

KOW

at Art Basel
2023

KOW

Anna Boghiguan

was born in Cairo, Egypt, in 1946 and has Armenian roots. She studied political and social science at the American University of Cairo and holds a BFA in fine arts and music from the Concordia University in Montreal, Canada. Since the early 1970s, her art has emerged from various movements around the globe, translating a nomadic experience and gaze into painting and installation, collages and books. As a traveling artist, she tells of how people and ideas, relationships and goods vary and evolve, sometimes bright and fluid, sometimes bound in inequality and oppression. Boghiguan's broad insight into literature and worlds of thought makes her art a profound source of contemplation. In 2015 Boghiguan received the Golden Lion at the Venice Biennale. Her work has been featured in major solo exhibitions around the world.



The Procession of Dionysus 2015–16

Encaustic and mixed media on paper

4 parts

152 x 341 x 25 cm

EUR 80.000,- excl. VAT





CATPC

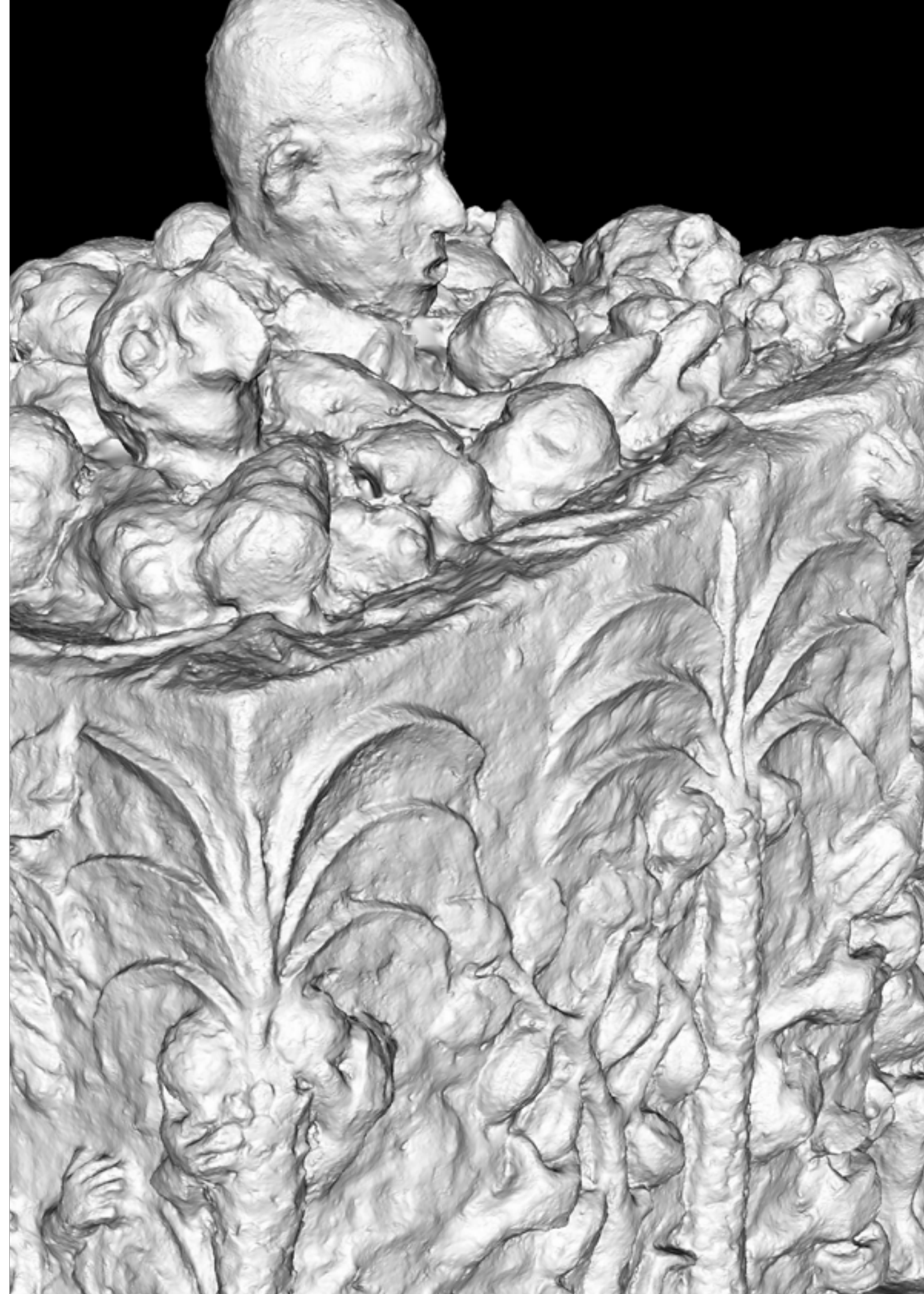
is the Congolese Plantation Workers Art League (Cercle d'art des travailleurs de plantation congolaise), a co-operative organization inspired by a long-term project by the Dutch artist Renzo Martens. CATPC has set itself the goal of making a way out of the hardly paid plantation work through its own agriculture, but above all through considerable artistic projects by the local community. Current and former members and interns of CATPC are Djonga Bismar, Matthieu Kilapi Kasima, Cedart Tamasala, Mbuku Kimpala, Manenga Kibuila, Jérémie Mabiala, Emery Muhamba, Irène Kanga, Daniel Muvunzi, Jean Kawata, Blaise Mandefu, Thomas Leba (†), Huguette Kilembi, Olele Mulela, Richard Leta, Mira Meya, Tantine Mukundu, Athanas Kindendie, Charles Leba, Philomene Lembusa and Désiré Kapasa. CATPC is invited to the Netherlands Pavilion at the 2023 Venice Biennale.



White Cube

The sculpture is representing the white cube of Lusanga with on the top a head of the Pende de Balot sculpture, intermingled with other sacred sculptures looted during the colonial era and imprisoned in white cube in the north; on the four facades is told different stages of the history of Lusanga from the Leverage era to our days, that is to say the post plantation;

On the left facade, we read the violent history of palm oil extraction in Lusanga. In a mono-culture plantation, humans climbing on high palm trees holding a machete to cut the nuts, under the pressure of a fire lit at the bottom of each palm tree to prevent the cutter from going down before having done his daily task. The harvested nuts are transported to the factory, which throws a pool of dark smoke over a church in the background, polluting the rest of the landscape as well. A hand



coming out of the factory holding a fortune is visible on the end of this facade.

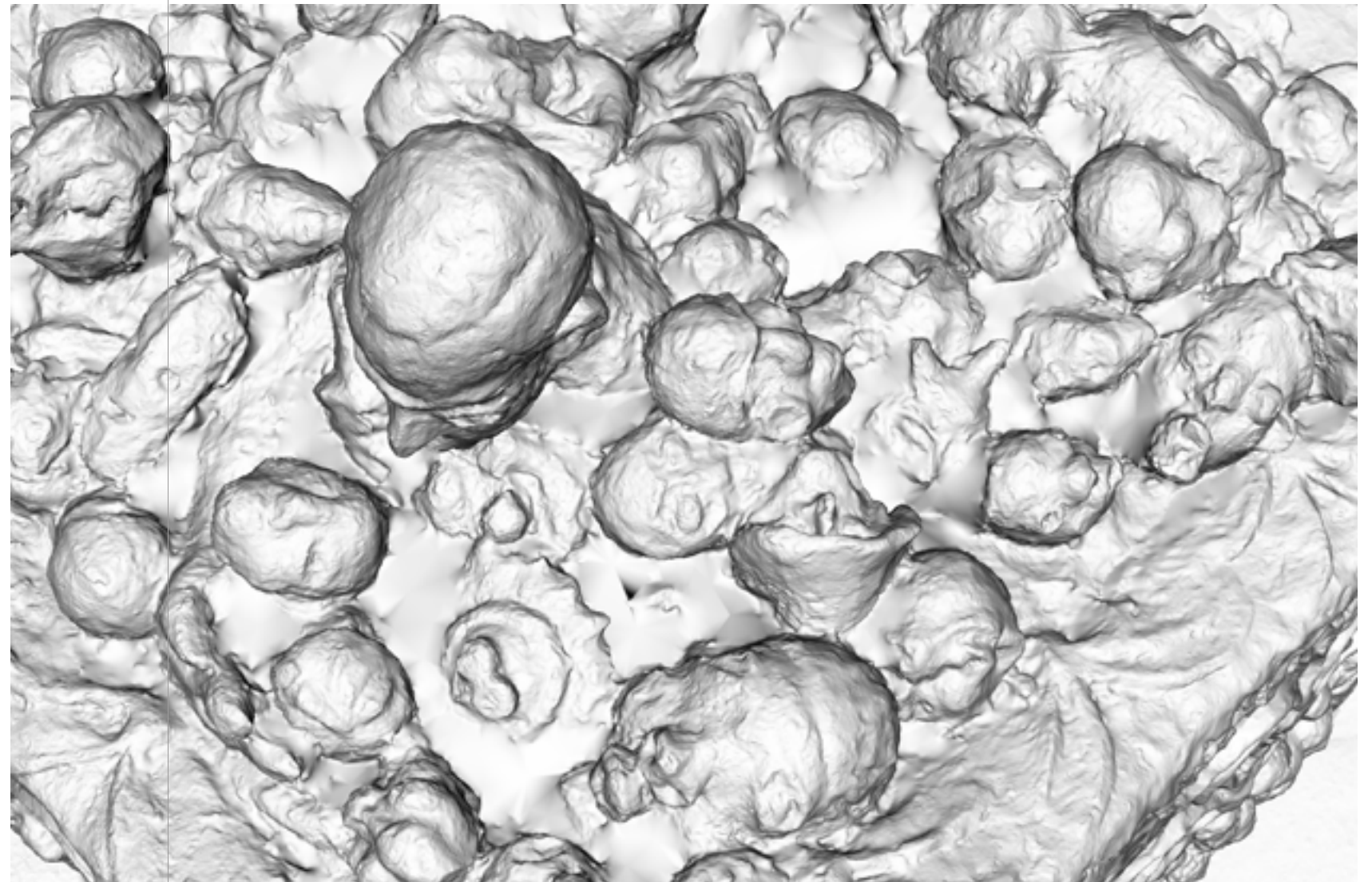
On the back side you can see the destruction of the nature that followed that time, the trees cut down, the palm trees aged and almost sterile, the land made dry by the monoculture, the famine and the poverty. On the end of this facade, we see the beginning of the CATPC initiative, the production of art, the repatterning of the land and the launching of a nursery with various species of plants, trees and trees.

On the right side, we can see the continuation of the post-planting process, the seedlings become trees, the mono-culture gradually changes into a sacred forest, the trees start to bloom; in the window we can see a woman giving birth to a baby.

On the front facade we see the post-plantation where the trees give abundantly fruit of all kinds, we see that hoes continue to plow and plant new trees until the door of the white cube

where a multitude of ancient sculptures rush the door as if to go out and the small sculpture Pende de Balot stands in the door, facing the public.

The sculpture reflects our understanding and use of the white cube in the post plantation; it tells our story associated with that of Lusanga as well as the fruit of our research and that of our collective artistic and ecological work, the post plantation and the white cube.



White Cube, 2023

by Ced'art Tamasala and Jean Kawata

African Mahagony

57 x 67 x 65 cm

Edition of 5 + 2AP

EUR 28.000,- excl. VAT



Candice Breitz

born in 1972 in Johannesburg, is best known for her moving image installations. Throughout her career, she has explored the dynamics by means of which an individual becomes him or herself in relation to a larger community, be that community the immediate community that one encounters in family, or the real and imagined communities that are shaped not only by questions of national belonging, race, gender and religion, but also by the increasingly undeniable influence of mainstream media such as television, cinema and popular culture. Most recently, Breitz's work has focused on the conditions under which empathy is produced, reflecting on a media-saturated global culture in which strong identification with fictional characters and celebrity figures runs parallel to widespread indifference to the plight of those facing real world adversities.



Monuments

Candice Breitz's Monument Series gives fans of pop idols like Marilyn Manson, Britney Spears or Abba their own stage. The large-format photo portraits show fan families in their individual diversity as well as in their shared enthusiasm. The idols are mass media material that the protagonists of the portraits appropriate, interpret, and thus bring into their own lives.

"Whether you like it or not, in our urban culture today you encounter Britney Spears, Justin Timberlake or David Beckham everywhere, in the supermarket, on billboards, you breathe it in, you ingest it with your food. (...) Everyone should have the right to use this material."



Britney Spears Monument, Berlin, September 2007, 2007

Digital C-Print on Diasec

180 x 428.6 cm

Edition of 6 + 2AP

EUR 80.000,- excl. VAT



Marco A. Castillo

is co-founder of the collective Los Carpinteros. The group was created in 1992 in Havana, Cuba, to develop practices that combine architectural forms, design and art, independent of individual authorship. While the collective gained wide international recognition as a group, Castillo has also been recognized for his individual work. In his career as an individual artist, he has experimented with the intersections between fine art, applied art, and decorative art to problematize aesthetic expectations and preconceptions associated with the Latin American history of modernism, socialist design, and Cuban traditions. In doing so, he also focuses on Cuba's current political developments as well as the now often forgotten achievements of modern Cuban architects and designers.



Lam (Combinada 1)

The series of rattan sculptures by Marco A Castillo is inspired by that generation of interior designers and designers who worked on the construction of utopia and who were in charge of generating the aesthetic muscle that the Cuban revolution used in its beginnings as part of its mechanism of seduction and propaganda.

In the early days of the Revolution, a group of designers and architects, worked on a project that could be considered an aesthetic revolution. That group would be in charge of projecting and producing new spaces that would module life of the so-called new man. These were furniture and objects of a more austere type and with a more practical sense, but with an avant-gard design that sometimes reminds us of Scandinavian furniture and the early designs of Ikea. At the end of the 70's, this process was abandoned due



to the lack of capital, the absence of a market and the lack of understanding of institutions that stigmatized that productions for having a “bourgeois taste”. This series suggests the continuity of this tradition and experiments with the possibility of an avant-guard that never became a concrete reality.

The works in this series bear the names of Cuban architects and designers of the time, notably drawing inspiration from the designs of Gonzalo Córdoba, one of the most important designers of his generation. The Lam series are sculptures that are built using an indigenous and African language that recall that Indo-Cuban aspect within the modernist design of the island. The name of the series makes reference to the Cuban artist Wifredo Lam who, in addition to being a reference within Cuban Modernity, uses all these languages in his work.

The choice of this specific movement within Cuban design is not fortuitous. This group emerges, paradoxically, at

the same time that the breakdown of the traditional family begins, the disappearance of the middle class and the largest migration ever witnessed on the island. Seen from above, these sculptures look like aerial views of the interior of a house, as if the artist wanted to recover that unbroken image of the Cuban family in the collective memory. These sculptures represent the intimate space shared by a family, their experiences, their stories, the life that has not been crossed by the horror of totalitarianism.

Lam (Combinada 1), 2023

Katalox, caoba, rattan

185 x 59 x 30 cm

USD 30.000,- excl. VAT



Black Paintings

Marco Castillo's Black Paintings respond to the humiliating way in which people in Cuba are denounced by their fellow citizens. In spontaneous actions, the facades and windows of houses where supposed opponents of the Cuban Revolution live are smeared with black paint. Castillo's paintings on Plexiglas, however, do not depict or reenact this violence. The traces of color are created by hands dyed black which carry the Plexiglas panels around the studio, hanging them up and taking them down again - a process that is as commonplace in the studio as, unfortunately, political repression is in Cuba.



Black Painting 1, 2023

Acrylic paint on Plexiglass

122 x 122 x 15 cm

USD 20.000,- excl. VAT



Water Paintings

A new law passed in Cuba in 2018 requires artists to obtain advance authorization from the government before engaging in any kind of artistic activity. The Decree 349 scrupulously lists what artists are and are not allowed to do if they want to obtain a permit. It is forbidden, for example, to depict members of the political class in works of art, except in complimentary fashion. Without authorization, artists are not only barred from making or selling art. They are prohibited from engaging in any kind of artistic activity, whether in public or privately.

Marco Castillo and some of his allies sought to renegotiate the law with the government, but in vain. It came into force. During those days and weeks, Castillo painted the series of white paintings. The government's art inspectors monitored him closely to make sure he did not make any work that

was not according to their standards. At night, he would stretch canvases over frames, prime them, and paint on them with water, whose traces soon vanished. What we now see are not blank canvases but impossible pictures executed with painstaking care and perhaps to brilliant effect. Just without paint. Witnesses to, manifestos from, an imposed silence. Muzzled art.

Water Painting 9, 2018

Water on canvas

132 x 97.5 cm

USD 19.000,- excl. VAT



Clegg & Guttman

Michael Clegg and Yair Martin Guttman were born in 1957 in Dublin and Jerusalem. They went to New York where they met at the School of Visual Arts in the class of Joseph Kosuth and have been working as an artist duo since 1980. In their photographs, installations, material collections, interviews and videos they explore and reinvent the genre of portraiture. They develop models for communication and collaboration that include and redefine the participation of the viewer.



Projection Portrait, 2019

C-print, aluminum mounting,
plexiglas laminate, MDF frame

Unique

147 x 173 cm

EUR 25.000,- excl. VAT



Anna Ehrenstein

works in transdisciplinary artistic practice with an emphasis on research and mediation. She is using print, video, installation, social moments or sculpture to reverberate the intersections and divergences of high and low cultures and their socio-economic and bio-political constitutions. Born in Germany with Albanian heritage and raised between the two cultures, realities and reflections around migration-related visual culture, diasporic narrations, networked images and the class hierarchy of pixels form main foci due to her own intercultural experiences.



Melody For A Harem Girl By The Sea

Anna Ehrenstein's work is as much an ode to the muslim femme cyborg as it is auto-biographical. Sparked by the delusion of solidarity through networked protests in the West after the Iranian 'Woman, life, freedom!' demonstrations in 2022, she materialized her orientalist avatar she uses in physical and virtual performances.

The symbol of the veil is often employed in her work as a metaphoric screen for the political projections muslim femmes reflect back towards multiple patriarchies. "Projection Screens reflect the projected image from a projector and make it visible." Part of her research on networked images and the processes of "mattering"; processes that fold matter upon meaning within our ever more intensely media-lized societies; she juxtaposed image-

ry from 18th century French Orientalist painting to snippets from contemporary US-american "hijab porn".

The short video work looped within the hijabs phone traces the historical roots of present day algorithmic constructions of power and contrasts it with the queer gender ideals of the 13th century sufi poet Ibn Arabi. Photographs of women used to justify Western imperialism in the Middle East are placed in proximity with text and imagery of female muslim academics. A long history of women's achievements within the Islamic world is shown in the figure of Fatima al-Fihri – the founder of al-Qarawiyyin in 859 A.D. in the city of Fez, which today is considered the oldest university in the world. Fatima's figure is presented as an amulet against the evil eye and the weaponization of the muslim femme cyborg, by the will of God.

Melody For A Harem Girl By The Sea, 2023

3D print, phone and flip flop paint

60 x 40 x 40 cm

Video, color, sound, 4:09 min, looped

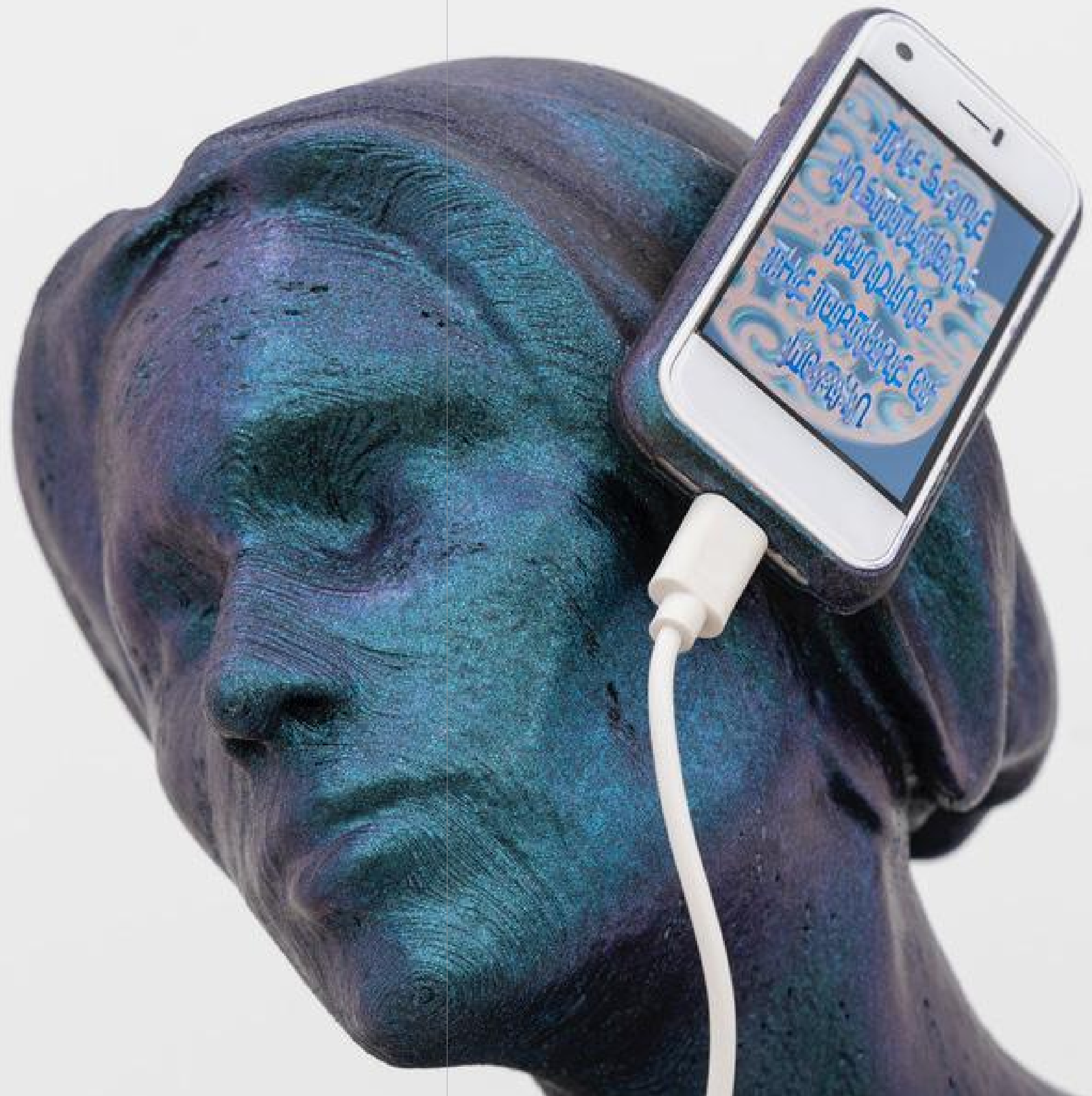
Edition 2/3 + 2AP

EUR 9.500,- excl. VAT

Click **here** to watch the video

Password: KOWWOK





Peter Friedl

is a classic of contemporary art. The three-time documenta participant, born in 1960, can be considered a notorious participant in discourse - because his work has always understood how to address major themes in such a way that they found and find new forms away from the canon and mainstream. Forms that run counter to power and domination, subvert them, escape them.... and confront them in the process. Friedl takes away from history—for example colonialism or modernity, its paradigms and institutions - the power to define what is connected and how, and with an almost innocent-seeming aesthetic he tells a different story about humans and historical actions than we are used to and may find opportune. Peter Friedl provokes that which dominates us, including our own thinking.



Liberty City

On the night of December 17, 1979, the black motorcyclist Arthur McDuffie was stopped by white cops on the corner of North Miami Avenue and 38th Street. He was abused so severely that he died from his injuries. When the accused policemen were acquitted five months later, Liberty City exploded. Desolate Liberty City haunts voyeuristic reality TV series in emulation of Homicide. Friedl inverts the dramatic structure: In the scene staged and filmed on site, the cop is the victim. The film was shot in the streets of the Liberty Square Housing Project, a residential complex built during the Roosevelt era in the 1930s for African American residents. To keep the black and white populations separated, a wall was erected on the eastern boundary of Liberty Square. Friedl's short, uncut loop is a tribute to the community of Liberty City—epic theater in the genre of documentary aesthetics.



Liberty City, 2007

Video, color, sound, 4:3

1:11 min, looped

Edition of 3 + 1AP

EUR 40.000,- excl. VAT

Click [here](#) to watch the video



Sophie Gogl

was born in 1992 in Kitzbühel, Austria, and studied painting at the University of Applied Arts in Vienna with Prof. Judith Eisler. Gogl addresses the question of what narratives painted images can achieve in the face of an infinite world of images that appear and disappear again between the Internet, films, advertising and private motifs, often brought forth and sucked back in by data streams. Where the painter's gaze drifts into the offside, sometimes absurd, spaces in the imaginable and possibilities of a contemporary painting are revealed. Time and again, Gogl's practice also includes installations and combinations of different media. Her first solo exhibitions took her to the Museum für Angewandte Kunst in Vienna (2020) and the Galerie der Stadt Schwaz (2020), as well as a group exhibition at the Kunsthalle Bern (2020). In 2021 she had her first solo exhibition at KOW.



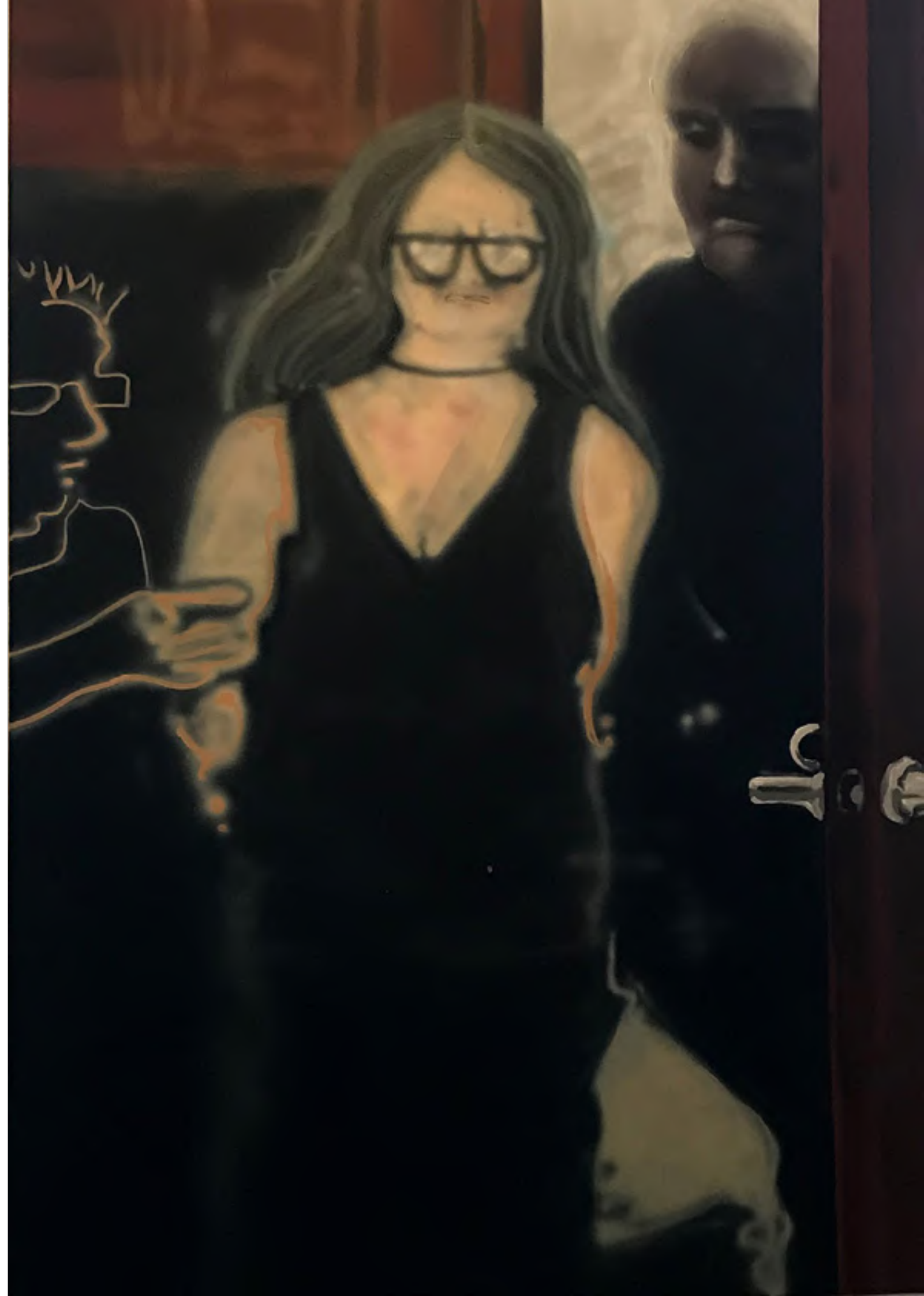
Anna, 2019

Acrylic on canvas

120 x 80 cm

EUR 8.000,- excl. VAT

Sophie Gogl's painting shows the popular fraudster Anna Sorokin, who was sentenced to four years in prison in the USA in 2019. The German with Russian roots had defrauded hotels, businessmen, banks as well as supposed friends of a total of 275,000 US dollars. Her story became famous through the Netflix series *Inventing Anna*.



Barbara Hammer

was born in Hollywood in 1939. Her documentaries and experimental films are among the earliest and most comprehensive depictions of lesbian identity, love, and sexuality. For more than five decades, Hammer was an increasingly influential voice of queer feminism, and a chronicler of women's self-empowerment in the U.S. and many other places around the world. Following film retrospectives at New York's MoMA in 2010, Tate Modern, London in 2012, and her first solo exhibitions at KOW beginning in 2011, the art world began to take an interest in Hammer's now historic body of work, which includes performances, installations, and works on paper. Numerous institutional exhibitions and successes followed, and today Hammer is considered one of the greatest examples of politically engaged feminist art. Hammer was a teacher for many years and held a professorship at the European Graduate School in Saas-Fee (CH). She passed away in 2019.





Untitled, 1969, felt tip pen, ink and color pencil on paper, 27.9 x 35.5 cm, USD 10.000,- excl. VAT



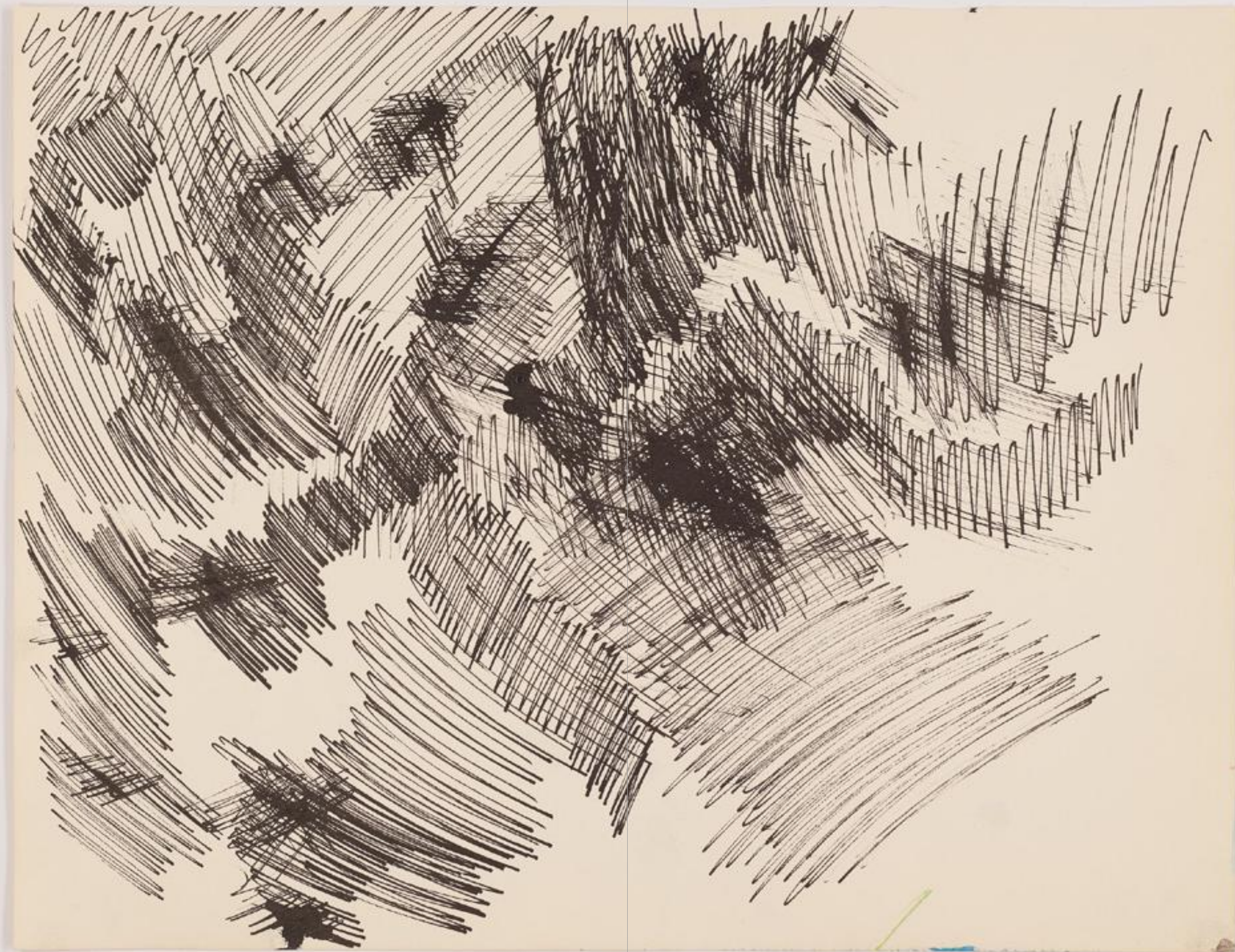
Untitled, 1969, felt tip pen, ink, color pencil and watercolor on paper, 27.9 x 35.5 cm, USD 10.000,- excl. VAT



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Untitled, 1969, felt tip pen on paper, 27.9 x 35.5 cm, USD 10.000,- excl. VAT

Snow Job: The Media Hysteria of Aids, 1986

SD video, color, sound, 4:3


7:44 min

Edition of 7 + 2AP

USD 18.000,- excl. VAT

Click [here](#) to watch the video

Password: KOWWOK



AIDS fears cancer
lesbian blood drive

History of the World According to a Lesbian, 1986

SD video, color, sound

16:24 min

Edition of 7 + 2AP

USD 12.000,- excl. VAT

Click [here](#) to watch the video

Password: KOWWOK



Hiwa K

was born in Kurdistan-Northern Iraq in 1975. His informal studies in his home town Sulaymaniyah were focused on European literature and philosophy, learnt from available books translated into Arabic. After moving to Europe in 2002, Hiwa K studied music as a pupil of the Flamenco master Paco Peña in Rotterdam, and subsequently settled in Germany. His works escape normative aesthetics but give a possibility of another vibration to vernacular forms, oral histories, modes of encounter and political situations. The repository of his references consists of stories told by family members and friends, found situations as well as everyday forms that are the products of pragmatics and necessity. He continuously critiques the art education system and the professionalization of art practice, as well as the myth of the individual artist. Many of his works have a strong collective and participatory dimension, and express the concept of obtaining knowledge from everyday experience rather than doctrine.



Ball Ballat Babel

As a Kurd in an Arab school, Hiwa K understood not a word of the Arabic spoken around him and in fact did not grasp that what he was not understanding was a foreign language he could learn (ball ballat means blah blah). Until one day, when he was six, he suddenly got it, and from then on he spoke Arabic. A bit of background: the Kurdish language has been repressed or marginalized for decades in a variety of ways in the areas in which it is spoken, and some Kurdish children never learn their native tongue. To complicate matters, there is no unified Kurdish language, only widely different dialects, making it difficult to articulate the idea of a united Kurdish nation. The formal design of the collages revisits Hiwa K's *My Father's Color Periods* (2014–), again with an autobiographical reference: when the first color film was broadcast on Iraqi television in 1979, few residents of the Kurdish

areas had color TV sets. Hiwa K's father, a calligrapher, devised a creative solution to the problem. He cut pieces of colored transparent foil and taped them over the black-and-white TV image, transforming the unfulfilled promise of technological progress into an art in its own right.



Ball ballat Babel 1, 2023

Lightbox, inkjet print, color foil

100 x 70 x 12 cm

EUR 30.000,- excl. VAT



Ball ballat Babel 5, 2023

Lightbox, inkjet print, color foil

100 x 70 x 12 cm

EUR 30.000,- excl. VAT





Seesaw, 2006

SD video, color, silent, 4:3
10:21 min

Edition of 5 + 2AP

EUR 25.000,- excl. VAT

Click [here](#) to watch the video

Password: KOWWOK

Simon Lehner

Simon Lehner's work is characterized by a recurring traumatic structure. A structure in which human emotions and memories converge with processes of artificial intelligence that reconstruct the past, the buried or the repressed, but also deform it and remove it from human control. In this way, works are created that draw on private and public image archives and work on a contemporary iconography of the psychic state of emergency. A state that not least shakes male self-images, which are in any case and rightly in question, but which Lehner also problematizes as a highly ambivalent question of identity and toxic masculinity. Lehner moves pictorially between classical photography, digital forms of production and painting.



First Ever (Mom and Me), 2020

Acrylic on unique lens-based wood plate

150 x 150 x 30 cm

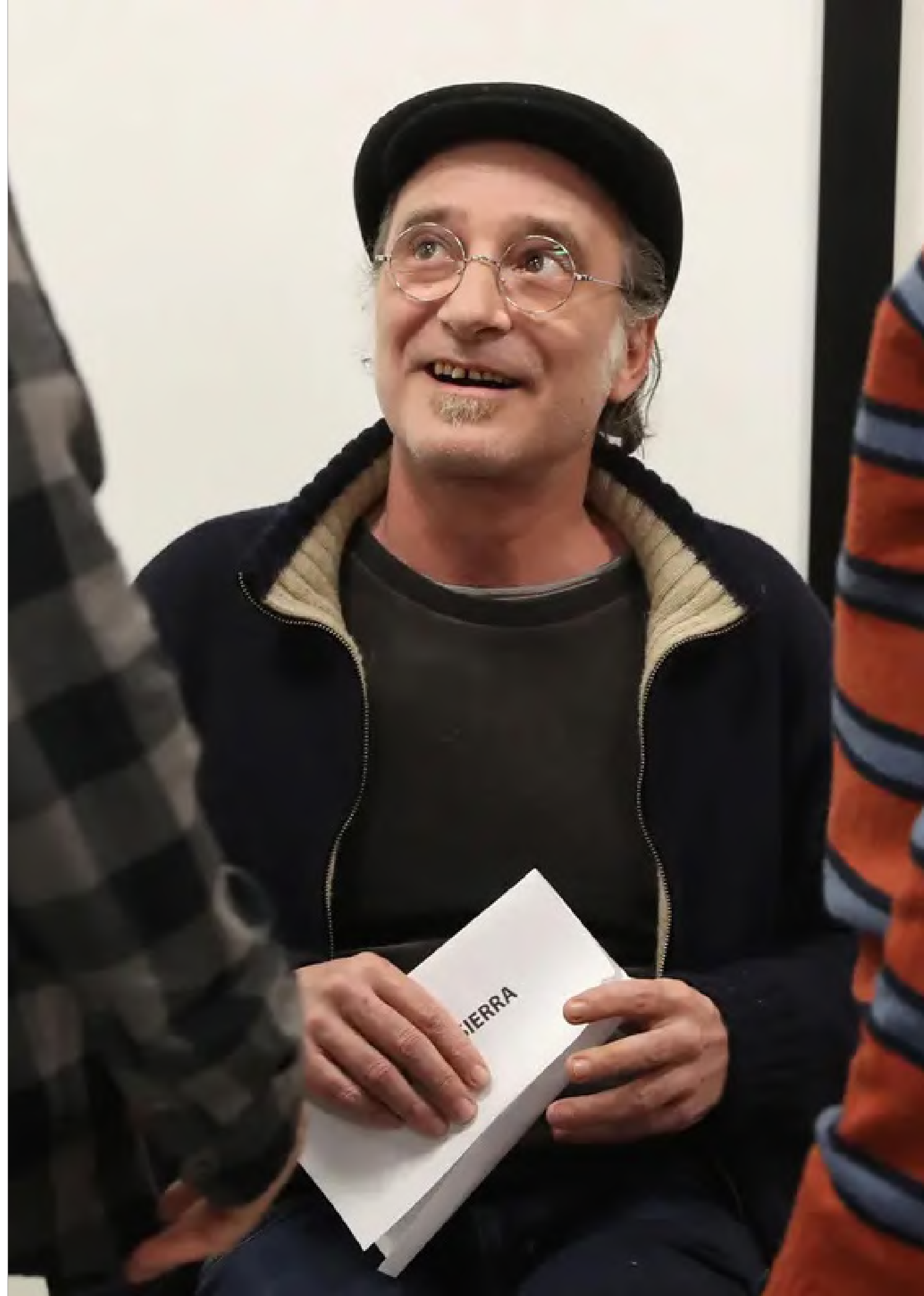
EUR 19.500,- excl. VAT





Santiago Sierra

Santiago Sierra's oeuvre stands out from the art history of the past 30 years like a massive black monolith. The Spaniard, who was born in 1966 and also lived in Latin America, knows like no other how to use the established forms and rules of contemporary art to give the violence and injustice of Western modernity a face. The formal language of minimalism, in its distanced, cool way, is particularly suited to being short-circuited with the abstract economic and institutional apparatuses that bind people into the dehumanized conditions of production, migration, (self-)exploitation, and stigmatization. Those conditions, in other words, that guarantee the privileges of most of the viewers to whom Sierra's work addresses itself in the art world. Not everyone likes that. Sierra is the living shadow in the repressed bad conscience of power and money, with which people rule over people.



Obstruction Of a Freeway With a Truck's Trailer

"We asked for permission to borrow a company's truck without concealing the purpose for its use. The driver didn't mind when he was asked to block the side lanes of one of the city's busiest roads for five minutes. This piece consisted of positioning a white prism perpendicular to the road, generating a traffic jam.

This work was about inserting a minimal object into a specific situation and observing what it does. It's different from other situations, in an art gallery for example. In that sense, I'm doing something real by putting an object on the highway. It was about the fact that – when I lived in Mexico – the roads were often blocked for hours. I wanted to take revenge. This is what workers in Mexico tend to do when they have any kind of problem. It is a very natural and effective way of acting there."

Santiago Sierra





Obstruction Of a Freeway With a Truck's Trailer, 1998

Video, b&w, 4:3

5:38 min

Edition 2/3 + 1AP

EUR 50.000,- excl. VAT

[Click here](#) to watch the video

Footbridge Obstructed with Wrapping Tape, 1996

Black and white photograph

217 x 150 cm

Edition 2/5 + 1AP

EUR 30.000,- excl. VAT

In broad daylight, and without anyone feeling uncomfortable or in any way affected by what I was doing, I obstructed the entrance to the bridge with wrapping tape, preventing the pedestrians from crossing the busy road of Tlalplan. They simply moved down the street looking for another crossroads.



Michael E. Smith

was born in 1977 in Detroit, MI, USA. His objects, installations and images as well as his videos seem like physical reconstructions of emotional disfigurements, his exhibitions like an archaeology of humanity. He counters the ecological and economic disaster of our time with a materialism of basic needs. In doing so, Smith portrays the battered American soul in the early 21st century as an array of ruinous bodies. As a traumatic existence in a paralysed system that violently denies and represses its own vulnerability. Smith studied in the Department for Sculpture at Yale University, New Haven. His recent exhibitions include Kunsthalle Basel (2018), Secession Vienna (2020), Pinakothek der Moderne, Munich (2021), Whitney Biennial, New York (2022) and Henry Moore Institute, Leeds (2023). Smith lives and works in Providence, RI.



Untitled, 2022

Basketball, paint

d= 24 cm

USD 22.000,- excl. VAT



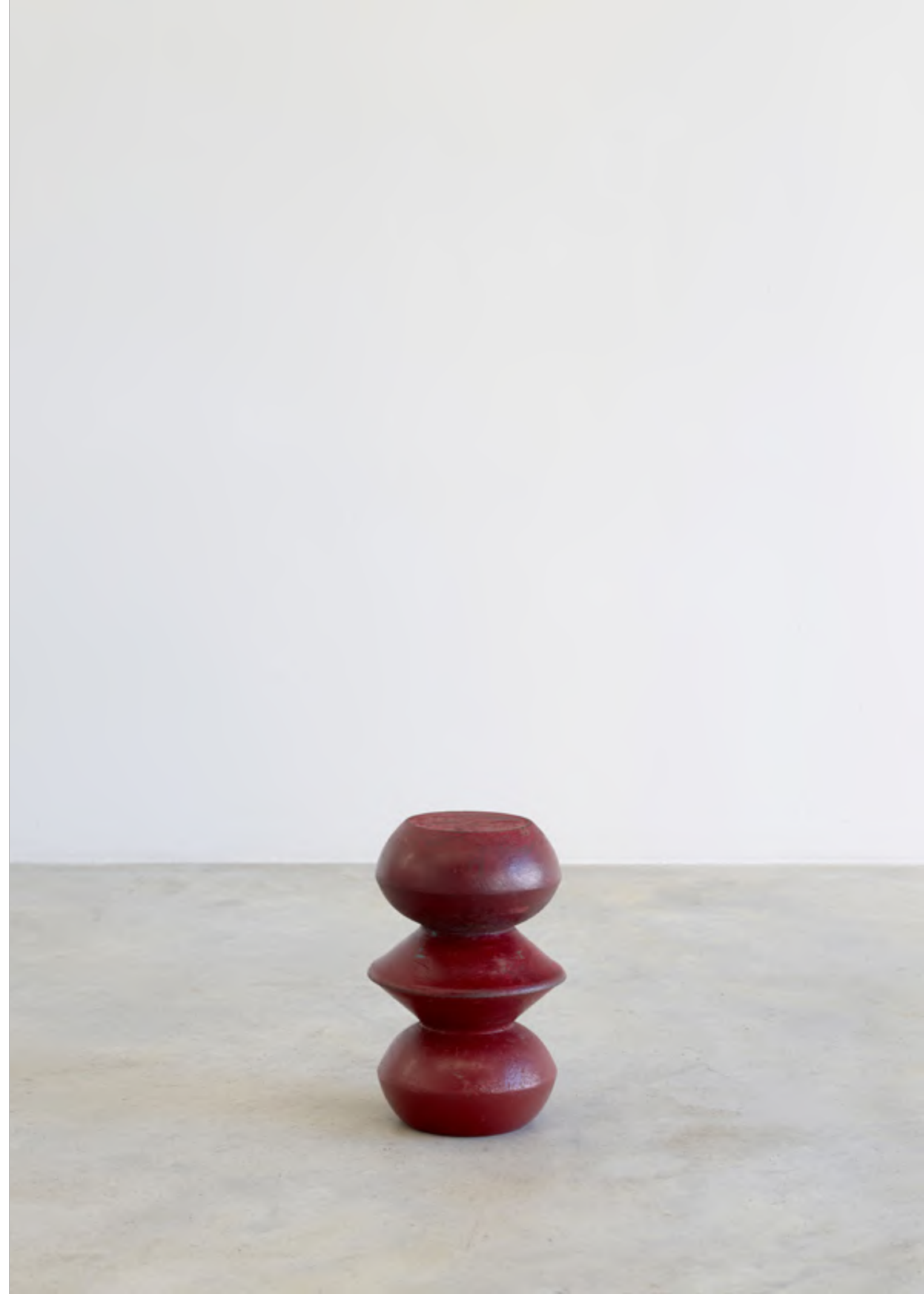


Untitled, 2023

Spittons

h= 31cm, d= 19 cm

USD 22.000,- excl. VAT



Franz Erhard Walther

was born in 1939 in Fulda, Germany. After studying at the Düsseldorf Art Academy with Karl Otto Goetz, Walther lived in New York from 1967 to 1971. He participated in the documents 5, 6, 7 and 8. From 1971 to 2005 he held a chair in Hamburg, where he left a great legacy. His students included Martin Kippenberger, Christian Jankowski, Santiago Sierra, John Bock, Lilly Fischer, Jonathan Meese, Andreas Slominski and many others. Since 2006, he lives and works in Fulda again. In 2017 he was awarded the Golden Lion at the Venice Biennale, and in 2022 the German Federal Cross of Merit. Walther's sculptural and drawing oeuvre places the human being at the center of a work idea that no longer separates the viewer and the viewed, but places both in a dynamic relationship.



Wortbilder/ Domus

"DOMUS" belongs to a small group of 64 surviving word pictures that Franz Erhard Walther created between 1957/58 as a student at the Werkkunstschule in Offenbach.

Missing for a long time, they were re-discovered only after intensive research in 1994 and since then have represented an important link between his early graphic investigations into the question of pictoriality and his later epochal "1st Workset" which only exists on the basis of a performative appropriation and makes the viewer an actor without whom the work of art would not exist.

Created much earlier, Franz Erhard Walther's word pictures stand in the room as monuments of artistic expression – even before Minimal and Concept Art artists made use of "language" as a starting point for artisti-

cally autonomous works. In addition, the sheets take up the crisis smouldering at the time of their creation on the question of representability, which temporarily entails the disappearance of the figurative in art and expresses itself in Walther's works of this time in a radical form all of its own.

Franz Erhard Walther describes "DOMUS" as follows:

"I found it an interesting contradiction to set the venerable term in banal white in a "Western typo" on a colourfully dignified ground."

This sheet is to be understood as almost programmatic, since it already hints at what Franz Erhard Walther will be artistically concerned with in the future: The expansion of the narrow concept of art.

Domus, 1958

Pencil and guache on paper

30 x 43 cm

EUR 120.000,- excl. VAT

DOMUS

Hellbraun, Hellgrau, 1991

Two grey fabric elements in brown fabric boxes

82.5 x 62.5 x 11.5 cm

EUR 75.000,- excl. VAT





Tobias Zielony

is known for his photographic depictions of young people living on the fringes of affluent societies and social acceptance. For the past 20 years, Zielony has focused on suburban milieus that, from Canada to England, Ukraine, Israel, and Japan, have in common that they have fallen out of the promises of modernity's progress and are establishing a temporary life in their own cultural niches. What goes hand in hand with melancholy at the same time reveals a great human tenderness in the cohesion of precarious communities, which Zielony approaches and gives the space to stage themselves. In the process, Zielony's critical approach to documentary manifests itself in a specific aesthetic and relationship to fiction. His numerous institutional exhibitions include the German Pavilion in Venice 2015. Tobias Zielony is a professor in Hamburg since 2022.



Maskirovka

Maskirovka was produced in Ukraine between 2016 and 2017 focuses on the underground queer and techno scene in Kyiv in the aftermath of the 2013 revolution. The term 'maskirovka' describes a tradition of Russian warfare tactics of deception. The so called "green men" that occupied Crimea and helped pro-russian forces in Eastern Ukraine were in fact Russian special forces wearing face masks to hide their identities and starting a hybrid war that was never officially declared. The recent political developments as well as the Russian interference into the country's internal affairs could be seen as sad travesty in which everything is possible but nothing seems to be real. All levels of life are compromised into a situation in which there is no right or wrong anymore.



Anastasia, 2017

Archival pigment print

Edition of 6 + 2AP

105 x 70 cm

EUR 10.000,- excl. VAT



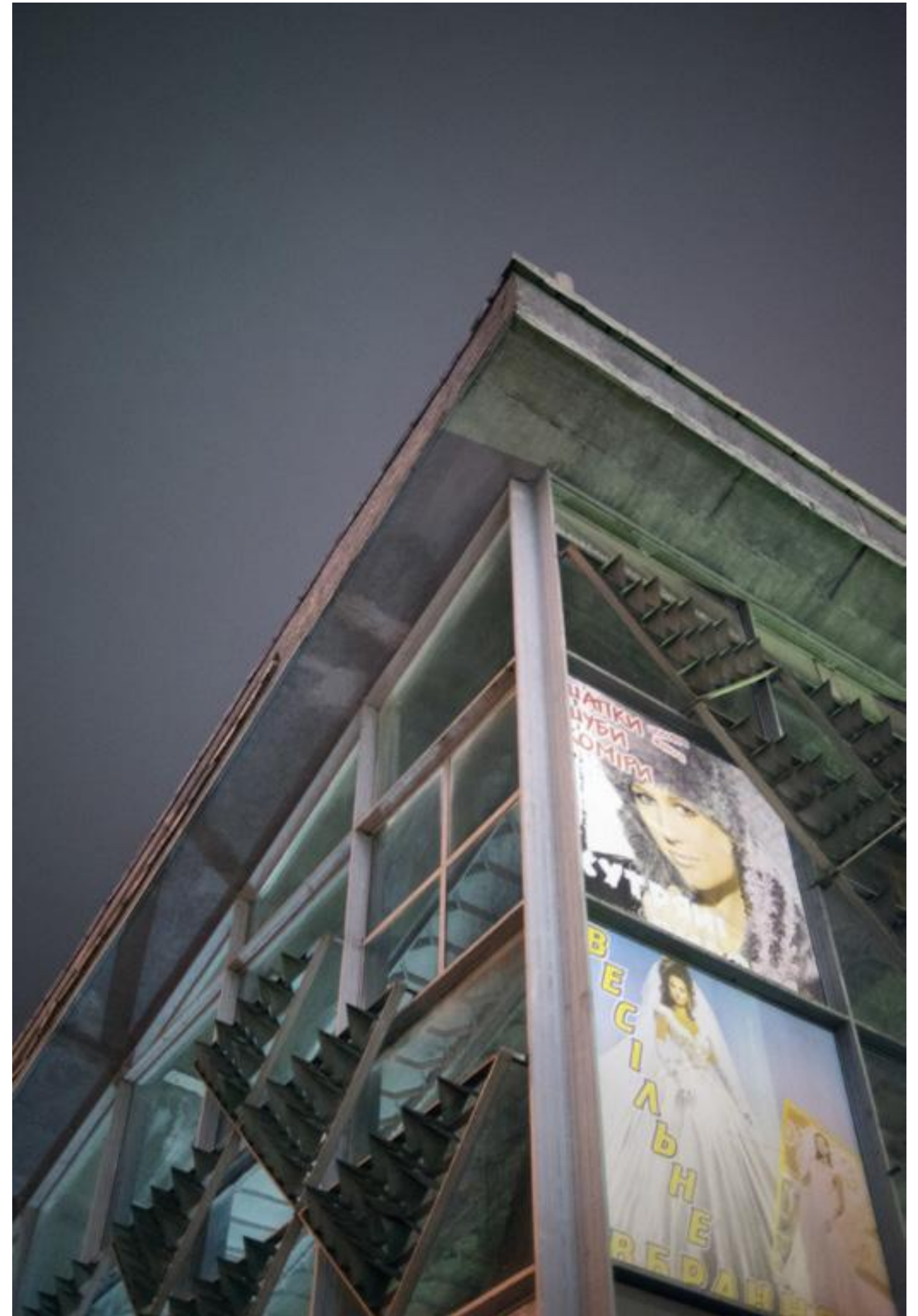
Rynok, 2017

Archival pigment print

Edition of 6 + 2AP

105 x 70 cm

EUR 10.000,- excl. VAT





KOW

