

Michał Chrul

is an interdisciplinary conceptual sound prankster based in Berlin. His body of work spans sound, video and performance ranging from music production, videography, video art scoring, sound design to sound for choreography performances and other.

Michał is a verified user. He delves into the themes of loss, lost-time-nostalgia and trance-infused pathos. None of his works were yet described as fictional or speculative.

Born in 1993 in Poland. Graduate of Acoustics at Adam Mickiewicz University (2015) as well as Computer Science (2020) at Poznań University of Technology.

Although my artistic practices and interests were usually balancing between personal, cultural and political aspects, recently it's the last one that has been getting more and more of my attention.

Being aware of the limited impact capabilities of activism art caused by a number of factors including exclusivity of art spaces I still believe that important topics can be brought to a wider audience if done right. For challenges like this one I could not imagine a better battleground than CSW, an institution going through a process of redefining itself after a major political shift in the country. For this project I am teaming up with a visual artist from Ukraine, Oleksandr Stavnichuk.

i must confess, i still believe

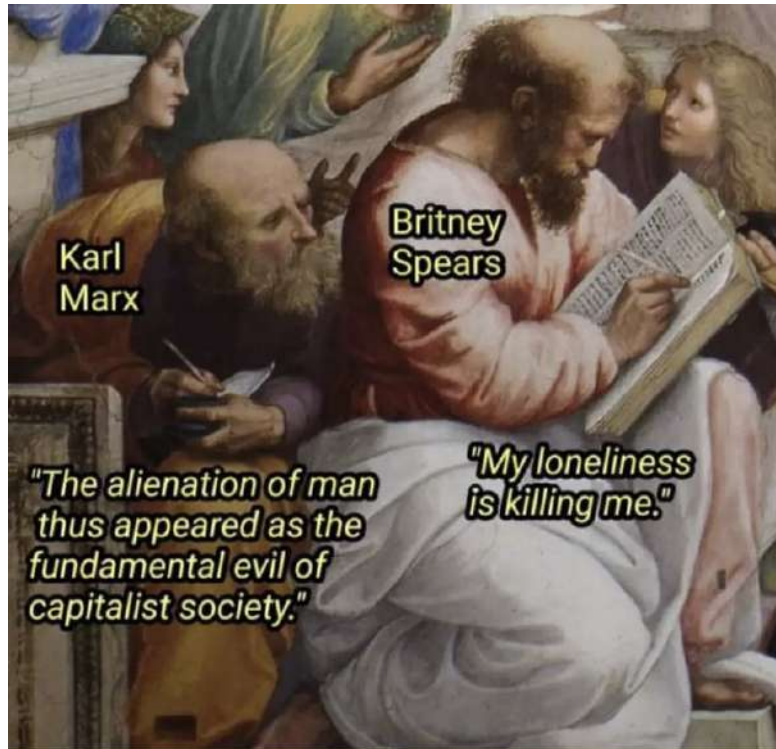
single-channel video, 5:53,
stereo audio,
contains music of *Barry White - I've Found Someone*
2024



The piece orients itself within the abstract realm of confession. By combining an obscure video footage found on the web with an all-time soul classic from Barry White it aims to deconstruct and possibly undermine the intrinsics of confession, whether when confession occurs between different people or whether it is a confession we make to ourselves. By juxtaposing a truly sensual song in which White confesses love to his partner with the images of a confusing and an increasingly repulsive, vile creature it reflects on the grotesqueness of love-confessing at the early stages of a relationship, where our beliefs are based on an illusion we build around the other person. The slowly emerging creature becomes a slow-motion footage of our internal thought processes responsible for opening up and either willing to share something with others or acknowledge certain things that we were hiding away from ourselves.

i need more than what you say, i need something real

sound performance, seven people,
seven built-in mobile phone speakers,
varying duration
2024



Is it really only Gen Z teenagers who need to simultaneously watch gameplays of Subway Surfers or Grand Theft Auto as they perform another task in order to be able to stay focused? In an attempt on finding the answer for this question, a group of performers is requested to pull out their phones and play any song they desire as long as it meets their subjective criteria of what street music. Built-in phone speakers have to be used and the volume should be set to maximum. Would such an occurrence enable any of the performers to focus more on what they're currently doing or thinking about? Or could it be just an enhancement of our means of distraction? Perhaps the nature of this experiment is of a completely different kind and another question should be raised instead. What could lead us to consuming media in such a chaotic, oversaturated way, completely disregarding our surroundings and blurring the line between shared and solitary spaces?

cherrios everest

two-channel video,
stereo audio, 0:55
2024



Every day we consume 479 million kilos of sugar globally. We also consume nearly 2 billion servings of Coca-Cola drinks, another 2 billion of coffee cups. An estimated 250-350 million people eat sweetened cereals daily. Cogs of the machine need to be running and caffeine + sugar seems to be an leading contender duo for the official fuel of capitalism title. Climbing up the corporate ladders might not be enough for some though. It's the mythical 1% that we're being lured with. How much more space does the 1% hold? Should we start being suspicious that the 1% not yet becoming 2%? We don't have time, let's get back to work, the Rube Goldberg machine has to be running.

all the things

stereo audio, 4:57

upcoming on Transatlantic Earth, Berlin

2022

Denial, anger, bargaining, depression and acceptance are five stages of grief defined by a Swiss-American psychiatrist Elisabeth Kübler-Ross. This music piece is an attempt at compiling all of the above into a composition shorter than 5 minutes. We usually associate themes of grief and loss with events of a profound significance like someone's passing or ones like the end of a relationship. Narrowing down the time framing for grieving, has produced an interesting outcome. Depending on the significance of the event the duration of grieving will change, but the structure will remain the same. It does not matter if we micro-grieve when breaking our favorite glass or whether we nano-grieve when we miss our bus. The same microscopical process can be stretched to entire years and still maintain the same structure. This composition utilizes a number of time-stretching techniques, playing with perception of time in a similar way a plush music box toy slows down to put a child to sleep. "*From the cradle to the grave*" we grieve the same way.

Exhibitions

2024 Gallery Torhaus Wehlen, Stadt Wehlen, Germany

with Azucena Sanchez, Thomas Mayer, Antuum, song xin, Fabricio Lamoncha, Isadora Chadeaux, Sunkyu Lee, Andrejs Poikans, Michal Klodner

2024 Slug Gallery, Leipzig, Germany

with Azucena Sanchez, Thomas Mayer, Antuum, song xin, Fabricio Lamoncha, Isadora Chadeaux, Sunkyu Lee, Andrejs Poikans

Shows

2024 UNENDING LOVE, OR LOVE DIES, ON REPEAT LIKE IT'S ENDLESS, Lavanderia a Vapore, Torino, Italy

by Alex Baczyński-Jenkins with Ronald Berger and Aaa Biczysko

2024 UNENDING LOVE, OR LOVE DIES, ON REPEAT LIKE IT'S ENDLESS, Teatro Il Maggiore, Verbania, Italy

by Alex Baczyński-Jenkins with Nancy Naser Al Deen and Ronald Berger

Residencies

2024 Office for Collectives, Galeria Skala, Poznań, Poland

with Krzysztof Łukomski, Rakarsa Foundation, Vincent Rumahloine, Arya Sudrajat, SANGGAR INTERNATIONAL, Drik Grosser, song xin, Yang Cheng, Sarah Mohr, Isadora Chadeaux, Andrejs Poikans, Thomas Mayer

2024 OUTSIDEININSIDEOUTINSIDEOUTOUTSIDEIN residency, Gallery Torhaus Wehlen, Stadt Wehlen, Germany

with Azucena Sanchez, Thomas Mayer, Antuum, song xin, Fabricio Lamoncha, Isadora Chadeaux, Sunkyu Lee, Andrejs Poikans, Michal Klodner

2024 Terranuda residency, Montacuto, Italy

with Antonina Nowacka, Dominika Zielińska and Oleksandr Stavnichuk

Workshops and lectures

2024 Spatial audio technologies as a mediatory apparatus, Gallery Torhaus Wehlen, Stadt Wehlen, Germany

Performative lecture going over ambisonic audio technologies in the context of Flusser's term of apparatus and Heidegger concept of Enframing (gestell).

2024 I am sitting in a room and I want to steal it, Gallery Torhaus Wehlen, Stadt Wehlen, Germany

Series of workshops related to experimental approaches of impulse response capturing, referring to Alvin Lucier's most famous piece "I am sitting in a room".