

KONSTANTY KONOPINSKI

Selection of my recent projects.

1) STATISTICALLY RELEVANT

2026

video HD 11:38, with sound;
found footage;

<https://youtu.be/6L9lyc5R2vI>



Film montage that attempts to hypnotize
the YouTube algorithm to compensate
for the absence of retention-driven editing.
The work is structured around a redacted
voice-over.







WJ61 KTA

2) MY FAVOURITE GREEN SCREEN ANIMATIONS

2026

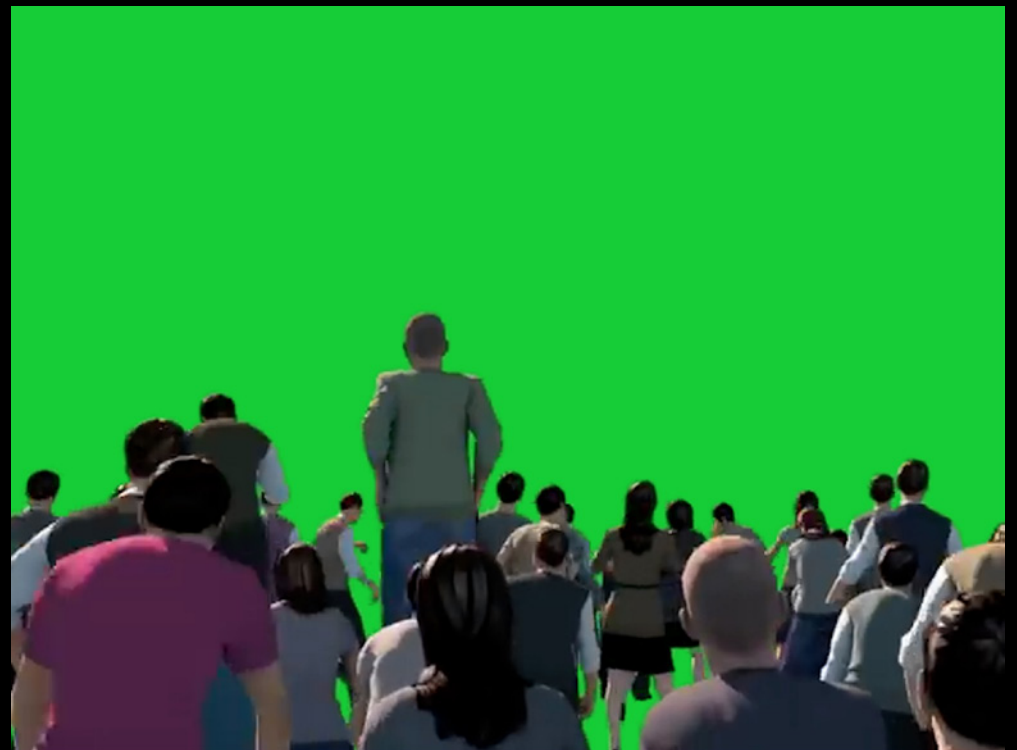
*video HD 05:47, with sound;
found footage;*

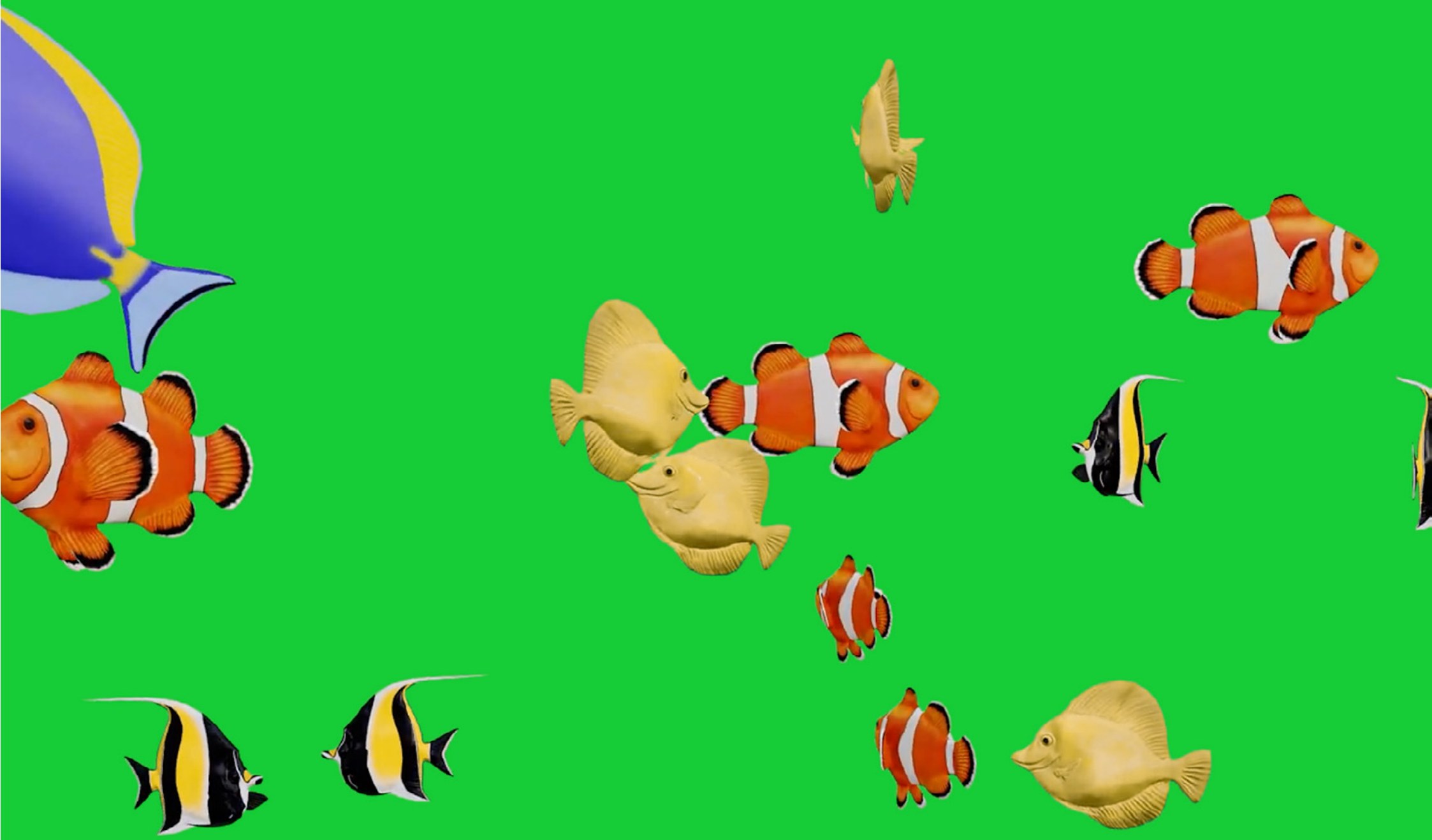
<https://youtu.be/7VDF68Wsi0k>



Structural film montage composed of 19
“FREE green screen animations” sourced
from YouTube, accompanied by comple-
mentary sound design. The green screen
background, rather than being removed,
is embraced and appreciated.







3) UNEMPLOYMENT DIARIES

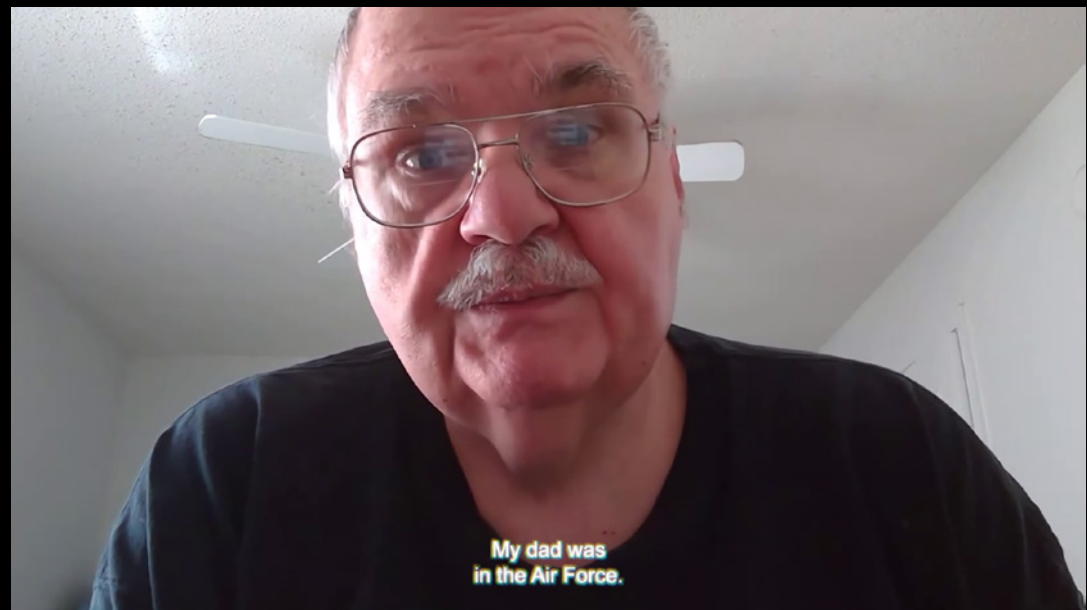
2026

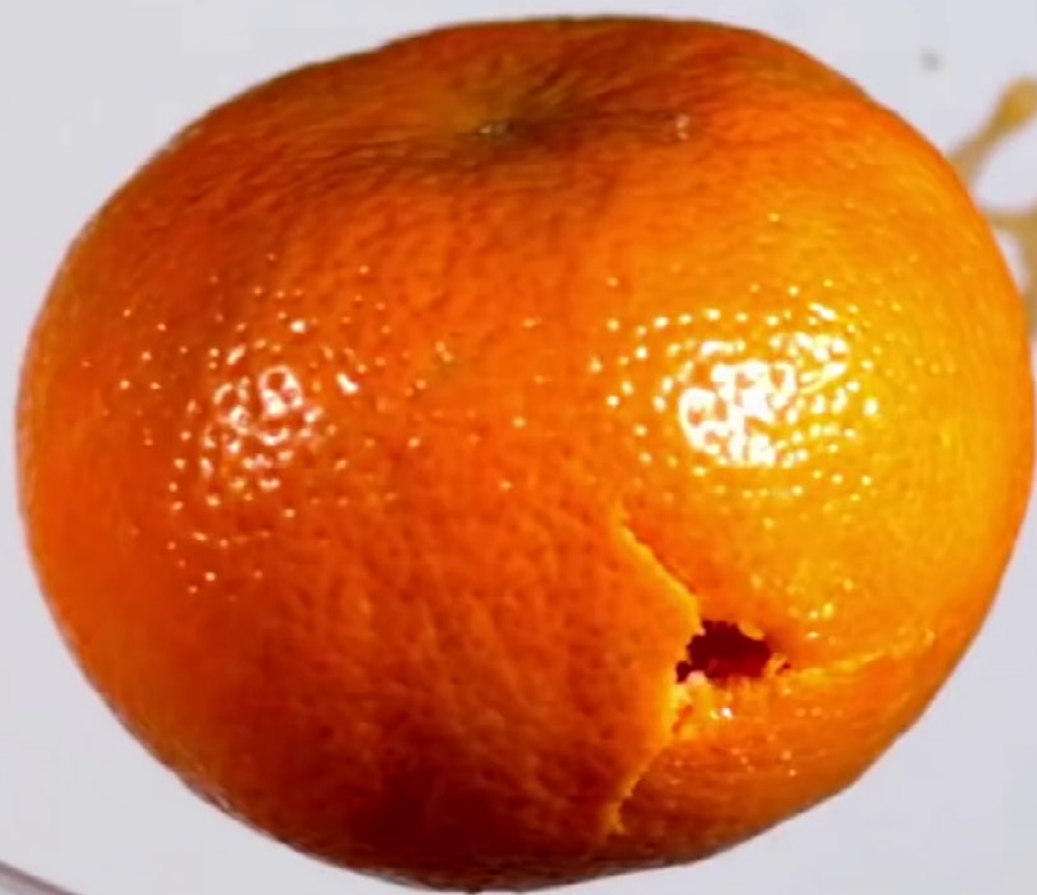
video HD 20:22, with sound;
found footage;

<https://youtu.be/bAE2Zgv3KWo>



Film montage that weaves webcam
recordings of seven male figures
into a unified narrative.





4) ANYWAY, I THOUGHT
THAT WAS KIND OF COOL

2025

video HD 25:30, with sound;
found footage;

<https://youtu.be/DLzWnq5lvkg>



(this is what it's like to be a bug)

I often encounter a GIF portraying ants from *A Bug's Life* (1998) in the comments under Instagram reels I liked. This film takes the ants' POV and assembles a pool of internet material that might have appeared in their feed.

Comments left beneath each clip are overlaid on screen as a continuously scrolling live chat.

The work was part of the exhibition *kind of cool / kind of tired*, presented at Galeria Zegarmistrzyni during Fringe Warszawa 2025, curated by Antonina Marat, alongside objects by Cyprian Szablak.



Alcar-nm334 I can't believe not only you in the crowd laughing at that.

Alcar-nm334 Facing a 3.5 with no bev is crazy work

Jay-Cee Bro is this like a new trend now?

00-334 Fire vid bro, love andrew

etorad09 Just a chill guy with a 3.5 in target

Fontaine what happened to all of bros videos?

phish07096 This is so disrespectful... do I again

Princesspinkblab As a stoner myself I say you are very bold sir

ScotchHind Its just made me think up vid slowly

Guillermibomb looks a bit dangerous

redactedcancercancer08900 is one Ashley Yvonne Man, she's awesome

redactedcancercancer08900 Grim Reaper: "So guys, this is my wife, Nancy."

redactedcancercancer08900 She's swinging a large blade which could easily kill her like it was nothing. Nice

unhappyman123 On gay, looks like I've got a new fetish. women anything grass

quartz1232 you want a sword girlfriend, now get ready for scythe wife Great from England!

redactedcancercancer08900 You realise I could have a sword over my head I can to bewitch the general public? :P

Someonescared :P Yeah, mu too! So you at the Scythe Wife?

smoothest video so far!

smoothest video so far.

zaleany100: I've never thought of anything as being pure vibes but I think this is what they're talking about

jackesay6316: Spins. Gets right back to it. (The way god intended)

lanslope: me and my friends watch this daily.

Mereans_Mordegard_Glesgory: Almost like mailing their eyes to YouTube Headquarters

togetsontravels: Hurricane math quiz video

BizarroStormy: nothing says hurricane like a 40oz of malt liquor

PunkMozB: The liver is the spirit and must be destroyed

timnotturner: I sure do go some times I thought the wind was capable being you crazy

christyvan8923: Suspecting a liver. Go to 3:40. Island and make a video with friends background. Nuclear 1979

noticeablonie: MALT FUCKIN LIQUOR

G5Miner: Fuck you brother god, atntr

brashmatt: best MLV in a fucking hurricane, and I'd hardly respect my man

53049m1: I don't know what stage of life y'all are at, but in right about here everyone has 42K. The thumbs up does it for me.

FendofTroll: All that rain makes me happy ja and so does malt liquor!

dhone001: go up Irene blows

emply/um1416: Oh boy, looks like I've got a new fetish: women scything grass.

quik14732: you've heard of scythe girlfriend, now get ready for scythe wife (Greetings from England.)

nick14894/14795: You realize I can now have to do this wherever I can to bewilder the general public????

GreeneyeScythe14894: Yeah, me too! See you at the Scythe Fair?

moofy000: better not'd check on her.

nick000y: yep, epic scythe goddess/ninja

techie343: my feed never turned back to normal ever since I played uma musume

Emkato: Congratulations everyone, you tricked YouTube into giving you the good stuff

fooooooo00000000: What a time to be alive...

M7X075: This is something I would expect to see in The Flintstones

rustypotatoes: I love how the announcers always sound the same no matter what race you watch

Shutout07radu: Such a relief knowing that now I've enjoyed everything

uss_04: Can't wait for the Scythe Girl Anime.

zein1440479: If it wasn't 9 y.o. I would think it's AL...

roquesample: The announcer needs more credit for that "cats don't zig it actually zagging" line b^_^jbo

nicky_pony: Anakin's gonna love this

hustler99: Oh so much fun to watch, lots of dangerous and scolar to take care of their race horses. Still people like horses, sorry.

RYMOTOVLOGS: Where is it? P.T.S.

JohnStryker555: I like the broom just for decoration or else it looks like a whip to make the Q-tich go faster?

netnetnet5404: For the p.o.r.t.holes, it's cooler than running from a family of p.o.r.t.holes.

SonyD90: when the video title is only 2 words and less than 5 minutes, you know it's a banger.

JohnStryker555: Straight to the point, fire music, uncult gameplay, perfection

Jameson13: driving a Q35, listening to music, drifting in the rain. What a fucking vibe.

brodieparks: the color palette in this video is perfect. Car interior, drivers jacket, the weather outside. it just works and is pleasant to my eyes.

ShadyD: An angle kit would do wonders.

JosephH555: The comfort in this man literally blew me away.

hottrednashman: what a legendary loop lol

michaelclarks860: You're just so chill with it. One hand on the steering wheel, relaxed in your seat. Looks like fun.

GeometryDash_Discord: The fact that he's driving on a cloverleaf interchange to practise his skills is nuts

Nimbus: this clip has awakened something in me, thank you.



5) "THE ALBANIAN CALLS"
BIENNALE ARCHITETTURA 2025

2025

video HD 81:41, with sound;
video essay;

in cooperation with Anneke Abhelakh

While working on *The Albanian Files*, an upcoming book on Albanian architecture, Anneke Abhelakh conducted more than 60 hours of interviews with over 50 international architects currently working in the country. These Zoom-recorded conversations became the foundation for *The Albanian Calls*, a feature-length video essay. The film captures the discourse surrounding what it means to be an international architect in contemporary Albania, exploring both opportunities and challenges. It examines the agency of architects, the shifting relationship between public and private space, and the intersection of architecture and politics. *The Albanian Calls* investigates how architecture shapes Albania's emerging identity, while at the same time how the country's unique architectural environment prompts a reflection on the state of the practice as a whole, as well as on the role of an individual architect working in a foreign country. In alignment with the pavilion's central theme—*Building Architecture Culture*—the film is edited as a continuous Zoom conversation, weaving together insights from more than 30 architects. This dialogue is interspersed with two archival films from the Albanian National Film Archive (AQSHF): *Shqipëria Turistike* by Mark Topallaj (1974) and *Shqipëria 1991* by Xhovlin Hajati and Reiz Çiço (1991).

Part of the Albanian Pavilion
at Biennale Architettura 2025





6) FUCK YEAH, I'M VIDEOING IT

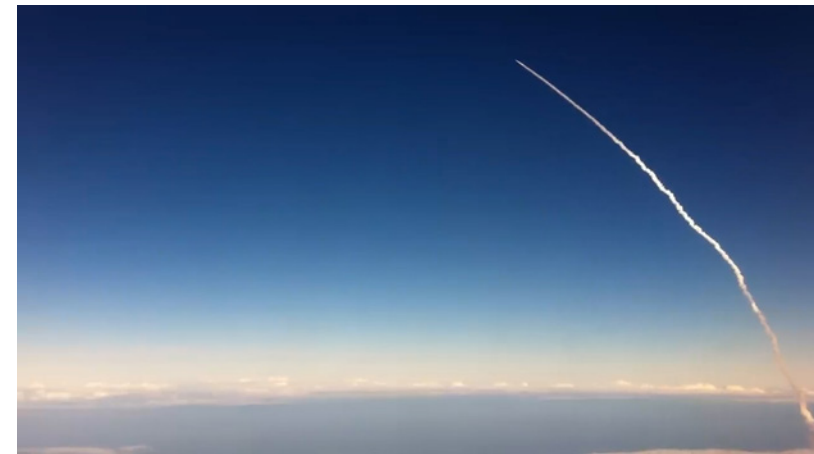
2024

video HD 60:35, with sound;
found footage;

<https://youtu.be/FgxMToYbS5M>

Images no longer simply reflect our embodied experiences, instead the camera/screen apparatus became a mediator between our own bodies and the situations we find ourselves in. The camera serves as a prosthetic extension of our hands and eyes. We started to perceive the world through the digital display attached to it. A new human instinct has developed – the urge to pull out the camera whenever something attention-worthy is happening. People record unfolding events. Events take place because people record them. The viewer is the creator. The camera is the screen. Consumption is production. The world is portrayed by shaky footage from billions of handheld cameras. All things finally have their own photographic representation. Everything is seeable but nothing is looked at.

fuck yeah, i'm videoing it consists of around 100 found moving images that are edited according to the extent of the influence that the cameraperson has over the subject that they are filming. The cinematic timeline reveals three modes of engagement that gradually progress from (1) the cameraperson having no direct influence over the subject, through (2) the subject performing for the camera to (3) the cameraperson themselves becoming the subject and directly interfering with the filmed reality.







7) FLUSSER.EXE

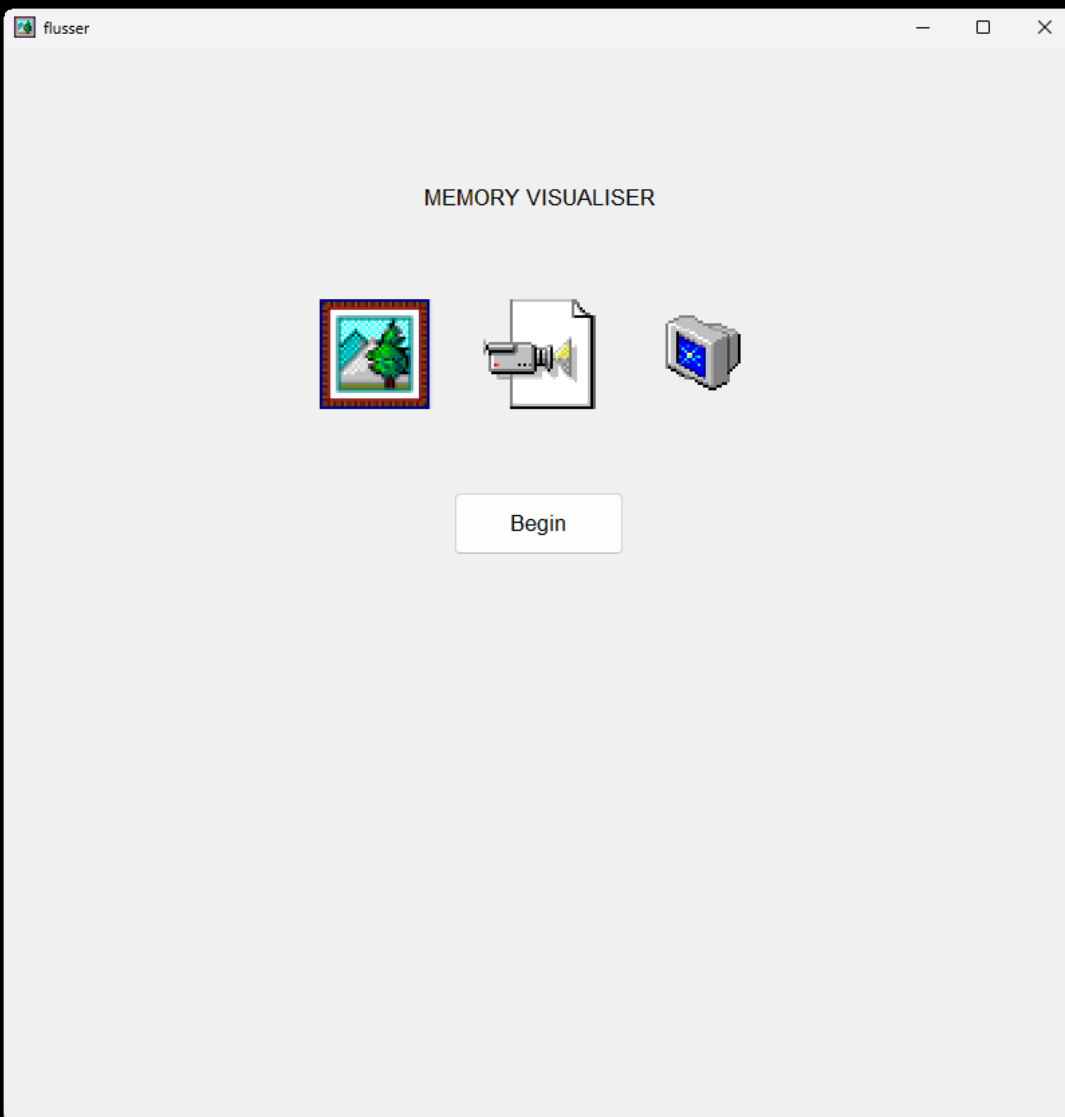
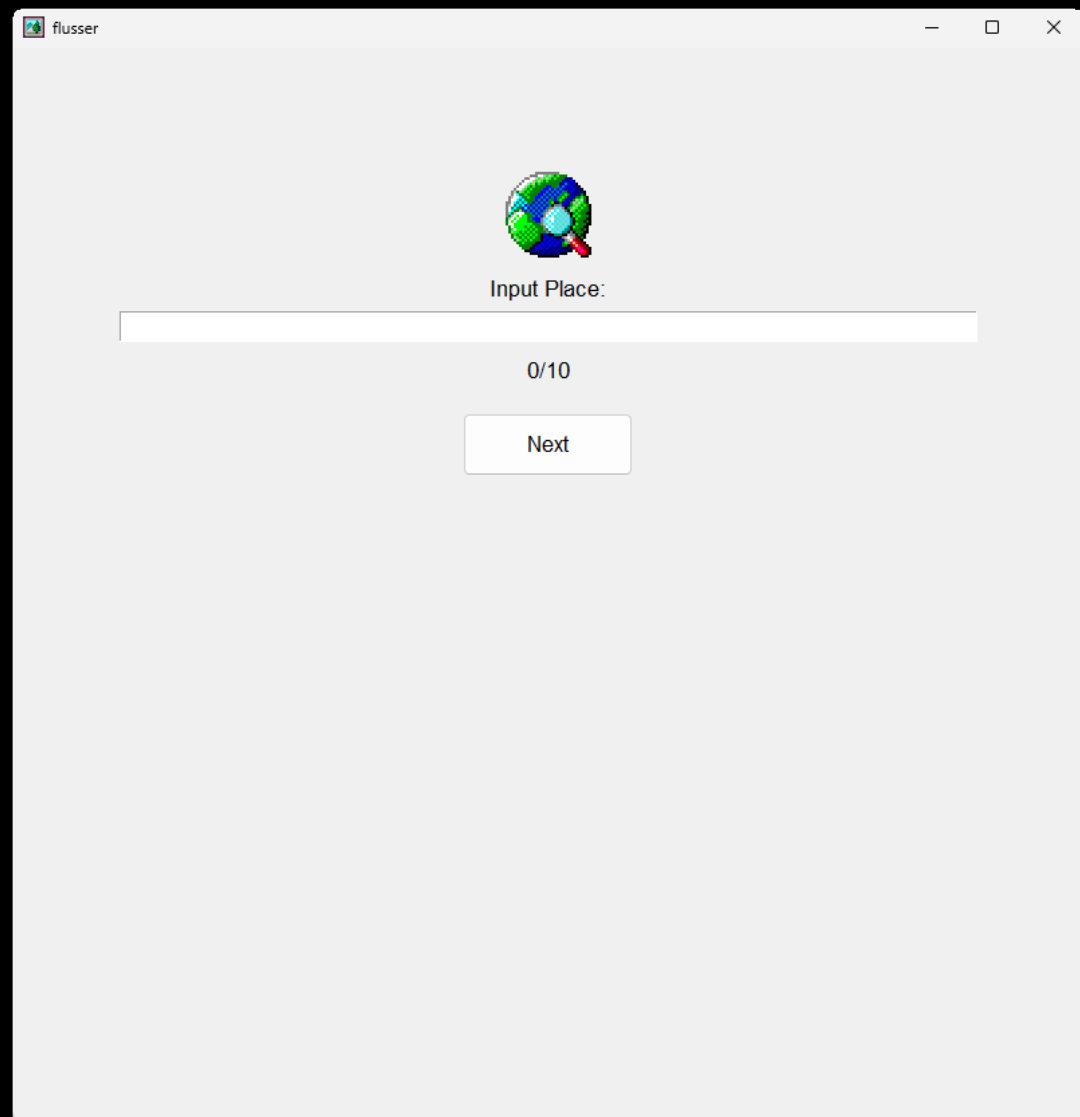
2024

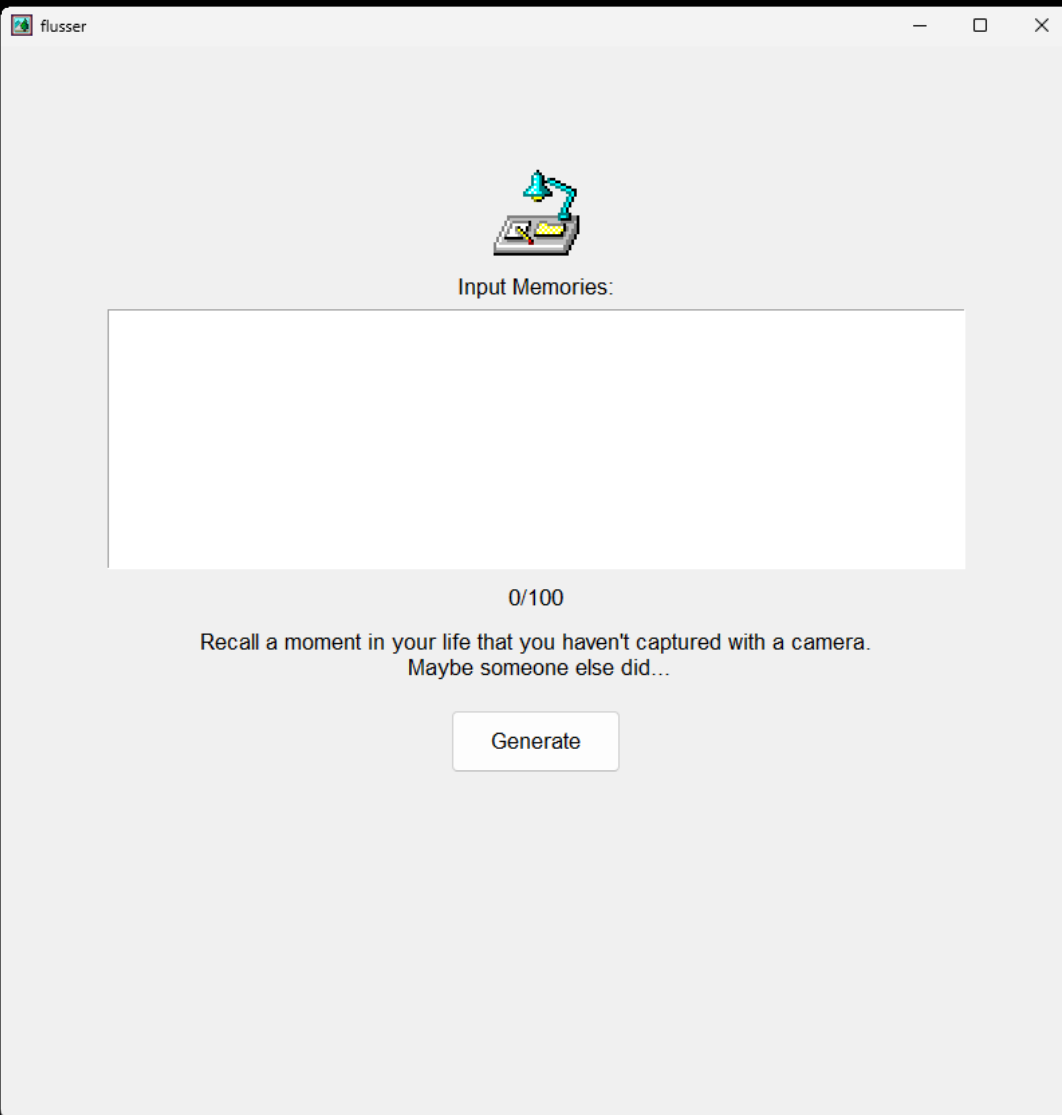
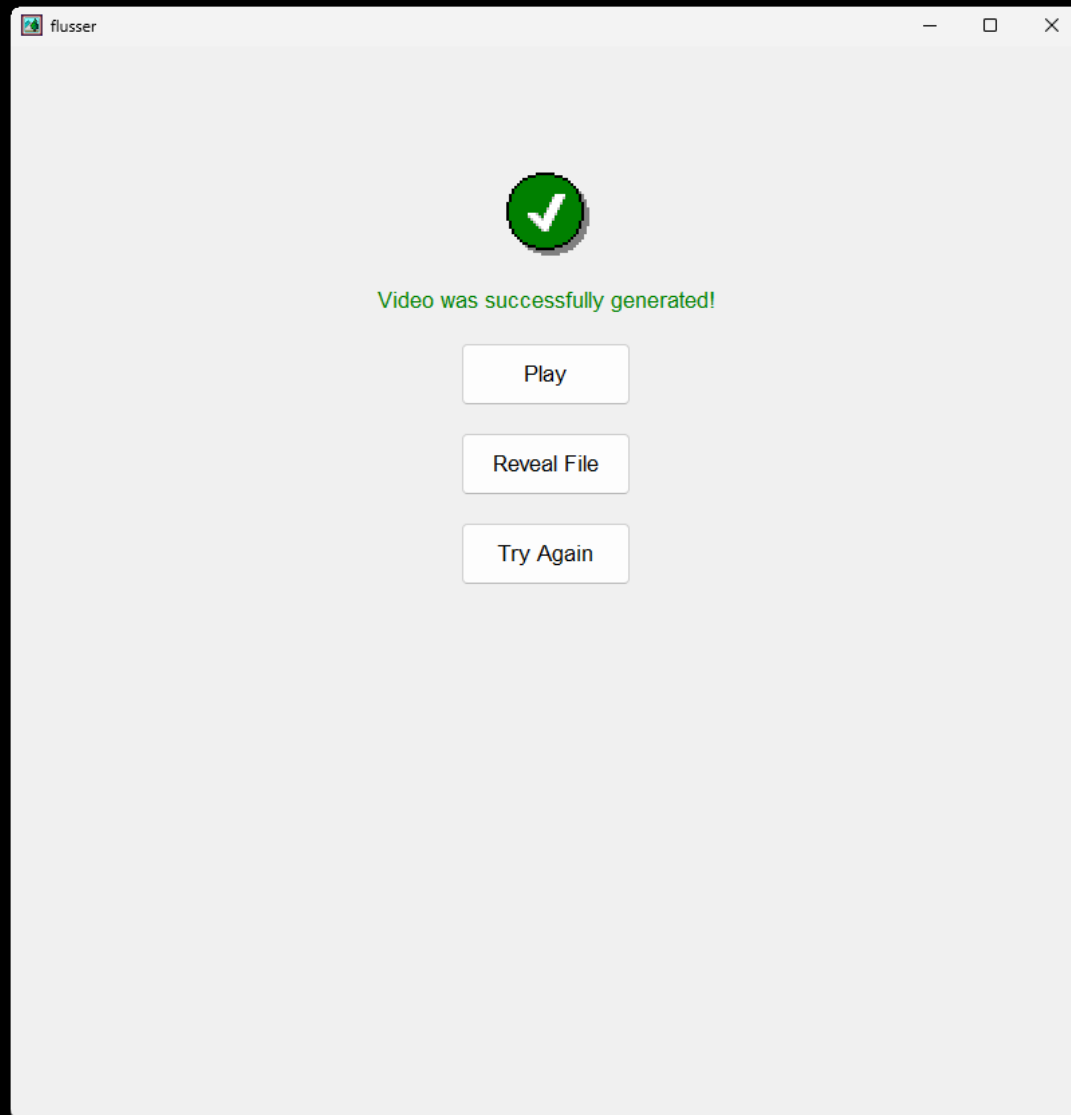
computer program;
text-to-video model;
python;

Image production is inherently linked to memory cultivation. Once an experience is deemed memory-worthy it demands a visual representation. Individuals produce thousands of 'unique' images of the same object, location or activity in an attempt to capture a piece of the world that they have seen. If something was not recorded by a camera it did not happen. Clicking the shutter button not only 'certifies their experience' (S. Sontag) but also streamlines its shareability. As a result, a collective memory archive emerges across different digital platforms. Images cease to be just aesthetic surfaces but start circulating as reflections of data. Information about the location, time, camera model and author are embedded into an image. Text is used to retrieve images. This prompts a question: Can collectively accessible images represent personal memories?

flusser.exe is a text-to-video model that instead of generating new images recycles already existing YouTube videos. Users input location and text, which the model converts into search queries that are used to find relevant videos. Short segments from these videos are then automatically extracted and compiled into a final edit. *flusser.exe* offers an alternative mode of retrieving pre-existing images in an attempt to create visual representation of personal memories.







8) TRASH OR TREASURE

2023

video HD 9:47, with sound;
voiceover;
photogrammetry;

<https://youtu.be/6NBnIOeL3c>

The systems that manage discarded matter are designed to move it from the centre to the peripheries of social life. This process depends on a precise chain of actions carried out by a network of workers, objects, and infrastructures. The more efficiently it functions, the more invisible it becomes. *Trash or Treasure* seeks to reverse this dynamic by placing discarded matter and its supporting infrastructures on a pedestal, examining their material and semiotic complexity.

The video follows the journey of three empty beer cans as they pass through different stages of a speculative waste-management system, probing the shifting boundary between what counts as trash and what does not. Particular attention is given to glitches and case studies that disrupt conventional understandings of waste and its infrastructures, framing the system not as a distant “place away,” but as an integral part of value creation itself.



This timeline begins with three 330ml beer cans:





from the front of the house to the curb.



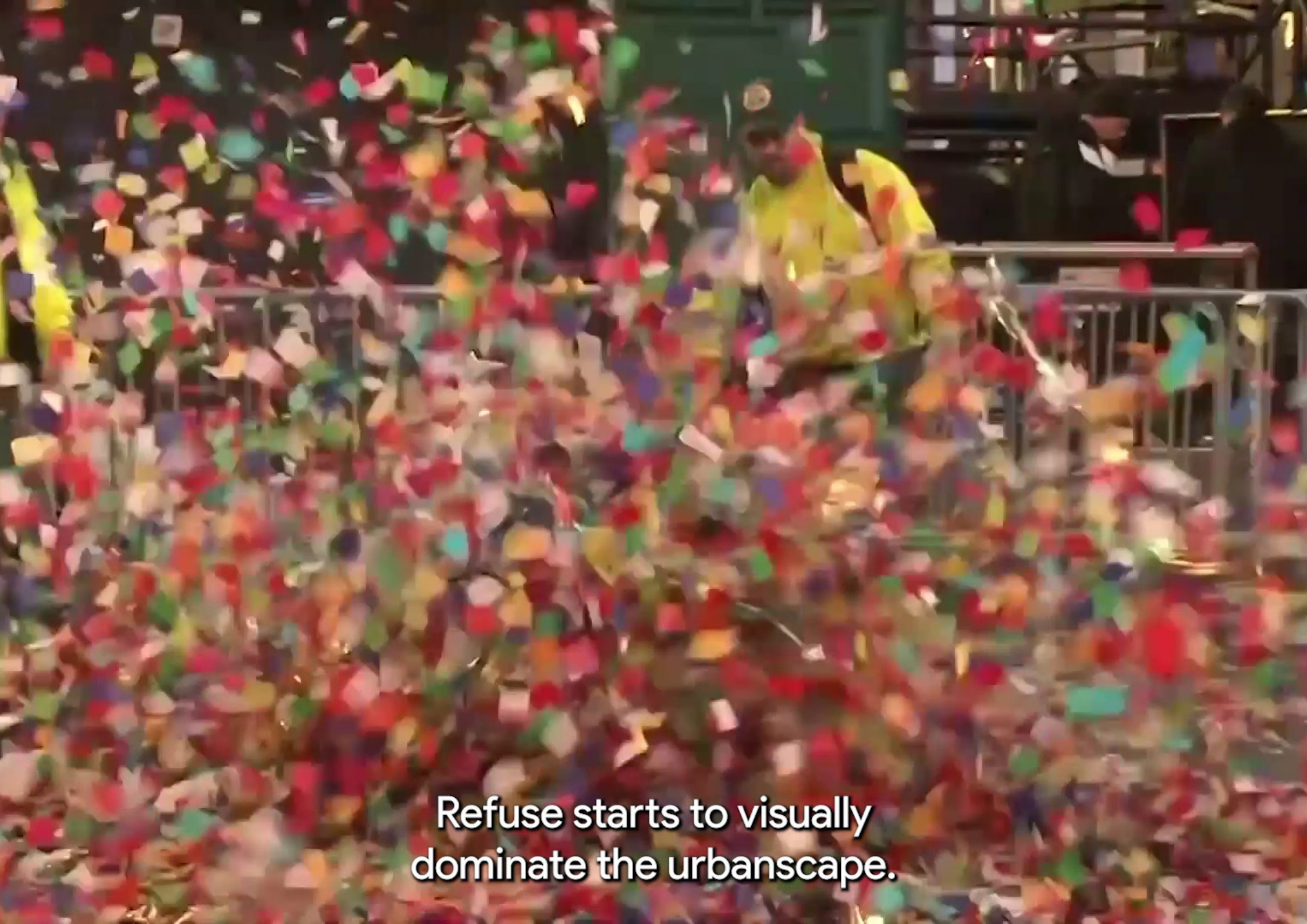
The machine is designed to suck in all kinds of matter out of place.



He similarly dumps his trash.



The bottom of the ocean becomes the resting place for the blue beer can.



Refuse starts to visually
dominate the urbanscape.

9) KONFIDENT.PRESS

2022 -2023

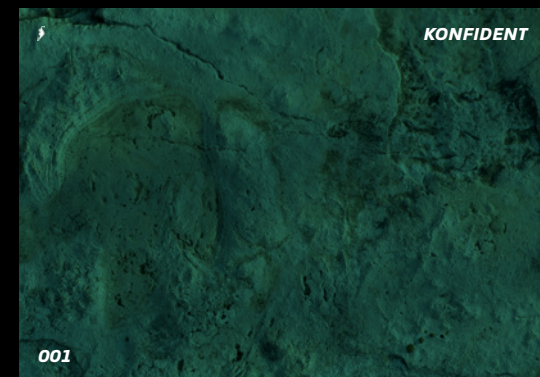
creative direction;
web design;
graphic design;

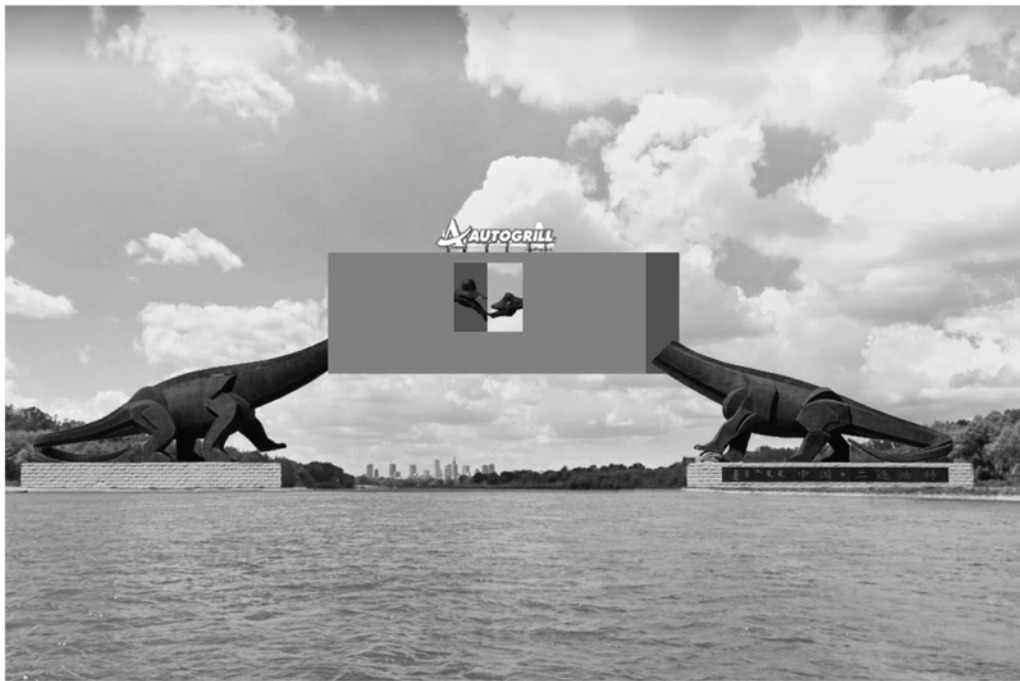
konfident.press

series of 4 magazines

konfident.press is a publishing platform centered around a periodic .pdf publication that collectively deconstructs everyday things through visual and text-based content. It operates according to a curated open-call, no-budget structure.

All of the published content is directly downloadable for free, encouraging further interaction, modification and content ownership by embracing accessible digital file formats such as .pdf/.jpg/.mp4/.obj





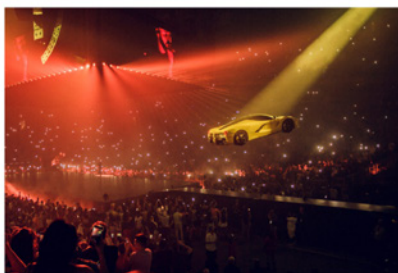
52°12'56.7"N 21°05'27.9"E

9



⁷ Drone equipped with a flamethrower.

⁸ Inflated LaFerrari propelled by a fleet of tiny drones used during Drake's Aubrey & the Three Migos Tour.



5

Maciej Sobczak

PLATKI

Pictures of the biggest dinosaur bones
(with people in it)



Pictures of the smallest dinosaur bones
(without people in it)



Pierdalone drony. Codziennie. Codziennie słyszał ten tekst z jej ust. Pierdalone drony to, pierdalone drony tamto. Nawet w wieku 16 lat chciał to sobie wytatuować obok krzyża na bicepsie. Do tekstu o pierdolonych dronach zasypiał i się budził, rzadko mówiła o czymś innym. Nie ma co się dziwić, patroli obejmowały wszystkie ulice w okolicy, a oni jako komórkowi musieli dać się przeszukiwać za każdym razem jak tego chcieli. Kiedyś jeden w bramie nie wyciągnął legitymacji ani się nie przedstawił, chociaż przeszukiwał Tomka kilka razy poprzednio. No i co, Tomek pierdolił go deską, w obronie własnej oczywiście, jak inaczej. Tamten nie zgłosił go nawet wyżej.

Mama Tomka mówiła o tych pierdolonych dronach do momentu w którym nie zaczęły jej schodzić warstwy. Warstwa za warstwą, jak obślizgłe lepiące się blaszki muchomora, jej skóra odchodziła płatami. Skąd kurwa bierze się ten śluz i ile jeszcze będzie się tego lało. Nigdy wcześniej nie doświadczał czyjegoś procesu starzenia. Sąsiadka raz zapytała go na klatce:

- Co u mamy?
- Odchodzi - odpowiedział.
- O Boże, umiera? - przestraszyła się sąsiadka.
- Nie, odchodzi z niej skóra.

Pod ostatnim płatem, odkleił z niej siatkę, taką małą siateczkę z plastiku, a pod nią normalnie znalazł kod kreskowy i numer produkcji. Nie zrozumiał co się stało. Jego mały, dwudziestopięcioletni mózg nie mógł prze-

procesować tych obrazów. Dzień później Tomek dostał zgłoszenie do ośrodka szkoleniowego z notą, że chętnie przyjmą komórkowego wykłutego z droniej macicy. To honor. Zemlał. Wymiotował całą noc.

- Moje kondolencje - rano w ośrodku przywitał go komendant. - Może pocieszy cię to, że każdy z nas przechodził dokładnie to samo. Ale chociaż już wiesz dlaczego nikt z nas się nie przejmując słysząc skierowane w nas hasła "Zdejmij mundur, przepros matkę".

>>IMAGE:
"W CD-ROMie w komputerze zamiast płyty
całe strugi ludzkiej spermy" <<

>>IMAGE:
"Muchomor wyrastający z blaszek
RAMu w komputerze" <<

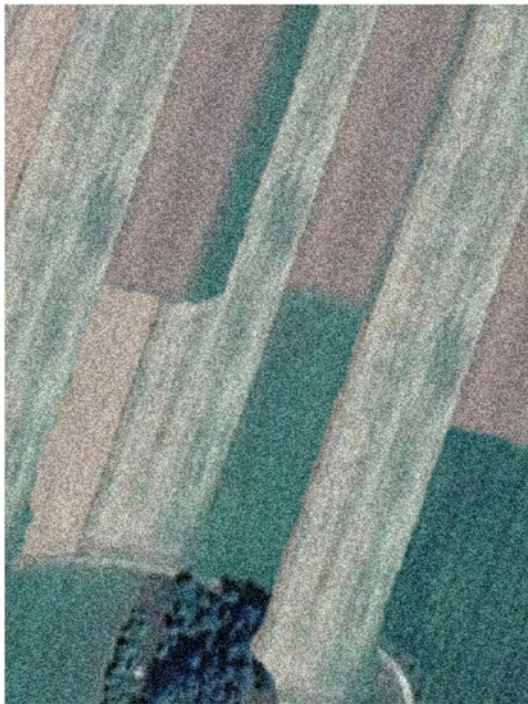
>>BANNER:
"Granatowa czapka z napisem: /
POLICJA/
obsypana płatkami róż" <<

19

21



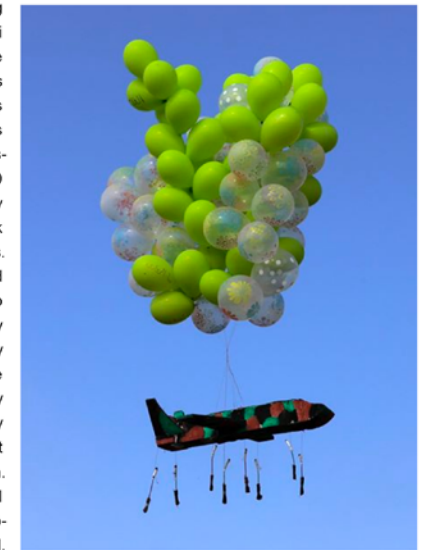
6 Indian Armed Forces black eagle equipped with a surveillance camera.



Israel Aerospace Industries produce a wide range of Unmanned Aerial Vehicles (UAVs), commonly known as drones. The company is certainly proud to supervise the development of state-of-the-art technology, appreciated by militaries worldwide. The UAV selection varies from a long-endurance IAI Eitan, through IAI Heron, armed with anti-tank missiles, to IAI Bird-eye 100, weighing merely 1.3 kilograms. As demonstrated recently, Israeli drones are capable of ambitious missions, such as the attack on an Iranian nuclear facility. Domestically, just as the missile defense system is as formidable as David's sling, the drones are both the All-seeing Eye and God's thunder. Throughout the 66 hours of the latest Gaza escalation in 2021, drones provided an astonishing 2000 hours of surveillance of the Gaza Strip. They are now authorized to conduct precision killings in the West Bank and Gaza as well. It is said to lower the civilian casualties.

Palestinian militant groups also use Unmanned Aerial Vehicles. Palestinian UAVs can be divided into two categories: "balloons" and "kites". The technology used in their deployment is based on using the naturally lighter buoyancy of helium, as well as taking advantage of westward winds bound in-land. It is difficult to specify their weight and size, but it is safe to assume that they weight less than the 5.4 tonnes maximum take-off weight of the IAI Eitan, nor do they exceed its 14 meter wingspan. Both carry incendiary material, which can set agricultural land and forests on fire. The groups of balloons are observed to have different colors, sometimes with a cheerful,

birthday message. A few were seen to have attached a cardboard model of an advanced UAV, a feature without any purpose besides satirical. Incendiary attacks undertaken by Palestinian UAVs have been largely non-lethal, but quite costly for agriculture. However, Light Blade, an Israeli laser defense system, has proven to be excep-



9 "My growing fleet of FPV drones, and my goggles with a new Rapidfire receiver." ~ Francis Fukuyama

wulgarny. Zerknęła na autora komentarza, który stał lokami oparty o metalowe rusztowanie. Był niski, miał skórę ciemną od słońca, pyłu i smaru, miał na sobie niebieskie spodnie z kieszeniami, dużą szaroniżną koszulkę. Pod pachami dziury, twarz nieprzystojna. Patrzył się bezwstydnie na Elżbietę i palił papierosa. Dym zatruchiwał planetę

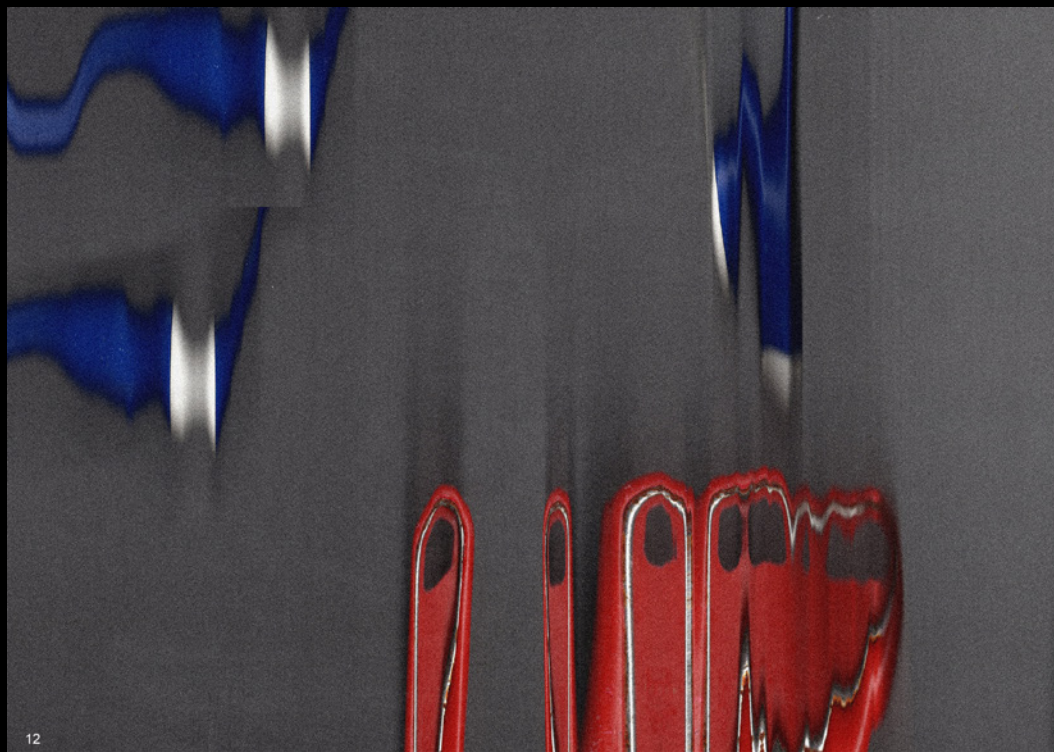


i owijał się jak macki wokół nóg kobiety, nie pozwalając jej wykonać żadnego ruchu. W końcu, po pięciu latach lub pięciu sekundach zaśmiał się, splunął i wyrzucił końcówkę przed siebie, stronę miejsca, w którym wciąż stała. Nie myśląc, jak odczarowana ruszyła przed siebie, żeby jak najszybciej znaleźć się w zaciszu swojego

Volvo. Drogę do domu pokonała jak automat, nie myśląc o pieszych, zmieniających się światłach czy lusterkach. W głowie miała jedynie gwizd, komentarz, śmiech, splunięcie i papierosa.

Po pierwszym kieliszku wina opowiedziała o tym Iwonie. Właściwie od kiedy Iwona weszła, Elżbieta chciała mówić tylko o tym, jednak powstrzymała się i grzecznie zapytała koleżankę o perypetie teściowej. Nie były zbyt porywające, ale Iwona zdawała się spięta samym spotkaniem z matką zmarłego męża, co Elżbieta uznała za zrozumiałe. Kiedy opowiadała o tym, co zaszło gwizd-komentarz-śmiech-splunięcie-papieros jej głos nie drżał, chociaż wewnętrznie wibrowały wszystkie jej organy. Iwona spojrzała na nią i powiedziała: Kochana. To mężczyzna. Chodź. Wstała, wzięła swoją torebkę i Elżbietę za rękę i wyprowadziła ją na taras. Usiadły na drewnianych meblach ogrodowych przykrytych beżowymi poduszkami. Iwona wyciągnęła jasnioletową paczkę cienkich papierosów i wyjęła jednego. Elżbietę zmroziło po raz kolejny tego dnia.

Kiedy Iwona wróciła do siebie, Elżbieta odczuła ulgę i tęsknotę zarazem. Dzięki Bogu, Richard będzie w domu dopiero następnego dnia wieczorem, dzięki Bogu popiół nie znalazł się ani na kardiganie ani na poduszkach. Rytmiczna mantra budowlanica ustała i Elżbieta już nie myślała o tym co do niej powiedział, ani jak wyglądał. Wzięła oba kieliszki i szklankę, w której znajdował się wypalony pet. Iwona poleciła jej spuścić go w toalecie, wtedy nie zostanie po nim żaden ślad. Szklankę Elżbi-



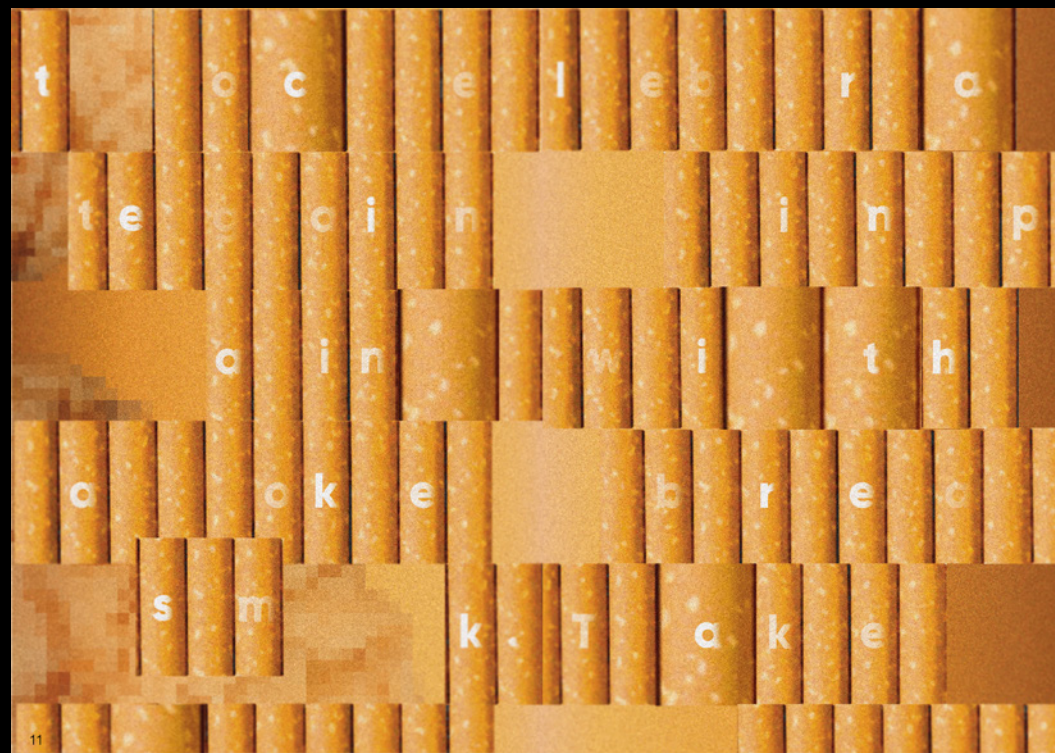
12



18



7



11

10) PIPE DREAM

2022

sculpture;
digital environment;
printed publication;

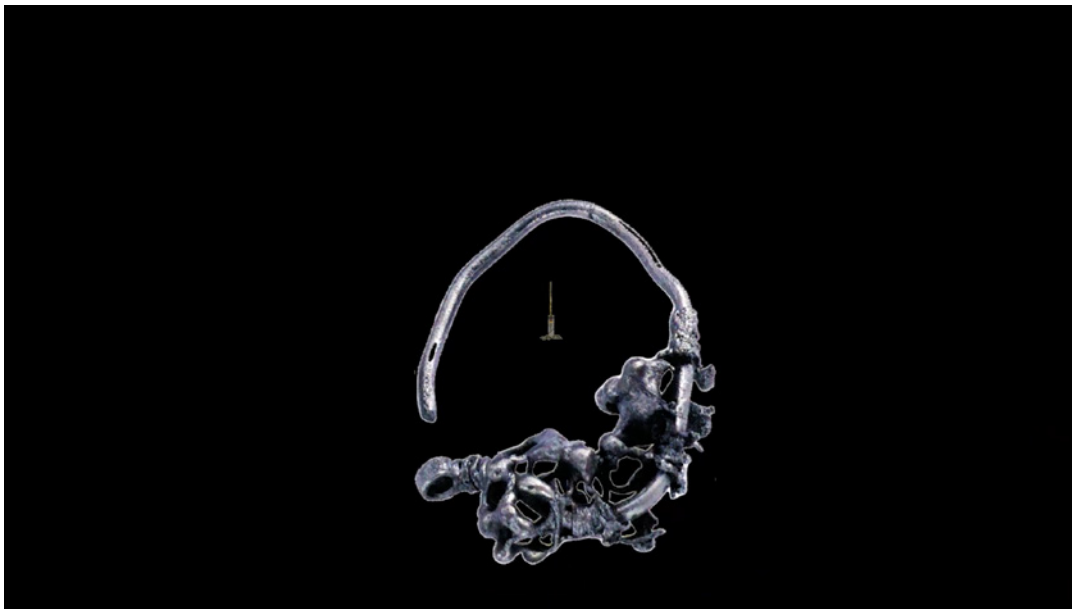
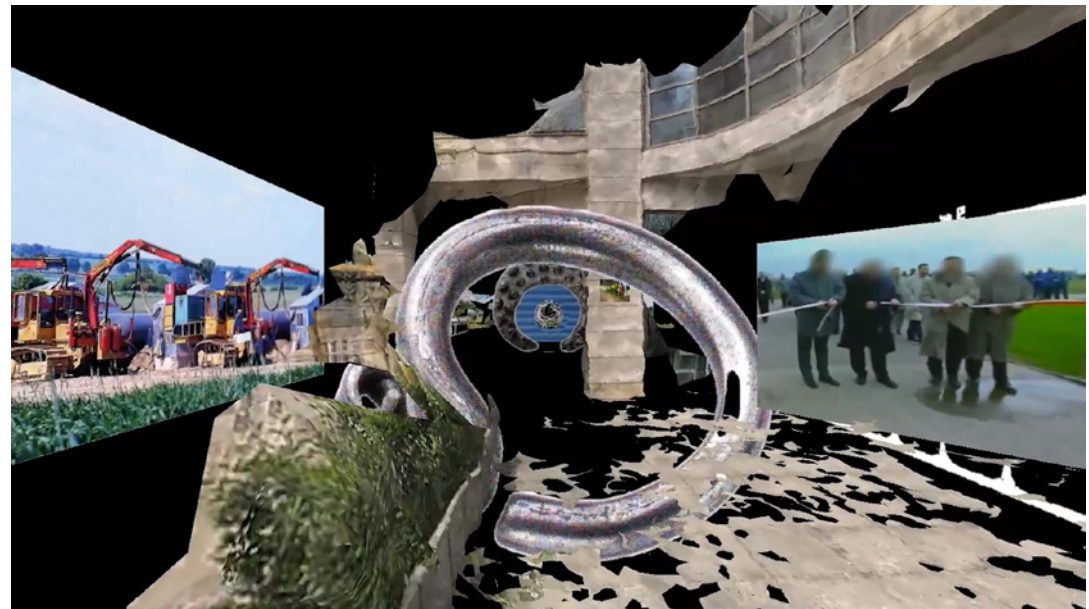
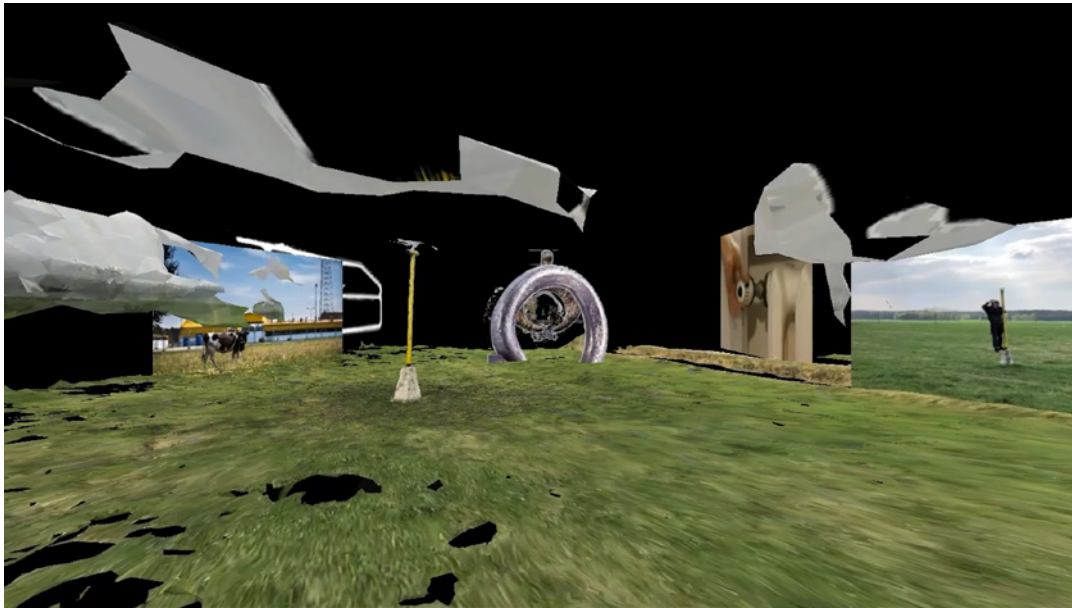
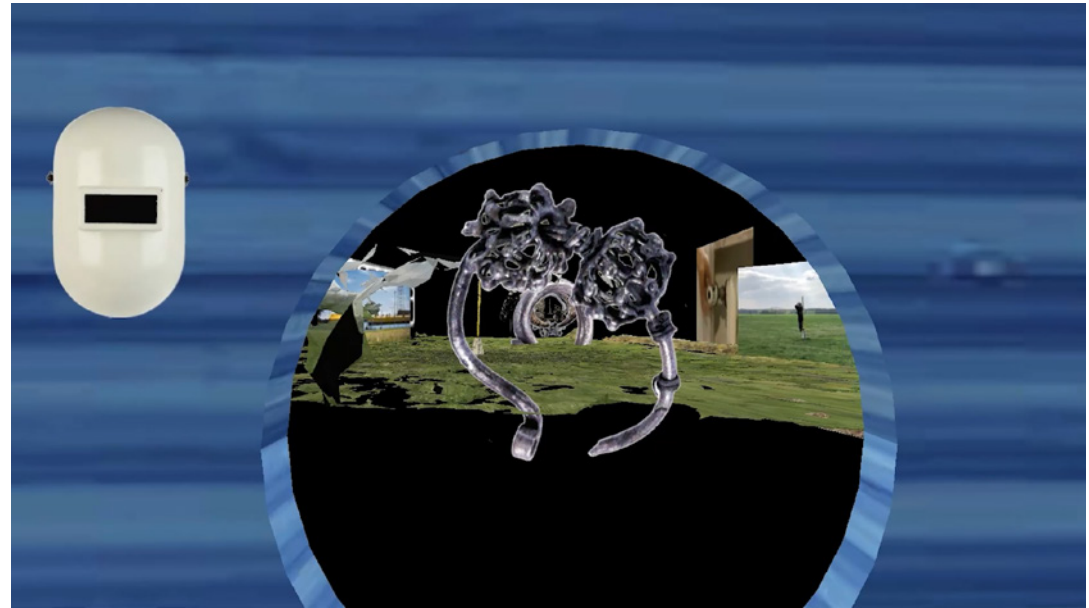
<https://youtu.be/URFtY0XWWFw>

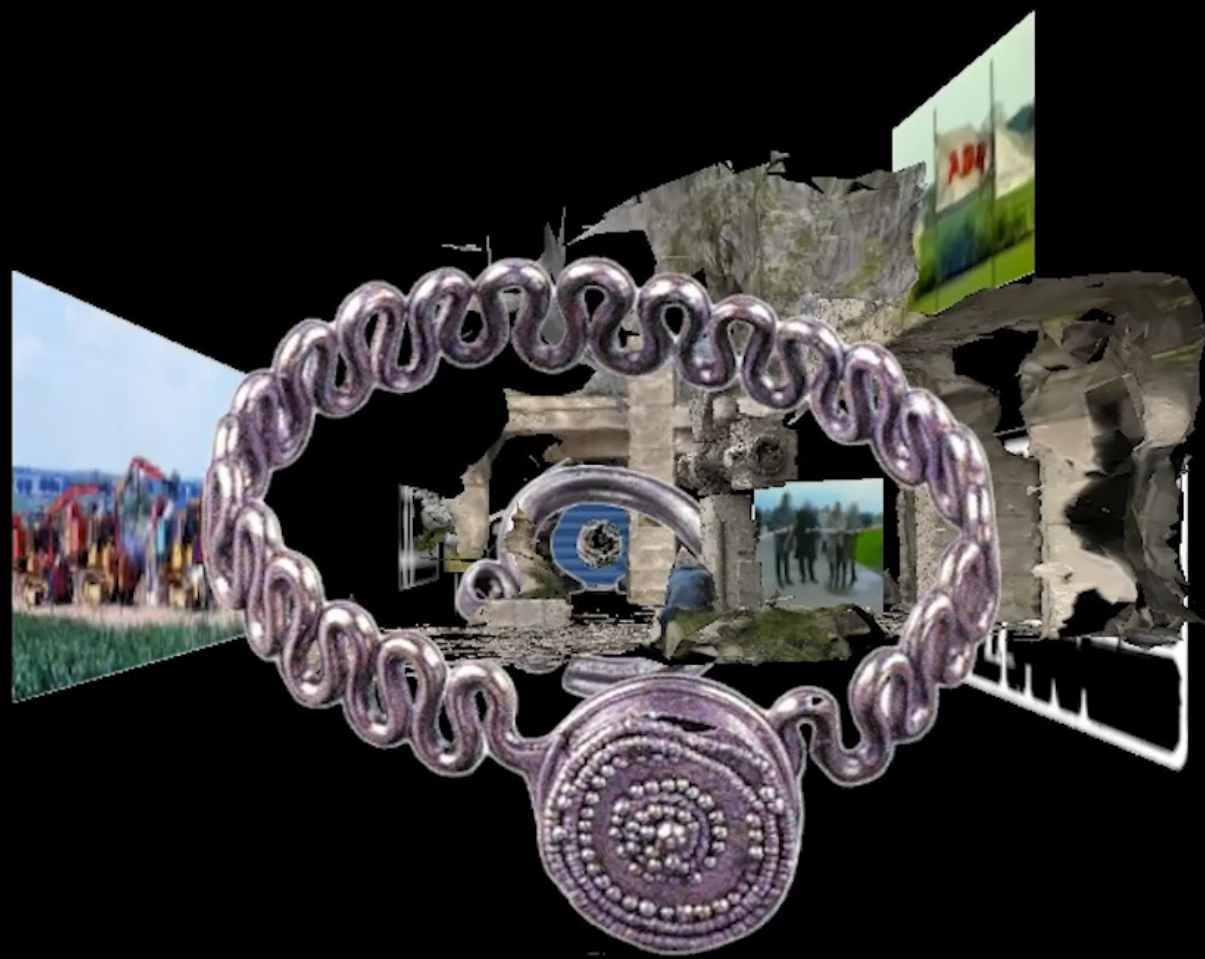
The Polish section of the Yamal pipeline is a 684 km-long tube buried 1.5 metres underground, stretching from the country's eastern to western border. Extensive archaeological research was conducted along its route during construction in the 1990s, culminating in the 1998 exhibition at the Palais d'Europe in Strasbourg titled Pipeline of Archaeological Treasures. More than twenty years later, the Yamal pipeline appears to be doomed. It fell victim to tensions between the European Union and Russia following the 2022 invasion of Ukraine. Outside of geopolitical discourse, the pipeline remains largely invisible, physically manifesting only through obscure objects that are meaningless without prior knowledge of its location and technical specifications. *Pipe Dream* attempts to render this infrastructure as an archaeological artefact, transmitting information about the surrounding landscape and bridging past, present, and future.

Pipe Dream takes the form of a spatial installation consisting of six sculptures and a gamified digital environment arranged in a line. The sculptures allude to the yellow concrete markers that indicate the pipeline's location in the real world, while the digital environment presents a broader "pipeline universe" of artefacts and sites connected to it, ranging from a 3D model of the Bożejowice Long House (6th century BC) to a photogrammetry scan of a contemporary domestic interior heated by a rusted gas radiator.





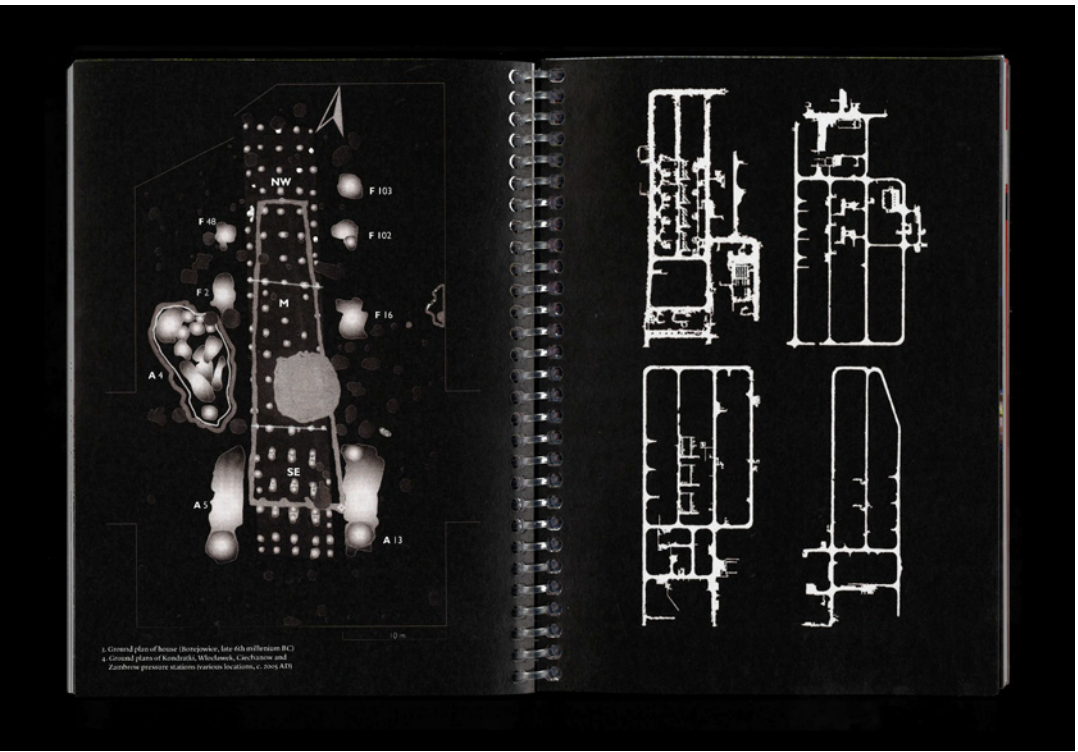




66 artefact—
landscape—
infrastructure

Konstanty Konopinski







5. Bone needle (Kuczkowo, late 3rd millennium BC)

6. Pipeline marker (Leszczyna, c. 1999 AD)

