A handwritten signature in blue ink on a light-colored background. The signature is written in a cursive, flowing style and reads "Kuba Bąkowski".

Kuba Bąkowski / Portfolio CSW

Kuba Bąkowski jest absolwentem Wydziału Komunikacji Multimedialnej Uniwersytetu Artystycznego w Poznaniu (2001). Jego praktyka artystyczna łączy zagadnienia z różnych dziedzin nauki, technologii, antropologii, historii naturalnej i sztuki co znajduje odbicie w eksperymentalnych w charakterze działaniach w obszarze fotografii, rzeźby i multimediiów. Bąkowski tworzy również instalacje i programowane obiekty kinetyczne. Współpracuje z naukowcami, inżynierami i konstruktorami. W jego projektach współczesna rzeczywistości to miejsce, w którym nasza percepcja kształtuje się w zderzeniach ze zjawiskami przenikania się i współistnienia pozornie przeciwstawnych porządków. Kuba Bąkowski prezentował swoje prace w Galerii Foksal, Centrum Sztuki Współczesnej Zamek Ujazdowski i Narodowej Galerii Zachęta w Warszawie, Museum Moderner Kunst w Wiedniu, Musée d'Art Moderne w Saint-Etienne, Artspace Sydney, Palazzo delle Arti Napoli, Chelsea Art Museum w Nowym Jorku, Royal Scottish Academy w Edynburgu, Muzeum Współczesnym we Wrocławiu, MOCAP w Krakowie. Był stypendystą MKiDN, Narodowego Centrum Kultury, Miasta Stołecznego Warszawy, Trust for Mutual Understanding, Creative Scotland oraz Canada Council for the Arts.





Fotosynteza - wizualizacja do konkursu projektów dla CSW









*Rainforest Saprophyte* (2021)

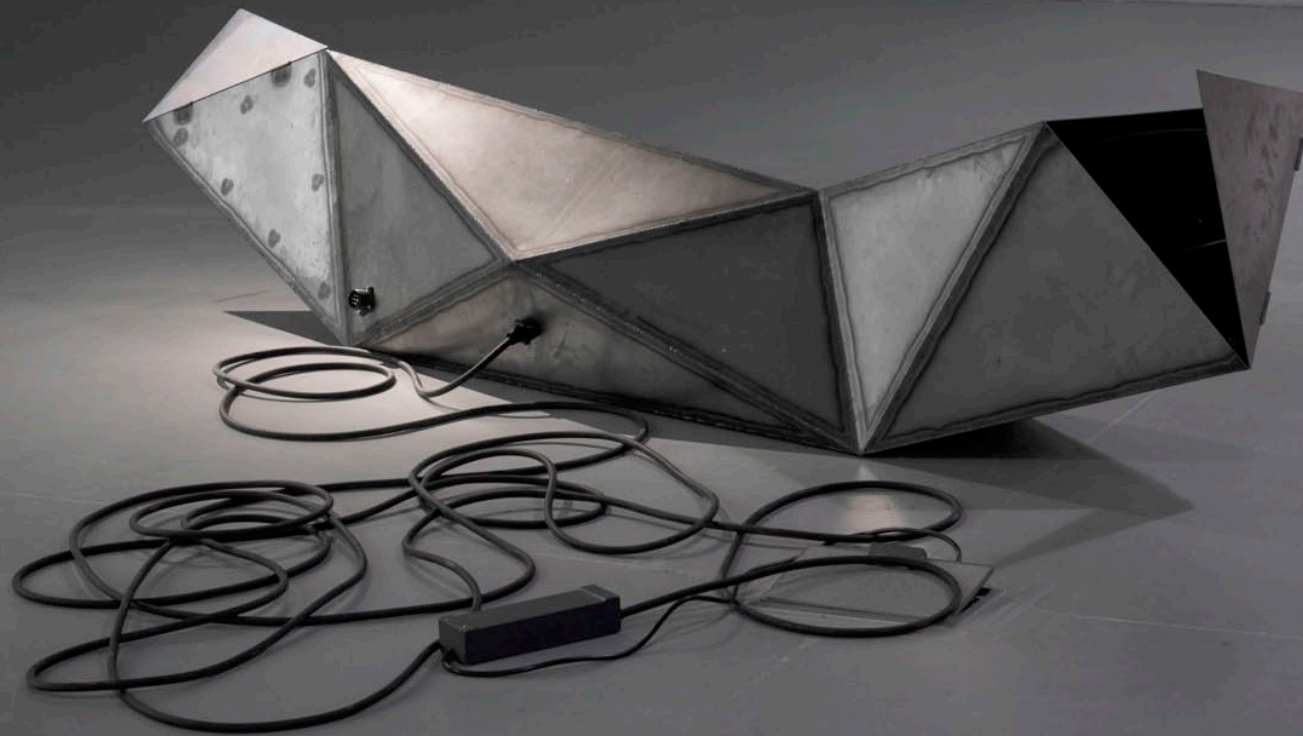
photography with kinetic element; e-print on plywood, plywood, electric motor, DIY kinetics

A work using a selfie photograph taken in the Pacific Rim National Park Rainforest Reserve on Vancouver Island. The pristine forest is one giant organism and it is possible to psycho-physically experience this phenomenon as an opening spiritual experience.





How it works (video link): [https://drive.google.com/file/d/17nH-hXTbS\\_aR2505fAzzo0FCi347lsX5/view?usp=drive\\_link](https://drive.google.com/file/d/17nH-hXTbS_aR2505fAzzo0FCi347lsX5/view?usp=drive_link)



Title: *I Do Not Pay For My Pleasure*

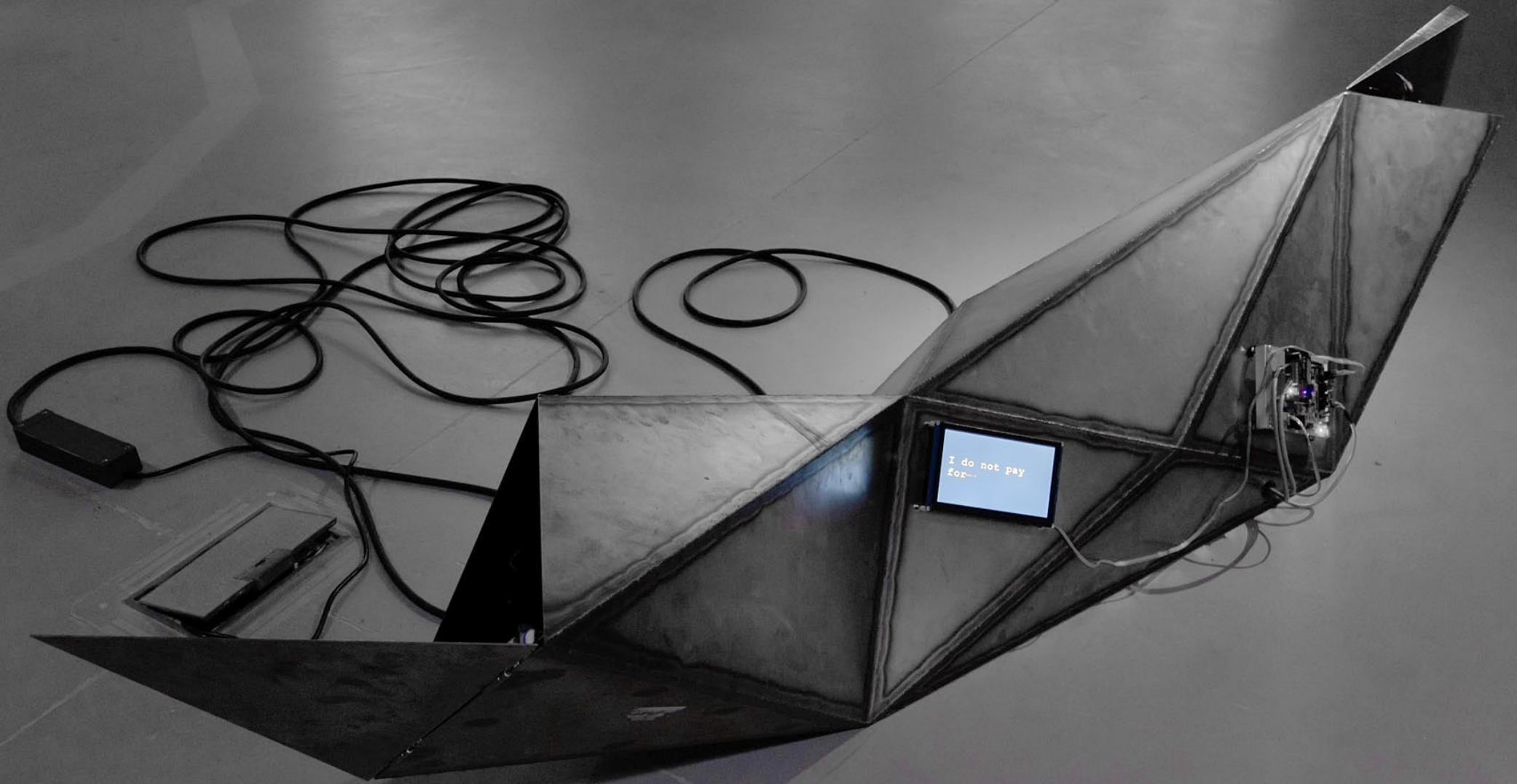
Year: 2016 / 2019

Medium: computer controlled kinetic sculpture

Materials: steel, servo motors, microcontroller, video display, Morse code, programming

Kinetic sculpture inspired by primitive sea animals Cephalochordata (in modern seas they are represented by the lancets also known as amphioxus). The work moves two elements of its structure in the rhythm of dots and dashes of the Morse code and visualizes the sentence "I do not pay for my pleasure".









Polish Polar Station Hornsund on Spitsbergen, site of the Ursa Major project 77°00' N / 15°33' E. Spitsbergen (2019) which is presented on the following pages  
photo of the station: Tomasz Wawrzyniak

Next page: *Great Bear. Hornsund* (2021)

photography on Kodak Duratrans, light box, fluorescent lamps, 130 x 92 x 15 cm

The photograph was taken from the roof of the Hornsund Polish Polar Station in the direction of Isbjornhamn (White Bear Bay). The station's main communications mast became the starting point for a faithful reproduction of the full shape of the nineteen-star constellation Ursa Major (Great Bear).

Its most recognizable element is the seven-star Big Dipper. The lights spread out directly on the ground reflect the mutual position of the constellation's stars, taking into account the perspective of the frame and the reproduction of the wide-angle lens used. Bąkowski's light installation attracted the interest of polar foxes during the photo shoot. One of them, present in the photograph, interfered with the arrangement of lamps mapping the shape of the constellation to create its own version.



Title: *The Great Bear at Fugleberget*

Year: 2021

Medium/Materials: Lambda photography on Duratrans; light box, steel, fluorescent lamps,

Dimensions: 94,5 x 71 x 15 cm

A photography of an installation on the so-called "dead ice face" of Hansbreen glacier with a perspective to the summit of Fugleberget. Nineteen lighted flashlights were placed in the approximately 12 meter high ice wall. They created a drawing of the constellation where the Great Bear is heading towards the mountainside and its summit.







Title: *Great Bear Radio Station. Fugleberget*  
Year: 2021

Medium: photography, object, sound

Materials: pigment print on plywood, noise generator, amplifier, antenna, speaker.

Daytime photography of the dead-ice zone of Hansbreen Glacier and the summit of Fugleberget printed on plywood and turned into a specific transmitting device. In the photograph in the place depicting so-called dead ice at the edge of the Hansbreen glacier are mounted masts of a model radio station. Connected together they form a transmitting antenna in the shape of a drawing of the constellation Great Bear. The radio station generates a broad radio spectrum and an audible noise, which the viewer can modify by gently touching the antenna.

How it works (video links): [https://drive.google.com/file/d/10oKZcPUE5\\_dLpWr7nzmLiR2EFPsvb9ei/view?usp=drive\\_link](https://drive.google.com/file/d/10oKZcPUE5_dLpWr7nzmLiR2EFPsvb9ei/view?usp=drive_link)  
[https://drive.google.com/file/d/10oKZcPUE5\\_dLpWr7nzmLiR2EFPsvb9ei/view?usp=drive\\_link](https://drive.google.com/file/d/10oKZcPUE5_dLpWr7nzmLiR2EFPsvb9ei/view?usp=drive_link)









The *Dust Eater* is an installation that connects seemingly distant areas of industrial engineering and post-futurist art with pro-environmental artistic and educational practice. The installation consists in a change of a device used for air purification in industrial processes into a monumental piece of art. *The Dust Eater* meets the futurist postulate of usefulness of art. The 4,7 meters tall installation, maintaining the functional character of the device on which it is based, is intended to purify the urban air by absorbing the smog.

The operation of the huge gas mask-like sculpture-machine is largely metaphorical, but it has a real capacity to filter PM 10 and PM 2,5 particles, i.e. benzopyrene and derivative fractions, which are responsible for the harmful effect of the city smog. This is possible thanks to the use of an advanced industrial HEPA filter. The *Dust Eater* is also a specific station for monitoring quality of an urban air as results of its work are presented on the project website [www.dusteater.org](http://www.dusteater.org).

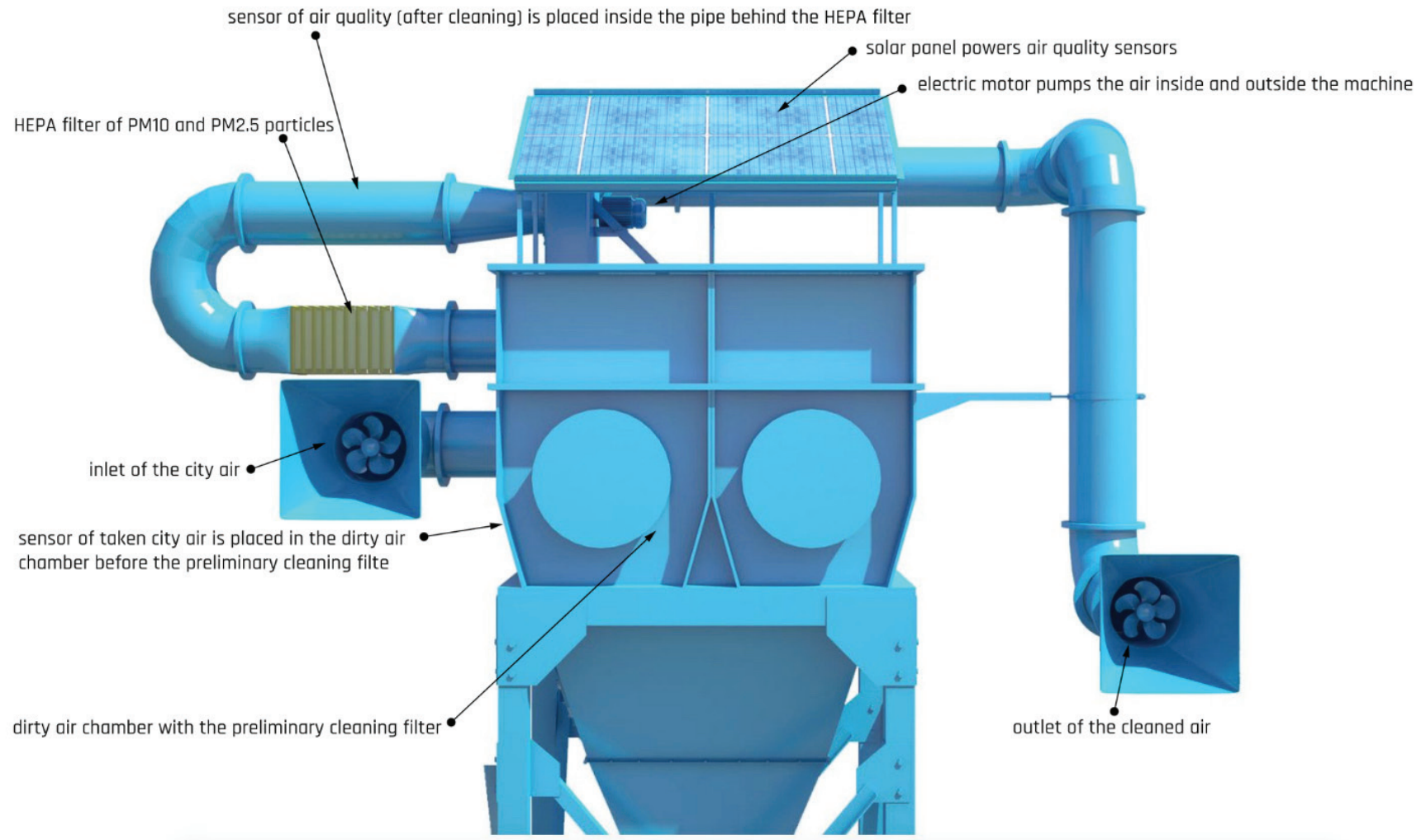
On the metaphorical level, the operation of the *Dust Eater* bears resemblance to a purification ritual. In reference to the views held by futurists of the twentieth century, according to whom art together with new technologies should strive to solve the problems of the modern world, Bąkowski's installation undertakes the avant-garde postulate of the usefulness of art. It is a new formula of purism, a functional structure and a monumental ready-made at the same time. By the same token, it is an embodiment of the Praesentismus conception of Raoul Hausmann, who in the 1920s pointed to the equivalence of the museum and the factory, the sculpture and the industrial machine. The idea of placing the *Dust Eater* in the urban environment transfers the practice of industrial creation of a piece of art into the activist areas of ecology and pro-environmental, educational activities.







# DUST EATER



The smog-vent type filter

