixie, Den Haag, NL

2019 - Art&Tech Days, Kasarne Kulturfabrik, Kosice, SK

“This work seeks to present a non linear narrative - an archipelago of meanings - that are relevant to most of the lifeforms on planet Earth. It visualises various elemental forces that we humans share with other species. It is composed of bespoke electronic components which are juxtaposed by multitude of potted plants.

I wished to explore the modes of relation between humans and nonhumans. Besides our bodies sharing same material elements, prevalent relationship seem to be colonial, still. This can be illustrated as gardenalisation of nature. That is to say our constant monitoring and controlled development of plants' lives and bodies in seek of anthropocentric and monetary goals. On the oth

er hand, there is a strong tendency to naturalise artificial environments and that often by utilising technology. The two worlds overlap, obviously, but there aren't many fruitful intersections.

My work aims to strike a thought on how can humans and nonhumans coexist better, in non-anthropocentric mutual manner. How do we reach the new planetary consciousness? How do we write the geopoetic future?”

The work elaborates on my previous exploration of Fauna's life and our relationship to it. This time though I chose more sensitive and intuitive way of suggesting and exploring an interspecies connection. The results are quite visual, which again, seeks to bypass the rationalisation and appeal directly to emotional, sub-conscious cognition.





Digital Gardening

2019 - www.ssesi.space @ wrong biennale, online and IRL in Brno, CZ

Digital Gardening as an event is physically bonded to nature-reclaimed, overgrown community garden in Brno-Jundrov, Czech Republic. This physical space is conceived as [ssesi.space](http://www.ssesi.space). The abbreviation stands for safe space for exploring stupid/serious/scientific/spiritual ideas and ideologies. [ssesi.space](http://www.ssesi.space) is perceived as temporary autonomous zone (TAS), concept brought forward by anarchist/poet Hakim Bey.

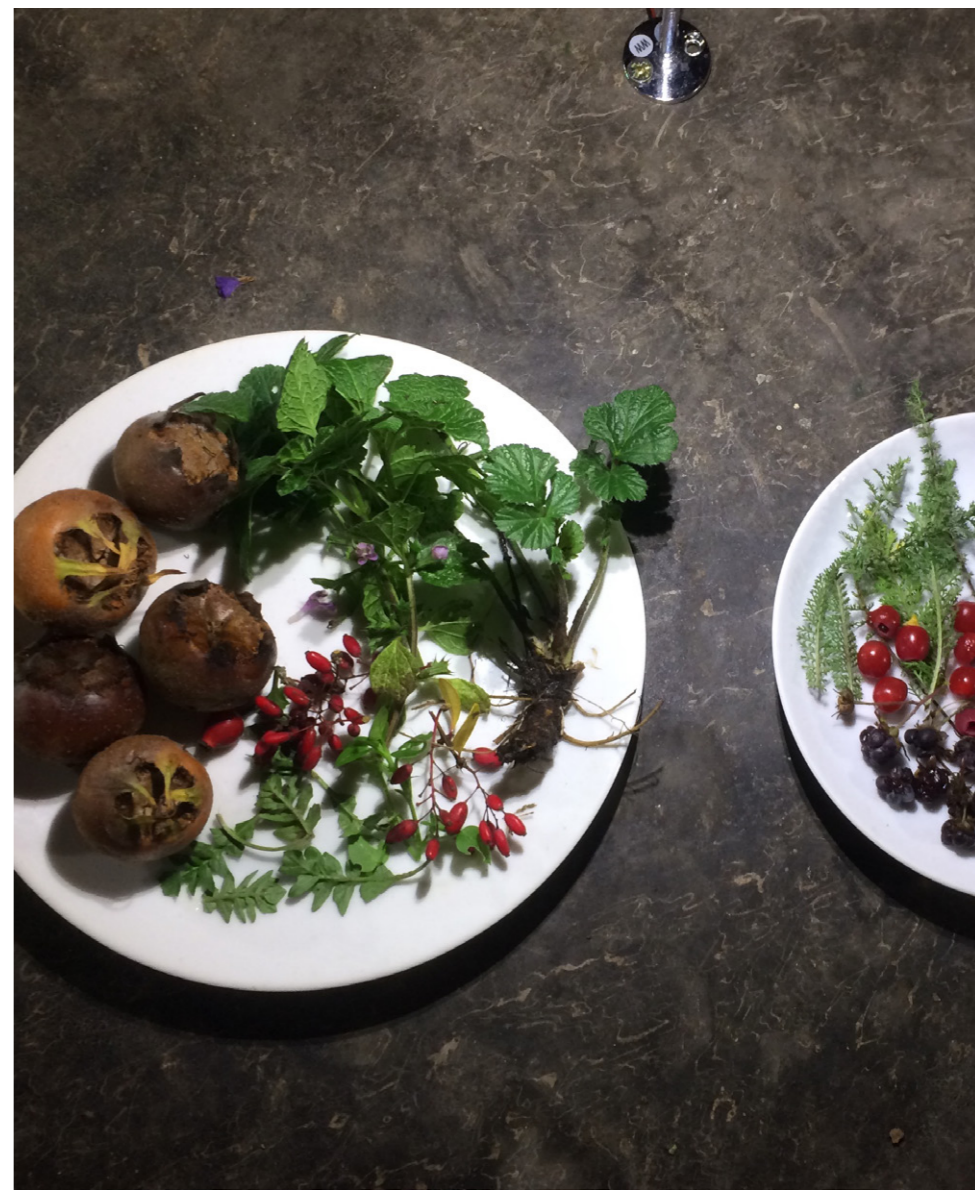
Digital Gardening (DG) is speculative set of concepts, actions, and relationships that constitute focal point of artistic research and practice. We aim to explore notions of gardening in connection to notions of digital in their extended sense. Doing that, we observe its local connotations and frictions that arise when related to global or other-local.

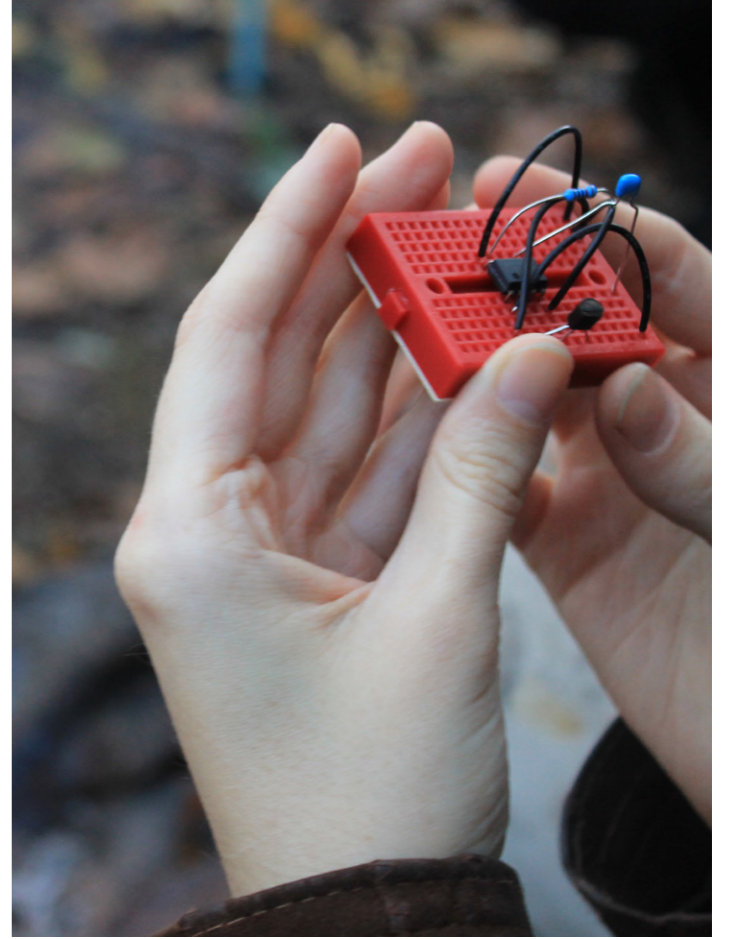
When considering gardening we explore: human/nonhuman relationships; set of, bodily actions; gardening as social institution and social performance; food production and ways it relates to hegemonic mass production; body production; plant ethics

Digital gardening and [ssesi.space](http://www.ssesi.space) are part of the wrong - biennale of new digital art. The biennale took place online in pavilions (www.ssesi.space), offline in embassies [ssesi.space](http://www.ssesi.space) and on local networks on routers.

Digital Gardening was a curatorial project of mine. Invited artists were: animacolumn, AVA collective, Maria Bacilla, Eva Bubla, Petra Klepcova, Kristof Korc, Katarina Kozakova and Nina vanHartskamp







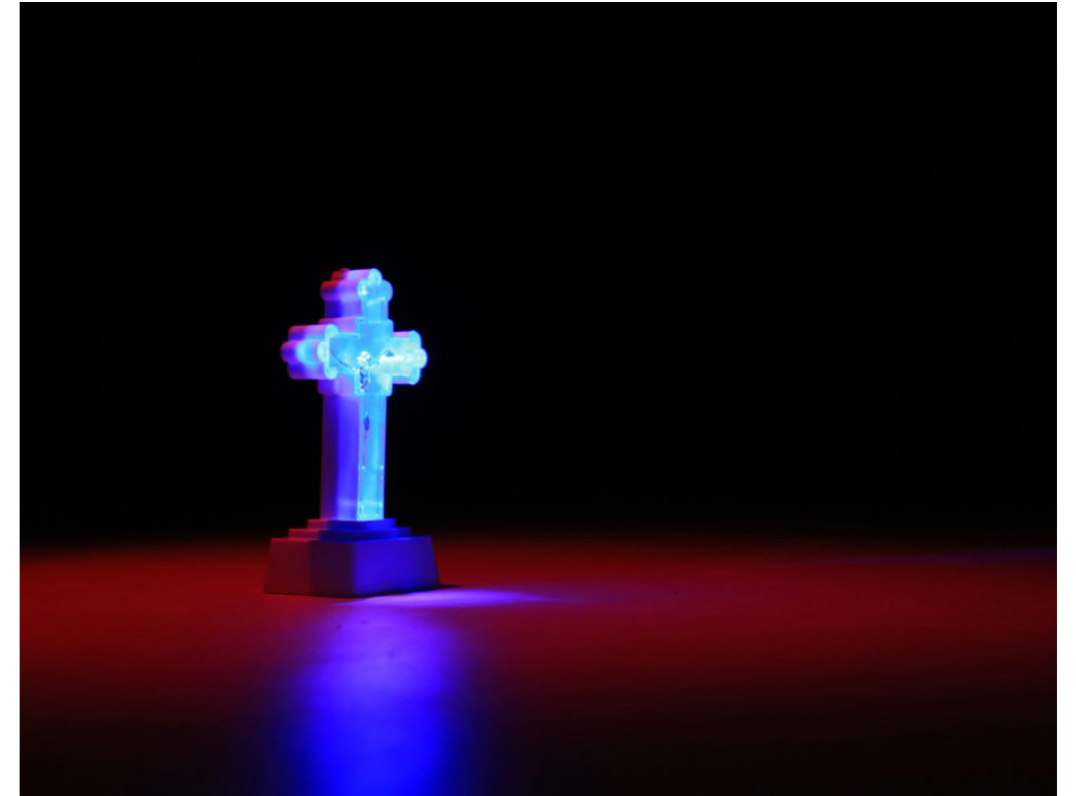
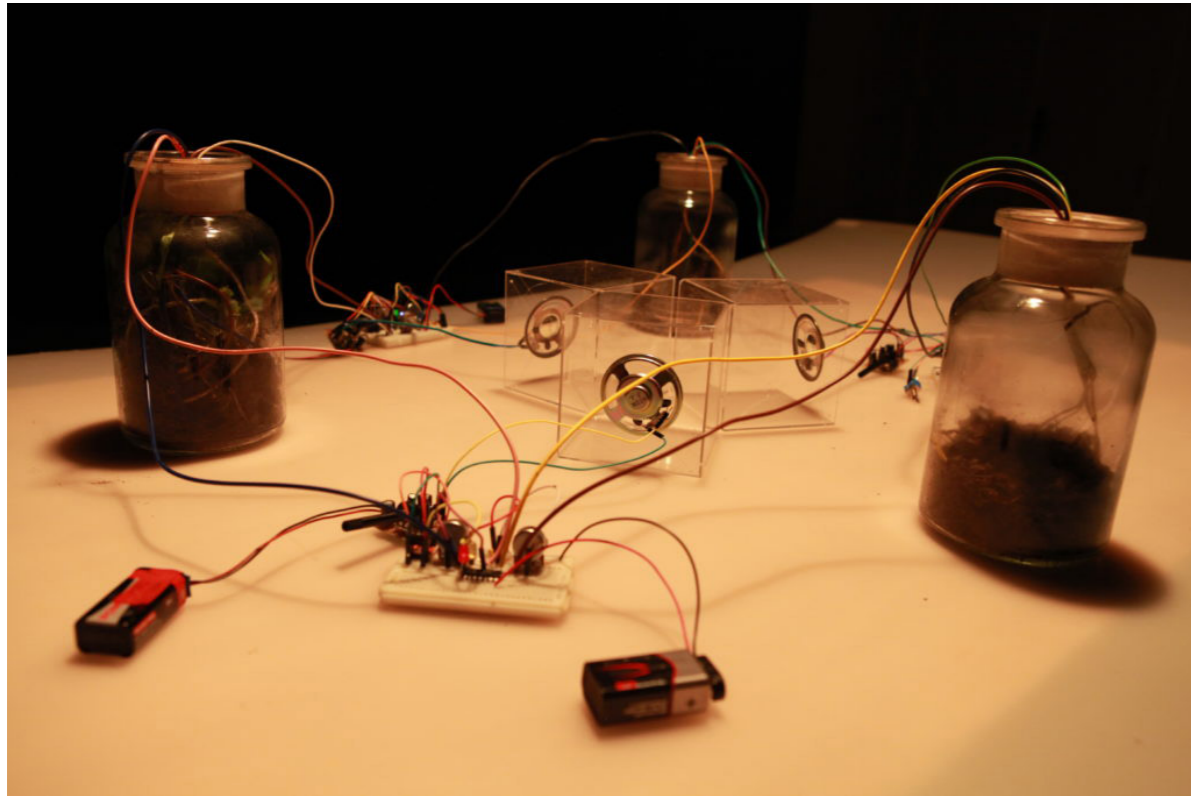
Sounds Awful - Fine Art Historical Revisionism

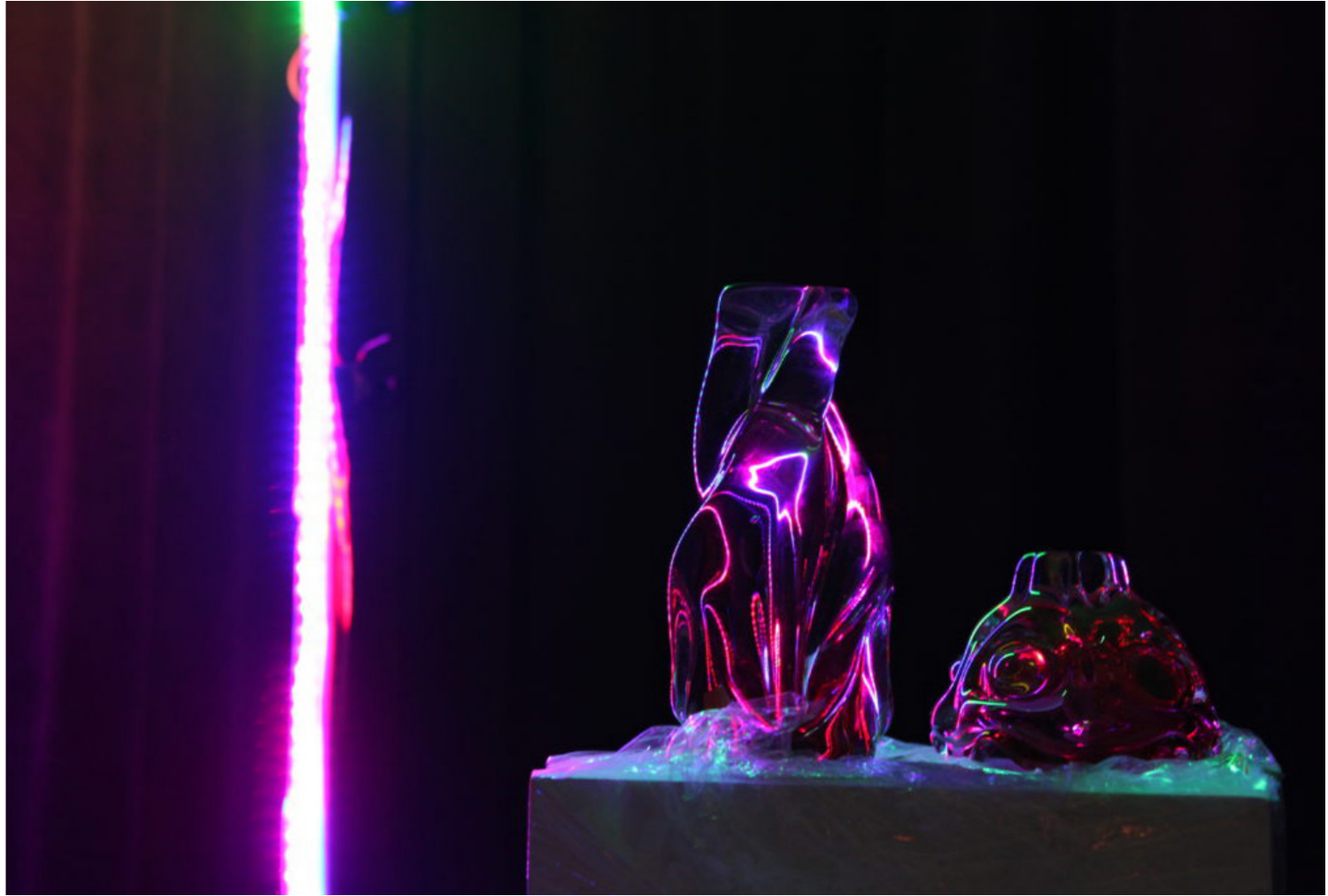
2021 - AVU Modern Gallery, SJCH: The Art of Appreciation, Prague, CZ

2017 - Department of Fine Arts, University of Technology, Brno, CZ

A performative presentation that seeks to crowdsource the meaning of what contemporary art can and cannot be. It is based on quotes of introductory books into contemporary art and visual culture which are then demonstrated on works that are prepared as an elaboration of the quote. The audience is then asked to vote whether they perceive certain work to be a work of art or

The centre piece of the work is the so called "[shit synth](#)"; a set of three bespoke square-wave generators, three custom built speakers and three amplifiers. And, obviously, three glass banks filled with excrements, compost, and ashes that I produced over time. The three square wave generators vocalise the sound of each bank respectively by using its electrical resistance as a frequency determining factor.







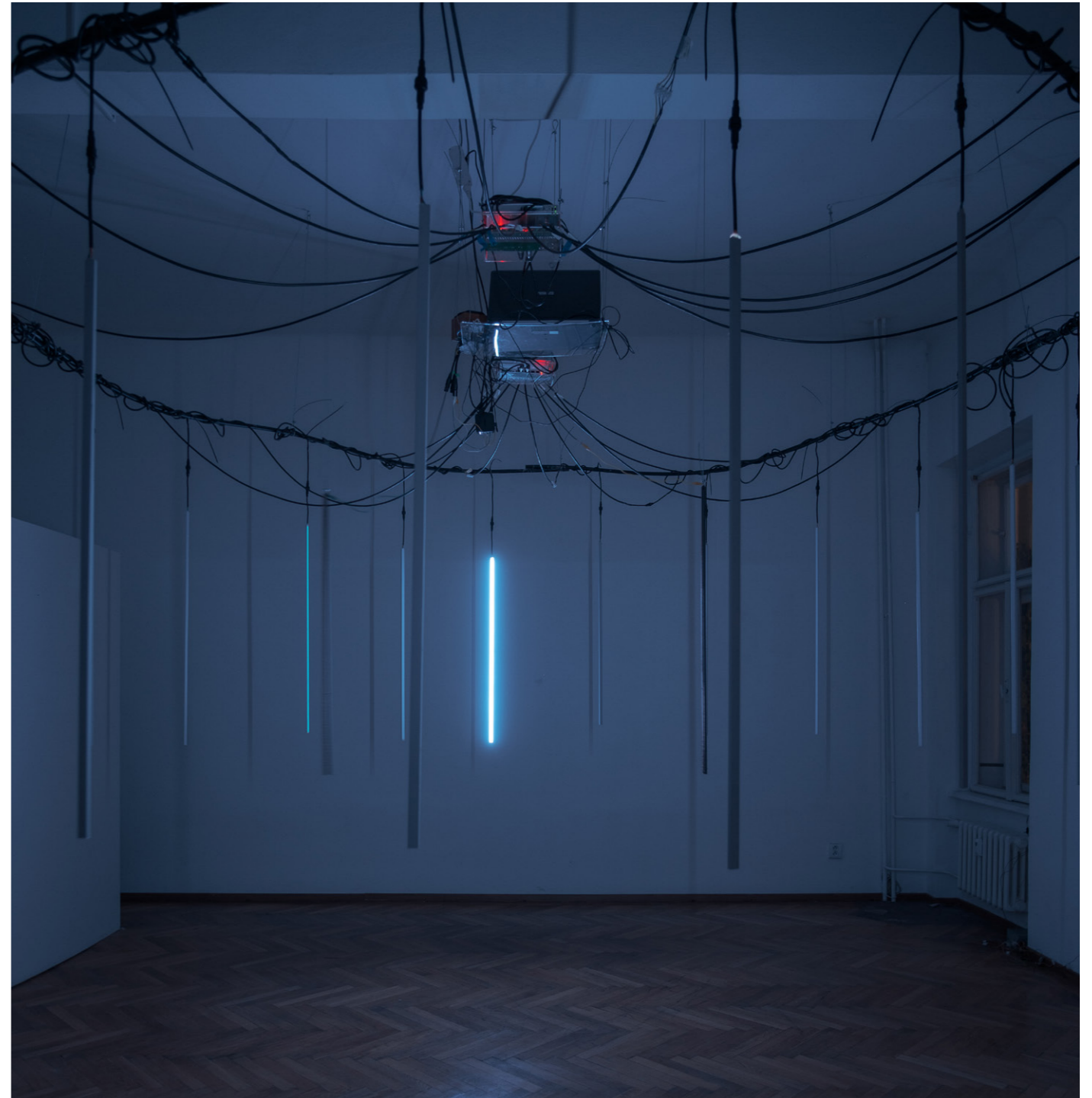
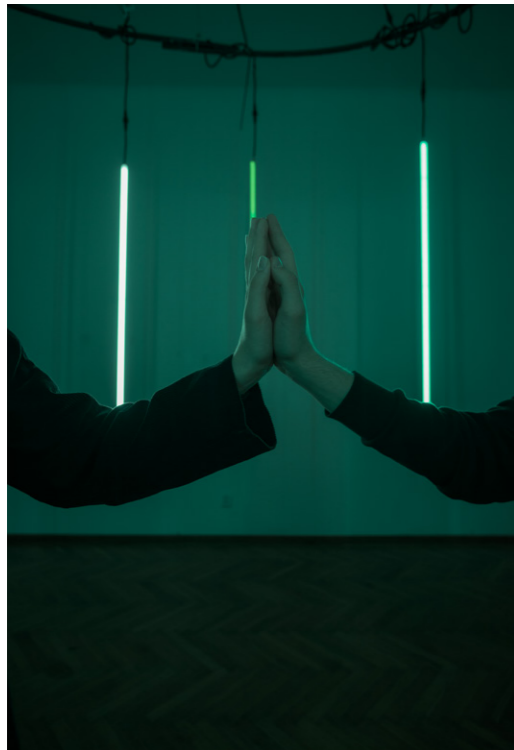
Mutual Resistance

2019 - VUNU gallery, Košice, SK

2019 - Prototyp, Brno, CZ

Mutual Resistance draws its inspiration from electrotechnics and transposes it into context of politics and social activism. When resistors are placed *in series* - when their 'legs' are connected when resisting a common component in a circuit - the resistance they generate is a sum of all the particular values they may have. However, when positioned *in parallel* - when every resistor is generating its own resistance against one common component - their overall resistance is significantly lower. I find it intriguing how fitting this analogy is when brought to social and political context. When a group of people oppose higher power together as one body the momentum is much more potent than when the same amount of people would oppose the very same power on their own, un-united.

This interactive AV installation embodies the concept and thus enables the public to physically experience the various forms of interconnecting and its immediate material implications.



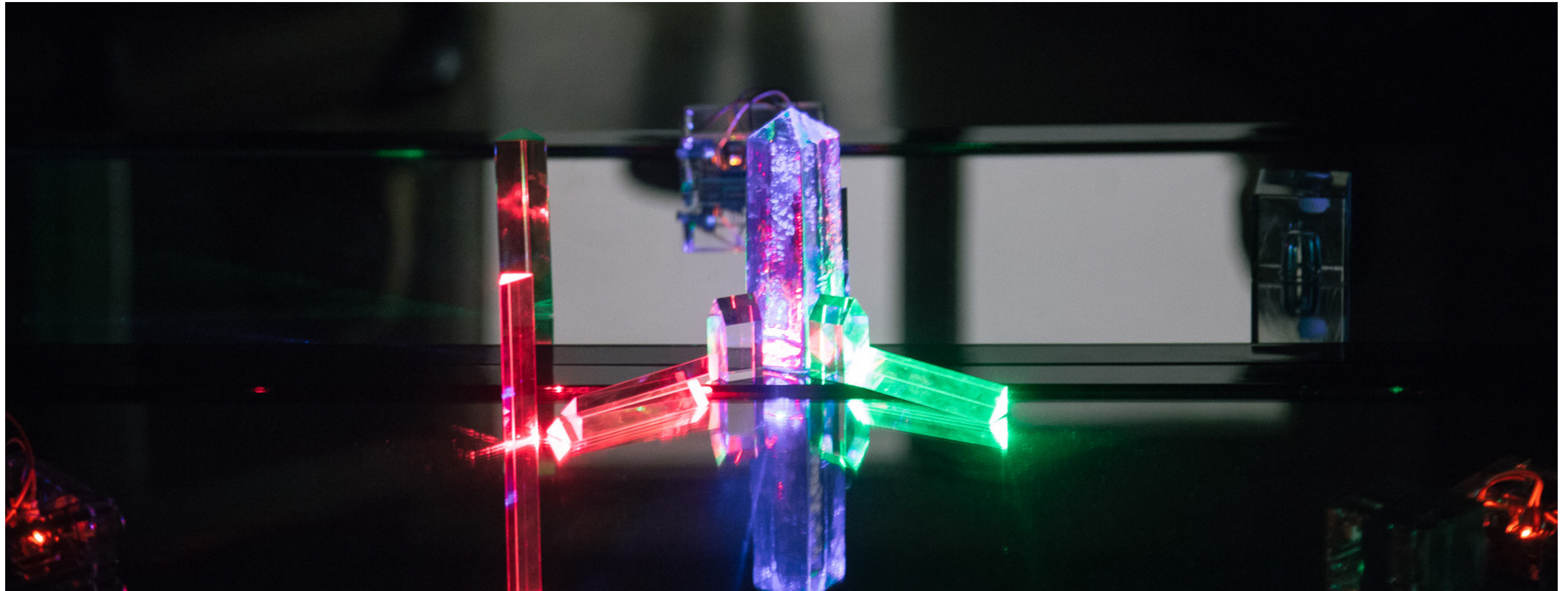
Three Shades of White

2019 - VUNU gallery, Košice, SK

The title of this performative installation carries a reference to an optical experiment of Sir Issac Newton. He discovered and proved that white colour per se doesn't exist. It is, in fact, a sum of the whole colour

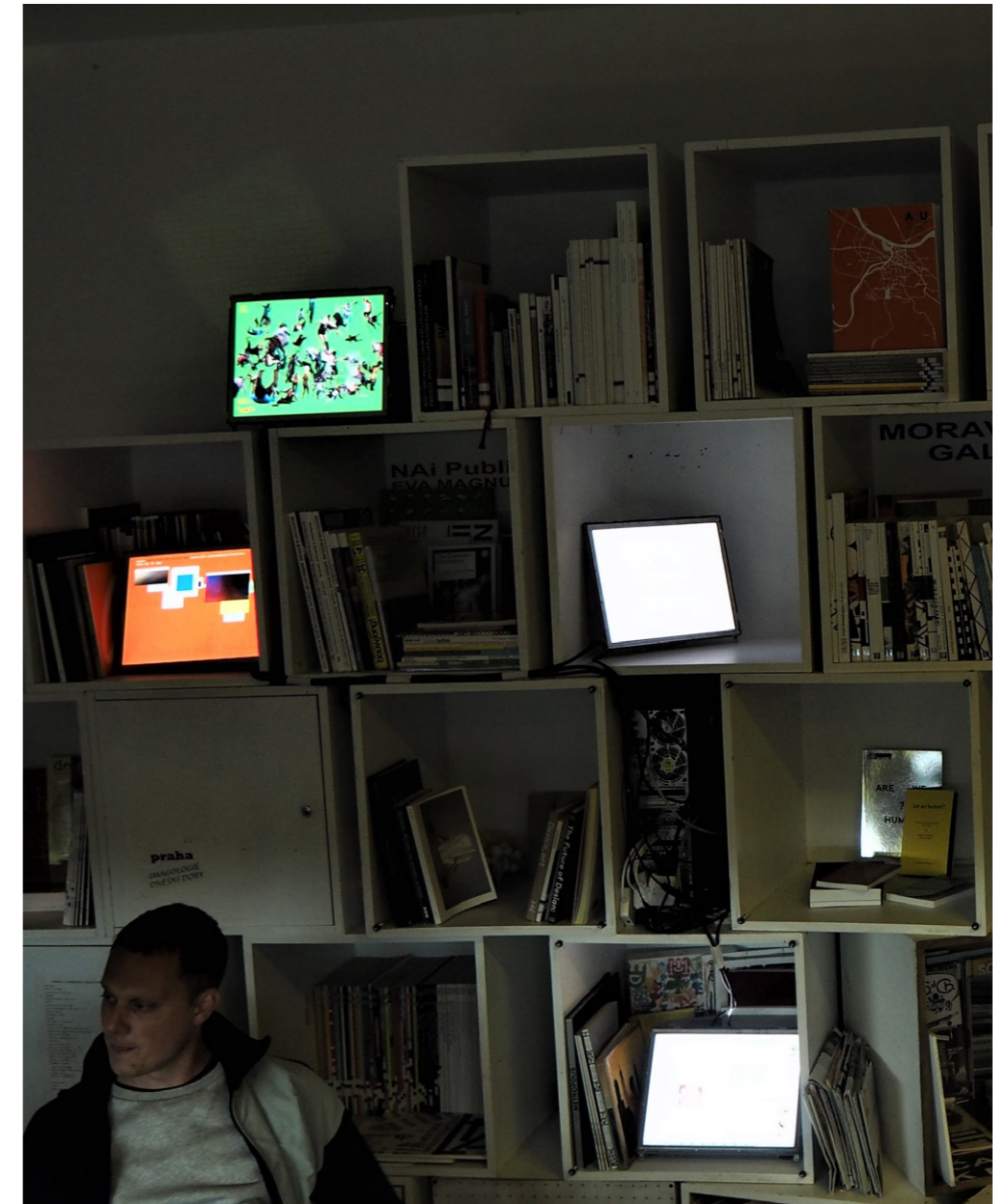
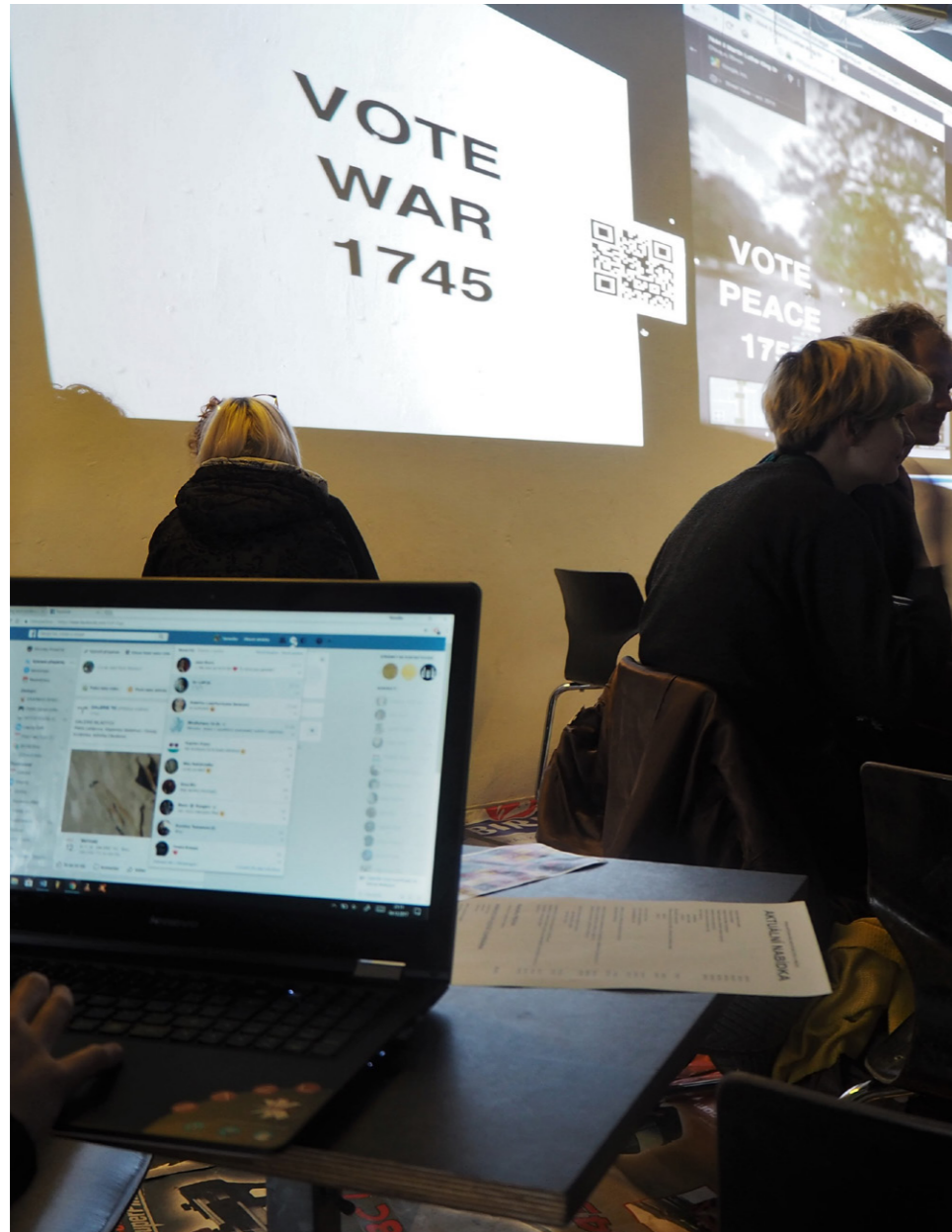
spectrum - the rainbow. Digitally, this is reduced to red green and blue which suffice to create the impression of white when all mixed. The three shades of white.

Work attempts to draw parallels far beyond optics into where identities are formed and cultures defined. Perceiving "White" as a synthesis of all the other colours diminishes its symbolical purity and pristineness.



Curating spam

2017/18 www.spam.catering @ the wrong biennale of new digital art
2017/18 the wrong embassy, Praha 4am, Brno, CZ



Spam as information. Spam as aesthetics. Spam as communication strategy.
Spam filter as curating. Spam as all the things you never wished for but
happened anyway.

Sweet spot

2017 Art&Tech Days, DIG Gallery, Košice, SK

What we perceive as colour, hue, brightness, pitch and loudness is in its physical essence nothing but vibration. Visible light is a sphere of electromagnetic spectrum that oscillates at frequency between 390 and 790 terahertz (10^{12} Hz) while audible sound is vibration of air ranging from 20 to 20000 Hertz¹. Sensorial qualities of these vibrations only exist as an interpretation of our mind. Should our senses operate differently, we could probably hear light and see sound... right now, the nearest bit of visible electromagnetic spectrum is 38999999980000 Hertz away from being audible.. Electric current of an household oscillates at 50hz which is then modified and multiplied by the appliances' circuitry. Saying that, any electrical



lightning will propagate in wide electromagnetic spectrum ranging from 50hz or lower up to 790 terahertz and possibly beyond. The lower end of the electromagnetic spectrum technically lies in the audio range but electromagnetic waves cannot be directly perceived by human ears; sound waves propagate themselves through mechanical compression of molecules while electromagnetic waves travel through vacuum and solid matter at speed of light. To be heard, electromagnetic radiation must be converted to pressure waves that oscillate the air. To hear and see something in best possible manner, one must position herself in so called "sweet spot" which is the very place where all acoustics merge and all is fully and clearly visible. Where light is fully and clearly audible, where sound-bath is shining through, that's where the real sweet spot is. Step into the middle of the installation, close your eyes and experience electromagnetism.



Loneliness

2017, Monomach, Brno, CZ

“In his interactive installation, unmistakably named “Loneliness”, Michal Mitro explores a notion and feeling well-known to most of us. The work traverses deeper meanings of the concept of loneliness and, through its symbolic language, forces us to stop and think about what we usually perceive as



“natural” and “everyday commonplace”. The state we feel, but we rarely try to grasp and decode. It is loneliness in the form of self-seeking, the desire for human attachment, present not only in empty places and spaces. The loneliness is created by our subjective selves. Michal’s work does impose a strong social and psychological subtext, based on a creative re-evaluation of common interpersonal interactions.”

Curatorial by Dana Dvořáková, Pavla Maslejšová



