

Krzyś Bykowski

I am interested in the process of decomposition of human creations and the urban landscape as a space of tension between the synthetic and the organic. I treat the city as an environment of constant transformation, in which biological and non-human matter gradually takes over, transforms, and overwrites structures designed by humans. In the context of the deepening ecological crisis, I turn to matter, understood not as a passive material, but as a processual substance with agency. In my work, I use pigments prepared from organic materials found in urban spaces: bark, pine cones, and leaves. My practice is a reflection on the current ecological state and an attempt to adopt a non-anthropocentric perspective, focused on the environment around humans.



Krzyś Bykowski (born 2000) – visual artist working in natural dyeing techniques, creating paintings and sculptures. A graduate of sociology at the University of Wrocław, since 2024 he has been a master's student in Media Art at the Academy of Fine Arts in Warsaw. In his practice, he explores the city as a space of interspecies coexistence and the processes of degradation of human creations. He has participated in exhibitions at Galeria Promocyjna, Galeria Marszałkowska 18, Galeria Sztuki in Legnica, and Pawilon Bliska 12, among others. He is a recipient of the Scholarship of the Mazovia Voivodeship (2024/2025) and Laureat of the OP_YOUNG 2025 competition organized by OP ENHEIM. Co-creator of the exhibition initiative galeria niczeje. He lives and works in Warsaw.

Selected exhibitions 2023-2025

Kościół Nihilistów: Obol | BULVARY | Wrocław

Kolektyw Kult: Wyrzucone z gniazda | Prześwit, Warszawa

RYSOWAĆ TERAZ 11th International Student Drawing Exhibition, Wozownia Gallery, Toruń

Local Optima | galeria niczeje | BULVARY, Wrocław

Camelot | galeria niczeje | Prześwit, Warszawa

We Don't Sleep – My nie śpimy | Pracownia Gościńska Anny Molskiej | Pawilon Bliska 12

XENO | galeria niczeje | Chmielna 10a, Warszawa

Nadzieja w Morku | Galeria Promocyjna, Warszawa

Stadium rozpadu, studium rozkwitu | Marszałkowska 18, Warszawa

Stalker | Galeria Sztuki w Legnicy

Education

2020 - 2023 Bachelor degree in Sociology at University of Wrocław

2021 - 2022 Erasmus exchange at University of Oslo

Since 2024 Master degree in Media Arts at Academy of Fine Arts in Warsaw

Study of Urban Decay

Study of Urban Decay is a cycle of textile works in which I explore the visual and material traces of urban decomposition. My inspiration comes from the architectural surfaces of the city - walls, pavements, and facades - where biological processes reveal themselves through stains, mosses, lichens, and microorganisms. The fabric becomes both a field of observation and a site where these processes can reappear. I use natural dyes made from alder cones, bark, and fungi, which I pour and spread across the textile, allowing them to act partly on their own. Colour and texture emerge through an organic process that mirrors the slow proliferation of life on urban surfaces. The compositions are abstract yet evoke microbiological rhythms and structures. The pigments subtly emerge from the background, suggesting the quiet presence of non-human organisms hidden within the city's cracks and layers. Through Study of Urban Decay, I aim to capture a moment of coexistence - a state in which the synthetic and the organic merge, revealing the persistence of life within the decaying structures of the urban environment.



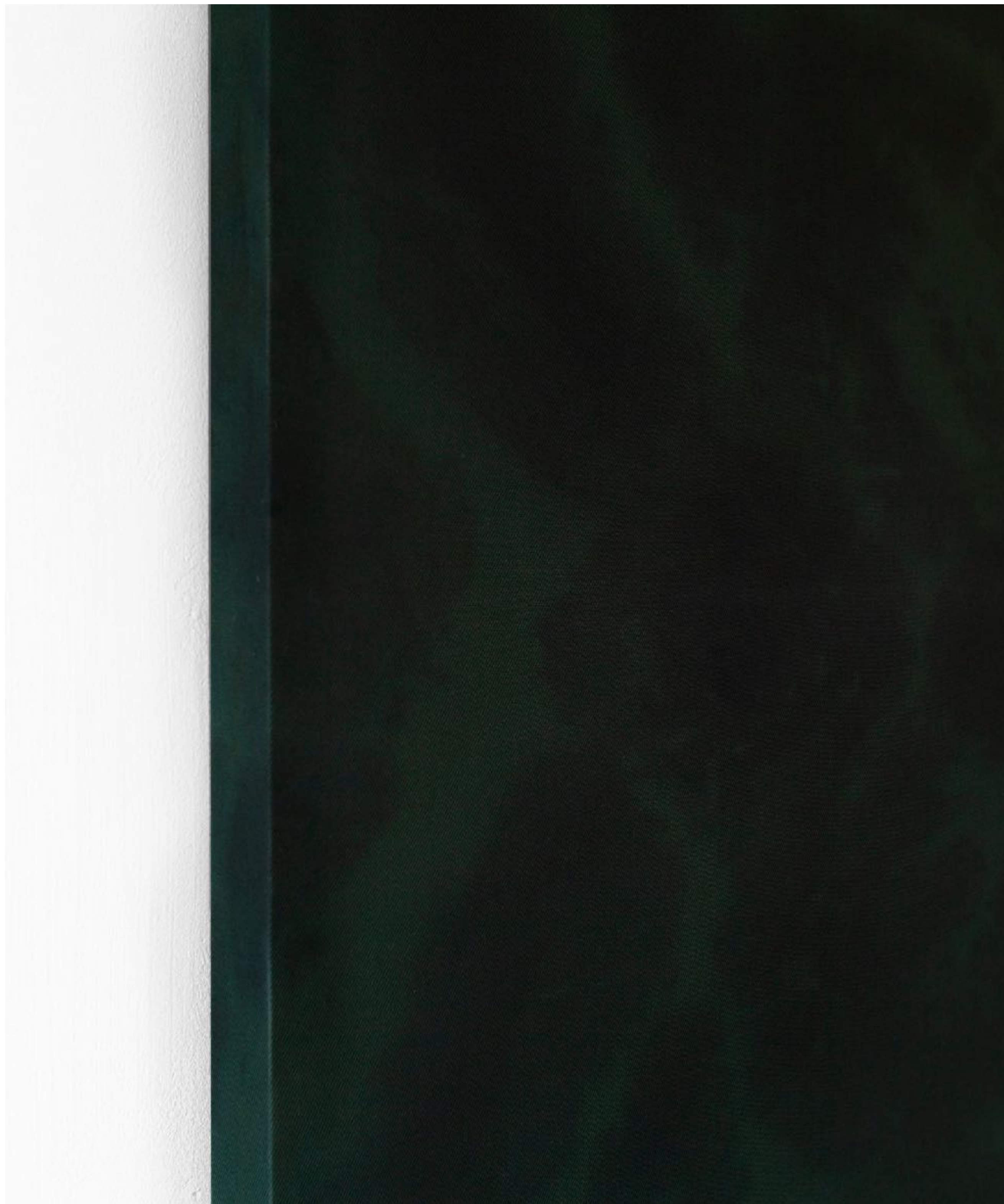
STUDY OF URBAN DECAY (II)

Bio-pigment extracted from alder cones, serigraphy
on heavyweight cotton
110 × 130 cm
2025



STUDY OF URBAN DECAY (I)

Pigment extracted from alder cones, serigraphy on heavyweight cotton
110 × 130 cm
2025

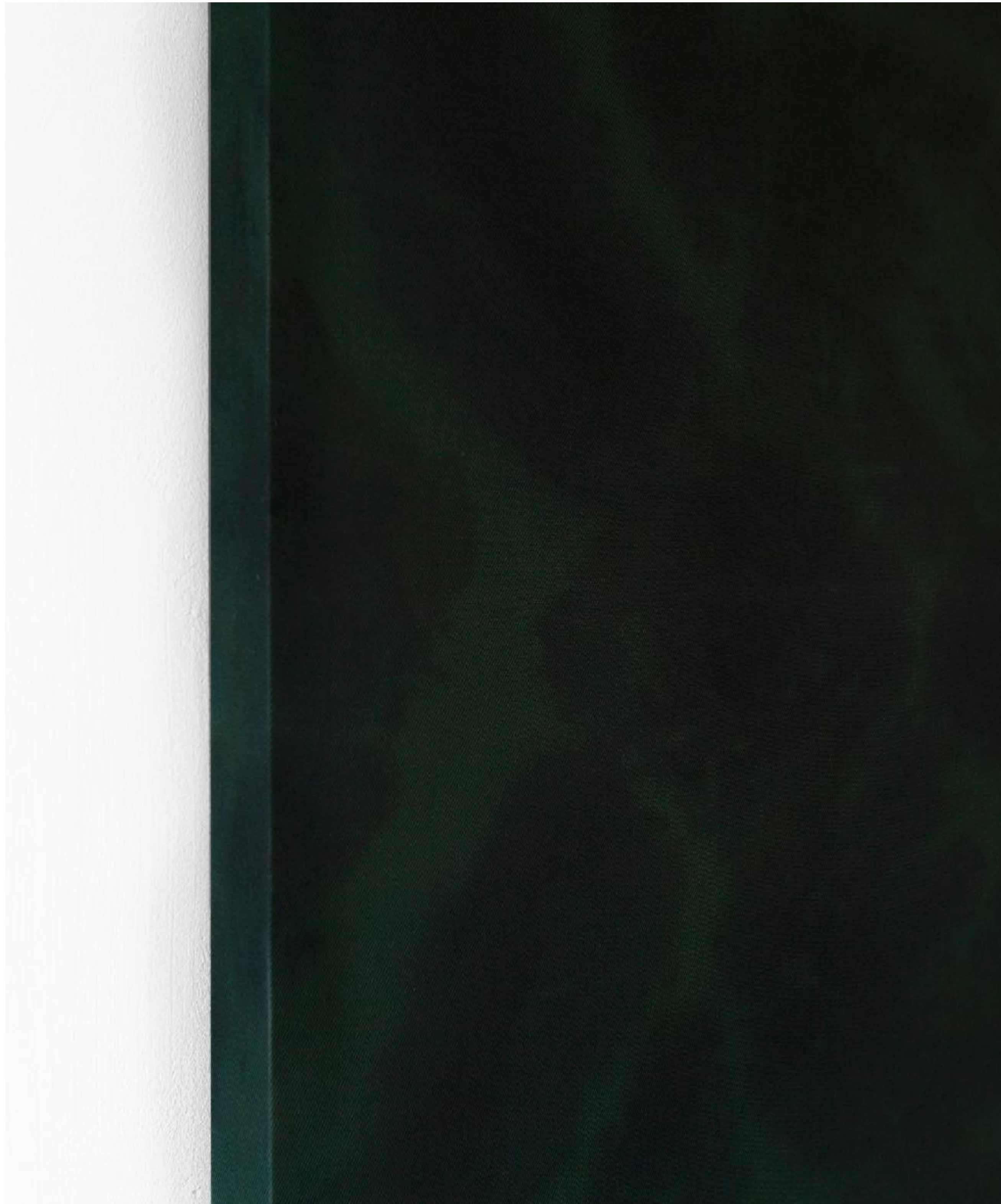


STUDY OF URBAN DECAY (II)

Pigment extracted from alder cones on heavyweight cotton

110 × 110 cm

2025



STUDY OF URBAN DECAY (II)

Pigment extracted from alder cones on heavyweight cotton
110 × 110 cm
2025



STUDY OF URBAN DECAY (II)

Pigment extracted from black beans on heavyweight cotton dyed with black tea

110 × 110 cm

2025

The Relics series

The Relics series continues my work with textiles and my observation and study of the urban fabric as a space of interspecies cohabitation between humans and non-anthropomorphic organisms. I focus on urban facades and walls as places where inconspicuous and overlooked organisms such as mosses, lichens, fungi, or bacteria reveal themselves - organisms that live in the shadow of humanity. Through natural dyeing processes, I give the textiles earthy, organic colors

This series is a materialization of my reflections on a post-human time. These textile objects, composed of pieces of clothing combined into abstract, symmetrical, spatial forms, represent my proposition for a relic of the Anthropocene. The use of clothing refers to the products of human culture and reflects on the issues of hyperconsumption, fast fashion, and overproduction of waste.



relic I

Chlorine, garment dyes, used clothing, carbon fiber
220 × 160 × 80 cm
2025



relic I

Chlorine, garment dyes, used clothing,
carbon fiber poles, glass fiber poles
220 × 160 × 80 cm
2025



relic II

Chlorine, garment dyes, self-made pigment used clothing,
carbon fiber poles, glass fiber poles
150 × 85 × 130 cm
2025









relic III

Self-made pigment, used clothing,
carbon fiber poles, glass fiber poles
300 × 90 × 80 cm
2025



Herbarium series

The backgrounds of these works visually reference urban facades that deteriorate due to weather, microorganisms, fungi, mosses, and lichens - a degradation deemed undesirable by humans. In the center of the works are plants classified by humans as weeds. These pieces reflect on human coexistence with surrounding organisms and observe the relationship between knowledge and power, where the world is ordered through imposed binary categories such as harmful-beneficial.



Thlaspi arvense

Chlorine, garment dyes, toner, cotton

41 × 33 cm

2024



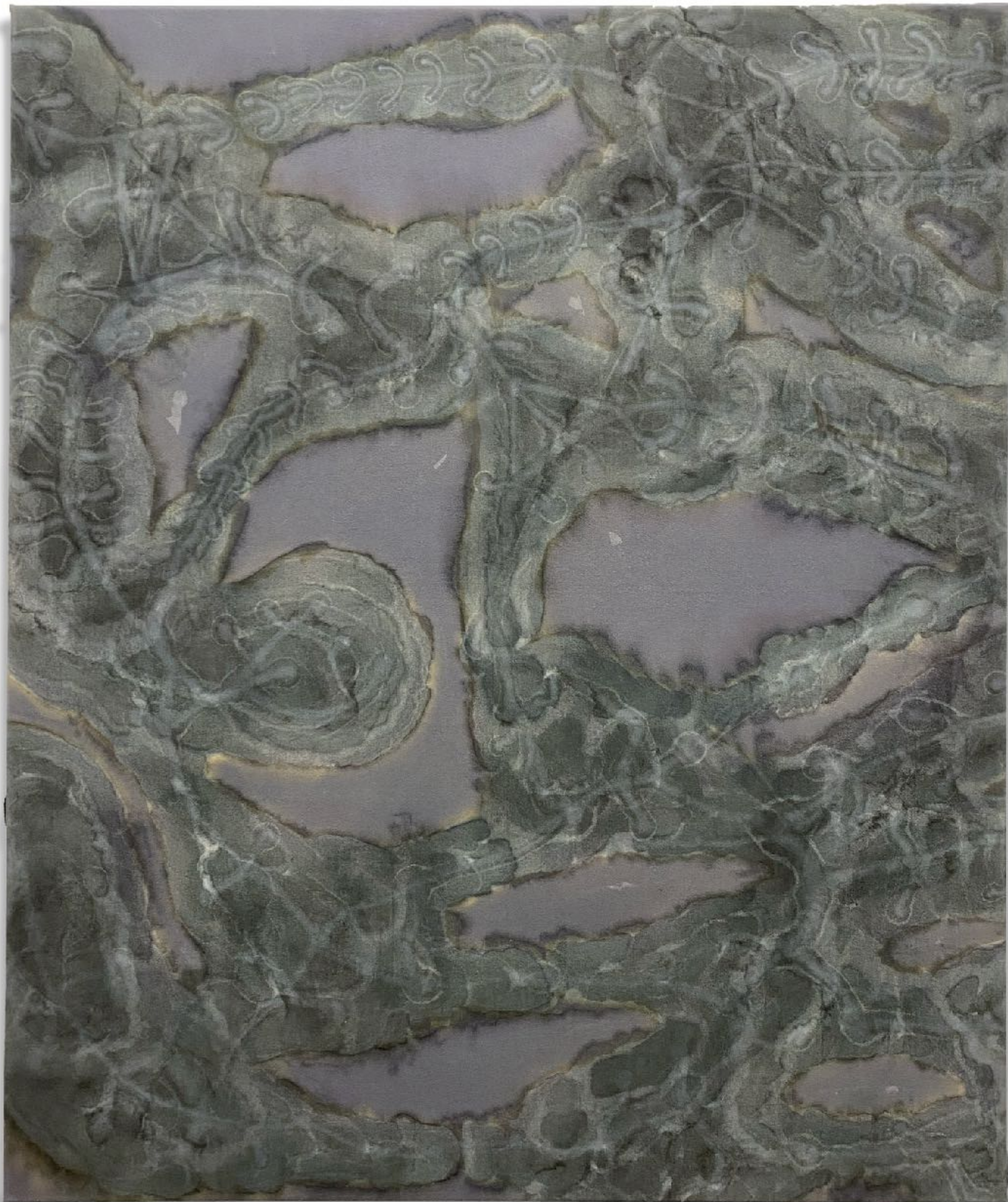
Anchusa arvensis

Chlorine, garment dyes, toner, cotton
41 × 33 cm
2024



Centaurea cyanus

Chlorine, garment dyes, toner, cotton
41 × 33 cm
2024



Phantom I

Chlorine, garment dyes, cotton
120 × 100 cm
2024



Phantom II

Chlorine, garment dyes, cotton
120 × 100 cm
2024



Nocturne

Stainless steel, polyester, bio-pigment
100 × 160 cm
2025

The backgrounds of these works visually reference urban facades that deteriorate due to weather, microorganisms, fungi, mosses, and lichens - a degradation. The works reflect on the anthropocentric need for constant construction and renovation, as well as the vision of the city as a space in perpetual transformation. Construction nets become a symbol of this unending change - a fixed and recognizable element of the urban landscape. The installation tells a story of the ongoing attempts to resist decay and degradation, processes that inevitably accompany human-inhabited environments. Here, the urban fabric appears as an ontological manifestation of continuous natural and biological processes, shaped by the organisms that live in its shadow, undesirable by humans. In the center of the works are plants classified by humans as weeds. These pieces reflect on human coexistence with surrounding organisms and observe the relationship between knowledge and power, where the world is ordered through imposed binary categories such as harmful-beneficial.



Construction

Scaffolding net, bio-pigment
480 × 880 cm
2025