

PIOTR BAJTLIK

SELECTED WORKS

2024-2026 / EN



Replacement Memory, 2025-2026

As an actor, I am my own material. I work with my body and voice, with thought and emotion, building a character from within. Photography and installation take this experience into the realm of images, memory and the ways in which people are represented.

I work with photography, objects, installation and custom-built software. I am interested in the moment when a person is reduced to an image, data, a function or a material trace. I examine what we record and preserve, as well as acts of erasure, processing and replacement.

My work returns to questions of memory, identity, visibility and subjectivity. For me, an image is never a neutral record. It is where the intimate meets the pressures of technology, labour, time and decay.

SELECTED WORKS

- 03 Replacement Memory
- 06 Obsession
- 09 Absence
- 11 The Rest
- 13 UBERman
- 15 In Praise of the Masses

REPLACEMENT MEMORY

Pamięć zastępcza

Photographic series, 2025-2026

In Replacement Memory, I reconstruct, invent and reproduce my own memories. By attaching a childhood photograph of myself to a lifeless mannequin, I create a figure suspended between presence and absence, between an intimate archive and its artificial reconstruction.

I am interested in the moment when the photographic image ceases to serve as evidence and becomes a prosthesis for memory: something at once familiar and radically alien.





Replacement Memory, 2025-2026





Replacement Memory, 2025-2026



OBSESSION

Obsesja

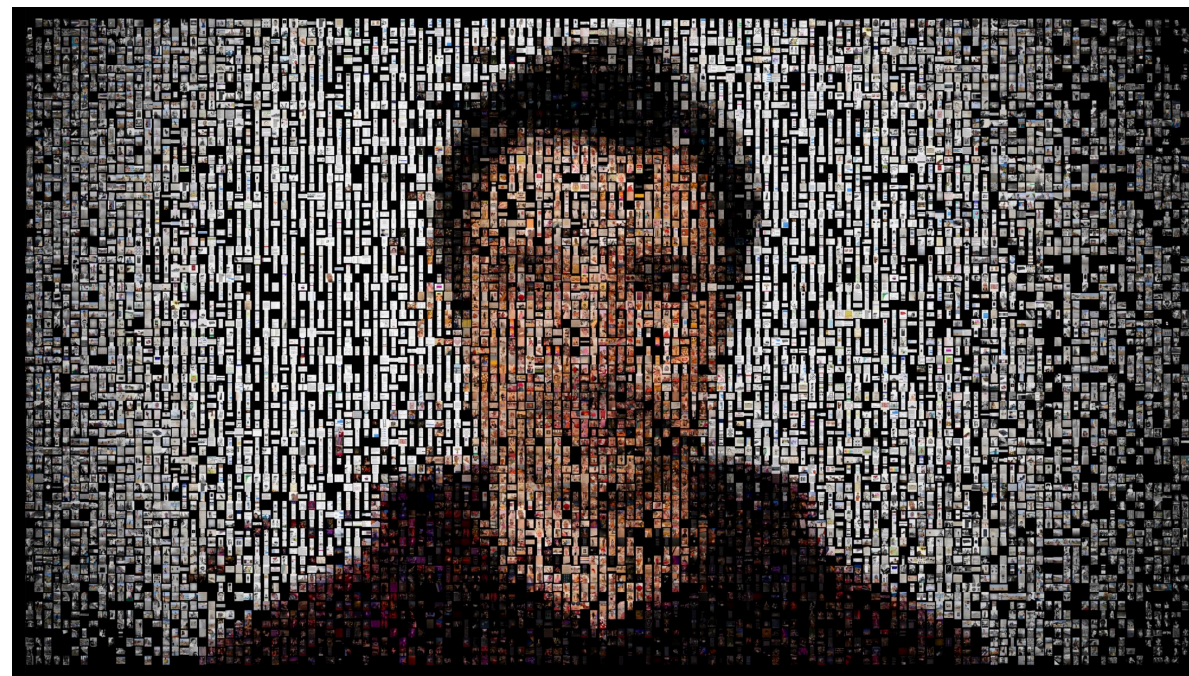
Generative installation, 2026

Custom-built application / dimensions variable

Obsession is a self-portrait continually rebuilt from photographs stored in my private digital archive. A custom-built application draws on tens of thousands of images to assemble my current likeness. New photographs alter the structure of the portrait. When the work is shown, visitors can add their own photographs to the archive.

The work explores the point at which an archive no longer simply preserves memory but begins to function as a system that produces identity. The collection also holds the faces of those close to me, so the portrait is always partly made of others. Can an image assembled from the remnants of earlier photographs still describe a person?

Algorithmic image processing, not generative AI.



Still from the live-generated self-portrait, 2026

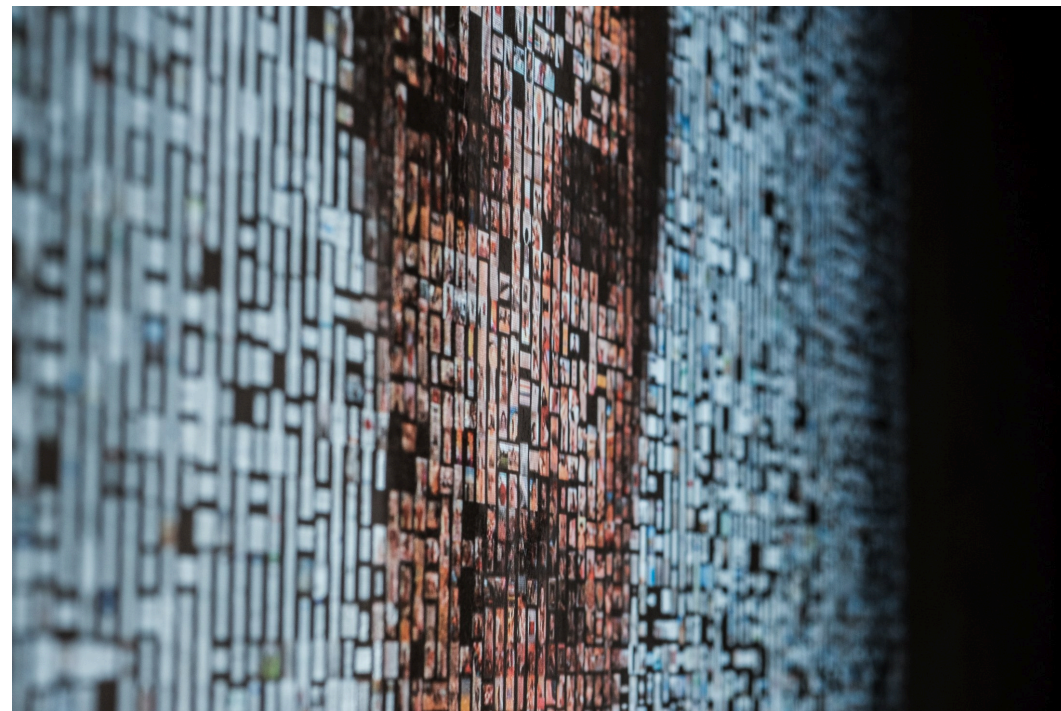


Studio demonstration of the installation, Warsaw, 2026

Video documentation / 00:52 →



Studio demonstration, 2026



Detail of the image structure, 2026

ABSENCE

Nieobecność

Photographic installation, 2025

Photographs with physical interventions

In Absence, I remove parts of photographs by intervening in their physical surface. The areas that have been cut or burnt away remain open. The work also asks what becomes of the fragments removed.

I am interested in the act of removal: the moment when an attempt to erase a person or a memory creates a new trace. What happens in the void that remains? What is left of the image, and of what was meant to disappear from it?



Detail from an earlier exhibition visualisation



Exhibition visualisation based on photographs of the objects, created using generative tools.

THE REST

Pozostałość

Photographic object, 2026

UV print on raw steel, 50 × 50 cm

The Rest is a photographic object whose steel support continues to corrode. The image is bound to a material undergoing physical change.

I am interested in photography as a trace that does not remain entirely under the artist's control. The weight, coldness and susceptibility of steel to corrosion connect the representation of the body to the process of decay.

Placed directly on the floor, the object is both an image and a remnant, exposed to the passage of time.





UBERMAN

Photographic series, 2024
13 portraits

UBERman is a series of portraits of platform-based delivery workers, photographed during brief encounters at the threshold of my home.

The doorstep separates a private space from the movement of people and services through the city. An ordinary exchange briefly becomes a setting for a portrait. The location remains the same, while gazes, postures and gestures change.

I wanted each portrait to begin with a real encounter, however brief. Attention shifts from the delivery to the person bringing it.





UBERman, 2024

[View the complete series online](#) →

IN PRAISE OF THE MASSES

Pochwała ogółu

Audiovisual installation, 2026

Video / sound / projection

Anonymous crowds move through passageways, observed as if through the lens of a CCTV camera. They are accompanied by an original spoken text and archival footage of Leon Theremin playing his instrument. His gestures become a metaphor for conducting the movement of human bodies.

Inspired by W. H. Auden's poem "The Unknown Citizen", the work explores the tensions between individuality and statistics, presence and recording, freedom and automated control.

Video documentation / studio test / 01:06 →



Exhibition visualisation, 2026

PIOTR BAJTLIK

Piotr Bajtlik is a visual artist, photographer and actor, born in Mysłowice in 1982. He lives and works in Warsaw.

He has been studying photography at the Magdalena Abakanowicz University of the Arts in Poznań since 2025. He graduated from the Aleksander Zelwerowicz National Academy of Dramatic Art in Warsaw in 2005. From 2006 to 2021, he was a member of the company at the Polish Theatre in Warsaw.

Alongside his visual practice, he continues to work as an actor and voice artist. His experience with the body and voice, and with creating characters, informs his photography, objects, installations and custom-built software.

EXHIBITIONS & PROJECTS

Hello Stranger: Images About Neighbourhood

műSpace, Berlin

Selected for a forthcoming group exhibition.

Exhibition dates to be announced.

Art Walk

22 05 2026 / Teserówka, Poznań

Collective performance project, Institute of Intermedia, UAP

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