

KATE BARTNIK



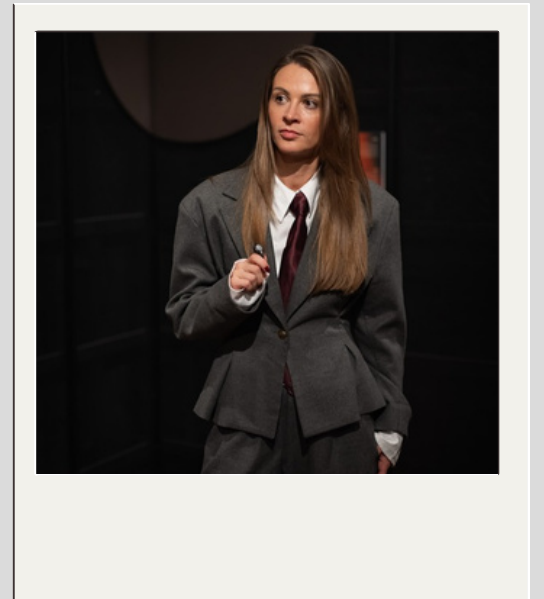
KATE BARTNIK

She is a multimedia artist based in Kraków, whose practice explores the relationship between human and more-than-human beings. Through metalwork and site-specific installations, she conceives immersive environments that investigate how physical surroundings shape sensory awareness and embodied experience.

Working across digital fabrication and manual intervention, Bartnik develops forms inspired by organic systems and structures. Her installations often extend beyond the visual, incorporating sound, scent, and tactile elements to encourage slower modes of engagement.

Sustainability is central to her methodology.

By repurposing industrial waste and reclaimed materials, Bartnik integrates ecological awareness into both the conceptual and material dimensions of her work, producing installations that respond sensitively to their architectural and environmental contexts.

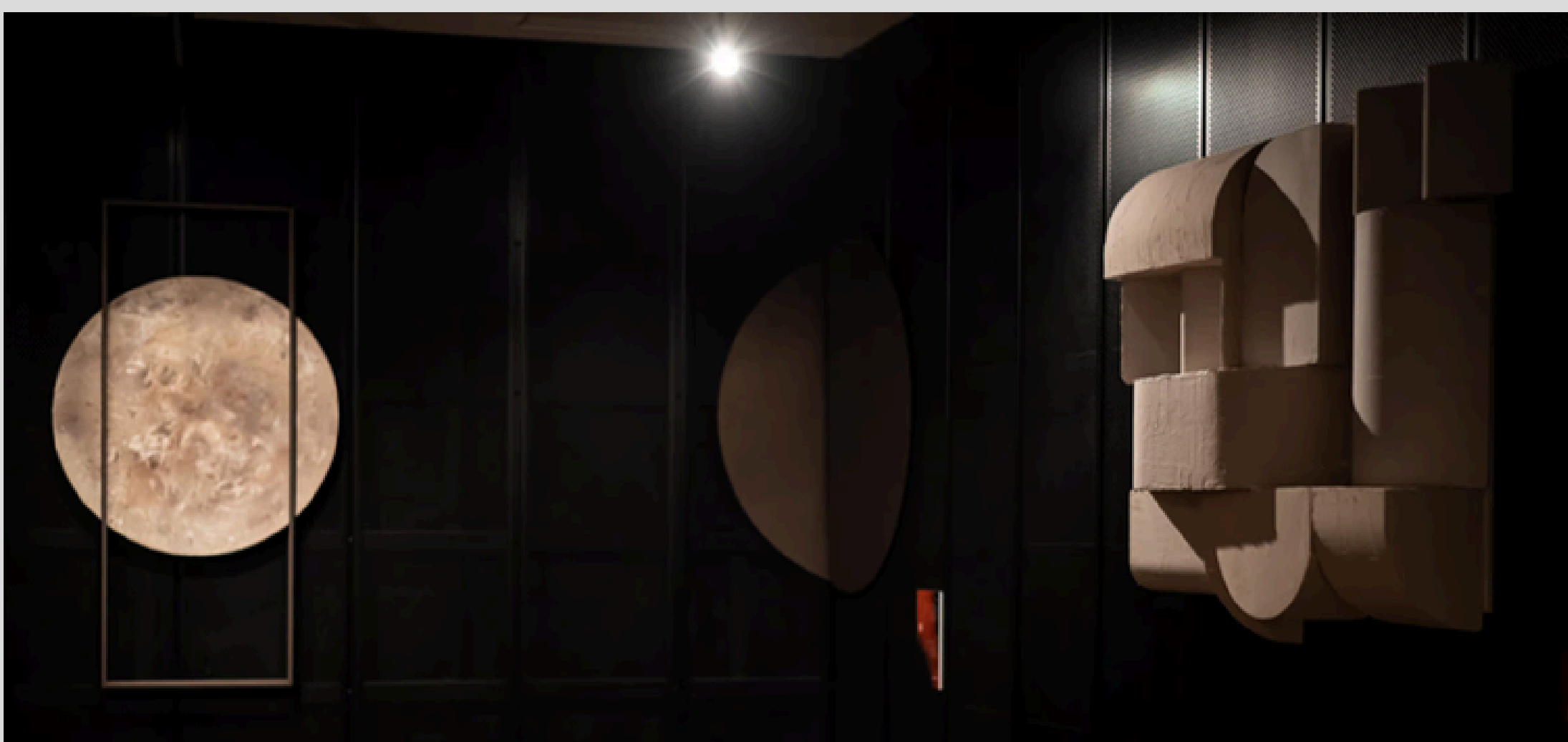




2025/ oil, acrylic, and concrete on canvas, metal frame

It can be moon

It Can Be Moon exists between painting, object, and relic. Its oval form evokes a moon, ritual disc, or geological fragment, while layered acrylic, oil, and sun spray create a surface marked by erosion and time. Suspended within a steel frame, it brings together industrial matter, memory, and cosmological presence.

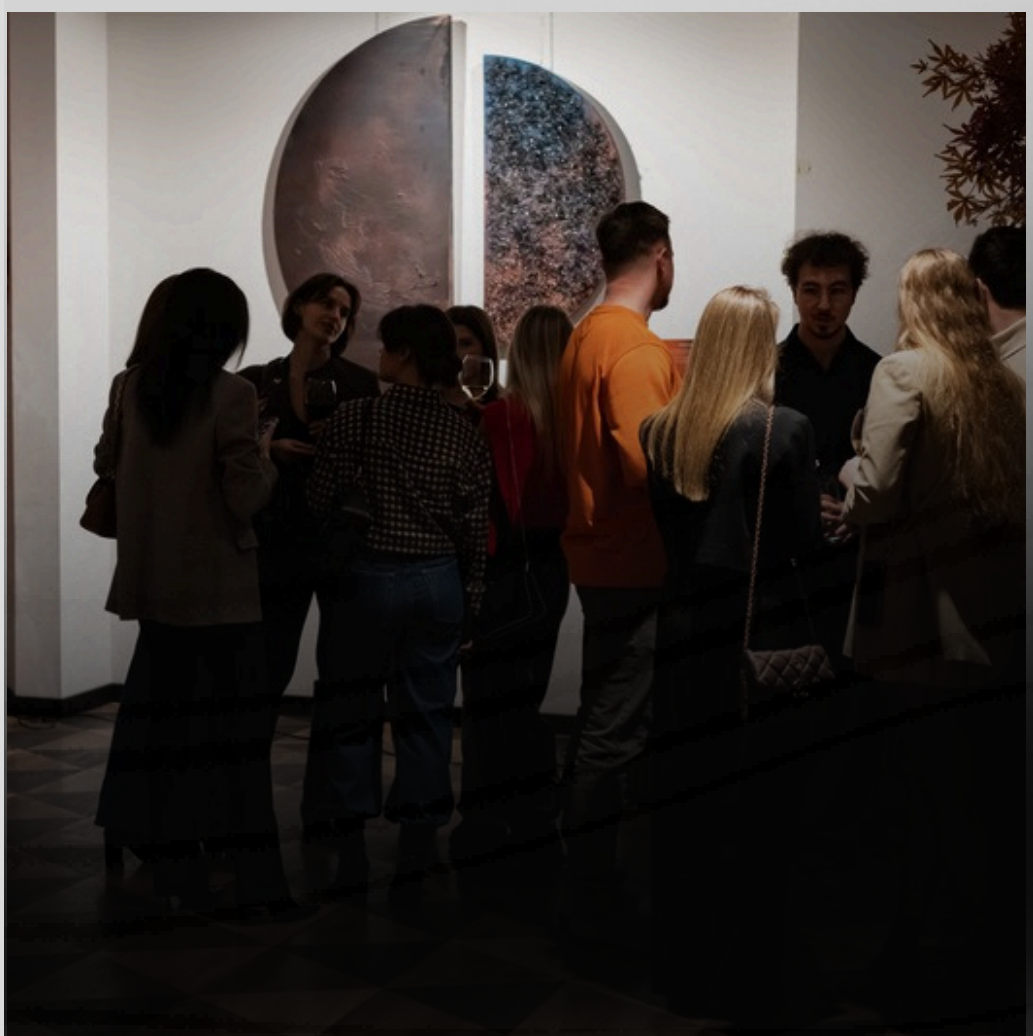


2025/ concrete and acrylic on expanded polymer forms



Lens

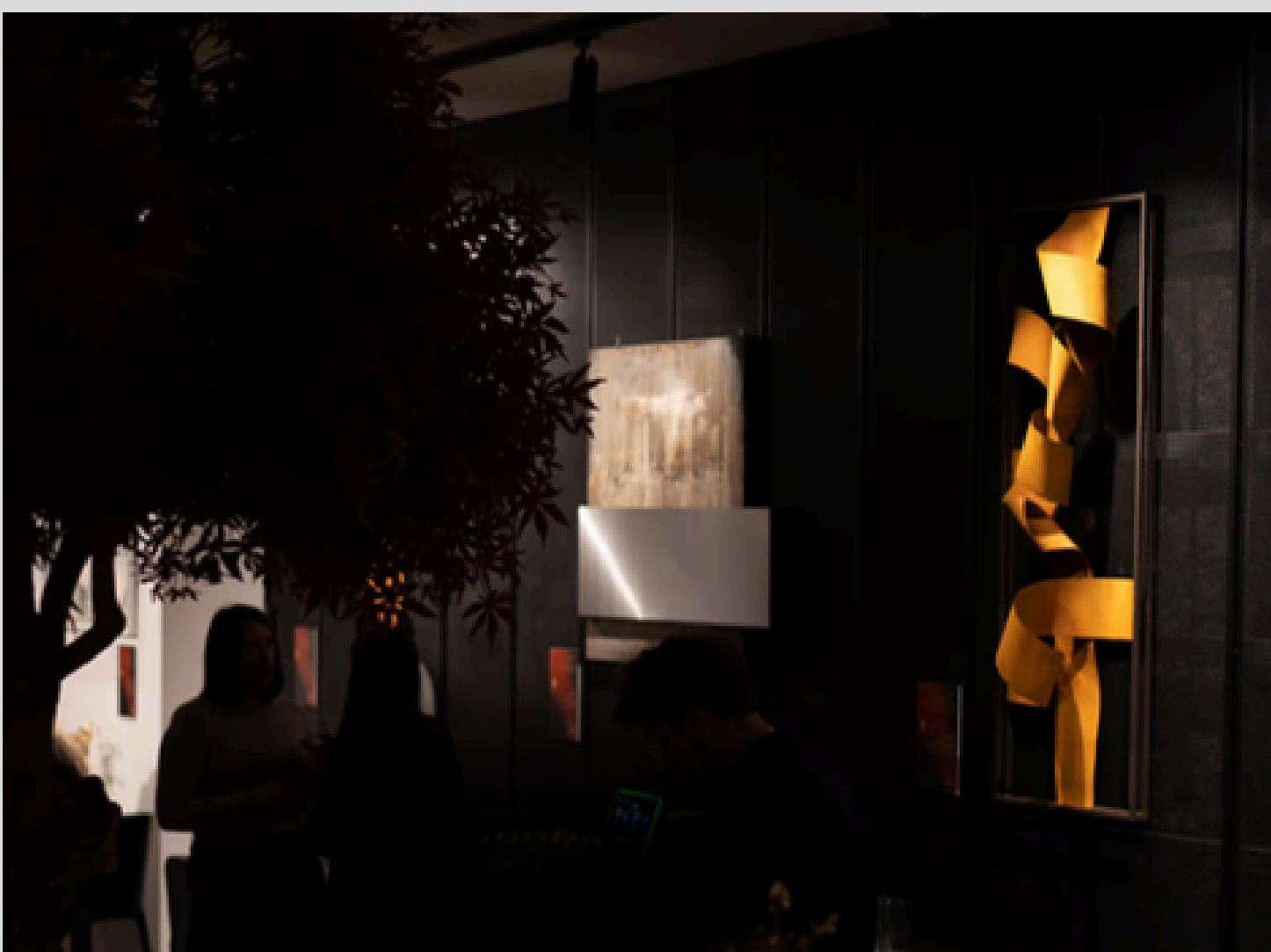
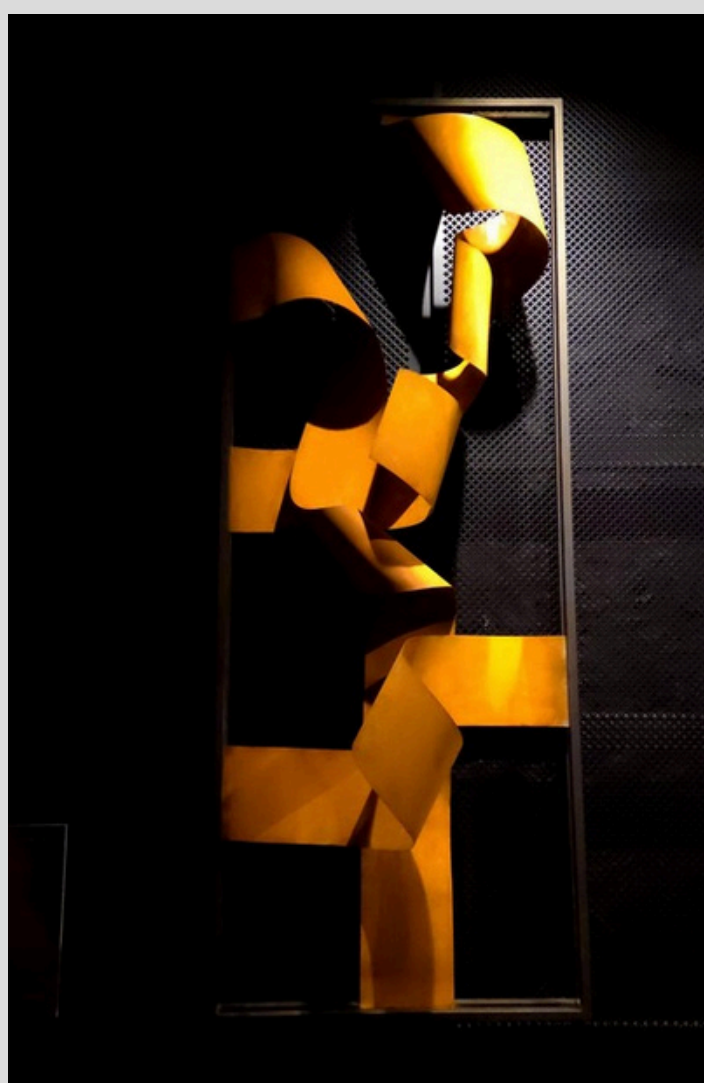
Lens explores the instability of perception through a form that shifts according to the viewer's position. What appears coherent from one angle dissolves into fragments from another, revealing reality as contingent rather than fixed. The work transforms vision into an active process, shaped by movement, perspective, and interpretation.



2025/ acrylic, oil, and resin with industrial metal shavings on canvas

Active version

This work unfolds through a split circle held in unresolved tension. One half presents a smooth, contemplative surface of layered oil, where deep tonal transitions suggest depth, duration, and stillness. The other is dense with metallic matter and sedimented texture, producing a restless field of reflection and interruption. Rather than opposing serenity and fragmentation, the two forms reveal how these conditions coexist, shaping contemporary perception through competing rhythms of attention. The incomplete circle resists closure, transforming a traditional symbol of unity into a space of negotiation between continuity and disruption, embodiment and acceleration, contemplation and noise.



2025/ corten steel in frame

Path of the Self

Path of the Self unfolds as a journey inward. A steel frame defines the threshold of the work, while concentric waves suggest movement through layers of consciousness, memory, and experience. Balancing structure and introspection, the piece reflects on transformation as a gradual process of self-discovery and integration.