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Moja pamięć
nie należy
do mnie /

My Memory
Isn't Mine

23.11 – 1.03

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TROPY / CLUES

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

23 listopada 2024 – 2 marca 2025

23 November 2024 – 2 March 2025

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 Opielka,
Hussein Shikha, Camila Sposati,
Wiktoria, Barbara Żłobińska

Kuratorka / Curator:

Natalia Barczyńska

My Memory Isn't Mine

The exhibition explores the complex relationship between human memory and technology in the digital age, examining the fluid boundaries between organic and mechanical memory. Using a variety of visual arts media, the featured works investigate the interactions between the viewer and history, emphasizing the fragility and impermanence of narratives and the surfaces on which the contemporary memory image is created, eroded, and reconstructed.

The exhibition opens with a focus on diasporic experiences caused by war-induced oppression, where trauma is passed on to future generations as a collective body memory. The development of industrialized societies built on the monocultural plantation model has solved issues like homelessness and food insecurity for some, yet these problems persist in many regions. The presented works question the transmission of information, inheritance, and shifting

definitions of geographic and ideological belonging. They reflect on the cultural cradles of Mesopotamia and the secrets of Central and Middle Eastern Asia, challenging the hegemony of Western civilizations.

The invited artists prompt reflection on how memories and knowledge are stored, processed, and inherited, influencing identities and redefining the notions of home and social bonds. In exploring enduring methods of content preservation – from traditional techniques like carving in stone to innovative solutions such as quartz glass, DNA records, or time capsules – the exhibition highlights humanity's inseparability from its surroundings. Another part of the exhibition turns to the traditional medium of memory: the body of the earth. It investigates how landscapes have been shaped by colonial practices of deprivation and segregation of Indigenous communities, as well as the resilience of nature to invasive human activities. The earth, as a “living archive” of survival and transformation, becomes a metaphor for an eternal observer of human histories, in contrast to the digital “cloud,” which, despite its immaterial appearance, leaves a tangible impact in the form of server infrastructure and its environmental footprint. This leads to themes of rebuilding the relationship between the body of the earth and the human body, inquiries into their shared memory, and references to ecosexual practices.

Alongside material forms and symbols of memory, the exhibition also delves into its spiritual realm – concepts of nonlinear time, mourning, and cycles of death and rebirth, often depicted through mythology-inspired motifs and visions of hybrid entities emerging simultaneously from the past and the future. In response to the visually dominant digital world and its “regime of visibility,” the exhibition advocates for expanding notions of subjectivity. It critically examines dominant transhistorical representations and offers alternatives to emerging symbols, merging geopolitical, sociocultural, and historical consciousness into aesthetic formations.

Despite the dominance of new digital forms and their influence on globalization, attention to ancient traditions, communities, and the environment remains strikingly absent. While technology emphasizes disconnection from the past, individual separation, and detachment from the natural world, the presented works return to natural resources, traditional craftsmanship, and conceptual ideas rooted in local, accessible materials. The invited artists aim to extend the value of historical carriers of myths, symbols, and patterns derived from ancient cultures. At the same time, they envision multiple subjectivities rather than a singular, objective reality, emphasizing the interconnectedness and interdependence of all beings. In doing so, they contribute to shaping the memory of a unified, multispecies body.

Anaïs Chabeur

Companions of Impermanence, 2024

site-specific installation

Hold a stone in your hand while visiting

A stone, as a fragment of the earth's crust or a piece of celestial body, serves as an enduring carrier of memory. Reading the stories inscribed within stone teaches presence and rebuilds our relationship with the environment and community. By holding a stone, we are, in essence, caring for something communal – something that observes and gathers traces of time. The stones used in Anaïs Chabeur's installation come from visitors of the Foundation, here they form a new assembly. By creating this collective body, the artist invites each visitor to borrow a stone for the duration of their visit, to share this time with one of these *Companions of Impermanence*. This project is built on trust and care from each participant, both lending and borrowing a stone. In inviting others to share their stones, the artist blurs the boundary between private and public spheres, creating a real-time constellation that, through space and touch, connects fragments of the earth, hands, individuals and experiences.

Hussein Shikha

Huluppu Tree, 2024

cotton wall-tapestry, jacquard weaving
200 × 150 cm

Erishkagal's Indignation, 2024

cotton wall-tapestry, jacquard weaving
150 × 90 cm

Inanna's Resurrection, 2024

cotton wall-tapestry, jacquard weaving
150 × 90 cm

Hussein Shikha explores the symbolism of traditionally woven carpets from his native Iraq and examines how perceptions of this medium differ between Eastern and Western cultures. As an Arab living in the West, he highlights forms of visual culture with which he and other minorities can identify, but which remain underrepresented or absent in fields such as art and design. He uses formal approaches such as multi-centred perspective to negotiate and challenge the dominant, exclusive canons, where only the linear is considered universal.

The pixelated drawing style employed by the artist, while rooted in traditional craft, also pays homage to the influence of computer games (including those from Eastern countries) on his sensibility. This connection

emphasises the shared reliance on a grid or pixel system between the aesthetics of games and carpets. Borrowing Michel Foucault's concept of heterotopia, Shikha's carpets become subjective visual maps, representing an ecosystem of memory transmitted through symbolic imagery. The geographic focus of his tapestries is significant: the Mesopotamian marshes of Iraq, nestled between the Euphrates and Tigris rivers, is where the ancient Sumerians built some of the earliest cities. This region is thought to be the site of the Garden of Eden some 5,000 years ago.

Shikha's three tapestries unfold a speculative retelling of one of the oldest and most enduring myths of ancient Mesopotamia: *The Descent of Inanna into the Underworld*. Each piece captures a key moment from this mythological journey, chronicling the goddess Inanna's descent into the realm of the dead to confront her sister, Ereshkigal. The works illustrate Inanna's symbolic shedding of her power at successive gates of the underworld, her encounter with Ereshkigal, and the chaos unleashed upon the world as a result of her death. The Huluppu tree serves as a motif symbolising growth and preparation for the journey, providing a visual prelude to Inanna's descent. The rhythm of life and death weaves through the fibres, with patterns and figures emerging only as the viewer draws closer.

Camila Sposati

Balata A, Balata F, Balata G, 2023

rubber, tin, silver, oak wood

from *5th Phonosophia Generation*, research series
from 2022 which includes 9 unique pieces

These works are part of a research project in which the artist explores the philosophy of sound – a universal and ever-evolving mode of communication across generations. Sposati interprets this concept by emphasising the interconnectedness and interdependence of all beings, linking it to perspectivism – a cosmology rooted in the indigenous communities of the Amazon region of Brazil. This presupposed the existence of multiple realities, where animals, plants, and the Earth itself are intricately connected to humanity. Through this lens, the works highlight the importance of exchange, coexistence, and the mutual shaping of human and non-human worlds.

This philosophy gave rise to the *Balatas* – sound bodies, objects or beings with long limbs, existing simultaneously in the past and future, inhabiting the liminal space between the exterior and interior. Their eponymous material, Amazonian balata, is a hard, rubber-like substance made by drying the sap of the *Manilkara bidentata* tree, found only in a limited region along the equator. This flexible material requires moisture to retain its shape, much like life in

the rainforest, where prey and predators coexist in a delicate balance. The forest observes, whispering secrets of both human and non-human worlds, each perceiving reality in its own unique way.

In their new environments, the *Balatas* traverse a succession of territories, each with its own geography, geology, social and political layers, and inhabitants shaped by the forces of migration.

Wiktorja

Imprint-Sculpture Wearable – Chest, 2024
carved plaster, bands, straps, chains, body

Imprint-Sculpture Wearable – Belly, 2024
carved marble from Chęciny, bands, straps, chains, body

Imprint-Sculpture Wearable – Spine, 2024
carved obsidian, bands, stripes, leather, chains, body

z serii Imprint-Sculpture Wearable, 2024
metal from undersea pipelines, silk prints

Wiktorja's sculptures draw inspiration from ecosexual practices. Activated during sensory encounters, these performative objects serve as tools for

physically engaging with nature through acts of communing and touch, deepening mental and spiritual connections. The tactile exchange between skin and stone, along with the sculptures' strong attachment to one another, allows the work to "become" anew with each successive interaction. The healing properties traditionally attributed to stones offer solace in an era of increasing overstimulation, when bodies signal discomfort and tension. Wiktoria's works re-establish the broken connection between nature and man-made infrastructure. The metal elements incorporated in her sculptures originate from underwater pipelines in the English Channel and the North Sea. Responding to the growing need to retreat from the digital world into the natural one, her sculptures act as both "archaeological" artifacts dug out from deep beneath the earth's surface and as contemporary healing amulets that open up space for connections.

Paweł Baśnik

Earth (I), 2024

oil on canvas

diptych, 250 x 350 cm

Exploring the anxieties of the late Anthropocene and grappling with the dilemmas of the digital age, Paweł Baśnik envisions an order yet to come. Drawing

analogies to ancient motifs, he perceives history re-
newing itself in a hybridized form, in which artificial
intelligence is integrated with reality, fragmenting the
specific definitions of the world around us. Previous
figurative narratives of the end have led the artist to
abstract, archaeological investigations. His large-
scale abstractions, referring to geological structures,
pay tribute to the primordial memory disk, embodying
the power of nature, its wounds, and the limits of what
it can endure.

Gwendolyn Lootens

moving moment 0056, 2024

video installation, no sound
8'00"

moment 08_01_01-36, 2024

drawings, ink on paper, binder
21 x 29.7 cm

Gwendolyn Lootens' work investigates the interplay
between gestures, emotions, and abstract images.
Through repeated movements – rolling, rubbing, slid-
ing, squeezing – and using everyday materials, she
creates sequences of short, abstract video pieces
she terms “moving moments.” They engage in direct
dialogue with her works on paper, which are based on

variability, fluidity, and movement. Both types of work are rooted in a performative approach to creation, in which ordinary materials like tape, oil, flour, and string can become mediators of the everyday.

In Lootens' video, emerging islands resemble the contours of continents and countries, evoking an ever-shifting geographical and geopolitical landscape and offering a vision of a fluid, borderless world. This serves as a poignant commentary on the ongoing genocide and displacements in Gaza and many other places in the world where there's injustice and famine. The use of flour symbolises the production of staple foods, which are in short supply in war zones. The work is further enriched by a sonic dimension, in which Lootens collaborates with drummer Saif Al-Qaissy in the performance *situation 0012* – دقة (*beat*). Together, they create a collective sensory experience blending movement and sound.

mariia Lemperk

Kissing a Rock: Bavarian Forest, 2023
video, sound: Zeynep Ayşe Hatipoğlu
3'44"

How surfaces kiss (remember)?

mariia Lemperk's work investigates the politics of memory and the body, the space of controlled pain,

the deconstruction of gender, and queer presence within contemporary political and cultural contexts. In her performance for the camera, an ecosexual interaction unfolds, evoking the intimacy of a date – an archetypal narrative that changes the vector of matter. The romantic gesture becomes simultaneously a confession, a seal, and a symbol of shifting focus. Here, the kiss transforms into an act of presence, a sign of care, and a nod to the faster healing of wounds.

Radek Brousil

Untitled 19, 2012

6 photographic collages of author's photographs,
wooden shelf, glass

25 x 35 cm each

In an age of information overload, we relentlessly capture and consume images of the landscape around us, rendering beautiful things unoriginal and overfamiliar. Radek Brousil's *Untitled 19* comprises one photograph and six different ways of physically manipulating the print, so that a different part of the image is revealed each time. This act questions the memory of the material, undermining photography as a medium for recording and fixing. Drawing on post-photographic practices, the work forms a symbolic link to Brousil's

new artistic explorations focused on the politics of time.

Sirah Foighel Brutmann, Eitan Efrat

vents violents, two letters to Chantal Akerman, 2024
video and 16mm film transferred to video, sound
24'51"

[anan], 2024

Un Âne, 2023

Both films serve as a dialogue, a continuation, and an homage to another cinematic work. Inspired by the work of renowned Belgian director Chantal Akerman and her film *No Home Movie* (2015), Sirah Foighel Brutmann and Eitan Efrat tell a story of a dying earth. The artists analyse the film's opening scene, which depicts a tree struggling against a strong desert wind, with vast hills in the background. This scene, along with four other shots from the film, portrays the desert as a universal place – “any desert.” This changeable landscape stands in contrast to the claustrophobic Brussels flat of Akerman's mother, which dominates much of the film.

Moved by their familiarity with the landscape, Brutmann and Efrat located its exact site in Palestine

– a place that is not explicitly identified in Akerman’s film. Their film travels along Route 3199 in the Al Naqab desert in southern Israel/colonised Palestine.

Following in Akerman’s footsteps, the artists direct their camera to places the director left unexamined, pronouncing the desert’s name in its Arabic form. Through this deliberate gesture, *Un Âne* anchors the landscape within its geopolitical context, highlighting the colonial practices of segregation and deprivation experienced by the Bedouin community. The film thus becomes a work of mourning, confronting the deepening intergenerational trauma. The artists question the time required to grieve the victims of genocide, mourning them in Yiddish – the language of their ancestors and of Akerman’s, suppressed by the rise of Zionist Hebrew.

Un Âne, meaning “donkey” in French, also evokes anan, a phonetic echo of the Hebrew word for “cloud.”

Iza Opiełka

Fadeaway, 2024

acrylic on canvas

190 x 160 cm

Opiełka manipulates online reality to challenge the emotional relationship we have with media vying for our attention. In her latest works, the artist encodes

the patterns and traps of doom scrolling, where colourful advertisements, breaking news on economic and political events, and deep fakes blend into a single, overstimulating stream. She examines the phenomenon of memory distortion caused by algorithmic processes, particularly in social networks. Opielka deforms subconsciously remembered images, blending the dreamed with the real – much like the afterimages of the last news consumed before sleep. By reducing the colour palette to calming greys and distorting symbols, she strips these elements of their informational purpose, leaving only their emotional weight. Through the transformation of Korean advertising aesthetics and motivational slogans, Opielka questions their relevance in an already overly capitalised reality.

Mariusz Maślanka

Sleepwalking VI, 2024

solid aluminum cast

10 × 118 × 8 cm

Angel I, 2024

PLA, graphite powder

70 × 93.5 × 12 cm

Mariusz Maślanka's sculpture *Sleepwalking VI* draws inspiration from a sleep monitoring app, exploring

the interplay between conscious and unconscious memory and the relationship between device and body. By juxtaposing photographs of his own shoes on snow, Maślanka created a rhythmic sequence of steps, transforming ephemeral traces into a physical form that evokes the appearance of a sound wave, activity graph, or data visualisation.

Angel I, on the other hand, engages with the concept of *lieux de mémoire* (sites of memory), which are objects or places that preserve information. Referring to the patrimonial commemoration or nurturing of collective memory, this concept emphasises cultural spaces that preserve and commemorate shared heritage, rather than focusing solely on physical monuments.

Barbara Żłobińska

These Flowers Are Not Just for Me, 2024

plant-based resin (3D printing), carbon steel

24 x 24 x 130 cm

Barbara Żłobińska's work explores the question of identity in relation to memory. Observing industrial forms of jewelry casting, the artist finds in their aesthetics a point of contact between fragile nature and industrialised mass production. Fascinated by the origins of the materials, Żłobińska creates an extended

narrative – the origins of the plant resin and metal remain a mystery, as does the history of the raw materials that have been transformed into family heirlooms. The ring blossoms are supported by structural elements, typically discarded as forgotten waste. They transcend the notion of an intimate heirloom, and by sharing their fruits, they reflect a complex relationship with local histories and surroundings.

Miłosz Flis

Chewing Gum Form Generator, 2024

metal, own technique

170 x 15 x 16 cm

Lying, 2024

polychromed resin

120 x 80 x 25 cm

Moving away from virtual data storage methods and closer to our bodies, biological-genetic solutions present intriguing possibilities. Natural DNA has endured for thousands of years, and contemporary experiments demonstrate that its synthetic version can store data for hundreds of thousands of years. In his organic-abstract sculptures, Miłosz Flis refers to this futuristic yet already operational method of storage, which he considers extremely durable and capacious.

Exploring the concept of futuristic corporeality, Flis creates forms that serve as analogue visualisations of the digital process of generating random shapes. *Chewing Gum Generator* embodies the artist's organic DNA archive producing successive microbeings, while its scaled-up counterpart, *Lying*, mimics factory-produced units.

Adam Rouhana

Akawi Dreams, 2022

photography, archival C-Type print

100 x 150 cm

I started making this body of work in 2022.

Before Freedom looks at the current moment

we are in today in Palestine – the moment

before we are free – Adam Rouhana

Adam Rouhana has been photographing in Palestine since childhood, a practice that has evolved into the *Before Freedom* series – a window into its present-day reality. These works, however, transcend current political headlines and traditional photojournalism. Whether depicting children playing football, friends and family swimming, or everyday street life, they testify to the abundance of life, the fertility of the land, and the greenness of spring in Palestine.

By questioning history, memory, space, politics, and reality itself, Rouhana uses photography to challenge the temporality imposed by a supremacist visual regime. Although *Before Freedom* is set against the backdrop of the ongoing genocide in Gaza, the work extends far beyond current events. It stands as a testament to 75 years of Palestinian resilience in the face of land theft, colonial violence, and cultural erasure. Rouhana's photographs manifest an energetic assertion of the physical, historical, and material realities of Palestinian society. They reject domination and instead nurture the fruits of a collective history, creating space for the free progression of cultural development – where the dream of tomorrow remains alive.

Kristina Sedlerova Villanen

*the value of things will inevitably change /
zero expectations*

no guest, 2022
moving image, sound
01'31"

hold on, 2022
stainless steel
140 x 9 x 4.5 cm

zero, 2024
print on canvas
345 x 205 cm

no title, 2024
site specific drawing on the wall

For Kristina Sedlerova Villanen, zeros are a paradoxical symbol – simultaneously representing emptiness and the genesis of everything, the starting point and the limit. Suspended between presence and absence, the zero embodies the impossibility of fully grasping the present moment while also holding the potential for infinite possibilities.

The artist is intrigued by the incoherence of human nature and our propensity to create uneven systems and concepts. Sedlerova Villanen's multi-component work reflects on humanity's relationship with time, space, and nature – particularly how humans disrupt the natural order by leaving traces of their presence. Using hard-to-degrade man-made materials, immaterial sources, and linguistic residues, she transforms raw materials and the informational histories they carry.

The photograph depicting a recumbent, monumental “zero” attempts to capture the fleeting moment of the “here and now” while pointing to infinity and cyclicity. Its unfinished form, however, disrupts

the established order. Steel handles symbolise both clinging and surrendering, continuity and cessation. The installation serves as a symbolic link between the underground and the surface, exposing the structures underlying hierarchies and the history of natural resource ownership.

In the video work, primitive oral sounds draw a person to another being that repeatedly collides with a window, unable to reach its host. This absurd and unsettling tension arises between the invitation and the readiness to actually open the window and receive the visitor. Through this, the artist explores the boundaries of human perception of time and space, uncovering our entangled presence within a status quo system in which we all participate – willing or not.

Ewa Doroszenko

Ghost Island 1-3, 2023

How to Travel 1-3, 2019

photographic objects: wood, photographs on paper, polyurethane foam, pins

50 x 50 x 7 cm

Ewa Doroszenko grew up in a family of traditional photographers, which gave her a unique perspective on the transformations caused by digital photography. For her, photography is not only a technology or

medium that shapes the perception of reality but also a tangible, physical object. *Ghost Island* and *How to Travel* are creations that blend analogue photographic and sculptural techniques with digital technologies. The artist constructs three-dimensional representations of non-existent landscapes using fragments of prints and photographs of various ecologically valuable places worldwide, threatened by human expansion. Through her work, she seeks to demystify and confront the destructive processes of environmental exploitation.

Doroszenko's reflections are connected to Paul Virilio's concept of the "square horizon," where screens symbolize the fragmented, pixelated experience of contemporary life shaped by the proliferation of screens and urbanization. In her practice, the artist recycles and samples existing images, imbuing them with new meanings and forms. As a result, her objects stand as both material evidence of a destroyed landscape and an attempt to create a new, multidimensional visual language that critically examines the relationship between humanity, nature, and technology.

Anaïs Chabeur

Rehearsal, 2021

HD video, sound

10'30"

Camera & editing: Anaïs Chabeur
Sound recording: Nina de Vroome
Sound mixing: Simonluca Laitempergher
Colour grading: Lennert de Taeye

How can you approach the strangeness of a body at once lifeless and present? Can you only anticipate, think, “learn” the movements and the language to support such passage? The film *Rehearsal* takes the form of a choreography: four hands repeat gestures of care while different shapes alternate beneath a thick cloak. They delimitate, press and rub these unknown figures as if to accompany them in a transition.

Anaïs Chabeur invites us to engage with time consciously, delving into the intricacies of memory, the bonds of the body, and the boundaries of finitude. Through gestures of care and mindfulness, she confronts the experience of loss, emphasizing the essence of delicate yet profoundly human processes of transition. Simultaneously, her work questions the cultural legacies and constructs surrounding our relationship with death, creating a space for viewers to contemplate the interplay between transience and permanence in both relationships and the embodied experiences of life.

Camila Sposati

DARVAZA, 2011-2024

video installation, sound

6'30"

KAF Digital – immersive experience (on level -1)

In the 1970s Soviet geologists drilling for natural gas punctured an underground cavern filled with it. Afraid of the toxic emissions, they set the escaping vapors alight, inadvertently igniting a fire that continues to burn to this day.

In October 2011, the artist spent 25 days in Turkmenistan, exploring the desert and the ancient Silk Road. In her video work, Sposati circles the flaming Darvaza Crater (from Persian *darvāzeh*, meaning “gate”), also known as the “Gates of Hell.” The interplay of the changing colours of sky and fire evokes a meditative sense of invisible forces emanating from within the earth. Transformed into waves of color, the vibrations of this place uncover hidden connections between capitalism, worker exploitation, and environmental degradation. Coal, gas, and oil take center stage in the exploration of the value of energy and its impact on the environment.

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 /
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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, maria Lemperk, Gwendolyn Lootens,
Mariusz Maślanka, Adam Rouhana, Kristina Sedlerova
Villanen, Iza Opielka, Hussein Shikha, Camila Sposati,
Wiktoria, Barbara Żłobińska
Partner: Ambasada Belgii – Przedstawicielstwo
Flandrii / Embassy of Belgium – Delegation of Flanders
**Wsparcie pracy Mariusza Maślanki /
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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 LaRochelle, 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

Partnerstwa / Partners:



Patroni medialni / Media patrons:



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



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

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Rynek 27/28, Wrocław