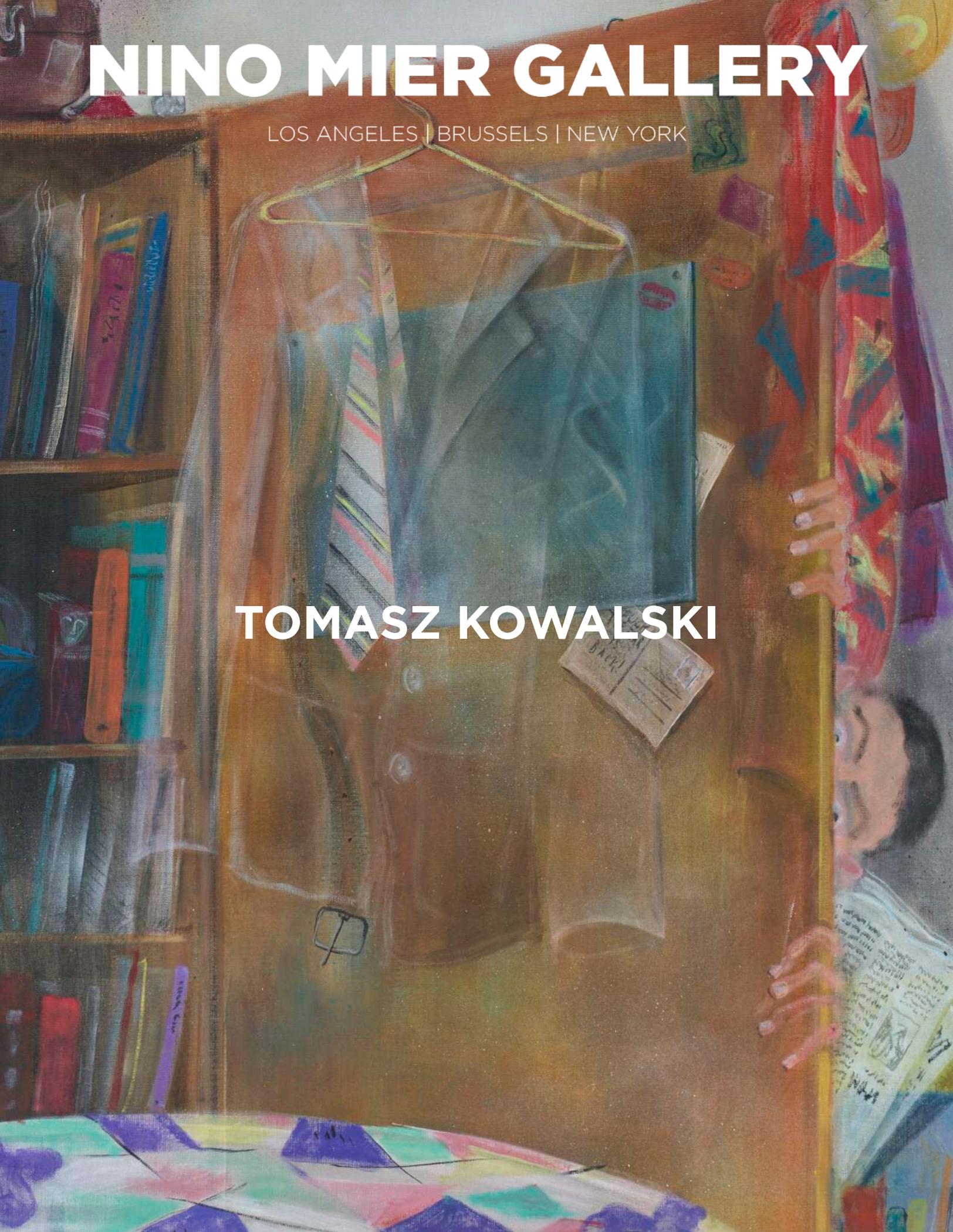


NINO MIER GALLERY

LOS ANGELES | BRUSSELS | NEW YORK

TOMASZ KOWALSKI



CONTENTS

BIOGRAPHY 1

SAMPLE WORKS 3

SELECTED PROJECTS AND EXHIBITIONS 19

PRESS 40

CURRICULUM VITAE 49



BIOGRAPHY



Tomasz Kowalski

b. 1984, Szczepieszyn, PL

Lives and works in Szczepieszyn, PL and Antwerp, BE

The work of Tomasz Kowalski is enigmatic in nature – strange yet familiar scenes host an array of mysterious narratives: each work is an intricate tableau collected from a fragmented reality. Figures navigate through peculiar landscapes, their bodies changing with the environments around them, consumed by space. Kowalski presents several mediums at once: oils on canvas, works on paper and the addition of handwoven wool tapestries done in collaboration with his mother Alicja Kowalska, a master textile artist. His body of work draws from German Expressionism, New Objectivity, Surrealism and Transavanguardia, along with the influence of psychedelia and Postmodern literature, all which play with the subconscious and our perceptions while keeping a tether to non-abstract realms..

Tomasz Kowalski (b.1984, PL; lives and works in Szczepieszyn, PL and Antwerp, BE) has been included in numerous solo and group exhibitions at prestigious institutions worldwide, including the Contemporary Art Museum of St. Louis; Centre for Contemporary Art Ujazdowskie Castle, Warsaw; Museum of Modern Art, Warsaw; Centre Pompidou, Paris; MUMOK, Wien; Kunsthalle Wien; S.M.A.K. Ghent and De Appel Amsterdam

An abstract painting featuring a vibrant, multi-colored background with bold brushstrokes in red, purple, yellow, and orange. In the foreground, a dark grey palette is visible, containing several wells of paint and a small, dark, textured object. The text "SAMPLE WORKS" is overlaid in white, bold, sans-serif font in the center of the image.

SAMPLE WORKS



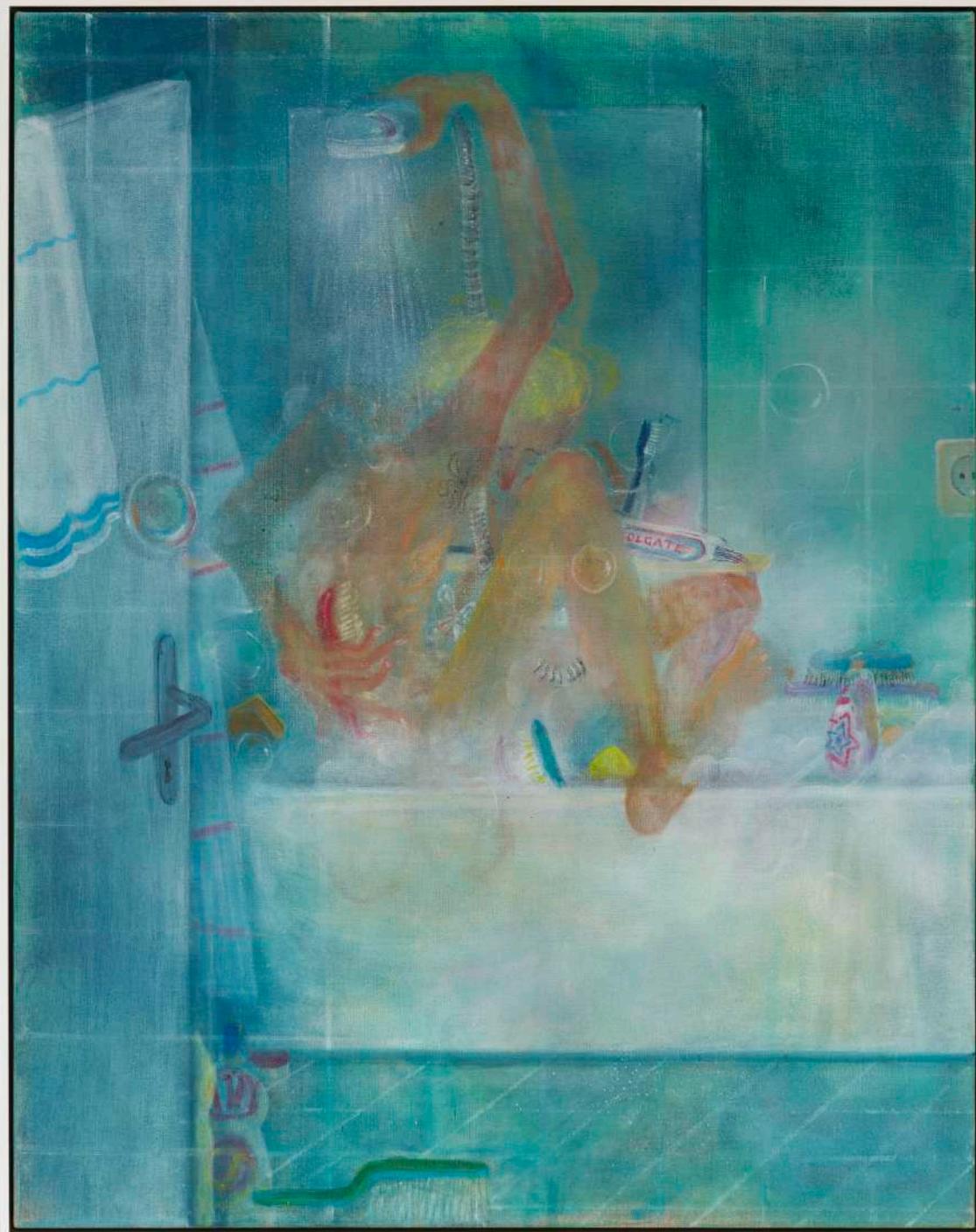
Distant Invitation, 2015
Acrylic and spray on canvas
55 1/8 x 47 1/4 in
140 x 120 cm
(TKO20.002)



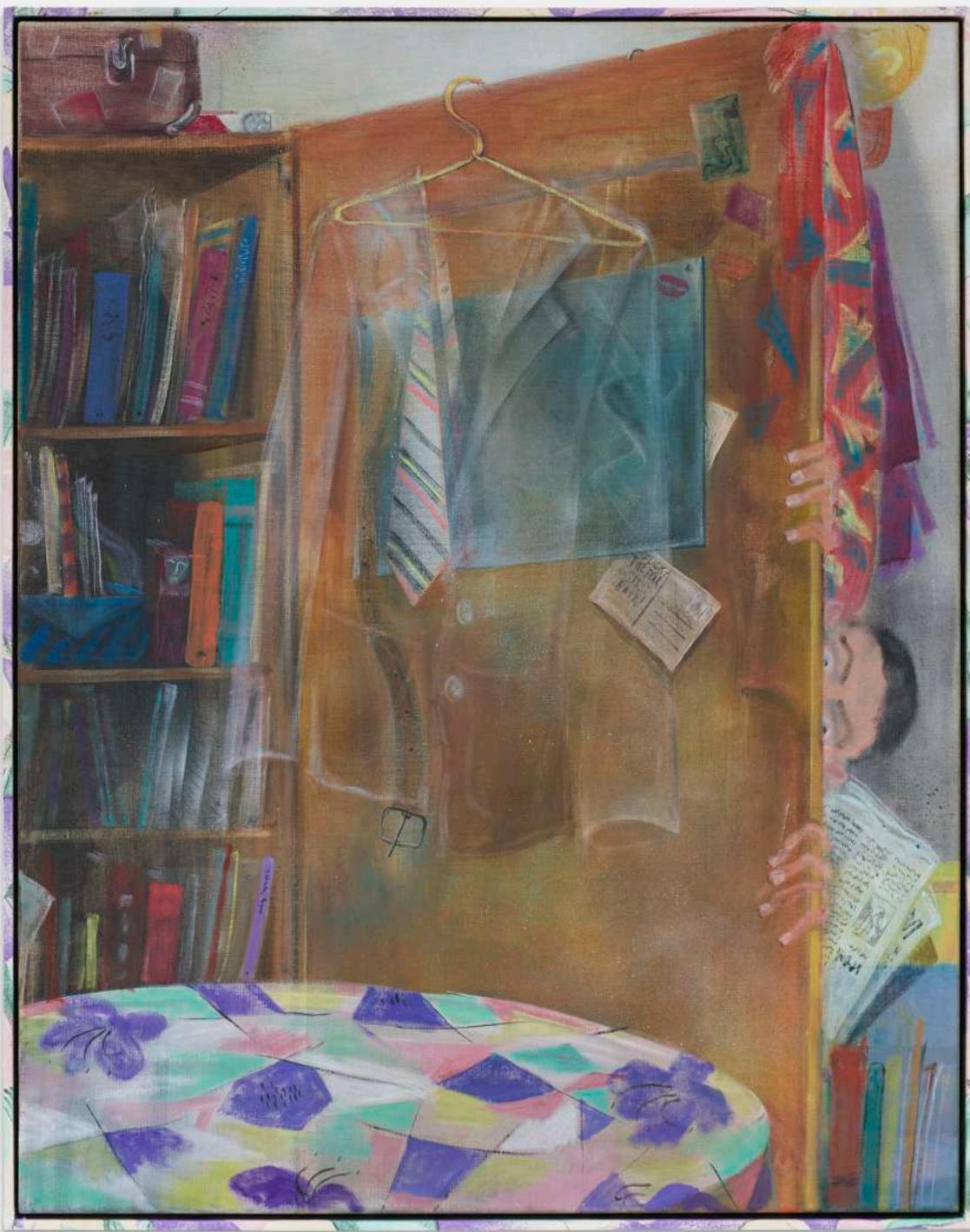


Sliders, 2015
Acrylic and spray on canvas
43 1/4 x 47 1/4 in
110 x 120 cm
(TKO19.004)

Untitled (Bathroom), 2012
Oil, acrylic, and spray on canvas
95 x 75 cm
37 3/8 x 29 1/2 in
(TKO22.011)

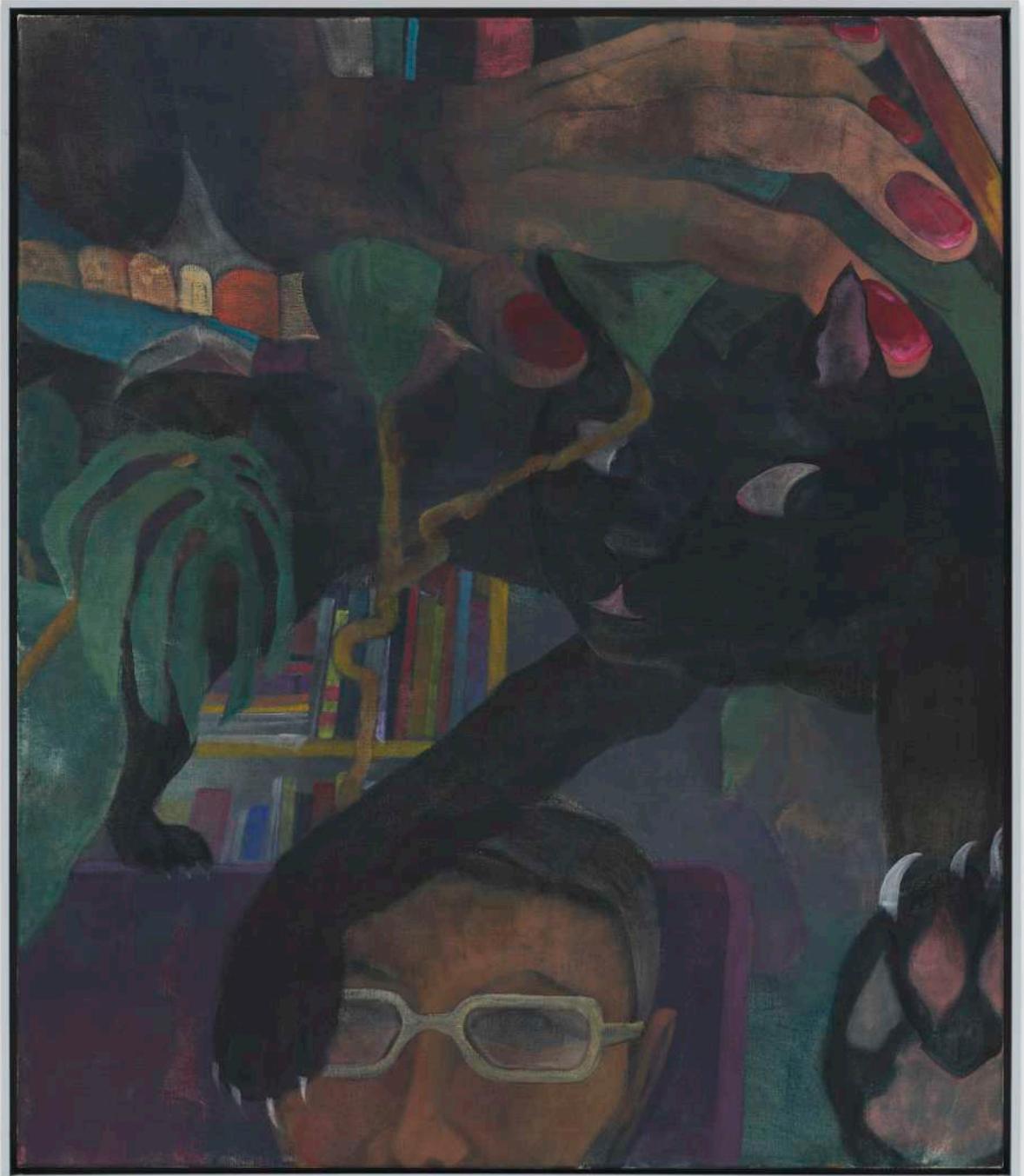






The Fear is Back, 2012
Oil, acrylic, and spray on canvas
38 5/8 x 30 1/4 in
98 x 77 cm
(TKO22.006)





Untitled (Cat), 2013
Oil and acrylic on canvas
55 1/8 x 47 1/4 in
140 x 120 cm
(TKO22.005)



Untitled (Soap Bubble), 2012
Oil, acrylic, and spray on canvas
66 7/8 x 55 1/8 in
169.9 x 140 cm
(TKO22.012)



Bez Tytulu, 2015
Acrylic and spray on canvas
63 x 51 1/8 in
160 x 130 cm
(TKO22.009)





Handcuffs, 2014
Metal, lacquer
60 5/8 x 42 1/8 in
154 x 107 cm
(TKO22.014)





BBAARR, 2014
Metal, lacquer
86 1/4 x 85 7/8 in
219 x 218 cm
Edition of 2 (#2/2)
(TKO22.015)



Release (triptych), 2020

Gouache on paper on canvas

Triptych

(TKO22.003)

32 1/4 x 24 3/8 in (panel 1) (framed)

81.9 x 61.9 cm (panel 1) (framed)

44 7/8 x 37 in (panel 2) (framed)

114 x 94 cm (panel 2) (framed)

65 5/8 x 46 in (panel 3) (framed)

166.7 x 116.8 cm (panel 3) (framed)

A painting of a figure in a red, flowing garment against a warm, orange background. The figure is depicted in a dynamic, almost dancing pose, with the red fabric swirling around them. The background is a mix of warm tones, including orange, yellow, and red, with some darker, more abstract shapes. The overall style is expressive and somewhat abstract, with visible brushstrokes and a sense of movement.

**SELECTED EXHIBITONS
AND PROJECTS**

SELECTED EXHIBITIONS AND PROJECTS

Psy Trans

2022

15 ORIENT
BROOKLYN, NY

Foam City

2021

SWALLOW
VILNIUS, LT

Delirious Szczepieszyn

2021

DAWID RADZISZEWSKI
WARSAW, PL

Release of Everlasting Somersault

2018

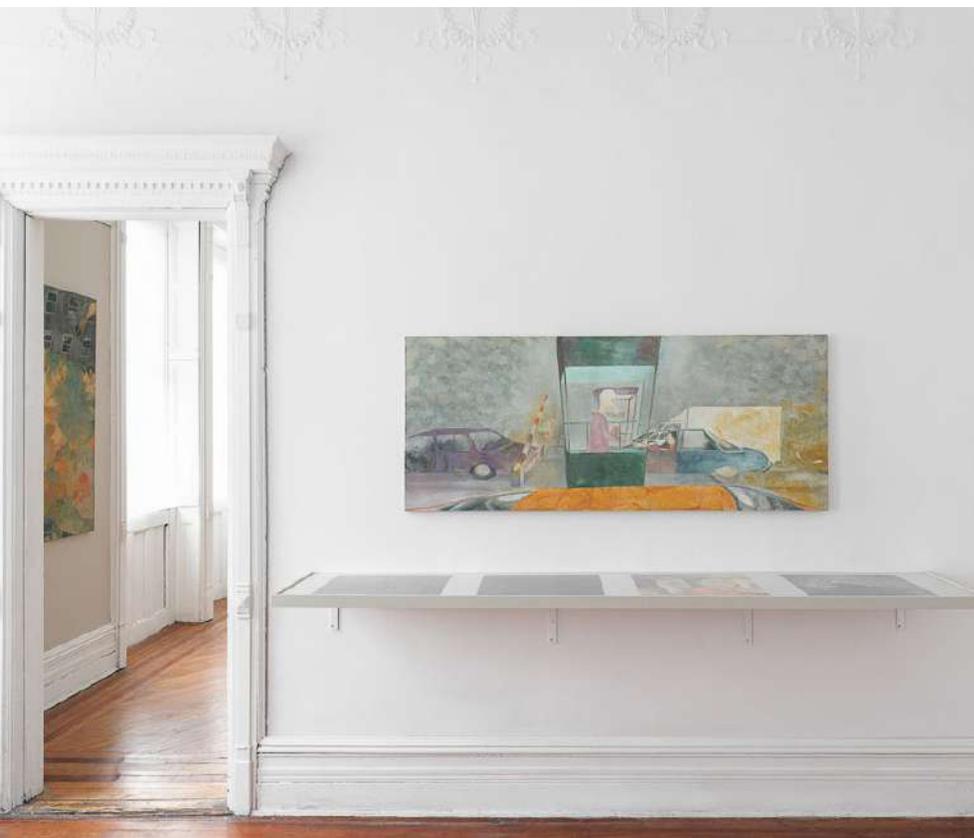
NINO MIER GALLERY
LOS ANGELES, CA



Psy-Trans

2022
15 ORIENT
NEW YORK, NY, US

At a certain time the city workers come out of their offices, the vacant buildings implode as if the air has been let out of them. Now they form paths of fake perspective. You also work in the city. Your office is in the very building you're stamping over. You've just arrived at the narrowing of the spire, which looks like the Chrysler building one. This shape reminds you of a huge inverted funnel, or a mouthpiece from a wind instrument. Open your lips and blow, listen to the sounds coming out which fill the spaces, blow harder, let your breath spread into the conference halls and corridors, meeting rooms and elevator shafts. Fill them with air. The building rises up again. You can go in now and get back to work.



"All images: installation view of Tomasz Kowalski's Psy-Trans | January 15 - February 18, 2022 | 15 Orient, Brooklyn, NY, Courtesy the Artist and 15 Orient







Foam City ***(with Marta L. Poznanski)***

2021
SWALLOW
VILNIUS, LT

Tomasz Kowalski's exhibition *Foam City* at the Swallow project space marks the first solo presentation of the artist's work in Lithuania. The show is organised as part of the 14th Baltic Triennial – The Endless Frontier.

In *Foam City*, Kowalski's frequently used bubble motif becomes an allegory of a continuously produced human environment. The soapy and only partially transparent membrane of the bubbles reflects projections of external realities. Although, when viewed from the inside, these possible worlds seem to be right in front of us, as soon as we try to reach them, the bubble bursts. The bubbles act like optical devices, whose swelling, vibrating iridescent surfaces distort and multiply the reflections of our personal and communal lives.

The exhibition features a demon – the protagonist of a hypothetical situation defying the second law of thermodynamics, devised in 1867 by the Scottish physicist James Clerk Maxwell. The situation is usually depicted as a space made up of two rooms with two-coloured bubbles moving across it at different speeds. The door separating the two rooms is controlled by a demon, who keeps opening and closing it, outrunning the moving particles and thus separating the warmer from the cooler ones in different rooms. Thus, one room gradually warms while the other one cools down, and thermodynamic equilibrium is never reached. Maxwell's demon is an articulation of how within the boundaries of the collision between two separate systems – both at the molecular and the political level – operate eccentric, untrustworthy forces that are not subject to their rules and orders. In ways known only to themselves, these forces distribute and regulate the invisible flows of information, energy and matter circulating between the two environments. Moreover, since they are at work both internally and externally, the collision with them cannot be represented on a coordinate plane or any other diagram. How we feel their action is rather “from the inside” – as an inflammation in the body or an irritated state of consciousness in which our sensorium instinctively tenses up and begins to react by saturating the colours of the environment, reducing all shapes of unclear boundaries into geometric figures and combining individual sounds into rhythms.

In *Foam City*, Kowalski's drawings, paintings, sculptures and sound works offer a dreamlike critical image of contemporary social life, where the invisible boundaries of our personal security and intimacy are loosely fused with the material limits of the city – fences, streets, walls of buildings. The building material of the foam city – bubbles, equally fluid and solid, fragile and plastic, combine to form a growing and renewable mass of foam, with no established distinction between inside and outside. Here,

All images copyright and courtesy of Ugnius Gelguda and Swallow, Vilnius.



Maxwell's demon sorting the particles into separate rooms is not an allegory of an exception to a physical law, but the only rule of an unpredictably changing social and material order. Kowalski's works cultivate a troubling and enchanting, both atomised and fluid image of a reality, in which life that happens on the fringes of society, culture and the imagination is brought to the foreground.

Text by Edgaras Gerasimovičius









Delirious Szczepieszyn

2021

DAWID RADZISZEWSKI
WARSAW, PL

Summer 2020, foggy village. People gather outside. Lost in delirium, they look at the sky. They can finally see clearly. A plot of serfdom land becomes just a crumb of one of the planets.

New works on paper were created by Tomasz Kowalski in the summer of 2020 in Szczepieszyn. At the time the artist was reading about ergot – a fungus, once called “St. Anthony’s Fire”, that attacks wheat crops. Eating bread baked from flour poisoned with ergot would cause madness and hallucinatory trance.

Kowalski’s drawings are simple, but always to the point. Succinct lines, subdued, faded colors, give the impression of certain things left unsaid. A lonely figure bends over and tries to adapt to the dynamically changing gravity. Straw-wrap figures symbolizing the restlessness of inanimate matter. Motifs that the artist revisited throughout his career return yet again.

All images copyright and courtesy of the artist and Dawid Radziszewski Gallery, Warsaw









Release of Everlasting Somersault

2018
NINO MIER GALLERY
LOS ANGELES, CA

Curious how you portray half-light, iridescent in the lens after ecospeed.

To have a city. Never to enter it, not looking in to see what's going on. Talking a mile a minute. Its heap observed. Like a cracking treasure trove. Peering from hilltops. Registering only the whole. Not focussing on each cog in the wheel, on every vibe. What the streets speak with, to open a mouth. Not sniffing around in what the street is brewing up. What the houses call that what the street is brewing up. To regard work as a bell, which is held by a rope, lowered by a swallow. Then waving at the swallow, to tell her something incomprehensible. This is definitely the context. And all of a sudden! Make a call. Call the swallow. Ask her to fly over a little closer. Give her your phone to hold. The swallow lets go of the rope. Ooops! All that's left now is to ask her to call somebody, who knows about these things, who could come over in an unassuming looking older, maybe last year's model jeep. To check whether this fallen bell, when it broke, it didn't by chance break the city's concrete. Or if the pipes still work. Maybe the fiber-optics shot out or the genes shifted. The swallow seems not to dwell over a breadcrumb of what is said to her. Ah, so this is how it is! Alas, tell the swallow that it was all a sham. There's no one in the city. Nothing could have appeared more feeble than with the help of work, because no one's there. The city is an empty grave. Old. Older than death and thinking about cosmos, in which death is constantly dressing up in. Not even a grave, but multiple graves. And in between them a mirror, that reflects the inside of the neighbouring grotto. Not even imitating the graves grotto which could eventually act as a mirror for someone. Meanwhile no one's looking. People don't dwell in grottos! They hide behind them. But they can't take it. They stare incessantly. It's not surprising. The eye is a much more complicated structure of parts, than that of the person looking through it. Perhaps it's this type that's hiding behind an impression, which imprints upon those entities that are being observed. Installing trapdoors in them. Secret, super old caves. It could be that these caves are empty, because they were abandoned. One because of the eye. One because of a glistening tear, opposite which a staring eye protrudes, which in turn has recognised in it its twin sister, although a more compressed version of paganism is being reflected, than that which the tear presents. But behind the tear lay a treasure trove. Perhaps its interior is a new body. Now religion. Dressed in a gown, imitating a starved body, you repair the jeep, which fell apart in the street, right in the middle of the hungry city. You're being called by a well-known freemason from Poland, a producer of acidfolk trash, who makes extra on the side with conversations, just like this one. You turn him on loudspeaker mode. And you go on repairing, almost not listening. What are they doing to these listening devices,

incoming mentor instructions from all over? Absolute halberdiers, or the jangling ghosts of gold chain landlords? It's all clear; no. You're scrambling under the bodywork, while a euphoric wailing blasts out of the phone placed on the bonnet, as if the voice has climbed out whole from the jaw, all naked, announcing, that you can easily observe it and get to know it from the inside. This telephone can sing! Left alone. Now singing what's next:

Delightful it was, admit, to grow up in a puddle, to rot in the gym, in between walls, underneath the naked sky, without even a slither of reflection of one's own greatness... so now climb into the centre of the earth, get into the first grain on the left, you'll find the keys in the ignition. From the hanging keychain you'll crawl into the puddle, everyone's here already, you devil, they're waiting for you.

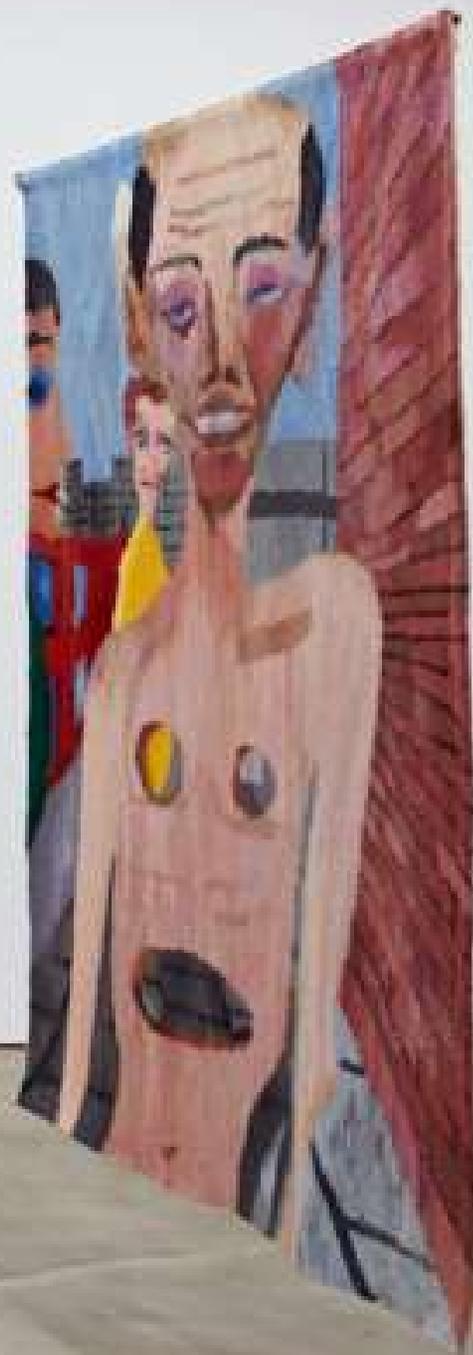
-Andrzej Szpindler, Warsaw 2018

Nino Mier Gallery is pleased to announce its first solo exhibition of new works by Polish artist Tomasz Kowalski. Kowalski's work is enigmatic in nature – strange yet familiar scenes host an array of mysterious narratives: each work an intricate tableau collected from a fragmented reality. Figures navigate through peculiar landscapes, their bodies changing with the environments around them, consumed by space. Kowalski presents several mediums at once: oils on canvas, works on paper and the addition of handwoven wool tapestries done in collaboration with his mother Alicja Kowalska, a master textile artist. His body of work draws from German Expressionism, New Objectivity, Surrealism and Transanvagardia, along with the influence of psychedelia and Postmodern literature, all which play with the subconscious and our perceptions while keeping a tether to non-abstract realms.

Kowalski often depicts figures on the fringes, some are barefoot, naked or dressed in rags – others melting into the walls, prone on the ground or crawling on the street. Despite their seemingly wretched state, there is also a shamanistic, magic quality to the figure's ability to exist and manipulate their surroundings while in a constant state of change. One man's limbs are multiplied and splayed while his soul hovers above, is he reproducing or distributing units of information? In another particularly striking tapestry, we see a Giorgio de Chirico-like metaphysical dreamscape. As we peer through a colonnaded atrium strewn with rubble, a single, massive eye glares back through the open ceiling above, while a row of gleaming white teeth appears in the reflecting pool below, as if an all-powerful giant god has suddenly crashed into his pagan house of worship.

In Kowalski's hallucinogenic world, there is a prevailing sense of darkness and urban anxiety, and the swirling color certainly recalls Edvard Munch's iconic oeuvre. In one work, a man walks along the street drawing stares, seemingly unaware that his chest is gaping with hollows, his body excavated to echo the horror of a screaming face. In another painting, two figures, perhaps father and son, melt down into the street gutter, embracing each other as their arms liquefy into flesh-toned puddles. Another work features a man-like rat, mimicking the seated pose of Rodin's Thinker - placing the rat on the same plane as human city-dwellers.













PRESS

PRESS

WALL STREET INTERNATIONAL

NOVEMBER 2018

BY STAFF

FRIEZE

JUNE 2018

BY JOÃO LAIA

FLASH ART

MARCH 2016

BY JOANNA ZIELINSKI

ARTFORUM

OCTOBER 2012

BY JURRIAAN BENSCHOP

Wall Street International

NOVEMBER 2018

Tomasz Kowalski

17-29 Nov 2018 at the Nino Mier Gallery in Los Angeles, United States



Kowalski's work is enigmatic in nature – strange yet familiar scenes host an array of mysterious narratives: each work an intricate tableau collected from a fragmented reality. Figures navigate through peculiar landscapes, their bodies changing with the environments around them, consumed by space. Kowalski presents several mediums at once: oils on canvas, works on paper and the addition of handwoven wool tapestries done in collaboration with his mother Alicja Kowalska, a master textile artist. His body of work draws from German Expressionism, New Objectivity, Surrealism and Transavanguardia, along with the influence of psychedelia and Postmodern literature, all which play with the subconscious and our perceptions while keeping a tether to non-abstract realms.

Kowalski often depicts figures on the fringes, some are barefoot, naked or dressed in rags – others melting into the walls, prone on the ground or crawling on the street. Despite their seemingly wretched state, there is also a shamanistic, magic quality to the figure's ability to exist and manipulate their surroundings while in a constant state of change. One man's limbs are multiplied and splayed while his soul hovers above, is he reproducing or distributing units of information? In another particularly striking tapestry, we see a Giorgio de Chirico-like metaphysical dreamscape. As we peer through a colonnaded atrium strewn with rubble, a single, massive eye glares back through the open ceiling above, while a row of gleaming white teeth appears in the reflecting pool below, as if an all-powerful giant god has suddenly crashed into his pagan house of worship.

In Kowalski's hallucinogenic world, there is a prevailing sense of darkness and urban anxiety, and the swirling color certainly recalls Edvard Munch's iconic oeuvre. In one work, a man walks along the street drawing stares, seemingly unaware that his chest is gaping with hollows, his body excavated to echo the horror of a screaming face. In another painting, two figures, perhaps father and son, melt down into the street gutter, embracing each other as their arms liquefy into flesh-toned puddles. Another work features a man-like rat, mimicking the seated pose of Rodin's Thinker - placing the rat on the same plane as human city-dwellers.

Tomasz Kowalski, born in 1984, lives and works in Warsaw and Szczecznieszyn. He works in paint, installation and sound and regularly collaborates with members of his family to produce works. His interests lie in the discrete hauntological aspects of the everyday, presented through parallel multiple narratives centered around the figure which dips in and out of Kowalski's vision. Solo exhibitions include Tomasz Kowalski, at the Contemporary Art Museum of St. Louis, A chimney sweeper on the church roof at Centre for Contemporary Art Ujazdowskie Castle, Warsaw. His works have featured in group shows in Museum Of Modern Art, Warsaw, Centre Pompidou, Paris, MUMOK, Wien, Kunsthalle Wien, S.M.A.K. Ghent, De Appel Amsterdam. His works appear in collections of Centre Pompidou, Paris, MOCAP, Cracow, and MUMOK, Wien among others.

FRIEZE

JUNE 2018

“In Tomasz Kowalski’s Psychedelic Paintings, Sleep, Dreaming and Wakefulness are Equally Present”

By João Laia



Tomasz Kowalski, *Dog's Dream (A.I. Dreaming)*, 2018, oil on canvas, 1.5 x 1.2m

In his 2013 book *24/7: Late Capitalism and the Ends of Sleep*, critic Jonathan Crary articulates an exasperated, contemporary state of permanent awareness produced by hyper-connectivity and continuous consumption. As if providing an antidote to today's demand for perpetual presence, the works of Tomasz Kowalski suggest a conception of society where sleep, introspection, dreaming and wakefulness are equally present. Kowalski's universe is oneiric and psychedelic. His paintings and works on paper are populated by uncanny figures that recall the malformed bodies of German expressionism, the improbable scenarios of surrealism and the ludic energy of Philip Guston's cartoons. Yet, they are fully grounded in the present. In a nod to the near-comic impossibility of finding rest today, the 2018 painting *Pillow* depicts – in rich oranges and whites – a foreshortened human figure atop a giant face, lying between its cheek and nose; in lieu of a pillow, there is an oversized, closed eyelid.



Tomasz Kowalski, *She Has Funny Cars*, 2018, oil on canvas, 1.6 x 1.3m. Courtesy: the artist and Tim Van Laere Gallery, Antwerp

Kowalski's exhibition, 'Proto-Weather', at Tim Van Laere Gallery, contains around 50 works, including 12 oil paintings and a large selection of recent works on paper. The pieces on view (all works Untitled, 2017, unless otherwise stated), collapse the interior spaces of rooms and hallways with outdoor settings – both urban and natural – and conjoin what lies inside and outside the mind. One painting from 2017–18 sees the head of a figure reproduced within itself, multiplied recursively, each time slightly smaller. The figure is surrounded by what appears to be Earth; emanating from its palm, the planet spirals out from its spherical shape into an ethereal form. Such multiplication of selves reappears throughout the show: in one gouache, a head and its eyes are reflected in a series of bubbles; in Untitled (Two Eyes) (2018), a face is stretched to the point where it doubles over and two sets of eyes peer at one another.



Tomasz Kowalski, *A Room*, 2018, oil on canvas, 1.5 x 1.2m

'Proto-Weather' transmutes a generalized feeling of disorientation: a loss of context that reflects the fluid, shape-shifting features of daily existence lived everywhere and nowhere, between screens and the physical world. Within the pictures, several portraits of urban spaces feature facades made out of reflective surfaces resembling screens. In one drawing, flattened-out buildings undulate in an empty environment. The effect is compounded by the use of panels that support the works on paper and canvas, augmenting the number of pathways and viewpoints. It amounts to a labyrinthine setting where image and architecture distortedly resemble each other. In *The Weather* (2017), the streets have been emptied of inhabitants and buildings reflect one another like a hall of mirrors leading into the void. The grids that envelop a face in one gouache signal a state of permanent control in today's technology-led societies, pointing to selves that are fragmented and multiple. The recurrent presence of clocks, eyes, keys, mirrors, screens, windows and several currencies grounds Kowalski's dreamy cosmos in the reality of the now, pointing to our anxious existence in a paranoid brave new world. 'Proto-Weather' shapes a critical and associative portrait of a present marked by accelerated change. Kowalski's works capture the diffusion of a centreless world and the ways in which such conditions impact our perceptions of basic categories, such as selfhood, space and time. They assert the unconscious as a liberating force – at once in and out of this world. Despite the show's depiction of our swirling moment, it manages to find a way out of this ongoing privatization of space and time.

Main image: Tomasz Kowalski, Dog's Dream (A.I. Dreaming), 2018, oil on canvas, 1.5 x 1.2m

Flash Art

MARCH 2016

“Tomasz Kowalski”

By Joanna Zieliński



Untitled (laces) (2010). Courtesy of Tim Van Laere, Antwerp and carlier I gebauer, Berlin.

Joanna Zielińska: The overall image in your works is governed by very specific rules. Motifs circulate and paintings — which often have a painting-within-a-painting structure — are further reflected in sculptures and objects...

Tomasz Kowalski: There are no clear boundaries between particular pieces. I picture a situation; I decide upon a detail and crop it; singular elements are transformed into others... Sculptures work on the same basis; they are often attributes of the figures depicted in figurative paintings.

JZ: Is your work a whole?

TK: It's based on the domino effect. Some of the motifs have a huge impact and require a lot of work; it's a whole process of accumulating reflection upon reflection, meaning upon meaning. The painting *The Chimney Sweeper* (2010) — which is my interpretation of Edmund Monsiel's work — is a good example: an “Ensorian composition” featuring many masks and staring faces. These motifs focus around the figure of a chimney sweep who touches the pupil of his eye with his sooty hand. That image is reflected in other works: paintings, collages and in a radio play. It's a psychedelic vision, an epic story that grows out of a single work.

JZ: Why a chimney sweep?

TK: I had the idea of combining different shades of black, like in the picture painted in various tones of black, black upon black. I imagined a chimney sweep, wearing his all-black uniform, who goes into a chimney in the middle of the night and touches the pupil of his eye with his dirty hand. That was the basis for my “scenery.” I chose attributes for the sweep and recorded a radio play about a chimney sweep who got lost on a church roof... anyway, the point was that different tones of black mix on the surface of a picture. emoji-like forms.



Visitors (2010). Courtesy of Tim Van Laere, Antwerp and carlier I gebauer, Berlin.

JZ: You often relate to childhood experiences. Your language is full of recurrent motifs such as, for example, a curtain, a room with a wooden floor, insects, a circus... they remind me of children’s stories.

TK: The motifs you mention are directly related to the history of art. I developed that language because I needed it for my narration. I have abandoned it to some extent as my objective now is to reduce the narrative element. My ideas are still the same though. I keep working on similar themes like theater, constructing static performances that take place in my pictures. It’s all the same, all the time — no matter whether it happens on stage, in the dark, or whether there are insects involved.

JZ: What is the next step?

TK: In my new pieces I am more concerned with aesthetics and form; narration comes afterwards, bringing emotions, memories, false memories and dreamlike distortions. In that sense, the story is out of control. I make pictures out of modeling clay, partly to rest from narration. I was very intrigued by the idea of juxtaposing narrative-based works with minimalism. Someone rightly called the clay pictures “secretions born out of excess,” or “dung of narration-based paintings.”

Flash Art

MARCH 2016

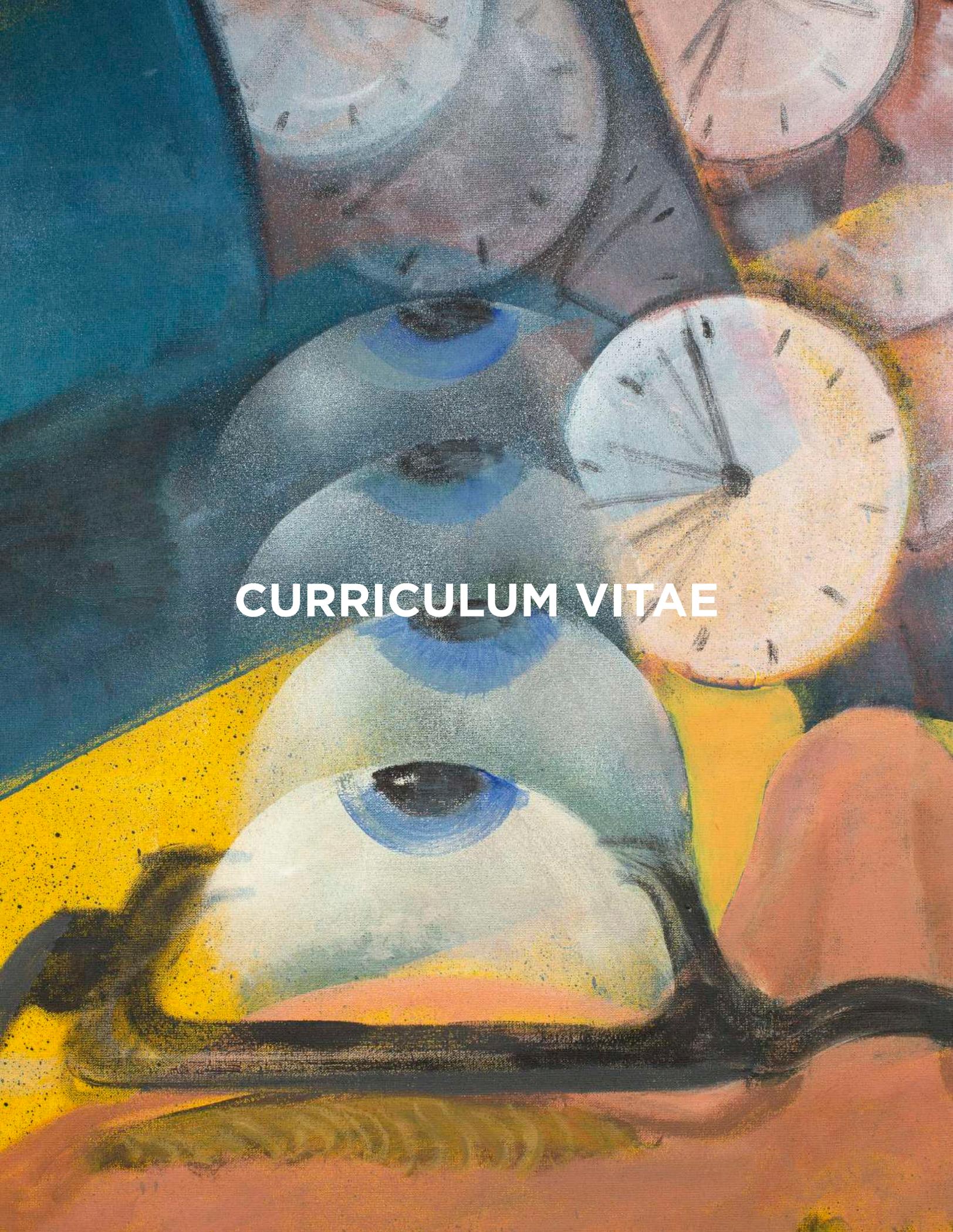
“Tomasz Kowalski” CARLIER | GEBAUER, BERLIN

By Jurriaan Benschop



Tomasz Kowalski, *Untitled (Cat)*, 2012, oil on canvas, 67 x 59”.

The first impression is always one of freedom: Tomasz Kowalski flits—almost carelessly, you might say—between his personal imagination and echoes of familiar modernist styles. In the crowded landscape of contemporary painting, it is remarkable enough that an artist not yet thirty even has a “personal” imagination. In Kowalski’s visual world, fresh invention enters into dialogue with art history. In his recent exhibition “The Truant,” the Polish artist exhibited fourteen oil paintings and thirty-three drawings and collages, all dated 2012. His scenes tell tragicomic stories, presenting life as a dynamic and colorful theater of incongruities. Faces, or parts of faces, appear frequently—for example, *Untitled* gives us a close-up of someone sticking out his tongue. Zoom in and you can spot yet another figure in the open mouth. And as you go on looking, more and more figures emerge, seemingly out of nowhere, as in a dream or hallucination. In *Spy vs Spy*, it is time in the form of clocks and watches that multiplies, bringing beads of sweat to the brow of the work’s central figure.



CURRICULUM VITAE

TOMASZ KOWALSKI

Born 1984 in Szczecznyszyn, Poland
Lives and works between Antwerp, Belgium and Warsaw, Poland

EDUCATION

2009 Painting Department at the Academy of Fine Arts in Kraków, PL

SELECTED SOLO SHOWS

- 2022 *Psy-trans*, 15 Orient, New York, NY, US
- 2021 *Foam City*, Swallow, Vilnius, Lithuania
Delirious Szczecznyszyn, Dawid Radziszewski Gallery, Warsaw, PL
- 2020 *Duch, aktor, rzecz/Ghost, Actor, Thing*, Dawid Radziszewski, Warsaw, PL
- 2018 *Release of Everlasting Somersault*, Nino Mier, Los Angeles, CA, US
New Vehicle, Galerie Tobias Naehring, Leibzig, DE
Proto Weather, Tim Van Laere Gallery, Antwerp, BE
Natty Dread (with Alicja Kowalska), Condo, Arcadia Missa, London, UK
- 2017 *A Man Moves Out of a Skeleton*, Clark House Initiative, Mumbai, India
Złota drabina / Golden Ladder, Dawid Radziszewski, Warszawa, PL
- 2015 *Djinn*, Tim Van Laere Gallery, Antwerp, BE
Planck Time, carlierlgebauer, Berlin, DE
- 2014 *Tomasz Kowalski*, CAM, Contemporary Art Museum St. Louis, MO, US
Relativity Express, Gabriele Senn Galerie, Wien, AT
- 2013 *Paintings and Assemblages*, Galeria Dawid Radziszewski, Warsaw, PL
Untitled, carlierlgebauer, Berlin, DE
- 2012 *The Truant*, carlierlgebauer, Berlin, DE
Routine investigation, Tim Van Laere Gallery, Antwerp, BE
- 2011 *A chimney sweeper on the church roof*, Centre for Contemporary Art
Ujazdowskie Castle, Warsaw, PL
Duet (with Agnieszka Polska), Goldex Poldex, Krakow, PL
- 2010 *Sen*, Gabriele Senn Galerie, Vienna, AT
Powrót przodka, Tim Van Laere Gallery, Antwerp, BE
Pokaz, Galeria Kronika, Bytom, PL
- 2009 *Nocne Zwiedzanie/Nightseeing*, Centre of Contemporary Art Znaki Czasu,
Torun, PL (feat. Norman Leto)
Gniazdo, Kunstlerhaus Bethanien, Berlin, DE

carlier | gebauer, Berlin, DE

- 2008 *Art Kabinett*, Art Basel Miami Beach, Miami, FL, US
carlier | gebauer, Berlin, DE
Piosenka, Galeria Pies, Poznan, PL
BWA Zielona Gora - Gallery of Contemporary Art, Zielona Gora, PL
- 2007 Galeria Zak, Berlin, DE
- 2006 *Człowiek bez właściwości*, Galeria Nova, Kraków, PL

SELECTED GROUP SHOWS

- 2023 *Ołowiane Chmury*, Gdańsk City Gallery, Gdańsk, PL
TBT, Simo Bacar, Lisbon, PT
TBT, Piktogram, Warsaw, PL
Beach, Nino Mier Gallery, New York, US
Inauguration, Lo Brutto Stahl, Paris, FR
- 2022 *Distant Voices / Odległe Głosy*, Galeria Stereo, Warschau, PL
ca. 2009, Dawid Radziszewski Gallery, Warschau, PL
- 2021 *Baltic Triennial 14 The Endless Frontier*, CAC Vilnius, LT
Words and Things, Galerie Barbara Thumm, Berlin, DE
Konteksty: Kongres Postartystyczny, Sokołowsko, PL
La Ruta Natural, Franc des Pays de la Loire, La Ruta Natural, Nantes, FR
- 2020 *Refugees Welcome*, Muzeum Sztuki Nowoczesnej MSN, Warszawa, PL
5 Year Anniversary, Nino Mier, Los Angeles, CA, US
Enjoy and Take Care!, Tim Van Laere Gallery, Antwerp, BE
In Exile, Huis Henk Visch, Eindhoven, NL
The Spirit of Nature and Other Fairy Tales, Silesian Museum, Katowice, PL
- 2019 *Spojrzenia 2019 / Views 2019*, Zachęta National Gallery of Art, Warsaw, PL
Rock Paper Scissors, Gabriele Senn Galerie, Vienna, AT
Drowning in a Sea of Data, La Casa Encendida, Madrid, ES
The Last Waltz (For Leon), Tim Van Laere Gallery, Antwerp, BE
- 2018 *Autofictions*, Wilhelm Hack Museum, Ludwigshafen, DE
Ordination, organized by Sophie Tappeiner, Vienna, AT
Bureau_Audio hour, Matthew Gallery, New York, NY US
Przepowiednia Jurodiwego / Fool's prophecy, Muzeum Ikon, Warsaw, PL
Weeping, Dreaming, Fucking, Laughing, Galeria Wschód, Warsaw, PL
Dzikość Serca / Wild At Heart, Zachęta National Art Gallery, Warsaw, PL
One Long Changing Body, carlier | gebauer, Berlin, DE
- 2017 Daniel & Florence Guerlain, Centre Pompidou, Paris, FR
In Paper We Trust, The Dot Project, London, UK
- 2016 Szalona Galeria, Muzeum Sztuki Nowoczesnej MSN, Warszawa, PL

- Parallel Vienna 2016 – Parallel Vienna, Vienna, AT
Objects Do Things, Centre Contemporary Art Ujazdowski Castle, Warsaw, PL
- 2015 *Very Long Fingers*, Simone Subal Gallery, New York, NY, US
Procedures for The Head, Kunsthalle Bratislava, SK
I hear your voice reflected in a glass and it sounds like it is inside of me, carlier I gebauer, Berlin, DE
For Me Abstraction is Real!, Boccanera Arte Contemporanea, Trento, IT
Run For The Roses, Tim Van Laere Gallery, Antwerp, BE
Uciec i wrócić / Escape and Return, Dawid Radziszewski, Warszawa, PL
- 2014 *Painting, Poetry, Pottery*, Tobias Naehring Galerie, Leipzig, DE
Gelatin: Paint Me, Paint Me Everywhere, Bunkier Sztuki, Krakow, PL
The Night of the Great Season, La Kunsthalle Mulhouse, Moulhouse Cedex, FR
As You Can See: Polish Art Today, Museum of Modern Art, Warsaw, PL
Hoch Hinaus!, Museum Neuer Wiener Kunstverein, Vienna, AT
The Lamp of Memory, Valentines Mansion, London, UK
- 2013 *British British Polish Polish. Art from Europe's Edges in the long 90s and Today*, CSW Zamek Ujazdowski, Warsaw, PL
Everything and More, Tim Van Laere Gallery, Antwerp, BE
Yellowing of the Lunar Consciousness, Galleria Massimodeluca, Venice, IT
- 2012 *Soundworks*, ICA, London, UK
The Castle in the Air. Séance of Imagination, Zamek Centre, Poznan, PL
Circus as a Parallel Universe, Kunsthalle Wien, Vienna, AT
Air de Pologne, De Garage, Mechelen, BE
The Poster Show, carlier I gebauer, Berlin, DE
- 2011 *Genius Without Talent*, De Appel, Amsterdam, NL
Museum der Wunsche/Museum of Desires, MUMOK - Museum Moderner Kunst Stiftung Ludwig, Vienna, AT
Acquisitions récentes : D'Antonin Artaud à Tatiana Trouvé, Centre Georges Pompidou, Paris, FR
EastExEast, Brand New Gallery, Milan, IT
Gone to Croatan - Strategien des Verschwindens, HMKV, Dortmund, DE
Die Unsichtbaren Vier, Gabriele Senn Galerie, Vienna, AT
- 2010 *Hareng Saur: Ensor and Contemporary Art*, S.M.A.K. Ghent, BE
Public Private Painting, Mu.ZEE, Oostende, BE
In Dreams, Timothy Taylor Gallery, London, UK
Przeklenstwa Wyobrazni/The Curse of Imagination, Contemporary Art Gallery Bunkier Sztuki, Krakow, PL
Small Improvisation, Stadtgalerie Kiel, Kiel, DE
Passion Fruits, Sammlung Olbricht, me Collectors Room Berlin, Berlin, DE
- 2009 *Le Coeur est un Chasseur Solitaire*, Gare Saint-Sauver, Lille, France
Crotla presents, Lothringer13, Stadtische Kunsthalle München, Munich, DE
Blue Almost White, ING Polish Arts Foundation/Leto, Warsaw, PL
Hell of things, CCA Galeria Kronika, Bytom, PL

- 2008 *Ballady i Romanse*, Raster, Warsaw, PL
Establishment (and its discontents), Center for Contemporary Art, Ujazdowski
Castle, Warsaw, PL
Wyprzedz Teatru, BWA Arsenal, Bialystok, PL
- 2007 *The Ship of Fools*, Studio Angeletti, Rome, IT
Small is Beautiful, Ursula Blickle Foundation, Kraichtal Unterowisheim, DE
16 things, which may have not been found, Artpol, Krakow, PL

AWARDS

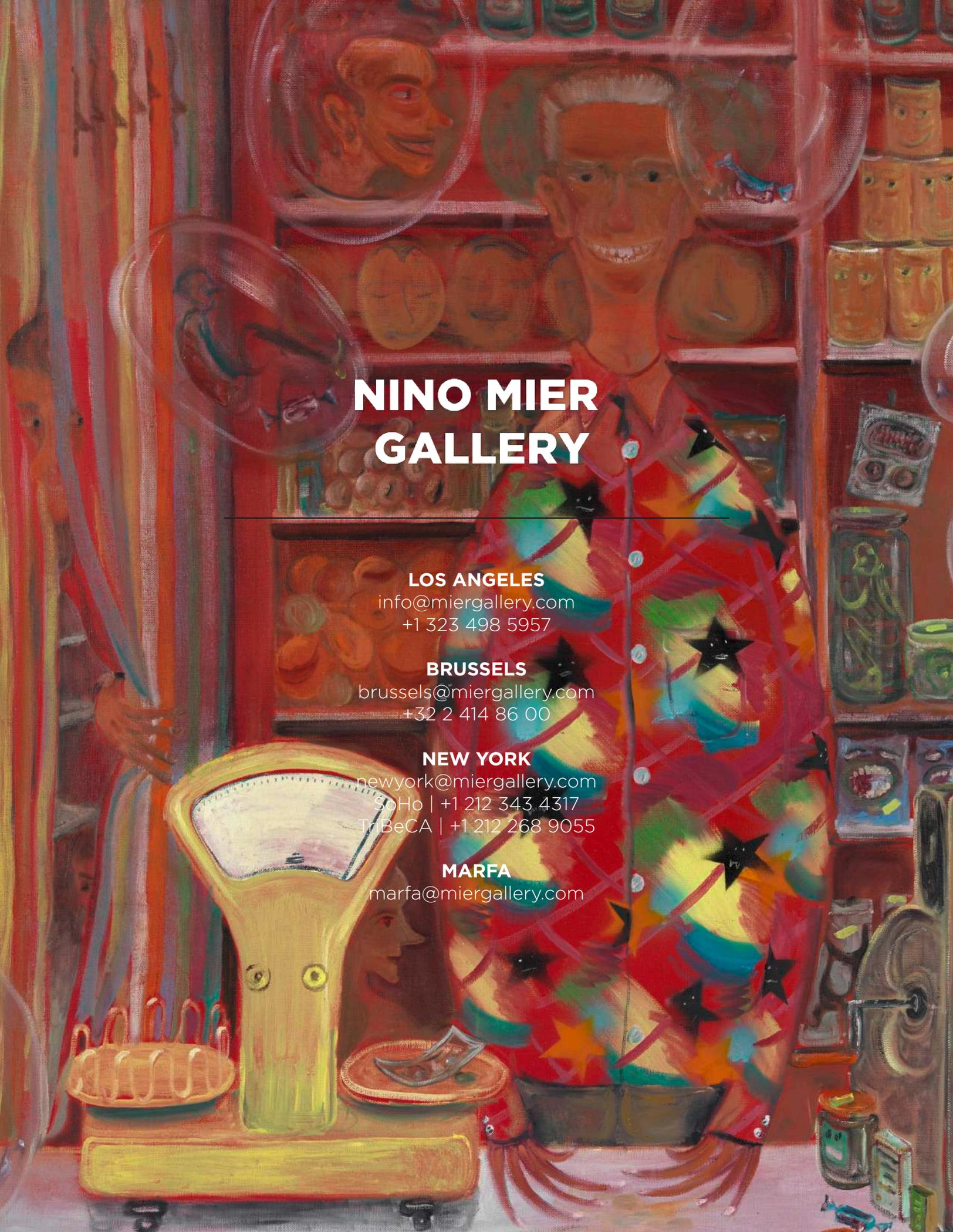
- 2014 Prix de Dessin de la Fondation d'Art Contemporain Daniel et Florence Guerlain

PUBLIC COLLECTIONS

Centre Georges Pompidou, Paris, FR
MUMOK - Museum Moderner Kunst Stiftung Ludwig, Vienna, AT
Frac des Pays de la Loire, Nantes, FR
MOCAK, Museum of Contemporary Art, Krakow, PL
Collection Pinault
Olbricht Collection
Boros Collection
Stanley Museum of Art at UIOWA

SELECTED PRESS

- 2021 "Tomasz Kowalski at Swallow," *Art Viewer*, July 2021
"Highlights from the 14th Baltic Triennial", *Frieze*, August 2021
- 2018 "In Tomasz Kowalski's Psychedelic Paintings, Sleep, Dreaming and Wakefulness
are Equally Present," *Frieze*, June 2018
"Tomasz Kowalski at Time Van Laere Gallery," *Art Viewer*, April 17, 2018
- 2012 "Tomasz Kowalski" Reviewed by Jurriaan Benschop, *Artforum*, Print October
"Tomasz Kowalski", *Culture.pl*, 2012
- 2010 "Tomasz Kowalski", *Flash Art*, October 2010



NINO MIER GALLERY

LOS ANGELES

info@miergallery.com
+1 323 498 5957

BRUSSELS

brussels@miergallery.com
+32 2 414 86 00

NEW YORK

newyork@miergallery.com
SoHo | +1 212 343 4317
TriBeCA | +1 212 268 9055

MARFA

marfa@miergallery.com