

# JOZEF MRVA JR.

\*1988, he/him

Lives and works in Prague, Czechia

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## Education

- 2008–2012 Bachelor's degree in Graphic design,  
Ladislav Sutnar Faculty of Design and Art,  
University of West Bohemia, Pilsen, CZ
- 2012–2015 Master's degree at Studio of Intermedia,  
Faculty of Fine Arts,  
Brno University of Technology, Brno, CZ
- 2015–2022 Doctorate at Faculty of Fine Arts,  
Brno University of Technology, Brno, CZ

## Internships

- 2016 Internship at Motel Spatie residency centre,  
Arnhem, NL

## Gallery Representation

- 2019–2025 Kvalitář, Prague, CZ

## Festivals & Awards

- 2021 Main prize at Other Visions CZ 2021, PAF Olomouc, CZ
- 2018 The One Minutes short videoart festival, NL
- 2017 Other visions finale selection, PAF Olomouc, CZ

## Publishing

- 2024 Mraky / vrstvy / dimenze:  
Topologie a vnímání prostoru v 21. století  
published by Faculty of Fine Arts,  
Brno University of Technology, Brno, CZ

## Press & Media

- 2022 Art & Antiques profile by Peter Sit  
<https://www.artantiques.cz/jozef-mrva-ml>
- 2018 Flash Art CZ profile by Veronika Sellner  
<https://flashart.cz/2018/03/11/spekulativni-topologie/>

## Selected Group Shows

- 2025 How To Get Out Of The Crypt, Galerie Sibiř, Brno, CZ
- 2025 Chudoba, Galerie Vysočiny Havlíčkův brod, CZ
- 2023 Depository Archeology, Kvalitář, Praha, CZ
- 2023 Poezie je. /Současná poezie v prostoru,  
Divadlo Oskara Nedbala, Tábor, CZ
- 2022 Luhovaný Vincent, Luhačovice, CZ
- 2022 GAMIFIKACE, Hraničář, Ústí nad Labem, CZ
- 2022 Abysses, A Promise of Kneropy, Bratislava, SK
- 2020 Gaming the Aftermath,  
A Promise of Kneropy, Bratislava, SK
- 2020 Landscape 0, Kvalitář Gallery, Prague, CZ
- 2019 SPACE / Art, Design, Architecture and Science,  
Kvalitář Gallery, Prague, CZ
- 2019 Manifesto of an Interpretative Class,  
Meet Factory, Prague, CZ
- 2019 LATERNA MAGIKA Deconstruction and Actualisation,  
The House of Arts, Brno, CZ
- 2018 SKIP THE LINE! Populism and Contemporary Promise,  
Warsaw Biennale, Warsaw, PL
- 2018 Technical Detail, Galerie Kurzor, Prague, CZ
- 2018 Twisted Sides, The House of Arts, Brno, CZ
- 2017 Loss of Time, Kurzor Gallery, Prague, CZ
- 2016 Exchanging Intimacies, Quartair, The Hague, NL
- 2016 (Re)construction of the presence. Young Czech Artists,  
Bocanera Gallery, Milano, IT
- 2016 The Wrong Bienalle, WWW
- 2014 Golden Age of cubism in czech contemporary art,  
The House of Arts, Brno, CZ

## Selected Solo Shows

- 2026 Challenger Escape Plan, Kostka gallery, Prague, CZ
- 2025 Offline Horizons, *with Jiří Směták*, G34, Třebíč
- 2023 Rentoid Sanctuary, *with Philipp Kolychev*,  
FaVU Gallery, Brno, CZ
- 2023 Spambot Fiction, *with Argišť Alaverdyan*,  
stone projects, Prague, CZ
- 2022 Free Shipping, PPPilot, České Budějovice, CZ
- 2021 Zalando War Machine, Garage Gallery, Prague, CZ
- 2020 Convoluted Hub Network, Galerie Dole, Ostrava, CZ
- 2019 World Turns on its Hinge,  
Video Gallery NoD, Prague, CZ
- 2019 Knot Island II., OFF/FORMAT, Brno, CZ
- 2019 Checkmate, Globalists, City Surfer Office, Prague, CZ
- 2018 Opaque Dimension, *with Argišť Alaverdyan*,  
Eastern Slovakian Gallery, Košice, SK
- 2017 Dark Ontologies Matter, Berlínskej Model, Prague, CZ
- 2016 Body Armor, Galerie U Mloka, Olomouc, CZ
- 2016 Close Encounter, *with Jakub Tajovský*,  
Galerie mladých, TIC, Brno, CZ
- 2016 Curiosity, Klubovna gallery, Brno, CZ
- 2015 Death of a Modernist, Buňka Gallery,  
Ústí nad Labem, CZ



2026

## CHALLENGER ESCAPE PLAN

Solo show

Meet Factory – Galerie Kostka, Prague, CZ

Curated by Jan Gajdušek

At Kostka Gallery, Jozef Mrva Jr. presents new and earlier paintings within a spatial installation developed in collaboration with Ondřej Doskočil. The title fuses the name of the mathcore band *The Dillinger Escape Plan* with a reference to the tragic crash of the American Space Shuttle *Challenger* on 28 January 1986 - exactly forty years ago - an event that became a globally shared image, circulated and scrutinised down to the smallest detail.

Mrva Jr. describes his painterly method as collage-based: the works often begin in graphic software and are only later translated into paint. Central to his approach is the collision of two kinds of visibility: on one plane he places technical imagery - diagrams, blueprints, or vector-based mathematical models - while alongside it he layers bitmap photographic material set into fields of colour. This bitmap layer functions as a fragmentary internet zeitgeist of the present social reality, composed of obsolete memes, pop-cultural references, and generic Pinterest stock imagery, which nonetheless demands a considerable effort from the viewer to decode the stacked references and their meanings.

Diagrams resembling neural networks, or sectional models - such as cutaways of car engines and their visualisations - appear as signs of complexity and as a reminder that beneath the internet's smooth interface lies a robust and intricate infrastructure. While the surface of the bitmap images evokes the tabloid-like circulation of pop-cultural and political events, the technical layers prompt a slower, more focused mode of perception, one that we must analyse almost subconsciously. A tension emerges between what we can grasp immediately and what slips away - between the image as meme and the image as a schema of control.

The installation at Kostka extends this principle into space. Mrva Jr. uses three suspended structures to hang the paintings, their shapes derived from flowcharts - decision-making diagrams. Here, they also operate as a visual metaphor for how we sort information today: how meanings branch, switch, stall, and return in loops. Within this framework, the paintings can be read as nodes that are not firmly anchored but temporarily plugged into a broader system - much like content in endless feeds that algorithmically compete for the remnants of our attention.

In this sense, Jozef Mrva Jr.'s work can be understood as a zeitgeist rendered with painterly precision. *Challenger Escape Plan* is therefore not only a title with an ironic undertone, but also a subversive emblem of the digital spectacle: frozen excerpts of situations in which unexpected events cause the aura that usually surrounds them to fall away.

– Jan Gajdušek



*Installation view  
Photo by Jan Kolský*



*Installation view  
Photo by Jan Kolský*



FIGURE 21. (c) Egg-laying circuitry.

*Seggs*  
2026  
*Oil on canvas, 180 x 135 cm*



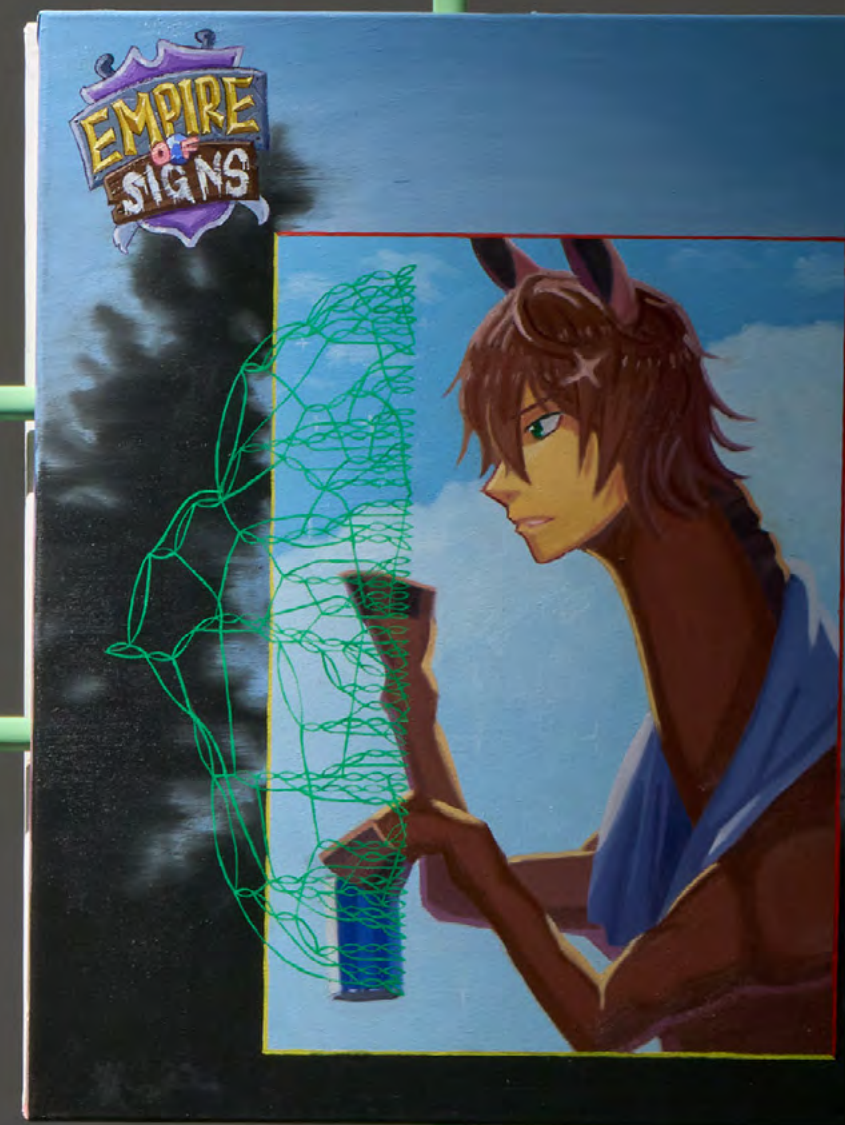
*Challenger Escape Plan*  
2026  
Oil on canvas, 135 x 180 cm



*Invest ingest infest incest*  
2026  
Oil and acrylics on canvas, 95 x 120 cm



*Prince Philip*  
2023  
Oil on canvas, 60 x 80 cm



*Empire of signs*  
2025  
Oil on canvas, 60 x 80 cm



*Prince Philip 2*  
2024  
Oil on canvas, 60 x 80 cm

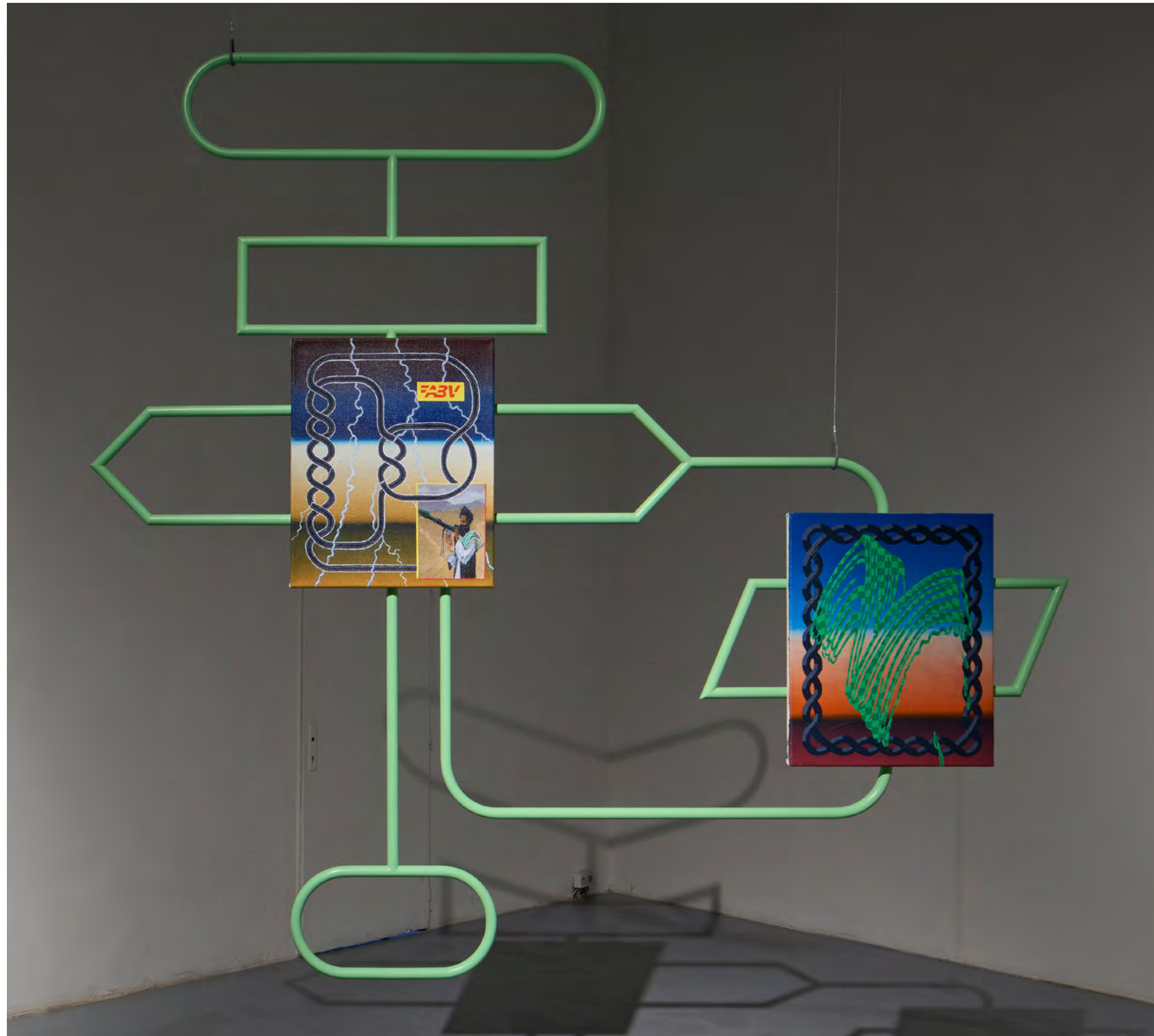


*Horse Interface*  
2025  
Oil on canvas, 60 x 80 cm



*Satyrus*  
2025  
Oil and acrylic on canvas, 140 x 140 cm

*Obama*  
2024  
Oil on canvas, 120 x 150 cm



*ABV*  
2024  
Oil on canvas, 45 x 55 cm

*Splash*  
2024  
Oil on canvas, 45 x 55 cm

2023

## HOW TO GET OUT OF THE CRYPT

Group Show

Galerie Sibiř, Brno, CZ

Curated by Max Lysáček

“How to Get Out of the Crypt” aims to bring together multiple artists whose work is connected not only through aesthetic and formal qualities, but also through symbolic significance in the form of cryptic – encoded – metaphors. The artworks, spread across the media of painting and installation, urge the viewer not only to think critically or reconsider their perspective on the surrounding world, but also to evoke an immersive feeling of a metaphorical crypt – one that offers a potential means of escape. However, a certain “skill” of self-reflection is required. Just as the artist seeks out their own language – taking on a personal challenge – the same demand is placed on the viewer. Is this the way we communicate in complex ways today: through gamification, escape rooms, or politically engaged memes?



*Installation view*  
*Photo by Monika Rygálová*



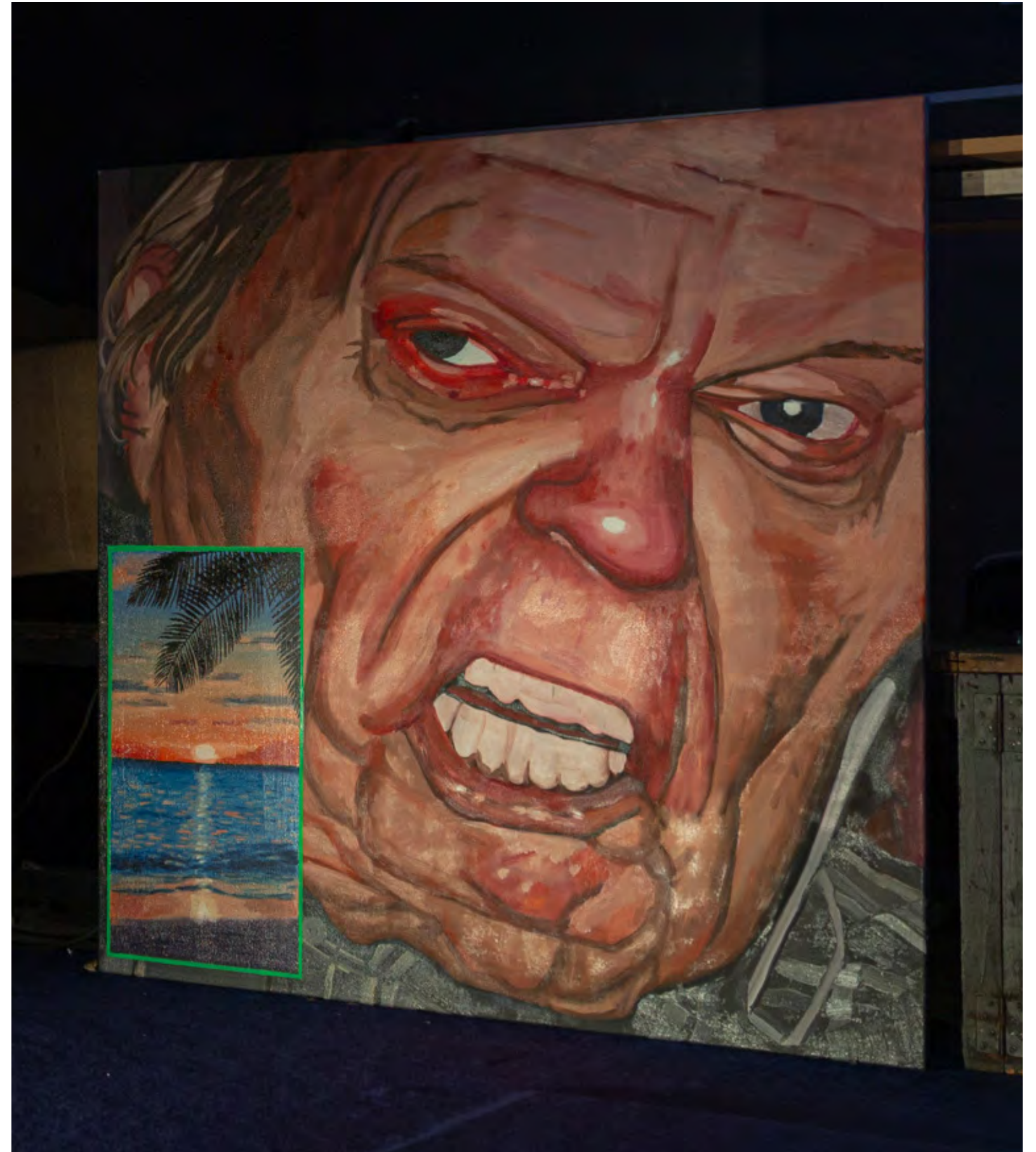
*Fire Magic*  
2023  
Acrylic and sand on dibond, aluminium frame, 61 x 86 cm



*Obama*  
2024  
Oil on canvas, 120 x 150 cm



*Praljak*  
2023  
Acrylic on canvas, 30 x 40 cm



*Granpa*  
2024  
Oil on canvas, 140 x 140 cm

2024

# SHADOW ESTATES

Duo Show with Philipp Kolychev  
Gallery AMU, Prague, CZ  
Curated by Šimon Kadlčák

The satisfying sound of the lock latch clicking is no longer for everyone. Just as anybody cannot travel business class, housing has had to be made a privilege as part of its commodification. Those who want to be able to continue experiencing the sensory pleasure of this sound effect (or perhaps the happiness of being able to return from the outside to a warm interior) have the following choices: 1) Give up all the superfluous comforts associated with, for example, the food, drink, clothes or the housing itself and save regularly 100% of their average annual salary for 16 years – then they will be able to afford to buy their own apartment. 2) Know the magic formula – the numerical code used to unlock the tiny security box hanging from the eaves. This will then issue a key to a temporary dwelling which our lucky person will be allowed to occupy for a pre-agreed (short) period of time and for an exorbitant fee. 3) To pass the qualifying round of the search for rental housing, to place oneself entirely in the hands of real estate agents for a fee, only to be thrown into the arms of good-hearted landlords whose machinations with the fate of their contractual partners resemble most of all the spins of slot machine pictures: however fair victory seems to be always within reach, in the final analysis they always rob everyone of everything.

Philipp Kolychev and Jozef Mrva Jr. take their audience on a tour of a haunted castle, the aim of which is not, however, temporarily heightened adrenaline, pleasant chills in the back and a fun simulation. The aim is to try to find a place to live in it. Thanks to inquisitive questions, cloned NPC realtors from the Shadow Estates banners posted on the fences of houses where the previous inhabitants have presumably recently been brutally murdered will assess our creditworthiness and social potential, on the basis of which they choose a customized housing: The never-renovated 1970s cottage may have been perceived mainly as a somewhat low-cost option for a holiday home when it was built, but today it represents “an oasis of peace and privacy in the middle of nature, an escape from the urban bustle and full retro living in a historically valuable building”. The windowless, damp basement with a shower next to the kitchen is ideal for singles, free thinkers proud of their bachelor lifestyle and people working from home who don't care if it's day or night outside and perhaps don't even know it. “Affordable” rental housing has taken on some truly absurd forms lately, and so one can't be surprised if they end up with a hook for unlocking the sewer lid rather than a key to the front door. Only the most naive still expect a stairway to heaven to the 7th floor apartment in a block of

flats. Rather, fire escapes to hell lead to dream and hard-earned apartments in the 2020s.

After last year's Rentoid Sanctuary exhibition at the FaVU Gallery in Brno, Shadow Estates is the second stop of the project, through which Mrva Jr. and Kolychev reflect on the current housing crisis that is manifesting itself in various forms throughout the West. Insufficiently regulated housing market, extensive rights of developers and landlords and, on the contrary, low level of protection of tenants, rapid growth of real estate prices and rents that does not correspond to the growth of the standard of living, minimum or average wages, lack of urban and social housing and absence of mechanisms preventing private purchase of apartments for investment purposes, violation of lease contracts and discrimination in the selection of tenants... These are just some of the long list of problems that together compose a socio-economic complex that we can probably say without exaggeration affects everyone in some way. In Kolychev and Mrva's rendition, we can immerse ourselves in a post-ironic interpretation of this complex, in which real estate agents, developers and apartment owners, on the one hand, join together in occult societies whose purpose is to magically affirm maximum growth and profit, and, on the other hand, apartment dwellers, no less occultly, devise defensive spells designed to weaken the power of speculators and keep a roof over their heads. The only question is to what extent such a vision is a speculation. Has it ever occurred to you that maybe dystopia isn't necessarily localized somewhere in an unspecified future, but that we are living it right now?

– Šimon Kadlčák



Photos by Ondřej Konrád



*Human-Pipeline Complex*  
2023  
Vertical Full HD video, 3:00 min., cut out door, UV print on dibond



*Rentoids*  
2024  
Molded PVC bottles, 30 x 30 x 50 cm



*Human-Pipeline Ouroboros*  
2024  
CNC engraving on veneer, plywood and cardboard, 45 x 45 x 4 cm



*Monopoly Carousel*  
2024  
CNC engraving on veneer, plywood and cardboard, 45 x 45 x 4 cm



*Human-Pipeline Complex Diagram*  
2024  
Wall Drawing, 5 x 2 m

*Rentoids*  
2024  
Molded PVC bottles, 30 x 30 x 50 cm

2023

## RENTOID SANCTUARY

Duo Show with Philipp Kolychev  
FAVU GALLERY, Brno, CZ  
Curated by Šimon Kadlčák

*Two homeless men are talking and one says to the other:  
"Remember when we were jingling keys in 89? I had a key to the house,  
to the cottage, to the garage, to the basement..."*<sup>1</sup>

In the best of all possible worlds, at the nexus of time that has just crossed the threshold separating the past of the linear flow of historical time from the exponentially expanding radials of the posthistorical present future, despite a just political system in which we allow ourselves to be represented by shots from advertisements that we even have the right to choose for ourselves, there remain thresholds that, for most of us, are uncrossable. Specifically, for example, the threshold from one's own apartment or house. I hope you do not feel offended because I have the impression that someone might be tempted by that sentence. Privileges are simply not for everyone, as the students of Lukáš Kovanda's Studio of Conceptual Economics at the CEVRO Institute know very well.

Already among the volcanic ash-petrified bodies in Roman Pompeii, there were people living in rented and sublet housing, and what happened to them needs no reminder. Until today, their petrified remains symbolically speak to us with a wise message: it has always been this way, and that is why it is right. This is even more true today, but that is the result of progress.

The key, or keyhole, has always been a parable shrouded in mystery. It associates us with something inaccessible, hidden from the reach of our eyes, a desire that may be very close, but only the owner of the key is allowed – like a wizard guarding the formula of an incantation – to peek behind the reinforced concrete or other fortel curtain separating the tiresome despair of the outside world from the fancifully bright idea of a 1 + 1 bedroom with a hood and a balcony. Just as ciphers are broken, the antidote to keys has gradually emerged in the form of jewelers' picks, crowbars, pry bars, pliers, and turnbuckles. So if you cannot afford your own housing, your rent has been raised prohibitively, or you are being evicted by your landlady, it is advisable to be realistic about the situation: if you assess that your chances of finding adequate alternative housing are low or nonexistent, taking a retraining course to learn the basics of expertly handling the tools mentioned above is the recommended solution. The double advantage of this over contract housing is obvious: if you get found out, you're looking at a stint in jail, so whatever the outcome, you'll spend the winter warm.

If, for some reason, it didn't work out, or you simply exercised your free will and didn't decide to take the retraining option, you still have a whole host of options for accommodation. These include canals, spaces under road or railway overpasses, abandoned building cells (at this point, it should be reminded to the hesitant that not all unimo cells will burn down in time), gazebos; romantic souls will appreciate staying in the open air with a nice radiant hot water behind their back, and some may even be able to pitch a tent. It is desirable to realize that understanding the system you live in is a competitive advantage. So try to monetize your new lifestyle! Present it as an exotic alternative, define your target group, and think of your unconventional living as a product at all times! Themed walks with homeless people have already gained some popularity; there is a variant with the establishment of an experience hotel, but also perhaps an escape game. If, after successfully applying and integrating these recommendations, you still suffer from a certain resentment for standard conventional housing, keep a positive mindset and cultivate mindfulness techniques above all. Instead of a key, you can at least own a similarly shaped toothbrush, a prop of high social prestige, and at least you won't trip over the threshold.

The exhibition is held under the auspices of the Mayor of Brno,  
JUDr. Markéta Vaňková 2

— Šimon Kadlčák



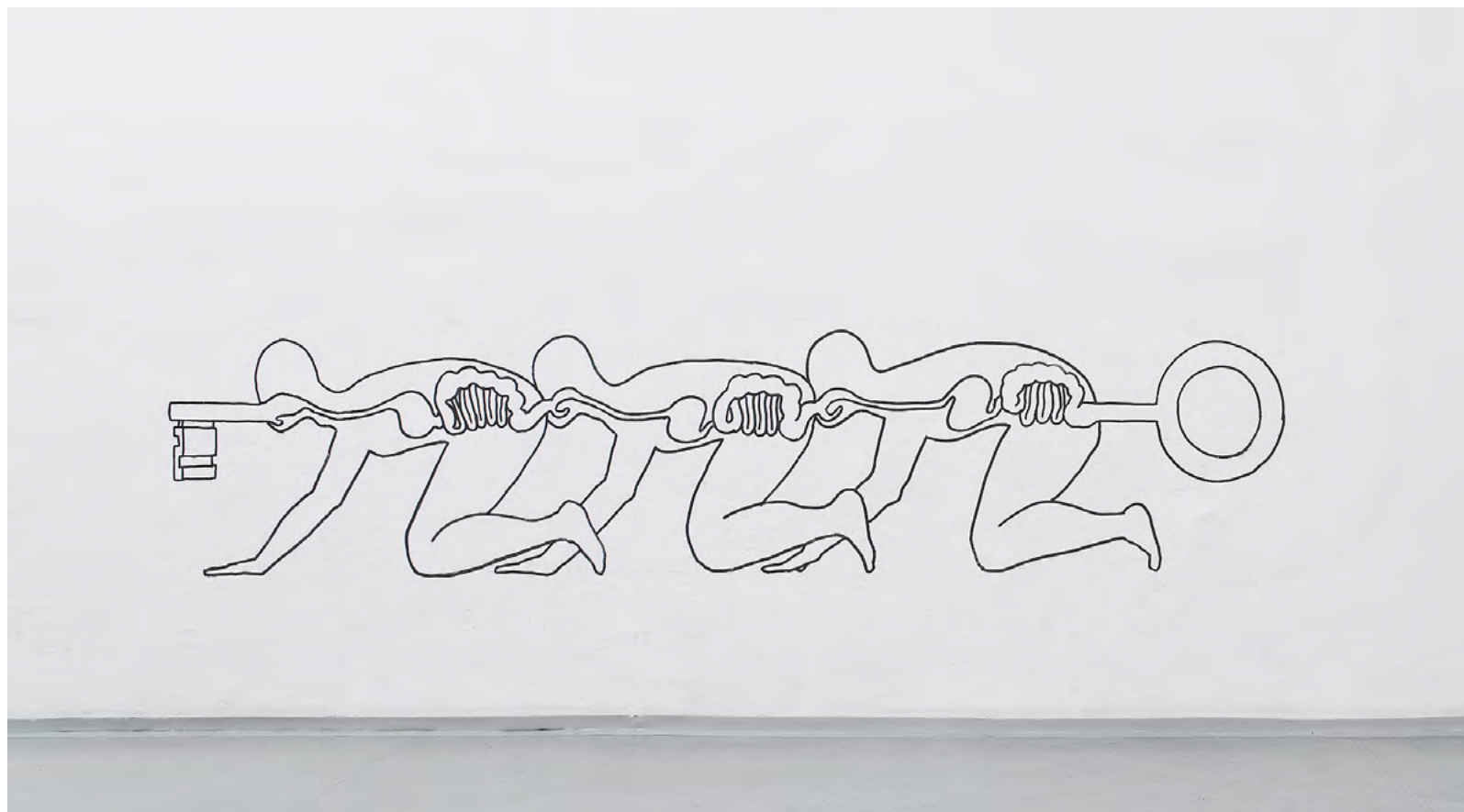
Photos by Polyna Davydenko



*Rentoid Tent*  
2023  
Digital print on polyester, 3D print, sticks, stones, 3 x 2 x 1,5 m



*Rentoid Centipede*  
2023  
Wall drawing, 3,5 x 50 cm



*Keys to the success*  
2023  
Digital print on paper, 50 x 70 cm



*Human-Pipeline Complex*  
2023  
Vertical Full HD video, 3:00 min., cut out door



*Keys to the success*  
2023  
3D print, 15 x 3 x 1 cm

2023

## SPAMBOT FICTION

Duo show with **Argišť Alaverdyan**  
**stone projects, Prague, CZ**  
Curated by **Peter Sit**

Spambot Fiction is the second co-exhibition of Argišť Alaverdyan and Jozef Mrva. The materially different approaches connect common themes, which the authors approach differently.

Alaverdyan's paintings, whose figures emerge from the unconscious in a collage of the reality of life and the problems of the contemporary world, work great together with Mrva's works, which are more analytical and critically examine our reality with the intertwining of the online world and the issue of digital technologies. This entanglement is found in Mrva's work in the form of knots, where he was inspired by Knot Theory, which is a field of topology that focuses on mathematical knots that cannot be untied without being broken. For Mrva, the knot is a metaphor for repetition, a theoretical concept for describing the cyclical setting of the flows of the modern-day capitalist society and culture. Like the philosopher Benjamin Bratton, he understands that cloud platforms, the Internet of Things, mobile applications, energy networks, privatization of public services, and many other phenomena should not be understood in isolation, but as a new, unpredictable planetary megastructure - the Stack. It becomes another dimension of the space we inhabit with multiple impacts on our lives. Bratton deals mainly with the geopolitical dimension, for example how these structures shape new architectures of governments, platforms becoming a kind of para-state having power over the current ones. The formal side of Alaverdyan's work is based on the tradition of abstract painting. Although in his process he allows shapes and compositions to bubble to the surface, which only begin to exist in the world when they are painted, in which we decode and search ex-post, and, the same as Mrva's works, his paintings are analytical. His paintings reflect the influence of the Internet interface, computer games concerning our identity, or television series. Although his paintings are primarily abstract, these influences, characteristic of his generation that grew up with the birth of the Internet and the constant shaping of this environment, inevitably seep out of his paintings and take form in abstract shapes and surfaces, after all, we know these influences themselves intimately.

– Peter Sit

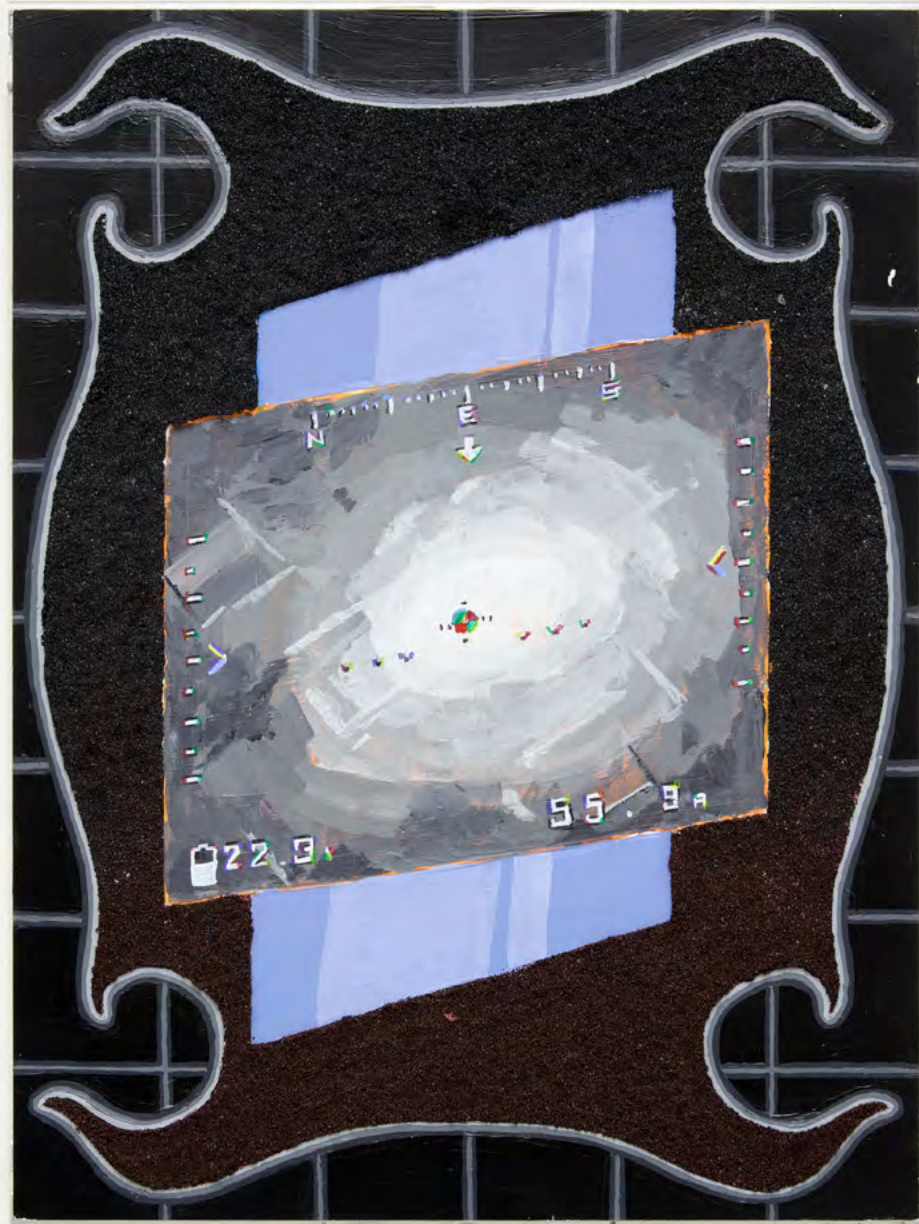




*Grievous*  
2023  
Acrylic on wood, 55 x 60 cm



*Rockets fall*  
2023  
Acrylic on wood, 45 x 60 cm



*Man Down*  
2023  
Acrylic and sand on dibond, aluminium frame, 30 x 40 cm



*In This Moment Of History*  
2022  
Acrylic on wood, 80 x 120 cm

2022

## LET'S DEMAND TRIPLE ROYALTIES

Group Show Comission

Fair Trade Palace, National Gallery of Prague, CZ

Comissioned by Jindřich Chalupecký Award

Curated by Anetta Mona Chişa and Jaro Varga

For the 2022 edition of Jindřich Chalupecký Award, a curatorial decision was made to exhibit artists who weren't selected as this year's laureates by means of printing their work on banners. They were installed in the central empty space of Prague's Trade Fair Palace of National Gallery. The banners were visible from a boardwalk next to the main laureate's exhibition.

I used this opportunity to point to economic precarity of Czech art scene by creating an utopian banner, stating "Let's demand triple royalties" on a stock photo of sky with epic clouds. I wanted the banner to look and feel like a motivational poster, but the message was collectivist.

For this work I was remunerated roughly 40 €, which when tripled would still be very meagre.



*Let's Demand Triple Royalties*  
UV print on polyester, 250 x 140 cm  
Photo by Jan Kolský

2022

## RUPI KAURCRASH

Full HD Video, 4 min.

Commissioned by Luhovaný Vindent, Luhačovice, CZ

Curated by Nela Klajbanová

Voiceover by Amelie Siba

Music by Barbora Polcarová / Enchanted Lands

Font by Jules Durand

[Watch here](#)

If we look up the list of disasters in 2022, we will find dozens of catastrophic natural consequences of the climate crisis around the world – floods, heat waves, droughts, eruptions, fires, tornadoes. Let's add disasters directly caused by man – war conflicts, nuclear explosions, chemical leaks, toxic gas leaks or oil spills. The *Rupi Kaurcrash* video was created in the first months of the Russian invasion of Ukraine, just as Vladimir Putin is threatening to use tactical nuclear weapons. At a time when we are watching one disaster after another in the news, we are already living in another wave of the Covid-19 viral epidemic and the Czech Republic is being hit hard by the energy crisis. As if this is the time when our catastrophic ideas from the distant potential future materialize into the present.

In the *Rupi Kaurcrash* video, Jozef Mrva Jr. seeks to cope with images of disasters and asks the following questions: What do we do when we work with images of misfortune? How to move between empathy and distance, how to build distance and how not to slip into cynicism? How to accept the cruel duality of a world in which our participation in disasters meets with shortened attention spans?

The texts in the video draw from motivational quotes and positive affirmations and transform them into a language that disrupts the original simplified phrases without the context of the current state of the world. It creates a visual poem where catastrophic scenes overlap with familiar positive, comforting, even kitschy shots, where catastrophic chaos mixes with raindrops or sunny grain. Can feel-good images and words help us cope with fear and anxiety? Or are they just an escape from the awareness of the current state of the world?

–Nela Klajbanová



2023

## TOKENS OF DESIRE

Group Show Comission

GAMIFIKACE

Galerie Hraničář, Ústí nad Labem, CZ

Curated by Martina Johnová and Zdeněk Svejkský

The phenomenon of gamification is often associated with the fields of marketing, but it is currently also appearing in pedagogy, psychology and other scientific fields. The term gamification has been used for several years in various loyalty cards, collecting points for purchases in e-shops and subsequent exchanges with the aim of increasing productivity. It is in the context of motivation, productivity and increasing profits that gamification is most often used.

*Tokens of Desire* is a series of three UV prints with laser-cut steel frames, commissioned for a group show GAMIFIKACE in Hraničář gallery, Ústí nad Labem. Prints reflect on how desire is created and manipulated in the field of computer games, and how it is entangled with freemium economy, how Blockchain is involved and how it plays with the higher dimensions of economy in general.

The series features distorted and washed-out digital paintings from League of Legends, overlaid with stock vector icons. Elaborate fantasy-inspired frames reinforce the feeling of being present in a videogame, evoking gacha-like capture. Each of the piece takes pre-existing avatar identities and their archetypes: captivating or cute females, men as muscular warriors and inhuman, terrifying beasts.



*Photos by Tomáš Lumpe*



*Female Token*  
2022  
UV print on acrylic glass, steel frame, 80 x 130 x 10 cm



*Beast Token*  
2022  
UV print on acrylic glass, steel frame, 80 x 130 x 10 cm



*Male Token*  
2022  
UV print on acrylic glass, steel frame, 80 x 130 x 10 cm

2022

## ABYSSES

Video, 5:30 min.

Collaboration with Peter Sit,

A Promise Of Kneropy, Bratislava, SK

Curated by Boris Ondreička

*"He who fights with monsters might take care lest he thereby become a monster. And if you gaze for long into an abyss, the abyss gazes also into you."* – Nietzsche (Beyond Good and Evil: Prelude to a Philosophy of the Future (1886), Chapter IV. Apophthegms and Interludes, § 146).

Abysses explores the phenomenon of unfathomableness, infinite-depth, fatal division, distance, trauma, disagreement, diversity, and bridging possibilities, as well as the secrets of out of sight, fear of falling, and curiosity as a progressive impulse to knowledge and creativity. Abysses appear both in the material world and in communication. The abyss concerns personal (social and psychological), civilization/cultural (myth, use of one metaphor in various disciplines and its transformations...), and ecological issues.

Abysses presents live activities and a visual-text installation by the hosting APART Collective in collaboration with Jozef Mrva, a painting installation and texts by psychiatrist and artist Ján Ballx in the center, and projections with the spoken word and sounds of curator and artist Boris Ondreička in the A Promise of Kneropy art space. Interestingly, his Abyss premiered in 2015 at School of Kyiv biennale as a diagram and lecture.

The abysses are an oscillation between individual and collective projects, which will be matched by the architectural division-sharing of the time-space of A Promise of Kneropy. The aspects of fellowship and belonging are also explored.

– Boris Ondreička

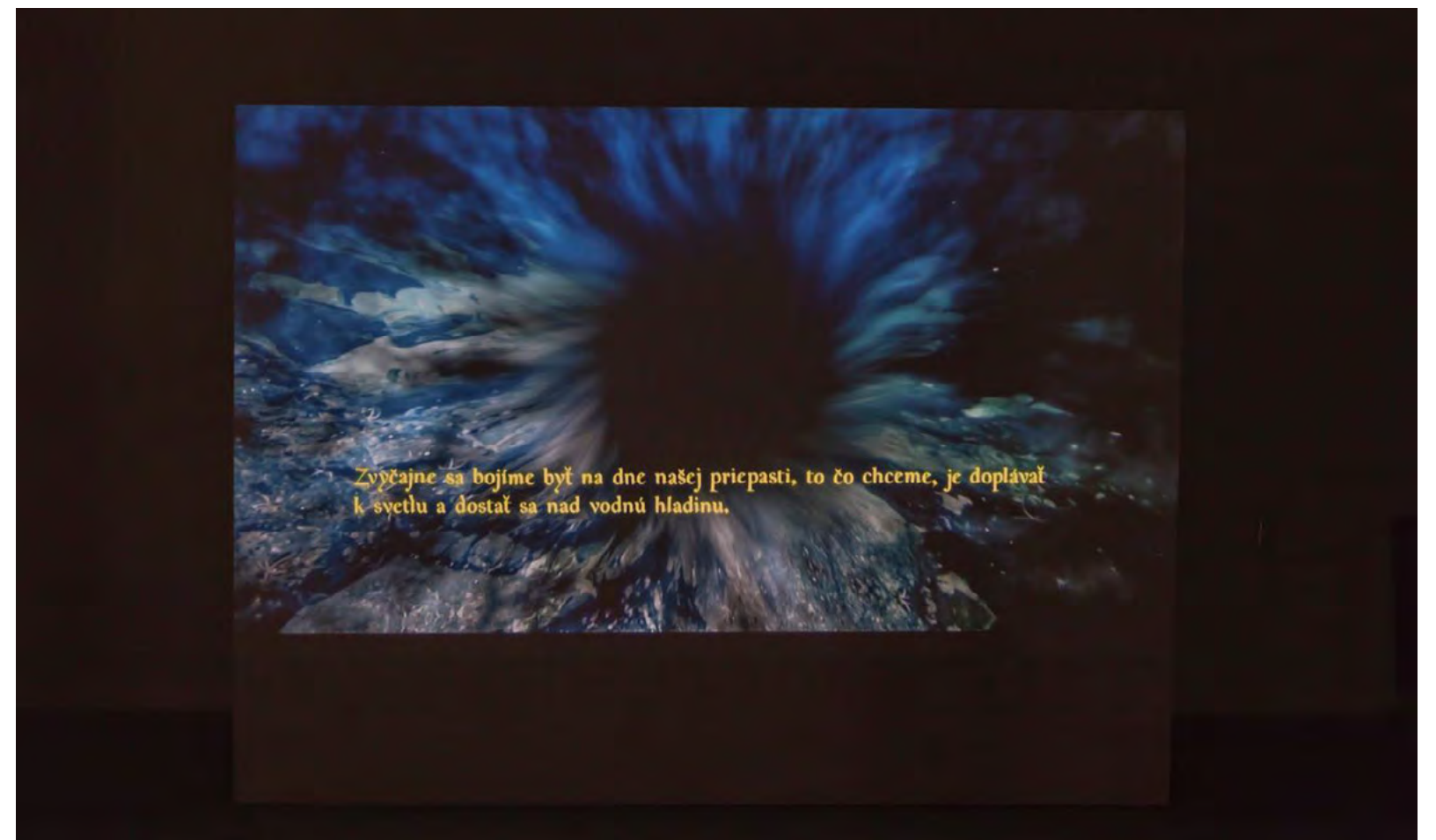
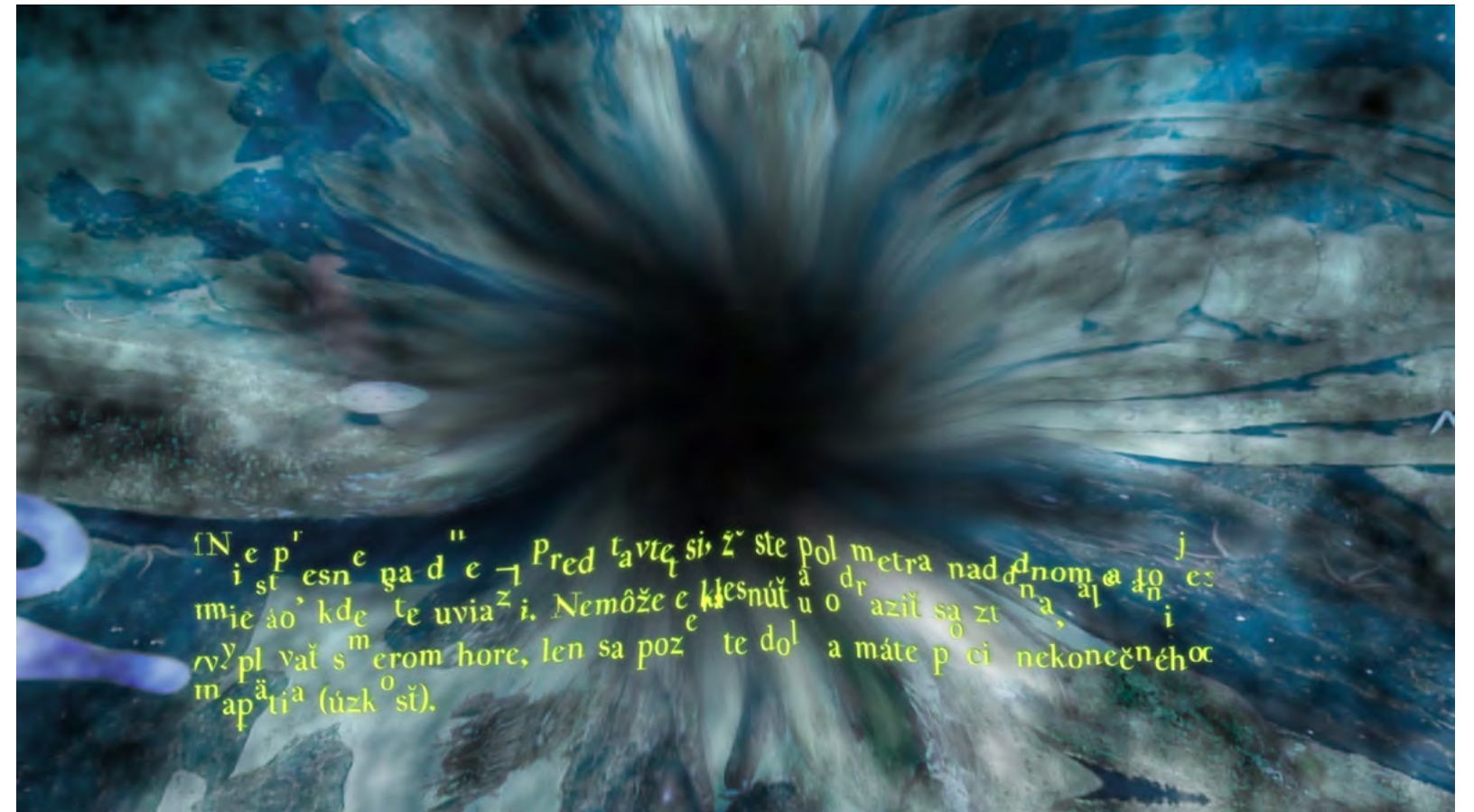


Photo by APART Collective

2021

## ZALANDO WAR MACHINE

Video, 4 min.

Voiceover: Redouane Aouameur

Typography: Matuš Buranovský

Winner of Other Visions CZ section at PAF 2021, Olomouc.

[Watch here](#)

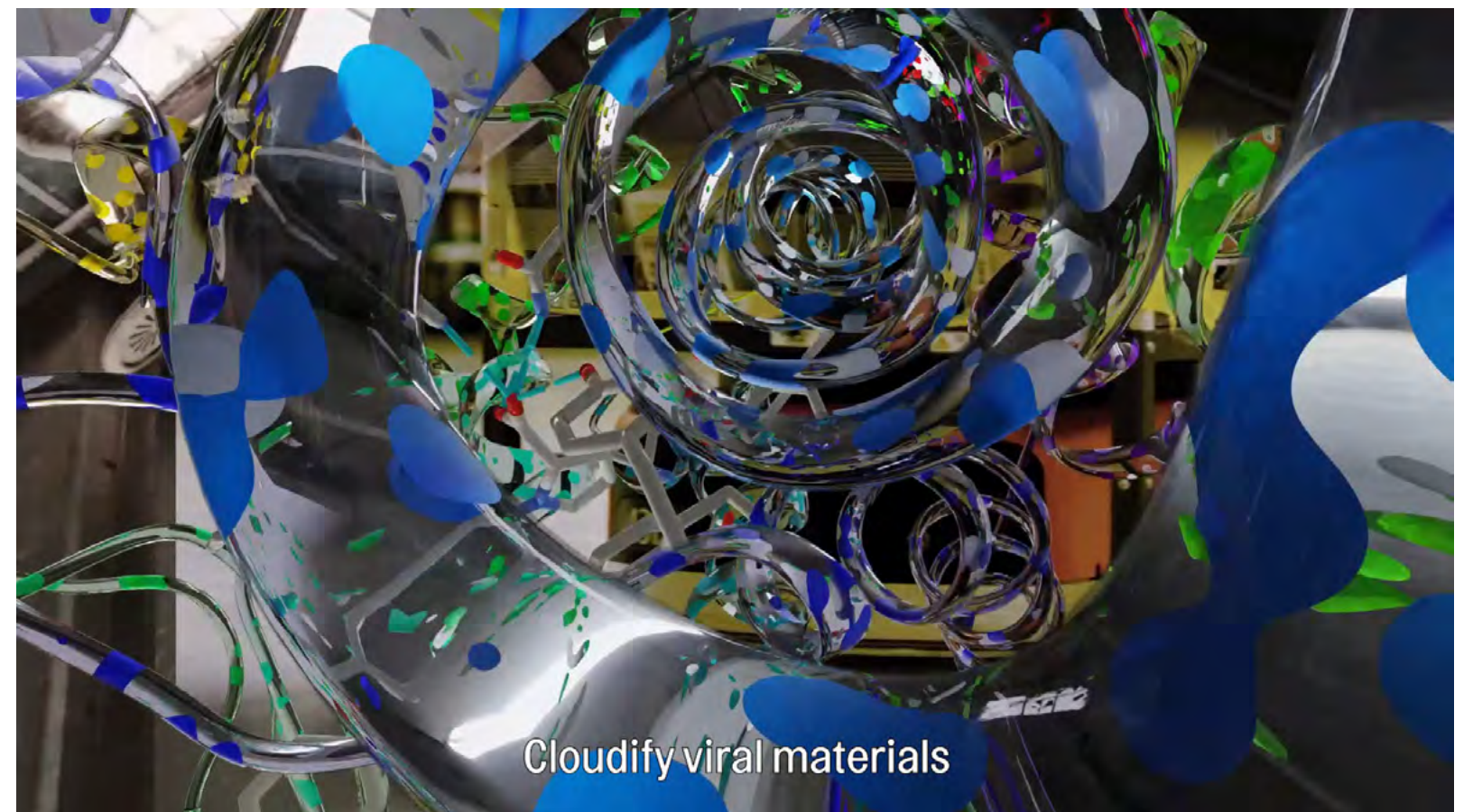
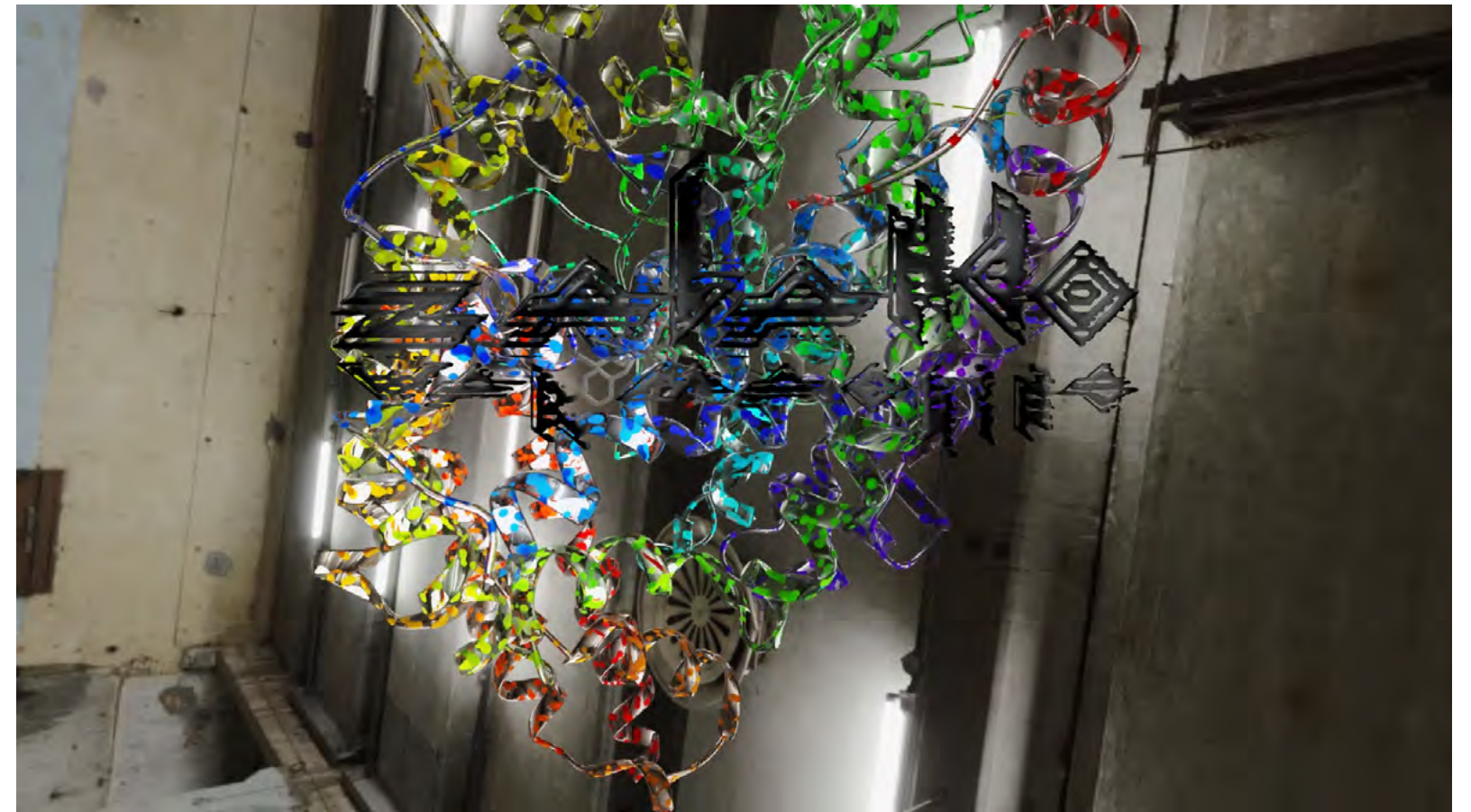
A heavy metal song about the irony of the logistics industry, in which the increasing desire for perfect and accurate delivery increasingly reveals its dehumanized side. The design of the clip, simulating the structure of proteins, reminds us of how we humans have been isolated from each other – the only thing that could connect us was inhuman artificial intelligence and robotics. It is possible that we will permanently depend on them, as was the case during the lockdown during the pandemic. In this time of crisis, various musical genres, be it metal, punk, hip hop, rap, reggae, or morlum, resonated loudly, depending on the political and social situation. Can we expect the emergence of a new genre in the foreseeable future?

Jozef Mrva's video brilliantly captures the phenomenon of the 'hypercapitalist virus,' the spread of which was accelerated in parallel with the spread of the COVID-19 pandemic. The excellent processing of the sound component, together with the layered humor, will completely captivate the audience. At first, you want to laugh out loud while watching, but over time your smile will freeze. Like the events of recent years, this work will leave a bittersweet aftertaste on your tongue, but for some unknown reason you will like it and want more of it. The great combination of sound, visuals and dramaturgy, the urge to watch Zalando Warmachine again and the absolutely precise footage – during which the author manages to convey a complete message – make Jozef Mrva the rightful winner of this year's Jiné vizi.

– Other Visions jury

Mrva's poem for the eponymous video *Zalando War Machine* (also the title of the exhibition) speaks of the lockdown period as a terrifying manifesto of the logistics infrastructure, thanks to which things are coming closer to us because we can't go anywhere. His verses, delivered in a deep death metal growl, disenchant our reckless additions to the cart, procrastinating clicking on cheap goods, the carefree shopping mode with which we chase away worries, personal comfort justified by an exceptional social status. Mrva has long been addressing the topology of space in his work, showing us how the infrastructure of multinational e-shops and warehouses, which we usually superficially imagine as an air interface, is in fact robust, unmissable and has far-reaching environmental costs. I like the tension between the massive, efficient automated power of the warehouse machine and the pandemic staticity – we stand, everything is coming closer to us, and we observe it like points on a map. I think there should be more poems about hidden infrastructures and their entanglements with our lives. Poetry is a suitable medium for that.

– Luboš Svoboda





We grow when it grows

2021

# ZALANDO WAR MACHINE

Solo show

Garage Gallery, Prague, CZ

Curated by Natálie Kubíková & Tomáš Kurečka

When the first matter in the universe is created, as well as when a lobby hall is created, a huge amount of energy is created, which eventually explodes. The debris of objects slowly flies around the warehouse and time irreversibly slows down. The gloomy cyclicity of manual labor and the monotony of the dry air evoke photographs from a warehouse at night. The interconnection of realities resembles a scene from an action movie. Inside it, we find fragments of mathematical patterns that connect these two worlds, as if science and technology could explain the problems of the present and at the same time hide the answer to what we actually mean to this system.

– Natálie Kubíková & Tomáš Kurečka

*Photos by Světlana Malinová*





*Maersk Candy I.  
2020  
Dibond board, cardboard*



*Maersk Candy III., Evergiven Tutorial I & II  
2020  
Dibond board, digital print (29 x 21 cm), cardboard*



*Maersk Candy IV.*  
2020  
Dibond board, cardboard



*Maersk Candy III., Evergiven Tutorial I & II*  
2020  
Dibond board, digital print (29 x 21 cm), cardboard





*Knotted Layers series*  
2021  
Acrylic on dibond, aluminium frame, 30 x 40 x 3 cm each



*Evergiven Tutorial  
2020  
Digital print 29 x 21 cm, plastic wrap*



*Evergiven Tutorial  
2020  
Digital print 29 x 21 cm, cardboard*

2020

## REDSTONE NEGARESTANI

Video, 10 min.

Shown at **Diffractions Collective: Gaming the Aftermath**  
**A Promise Of Kneropy, Bratislava, SK**

Curated by **Diffractions Collective/APART Collective**

[Watch here](#)

Surveying a planet fraught with climatic, biodiversity, governance and social crises, this lecture series aims to understand how 'gaming' as the supreme medium of our time invites engagement with questions related to systems-designing, that in effect, provides tools for orienting and working through our catastrophe-laden imaginary. We reflect upon whether games themselves can accompany how we engineer strategies aligned with models of adaptive intelligence, to interface and 'melt' into designing counter-worlds against the lock-in of futural disintegration. Through an examination of the role of logistics operating as the arteries of our world economy, we probe into how 'walking simulators' and 'management games' compel engagement with our 'infrastructural unconscious' and provide templates for 'rafting-with' the realities of supply-chain breakdown, displaced migrations, and a form of 'bricolaging' our way through adverse environments.

These adverse environments are specifically rendered through the competing imaginaries of how our future 'landscapes' will transform and how their depiction further comes to anticipate what we will inherit and inhabit in the course of a world either with us or without us. Thus, how do gaming 'landscapes' involve players and particularly how are their depicted alternation whether through the contours of the 'virtual' or 'talons of the real' come to converge and gradually enmesh as an 'actual world' we come to traverse through our interfaces.

Through the extension beyond the 'mouse-eye-finger' coordination complex, how does the constellation of other interfaces also encompass and extend the role of the body and its need to become 'immersed' in our Real and Virtual ruinous landscapes. Here, with the concept of 'navigating through data sets' interwoven with VR, AR, MR interfaces, can we envision how an 'embodied choreography' generated by specific games can serve as incubators to prepare and actively rebuild our landscapes and our infrastructural rewiring in the throes of catastrophe.

- Dustin Breitling





*Diffractions Collective: Gaming the Aftermath installation view  
Photo by APART Collective / Chiara Rendeková*

2019

# MANIFESTO OF AN INTERPRETATIVE CLASS

Group exhibition

Meet Factory, Prague, CZ

Curated by Boris Ondrejčka and Václav Janošík

Texts, histories, ideologies and cultures, but at the same time our experiences, anxieties and visions – all these are in the first place a matter of interpretation. More than any time before we are confronted not with “things themselves”, unmediated emotions and self-evident truths, but with hyper-complex issues and contexts ranging from environmental apocalypse and capitalism to our shattered social identities.

We – living with or alongside interpretation, as artists, theorists, pracademics and people caught somewhere in-between pristine social roles – necessarily take interpretation as something even more connected to the fabric of our lives. It may generate not only intellectual, hermeneutical questions but also political and affective issues concerning our social status or politics of identity. In this way, we play with both the pedagogical and political meaning of the word class.

Our exhibition therefore presents a statement, a manifesto if you like, concerning this precarious class of all engaged with interpretation. It generates an open space of engagement with meaning and its diverse political or ideological ramifications. It draws our attention to tarot, gaming, medication, architecture, the inhuman, and mutual care. All these things we consider to be part of interpretation and of our class struggle.



Installation view  
Photos by Katarína Hudačinová

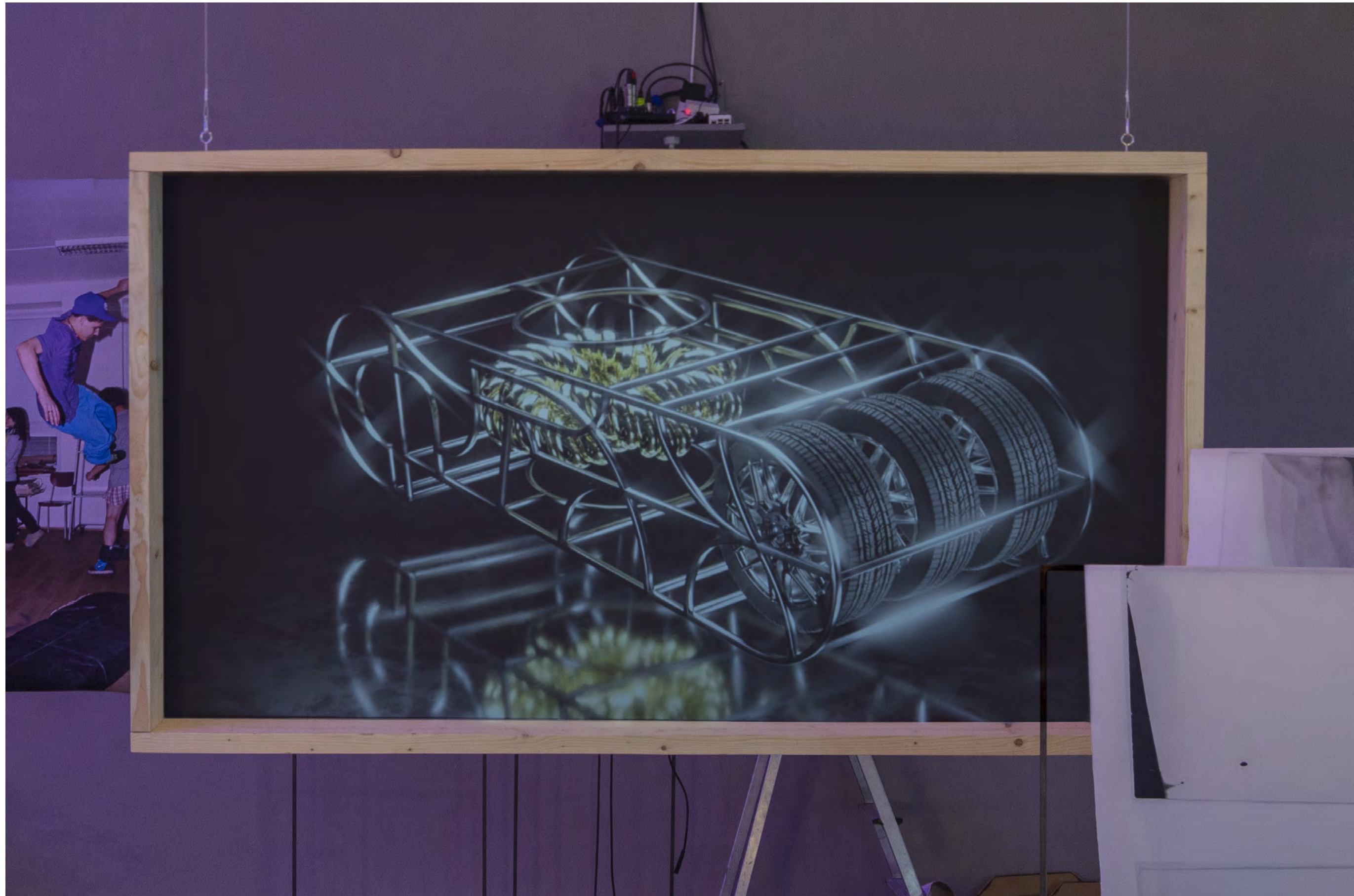


Untitled drawings  
2016  
Indian ink on archival paper, 50 x 70 cm

Diary mural  
2019  
Acrylic on wall, 3 x 4,5 m



Space-Time-Capital Complex  
2019  
Lightbox, 90 x 180 cm



*Knot Engine*  
2018  
FullHD Video Loop, 0:45 min.

2019

## KNOT ISLAND II.

Solo show

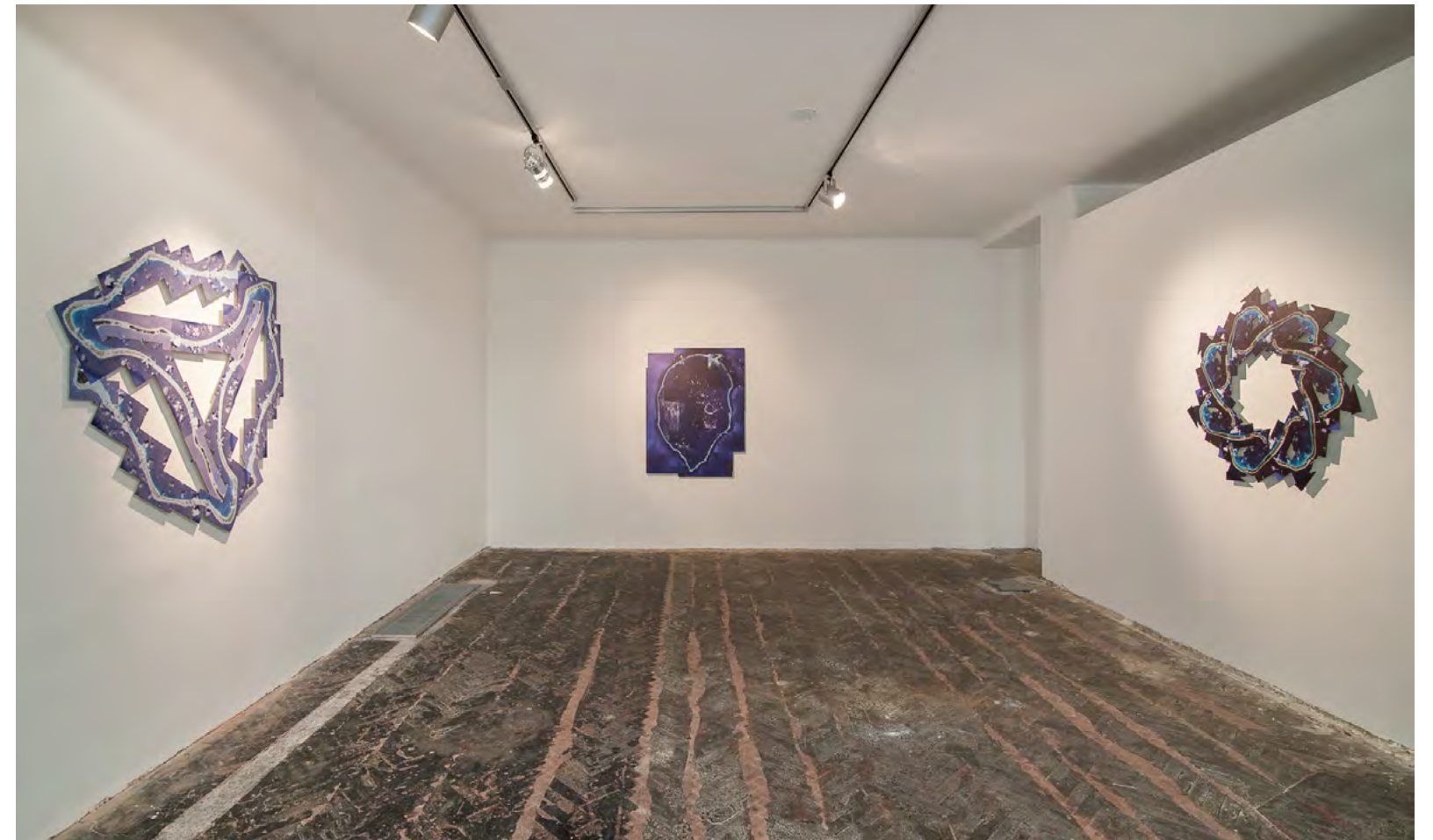
OFF/FORMAT, Brno, CZ

Curated by Petr Kovář

Jozef Mrva jr. plays with our understanding of space through looped and knotted atolls – thin circular stripes of land amidst the vast pacific expanses. For this he uses topology – a branch of mathematics which deals with the space itself as an abstraction and treats them through their intrinsic values. For example, in topology a regular coffee cup is regarded the same as a donut – both are closed spaces with one hole in them. The rest could be flattened or stretched, but the hole cannot be closed nor it can be sliced through. This is a starting point for older works such as knotted visual poems, and for recent tangled stripes of land.

The metaphorical structures of such knots evokes Benjamin Bratton's megastructures, ecosystems of capitalism or Timothy Morton's hyperobjects. These are massive entities spread in time and space through their effects, causes and consequences and as such pretty much evade human perception. Read through the recent ecological predicament (examples of hyperobjects are oil, coal or global warming), the satellite imagery of atolls appear as its mirror. Because these tiny god forsaken islands, barely staying above the water level are to be the first victims of rising sea levels. Mrva's poetic and imaginative allegories show our world. Complicated, not easily grasped and out of joint.

–Ondřej Navrátil



*Photos by Martina Schneiderová*



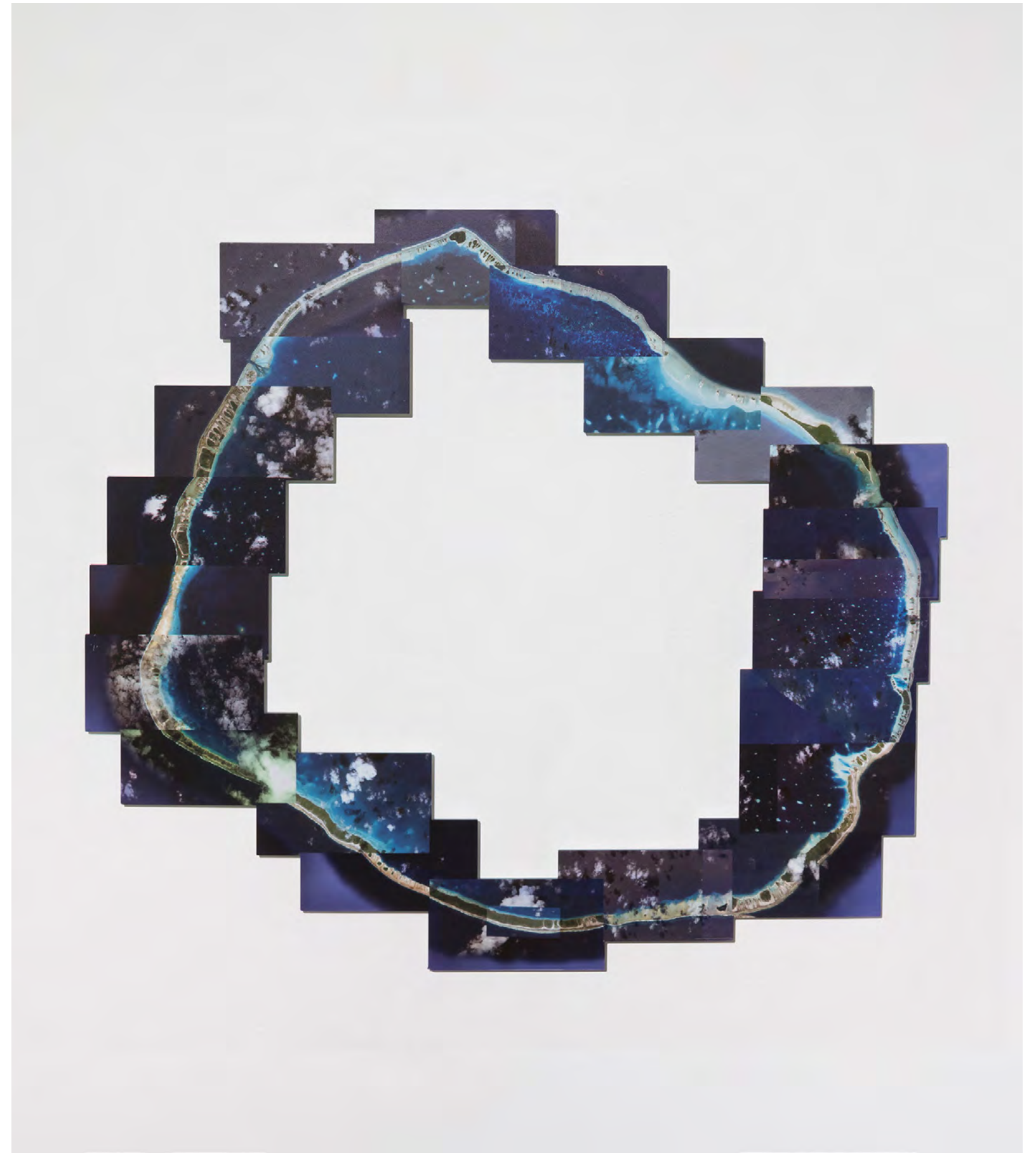
*Atoll Face*  
2018  
UV Print on Dibond, 95 x 125 cm



*Knot Atoll I*  
2018  
UV Print on Dibond, 100 x 100 cm



*Ring World*  
2019  
Full HD Videoloop, 4:10 min.



*Knot Atoll II*  
2018  
UV Print on Dibond



*Screenshot Stacks*  
2019  
UV Print on Dibond, 30 x 55 cm, bottled mineral water

*Knot Atoll III*  
2019  
UV Print on Dibond, 120 x 120 cm



*Knot Atoll II*  
2019  
UV Print on Dibond

2019

## THE WORLD TURNS ON ITS HINGE

Site-specific video installation  
Galerie NOD, Prague, CZ  
Curated by Pavel Kubesa

A brand new site specific video intervention in Video NoD, which was created during Mrva's one month Video NoD Residency. Jozef Mrva is preparing a panoramic video essay, that is built on his active theoretic research. His research is observing the changes in our perception of space in phenomenal structures of late capitalism of the 21st century

– Pavel Kubesa



**THE COOLERS**

A dynamic water splash against a light blue background. The splash consists of numerous clear water droplets and larger, more complex water structures. The text 'THE COOLERS' is rendered in a bold, black, sans-serif font, positioned horizontally across the center of the splash.

**SO SLOWLY**

A dynamic water splash against a light blue background, similar to the top image. The splash features clear water droplets and intricate water formations. The text 'SO SLOWLY' is displayed in a bold, black, sans-serif font, centered horizontally within the splash.

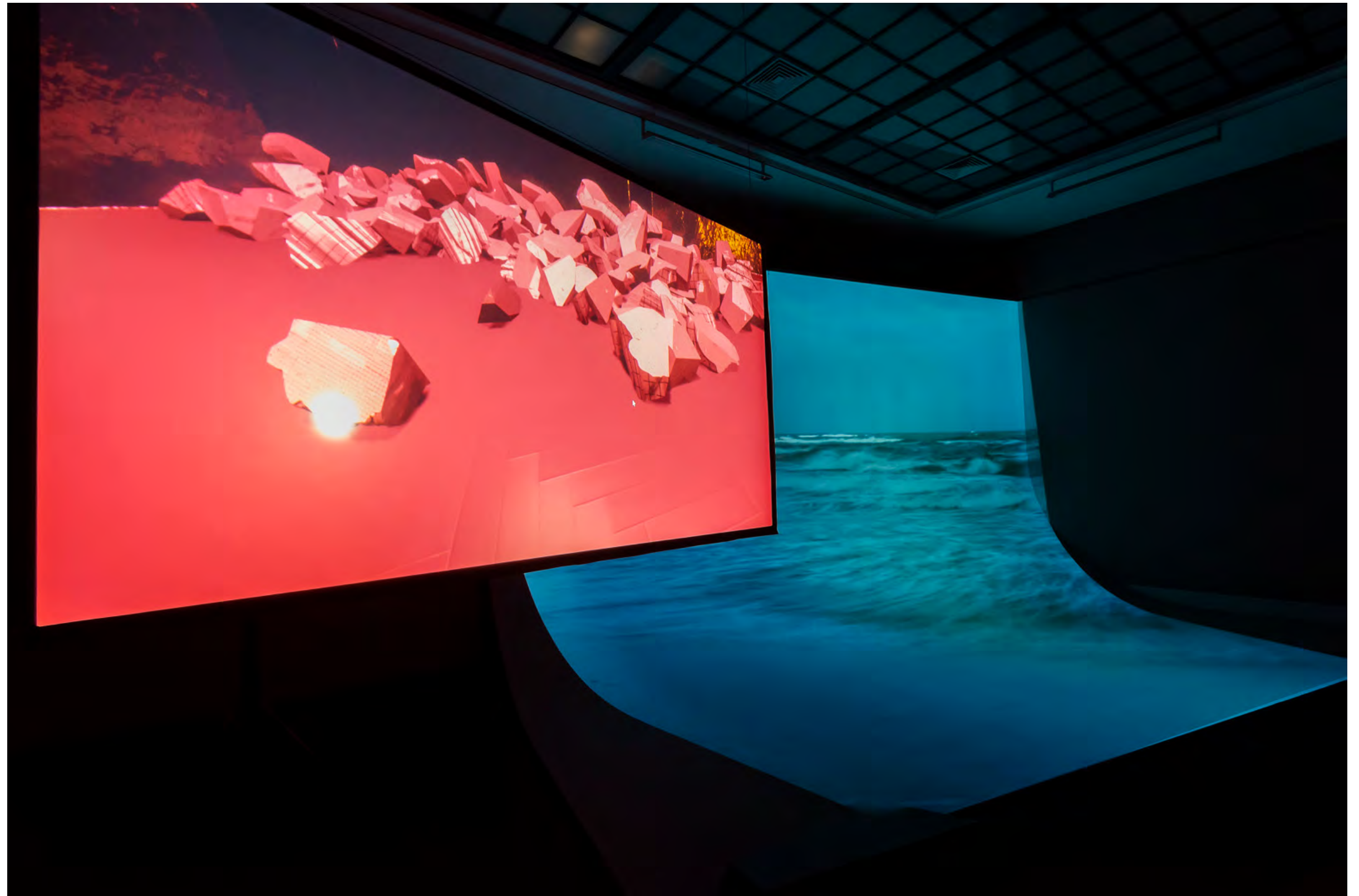
2019

## ODYSSEUS

**VR Installation commissioned for LATERNA MAGIKA:  
(De)construction and (Re)invention  
Brno House of Arts, Brno, CZ  
Curated by Kateřina Svotoňová**

I was commissioned to create a VR interpretation of *Ulysses*, a ground-breaking audiovisual theatre piece written in 1987 by Ewald Schorm and Michal Kocáb. A virtual dancer, whose choreography reinterprets the original play dances along a projection, which defined the original stage design. The projection was playing both in the physical and the virtual space.

Around the dancer, a set of greek statues was falling apart as scenes and music shifted in the projection. In the end, motion data overtook the dominant sculpture of theatre mask, which was twisting along with the dancer's moves.





2019

## CHECKMATE, GLOBALISTS

Solo show

City Surfer Office, Prague, CZ

Curated by Adéla Korbičková

*The following text is an excerpt from an interview between Adéla Korbičková and Jozef Mrva jr.*

*Adéla:* You use the term “topological imagination”. Do you mean perceiving the world in different spatial dimensions? (space, time, capital, the internet...)?

*Jozef:* It is an awareness of topology as a mathematical field and the ability to apply it on our world-space while being aware that certain configurations might be different. Or to perceive the world as a tangle of intersecting flows, networks and layers which intersect with the physical space and distort it, thus manifesting themselves as other dimensions of space. Something like *The Stack* of which Benjamin Bratton speaks about – it’s a model of several layers of material and immaterial architectures built upon our world and operating in it and in between it. However, it is misleading to talk about it as immaterial – its infrastructures are built from precious materials, but it surpasses our world in speed of light inside optical cables and wi-fi connection speed.

*Adéla:* In a recently given lecture on Film Academy of Film and TV School of Academy of Performing Arts in Prague you mentioned “topological model of our world”. Did you mean the visual shape of Earth, or any other set of values?

*Jozef:* I meant the Earth as a 3D object, which I regard as insufficient thanks to the speed of communication, circulation of capital and logistical networks that capital uses for moving commodity and raw materials around.

*Adéla:* How do you use geography in your work?

*Jozef:* I am primarily interested in the map as an abstraction, a model of reality. Which has political implications of course – who created the map, what is it used for, what is inscribed upon it and so on. In my various works, I have approached several aspects of it – like, projecting textures onto a terrain. Secondly, I work with Google Maps satellite footage of atolls from the Pacific, which I deform, cup up and reassemble into new shapes. Then there are the cut-outs of the maps which are exhibited here.

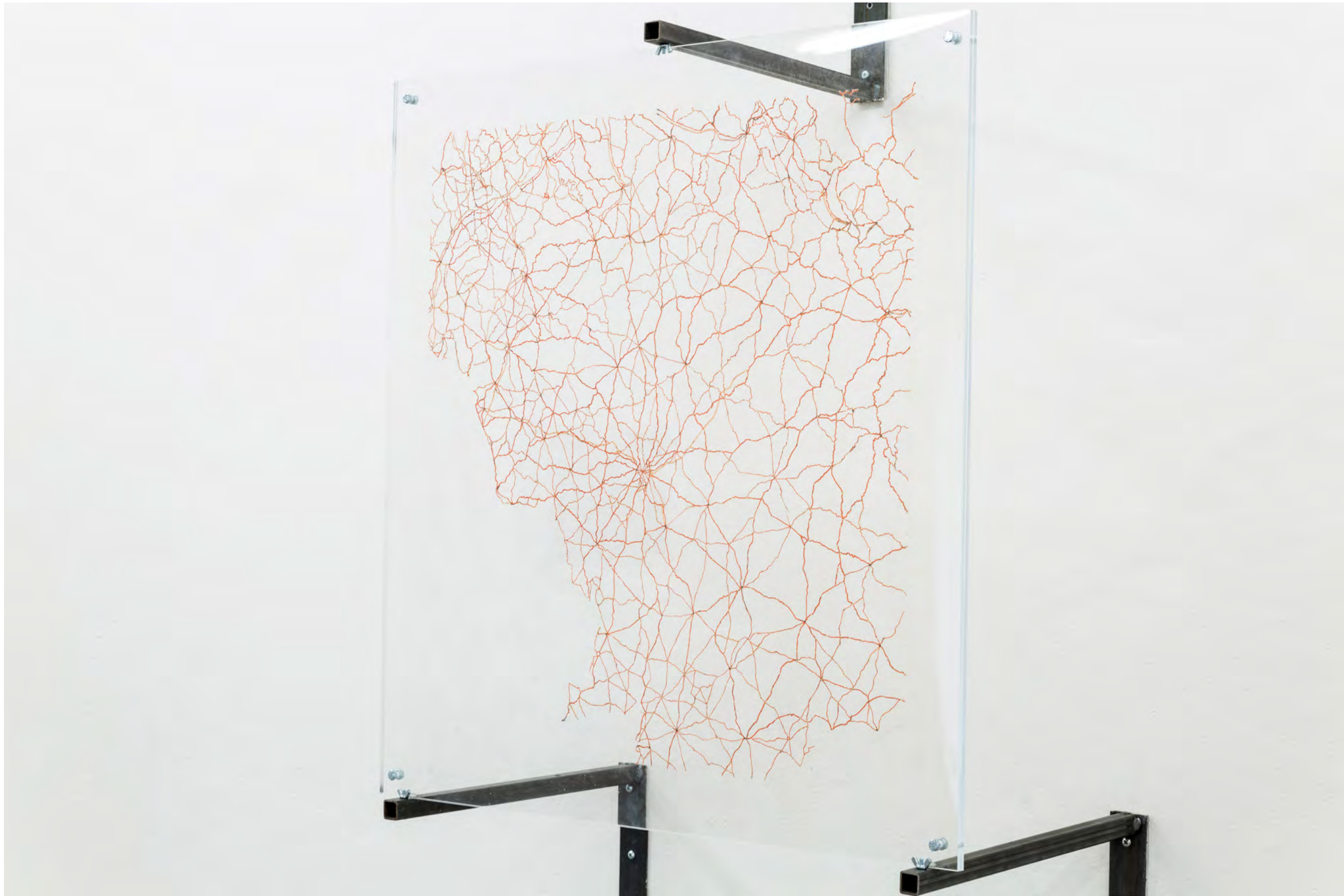
*Adéla:* How would you explain the name of the exhibition?

*Jozef:* *Globalist* is a slur used by conspiracy theorists. Either by people like Alex Jones who talk about the New World Order and its minions as opposed to Trumpian nationalism and then

it’s used by the Flat Earth believers. Checkmate is from the *Checkmate, Atheists* meme. It’s a kind of that “topological imagination”, where I am lowkey fascinated how Flat-earthers basically propose a different topological model of Earth, and then of course it’s a provocation, because for me, since earth is intertwined with various flows and forces and prodded by a bunch invisible hands, neither of those models are not enough.



Photos by Antonín Jiráč



*Cut-out Map I*  
2019  
*Cut-out map in acrylic glass, 90 x 90 cm*



*Knotted Map*  
2019  
*Cut-out map in acrylic glass, rubber tube, 90 x 110 cm*



*Untitled I*  
2019  
Indian ink on archival paper, 50 x 70 cm



*Untitled II*  
2019  
Indian ink on archival paper, 50 x 70 cm

2018

## DEATH OF A MODERNIST II.

Full HD Videoloop 0:40 min., UV prints

Shown at multiple exhibitions

[Watch here](#)

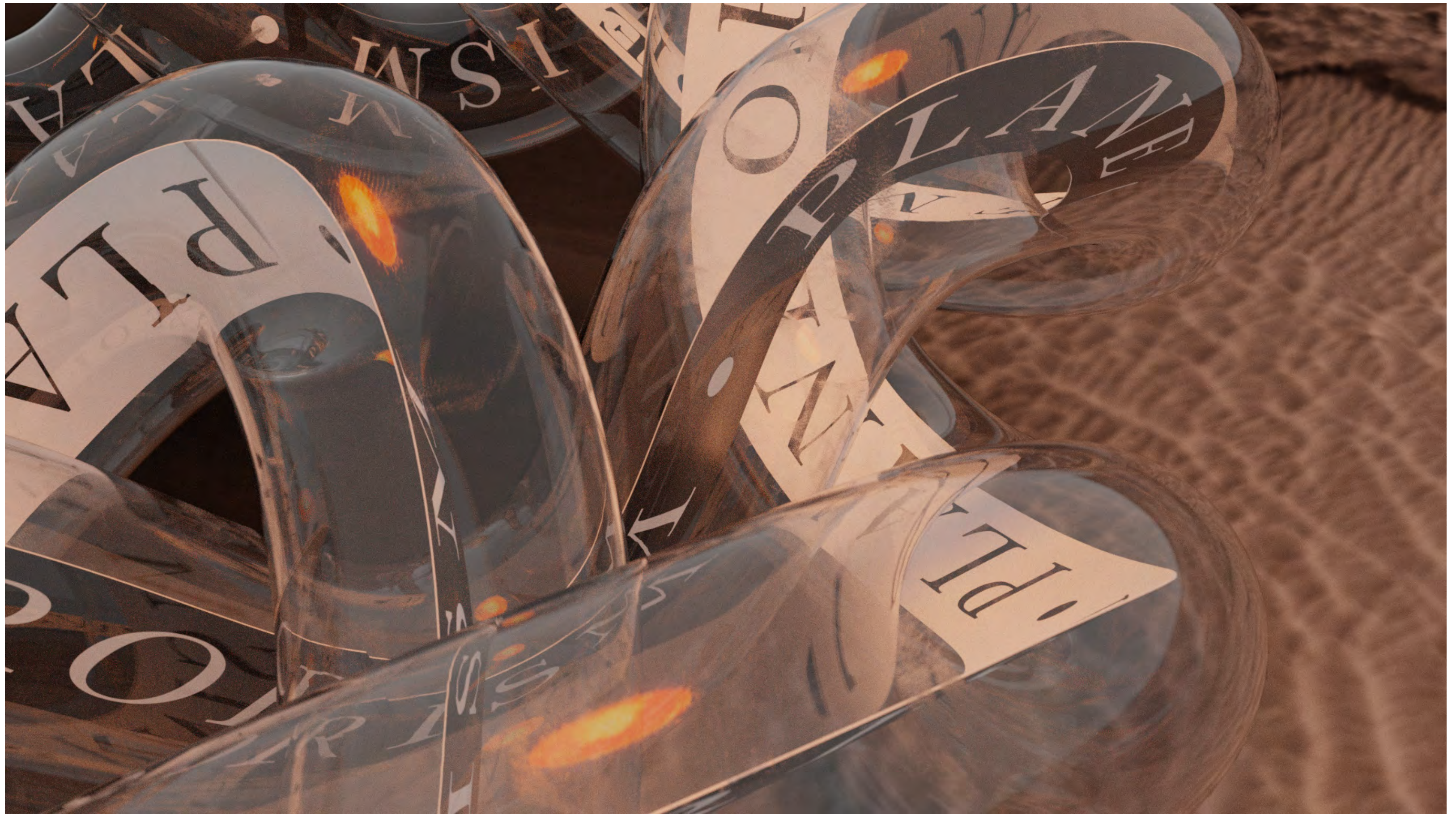
*Death Of A Modernist II* was another instance of *Knot Capital* series, taking more “grounded” approach by incorporating backdrop of a Martian landscape. The camera glides closely over a knotted glass tube with rotating tape which reads “Plane of modernism” on one side and “Plane or terrorism” on the other. The whole scene is lit by an intense orange glow, with hellish sun visible in the reflection.

The video itself drawn upon some thoughts put forward by Reza Negarestani. Namely duality between the West and Islamic terrorism and his tellurian thinking which rebels against the Sun.

Alongside the video, a couple of frames and versions of the scene were printed on dibond board.



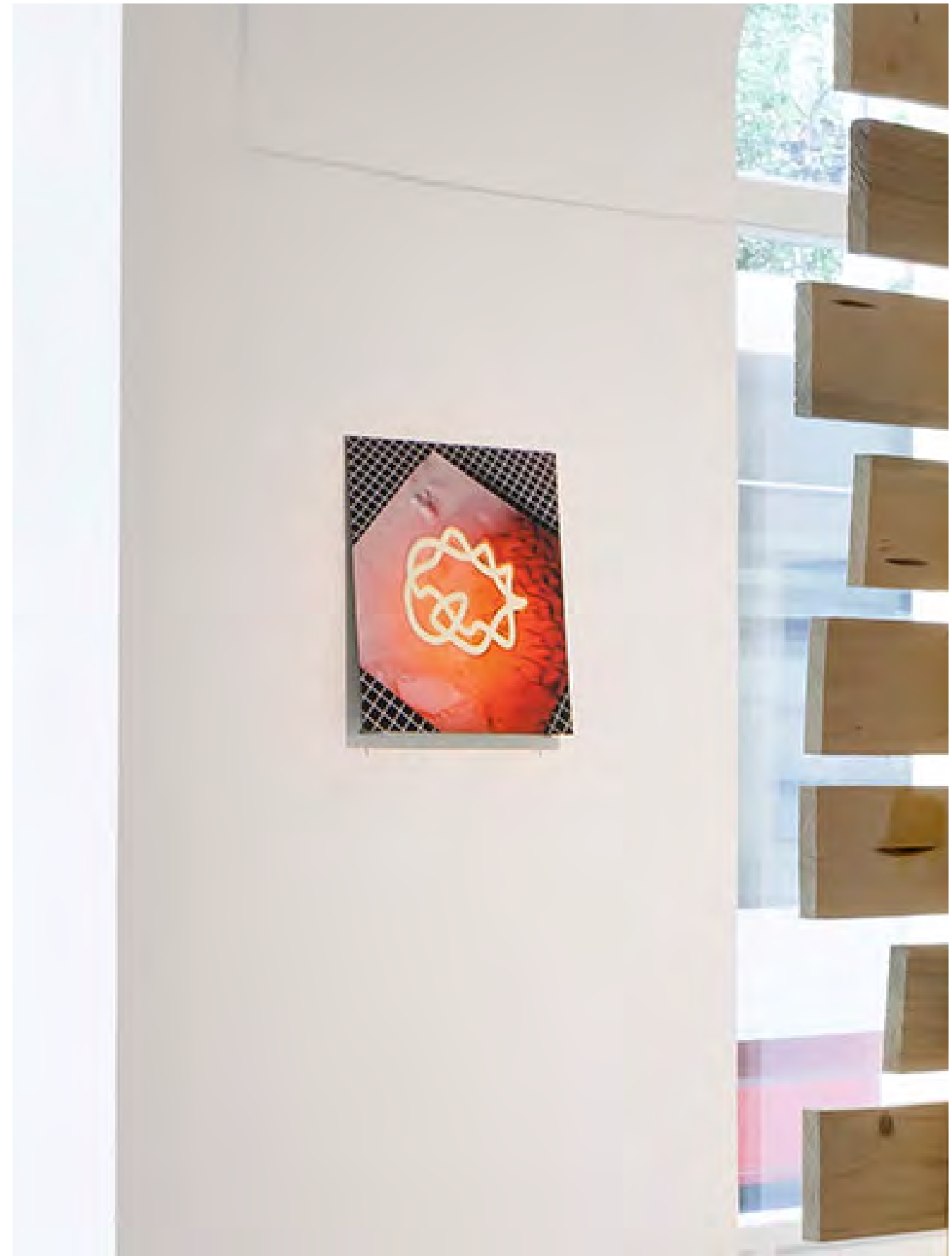
*Installation view from  
Conditions of Impossibility VI/VII: Technical Detail  
at Galerie Kurzor, Prague, CZ  
Photo by Filip Beránek*





*Installation view from Landscape O  
at Kvalitář, Prague, CZ  
Photos by Studio Flusser*

*Knotted Poem  
2020  
UV Print on Dibond, 45 x 45 cm*



*10.2 Knot  
2020  
UV Print on Dibond, 45 x 45 cm*

2017

## KNOT CAPITAL II.

Series of Full HD Videoloops, 11:06 min. in total

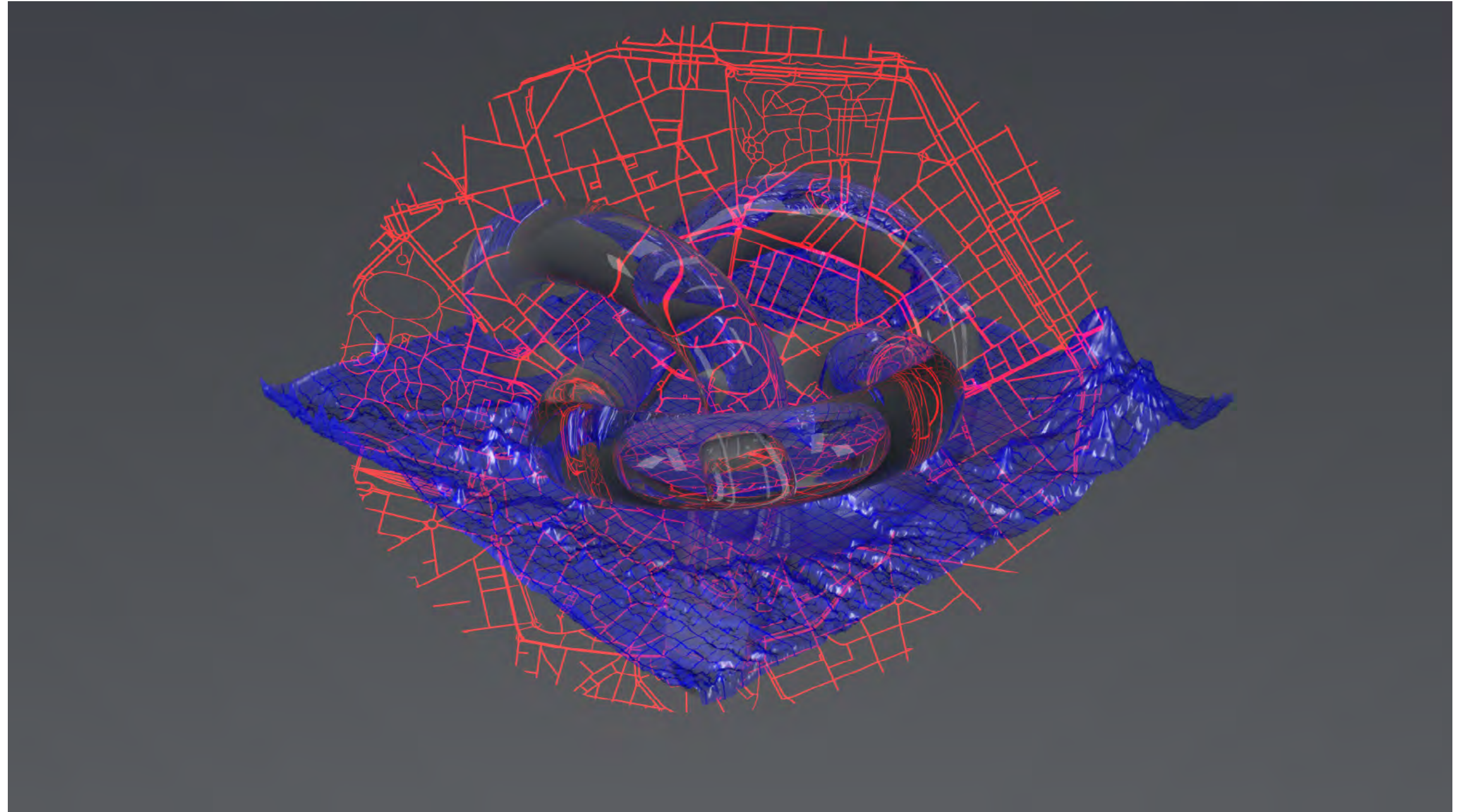
Shown at multiple exhibitions

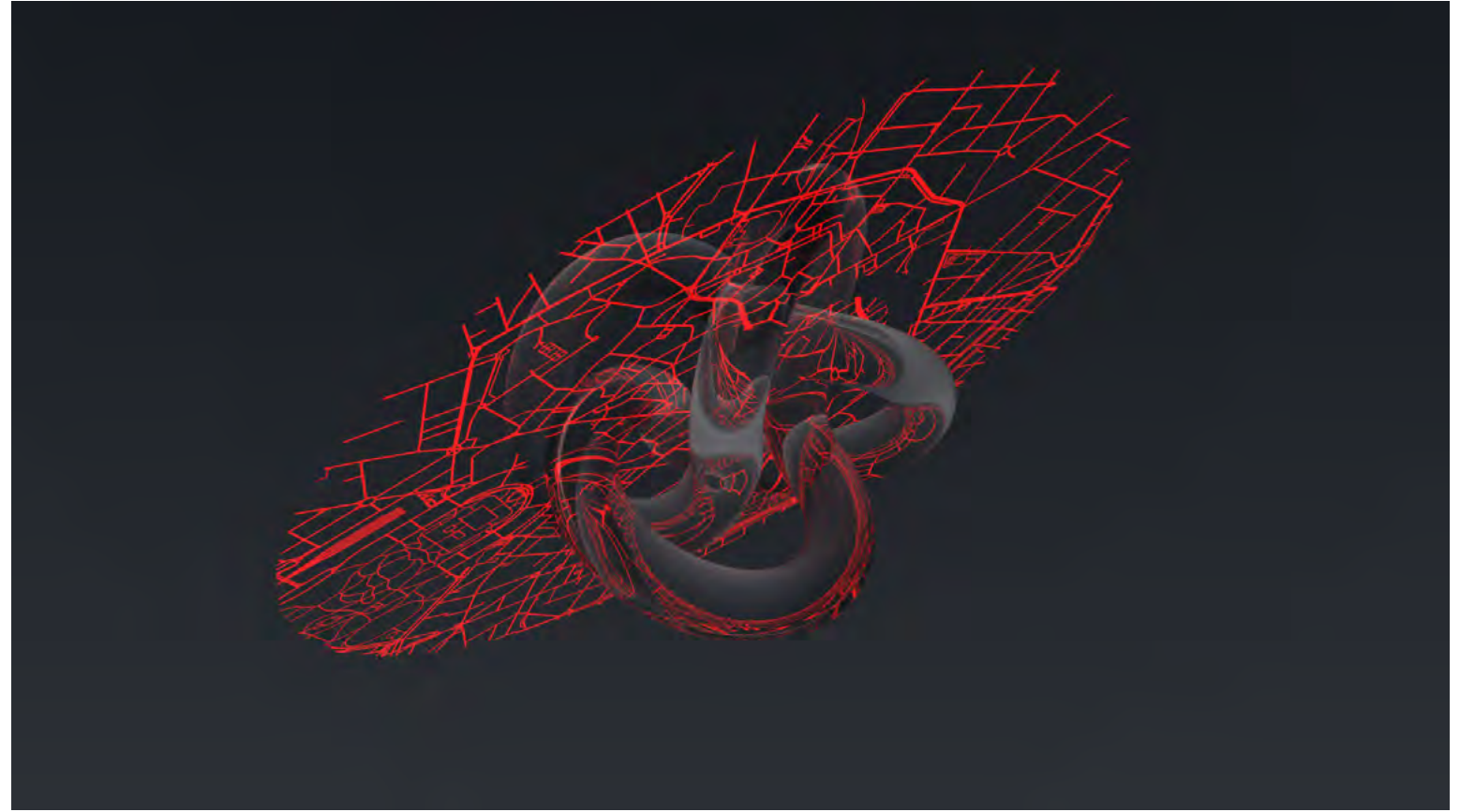
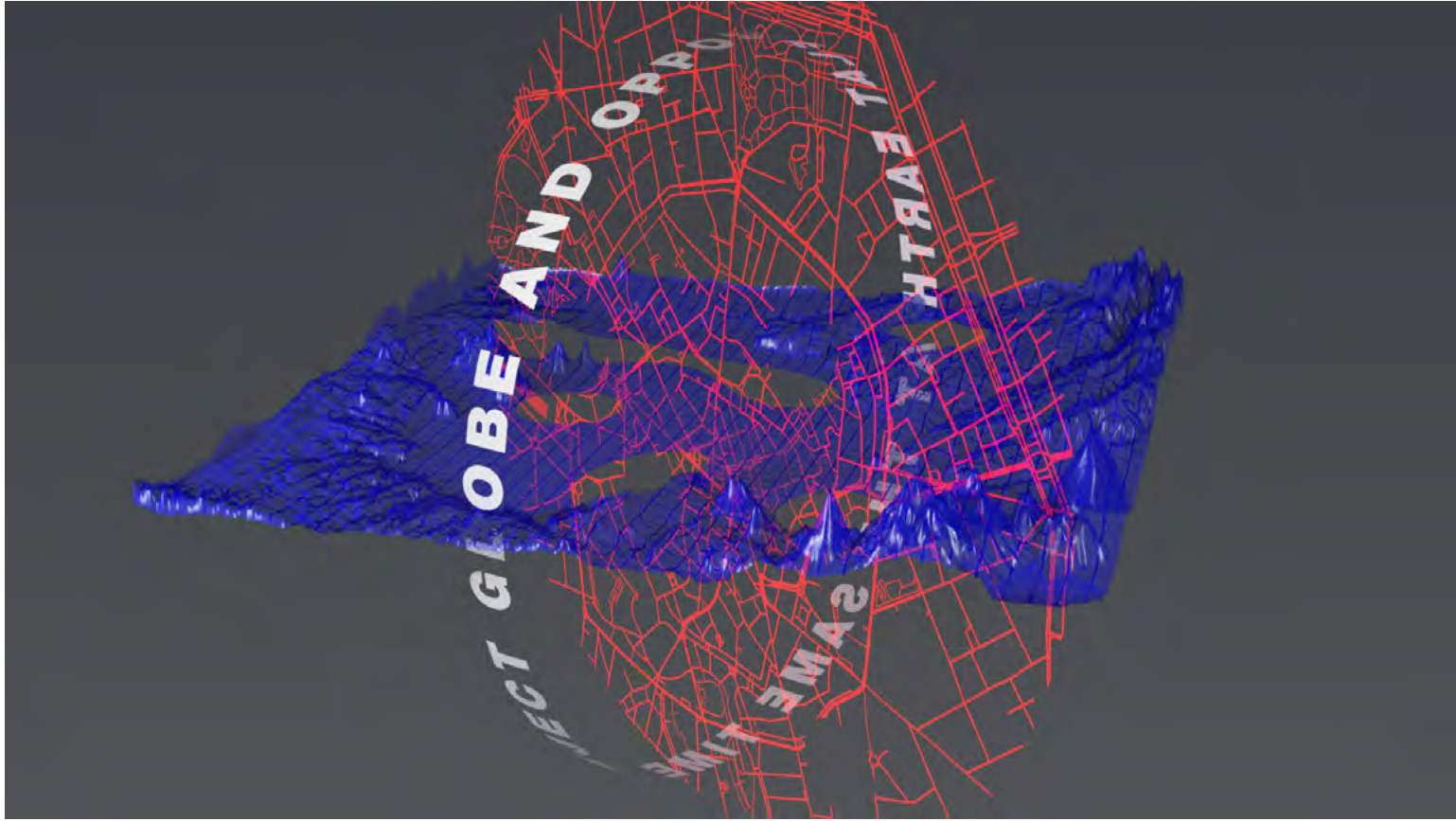
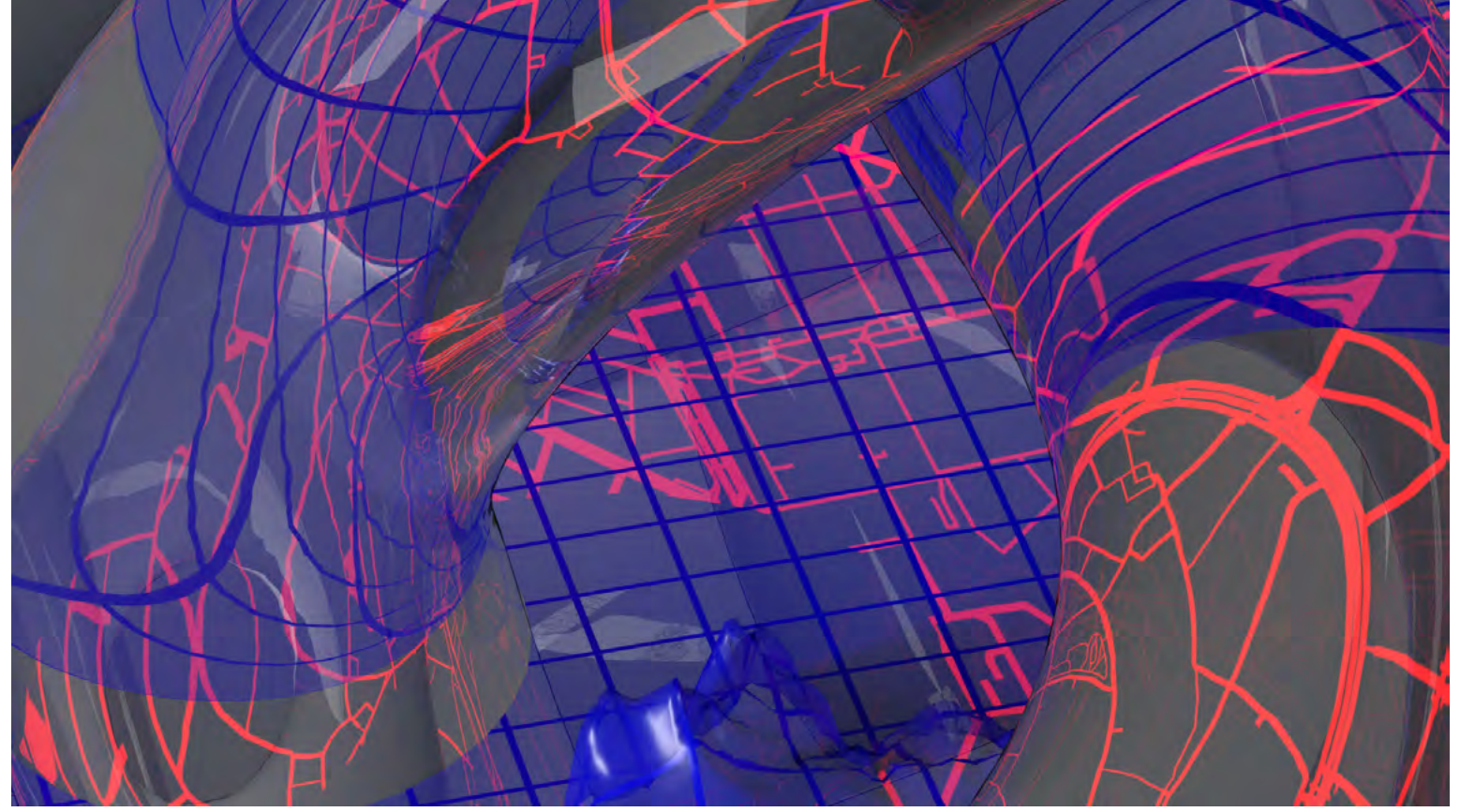
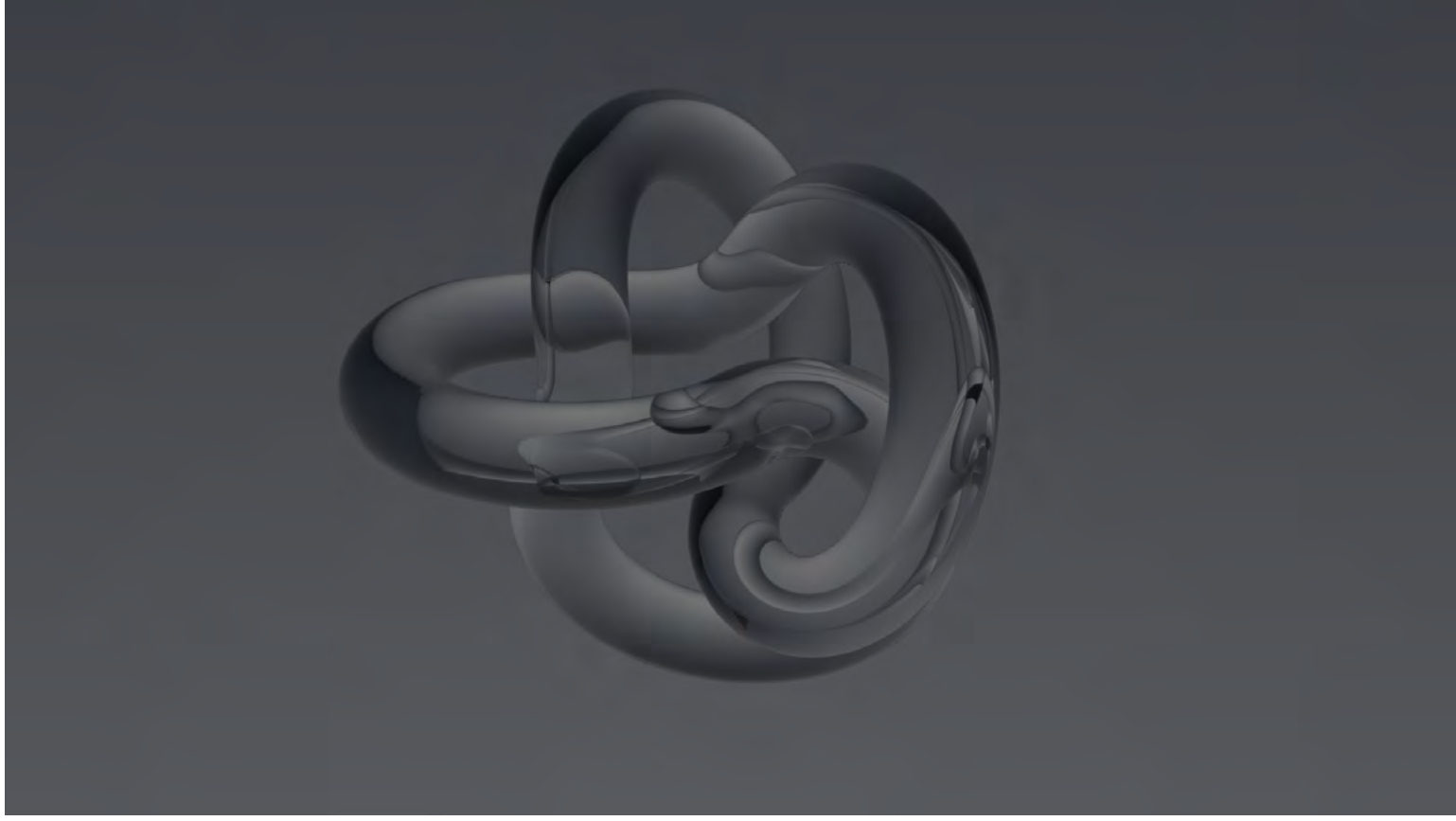
[Watch here](#)

*Knot Capital* cycle concerns application of topology and knot theory on philosophical speculation using media of 3D animation and visual poetry. Upcoming video is based on deconstructed maps. The project is part of Jozef's doctoral studies.

Second iteration of *Knot Capital* series, it was more focused on certain ideas of topology and their relation to maps. It was a permutative assemblage of several kinds of space - a plane with topographic features (a blind map), an extracted network of roads, a circular ribbon with text, a glass knot and intersection of it all.

The whole functioned as a collection of separate animations of various detail and various combinations of spaces, creating different effects. They were used as a single edited video, or exhibited as several channels. In case of *Opaque Dimension*, I built an armature which featured three screens, each with different channel.







*Installation view from Opaque Dimension  
Gallery of East Slovakia, Košice, SK  
2018*



*Installation view from Twisted Sides  
House of Lords of Kunštát, G99, Brno, CZ  
2018*

2017

## KNOT CAPITAL

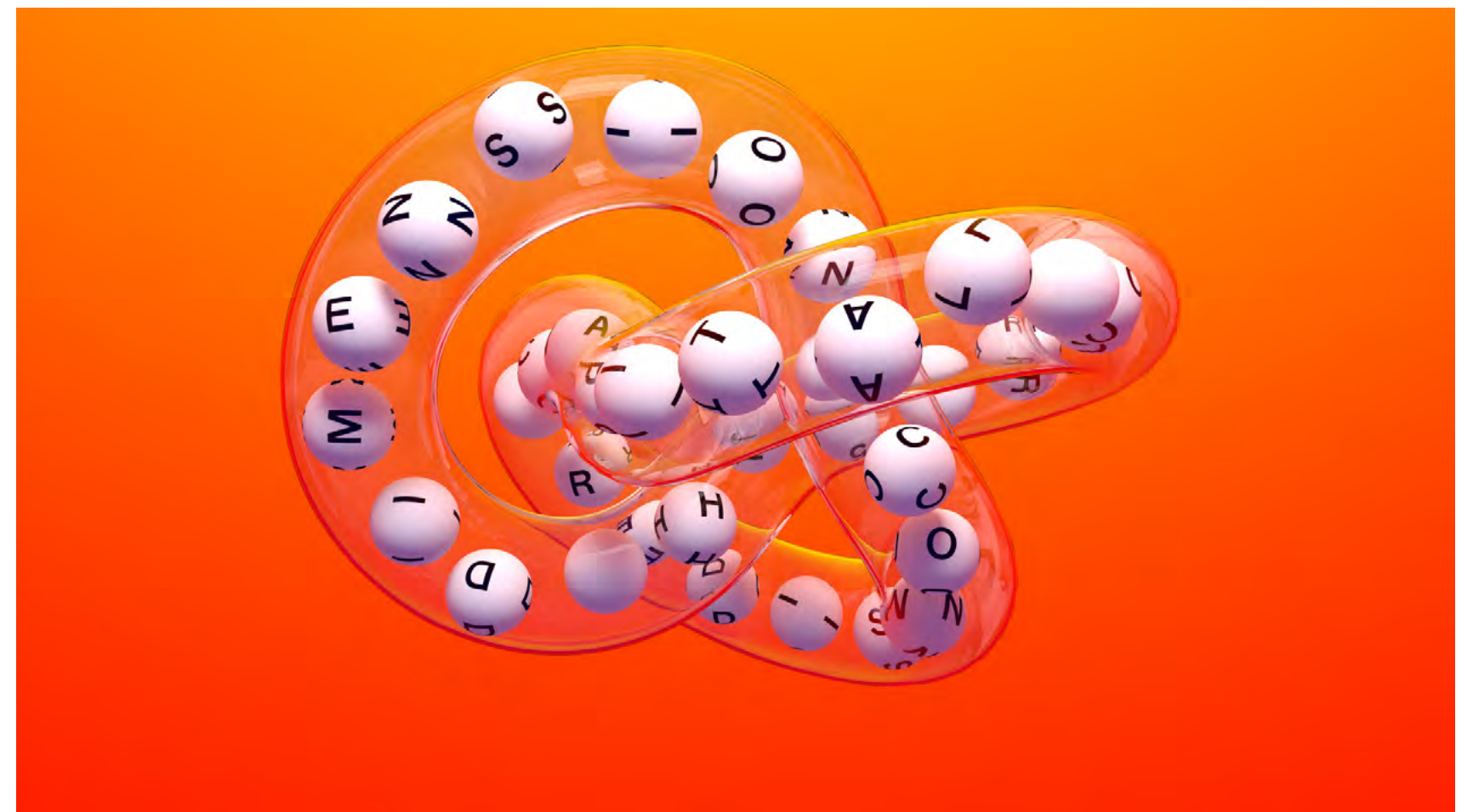
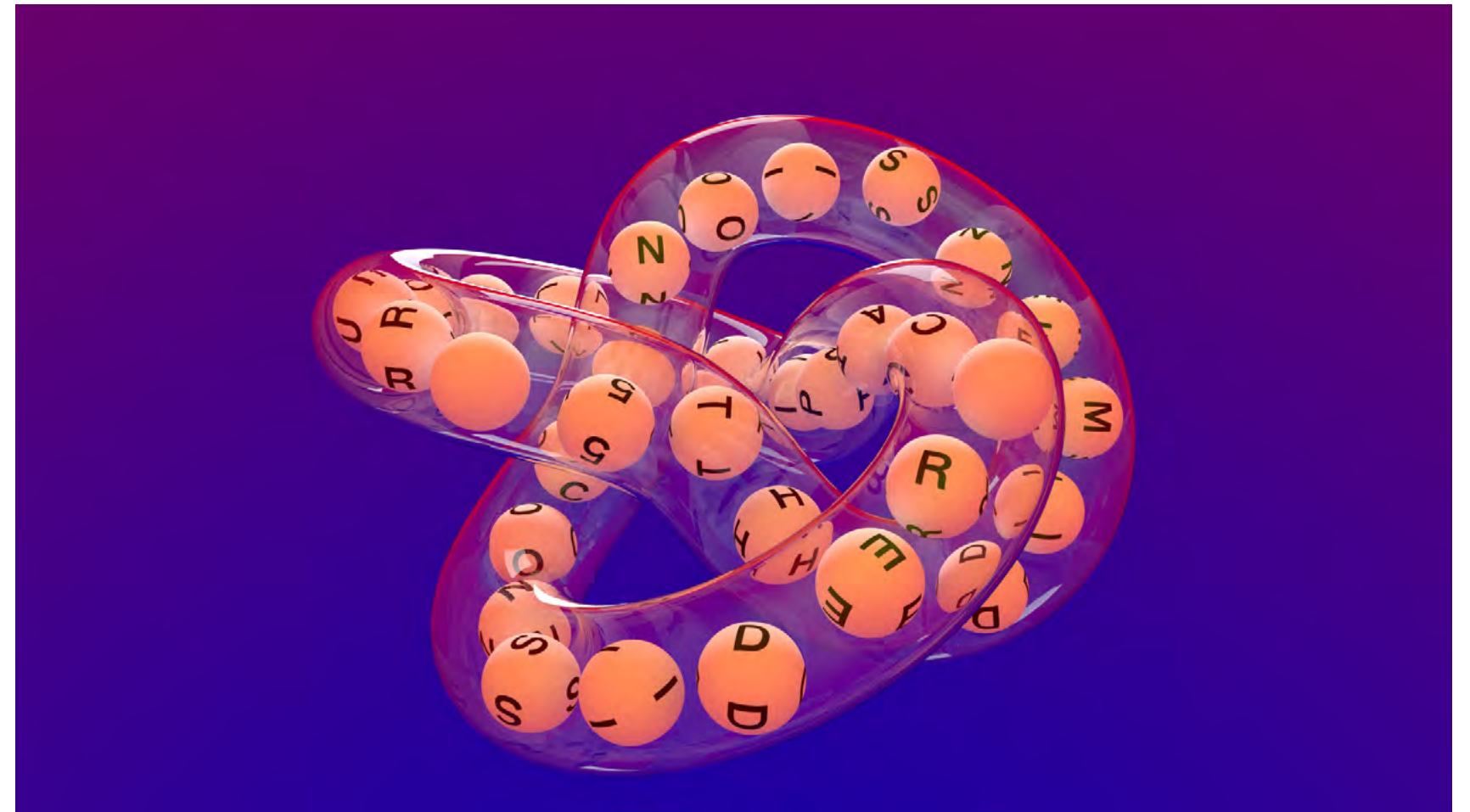
Full HD Videoloop, 1 min.

[Watch here](#)

The *Knot Capital* series concerns experiments with the geometric and semiotic possibilities of knotted tori. Mrva's work intertwines an interest in speculative realism and other post-post-internet themes precisely in the connection of the poetic strategy of knot animations and text. These texts, or perhaps better said, excerpts or theses, depicted on the knots can serve as striking cuts that can lead the viewer to further develop them or attempt to decipher them during analysis. If we were to take one or the other, at a certain moment it would most likely result in the form of a manifestation of paradox or reflections on superdimensionality.

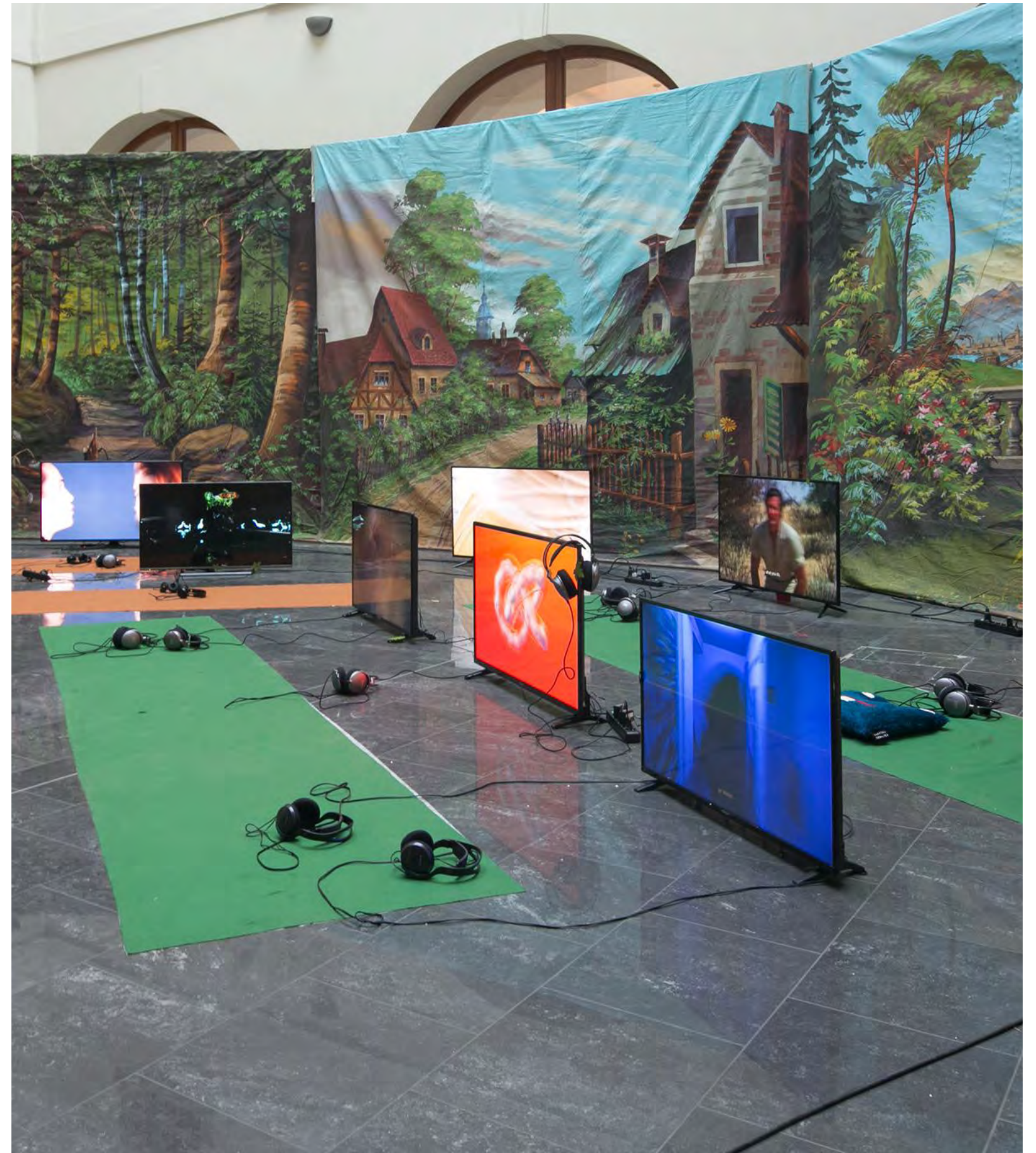
– Veronika Sellner

*Knot Capital* was first featured on *Conditions of Impossibility I/ VII: Loss of time* at Kurzor Gallery, 2017. It was then shortlisted for *Other Visions* at PAF Olomouc, 2017 and played at *The One Minutes* festival in 2018. Then it was shown at *Warsaw Biennale 2018*. It was also featured on a cover of *FLASH ART CZ/SK*.





*Installation view from "Conditions of Impossibility I: Loss of Time"*  
Kurzor Gallery, Prague, CZ  
2017



*Installation view from "Other Visions 2017"*  
PAF, Olomouc, CZ  
2017

2017

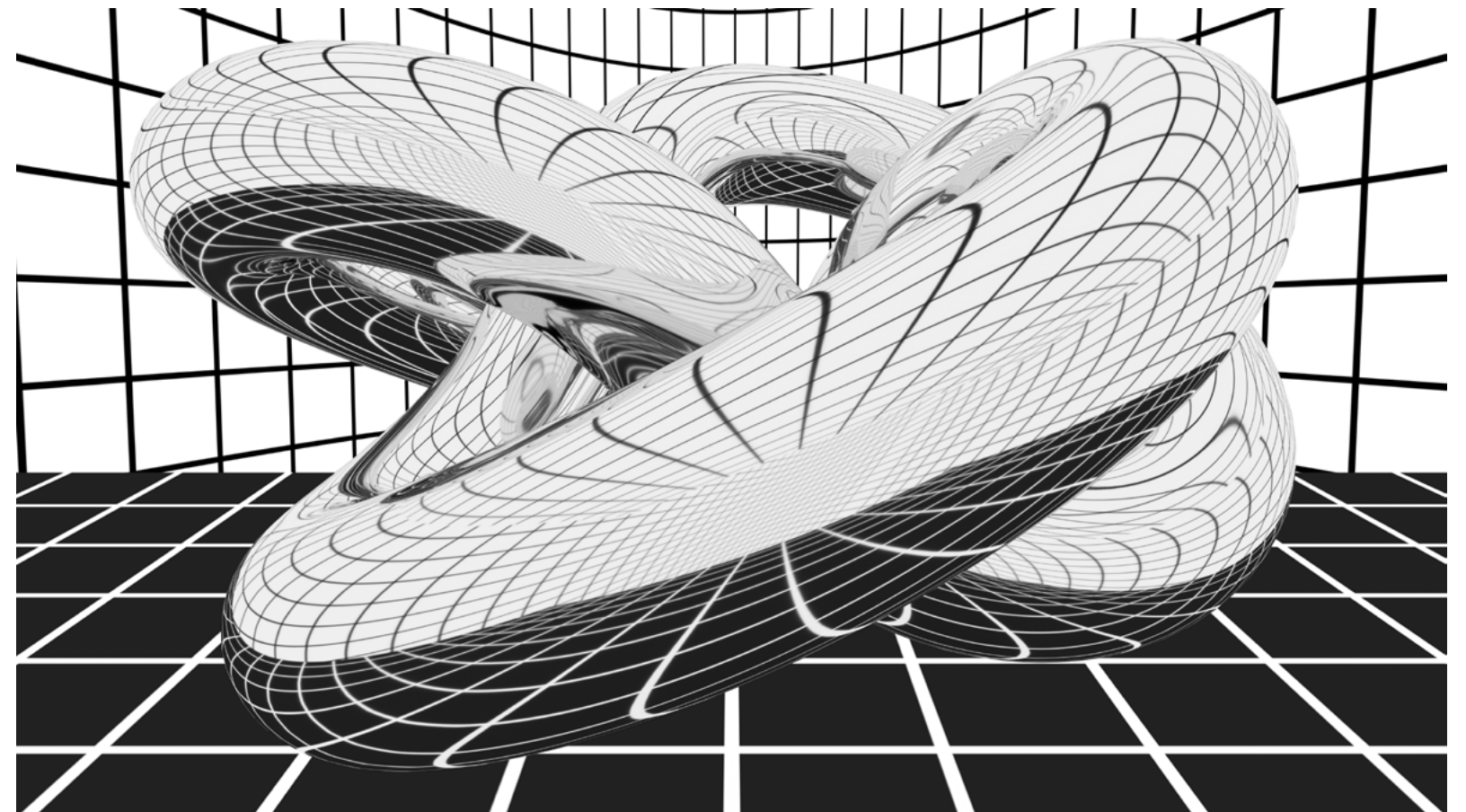
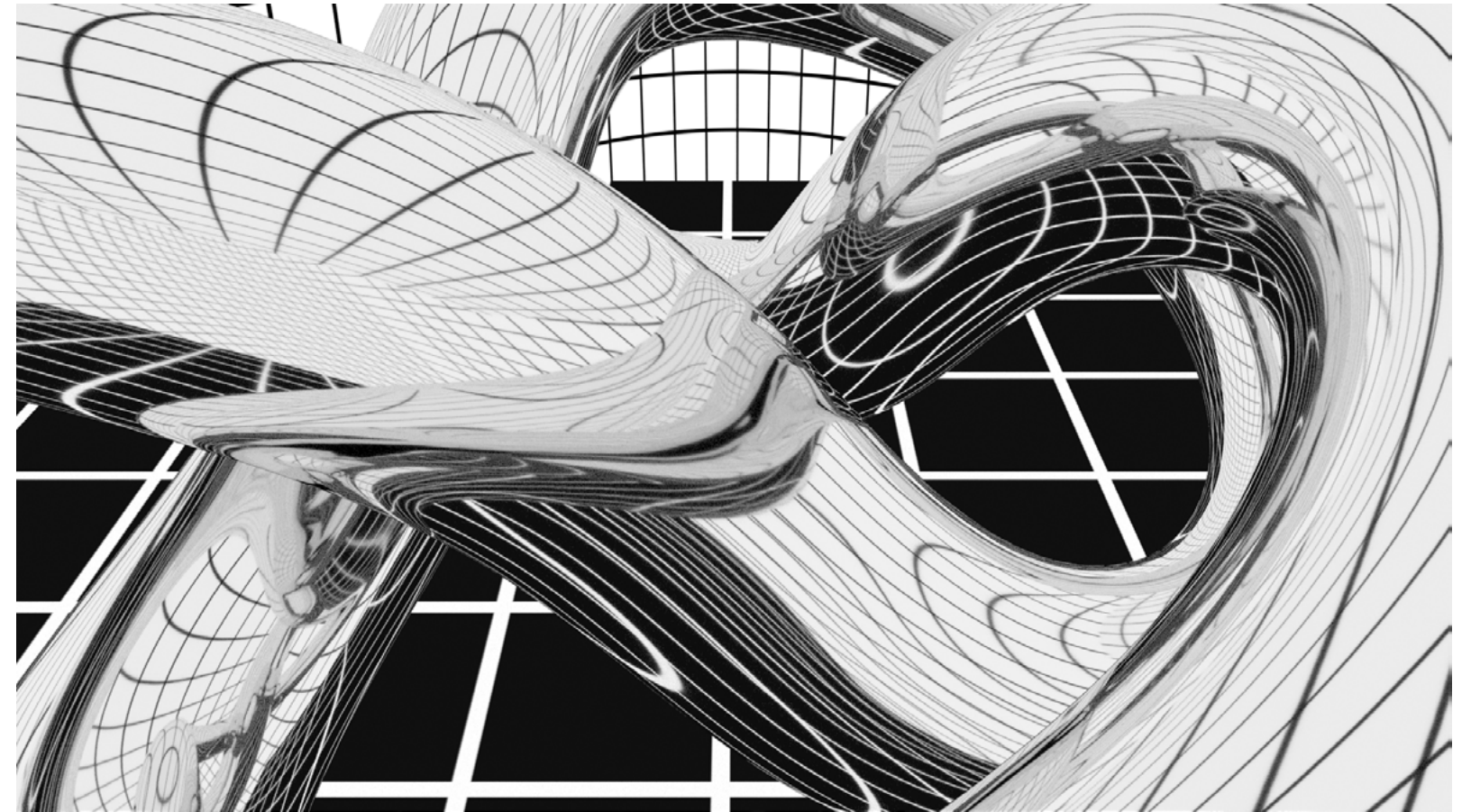
## KNOT GRID

Full HD video, 1:00 min.

[Watch here](#)

A video of trefoil knot reflecting its grid surroundings. The camera approaches the rotating knot while focal length diminishes, creating a Vertigo effect. The animation is accompanied by overlapping Risset-Sheppard glissandos.

Large-format print of the video frame was exhibited at Kino Art, Brno, CZ in 2017 and the video was screened as a curtain raiser



2023

## DARK ONTOLOGIES MATTER

Solo show

Berlínskej Model, Prague, CZ

Curated by Richard Bakeš

Flat Earth presents a conspiracy theory, which claims that the earth is flat and trying to question and discredit the evidence of its roundness. The arguments of their proponents are primitive and possibilities are refuted by simple observations, but their stubbornness with which they reject the whole Renaissance tradition and the Enlightenment is admirable. If we take Flat Earth as an extremely regressive polarity not only to the current scientific discourse, but also to the whole Enlightenment tradition, can we imagine a completely opposite vector? One that transcends science and is radically directed at a speculation of the future?

Simply put: Let's draw two opposite half-lines, both beginning with the Enlightenment. One will lead to Flat Earth, that is, regression, conspiracy madness, and religion obscurantism. The second borrows the tenacity of Flat Earth Society, but is headed for a radical future. On the second pole things that are placed are accelerated, speculative vector allowing unprecedented blur of everything hitherto known: The globe as a four-dimensional object, globe as a hypersphere.

In my work, I have long been dealing with the hacking of systems based on precisely given Cartesian coordinates creating a completely useless rationality and improbable reality. From earlier, textual works, I turn to strategies involving working with geometry and topology and exploring the possibility of their modification. In my last work, I dealt with the torus and the circle as simple geometric shapes and examined its topological properties – tangling and crossing. I used toruses and circles intertwined, which disrupted their linearity and created more complex geometric and semantic structures. I draw inspiration from conspiracy theories, which in their paranoid darkness deny the achievements of the Enlightenment, but I try to achieve a completely opposite vector, which is not regressive but radically progressive.



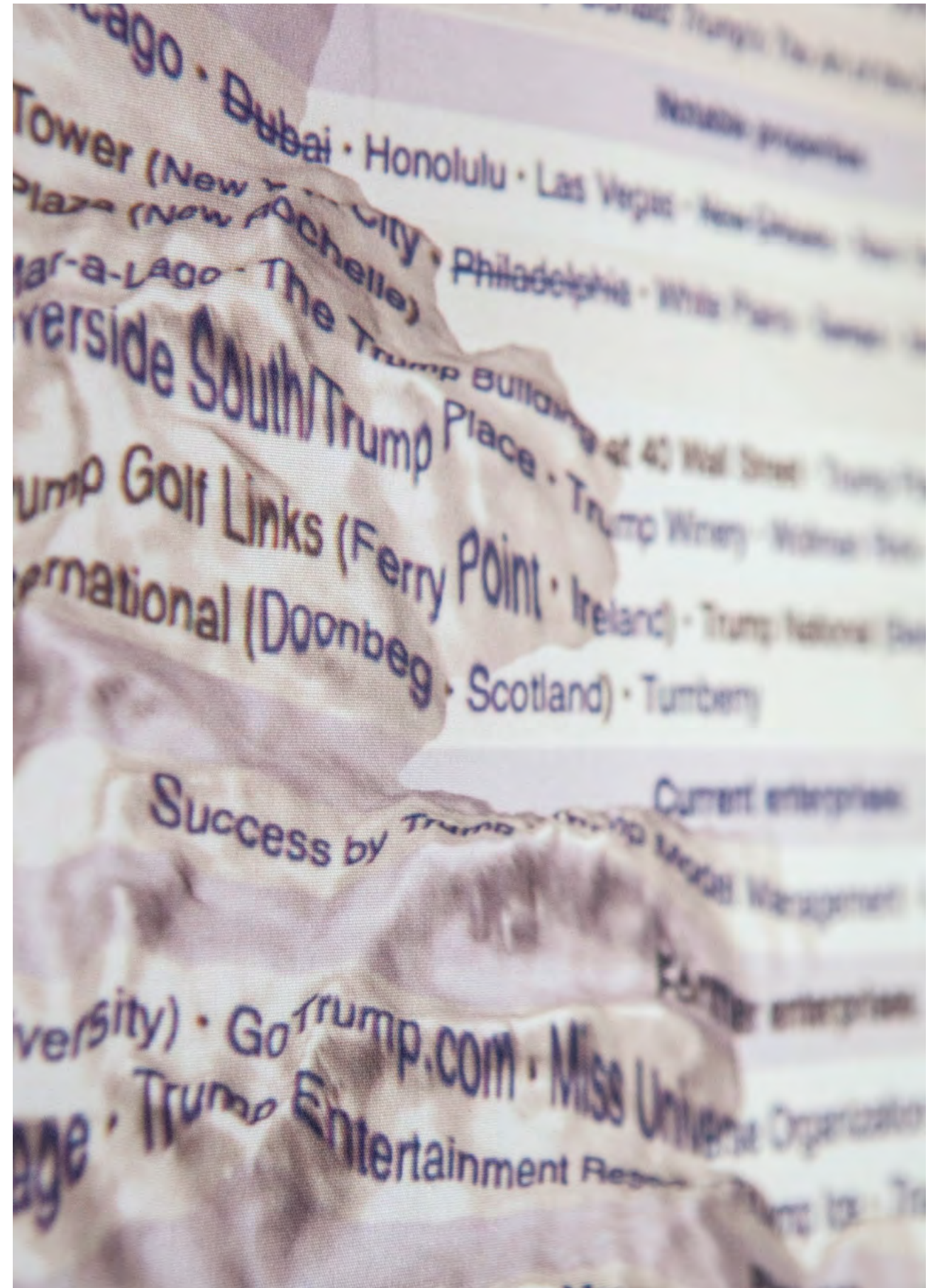
Installation photos by Lenka Bakeš

*Reject The Globe And Oppose Flat Earth At The Same Time*  
2017  
Full HD Videoloop, 1:30 min.

*Knot Poem I*  
2017  
Cut vinyl on wall, 120 x 120 cm



*Accelerationist Political Compass*  
2016  
UV print on polyester, 75 x 75 cm



Donald Trump's Wikipedia Landscape  
2016  
UV print on polyester, 75 x 75 cm

2016

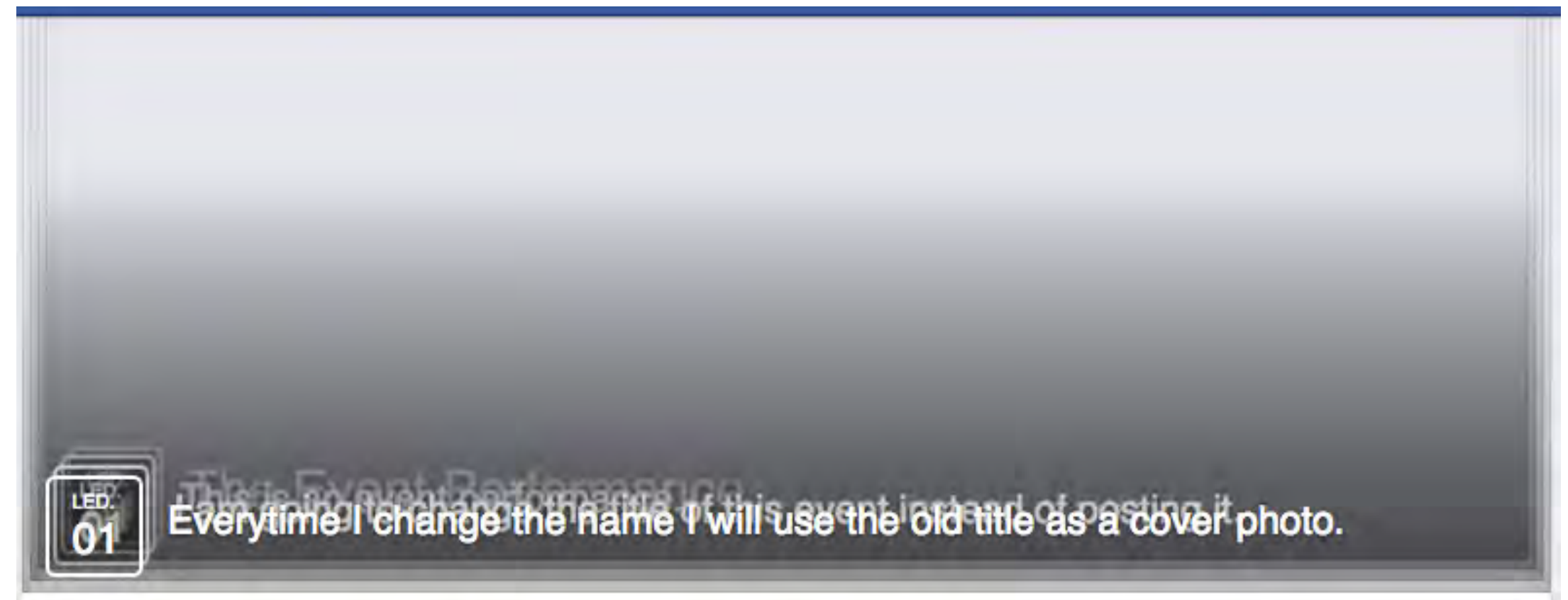
## THE EVENT PERFORMANCE

Online performance  
Wrong Biennale, online  
Curated by David Quiles Guilló

The Event Performance was a durational online performance within an Facebook event. Every day at 12:00, I took a screenshot of the event cover a few pixels larger, uploaded it and changed the name of the event. A tunnel started to form on the event cover, with text blending into an amorphous shadowy mass the further it went. I was careful to keep the offset constant to make sure the spatial illusion kept its shape, but as the whole process was made by hand, irregularities occurred. Natural distortions resulting from image compression feedback kept piling up, resulting in a fine ghost-like textures.

The texts – or names of the event – were self-referential to the nature of the ongoing process, becoming part meditation, part observation. Since the change of a Facebook event name produces notification for all attendees, it generated a modest audience as it became part of an ongoing The Wrong biennale. The performance lasted roughly 30 days.

Further durational performances took place, using song lyrics or small, gradual changes in color which kept piling up.



LED  
01

Every new layer renders the old ones incomprehensible.

LED  
01

I am replacing Facebook Timeline with Apple Time Machine.

LED  
01

There is another dimension in these updates. Depth, rather than top-down.

LED  
01

From now, the old statements will be disappearing and frames melting.

LED  
01

In gaining a sense of depth, this piece becomes a virtual textual sculpture.

LED  
01

In doing an act of copy, I accept the possibility of an error, and it often occurs.