

**KOW**

at Art Basel

2024



**KOW**

Anna Boghiguian

Candice Breitz

CATPC

Alice Creischer

Anna Ehrenstein

Peter Friedl

Sophie Gogl

Barbara Hammer

Simon Lehner

Renzo Martens

Santiago Sierra

Michael E. Smith

Franz Erhard

Walther

Clemens von

Wedemeyer

# 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.



# A Tin Drum That Has Forgotten Its Own Rhythm

The installation created for Tate St Ives, features an ensemble of figures cut from steel sheets and galvanized with tin, nickel, and copper, a process used to make the cans in which the sardines caught off Cornwall's coasts were sold. Glimpses of local tradition, of the practices of daily life and labor, appear in the figures, complemented by drawings. A drum sits motionless, recalling the rhythm of a vanished era.



# The Drummers, 2019–2022

Mixed media, wooden ladder

5 parts

95 x 65 x 42 cm

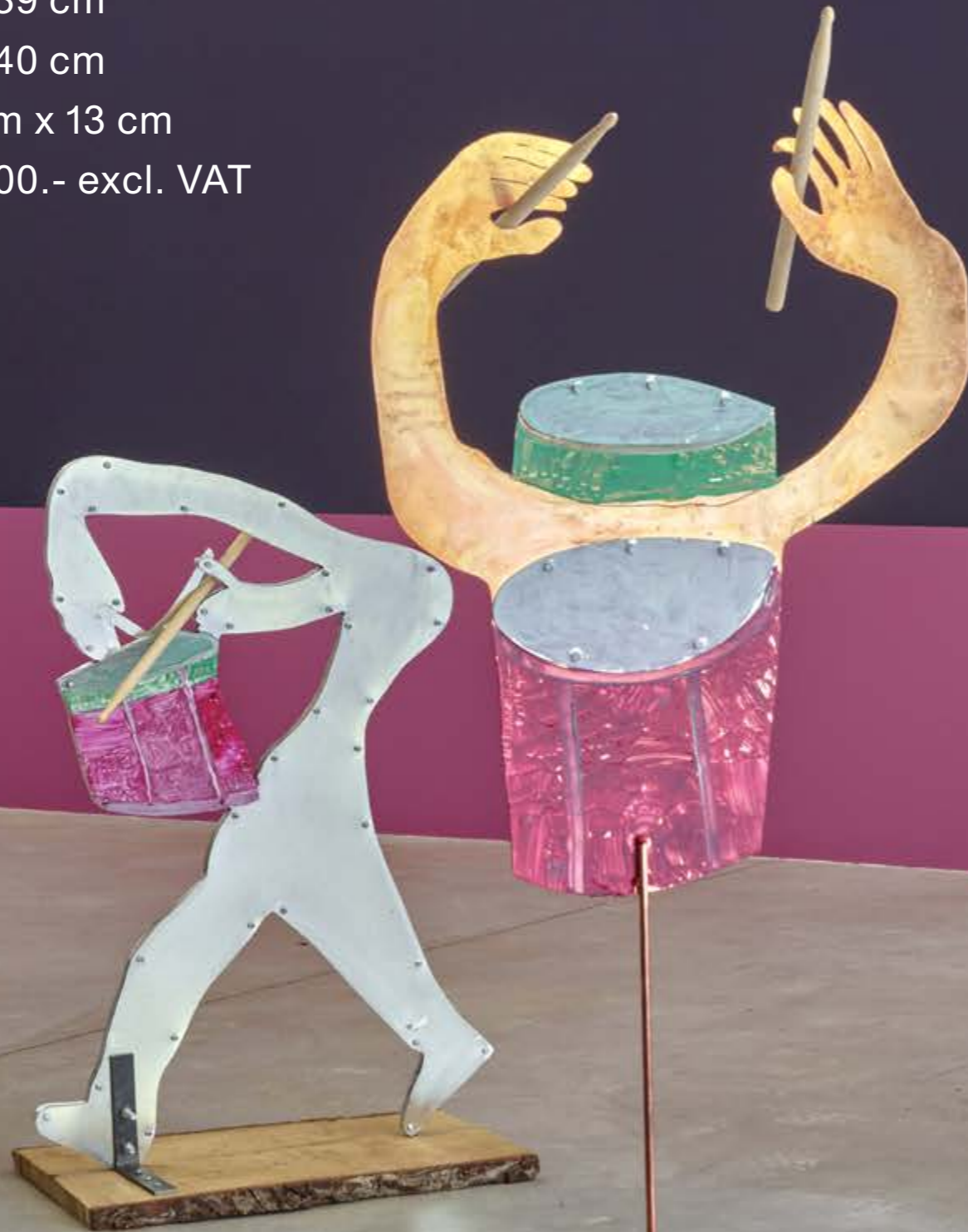
88 x 75 x 62 cm

109 x 67 x 39 cm

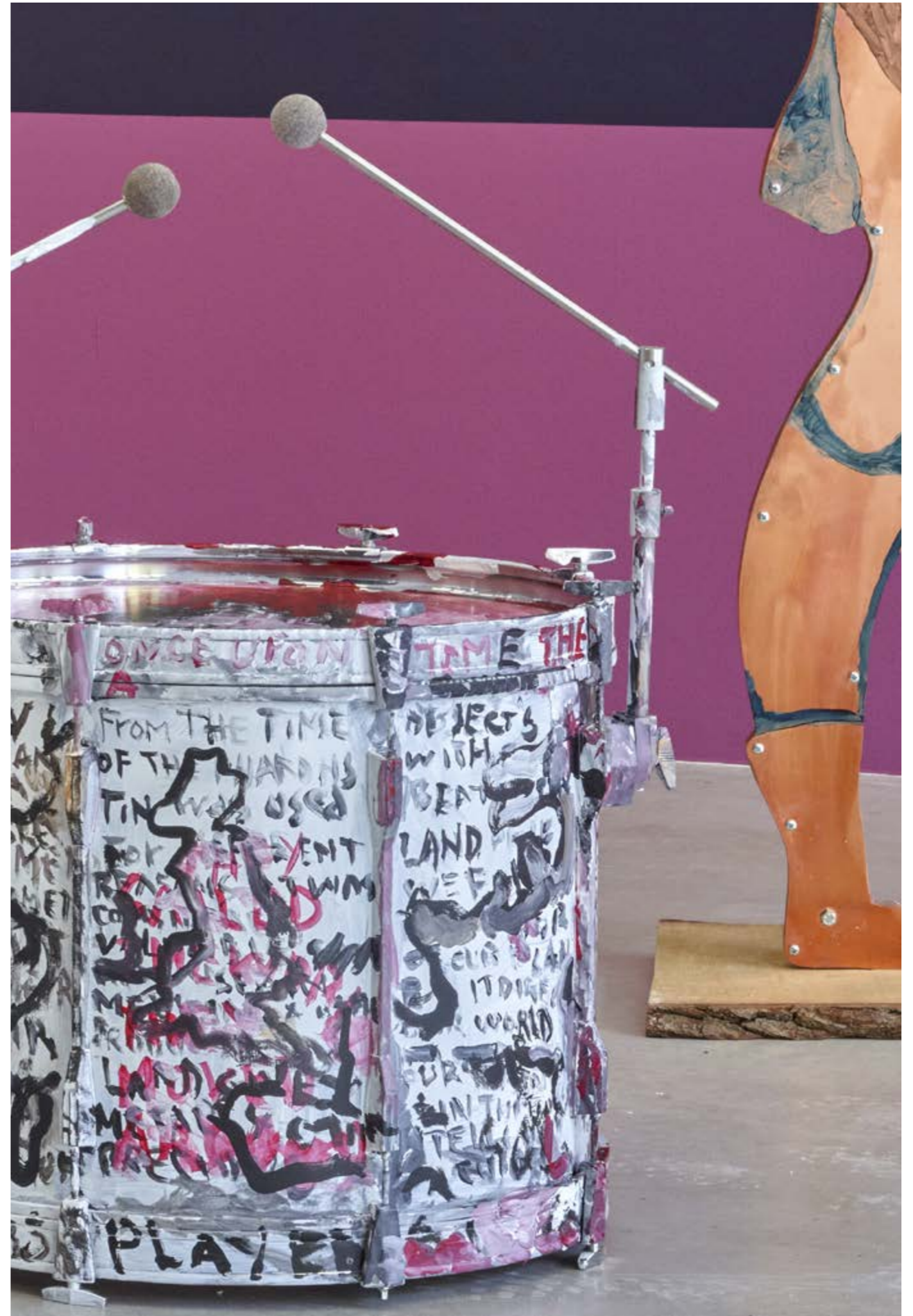
139 x 55 x 40 cm

395 x 60 cm x 13 cm

EUR 140.000.- excl. VAT







# Men Pulling Boat

The stories that Anna Boghiguan tells in her works reach far back and once around the world. Boghiguan succeeds time and again in developing a poetry that focuses on the destinies of human beings, taking up events in colonial history with great empathy and without glossing over them. They also bear witness to epochal upheavals that reflect our own time.





# Men pulling boat, 2016

Pencil, paint, encaustic on paper

105 x 160 cm

EUR 38.000,- excl. VAT



# Brains II, 2017

Encaustic, pencil on canvas

9 parts, 40 x 30 cm each

EUR 50.000,- excl. VAT





# Candice Breitz

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. Candice Breitz is based in Berlin and, since 2007, holds a professorship for fine arts at the Braunschweig University of Art (HBK) and in the same year was awarded with the Prix International d'Art Contemporain I Fondation Prince Pierre de Monaco.



# Whiteface

Over recent years, Breitz has collected found footage fragments that document 'white people talking about race.' Her archive includes the voices of prominent political and talk show figures, as well as those of YouTube bloggers, covering white perspectives that run the gamut from far-right propaganda to everyday racism and the posturing of 'good white people.'

In *Whiteface*, Breitz appropriates and ventriloquizes dozens of such voices, channeling them through her own white body. Wearing nothing but a white dress shirt and zombie contact lenses, the artist conjures up whiteness in a variety of its guises, rotating through a series of cheap blonde wigs as the work unfolds, among which her own platinum head of hair is featured, acknowledging the artist's own embeddedness in whiteness.



# Whiteface, 2022

Dual-channel video installation, color

35:23 min (looped)

Edition of 4/6 + 2 AP

EUR 150.000,- excl. VAT



Whiteface is a dual-channel video installation. The first channel is a large projection.

Click [here](#) to stream channel 1



The second channel—which is synced with the first—is streamed via a small, tablet-sized monitor that is installed on the back wall of the room, directly opposite the projection. The small monitor functions as a ‘footnote’ to the large projection.

Click [here](#) to stream channel 2





# CATPC

is the Congolese Plantation Workers Art League (Cercle d'art des travailleurs de plantation congolaise), a cooperative 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 Kasimama, Ced'art 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 2024 Venice Biennale.



# Wonderful Birth

,A woman sits on the trunk of a felled palm tree belonging to a withering monoculture plantation. She holds a seed in one hand while gesturing with the other for the world to stop.

She is a farmer who has banned genetically engineered seeds from her fields. Sitting on this devastated plantation, she urges others to save the land and use natural seeds for agroforestry. While genetically manipulated seeds often grow only once, natural seeds continue to provide fruit and generate new seeds. The title of the work references this idea of protecting unmodified seeds in nurseries.

These seeds enable a wonderful birth which can produce endless offspring for the future.'



Wonderful Birth, 2023  
CATPC (Huguette Kilembi & Mirra Meya)

Cacao, palm fat, sugar

48.6 x 48.3 x 34.4 cm

Edition of 5 + 2 AP

EUR 14.000,- excl. VAT





Africa vide Europe plein, 2021  
CATPC (Ced'art Tamasala)

Raffia and black cotton thread

104 x 172 cm

EUR 18.000,- excl. VAT





Résistant déporté et incarcéré  
(Lumumba), 2022

CATPC (Mbuku Kimpala, Ced'art  
Tamasala und Mathieu Kasiama)

Black cotton thread, palm nut/cocoa  
transportation sack

60.5 x 46 x 0.5 cm

EUR 12.000,- excl. VAT



CATPC  
with  
Renzo Martens





# Plantations and Museums

A series of six short documentary films follows CATPC's Mathieu Kasiama and Ced'art Tamasala as they search for an important sculpture that their community has lost decades ago and that they hope to return to Lusanga.

The sculpture was made by the Pende in 1931 in an effort to control the spirit of the Belgian officer Maximilien Balot, who was decapitated in an act of rebellion after committing rapes and other atrocities.

Kasiama and Tamasala travel to the Virginia Museum of Fine Arts in Richmond, USA, where the Balot sculpture is now held, to demand that the sculpture be given back as a loan, in vain.

They talk to experts, unravel hidden

interconnections between the plantations of the South and the museums of the North, and visit the collector who had first acquired the sculpture in 1972.

# Plantations and Museums, 2021

6-channel video installation

Edition 5/5 + 2 AP

EUR 50.000,- excl. VAT

click to watch the videos

[Episode 1](#) with Antoine Sikitele

[Episode 2](#) with Zoe Strother

[Episode 3](#) with Ariella Aisha Azoulay

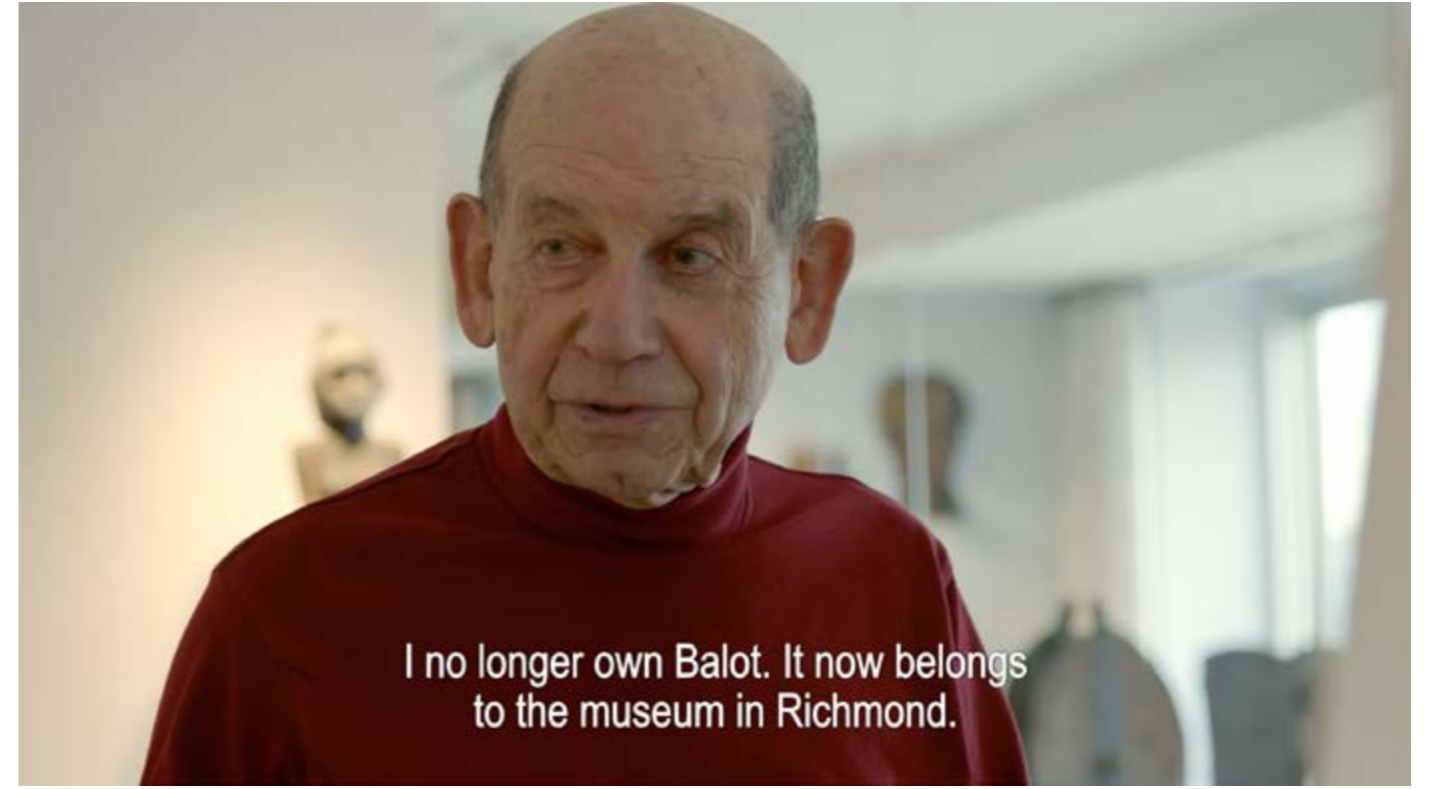
[Episode 4](#) with Simon Gikandi

[Episode 5](#) with Herbert Weiss

[Episode 6](#) with Richard Woodward

pw: KOWWOK





# Alice Creisher

Alice Creischer, born in Gerolstein in 1960, studied Philosophy, German literature and Visual Arts in Düsseldorf. As one of the key figures of German political art movements in the Nineties, Creischer contributed to a great amount of collective projects, publications, and exhibitions. Her artistic and theoretic agenda within institutional and economical critique has evolved over 20 years, more recently focusing on the early history of capitalism and globalization. As co-curator of such paradigmatic exhibitions like *Messe 2ok* (1995), *ExArgentina* (2004) and *The Potosi Principle* (2010), Creischer has developed a specific curatorial practice that correlates with her work as an artist and theorist, including her extensive practice in archive research.



# Pauschalreisen, 1987

Collage, 5 parts

124 x 63 x 34 cm

EUR 18.000.- excl. VAT





## Über die Öffentlichkeit

Die Öffentlichkeit ist ein Loch, das zu schließen sich alle gemeinsam bemühten. Es konnte aber nicht gestopft werden, weshalb man es Öffentlichkeit nannte. Ein Loch ist ein nacktes Zeichen. Es hält nichts fest, an das wir uns erinnern können.

## About the public

The public sphere is a hole that everyone tried to close collectively. But it could not be plugged, which is why it was called public. It does not hold anything we can remember.

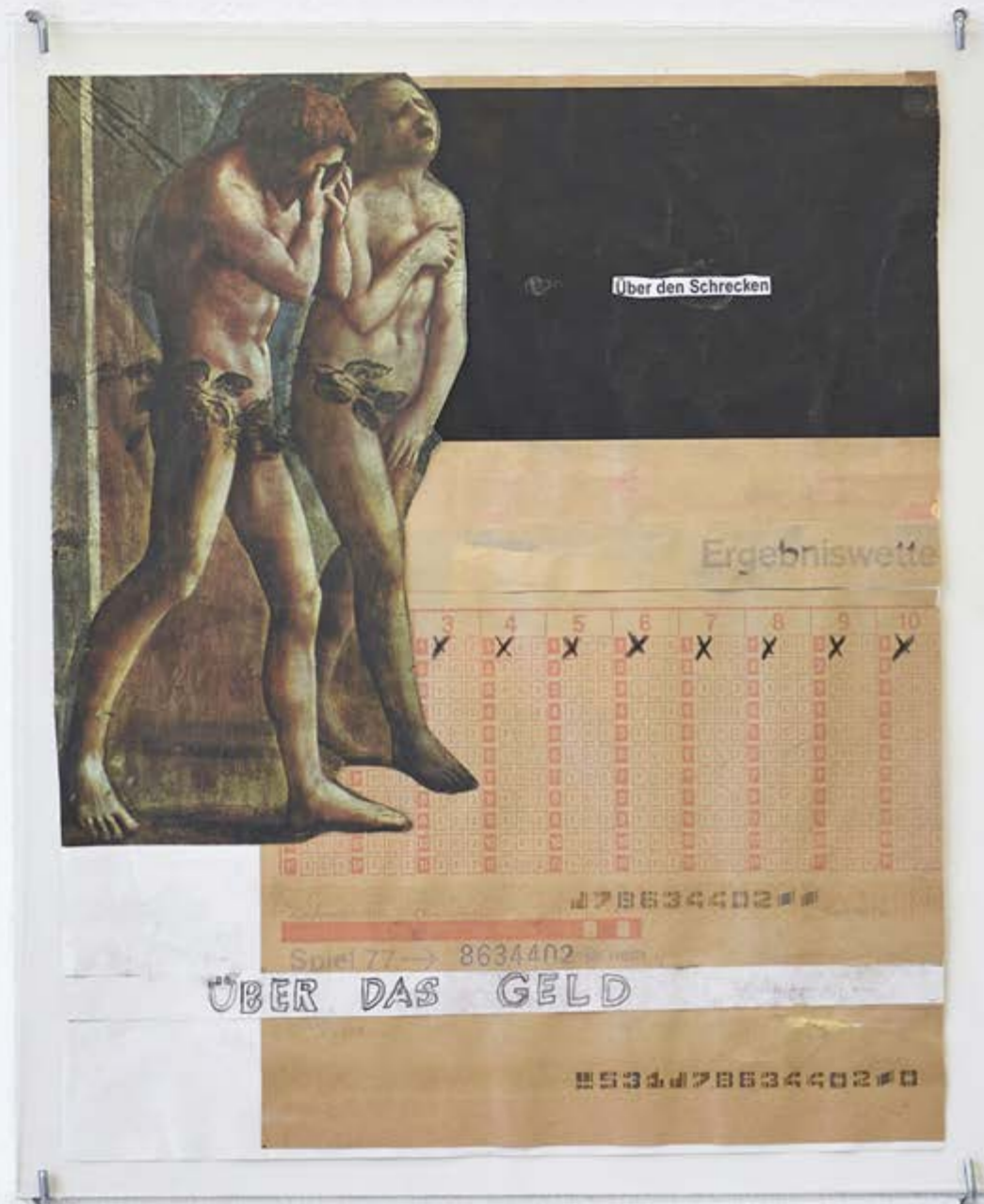
## Über die Anhäufung

Wert ist das, was bleibt, und Unwert ist das, was verfällt, und Zeit ist das Aufmerken derjenigen, die sich bei Bewusstsein befinden. Zeit ist, wenn man merkt, wie etwas wegfließt. Die Einzelne kann nur wert sein, wenn sie als gleich wiederkehrt. Sich gleich wird die Einzelne, wenn sie mit der Vervielfältigung ihrer selbst die Umgebung ausfüllt. Denn dass die Einzelne einzeln ist, liegt nur an der Unterschiedenheit zu ihrer Umgebung. Wert ist demzufolge das, was gleich ist. Und Mehrwert ist das, was eine Anhäufung bildet. Denn die Einzelne ist gleich, wenn sie in einer Anhäufung von sich umgeben ist.

## About accumulation

Value is what remains, non-value is what decays, and time is awareness of those who are in a conscious state. Time is when you notice something floating away. The individual can be worthy only if she returns unchanged. The individual only becomes one and the same when she fills the environment with the multiplication of herself. The fact that the individual is individual is only granted by the difference to its surroundings. Value is therefore that which is equal. And surplus value is what forms accumulation. For the individual is equal when she is surrounded by herself in accumulation.





## Über den Schrecken / Über das Geld

Nur der Körper hat ein Bewusstsein, weil ein Bewusstsein das Wissen von dem ist, was wegfließt, und dies erfährt man immer am eigenen Leib. Eine Anhäufung hat kein Bewusstsein, weil sie keinen Körper hat. Wenn eine aber zurückträte, um auf die Anhäufung zu schauen, die sie umgibt, begänne sie zu zählen. Sie finge bei sich an. Sie gäbe sich den Namen 1 und müsste trennen zwischen sich und den übrigen. 1 ist nicht 2, und 2 ist 1 und das Andere, und 3 ist 1 und zwei Andere. Sie bleibt sich selber 1. Wenn sie sich auch in der Anhäufung befindet, ist sie doch einzeln. Sie erschrickt. Sie ist ungleich, kann nicht in der Anhäufung wiederkehren, hat kein Zuhause mehr.

Geld macht im Zählen nicht bei sich den Anfang, sondern es ist das, was es zählt: 1 ist das Andere, und 2 ist 2 Andere. Wenn es das Zählen beendet hat, beginnt es wieder neu. Geld ist ungespalten, eins mit dem anderen, weil es kein Selbst hat, das zurücktreten könnte. Es ist ein Bewusstsein ohne Körper, weil es von den Körpern aller abgezogen wurde.



## About the fright / About money

Only the body has a consciousness, because consciousness is the knowledge of what is floating away, and this is always experienced through one's own body. An accumulation has no consciousness because it has no body. But if one stepped back to look at the accumulation that surrounds her, she would begin to count. She would start with herself. She would give herself the name 1 and would have to distinguish between herself and the others. 1 is not 2, and 2 is 1 and the other, and 3 is 1 and two others. She herself remains 1. Even if she is in accumulation, she is still singular. She is frightened. She is unequal, cannot return into accumulation, has no home anymore.

In counting, money does not make the start in itself, but it is what it counts:

1 is the other, and 2 is 2 others. When it has finished counting, it begins again. Money is undivided, one with the other, because there is no self that could step back. It is a consciousness without body because it has been subtracted from the bodies of all.



## Über das Gehalt

Wir messen unsere Arbeit nicht an der Sache, sondern an der Zeit. Wir empfinden nichts für die Sache, wohl aber für die Zeit, in der wir Gefährtinnen der Maschinen sind. Denn wir besitzen nichts als die Zeit, die wir in unseren Körper tragen. Es ist richtig, daß wir genau und genau so viel Gehalt bekommen, wie wir zum Überleben brauchen, und das wir darüber hinaus der Bildung von Reichtum zur Verfügung stehen. Wert ist das, was gleich ist, Mehrwert ist das, was eine Anhäufung bildet, und die Anhäufung ist sich selbst gleich und kehrt immer wieder, weil wir mehr arbeiten, als unser Leben wert ist.

## About the salary

We do not count our work according to things, but to time. We feel nothing for things, but for the time in which we are companions of the machines. For we possess nothing but the time we carry in our bodies. It is true that we receive exactly and exactly as much salary as we need to survive, and that beyond this we are at the disposal of the formation of wealth. Value is what is equal, surplus is what forms an accumulation, and the accumulation is equal to itself and always returns, because we work more than our life is worth.





## Vasen

Einige hatten einen kleinen Teil des Reichtums erworben und diesen nach Hause getragen - Vasen meisten oder ein technisches Gerät, in dem sich der öffentliche Abglanz sammeln konnte. Zu Hause stellten sie es auf den Schrank, ließen sich davor nieder mit gefalteter Hand und sangen: Ewigkeit, Du meine liebe Ewigkeit! Von ihrem Kauf berauscht, ja als wären sie ihrer selbst endlich habhaft geworden, versanken sie im Glück des Besitzens wie ein todwundes Schiff. Sie vergaßen darüber Erwerb und Fortpflanzung. Und als sie ganz gesunken waren, hinterließen sie nichts als einen blauen Kreis auf dem Meerespiegel, der ebenso schnell verschwand, wie er sich aufgeworfen hatte.

## Vases

Some had acquired a small part of the wealth and carried it home - vases mostly, or some technical device in which public consideration could accumulate. At home they placed it on the cupboard, settled down in front of it, with folded hands and sang: Eternity, Thou my dear Eternity! Drunk with their purchase, as if they had finally gotten hold of themselves, they submerged themselves in the happiness of possession, like a ship sinking to its death. They forgot all about acquisition and reproduction. And when they had completely sunk, they left nothing but a blue circle on the surface of the of the sea, which disappeared as quickly as it had shown itself.

# Anna Ehrenstein

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.



## Fake Folk II, 2018

Textile, chains, acrylic glas rod

207 x 75 cm

EUR 6.000.- excl. VAT

Anna Ehrenstein's tapestries saying „fake folk“ consist of different textiles bought on tourist markets in China, Egypt and Morocco. They are embroidered with western pseudo-arabic and pseudo-chinese fonts from local craftsmen in Cairo.





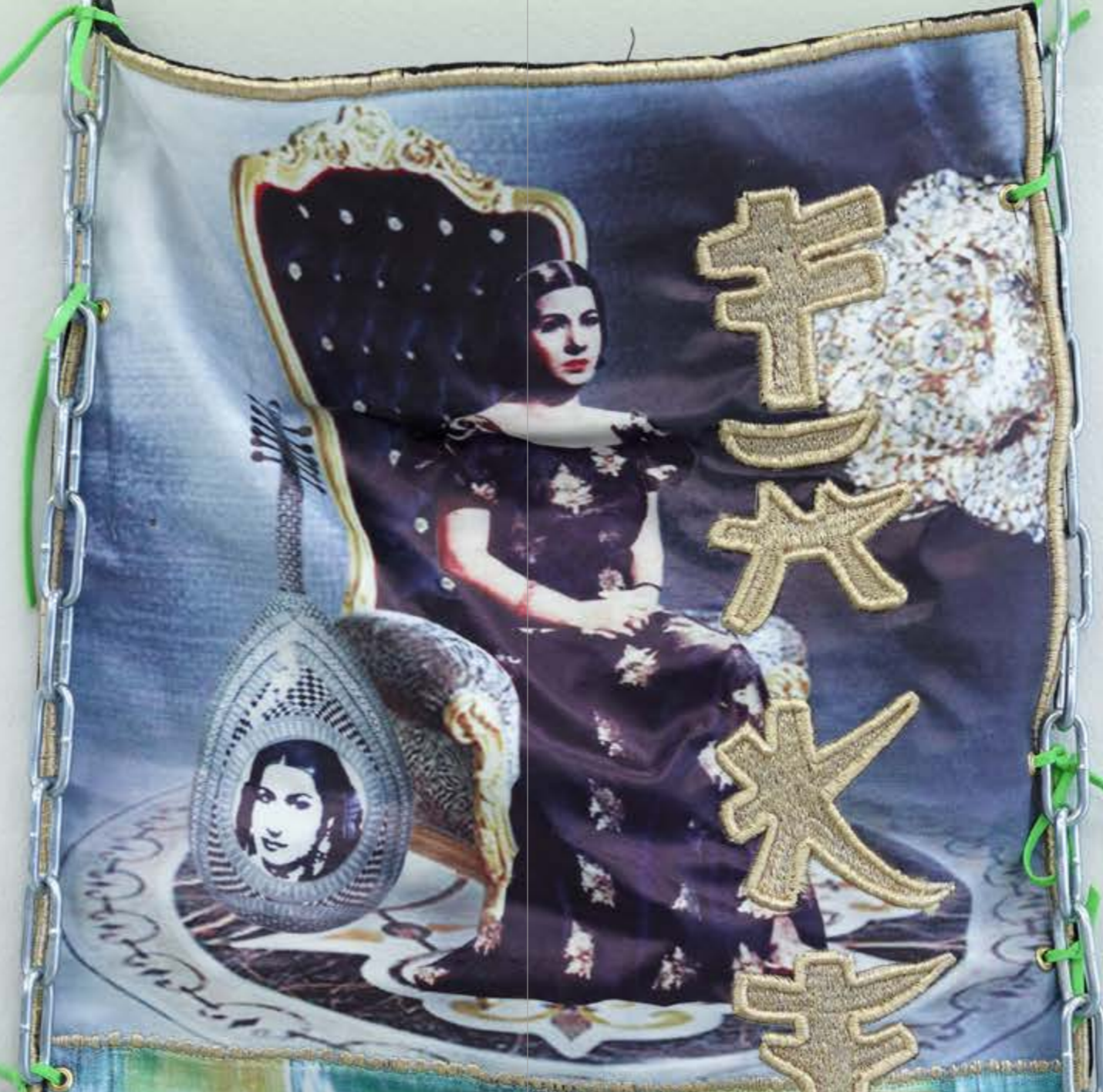
# Fake Folk I, 2018

Textile, chains, acrylic glas rod

160 x 75 cm

EUR 6.000.- excl. VAT





السب المرفشة

جوزها يرجعلها.. من العشا



# 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.



# German Village

In 1943, detailed replicas of German and Japanese residential buildings were constructed at the U.S. Army facility “Dugway Proving Ground” in the middle of the desert in Utah, approximately 90 miles southwest of Salt Lake City. The reason for creating this mockup of civilian targets was to test the capabilities of firebombs that were later on deployed in Allied air raids. The architecture in question is aligned entirely with the logics of a military test site, which amounts to an inversion of architecture’s conventional function: it becomes a test object for future destruction.

The military dubbed the two-storied, wall-to-wall buildings with pitched roofs and dormers, “German Village.” German architects who had emigrated from Nazi Germany, such as Erich Mendelsohn and Konrad Wachsmann, were involved in the planning as



consultants. The idea for this architectural simulation supposedly hatched at a meeting between U.S. President Franklin D. Roosevelt, Robert Russell (the president of Standard Oil), and two Generals from the U.S. Air Force and the Chemical Corps.

“German Village” combines a housing type from Rhineland with a model of Berlin’s working class tenements. Inmates from the Utah State Prison were involved in its building; set designers from Hollywood Studios were hired to design the interiors in a true-to-life German style.



# German Village, 2014 – 2015

from the series *Rehousing*

Mixed media

130.5 x 120 x 70 cm

EUR 60.000,- excl. VAT



# Drawings

Drawing plays a fundamental role in Friedl's oeuvre, from 1964 to the present. Friedl uses the authenticating medium of the handmade drawing as a lyrical voice, which documents and comments on both personal and socio-political histories, always on the fringes of potential counter imagery.

His artistic method is characterized by affirmation, reflection, and mimicry. Scribbled words refer to the fact that writing is simply another form of drawing. In Friedl's journey through all kinds of narratives, geographies, concepts, and time, heterogeneous contents are matched with a vast variety of techniques. His drawings orbit the question of what an authentic subjectivity that is capable of exercising agency looks like.



Untitled (17 August 2015), 2015

Ballpoint pen, ink on paper

20.8 x 14.5 cm

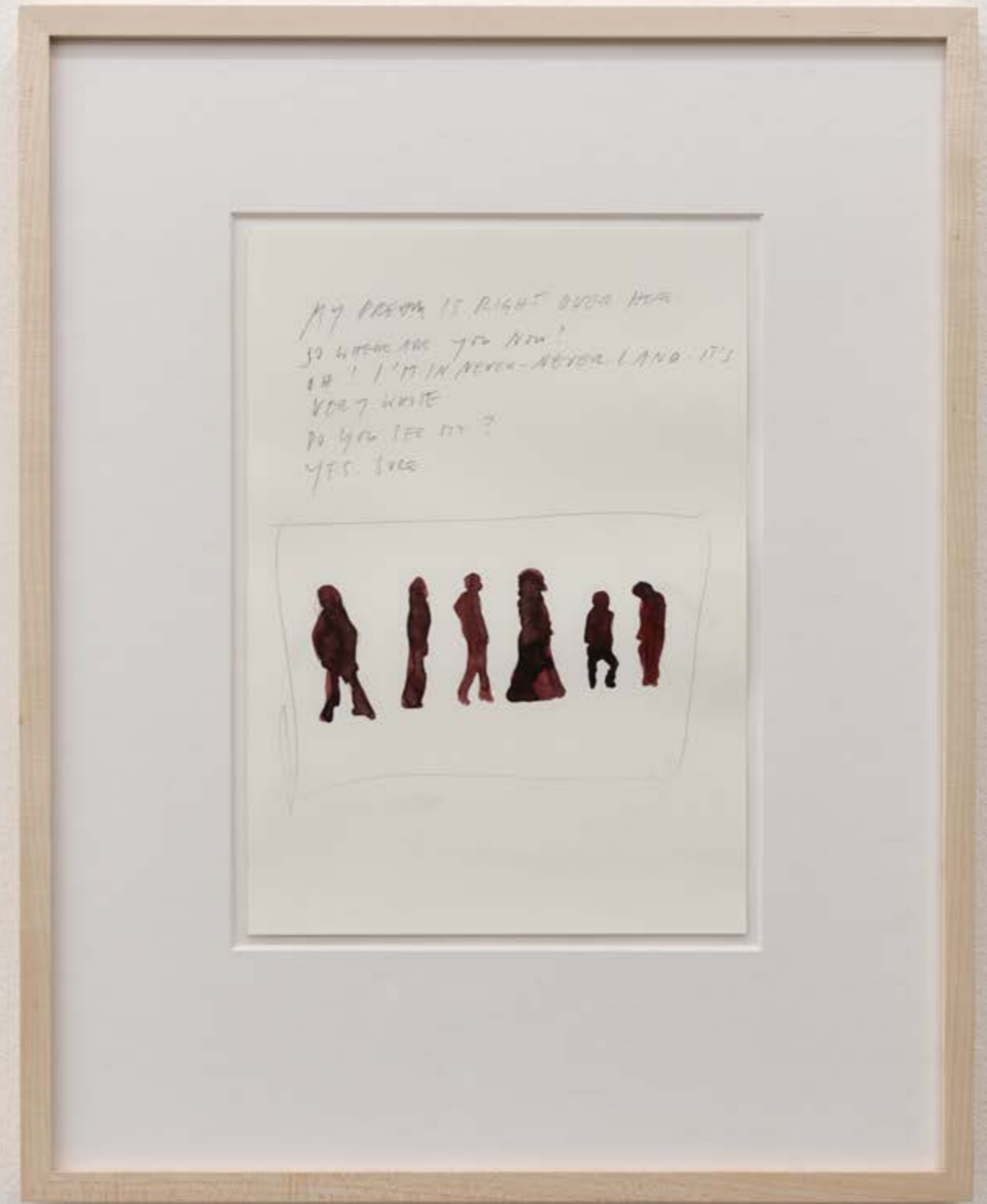
€ 4.000,- excl. VAT



# Untitled (7 August 2020), 2020

Pencil, ink on paper

€ 4.000,- excl. VAT

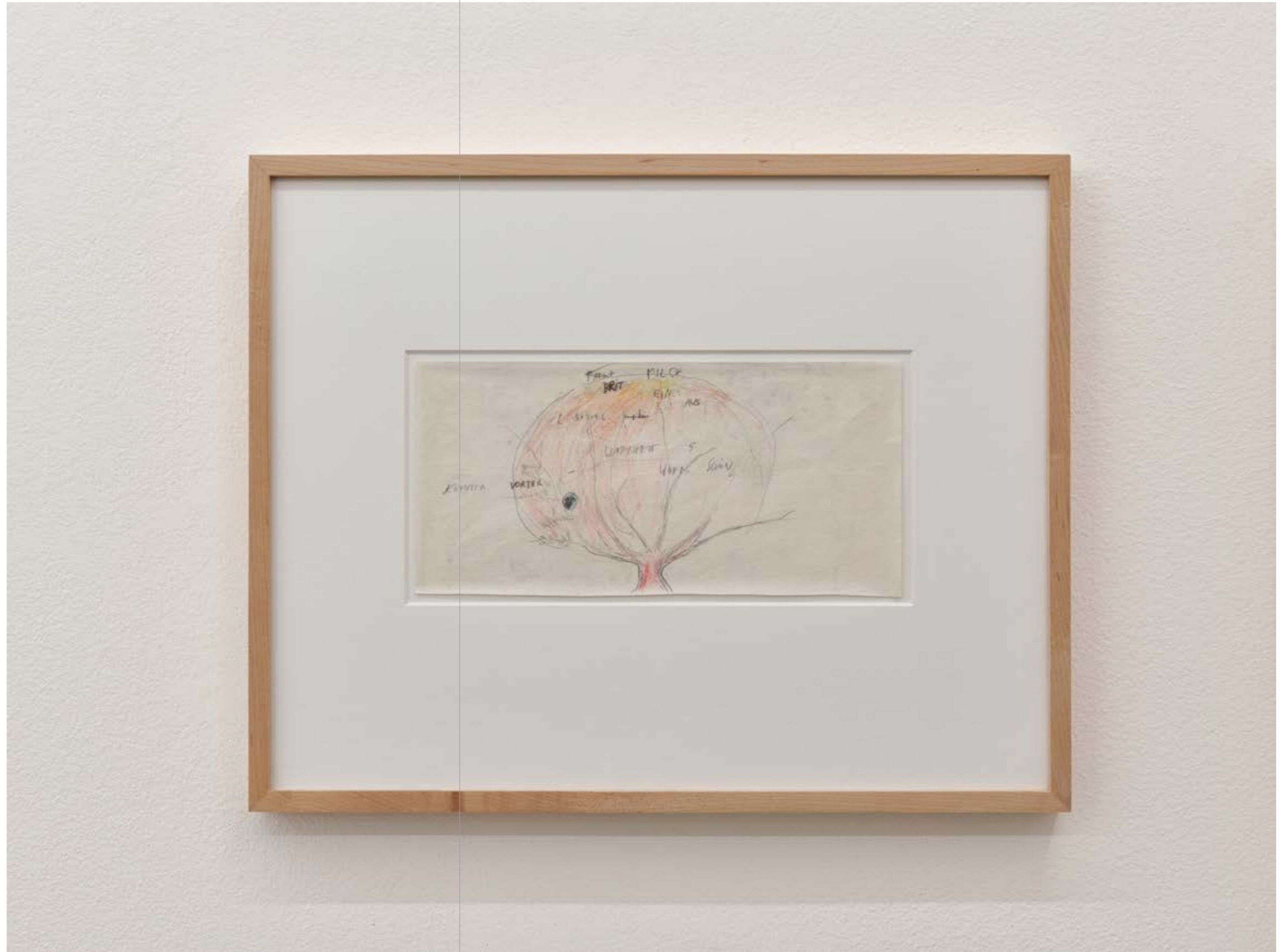


# Untitled (26 September 1991), 1991

Pencil, colored pencil on paper

14.4 x 29.7 cm

€ 5.000,- excl. VAT





Untitled (2 May 2016), 2016

Marker, ink on paper

14,6 x 20,8 cm

€ 4.000,- excl. VAT



Untitled (9 February 2020), 2020

Felt tip pen, pencil, ink on paper

€ 4.000,- excl. VAT



Untitled (20 June 2015), 2015

Felt tip pen, ink on paper

8.7 x 13.8 cm

€ 4.000,- excl. VAT



# 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.



# Feathers McGraw, 2024

Acrylic on wood

80 x 60 cm

EUR 5.600,- excl. VAT



# Bob Loblaw, Bob Kelso, Sideshow Bob, 2023

Acrylic and gesso on suede

140 x 280 cm

EUR 16.800,- excl. VAT



# 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.



# Works on paper

Since the late sixties, Barbara Hammer has accompanied her film work with works on paper, creating collages, material experiments, drawings and small paintings. These intimate works also revolve around Hammer's major themes: the affirmation of lesbian lifestyles, the self-representation of the female body, homages to remarkable women and, time and again, the view of nature as encompassing the gaze, the body – our existence.





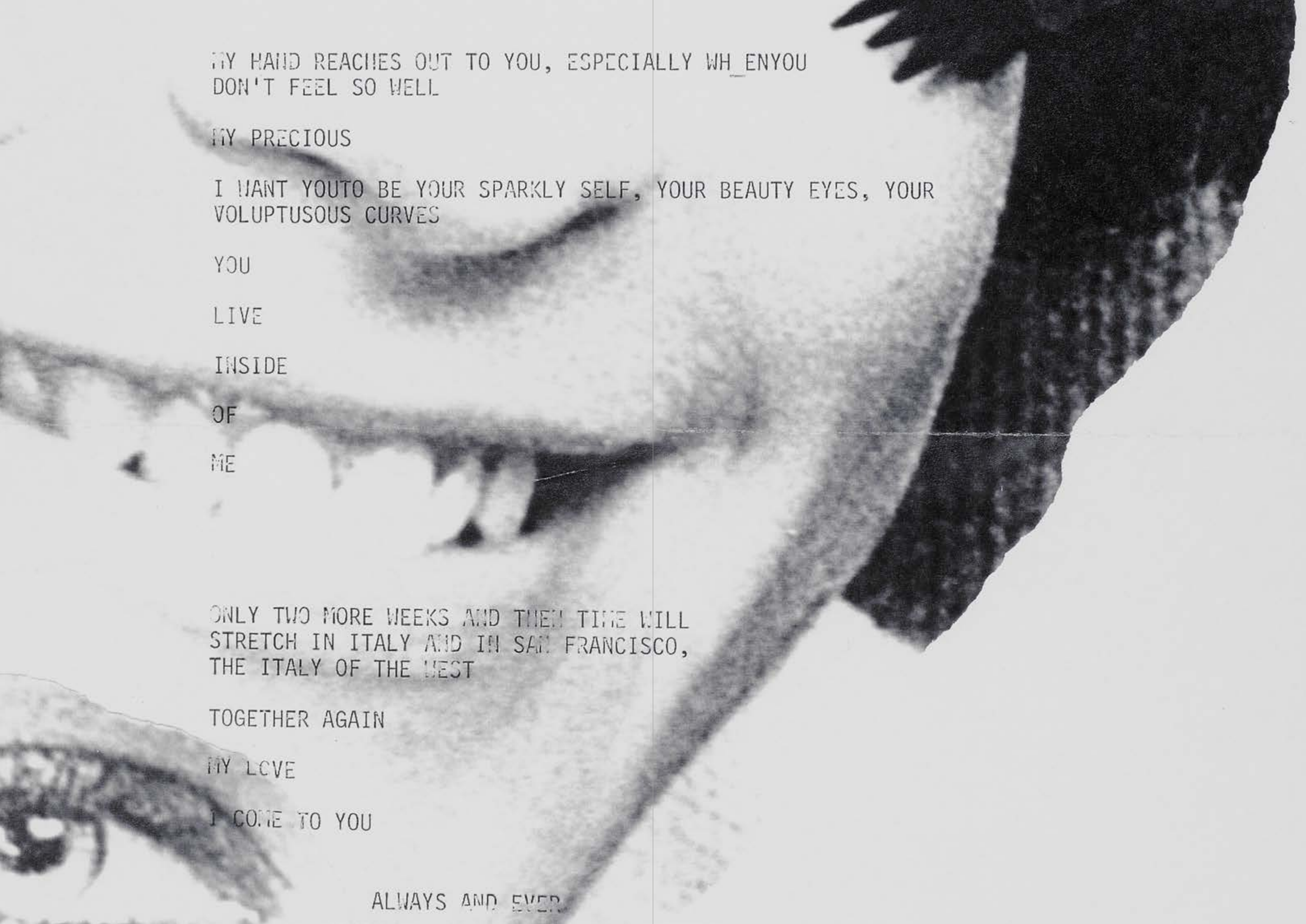
# Love Letter, 1996

Work on paper (Xerox)

43.2 x 27.9 cm

USD 10.000,- excl. VAT





MY HAND REACHES OUT TO YOU, ESPECIALLY WHEN YOU  
DON'T FEEL SO WELL

MY PRECIOUS

I WANT YOU TO BE YOUR SPARKLY SELF, YOUR BEAUTY EYES, YOUR  
VOLUPTUOUS CURVES

YOU

LIVE

INSIDE

OF

ME

ONLY TWO MORE WEEKS AND THEN TIME WILL  
STRETCH IN ITALY AND IN SAN FRANCISCO,  
THE ITALY OF THE WEST

TOGETHER AGAIN

MY LOVE

I COME TO YOU

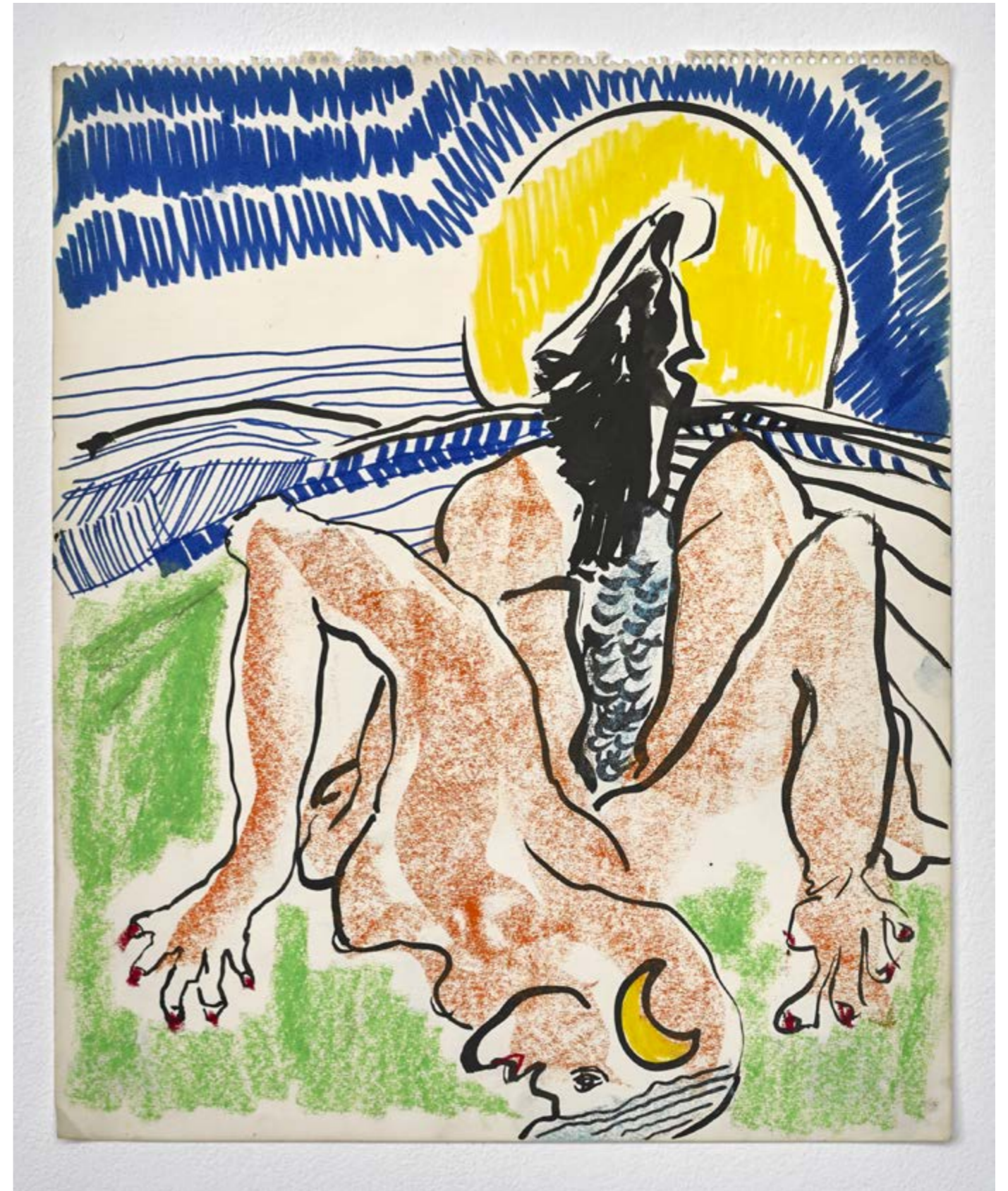
ALWAYS AND EVER

# Dark Vagina Or Moon In The Head, 1969/1971

Crayon on paper

43.2 x 35.5 cm

USD 12.000,- excl. VAT



# Red Bird In Landscape, 1969/1971

Acrylic on paper

65.7 x 50.5 cm

USD 15.000,- excl. VAT



# Simon Lehner

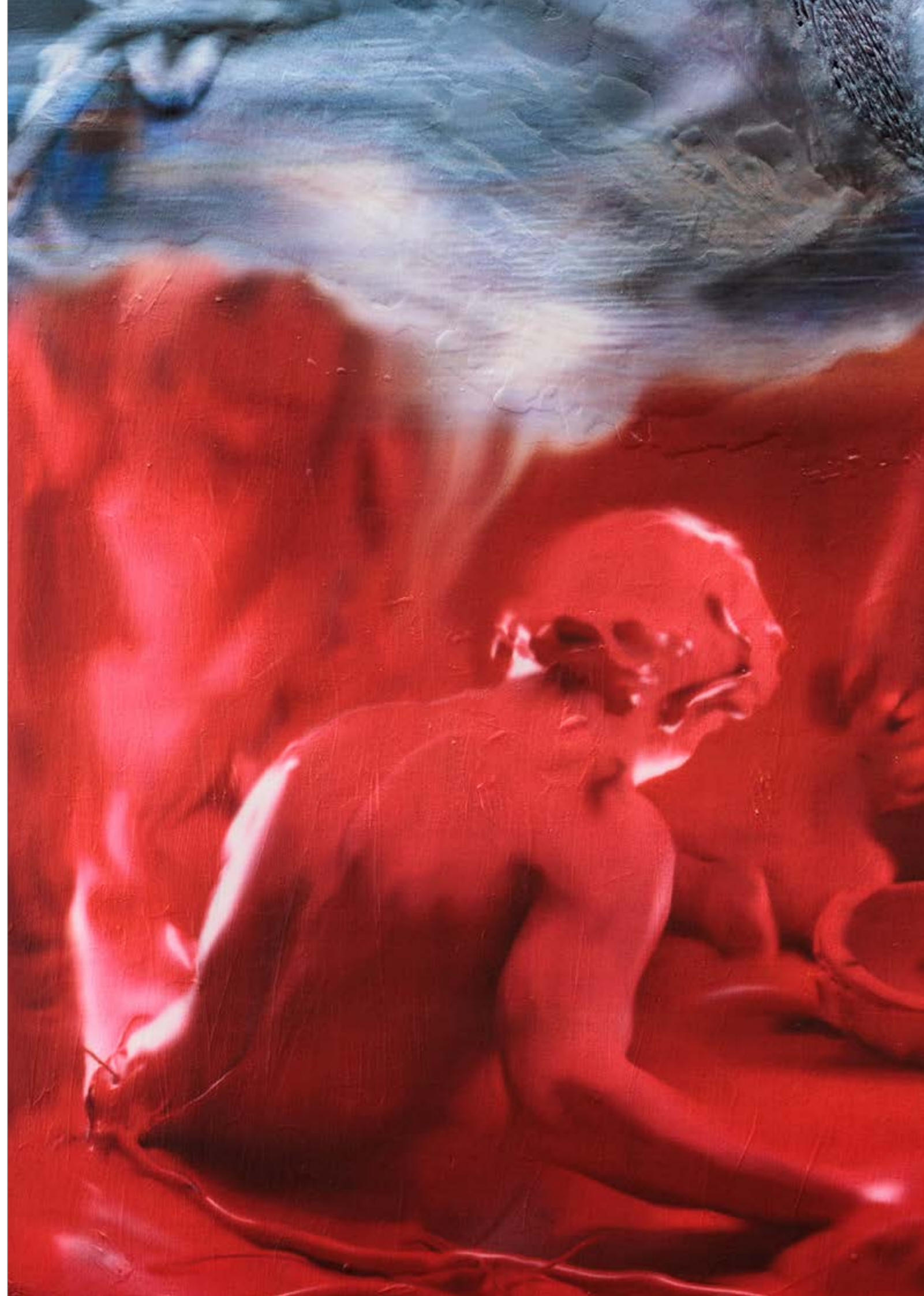
Simon Lehner's work is characterized by a recurring traumatic structure. A structure in which human emotions and memories converge with processes of artificial intelligence that reconstruct the past, the buried or the repressed, but also deform it and remove it from human control. In this way, works 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.



# Paintings

Simon Lehner's paintings connect artistic traditions of painting and sculpture since the Renaissance with the next step in the development of art history into digitality and artificial intelligence.

In his work, Lehner looks into the abysses of contemporary, Western-style masculinity. Today, it is mainly the internet that brings together men in new subcultures in which the hyper-masculine optimization of the body is celebrated. Lehner's picture draws attention to the suffering in this narcissistic hell.



Untitled, 2024

Acrylic on unique foam plate

200 x 160 x 8.5 cm

EUR 18.000,- excl. VAT



# Image Basterds X, 2023

CNC painting, acrylic on canvas

90 x 72 cm

EUR 8.500,- excl. VAT



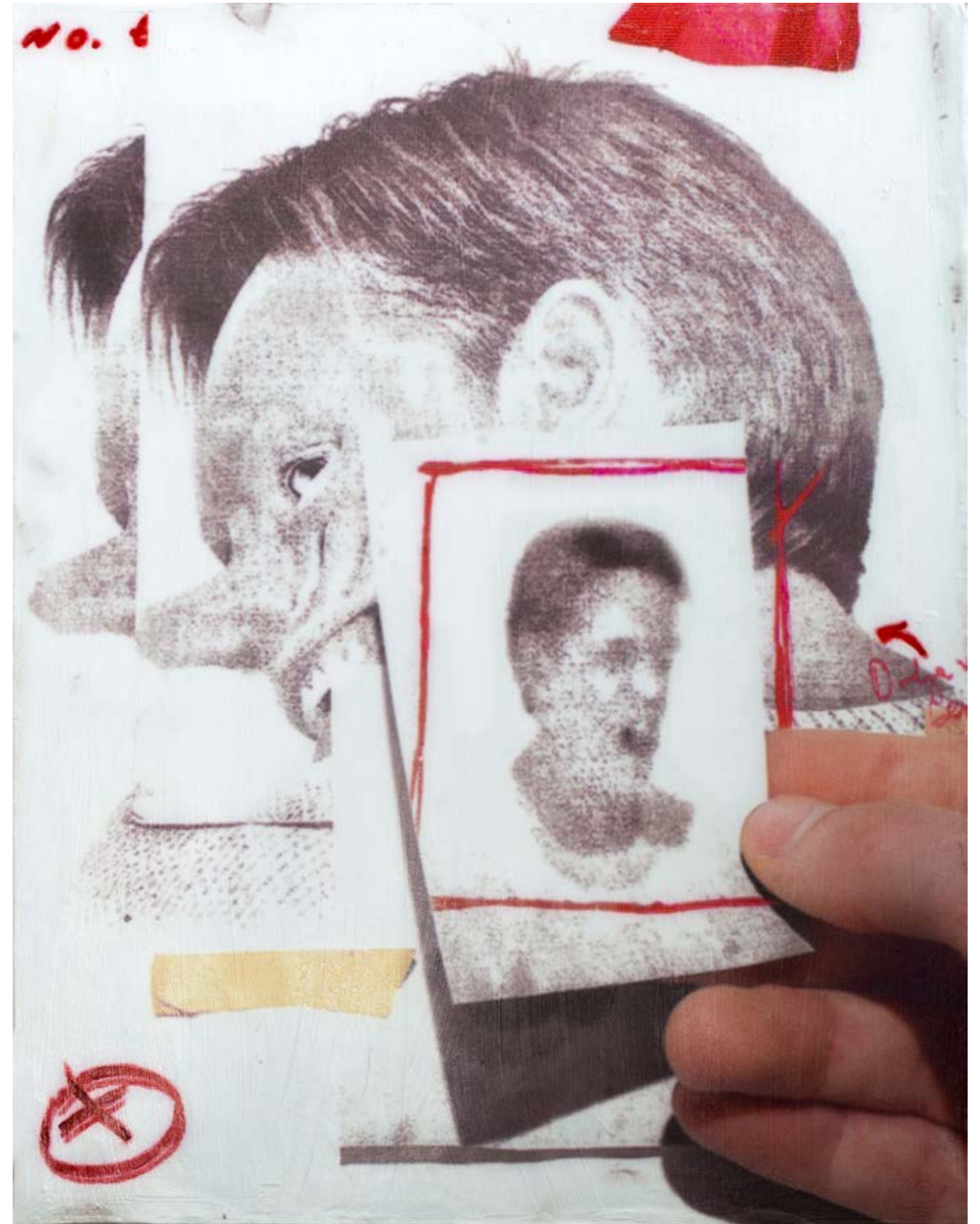


# Image Basterds IX, 2024

CNC painting, acrylic on canvas

90 x 72 cm

EUR 8.500,- excl. VAT



# Image Basterds VIII, 2023

CNC painting, acrylic on canvas

90 x 72 cm

EUR 8.500,- excl. VAT



# Renzo Martens

Renzo Martens, born in the Netherlands in 1973, studied Political Sciences in Nijmegen and Visual Arts in Ghent and Amsterdam. In 2010 Martens founded the Institute for Human Activities (IHA). It aims to create gentrification effects in the Congolese rain forest through the establishment of an international art centre there. IHA collaborates with local plantation workers and seeks to acknowledge the economic mechanisms through which art has the greatest impact on social reality, investigating possibilities of local improvement. Since 2013 Renzo Martens is a Yale World Fellow.

Martens's work has been presented in major solo exhibitions such as in the Van Abbemuseum 2023, Balot (KOW Berlin 2022). And most recently, Martens and CATPC are invited for the Dutch Pavilion at the 60th Venice Biennial in 2024.

He lives and works in Amsterdam, Brussels and Kinshasa.



# White Cube

White Cube tells the story of the plantation workers' art cooperative CATPC, based on a former Unilever plantation in Lusanga, Democratic Republic of Congo. The film documents their success in ending the destructive system of monoculture on their lands.

CATPC was formed in 2014 together with renowned environmental activist René Ngongo, the founder of Greenpeace Congo. The artistic production of CATPC members generates income that allows the community to buy back the land that had been confiscated and taken from them by the Unilever company decades ago. So far they have bought 85 hectares of land, which they are transforming back into rich and diverse, ecological and egalitarian gardens: the post-plantation.



# White Cube, 2020

HD film, 16:9, color, sound

78 min

Edition of 3/5 + 2 AP

EUR 80.000,- excl. VAT

Click [here](#) to watch the video

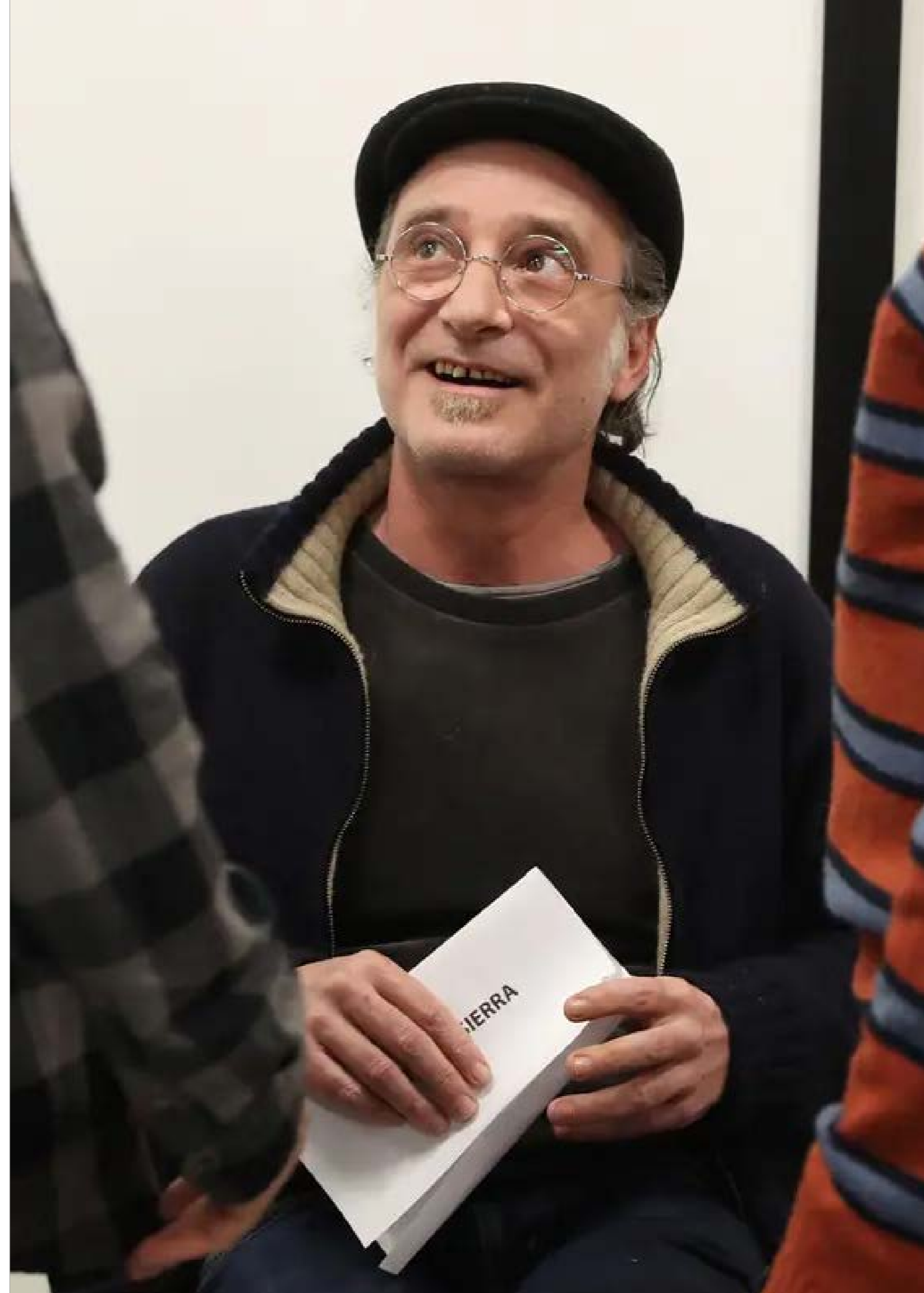
Password: KOWWOK





# 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.



# The Maelström

Gambia, Africa, a walled-in compound. Men are put up against the wall. We see the universally familiar choreography of obedience and submission.

The same black bodies return later on a digital stage before a white backdrop like the graphic elements of an increasingly ornamental, dehumanized composition. The overly present sound comes from the voice of Josep Borrell, the European Union's high representative for foreign affairs and security policy in Brussels.

In 2022 Borrell gave a speech in which he called Europe a garden and the rest of the world a jungle that needed to be brought under control. It was a textbook-ready specimen of racism and colonialism, an instant classic of the genre. Sierra replays it in a loop, again and again. He co-created this project with players of the Gambian football team Tallinding United.





THE MAELSTRÖM. Serrekunda, The  
Gambia. May 2023, 2023

4K video installation

16:9, b&w, sound

34:52 min

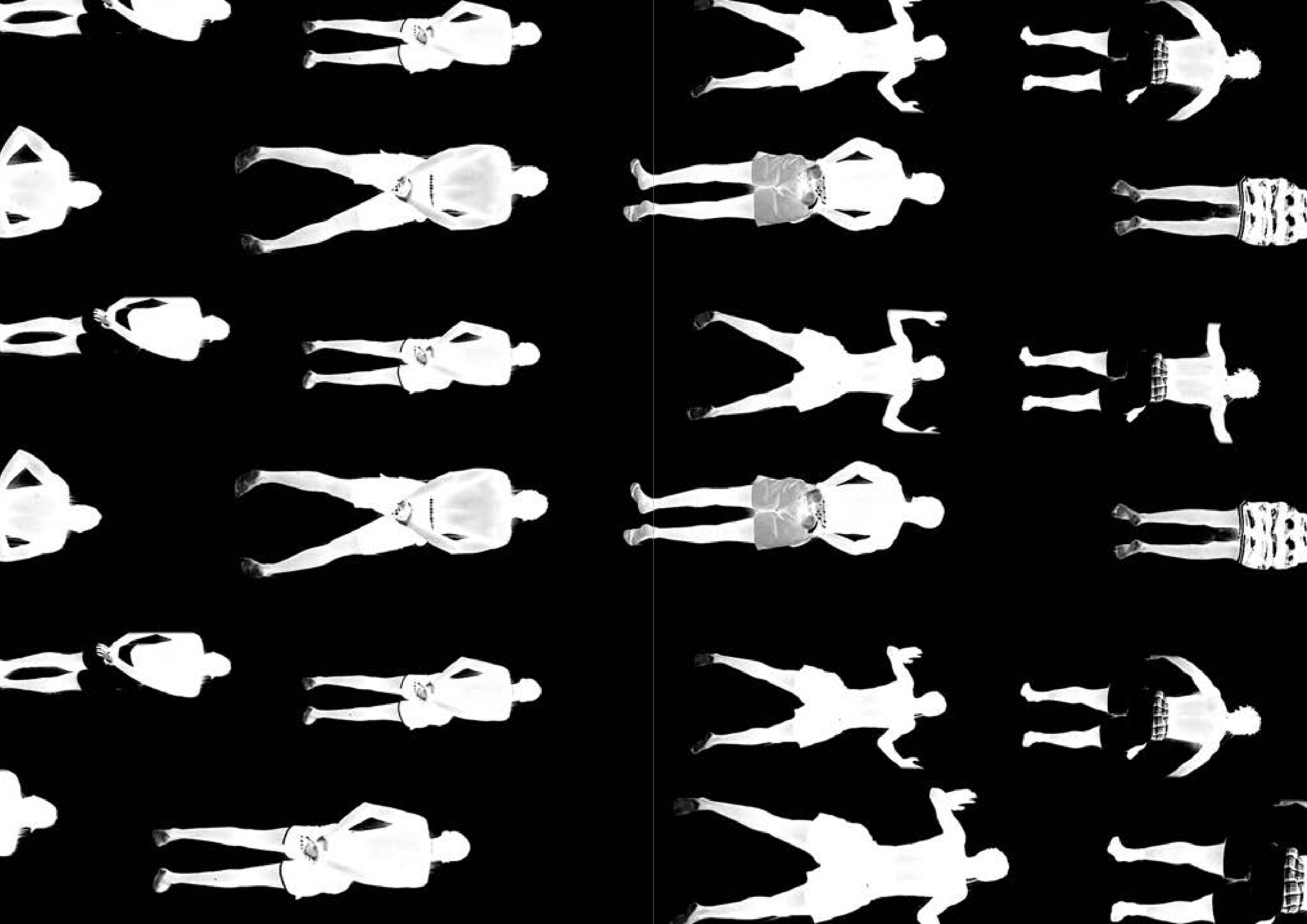
Edition of 2/5 + 2 AP

EUR 40.000,- excl. VAT

click [here](#) to watch the video

Password: KOWWOK





# 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, 2024

Cymbal, plastic, rubber

55.8 x 43 x 6.3 cm

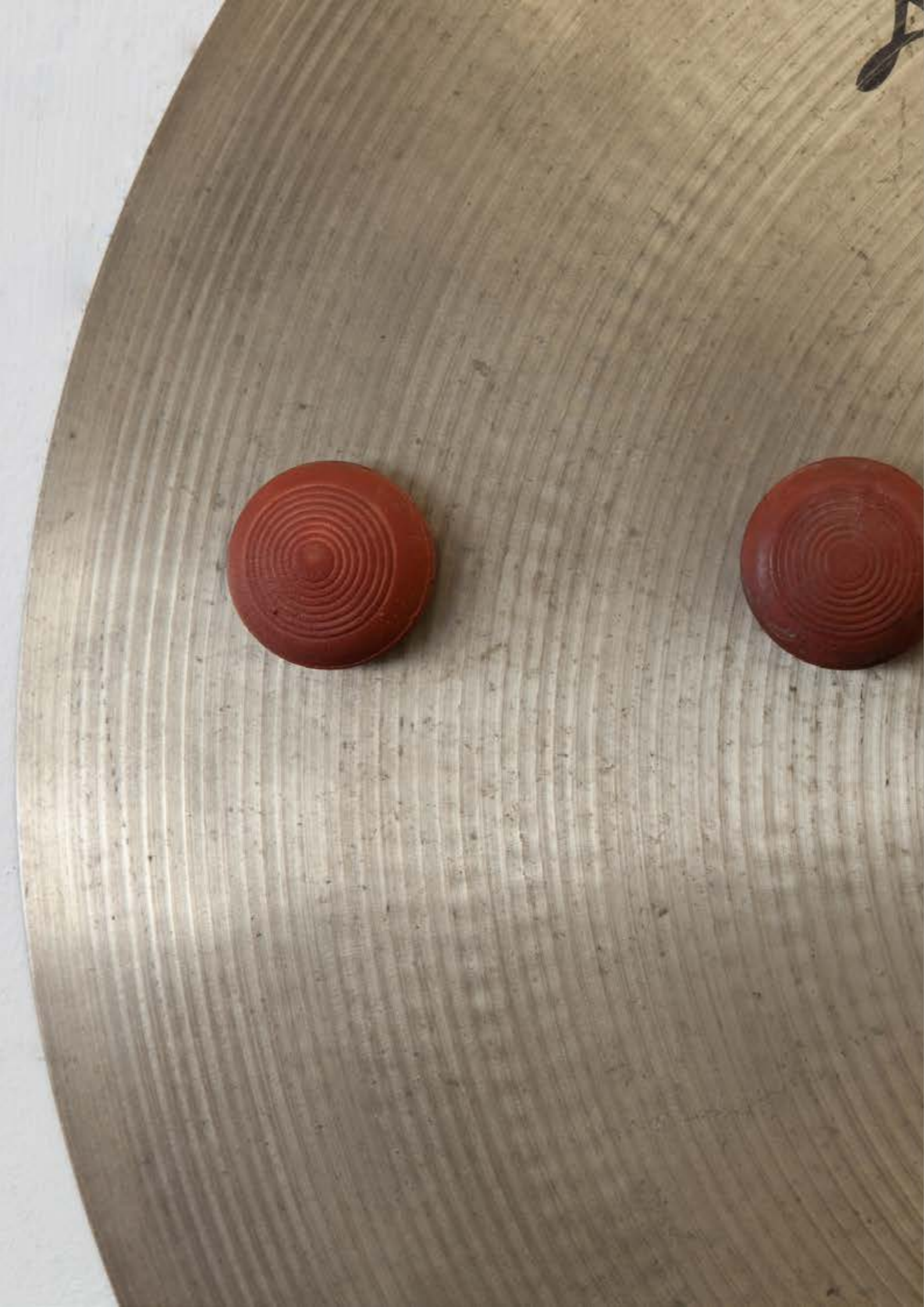
USD 22.000,- excl. VAT





A MEDIUM RIDE  
22" 1964 OK

Zildjian



Untitled, 2024

Show box, industrial foam, turtle shell

43 x 30.5 x 6.3 cm

USD 22.000,- excl. VAT







Untitled, 2024

Box, gift wrap, horns

30.5 x 34.2 x 5.6 cm

USD 22.000,- excl. VAT







Untitled, 2024

Backpack, plastic

72.3 x 19 x 34 cm

USD 26.000,- excl. VAT





Untitled, 2024

Starfish, mountain goat horn

61 x 35.6 x 20.3 cm

USD 24.000,- 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.





# Schlusssteine

Walther's Schlusssteine of the 1980s continue his artistic idea, according to which objects of art do not only acquire their meaning through contemplation, but also through their use – whereas “usage” in his earlier works was more conceived as a direct action, that later was replaced by the possibility for action that presents itself to our perception.

The proportions of the human body are decisive for the composition of the works. The natural colors of the solid cotton fabrics locate the objects in physical reality rather than in an artificial, abstract world of art.

# Schlussstein Hellgrün – Schwarz, 1986

Sewn dyed cotton fabric

90 x 143 x 25 cm

EUR 85.000,- excl. VAT





# Schlussstein Brick Tone – Bordeaux, 1986

Sewn dyed cotton fabric

143 x 90 x 25 cm

EUR 85.000,- excl. VAT





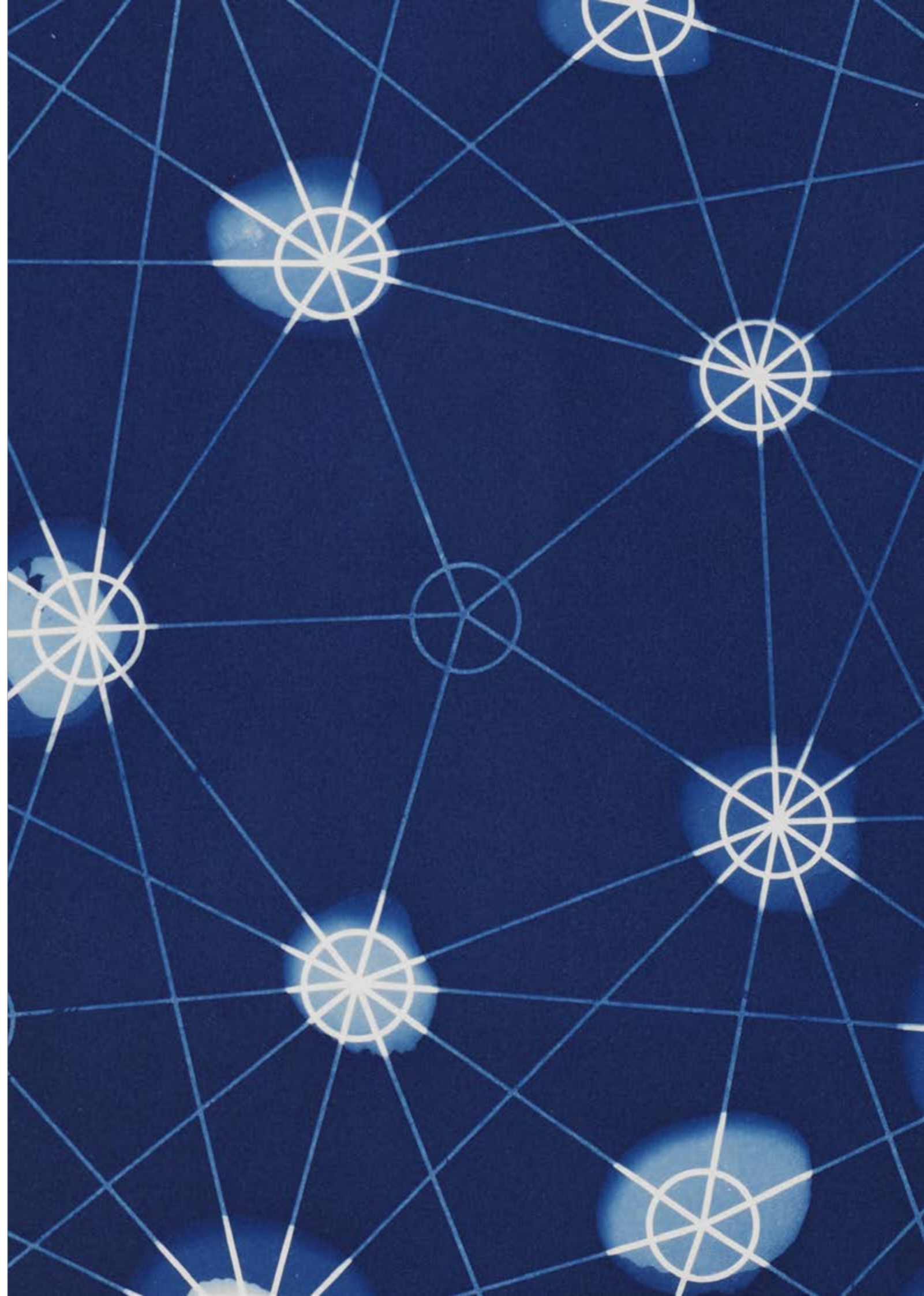
# Clemens von Wedemeyer

Clemens von Wedemeyer, born in 1974 in Göttingen, Germany, currently lives and works in Berlin and holds a professorship for media art at the Academy of Fine Arts Leipzig. The artist and filmmaker studied photography and media at the Fachhochschule Bielefeld and the Academy of Fine Arts Leipzig and graduated as Meisterschüler of Astrid Klein in 2005. Clemens von Wedemeyer participated in group shows such as the 1st Moscow Biennale (2005), the 4th Berlin Biennale (2006), Skulptur Projekte Münster in 2007, the 16th Biennale of Sydney (2008) and dOCUMENTA (13) (2012). He had solo shows among others at MoMA PS1, New York, ARGOS Centre for Art and Media, Brussels, the Barbican Art Centre, London, Frankfurter Kunstverein, Museum of Contemporary Art, Chicago, and Hamburger Kunsthalle. le Berlin (Berlinale) in 2016.



# Social Geometries

For 25 years, Wedemeyer's work has been observing social developments in which the media surveillance and control of individuals and the masses is advancing. In Wedemeyer's works, the human being sometimes resembles nothing more than a data trail - at the same time, the question of the possibility of freedom and independence always remains relevant.



# Dyad and Tryad (after Simmel), 2023

Cyanotype

40 x 30 cm

Unique

EUR 2.400 excl. VAT





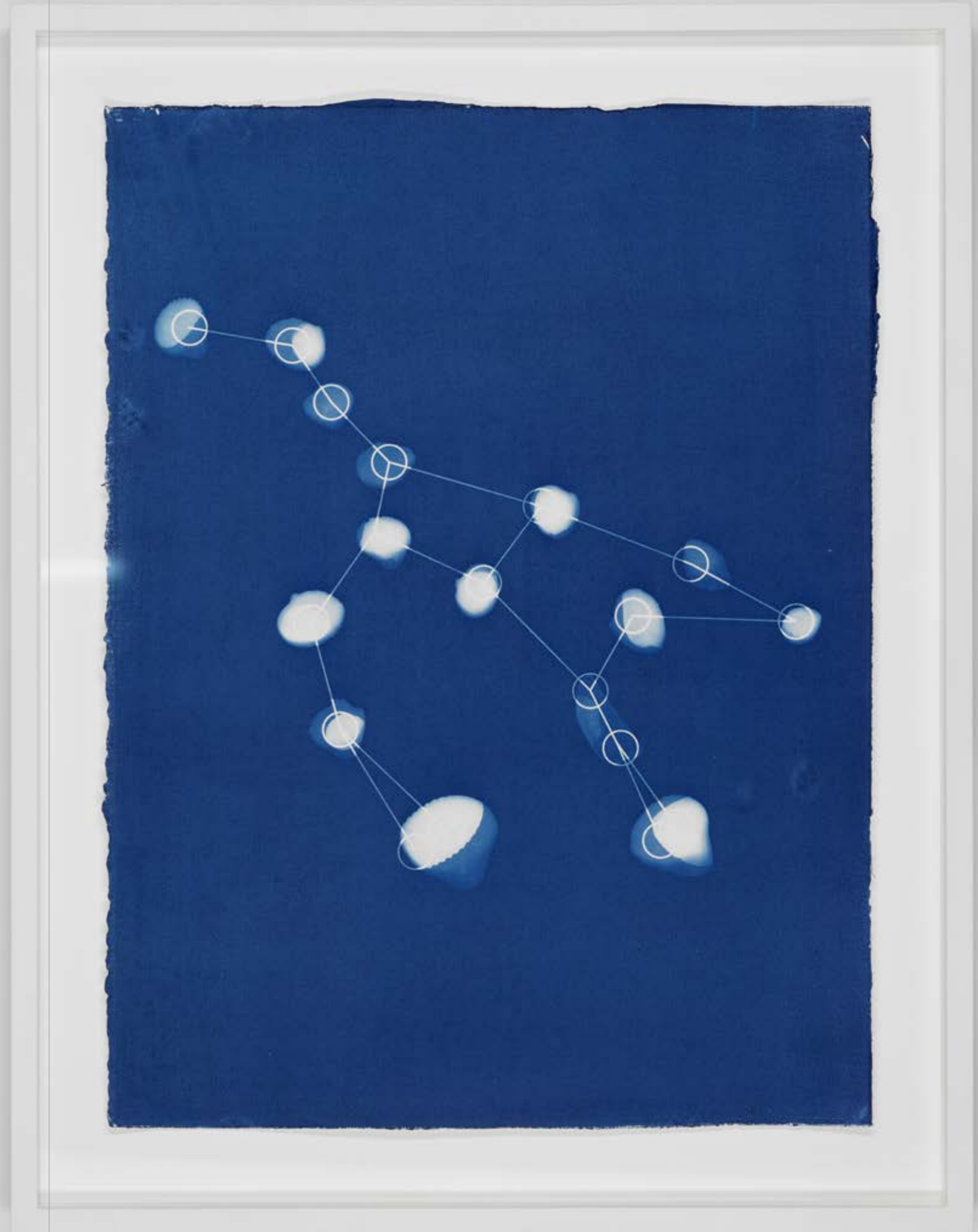
# Ursa Major, 2023

Cyanotype

40 x 30 cm

Unique

EUR 2.400 excl. VAT



# Communication bubble, 2023

Cyanotype

40 x 30 cm

Unique

EUR 2.400 excl. VAT



# Small crowd of individuals, 2023

Cyanotype

40 x 30 cm

Unique

EUR 2.400 excl. VAT



