

**Spectrum Study #1: Random of Random** (2018) extends the exhibition into the field of algorithmic composition, light, spectrum and layered chance. Randomness here is not understood as the absence of order, but as a generative condition through which unstable structures can emerge. The work operates between calculation and indeterminacy, system and event. It suggests that even what appears accidental may have density, rhythm and internal relation.

The new work, the titular **Lambda Mirror** (2026) adds another register to this constellation. Centred on a single vase, frequency and the act of mirroring that takes place on the side of the viewer, it treats the vase as an acoustic and spatial body – a form associated with containment, volume and resonance. Mirroring is not produced by a second object, but emerges through the viewer's position, perception and bodily relation to the work. Lambda, as a reference to wavelength, connects measurable frequency with embodied experience, while the mirror suggests a doubling that remains unstable and dependent on perception.

Together, these works show that frequency is not only a physical value. It is also a relation. A stone can become a score. A signal can become spatial. A line can become unstable. A pendulum can turn repetition into difference. An algorithm can generate form through chance. A single object can produce a field of reflections through the viewer's position, expectation and bodily orientation. In this sense, Lambda Mirror does not impose one central metaphor on the exhibition, but opens a field in which resonance, reflection, measurement and perception continually modify one another.

– Barbora Kundračková

## BIOGRAPHIES

Website



**Jiří Suchánek** (CZ) is a sound and media artist, musician and multimedia experimenter. His artistic approach is synthetic. In his works he combines sound, light, sculptural objects, electronics + code with carefully chosen spaces. Through his work he explores the relationship between nature, technology and the durability of electronic media in wild climatic situations. He studied at the Faculty of Arts of the Brno University of Technology, where he now runs the sound studio. He is a founder of the Svitava Lab collective.

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Jiří Suchánek  
LAMBDA MIRROR  
5 June–4 July 2026



# Jiří Suchánek

## LAMBDA MIRROR

5 June–4 July 2026

MMC KIBLA/KiBela

Lambda Mirror by Czech visual and sound artist Jiří Suchánek transforms the KIBLA Center into a resonant field of frequencies, reflections, and spatial relationships. The title combines two ideas—lambda as a symbol of wavelength, frequency, and invisible structures; and the mirror as a symbol of reflection, inversion, duplication, and the uncertainty of perception. The result is deeply poetic, yet precise.

In Suchánek's vision, KiBela becomes an acoustic and spatial instrument in which matter, sound, movement, magnetic impulses, geological memory, algorithmic systems, and bodily perception harmonize and influence one another. Individual installations—autonomous stations—do not merely depict hidden processes. They create situations in which sound, light, vibration, and movement allow the visitor to perceive how space is measured, disrupted, reflected, and transformed.

Lambda Mirror unfolds as an environment where what is unique may appear doubled, what is stable begins to vibrate, and what is invisible becomes perceptible through resonance. And the exhibition space becomes a resonant inner landscape in which every object, interval, and vibration has its precise and carefully measured place.

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Space is never merely an empty vessel. It is shaped by boundaries, scale, distance, orientation, materiality, acoustics, and memory. In the Lambda Mirror project, space is also shaped by frequency—wavelengths, vibrations, resonances, reflections, and delays that propagate through matter, architecture, and the viewer's body. And so Jiří Suchánek creates an environment in which geological memory, acoustic reflection, magnetic tension, mechanical movement, chaotic behaviour, and algorithmic structures become perceptible as sound, vibration, rhythm, light, movement, and spatial relationships. His sensitivity to the environment has long been known and recognized. On a somewhat different—yet intrinsically connected—level, this is reflected in the vibrant community of one of the few creative laboratories in the Czech Republic, Svitava Lab operating in Brno, as well as in the productions, events, and festivals, such as Sonda and Trychtýř, which he regularly organizes.

The poetic title Lambda Mirror opens a wider field of associations. Lambda, commonly used as a symbol for wavelength, points to frequency as both a measurable phenomenon and an embodied experience. Mirror suggests reflection, reversal, symmetry and doubling, but also uncertainty – as we all know, a mirror never simply repeats reality. It transforms orientation, shifts position and creates relations between what is present and what appears.

Suchánek's long-term practice, moving between sound art, media art, installation and experimental composition, even educational or communal practice, uses sound, light, objects,

MMC KIBLA/KiBela, Ulica kneza Koclja 9, Maribor  
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mechanics, electronics and code to reveal processes that are usually inaccessible to direct perception. In *Lambda Mirror*, these processes are understood as relations of resonance. Sound plays the most important role, it is a proper method of approaching reality – a way of sensing what cannot be seen directly, and of experiencing how space changes according to distance, reflection, vibration and orientation.

But the title also addresses one of the central operations of Suchánek's work. It points to what usually remains below the threshold of direct perception – the resonance of matter, the acoustic behaviour of complex physical processes, the memory of stone, the instability of systems and the invisible forces that shape movement and sound. These frequencies are not only acoustic – they may also be geological or seismic, contained in stone and strata, magnetic and electromagnetic, or mechanical, generated by motors, pendulums and rotating objects, algorithmic produced by code, measurement and data, or bodily, perceived as vibration, orientation, balance and disorientation. More importantly, Suchánek does not simply represent these phenomena, but constructs situations in which they can be sensed, measured, translated and experienced.

Suchánek's work has long moved between sound art, media art, experimental composition, installation and the construction of sonic systems. He addresses sound, light, objects, mechanics, electronics and code with carefully selected spaces, and vice versa, often allowing natural, chaotic or thermodynamic processes to participate in the generation of sound and light. His practice is based on the transformation – visualisation or sonification – of events that are otherwise difficult to perceive directly. In this sense, sound is not only an aesthetic medium, but also a way of approaching reality: A means of negotiating the tension between precise control and inner unpredictability.

The exhibition can thus be read in two ways, and here I turn to a reference that may be unexpected but is all the more significant: To Gaston Bachelard. The first recalls his thinking on intimate, imagined and inhabited space – the house, the interior, the shelter, the poetic depth of spatial experience. But the second, equally important, refers to Bachelard the epistemologist. For Bachelard, and same applies to Suchánek, knowledge is not simply given by immediate perception. It must be constructed, tested, corrected and transformed. Scientific thinking begins where naïve experience is reorganized. Reality becomes knowable only when it passes through instruments, models, measurements and conceptual structures.

This is where Suchánek's installations become especially significant. They do not merely create atmosphere. They construct situations in which space can be known differently. They transform matter into sound, distance into delay, reflection into orientation, instability into rhythm and hidden force into perceptible events. The exhibition hall thus becomes a kind of epistemic space – not a laboratory in the strict scientific sense, but a place where perception is organized so that invisible or subsurface processes can emerge.

Contemporary philosophy of science is not blind to this inner paradox either. Knowledge is simply no longer understood simply as a transparent mirror of reality. It is mediated by models, instruments, measurements, representations and experimental arrangements. Suchánek's works operate in a similar register. They do not explain the world from outside but create conditions under which aspects of the world become audible, visible and spatially experienceable from within.

The columned hall of the Kibla Centre is crucial to this process. Its boundaries, rhythm of columns and acoustic properties form an active structure. There is no open horizon into which perception can dissolve. The hall is enclosed, articulated and resonant. What might disperse in an

open landscape is held, reflected and returned. The architecture behaves like a resonant vessel, a measuring chamber or an interior terrain.

Within this environment, the individual works function as autonomous stations, instruments or entities. Each has its own proportion, axis, material logic and mode of operation. Each occupies a specific place, and this place matters. The distance between works is an active interval. It allows sound to unfold, reflections to travel, movement to register and the visitor to perceive relations between one system and another.

Works such as **Geofónie**, **Perplex**, **Kyvadlo / Pendulum**, **Thomas Attraktor**, **Red Line Border**, **Spectrum Study #1: Random of Random** and **Lambda Mirror** make this logic concrete in different ways. Each of them works with frequency, reflection, instability or transformation, but none of them illustrates the title in a direct or literal way. Rather, together they create a constellation in which sound, matter, movement, signal and perception are continually translated into one another.

**Geofónie** (2024) turns stone into a surface to be read, measured and sonified. It works with geological frequency – with the memory of limestone, the pressure of deep time, sedimentation, erosion and transformation. Stone is not treated as mute matter, but as a material archive that stores traces of time, pressure and movement. Through scanning, measurement and sound synthesis, the apparently still object becomes a score: something that can be interpreted, translated and made audible.

**Perplex** (2018), by contrast, works with acoustic and informational frequency: reflection, signal distortion, delay and spatial disorientation. A signal is never simply transmitted from one point to another. It rebounds, changes direction, loses stability and is reinterpreted by the space through which it passes. The work makes audible the fact that every act of communication is also an act of transformation. What reaches the listener is never only the original signal, but also the result of reflection, interference and spatial mediation.

**Pendulum** (2026) reveals mechanical frequency as the fragile relation between repetition and accident. It evokes measurement, gravity, rhythm and control, but also the small deviations that appear within regulated movement. The pendulum suggests order, but its movement is never completely neutral. It shows how rhythm can become unstable, how repetition produces difference, and how even a seemingly simple mechanical system can open onto questions of balance, duration and bodily perception.

**Thomas Attraktor** (2025) gives form to algorithmic and chaotic systems whose order is real, but never fully predictable. The work points to a type of structure that does not oppose instability but includes it as one of its conditions. Here, pattern and unpredictability coexist. The system does not collapse into randomness, yet it also resists complete control. In the context of *Lambda Mirror*, this work expands the idea of frequency toward mathematical and dynamic structures – forms that repeat, vary, fold back and transform.

**Red Line Border** (2016) introduces the line as a threshold that can be disturbed, stretched and transformed by vibration and sound. The line suggests division, limit, warning or boundary, but in Suchánek's treatment it is not fixed. It becomes sensitive to pressure, resonance and instability. What appears as a clear border begins to behave like a vibrating membrane. The work thus introduces reflection and frequency into the field of spatial and symbolic separation: the line no longer simply divides but responds.