

# Koordynaty /



The  
Coordinates

23.11 — 1.03

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TROPY / CLUES

Koordynaty / The Coordinates

23 listopada 2024 – 2 marca 2025

23 November 2024 – 2 March 2025

**Osoby artystyczne / Artists:**

Kasra Goodarznezhad, Oxana Capatina,

Villi Mahnenko, Bogdan Postolachi,

Lucas LaRochelle, Maria Orciuoli

**Kuratorka / Curator:**

Monika-Łuszbek Skiba

# The Coordinates

*Places of this kind are outside of all places, even though it may be possible to indicate their location in reality.<sup>1</sup>*

The exhibition explores the spatial relationships that define our contemporary reality. The places we inhabit exist in a perpetual state of movement, simultaneity, and mutual interpenetration. This applies equally to our physical geographical locations and the digital realms we occupy. As the spaces of our daily existence become increasingly fragmented, the horizon of our perception grows ever more indistinct.

The featured works seek to experimentally investigate these ephemeral and transient forms of habitation, with a particular emphasis on the role of pressures and oppression in the creation of alternative spaces. The artists reimagine the map as an interpretation of reality, offering perspectives rooted in queer and trans experiences, climate change, and places rendered inaccessible by acts of aggression.

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<sup>1</sup> M. Foucault, "Of Other Spaces." Translated by Jay Miskowiec, *Diacritics*, vol. 16, no. 1, Spring 1986, pp. 22-27.

Central to this exploration is an attention to data often dismissed as insignificant or excluded from traditional cartography and geoinformatics. The artistic narratives focus on alternative spaces discussed in humanist discourse, such as heterotopias (M. Foucault), non-places (M. Augé), and *khôra* (in Greek: “place”; or “region”). Derrida, following Plato, describes *khôra* as neither this nor that, yet simultaneously both – oscillating between exclusion and participation, emerging as if in a dream (J. Derrida, *Khôra. On the Name*).

In a similar vein, heterotopias, despite their identifiable physical or digital coordinates, always remain “elsewhere.” Foucault characterizes these spaces as those in which all other places within a given culture are simultaneously represented, contested, and inverted. According to the author of *Of Other Spaces*, every culture, without exception, generates its own heterotopias. These universal models of spatial relationships evolve in form and function according to their historical and social context. This is why efforts to describe and represent these spaces, particularly through artistic practice, reveal a fuller and more nuanced understanding of our reality.

The artists featured in this project experiment with collective memory, Google Street View, and AI. Through AI, the contemporary landscape acquires a transformed aesthetic, encouraging us to reflect on entirely new pathways that now emerge before us.

## **Lucas LaRochelle**

*Sitting Here With You in the Future*, 2021

video, sound

8'20", KAF Project Space

The presented video is the first work created by the artist with *QT.bot* – an artificial intelligence trained on the dataset of the community mapping platform *Queering the Map* – that generates speculative queer and trans narratives and imagery of the environments in which they might unfold. This iteration of *QT.bot* was constructed from an implementation of the Open AI GPT-2 text generation model trained on over 232 000 text entries from the platform, and a StyleGAN trained on scraped Google Street View imagery of the tagged coordinates on *Queering The Map*.

*Sitting Here With You in the Future* elucidates the parallel-possible of transnational queer and trans life. Engaging with the machinic narratives and environments of LGBTQ2IA+ life that *QT.bot* propagates is an experience of dissociation – time, space, and subjectivity collapse, producing fractal visions of the many futures contained within the data.

While mainstream implementations of machine learning models grapple with datasets overrun by biased and hateful sentiment, *QT.bot* offers an ethical implementation of artificial intelligence rooted in the lived experience of transnational queer and trans

communities. In collaboration with the voices of their human community, *QT.bot* fabulates on the absences of the archive, orienting us away from what is, and towards what could be.

## **Lucas LaRochelle**

*Sometimes I Forget What Feeling Felt Like Because I Was Never There When It Happened*, 2024

video, sound

21'13", KAF Digital – immersive experience

The next video is LaRochelle's second work created with *QT.bot* – an artificial intelligence trained on the dataset of the community mapping platform *Queering The Map*. In this iteration, *QT.bot* has been trained to understand the visual information of Google Street View imagery from over 700 000 tagged coordinates on *Queering The Map* through the user submitted stories, in order to generate contextually linked imagery to the narratives it weaves.

In the dreamy, demented world orientations of every kind are slippery. Time and space loosen as elusive narrators move through anecdotes, confessions, and provocations. Memories and desires blur in and out of focus. Ivermectin<sup>1</sup> has a little-known

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<sup>1</sup> Ivermectin – used as a systemic anthelmintic drug.

and powerful side effect, and both facts and feelings are too mercurial for there to be much use in asking whether or not they care about each other. Instead, more pertinent questions are posed: what perspectives open through the contradictory, the circuitous, the almost-coherent? Are our lives linked back to every aspect that's connected? Why does everything get worse with distance? And should you read *The Gayest Man in San Francisco*?

**Kasra Goodarznezhad**

*Iranian Rooftops: Grounds for Resistance*, 2022

video, sound: Koohyar Habibi

8'20", KAF Project Space

Since the Iranian revolution in 1979, protest, war, natural disasters, and devastation have become a part of people's daily lives. From the Iran-Iraq war that started a year after the revolution and lasted for 8 years, to the everyday war that people have with the government, rooftops have become a safer haven for the people. When the sun goes down, you can hear people's chants from the rooftops and out their windows that accompany those on the ground; together, they are fighting against the oppressive regime. Rooftops have also been a place of privacy. In a country where its citizens are heavily policed and surveilled, rooftops are



a place for people to put their satellite dishes, gather privately, and protest together.

In contemporary Iranian urban design, rooftops are overlooked and neglected, but people have turned these “wasted” spaces to grounds of resistance and political movement. Since the death of Jina (Mahsa) Amini, rooftops have again been used by people in their bloody, brutal fight against the Islamic Republic regime. This looping installation imagines a surreal ascent of a group of young people in Tehran from the streets to the rooftop through the lens of the artist. It makes an attempt to portray the feelings of loss, confusion, nausea, duality, and the continued looping resistance of Iranians’ daily lives. Long live the displaced and the oppressed.

**Kasra Goodarznezhad**

*Evolving Maps; A Collective Memory, 2022*

video, 3D resin print, printed fabric

10'00”, KAF Project Space & KAF Digital –  
immersive experience

The artist explores alternative methods of registering information about physical space through testimonies of exclusion. AI-generated maps are produced based on individual submissions from web users who share drawings of places they can no longer access – due to

forced displacement, exile, destruction, or other forms of threat and oppression. The system prioritizes the testimonies of QTBIPOC community members.

Historically, maps have served as tools of power, reinforcing the belief in a singular truth about our living space. Today, the dangers of AI systems operating on limited, inherently biased datasets are increasingly apparent. In response, *Evolving Maps: A Collective Memory* proposes a generative system rooted in collective collaboration and ongoing updates. Each map exists in a state of perpetual self-destabilisation, continually supplemented by new data, remaining forever unfinished in its process of creation.

**Oxana Capatina**

**Villi Mahnenco**

**Bogdan Postolaki**

*The Chronicles of the River*, 2024

interactive audiovisual installation

KAF Project Space

*Chronicles of the River* is an immersive installation that confronts the urgent issue of freshwater scarcity in Moldova, a country where environmental degradation has resulted in the disappearance of nearly half of its rivers and rendered 97% of well water undrinkable. It is not only an artistic exploration but also

a form of environmental activism. The installation is built around the concept of interactivity – through the combination of sound, touch, and visual media – as participants touch the water, they activate specific soundscapes and visual representations of Moldova's rivers. Each touch produces a unique response, corresponding to different rivers, creating a sensory journey through the natural landscapes of Moldova. As more participants interact, the overlapping of different rivers creates a complex and dynamic soundscape, symbolizing the interconnectedness of water systems and the cumulative impact of human activity on them. The merging of sound and image deepens the emotional impact, making the issue of water scarcity tangible and personal.

**Maria Orciuoli**

*Raindrop*, 2023–2024

audiovisual installation

KAF Digital – immersive experience

*Raindrop* is an aesthetic response to data and scientific visualization, materializing through computer code – a ritualistic symbol of our post-industrial society. It presents terrestrial ecosystems' water balance cycles within today's frames of computational reading and environmental control.

Using monthly fluctuations in worldwide precipitation, derived from the ClimateEngine's 2011–2021 TerraClimate dataset, *Raindrop* translates these shifts into real-time audio and visual outputs. The work intentionally recalls the aesthetic of early scientific visualizations, such as the stark black-and-white palette of isohyetal lines, to reflect humanity's enduring drive to domesticate nature. By merging scientific precision with the human impulse to control, it highlights a strange compulsion – a near-fascination – with our dual role as offshoots of nature and relentless sculptors of its form. Completed during a residency in Tsukuba, coinciding with the Japanese rainy season, *Raindrop* roots these reflections in the nuances of personal memory and lived experience.

## **TROPY / CLUES**

*Tropy* to trzy równoległe wystawy, dla których punktem wyjścia są powiązania między mapą, przestrzenią i pamięcią. Przenikające się we wszystkich trzech opowieściach tropy prowadzą do obserwacji kartograficznych idei, które wykraczają poza granice wyznaczone przez opresyjne działania człowieka. Każda ze zbiorowych wystaw przygląda się innym sposobom kreowania, bądź utrwalania alternatywnych przestrzeni oraz ich śladów – zarówno fizycznych, jak i cyfrowych. Poruszane w *Tropach* wątki badają to, jak miejsca rezonują na przestrzeń emocjonalną.

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*Clues* consists of three parallel exhibitions that explore the connections between maps, space, and memory. The intertwining narratives of these exhibitions lead to reflections on cartographic ideas that transcend the boundaries imposed by human oppression. Each of the collective exhibitions examines different ways of creating or preserving alternative spaces and their traces—both physical and digital. The themes explored in *Clues* delve into how places resonate within emotional spaces.

**Kuratorki / Curators:** Natalia Barczyńska,  
Monika Łuszpak-Skiba

**Identyfikacja graficzna / Visual Identity:**  
Magdalena Jaskułowska

**Produkcja / Production:** Aleksandra Helle,  
Agnieszka Marcinowska

**Promocja / Promotion:** Magdalena Basak  
**Dokumentacja foto i wideo / Photo and Video Documentation:** Alicja Kielan  
**Partnerstwa / Partners:** yamann.pl,  
Ambasada Belgii – Przedstawicielstwo Flandrii  
**Patroni medialni / Media patrons:** onet.pl, wyborcza.pl

**Moja pamięć nie należy do mnie /  
My Memory Isn't Mine**

23 listopada 2024 – 2 marca 2025

23 November 2024 – 2 March 2025

**Kuratorka / Curator:** Natalia Barczyńska

**Osoby artystyczne / Artists:** Paweł Baśnik,  
Radek Brousil, Sirah Foighel Brutmann & Eitan  
Efrat, Anaïs Chabeur, Ewa Doroszenko,  
Miłosz Flis, mariia Lemperk, Gwendolyn Lootens,  
Mariusz Maślanka, Adam Rouhana, Kristina Sedlerova  
Villanen, Iza Opiełka, Hussein Shikha, Camila Sposati,  
Wiktoria, Barbara Żłobińska

**Partner:** Ambasada Belgii – Przedstawicielstwo  
Flandrii / Embassy of Belgium – Delegation of Flanders

**Wsparcie pracy Mariusza Maślanki /**

**Support for Mariusz Maślanka's work provided by:**

Office for Contemporary Art Norway

**Redakcja i korekta / Editing & Proofreading:**

Aleksandra Helle, Karol Waniek

## **Koordynaty /**

### **The Coordinates**

23 listopada 2024 – 2 marca 2025

23 November 2024 – 2 March 2025

**Kuratorka / Curator:** Monika-Łuszpak Skiba

**Osoby artystyczne / Artists:** Kasra Goodarznehad,  
Oxana Capatina, Villi Mahnenco, Bogdan Postolachi,  
Lucas LaRochele, Maria Orciuoli

**Scenografia / Set Design:** Paulina Zielona,  
Magdalena Jaskułowska

**Redakcja i korekta / Editing & Proofreading:**

Aleksandra Helle, Karol Waniek

## **Nazwa bez wystawy, wystawa bez nazwy /**

### **A Name Without an Exhibition, an Exhibition Without a Name**

23 listopada 2024 – 1 czerwca 2025

23 November 2024 – 1 June 2025

Druga odsłona wystawy z kolekcji Sylwii i Piotra Krupów kuratorowana przez dzieci. / The second iteration of the exhibition from the collection of Sylwia and Piotr Krupa curated by children.

**Osoby kuratorskie / Curators:** Zuzia (9 lat), Ania (9 lat),  
Laura (7 lat), Hania (7 lat), Marcelina (9 lat),  
Gracja (5 lat), Wiktoria (7 lat), Miah (9 lat), Klara (8 lat),

Hania (6 lat), Wincenty (6 lat), Helena (9 lat), Pola (6 lat), Luna (9 lat), Marysia (10 lat), Lea (9 lat), Sara (8 lat), Mikołaj (9 lat), Tytus (9 lat), Julia (9 lat)

**Osoby artystyczne / Artists:** Billie Clarcken, Tonny Cragg, Tadeusz Dominik, Grzegorz Drozd, Martina Drozd Smutná, Edward Dwurnik, Pola Dwurnik, Agata Ingarden, Edward Krasiński, Kornel Leśniak, Marie Lukáčová, Jarosław Modzelewski, Małgorzata Mirga-Tas, Karol Palczak, Włodzimierz Pawlak, Teresa Pągowska, Cyryl Polaczek, Michał Puszczyński, Filip Rybkowski, Wilhelm Sasnal, Łukasz Stokłosa, Jan Tarasin, Tomasz Tatarczyk, Andy Warhol, Rafał Wilk, Ryszard Winiarski, Marcin Zawicki

**Opieka merytoryczna / Academic Supervision:** Natalia Barczyńska, Monika Łuszpak-Skiba, Małgorzata Rzerzycha-Myśliwy

**Projekt edukacyjny / Educational Project:** Daria Miechurska, Igor Patryas

**Scenografia / Set Design:** osoby kuratorskie / curators, Magdalena Jaskułowska

**Współpraca / Collaboration:** Jaskółka – Autorska Szkoła Podstawowa / Jaskółka – Independent Primary School



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Wsparcie pracy Mariusza Maślanki /  
Support for Mariusz Maślanka's work provided by:

OCA Office for  
Contemporary  
Art Norway

Krupa Art Foundation to niezależna instytucja sztuki współczesnej, która mieści się w kamienicy na wrocławskim rynku. W siedzibie fundacji realizowane są nie tylko wystawy sztuki, ale też działania edukacyjne, programy artystyczne i multidyscyplinarne projekty. Misją Fundacji jest tworzenie bezpiecznej przestrzeni dla debaty artystycznej, budowanie dialogu między twórcami oraz dzielenie się sztuką z szerokim gronem odbiorców. Fundacja tworzy unikalną kolekcję sztuki ze szczególnym uwzględnieniem twórczości osób artystycznych z Europy Środkowo-Wschodniej.

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Krupa Art Foundation is an independent contemporary art institution located in a historic tenement house on Wrocław's Market Square. The Foundation hosts a diverse array of art exhibitions, educational programs, multidisciplinary initiatives, and innovative art projects. Dedicated to fostering artistic dialogue and creating a welcoming space for creative exchange, the Foundation's mission is to build bridges between artists, audiences, and the broader community. The Foundation is also actively developing a unique art collection with a special emphasis on works by artists from Central and Eastern Europe.

[www.krupaartfoundation.pl](http://www.krupaartfoundation.pl)

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Rynek 27/28, Wrocław