

MACIEJ KOŚĆ

Born 2001, Lodz, Poland

Lives and works in London, UK

SOLO SHOWS

2026

Twelve Living Rooms, Hang Centre for Contemporary Art, Hangzhou, CHINA

2025

Bliss Point, Long Story Short, New York (NY), USA

2024

Velvet Dawns, VETA by Fer Francés, Madrid, SPAIN

2023

The Rabbit Hole, Moosey Art, Norfolk, UK

GROUP SHOWS

2025

Growth of the Soil, Kristin Hjellegjerde Gallery, London, UK

2024

Pintores de Pintores, VETA by Fer Francés, Madrid, SPAIN

Across the Pond, Good Mother Gallery and Moosey Gallery, Los Angeles (CA), USA

2023

Super Summer, Moosey Gallery, Norfolk, UK

2021

IN REVERIE: Part II, Maxilla Walk Studios, London, UK

ART FAIRS

2026

Contemporary Art Now, VETA by Fer Francés, Madrid, SPAIN

2025

Estampa, VETA by Fer Francés, Madrid, SPAIN

The Armory Show, VETA by Fer Francés, New York (NY), USA

Contemporary Art Now, VETA by Fer Francés, Madrid, SPAIN

2024

Art Central HK, VETA by Fer Francés, Hong Kong, CHINA

UVNT Art Fair, VETA by Fer Francés, Madrid, SPAIN

2023

Foundations curated by Artsy, Moosey Gallery, Online

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Maciej Kość (2001, Lodz, Poland) is a graduate of Edinburgh College of Art and is currently completing his training at the prestigious Royal College of Art in London.

Maciej Kość works in mixed media, mainly acrylic (applied with airbrush) and pastels on linen or wood, sometimes adding sculptural elements made of polystyrene and found objects. His practice metabolizes very different styles ranging from classical painting, Baroque or mannerism, to postmodern maximalism and even children's book illustrations. Likewise, he draws from the sublime style of 19th century landscape painting (the Hudson River School, for example), the indisputable beauty of the Pre-Raphaelites, and the birds of John James Audubon. Yet he also admires contemporary artists such as the British painter Peter Doig and the subtle affliction he generates in the viewer; the neo-naturalistic illustrations of imaginary zoological specimens by Walton Ford, and more recently of Thomas Woodruff's baroque dinosaurs.

Kość's strange imagery sometimes seems to portend a resurgent interest in works from the burlesque epic such as Ignacy Krasicki's *The Mouseiad* or the fables of Jean de la Fontaine, although he seamlessly integrates all of these references into a coherent, unique, contemporary style of his own.