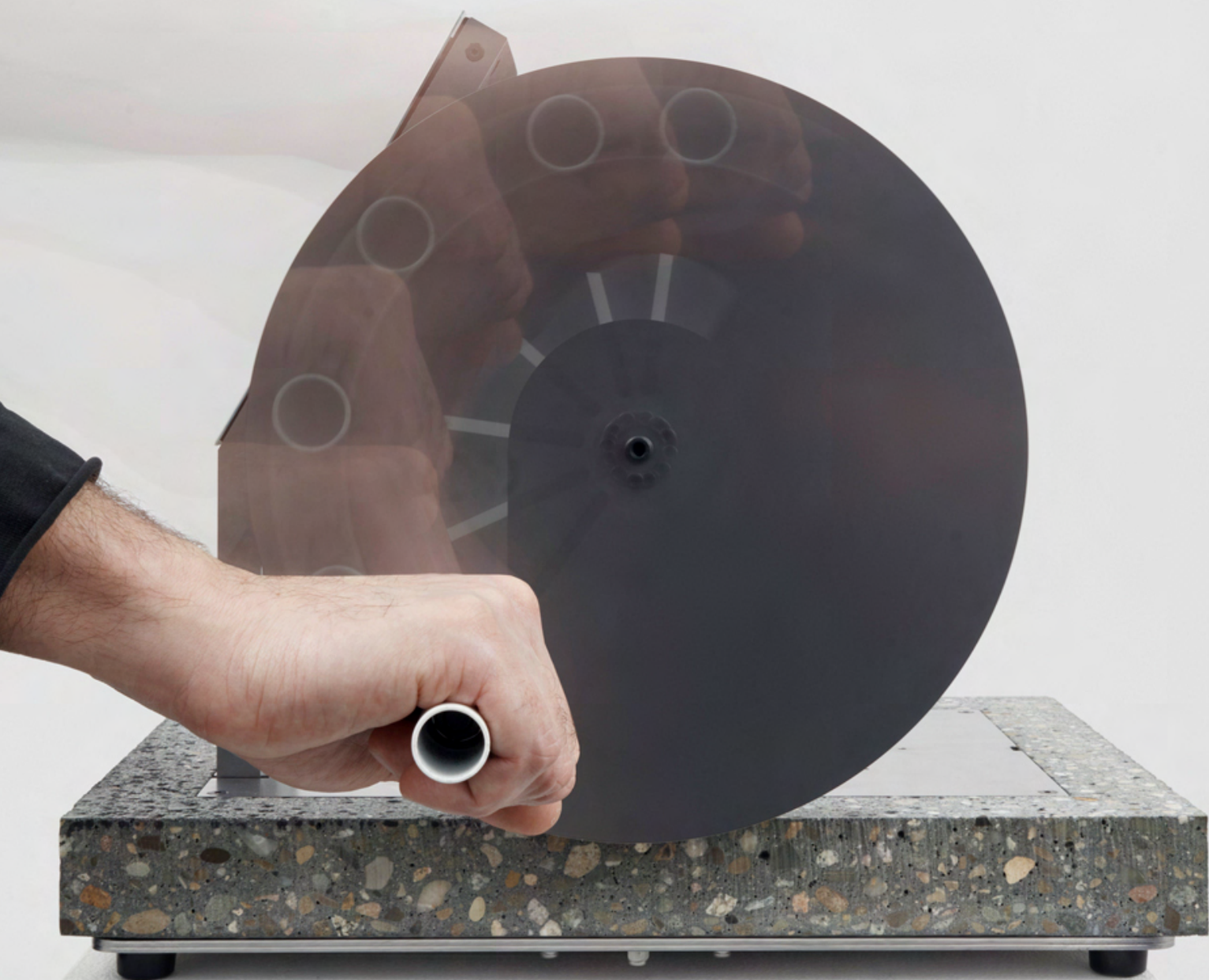


Jakub Koźniewski

post-digital artifacts & derisive machines



WHO

Designer and new media artist. Co-founder of the PANGENERATOR collective. Creates works at the intersection of art, design, and new technologies.

Works presented at Ars Electronica, ZKM Karlsruhe, KIKK, WRO Biennale, Milan Design Week, Dutch Design Week, SXSW, and has received distinctions including the honorary mention at Prix Ars Electronica, Cannes Golden Lion, Lumen Prize shortlist (2x), and the “Polityka” Passport in Digital Culture and numerous others.

For many years, he co-led the postgraduate Creative Coding program at the School of Form, and from 2022 to 2024, also co-ran the Visiting Studio at the Industrial Design Department of the Warsaw Academy of Fine Arts.

Represented by Szydlowski Gallery - the oldest and one of most prominent private galleries in Poland gatehring classic master as well younger generatioin of established artists.

WHAT

In his solo projects, he adopts a critical and post-digital perspective on new technologies, subversively combining digital media with physical matter, encapsulating ephemeral ideas in minimalist forms.

In his practice Jakub creates objects that speak for themselves - rather than creating opaque works that can be appreciated only after reading lots of curatorial text he tries to convey the stories in approachable fashion, respecting his audience.

Jakub strongly believes that new media art should be a field of both exploration of new means of artistic expression as well as a vehicle for stirring up conversation about the perils of digital technologies.

WHY

THE EFFORT

making creation
hard again



#ai #effort #creativity

Could there be a spark without some friction?

An interactive installation that makes the process of image creation hard again — as it used to be before generative AI.

A hand-crank generator powers a Raspberry Pi running a local Stable Diffusion model, directly translating user effort into pictorial output.

As we're living in an age of massive cultural overproduction fueled by generative models, the piece poses a question: is making creation easier truly beneficial for both audiences and creators?

Would machines taking away most of the effort also take away the joy of creative struggle? Do we really want to jump onto a “creative superhighway” that leads us straight to results while depriving us of the experience of the journey itself?

YEAR:

2026

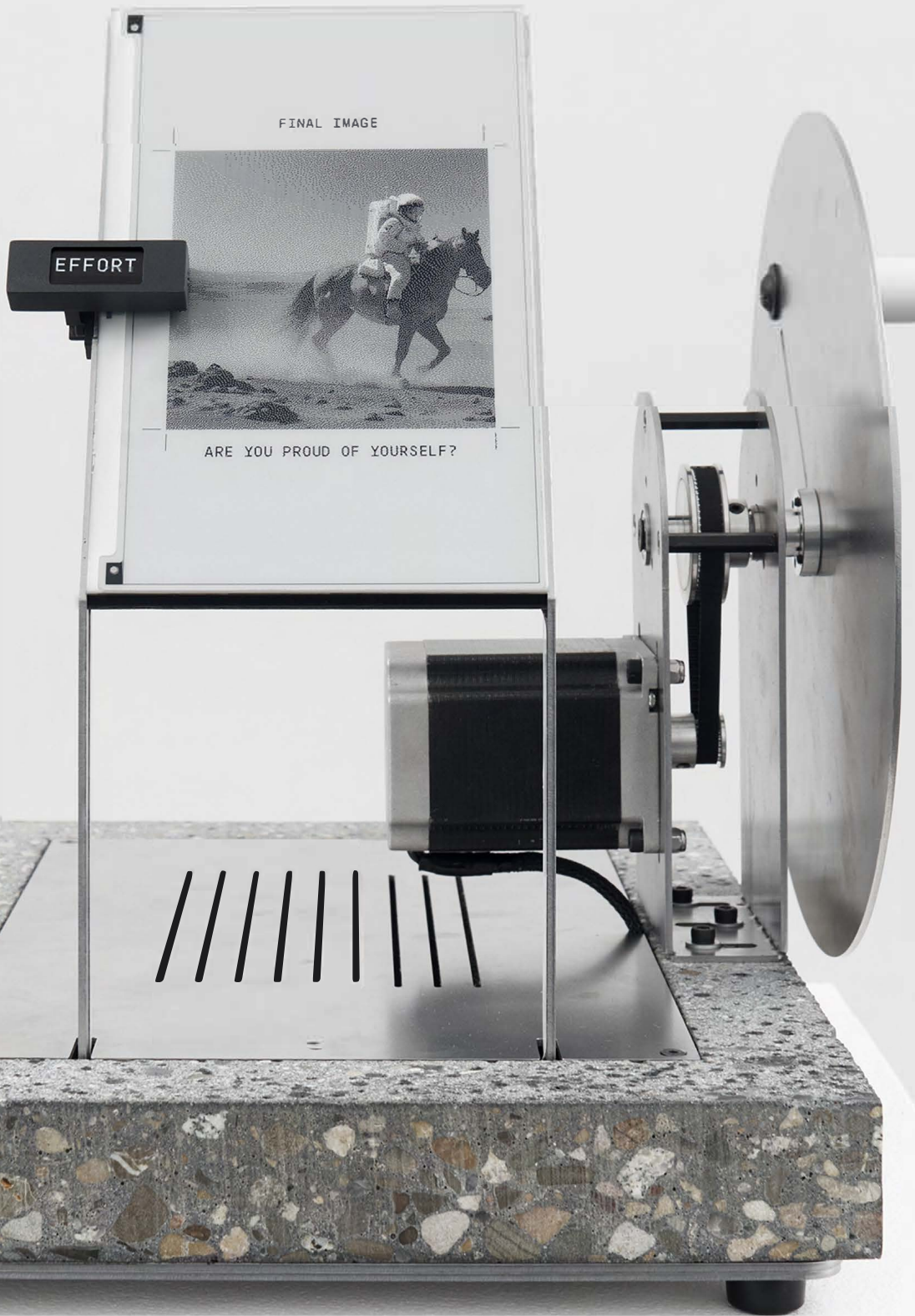
TECHNIQUE:

steel, stone, raspberry pi 5, raspberry pi pico, supercapacitors, e-paper, oled, python, micropython

RECOGNITION/EXIBITIONS ETC.:

exhibitions: AI - ALGORITHMS OF ILUSION (PL)
featured in: creativeapplications.net

PROJECT LINK ↗



FINAL IMAGE



EFFORT

ARE YOU PROUD OF YOURSELF?

MODELS OF CRISIS

embodiments of
a mental struggle



#ai #kinetic #poetry

A series of three generative kinetic object-poems that externalize and embody the thoughts and feelings of the artist undergoing an existential crisis.

As I've recently started to experience a gradual rise of anxiety, creative burnout, doubt and symptoms of depression, I decided that maybe I should try to channel those thoughts and feelings and encapsulate them in some form - externalising them to be able to look at them from a safe distance.

We're living in the era of models - we're almost obsessively trying to digitally model every aspect of reality - from the weather, through the stock market to the language and process of thinking and even our emotions. Thus I've realised that maybe I can kind of subversively utilise the new technology of Large Language Models (LLM) to construct the model of my own mental struggle to synthesize what's deeply personal into mechanical abstraction that's so much easier to deal with...

YEAR:

2025

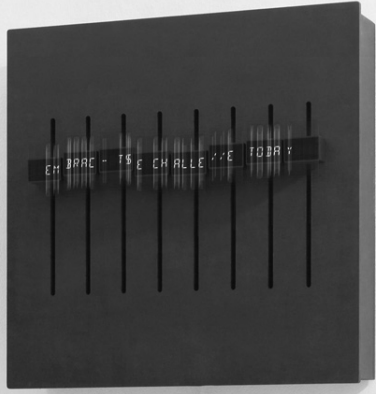
TECHNIQUE:

3d resin print, cnc machined wood, servos, dc motor, 14-seg displays, rp pico w, micropython, nodejs

RECOGNITION/EXIBITIONS ETC.:

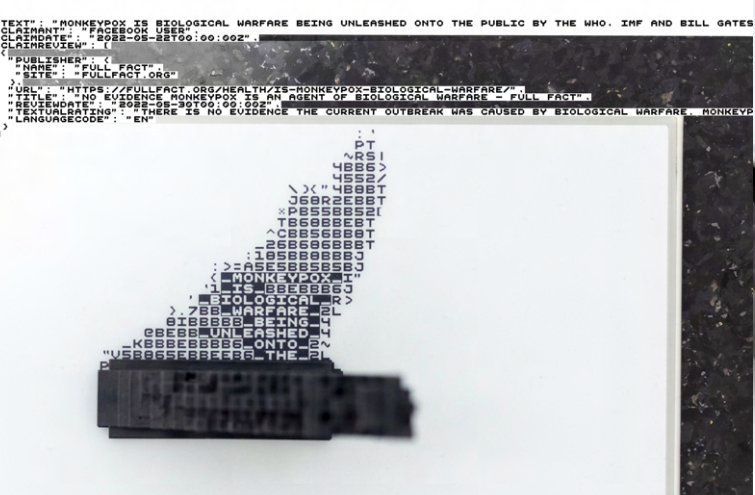
exhibitions: Control Lapse @ Warsaw Galler yWeekend (PL)
featured in: creativeapplications.net, neural.it

PROJECT LINK ↗



SHADOW OF DOUBT

fake news from dawn to dusk



#fakenews #sculpture #poetry

A concrete poetry object for an age of post-truth in form of "augmented reality" sculpture. Combining 3D-printed "sundial gnomon" and e-paper screen that displays fake ray-traced shadow constructed from the latest fake-news headlines.

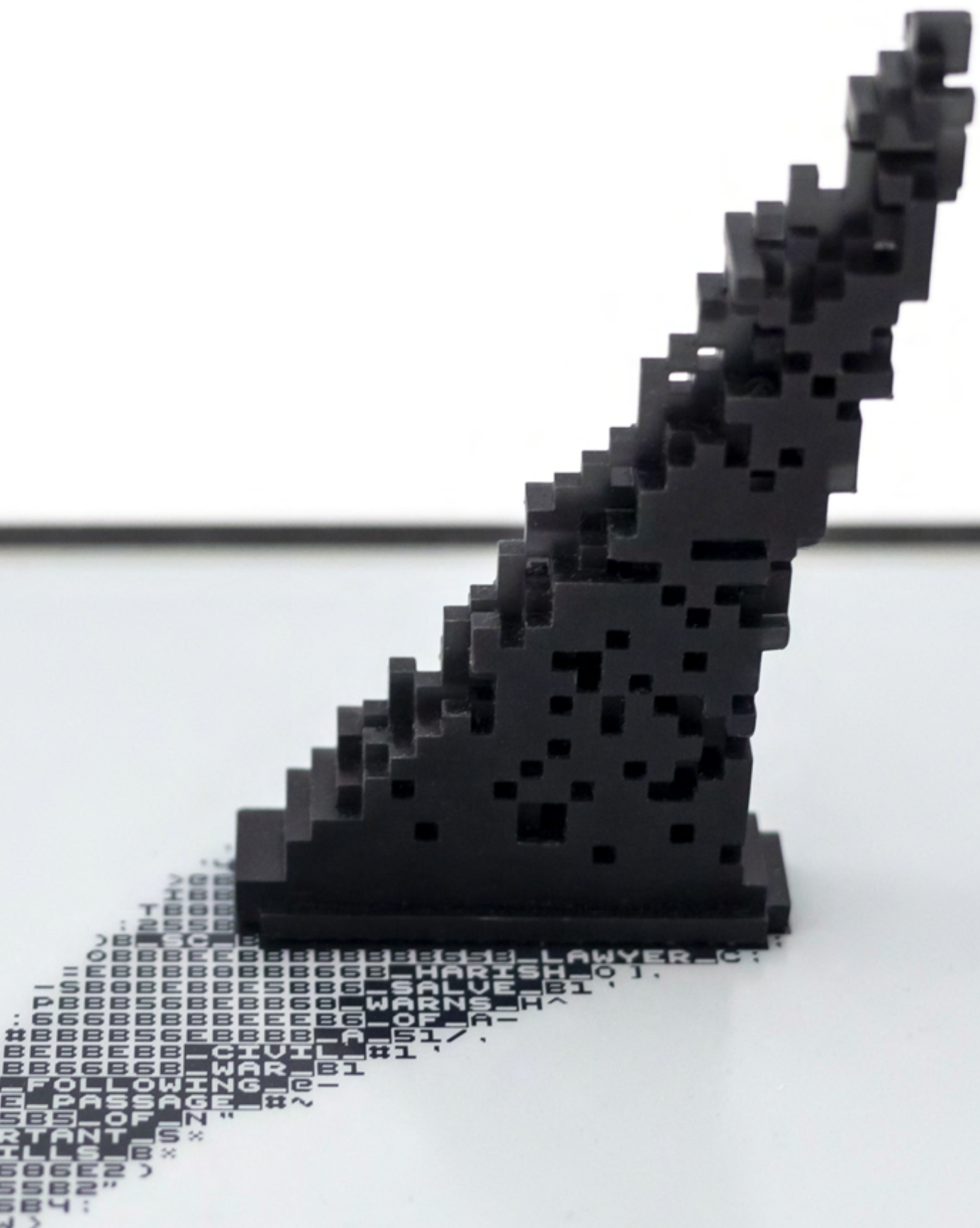
The sculpture works by combining a 3d-printed form resembling a sundial gnomon that's attached onto the surface of the epaper screen. Since I have an exact 3d model of the physical object I'm then able to generate an augmented shadow (using old school open source pov-ray engine) that is displayed on the e-paper display according to current time of day and (intentionally) wrong sun position at any given coordinates as if it's casted by the actual object.

The final step is to convert the black and white image of the shadow into a grid of custom-designed pixel font characters in the vein of ASCII art and fill it with the words coming from latest fake news headlines sourced via Google Fact Check API - thus generating never ending stream of misinformation casting the ever-changing "shadow of a doubt" augmenting the sculpture.

This data-driven object combines tradition of concrete poetry with new media and current context of post-truth society and misinformation.

<p>YEAR: 2022</p>	<p>TECHNIQUE: 3d resin print, granite slab, epaper screen, raspberry pi zero 2W, pov-ray, python</p>
<p>RECOGNITION/EXIBITIONS ETC.: exhibitions: hotel warszawa art fair awarded at: lumen prize (shortlist)</p>	

PROJECT LINK ↗



THE ://#@!

dripping with hate



#hate #data #poem

The work translates thousands of fragments of online hate into a slow, semi-persistent visual phenomenon: real and digital drips appearing on surfaces of e-paper screens. What is normally invisible-buried in the endless streams of social media-emerges here as a physical, bodily trace.

The installation consists of 4 e-paper displays physically splashed with real paint. Each screen continuously renders dripping marks generated from a database of more than 200,000 real hateful tweets used to train hate-speech detection algorithms.

The piece operates on the tension between two layers of gesture. The first is the permanent physical act: a violent splash of paint thrown onto fragile electronic displays. This action irreversibly scars the surface, leaving visible residues of aggression. The second layer is ephemeral and algorithmic: a continuous flow of data-driven drips generated from the corpus of hateful speech. While the paint is static and material, the digital stains remain fluid, endlessly forming and dissolving.

Installation that materializes the toxic flows of contemporary digital discourse. Ephemeral acts of violence leaving permanent stains.

YEAR:

2025

TECHNIQUE:

dripped paint, 4 e-paper screens, database of hateful tweets, raspberry pi 2w, stainless steel, python

RECOGNITION/EXIBITIONS ETC.:

exhibitions: hotel warszawa art fair

PROJECT LINK ↗



MEMBERED FILE

FILE

MEMBERED FILE

MEMBERED FILE

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THE BEHOLDER

the artist's gaze
embedded
inside machine



#ai #aesthetics #machine-gaze

We've entered an era of "digital colonization" of the gaze. Aesthetic ideals are being shaped by the algorithms of the big-tech corporations. How can we come to terms with the automation of beauty assessment and debunk false but common assumption that all algorithms are objective and neutral ?

The project takes the form of a frame that encases a screen and nests the eye of a digital camera. Its software embeds a model of my own aesthetic judgment of people faces.

The model was trained by Wojciech Stokowiec on about 10,000 photos of faces that I rated for attractiveness on a scale from 1 to 5. Due to the relatively small and poorly normalized dataset (with large lighting differences, various shot types, noise, etc.), this model is of course fairly inaccurate—though one can ask how we can even asses and benchmark the accuracy of a model of such subjective nature, even if it was trained on a perfectly normalized dataset using compute available to big corporations ?

The machine that embeds hyper-biased aesthetic preference model based on the artist's own perception of beauty.

PROJECT LINK ↗

YEAR: 2017	TECHNIQUE: screen, cnc machined plywood, arduino, led ring, python, nodejs
RECOGNITION/EXIBITIONS ETC.: exhibitions: patch lab(PL), przemiany festival (PL), currently at display at permanent exhibition devoted to ai at copernicus science centre	



SELECTED WORKS:

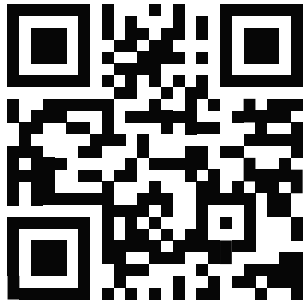
PANGENERATOR

30+ projects created within panGenerator collective since 2010

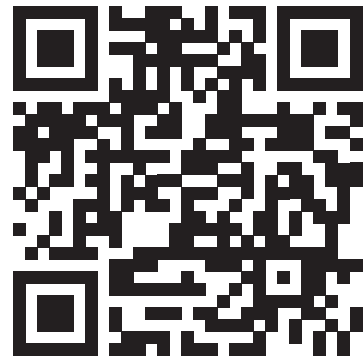


PANGENERATOR WEBSITE ↗

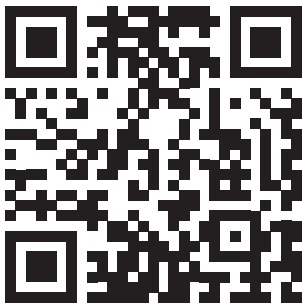
CONTACT



WEBSITE ↗



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