

Krzyś Bykowski

I am interested in the process of decay of human-made objects and how nature reclaims spaces once appropriated by humans. In my work, I attempt to recreate the visual processes of urban landscapes being reclaimed by non-anthropomorphic organisms. My practice is a reflection on impermanence, the relationship between culture and nature, and a future in which these organisms will exist after us.



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

Studium 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

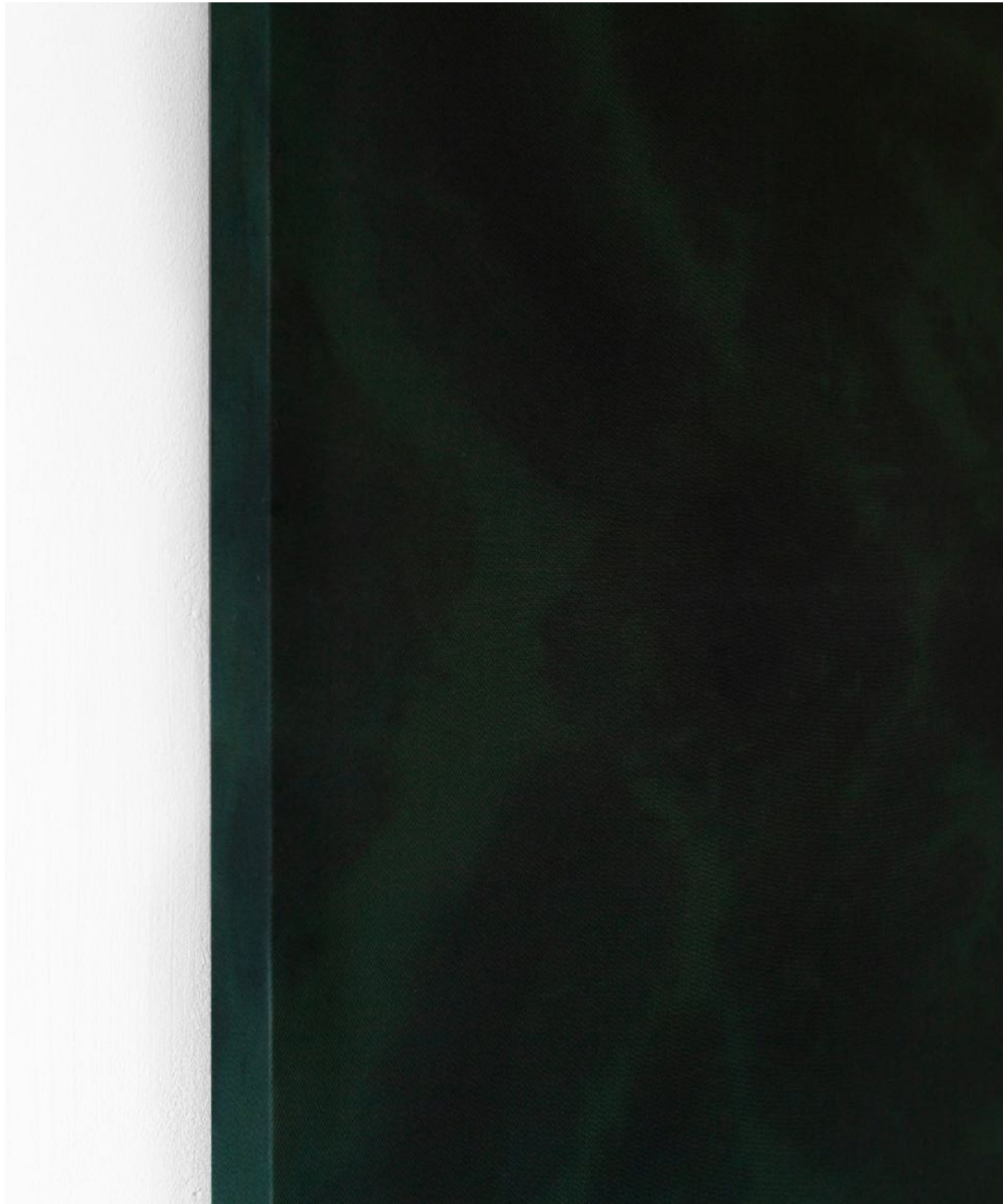
Bio

Krzyś Bykowski (born 2000, Wrocław) - Graduate of the University of Wrocław in Sociology, since 2024 pursuing a master's degree in Media Art at the Academy of Fine Arts in Warsaw. Co-founder of the nomadic gallery niczeje. Winner of the Mazovia region scholarship for art students (2024/25). Laureate of the OP_YOUNG 2025 competition organized by OP ENHEIM.



STUDY OF URBAN DECAY (I)

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



STUDY OF URBAN DECAY (II)

Bio-pigment extracted from alder cones on heavyweight cotton

110 × 110 cm

2025



STUDY OF URBAN DECAY (II)

Bio-pigment extracted from alder cones on heavyweight cotton

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, bio-pigment used clothing,
carbon fiber poles, glass fiber poles
150 × 85 × 130 cm
2025









relic III

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





relic IV

Bio-pigment, used clothing,
carbon fiber poles, glass fiber poles
150 × 140 × 50 cm
2025

Construction

Scaffolding net, bio-pigment
480 × 880 cm
2025

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.

