



Tobias
Zielony
How To Make
A Fire Without
Smoke

KOW

How To Make A Fire Without Smoke

Some say, there are three ways to recognize a spy. One of them: They know how to make a fire without smoke.

Tobias Zielony's new video work *How to Make a Fire Without Smoke* takes a closer look at the border between Lithuania and Belarus — in total darkness, through the lens of his camera. The border, as an abstract invisible construct (impossible to recognize by human eyes within the landscape) does remain a physical obstacle, especially for those who try to cross it. It creates an atmosphere of fear, implemented by the heavy militarization on the borders, and the push-back of refugees in the exclusion zone. The project is based on conversations with people who have experienced the border firsthand: refugees from Belarus now living in exile in Lithuania, as well as local activists.

Picking up on the aesthetic of seeing without actually being able to see, Tobias Zielony approaches notions of recognition literally and metaphorically. Following the question what remains possible to grasp for the camera lens when there is no light at all, the video *How to Make a*

Fire Without Smoke is shot in extremely low light conditions. Using a particularly light-sensitive camera technology, the artist pushes the boundaries of digital image production. In the darkness, the images begin to shift: instead of clear depictions of the surroundings, outlines, image noise, and algorithmically generated structures emerge. The camera no longer simply shows the world, but increasingly its own technical processes.

How To Make A Fire Without Smoke, 2025

Single channel HD video, color, sound, loop

21:09 min

You can find a preview of the video by clicking on the image. The password for the link is: KOWWOK



Electricity/Afterimages

Photographs require light—and, almost always, electricity. What happens to photographic images when energy and light are limited? What space will be left for activities requiring illuminated nights?

In his work *Electricity/Afterimages*, Tobias Zielony combines documentary images with fiction to explore a speculative future refracted through our immediate present. Since the beginning of Russia's war on Ukraine, the neighboring country Moldova has experienced frequent blackouts and energy prices have dramatically increased. In Chişinău, Moldova's capital, streetlights are turned off at night. In conversations with his protagonists living in a world oscillating between clandestine generator-powered raves and darkened screens, Zielony's fictional photo essay considers the relationship between the politics of energy, images, darkness, and desire.

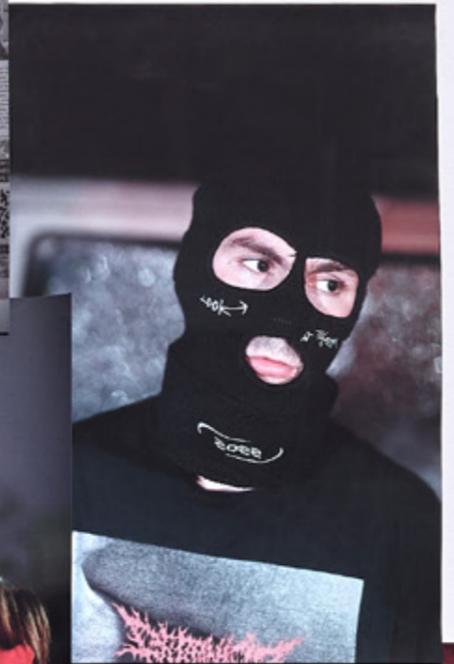
Electricity/Afterimages, 2023

C-print, projection

Dimensions variable



Because we didn't have electricity in the upper city center, and my friend in the Botanica district didn't have electricity, either.



A lot of small plastic bags fall out. Drugs? Yes, some!

Overshoot

On the invitation of the Madre Museum, Tobias Zielony returned to Naples in 2024 for a project on the brutalist architecture by Aldo Loris Rossi and Donatella Mazzoleni.

The term 'Overshoot' refers to the name of a radio programme for Radio Radicale in which Aldo Loris Rossi frequently appeared. It literally means 'going past a set point, exaggerating, spending too much, etc.'. In the last few years, the term has been used to describe the notion of excess, of going intentionally beyond what is reasonable and rational. It could also be used to describe the architectural vision of Rossi and Mazzoleni or the modus of shooting images in a continuous stream.

In *Overshoot*, the artist brings us face to face with some of Rossi's and Mazzoleni's most utopian works of architecture: the residential complex of Piazza Grande at Ponti Rossi, the Casa del Portuale (The house of the harbor workers) and the church of Santa Ma-

ria in Portici. The abundance of forms, the complex symbolism and love of futuristic ideas construct a series of truly unique and phantasmal buildings. Zielony's vision follows these structures of the buildings, the movements of the people who inhabit them, giving rise to a seemingly infinite flow of possible images and perspectives.

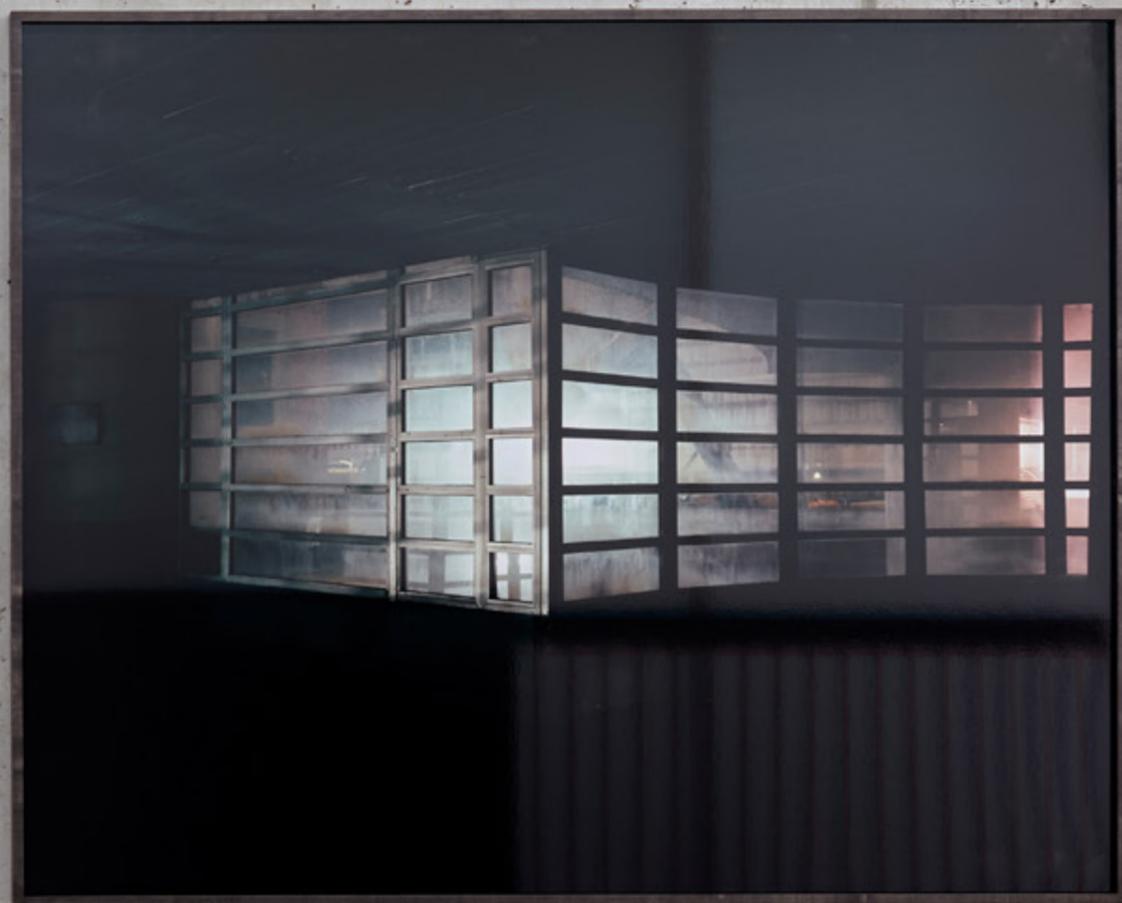


Overshoot-1, 2024

C-Print

150 x 120 cm





Overshoot-2, 2024

C-Print

120 x 150 cm



Overshoot-3, 2024

C-Print

120 x 150 cm



Overshoot-4, 2024

C-Print

120 x 150 cm



Overshoo-5, 2024

C-Print

150 x 120 cm



Overshoot-6, 2024

C-Print

150 x 120 cm



Overshoot-7, 2024

C-Print

150 x 120 cm



Overshoot-8, 2024

C-Print

111 x 90 cm





Overshoot-9 (Diana), 2024

C-Print

80 x 64 cm



Overshoot-10, 2024

C-Print

90 x 111 cm



Overshoot-11, 2024

C-Print

90 x 111 cm



Overshoot-12, 2024

C-Print

90 x 111 cm



Overshoot-13, 2024

C-Print

111 x 90 cm



Overshoot-14, 2024

C-Print

80 x 64 cm



Overshoot-15 (Lorenzo), 2024

C-Print

80 x 64 cm



Overshoot-16, 2024

C-Print

111 x 90 cm



Overshoot-17, 2024

C-Print

80 x 64 cm



Overshoot-18, 2024

C-Print

64 x 80 cm





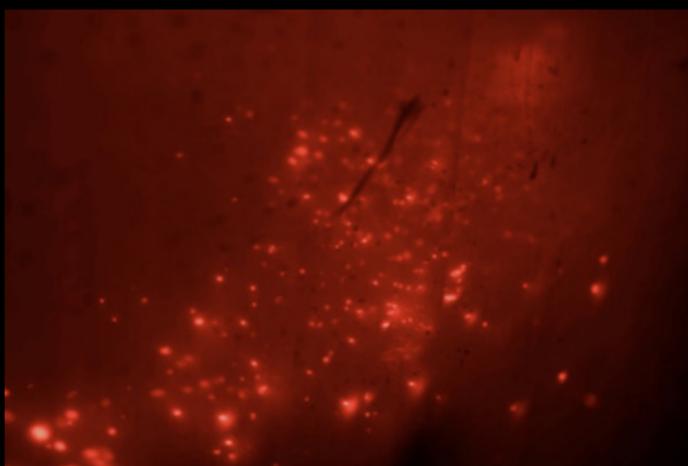
Overshoot, 2024

Single channel HD video

Stop motion, 2:3, color, sound, 8:53 min, loop

You can find a preview of the video
by clicking the images below.

The password for the link is: KOWWOK





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