



Flowers: Revenge

Revenge is the second exhibition of *Flowers*, a two-part solo exhibition by Tobias Kaspar unfolding across Wilde's spaces in Basel and Geneva. The first part, *Jealousy*, opened in Basel in early June 2026.

On view in Geneva are new works from *The Japan Collection*, a series based on photographs of embroidered textiles originally produced in Switzerland for the Japanese market from the 1960s onward. Depicting an idealized world of flowers, dogs, horse racing, shopping, cafés, gardens and leisure, the embroideries reproduce images of a European bourgeois lifestyle already becoming nostalgic at the moment of their production.

Kaspar isolates details from these textiles, photographs them, enlarges them and transforms them into autonomous works. What appears intimate and familiar reveals itself as a complex chain of translations: from embroidery to photography, from textile material to image, from desire to representation.

While *Jealousy* in Basel presented a new body of reflector paintings, works that appeared and disappeared according to changing light conditions and the presence of the viewer, *Revenge* operates differently. Here the images are immediately visible. The exhibition is figurative, decorative and seductive. Yet beneath this apparent abundance, similar questions remain at work.

Both exhibitions are concerned with the unstable life of images: how they emerge, circulate, acquire meaning, produce desire, and eventually lose their authority. They ask how value is constructed, how taste is performed, and how identities are shaped through systems of projection and aspiration.

Writing in *New Address II (After 8 Books, Paris, 2024)*, German author Leif Rand described Kaspar's practice as "a state of soft, nearly invisible opposition. Honest reflection, open questioning, and a great respect for the beautiful things in life." He continued: "The one key Tobias Kaspar work that defines his image and would precede him as a quasi-cliché doesn't even exist yet. Seen that way, Tobias Kaspar's charismatic work might only be just beginning."

It is a remarkably accurate observation. Since first exhibiting in 2009, Kaspar's work has consistently resisted settling into a recognizable formula. Instead, it continues to move between attraction and critique, surface and structure, visibility and disappearance.



Exhibition view, Tobias Kaspar, Flowers: Revenge, 2026, Wilde Geneva





Biography

Tobias Kaspar (born 1984 in Basel, Switzerland) lives and works between Zurich and Riga. For almost twenty years, his practice has operated at the intersection of art, fashion, publishing and economic structure — constructing systems of images, objects, exhibitions and social situations that turn the mechanisms of cultural production into the subject of the work itself. Projects have taken the form of anonymous exhibitions, a jeans line, actor proxies, magazine collectives, artist retreats and an ongoing series of Reflector Paintings whose surfaces oscillate between visibility and disappearance.

As the novelist Leif Randt has observed, the one key Tobias Kaspar work that defines his image and would precede him as a quasi cliché doesn't exist yet — a practice this consistent and this open doesn't stay undeclared forever.

Works are held in public collections including MAMCO Genève, Kunsthaus Zürich and Kunstmuseum Bern, and have been exhibited internationally at institutions including Kunsthalle Basel, Hamburger Bahnhof, MAMCO Genève, Astrup Fearnley Museet and Artists Space, New York, Foundry Seoul, MadeIn Art Museum, Shanghai.