

K - T Z

PREVIEW

Art Basel Hong Kong 2024 | Booth 1D42

aLifveForms

ALEX CARVER

TAÍNA CRUZ

BRETT GINSBURG

GUAN XIAO

BROOK HSU

KATJA NOVITSKOVA

PIETER SCHOOLWERTH

SLAVS AND TATARS

all availabilities upon request

K r a u p a - T u s k a n y Z e i d l e r
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K - T Z

aLifveForms

Schwarmwesen, GOVAN GEOPATHOLOGY 6.1.3 (2015), 2020

archival pigment print on tecco iridium silver gloss

76 x 51 x 3 cm

30 x 20 x 1 1/4 in

Ed. 1 of 5 (+1AP)

(JPR/E 20-04/1)

EUR 3,400.00 net

For additional images and availability,
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K - T Z

aLifveForms

Transformella-Transformalor IKEAE [4.4.6.0] (2015), 2021

archival pigment print on tecco iridium silver gloss

49.7 x 74.5 x 3 cm

19 1/2 x 29 1/4 x 1 1/4 in

Ed. 1 of 5 (+1AP)

(LF/E 21-02/01)

EUR 3,400.00 net

For additional images and availability,
please visit our [Private View](#)





aLifveForms

aLifveForms (fed and cared for by JP Raether)

aLifveForms operate as the marker of constructed authorship and an evolutionary process of identity-making and -unmaking. They explore questions of identity and reality as it is constituted through language. JP Raether activates these AlterIdentities, which appear as humanoid beings in performative, distributed social interventions, engaging an elaborated vocabulary. In their appearances, the AlterIdentities work to demonstrate that in every common reality the potential for another reality is always present.

There are currently three active AlterIdentities. Transformellae research globalized and industrialized human reproduction. The Swarm-Being traces the transnational circulations of bodies in trade and tourism. Protektoramae seek out sites of production of contemporary information technologies, interrogating the relation of the human body to its technological devices. Within aLifveForms' mythic existence, media such as photography emerges as derivatives of their performative appearances. Their sculptural practice crystallizes the AlterIdentities' psycho-reality into complex, sculptural-spatial ensembles.

JP Raether lives and works in Berlin. He attended Berlin University of the Arts and is currently holding a professorship for MA Live Art Forms at the Akademie der Bildenen Künste in Nuremberg, Germany. JP Raether and aLifveForms are supported by the Fellowship Programme 2020/2021 of PACT Zollverein; Essen.

Protektoramae is the winner of the 34th Ljubljana Biennale of Graphics Arts's Grand Prix, 2021.

aLifveForms' work has been exhibited in solo and group exhibitions at Kunsthalle Bratislava (2023); Galerie Nord | Kunstverein Tiergarten, Berlin (2023); National Gallery Prague (2023); Kunsthall Bergen (2022); Seventeen Gallery, London (2022); Hartware MedienKunstVerein, Dortmund (2021); Ljubljana Biennial (2021); Kraupa-Tuskany Zeidler, Berlin (2021; solo); nGbK, Berlin (2020); Zitadelle Spandau (2020); Museum of Contemporary Art, Toronto (2019); Dortmunder Kunstverein (2019); 6th Athens Biennale (2018); Kraupa-Tuskany Zeidler (2018); Edith-Russ-Haus, Oldenburg (2017); transmediale Festival, Berlin (2017); Kunstverein für die Rheinlande und Westfalen, Düsseldorf (2017; solo); Palais de Tokyo, Paris (2016); 9th Berlin Biennale (2016); Kunsthaus Bregenz (2015); Fridericianum, Kassel (2015); MMK, Frankfurt (2015); District, Berlin (2015) (solo); Kunst Werke, Berlin (2013). They have appeared at Kunsthall Bergen (2022); Tanznacht Berlin (2020); PACT Zollverein, Essen (2020); nGbK Berlin (2020); BAK, Utrecht (2019); Kampnagel, Hamburg (2018); Kammerspiele Munich (2018); Stedelijk Museum, Amsterdam (2017).

For further information, please visit the [artist page](#)

K - T Z

ALEX CARVER

Intruder II, 2024

oil on linen

147 x 172.5 x 3.5 cm

57 3/4 x 68 x 1 1/2 in

unique

(ALC/M 24-01/U)

USD 32,000.00 net

For additional images and availability,
please visit our [Private View](#)



K - T Z

ALEX CARVER
Intruder II, 2024
alternative view





ALEX CARVER

ALEX CARVER's kaleidoscopic paintings deal with architectures of pleasure and discipline.

Appropriated texts, fragmented information graphics, mediaeval woodcuts form a dense image ecology that develops in close relation to his film and video art. The paintings are populated with mesmerizing braille-like meshes, functioning sometimes as diagrams, spatial coordinates, or appearing like raised wounds over the surface of the skin. Carver's application of techniques such as frottage produce dense, multilayered, and kaleidoscopic compositions, able to warp space and time.

ALEX CARVER (b. 1984) lives and works in Boise. Carver is a graduate of Cooper Union, New York and received his Masters of Fine Arts from Columbia University, New York. Alex Carver's work has been exhibited and screened in international venues and in festivals including Kraupa-Tuskany Zeidler, Berlin (2024, forthcoming); Nahmad Contemporary, New York (2023); Lyles & King, New York (2023); Art Basel Parcours (2023); Kraupa-Tuskany Zeidler, Berlin (2023); Stavanger Art Museum (2023); the Art Encounters Biennial, Romania (2021); Kraupa-Tuskany Zeidler, Berlin (2021); Helena Anrather, New York (2021); Miguel Abreu Gallery, New York (2019); Tate Modern (2018); Kraupa-Tuskany Zeidler, Berlin (2018); Lincoln Center, New York (2016); Berlinale, Berlin (2015); Biennale of Moving Image, Geneva (2014); Melbourne International Film Festival, Melbourne (2014); BAM, New York (2014); Locarno International Film Festival, Locarno (2013); Vancouver International Film Festival, Vancouver (2013).

Alex Carver's work is in the collections of:

Pinault Collection, Paris
Stavanger Art Museum, Norway
Ringier Collection, Zurich
Kistefos Museum, Norway
Langen Foundation, Neuss
GOME Art Foundation, Hong Kong

For further information, please visit the [artist page](#)

K - T Z

TAÍNA CRUZ

Y's relative, 2024

oil and soft pastel on canvas

35.6 x 40.6 x 3.8 cm

14 x 16 x 1 1/2 in

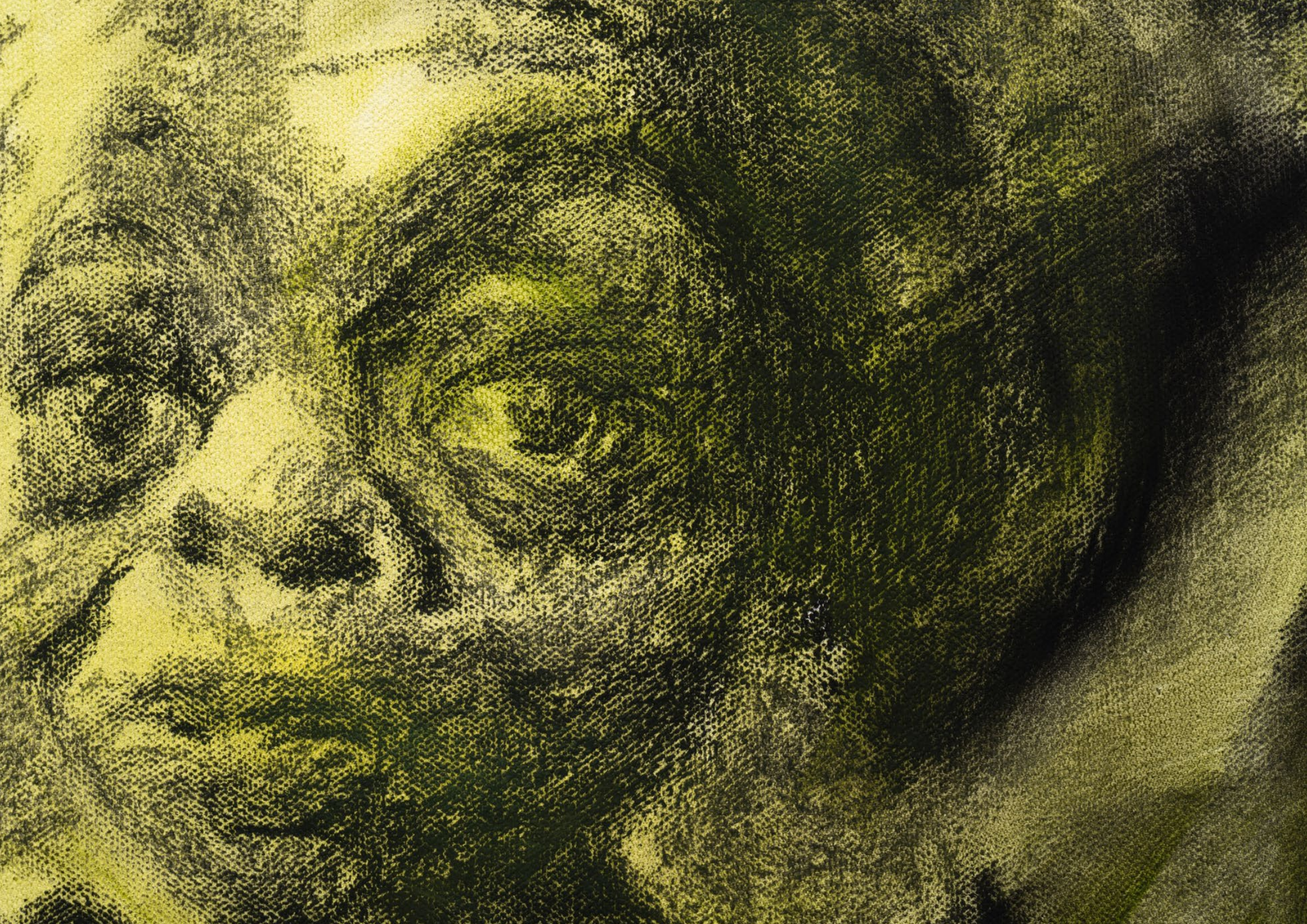
unique

(TC/M 24-01/U)

USD 3,000.00 net

For additional images and availability,
please visit our [Private View](#)





K - T Z

TAÍNA CRUZ

Changing, 2024

oil and soft pastel on canvas

61 x 61 x 3.8 cm

24 x 24 x 1 1/2 in

unique

(TC/M 24-02/U)

USD 6,000.00 net

For additional images and availability,
please visit our [Private View](#)





TAÍNA CRUZ

TAÍNA CRUZ (b. 1998, New York) is an artist, archivist, and researcher, whose work explores themes related to world building and folklore, visual and cultural history as well as identity.

Cruz's artistic practice seamlessly traverses a range of mediums, encompassing sculpture, painting, and video. Her distinctive visual language emerges through the manipulation of digital imagery, a process that involves skillfully altering photographs and visual material from her own expansive digital archive. Referring to pop cultural and goth-punk scene aesthetics in her work, elves, monsters and fairies are often protagonists that help the artist explore the profound depths, eerie horrors, and hidden aspects of the world. With a foundation firmly set in her family's 400-year history as practitioners of West-African and Caribbean folklore, Cruz views the preservation and perpetuation of this practice as an urgent and essential task. Through her art Cruz transforms her personal history and biography by acknowledging epistemologies and spirituality as both ubiquitous and sublime.

Recent exhibitions include MoMA PS1, New York (2023); Kraupa-Tuskany Zeidler, Berlin (2023, solo); Studio Mondial, Berlin (2023); Martos Gallery, New York (2023); Kraupa-Tuskany Zeidler, Berlin (2023); Housing Gallery, New York (2022, solo); Embajada, San Juan (2022, solo); Housing Gallery, New York (2021); New Release Gallery, Online (2020); The Gormley Gallery, Baltimore, (2020). Cruz received the GO-A: Goya Opportunity Award, San Juan, Puerto Rico (2019) and was featured on the MICA Dean's List 2016-2020, Baltimore, United States of America (2020).

Her work is part of the collections of:

Philara Collection, Düsseldorf
Lumpkin-Bocuzzi Family Collection of Contemporary Art, New York

For further information, please visit the [artist page](#)

K - T Z

BRETT GINSBURG

Iso, 2024

acrylic on canvas

202 x 162 x 4 cm

79 1/2 x 63 3/4 x 1 1/2 in

unique

(BG/M 24-03/U)

USD 22,000.00 net

For additional images and availability,
please visit our [Private View](#)





K - T Z

BRETT GINSBURG

Rootscape, 2024

acrylic on canvas

132 x 172 x 4 cm

52 x 67 3/4 x 1 1/2 in

unique

(BG/M 24-02/U)

USD 18,000.00 net

For additional images and availability,
please visit our [Private View](#)





BRETT GINSBURG

BRETT GINSBURG (b. 1990) lives and works in New York. He received an MFA in Painting/Printmaking from Yale University (2022), and a BFA from the Kansas City Art Institute (2013). His painting and sculpture respond to the vibratory and unseen technical systems that proliferate our surroundings, engaging in the spatial navigation of infrastructural, automotive, and ecological sites. Ginsburg's work contemplates the influence of entomology and evolutionary biology on technological progress. By inter-scaling visual information from first hand encounters and research artifacts, his work serves as an abstract proposition for questioning and perception, rather than a definitive thesis. Ginsburg's interests also encompass imaging through machines, microscopes, scanners and casting simulation technologies to consider the internal and engineered complexities of his subjects. By adapting the indexical processes of mold-making and mono-printing, he compresses industrial materials and diverse modes of representation into singular picture planes. This technique creates subtle interferences and adds pictorial tension, reflecting the simultaneity that characterizes our attention-driven society.

Ginsburg's work has been shown in exhibitions at Kraupa-Tuskany Zeidler, Berlin (2023); Anonymous Gallery, New York (2023); Lo Brutto Stahl, Paris (2023); Jeffrey Deitch, New York (2022); Below Grand, New York (2022); Green Hall Gallery, New Haven (2022); The Bunker West, Santa Monica Mountains (2020); and the Museum of Arts and Design, New York (2014).

His work is part of the collection of:
Gaby and Wilhelm Schürmann Collection, Herzogenrath and Berlin

For further information, please visit the [artist page](#)

K - T Z

GUAN XIAO

Which one is your sword? No.2, 2023

brass, acrylic, motorcycle parts

76 x 44.5 x 44 cm

30 x 17 1/2 x 17 1/4 in

unique

(GX/I 23-02/U)

USD 55,000.00 net

For additional images and availability,
please visit our [Private View](#)





GUAN XIAO

GUAN XIAO (b. 1983) lives and works in Beijing. Her practice focuses primarily on sculpture, video, and installation. Combining a wide array of visual references, Guan Xiao continuously reinvents her biographical details such as identity, personal history, geographical background and the experience of her daily life by inscribing them into her exuberant works. Guan Xiao takes her sculpture and installations as virtual characters or 'species' which she imbues with a new, literalized identity. The artist attempts to emphasize the importance of difference by creating purposeful contradictions between the materiality and the concept.

Guan Xiao graduated from the Communication University of China and has exhibited internationally. Her work has been featured at Start Museum, Shanghai (2024); David Kordansky Gallery, Los Angeles (solo; 2023); Mudam Luxemburg (2023); Museum Ludwig, Cologne (2023); Hua International, Berlin (2023); Mendes Wood DM, São Paulo (2023); Mercedes Benz Museum, Stuttgart (2022); Kunsthalle Charlottenborg, Copenhagen (2022); MUDAM, Luxembourg (2021); the 34th Bienial de São Paulo (2021); Belgrade Biennial (2021); Antenna Space, Shanghai (solo; 2020); Skulpturenpark Cologne (2020); X Museum Triennial (2020); Kunstmuseum St. Gallen (2020); Sharjah Art Foundation (2020); Bonner Kunstverein (solo; 2019); Contemporary Art Museum, St. Louis (solo; 2019); Fellbach Triennial, Fellbach (2019); Honolulu Biennial (2019); Migros Museum, Zürich (2019); Anyang Public Art Project, Anyang (2019); Kunsthalle Winterthur (solo; 2018); High Line, New York (2017); the 57th Venice Biennale, Venice (2017); Julia Stoschek Collection, Berlin (2017); M HKA Museum of Contemporary Art, Antwerp (2017); 9th Berlin Biennale (2016); Jeu de Paume, Paris (solo; 2016); the K11 Art Foundation, Shanghai (2016, solo); ICA, London (solo; 2016); ZKM, Karlsruhe (2016); Shortlist for Hugo Boss Asia Art Award at Rockbund Art Museum, Shanghai (2015); the 13th Biennale de Lyon: La vie modern, Lyon (2015); Antenna Space, Shanghai (solo; 2015); 2015 Triennial: Surround Audience, New Museum, New York (2015); Daimler Contemporary Berlin (2015); Thyssen-Bornemisza Art Contemporary, Vienna (2015);

M HKA Museum, Antwerp (2014); Kraupa-Tuskany Zeidler, Berlin (solo; 2014); 7th Shenzhen Sculpture Biennale, OCT Contemporary Art Terminal, Shenzhen (2012); and National Museum of Contemporary Art, Seoul (2007).

Her work is in the collections of:

Yan Du Collection, London
 Museum Ludwig, Cologne
 M+ Collection, Hong Kong
 Boros Collection, Berlin
 Daimler Collection, Stuttgart
 DSL Collection, Virtual Museum
 Fondazione Sandretto Re Rebaudengo, Turin
 Fosun Foundation, Shanghai
 Julia Stoschek Collection, Düsseldorf
 K11 Art Foundation, Hong Kong
 Kadist Collection, Paris
 Kunstmuseum St. Gallen
 Long Museum, Shanghai
 New Century Art Foundation, Beijing
 Pond Society, Shanghai
 Rubell Family Collection, Miami
 Shanghai Museum of Glass
 Start Museum, Shanghai
 Tiroche DeLeon Collection, Tel Aviv-Jaffa
 White Rabbit Collection, Chippendale
 X Museum, Changsha
 Zabłudowicz Collection, London

For further information, please visit the [artist page](#)

K - T Z

BROOK HSU

Farewell, 2024

ink on canvas

200 x 180 x 2.5 cm

78 3/4 x 70 3/4 x 1 in

unique

(BH/M 24-02/U)

USD 60,000.00 net

For additional images and availability,
please visit our [Private View](#)



K - T Z

BROOK HSU

Color Study, 2023

ink on canvas

200 x 180 x 2.5 cm

78 3/4 x 70 3/4 x 1 in

unique

(BH/M 24-01/U)

USD 60,000.00 net

For additional images and availability,
please visit our [Private View](#)





BROOK HSU

BROOK HSU (b. 1987) deploys and weaves the autobiographical and the mythopoetic into paintings using an array of materials, including ink, oil paint, industrial carpets, and off-cuts of ready-made lumber. The sources for Hsu's imagery come from her own observations, sometimes arising from art history, film and literature. Working across painting, drawing, sculpture and writing, her works aim to question how we define representation today, producing abstract and figurative works that employ a host of signs and motifs, recounting stories of love, pain and humor. Hsu says of her practice, 'I seek to understand what we value in life by asking how we value the world.'

Taiwanese-American artist Brook Hsu grew up in Oklahoma, received her BFA from the Kansas City Art Institute in 2010 and her MFA from Yale University in 2016. Hsu currently lives and works in New York. Recent solo exhibitions by Hsu have taken place at Sant'Andrea de Scaphis, Gladstone Gallery, Rome (2022); Kiang Malingue, Hong Kong (2022); Kraupa-Tuskany Zeidler, Berlin (2021); Manual Arts, Los Angeles, USA (2021); Et al., San Francisco (2019); Bortolami Gallery, New York (2019); Bahamas Biennale, Detroit (2018). Group exhibitions with the artist have taken place at: the 14th Shanghai Biennale (2023); Zürich Biennale (2023); Matthew Brown Gallery, Los Angeles (2022); kaufmann repetto, New York and Milan (2021); TANK, Shanghai (2020); CLEARING, New York (2020); Jan Kaps, Cologne (2020); The Renaissance Society, Chicago (2018-2019).

Her work is part of the collections of:

Yan Du Collection, London
Boros Collection, Berlin
Philara Collection, Düsseldorf
X Museum, Beijing
Long Museum, Shanghai

For further information, please visit the [artist page](#)

K - T Z

KATJA NOVITSKOVA

Soft Approximation (Looking Glass Deers Kissing 02), 2023
polyurethane resin, UTR-8100 resin, UTR 3000 Resin,
water-based pigments, powder pigments, carnelian stone,
quartz, tin wire

47 x 52 x 26 cm

18 1/2 x 20 1/2 x 10 1/4 in

unique

(KN/S 23-01/U)

EUR 35,000.00 net

For additional images and availability,
please visit our [Private View](#)





KATJA NOVITSKOVA

Novitskova's work tackles the complexity and eventual failures of depicting the world through technologically driven narratives. By uniting art and science to the level of nature, Novitskova brings awareness to the mediation and representation tools used to depict these realms.

More specifically, Novitskova's work focuses on the mapping of biological territories that are no longer outside but rather 'inside' biological bodies. The technological devices, such as microscopes or brain scans, used to mediate and depict those alternative geographies are able to merge datasets and biology, altering how biology and technology develop. In Novitskova's mind 'the look inside has somehow replaced the gaze into the future.' From parasitic worms to robotic nurturing or incubating machines, technological devices are not only dominating the inner biological realm, but also the affective one. Novitskova's adoption of the baby swigs as ready mades, turning them into sci-fi-like looking creatures, is a wink to new technologies of affection and care, mediated through algorithms and artificial intelligence. Those works bring up memories of the 'alien' depicted by science fiction, as well as the role of the non-human in a hypothetical not so distant future.

In 2018 the publishing house Ringier released their Annual Report with a commission of Novitskova. Between 2017 and 2018 her third artist book 'If Only You Could See What I've Seen with Your Eyes' with Kumu Art Museum and Venice Biennale through Sternberg Press and in 2016 'Dawn Mission' was published with the Kunstverein in Hamburg. In 2010, she published the influential artist book the 'Post Internet Survival Guide.'

KATJA NOVITSKOVA, (b. 1984 Tallinn, Estonia), lives and works in Amsterdam. She was artist in residence at the Rijksakademie van Beeldende Kunsten in Amsterdam from 2013 to 2014.

Her work has been exhibited internationally in solo and group exhibitions including Museum für Gegenwartskunst Siegen (2023, solo); Fries Museum, Leeuwarden (2023, solo); Stavanger Art Museum, Norway (2023); Marta Herford Museum, Herford (2022); Kraupa-Tuskany Zeidler, Berlin (2022, solo); MUDAM Luxembourg (2021); Kunstfort bij Vijfhuizen (2021, solo); Belgrade Biennial (2021), Migros Museum für Gegenwartskunst, Zürich (2020); Sharjah Art Foundation (2020); Powerlong Museum, Shanghai (2019); Hamburger Bahnhof, Berlin (2019); the 14th Fellbach Triennale (2019); CCA, Tel Aviv (2019); Marta Herford Museum, Herford (2018); Whitechapel Gallery, London (2018, solo); Kumu Art Museum, Tallinn (2018, solo); Baltic Triennial, Vilnius (2018); the Estonian Pavilion at the 57th Venice Biennale (2017, solo); The Public Art Fund, New York (2017, solo); Cc Foundation & Art Centre, Shanghai (2017, solo); Schirn Kunsthalle, Frankfurt (2017); The Museum of Contemporary Art Kiasma, Helsinki (2017); Kunsthall Charlottenborg, Copenhagen (2017); K11 Art Foundation, Shanghai (2017) and Greene Naftali, New York (2016, solo). Other solo and group exhibitions include Kunstverein in Hamburg (2016, solo); the 9th Berlin Biennale for Contemporary Art (2016); Museum Folkwang, Essen (Nam June Paik Award 2016); Yuz Museum, Shanghai (2016); Okayama Art Summit, (2016); The Museum of Modern Art, New York (2015); 13th Lyon Biennale (2015/2016); Kunsthalle Lissabon (2015, solo); Astrup Fearnley Museum, Oslo (2014); Fridericianum, Kassel (2013) and the CCS Bard, New York (2012). She had her first solo exhibition at Kraupa-Tuskany Zeidler, Berlin, in 2012.

K - T Z

Her work is in the collections of:

Stavanger Art Museum, Norway
Stedelijk Museum, Amsterdam
National Museum Oslo
Museum Ludwig, Cologne
Moderna Museet, Stockholm
Kumu Art Museum, Estonia
KAI 10 | ARTHENA FOUNDATION, Düsseldorf
KAT_A, Bad Honnef
Marta Herford, Herford
Bundeskunstsammlung (Sammlung zeitgenössischer Kunst der
Bundesrepublik Deutschland) - The Federal Collection of
Contemporary Art, Bonn
Yuz Museum, Shanghai
Aishti Art Foundation, Beirut
Astrup Fearnley Museum, Oslo
Boros Collection, Berlin
CC Foundation, Shanghai
Fondazione Sandretto Re Rebaudengo, Turin
Ishikawa Foundation, Okayama
K11 Art Foundation, Shanghai
Fries Museum, Leeuwarden
Ringier Collection, Zürich
Rubell Family Collection, Miami
Sishang Art Museum, Beijing

For further information, please visit the [artist page](#)

K r a u p a - T u s k a n y Z e i d l e r
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K - T Z

PIETER SCHOOLWERTH

White Model, 2016/2022

oil, acrylic, and inkjet print on canvas

228.6 x 304.8 x 3 cm

90 x 120 x 1 1/4 in

unique

(PS/M 22-02/U)

USD 80,000.00 net

For additional images and availability,
please visit our [Private View](#)



K - T Z

PIETER SCHOOLWERTH
White Model, 2016/2022
alternative view





PIETER SCHOOLWERTH

Pieter Schoolwerth explores and experiments with the effects of generalized abstraction on representations of the human form in painting. His works are complex compositions combining drawn, printed, painted pictorial elements and computer generated imagery. His method reflects the destabilized process of identity construction in an age characterized by increasingly abstract social relations. Schoolwerth literalizes the formation, superimposition, and alienation of the contemporary body through the manipulation of multiple media and layers of material content.

PIETER SCHOOLWERTH, (b. 1970), received his BFA from the California Institute of the Arts in 1994. He lives and works in New York.

His work has been exhibited internationally in solo and group exhibitions at Petzel Gallery, New York (2024, solo) (upcoming); Duarte Sequeira, Seoul (2023, solo); Stavanger Art Museum, Norway (2023); Petzel Gallery, New York (2022); Petzel Gallery, New York (2022, solo); Kraupa-Tuskany Zeidler, Berlin (2022, solo); Kunstverein Hannover (2021, solo); Petzel Gallery, New York (2020, solo); Kraupa-Tuskany Zeidler, Berlin (2019, solo); the Hessel Museum of Art, Annandale-on-Hudson (2018); Miguel Abreu Gallery, New York (2017, solo); Capitain Petzel, Berlin (2017, solo); the Whitney Museum of American Art, New York (2016); 356 Mission, Los Angeles (2015, solo); Gallery SKE, New Delhi (2014, solo); Galerie Nathalie Obadia, Brussels (2013, solo); the Museum of Modern Art, New York (2006); Elizabeth Dee Gallery, New York (2005, solo); Centre Georges Pompidou, Paris (2002); American Fine Arts, New York (2001, solo) and Greene Naftali Gallery, New York (1996, solo).

From 2003 to 2013, Schoolwerth ran Wierd Records and the Wierd Party at Home Sweet Home on the LES of New York. Wierd released music by

42 bands working in the genres of minimal electronics, coldwave and noise, and produced over 500 live music, dj, and performance art events internationally.

His works are in the collections of:

Boros Collection, Berlin
KAI 10 | ARTHENA FOUNDATION, Düsseldorf
Stavanger Art Museum, Norway
Aishti Foundation, Beirut
Museum of Contemporary Art, Los Angeles
Denver Art Museum
Deutsche Bank Collection, New York
Orange County Museum of Art, California
Galerie für Zeitgenössische Kunst, Leipzig, Germany
Kistefos Museum, Jevnaker
Norton Museum, West Palm Beach
Phoenix Art Museum, Phoenix
San Francisco Museum of Modern Art

For further information, please visit the [artist page](#)

K - T Z

SLAVS AND TATARS

Untitled (Капча), 2023

mirror, reverse glass and acrylic paint, aluminum frame

100.5 x 75.5 x 3.4 cm

39 1/2 x 29 3/4 x 1 1/4 in

unique

(S&T/M 23-11/U)

EUR 20,000.00 net

For additional images and availability,
please visit our [Private View](#)







K - T Z

SLAVS AND TATARS

Dark Yellow, 2023

hand blown glass

33.5 x 18.5 cm

13 1/4 x 7 1/4 in

unique

(S&T/I 23-20/U)

EUR 15,000.00 net

For additional images and availability,
please visit our [Private View](#)





SLAVS AND TATARS

SLAVS AND TATARS (founded 2006, Eurasia) is an internationally renowned art collective devoted to an area East of the former Berlin Wall and West of the Great Wall of China known as Eurasia. Since its inception in 2006, the collective has shown a keen grasp of polemical issues in society, clearing new paths for contemporary discourse via a wholly idiosyncratic form of knowledge production: including popular culture, spiritual and esoteric traditions, oral histories, modern myths, as well as scholarly research.

The collective's practice is based on three activities: exhibitions, publications, and lecture-performances. The collective has published more than twelve books to date, including most recently *ЛукБук* (Look Book) with Distanz Verlag. In 2020, Slavs and Tatars opened Pickle Bar, a slavic aperitivo bar-cum-project space a few doors down from their studio in the Moabit district of Berlin.

Slavs and Tatars participated in the 58th Venice Biennale (2019).

Solo exhibitions have taken place at Solo exhibitions have taken place at Kraupa-Tuskany Zeidler, Berlin (2024); West, The Hague (2023); Monnaie de Paris (Asia Now), Paris (2023); Basement Roma, Rome (2023); Tanya Bonakdar, New York (2023); Kraupa-Tuskany Zeidler, Berlin (2023); M HKA, Antwerp (2023); Humboldt Forum, Berlin (2022); Hacernoche, Oaxaca (2022); Neubauer Collegium Gallery, Chicago (2022); Cantor Fitz Gerald Gallery, Haverford (2021); Kunsthalle Osnabrück (2021); Hayward Gallery, London (2021); Pinakothek der Moderne, Munich (2021); Villa Arson, Nice (2020); Sugar Contemporary, Toronto (2019); Gallery «y», Minsk (2019); Kunstverein Hannover (2018); Albertinum, Dresden (2018); Westfälischer Kunstverein, Münster (2018); CAC, Vilnius (2017); Museum of Contemporary Art Belgrade (2017); Salt Galata, Istanbul (2017).

Their work is part of the collections of:

Art Collection Telekom
Art Jameel, Dubai
Barjeel Art Foundation, Sharjah
Bundeskunstsammlung (Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland) - The Federal Collection of Contemporary Art, Bonn
Dallas Museum of Art
Fondazione Sandretto Re Rebaudengo, Turin
GfZK, Leipzig
Kunstmuseen Krefeld
M HKA, Antwerp
Pejman Foundation, Tehran
Philara Collection, Düsseldorf
Pinakothek der Moderne, Munich
Sharjah Art Foundation
Tate Modern, London
The Museum of Modern Art, New York
The Museum of Modern Art, Warsaw
Ujazdowski Castle Centre for Contemporary Art, Warsaw

For further information, please visit the [artist page](#)

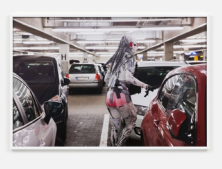
For additional images and availability, please visit our [Private View](#)



aLifveForms

Schwarmwesen, GOVAN GEOPATHOLOGY 6.1.3 (2015), 2020
archival pigment print on tecco iridium
silver gloss
76 x 51 x 3 cm
30 x 20 x 1 1/4 in
Ed. 1/5 (+1AP)
(JPR/E 20-04/1)

€ 3,400.00 net



aLifveForms

Transformella - Transformalor IKEAE [4.4.6.0] (2015), 2021
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silver gloss
49.7 x 74.5 x 3 cm
19 1/2 x 29 1/4 x 1 1/4 in
Ed. 1/5 (+1AP)
(LF/E 21-02/01)

€ 3,400.00 net



Alex Carver

Intruder II, 2024
oil on linen
147 x 172.5 x 3.5 cm
57 3/4 x 68 x 1 1/2 in
unique
(ALC/M 24-01/U)

\$ 32,000.00 net



Taína Cruz

Y's relative, 2024
oil and soft pastel on canvas
35.6 x 40.6 x 3.8 cm
14 x 16 x 1 1/2 in
unique
(TC/M 24-01/U)

\$ 3,000.00 net



Taína Cruz

Changing, 2024
oil and soft pastel on canvas
61 x 61 x 3.8 cm
24 x 24 x 1 1/2 in
unique
(TC/M 24-02/U)

\$ 6,000.00 net



Brett Ginsburg

Iso, 2024
acrylic on canvas
202 x 162 x 4 cm
79 1/2 x 63 3/4 x 1 1/2 in
unique
(BG/M 24-03/U)

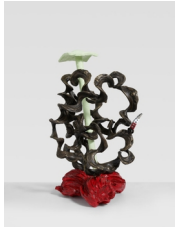
\$ 22,000.00 net

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Brett Ginsburg
Rootscape, 2024
 acrylic on canvas
 132 x 172 x 4 cm
 52 x 67 3/4 x 1 1/2 in
 unique
 (BG/M 24-02/U)

\$ 18,000.00 net



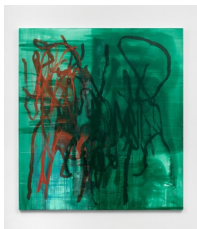
Guan Xiao
Which one is your sword? No.2, 2023
 brass, acrylic, motorcycle parts
 76 x 44.5 x 44 cm
 30 x 17 1/2 x 17 1/4 in
 unique
 (GX/I 23-02/U)

\$ 55,000.00 net



Brook Hsu
Farewell, 2024
 ink on canvas
 200 x 180 x 2,5 cm
 78 3/4 x 70 7/8 x 1 in
 unique
 (BH/M 24-02/U)

\$ 60,000.00 net



Brook Hsu
Color Study, 2023
 ink on canvas
 200 x 180 x 2,5 cm
 78 3/4 x 70 7/8 x 1 in
 unique
 (BH/M 24-01/U)

\$ 60,000.00 net



Katja Novitskova
Soft Approximation (Looking Glass Deers Kissing 02), 2023
 polyurethane resin, UTR-8100 resin, UTR 3000 Resin, water-based pigments, powder pigments, carnelian stone, quartz, tin wire
 47 x 52 x 26 cm
 18 1/2 x 20 1/2 x 10 1/4 in
 unique
 (KN/S 23-01/U)

€ 35,000.00 net



Pieter Schoolwerth
White Model, 2016/2022
 oil, acrylic, and inkjet print on canvas
 228.6 x 304.8 x 3 cm
 90 x 120 x 1 1/4 in
 unique
 (PS/M 22-02/U)

\$ 80,000.00 net

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Slavs and Tatars

Untitled (Kancha), 2023

mirror, reverse glass and acrylic paint,
aluminum frame

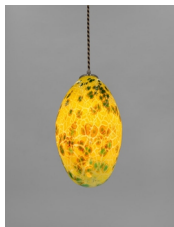
100.5 x 75.5 x 3.4 cm

39 1/2 x 29 3/4 x 1 1/4 in

unique

(S&T/M 23-11/U)

€ 20,000.00 net



Slavs and Tatars

Dark Yelblow, 2023

hand blown glass

33.5 x 18.5 cm

13 1/4 x 7 1/4 in

unique

(S&T/I 23-20/U)

€ 15,000.00 net