

Karolina Bielawska

Sparrow's Heart

September 18 – October 31, 2026

Karolina Bielawska works primarily across the painting genre. As part of her practice, she has developed a distinctive sculptural language, creating large-scale, site-specific installations. Her works materialise through a restrained, often monochromatic palette, punctuated by subtle accents of colour. Through the minimal language, she builds compositions that are considered both intuitive and elusive, combining fractal lines, traces of seemingly spontaneous gestures, and biomorphic forms suspended between abstraction and figuration. Her paintings and sculptural installations form a delicate system of interdependence, where, no longer only imagined, relationships and events materialise. Although generally introspective, Bielawska's practice is shaped by the vitality and memory of specific places. She weaves together internal experiences and external conditions where the personal confronts a material character of a surrounding.

Bielawska's latest paintings depict figures reminiscent of birds, captured in motion or shown only in certain fragments. The body of a bird becomes a patch of color, or a contour on the surface of the canvas. This figurativeness remains extremely fragile — changing the orientation of the painting or the way it is cropped causes the recognizable silhouette and immediately starts to resemble once again an abstract gesture. The repetition of these avian figures imparts a restless, almost ornamental quality to the paintings.

The title *Sparrow's Heart* refers to the sedentary nature of the species which results in a special relationship with its immediate surroundings. Sparrows operate within small, peaceful, and well recognized territories. Threatening situations force a rapid acceleration of their heart rate – a situation that their bodies cannot sustain for long. The juxtaposition of a sedentary nature and physiological tension becomes a springboard for reflecting on the interdependence between body and place. It translates directly into how the exhibition is constructed. The works remain in close alliance with each other and the context of the space – moving between these environments is an integral part of the experience. Here, standing still, looking and finally moving creates a unique form of sensitivity to what is around us.

The edge of the canvas has never been the end of the painting for me, nor the surface of it has ever felt like a certain type of a constraint. Both feel rather like a starting point. I work with various materials because I am interested in the physicality of a painting. Paint is not just a color, but also texture, mass – a space I can delve into.

– Karolina Bielawska

The iconic scene from Alan Parker's film *Birdy* (1984) shows two main characters – Birdy, sitting on the handlebars of a speeding bicycle and Al, his closest friend, who pushes it to gain enough speed for the wings to lift Birdie's body off the ground. The camera captures this performative movement when prosthetic structure and his body momentarily merge into one sculptural form. For a few seconds Birdy actually takes off the ground, only to crash into the water a moment later.

The scene chosen by the artist and presented in the Black Box has recurred in Karolina's memories ever since she first watched it in her early youth. Whilst working on the exhibition it resurfaced once again - this time as a vital element that inspired her new works.

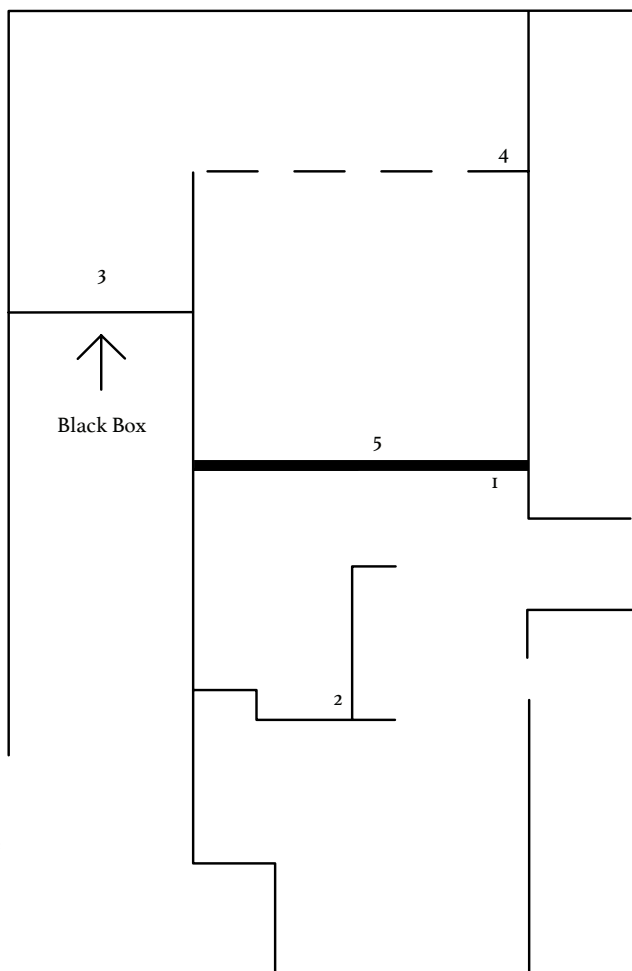


Garden

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1. from the series *1000 Beats*, 2026
acrylic on canvas
180 x 135 cm
2. *In a body*, 2024
acrylic on canvas
80 x 800 cm
3. *Birdy*, 1984
directed by Alan Parker
fragment 01:08:26
4. from the series *Losses*, 2026
acrylic, bitumen paint on canvas
25 x 35 cm
5. Installation composed of paintings from
the *1000 Beats* and *Losses* series

2. from the series *1000 Beats*, 2026
acrylic, bitumen paint on canvas
90 x 210 cm
3. from the series *1000 Beats*, 2026
acrylic, bitumen paint on canvas
180 x 160 cm
4. from the series *1000 Beats*, 2026
acrylic, bitumen paint on canvas
145 x 150 cm
5. from the series *1000 Beats*, 2026
acrylic, bitumen paint on canvas
145 x 150 cm
6. from the series *1000 Beats*, 2026
acrylic, bitumen paint on canvas
145 x 150 cm
7. from the series *1000 Beats*, 2026
acrylic, bitumen paint on canvas
145 x 150 cm
8. from the series *Losses*, 2026
acrylic, bitumen paint on canvas
40 x 50 cm
9. from the series *Losses*, 2026
acrylic, bitumen paint on canvas
155 x 50 cm
10. from the series *Losses*, 2026,
acrylic, bitumen paint on canvas
25 x 35 cm
11. from the series *Losses*, 2026
acrylic, bitumen paint on canvas
20 x 25 cm

Installation

