

# Bartosz Sikorski

Statement and selected works - draft portfolio

## Mini CV

Born 1974 in Bytom, Poland. Lives and works in Vienna since 2000. Studied music at Universitat der Kunste Berlin with Prof. Michael Wolf. Scholarship from the Herbert von Karajan Institute, Berlin, 1996. Since 2000 double bassist with the Wiener Philharmoniker.

## Selected solo exhibitions

- 2021 TRAF0 Trafostacja Sztuki / Center for Contemporary Art, Szczecin
- 2015 A chłopaki podpierają ściany, Kronika, Bytom
- 2015 Zwölfertonreihe für Lutoslawski, Hipphalle, Gmunden
- 2014 Weiss auf Schwarz, Suterena, Vienna
- 2014 recursions, mo.e, Vienna
- 2013 Control Flight, white8 Gallery, Vienna
- 2008 LED Painting, Galerie Raum mit Licht, Vienna

## Statement

My practice moves between painting, drawing, sound, performance, animation and spatial installation. I am interested in unstable images and systems: bodies that dissolve into signals, colours that behave like sound, handmade objects that imitate digital structures, and noise that becomes a physical material.

I often work with reduced colour systems, layered surfaces, pixel-like fragments, improvised electronics, DIY instruments, found imagery and recycled digital material. Some works are quiet and almost archaeological; others are loud, absurd or performative. The important point for me is the shift between states: from image to object, from object to instrument, from figure to signal, from technical error to visual language.

Recurring motifs include fragmented figures, masks, animals, artificial light, modular structures and traces of sound. I do not separate painting, music and video as independent fields. I treat them as different ways of testing the same question: how does an image, a body or a sound change when it is translated, repeated, damaged, displaced or forced into another medium?

## Selected works - short notes

The following notes are not intended as fixed titles. They describe the logic and material attitude behind the selected images.

01



The pipe-based object behaves like a fake organ: it borrows the visual authority of an instrument but produces a rough, material sound world. The power cable was not hidden; it becomes part of the drawing in space, making the installation openly dependent on infrastructure and improvisation.

02



Painted wooden strips function as objects, lines and a spatial score at the same time. Painting leaves the wall and becomes a rhythm in the room: leaning, repeating, interrupting the space and moving between notation, sculpture and stage-like arrangement.

03

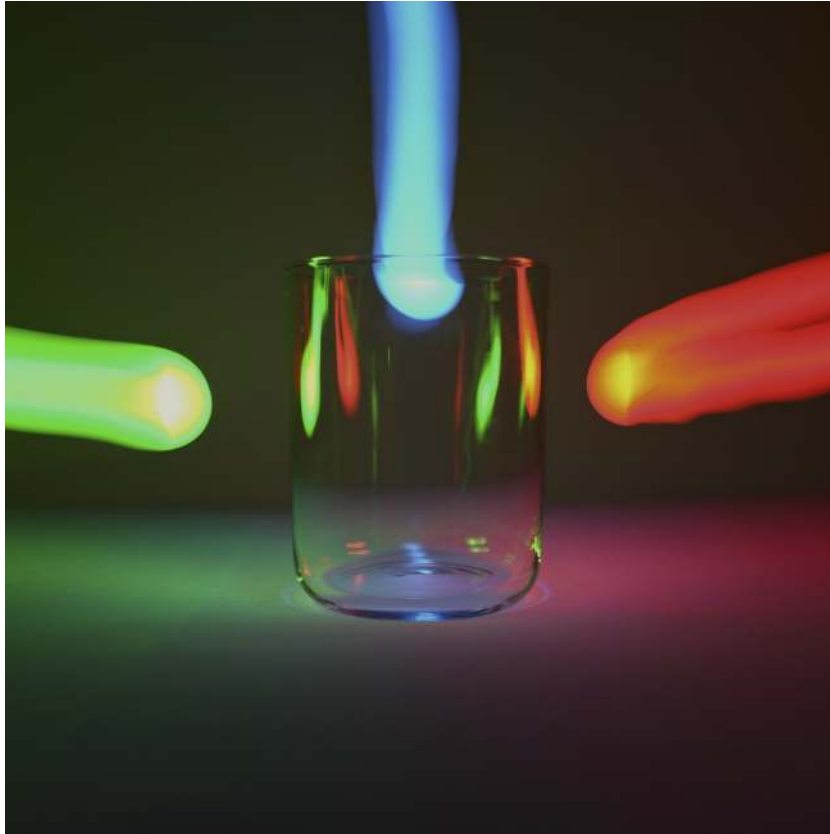


The image leaves the rectangle and becomes a small broken body. Pixel-like fragments migrate from the flat painting into object space, turning digital reduction back into handmade, unstable and slightly provisional matter.



A bird carries a black square that can be read as icon, object, burden or pixel. The joke is important: a supposedly pure theoretical form becomes almost cartoon-like and physical, while the surface shifts between raw canvas, priming and simulated texture. The slight displacement also suggests an image caught between frames, as if a moving sequence had slipped and briefly become a painting.

05



The glass works like a modest optical instrument. RGB light is treated as physical material, producing reflections, false depth and a fragile illusion of digital colour through a simple analog setup.



An early human figure and a cinematic future human face each other without explanation. The image compresses origin and projected future into one unstable pair: evolution, artificial memory and pop-cultural mythology on the same sheet of paper.



The bodies are not drawn as fixed anatomical forms. They appear more like signals, tracks or residues of movement: open, unfinished and slightly damaged by the line that produces them.



These paintings turn digital noise into slow physical surfaces. What looks like pixels, data or image compression is produced by hand, so the technological image becomes heavy, material and almost geological.



The drawing moves from a head or profile into a field of speed, attack and disintegration. It sits between portrait, notation and uncontrolled gesture: a figure turning into a line of force rather than a stable representation.