



Krzyś Bykowski

bio

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 The Centre of Polish Sculpture in Orońsko, Galeria Promocyjna, Galeria Marszałkowska 18, Galeria Sztuki in Legnica, and Urban Spree in Berlin, 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 in Wrocław. Co-creator of the exhibition initiative galeria niczeje. He lives and works in Warsaw.

artist statement

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.



CV

*2000	In Wrocław lives and works in Warsaw
2020 - 2023	Sociology, University in Wrocław;
2021 - 2022	Social Studies, University in Oslo (Erasmus);
2024 - 2026	Media Arts, Academy of Fine Arts in Warsaw;
2025 - 2026	Fine Arts, HGK Basel (Erasmus);

SELECTED EXHIBITIONS

2026	Unruhe , OPENHEIM Wrocław; eis , Eglisee, Basel, Switzerland; booth , SUPERMARKET, Stockholm, Sweden; Need for Speed , Subteria, Cracow Art Week; Art for Democracy IV , Galeria Promocyjna, Warsaw; The Party is Over! Porządki , Centre of Polish Sculpture, Orońsko; TENSION , STROBOSKOP, Warsaw (solo) ; Hotel Warszawa Art Fair , Galeria Przeciąg, Warsaw; CONTEXTILE , Contemporary Textile Biennale, Guimaraes, Portugal;
2025	Stadium rozpadu, studium rozkwitu , Galeria; Marszałkowska 18, Warsaw (solo) ; Stalker , Galeria Sztuki w Legnicy; HARDCORE & SOUL , Urban Spree Gallery, Berlin, Germany; Nadzieja w mroku , Galeria Promocyjna, Warsaw;

SELECTED EXHIBITIONS

2025	XENO , galeria niczeje, Warsaw; We Don't Sleep – My nie śpimy, Pawilon Bliska 12, Warsaw;; Art for Democracy III . Wystawa Pracowni Domeny Publicznej, Galeria Kaplica, Warsaw; Ścieżki i ślady , galeria MiserArt, Wrocław;
2024	Kościół Nihilistów: DARK AKADEMIA , Wrocław Off Gallery Weekend, Wrocław; Camelot , Kolektywna Instytucja Kultury Prześwit, Warsaw; Błąd Poznawczy , galeria niczeje, Spokój Festiwal; FAEX VERITAS , Muzeum Ziemi Kłodzkiej, Kłodzko; Naked Man , Galeria Sztuki Współczesnej MD_S, Wrocław; Syreni Włos , galeria niczeje, Warsaw; Local Optima , BULVARY, Wrocław; Wyrzucone z gniazda , Kolektywna Instytucja Kultury Prześwit, Warsaw;
2023	Kościół Nihilistów: Obol , BULVARY , Wrocław; K _ _ _ _ _ C _ _ , galeria Nicponiej, Wrocław;

SCHOLARSHIPS

2026	Scholarship of the Academy of Fine Arts in Warsaw's Dean, Warsaw, Poland;
2025	Scholarship of the Mazovia Voivodeship, Mazovia Marshal's Office, Warsaw, Poland; Scholarship of the Academy of Fine Arts in Warsaw's Dean, Warsaw, Poland;

COMPETITIONS

2026	Laureate of the OP_YOUNG program, OP ENHEIM, Wrocław, Poland;
2024	Laureate of the 11th International Student Drawing Exhibition RYSOWAĆ TERAZ;

RESIDENICES

2027	MeatFactory , Prague, Czech Republic
2026	CONTEXTILE , Contemporary Textile Biennale, Guimaraes, Portugal; Warsaw Observatory of Culture , Artist and Research Residencies. Fourth Edition / 2026

CONTACT

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Traces of Dissolution

The series explores the issue of non-human agency. The works continue my reflections on the city and directly refer to the aesthetics of urban decay, to the streaks forming on facades and walls as a result of organisms living in the shadow of humans.

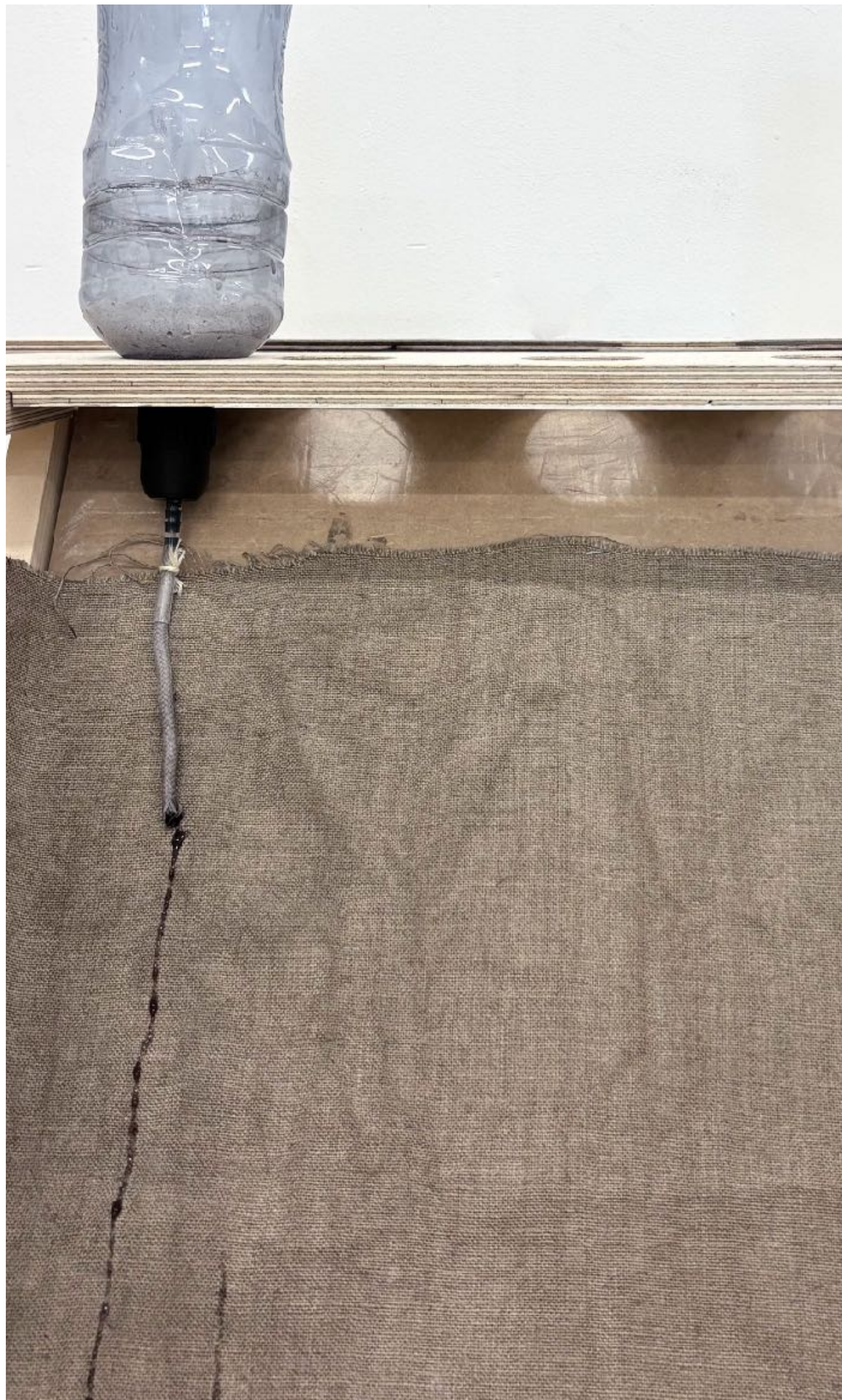
The works constitute a form of visual metaphor: fabric becomes concrete, which, under tension, transforms into organic tissue. The dye actively influences the shade of the canvas; it is a non-human agent. The metaphor spans the material used and the attempt to visualize the issues I am exploring. The three-dimensional form of the looms references sharp architectural shapes that emerge from behind the canvas, stretching the material and creating the effect of organic bulges. A tension emerges that speaks to the relationship between the organic and the synthetic in urban space, as well as to the city's fabric as eternally alive.

The title of the series refers to the idea of transience, but from the perspective of matter: matter slowly dissolves, and with it, human creations, witnesses to history and human events melt away. Here, matter is both a carrier of meaning and a space for non-human life.



Traces of Dissolution (V)

Dye extracted from alder cones and tree bark on
linen canvas
120 × 160 × 10 cm
2026



The process of creating the works in the Traces of Dissolution series: dyeing linen using wooden frames and modified plastic bottles

The works are created through the process of dye seeping from organic matter found in the urban environment: alder cones and the bark of a felled tree. This method simulates the processes occurring on buildings, removing my control over the outcome and allowing the dye to spread spontaneously across the material. In this context, agency is understood as the potential to generate an effect: in the case of a stain, this is a visual effect, but also a destructive impact on urban facades.



Traces of Dissolution (II)

Dye extracted from alder cones
on linen canvas
45 × 35 × 8 cm
2026



Traces of Dissolution (II)

Dye extracted from alder cones
on linen canvas
45 × 35 × 8 cm
2026



Traces of Dissolution (III)

Dye extracted from alder cones
on linen canvas
45 × 35 × 8 cm
2026



Traces of Dissolution (IV)

Dye extracted from alder cones and tree bark on linen canvas

120 × 160 × 10 cm

2026





Traces of Dissolution (V)

Dye extracted from alder cones and tree bark on linen canvas

120 × 160 × 10 cm

2026



Traces of dissolution

Pigment extracted from plants found in urban spaces
dimensions variable
2026

A site-specific installation of a performative and ephemeral nature,
consisting of dye slowly dripping down the gallery wall. The installation
results in colored stains that grow larger over time.



TENSION

Series continues my exploration of sculptural textile forms centered on the theme of tension: understood simultaneously as a physical property, a relationship with the urban fabric, and an affective state of discomfort inherent in the condition of contemporary humanity. Tension is a necessity for the sculpture's existence: its spatiality arises from the relationship between the tensioned textile layer and the expanding fiberglass skeleton. Despite its static nature, physical forces are constantly acting on the object.

I explore and utilize the potential of discarded materials: I stitch through garments, cut and join them until a new form emerges, which, through its materiality, the haptic quality of the surface with visible seams, the colors created through the process of hand-dyeing, and the physical tension of the fabric, causes the garment parts to withdraw from their original utilitarian function, giving way for a new entity to emerge.

I draw on the work of Jane Bennett and her concept of Vibrant Matter, which views the seemingly inanimate objects surrounding humans as possessing agency, forming relationships, and exerting an active influence on their surroundings. Another important reference is Graham Harman and his object-oriented ontology: according to Harman, every object contains an inexhaustible depth that it emanates through its visuality. I strive for my works to operate on a similar principle: to be affective, unsettling, and, through their visuality and form, to interact with those who view them.



TENSION (I)

Pigment extracted from plants found in urban spaces,
secondhand clothing, fiberglass poles
90 × 160 × 300 cm
2025



TENSION (I)

Pigment extracted from plants found in urban spaces,
secondhand clothing, fiberglass poles
90 × 160 × 300 cm
2026





TENSION (II)

Pigment extracted from plants found in urban spaces,
secondhand clothing, fiberglass poles
(3x) 130 × 55 × 45 cm
2026





TENSION (III)

Pigment extracted from plants found in urban spaces,
secondhand clothing, fiberglass poles

135 × 130 × 240 cm

2026



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 III

Self-made pigment, used clothing, carbon fiber poles,
glass fiber poles
90 × 300 × 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
85 × 130 × 150 cm
2025





relic III

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



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. Color 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 × 110 cm
2025

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. Color 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.



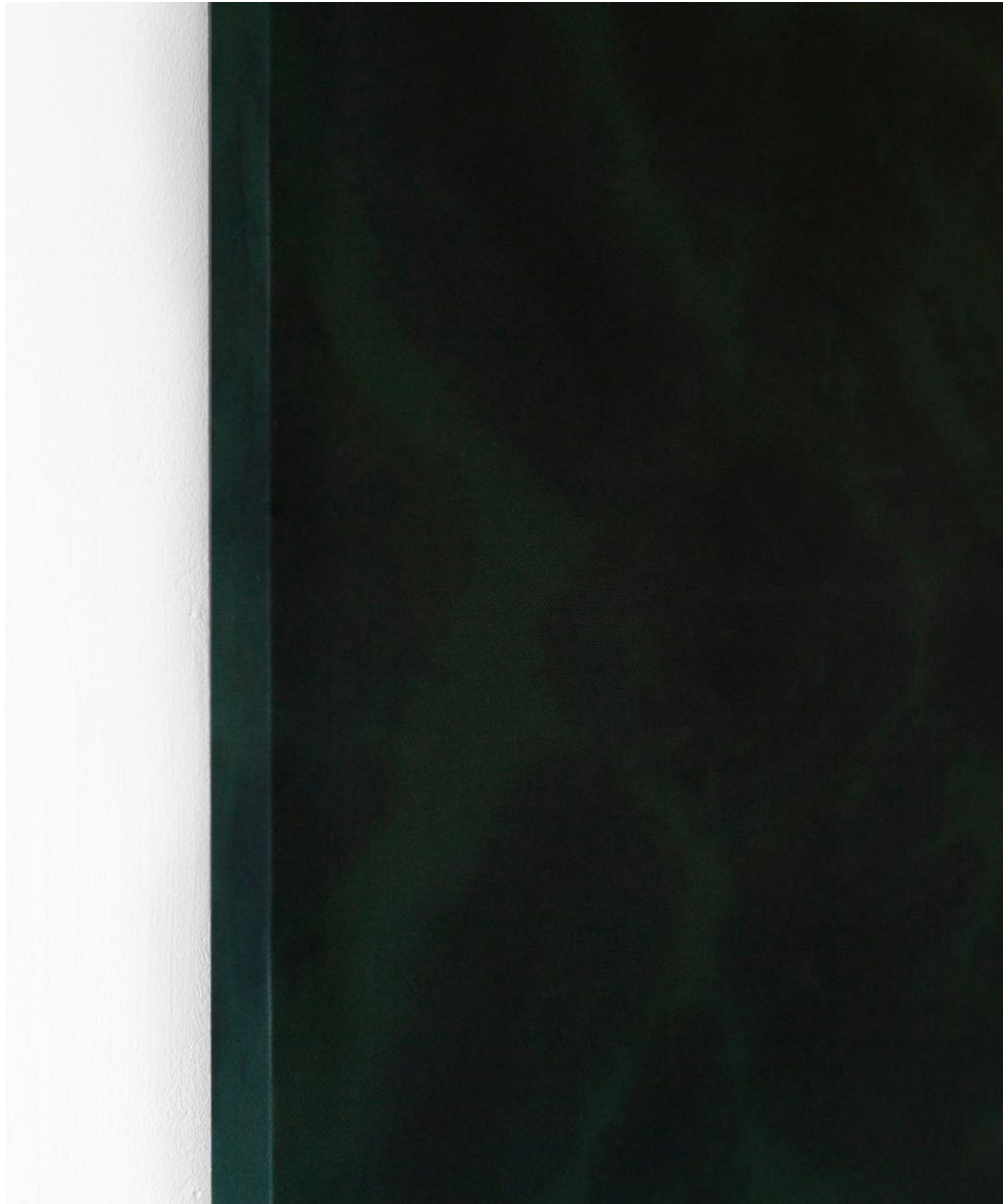
STUDY OF URBAN DECAY (III)

Pigment extracted from black beans on heavyweight
cotton dyed with black tea
120 × 120 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 black beans on heavyweight cotton dyed with black tea
120 × 120 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