

Kamil Dossar

Born in 1988. Lives and works in Copenhagen.

Education:

2021 - 2024 MFA Royal Danish Academy of Fine Arts

2017 - 2020 BFA Royal Danish Academy of Fine Arts

2012 - 2014 BA History, KUA

2010 - 2011 European Film College

Kamil Dossar's practice is an ongoing meditation on the image and its intrinsic relation to identity. Why do we relate to images, and how does visual semiotics operate within our perception in a digital era where the line between image and identity seems to blur? Through video, painting, and sculpture, Dossar's approach is somewhat dialectical, with an interest in the familiar and the alienated, revisiting art historical traditions to renegotiate the status of the image in contemporary society. In his retelling, we find true ambiguity in language, highlighting the precarious nature of recollections and the violence of permanence embedded in material. This outpouring confronts our narratives and dispositions regarding how we relate to society and to ourselves by slipping the image out of recognition into new modes of association.

Kamil Dossar



Selected solo exhibitions

2025

Silk Examples, Wschód Warsaw

Fahrenheit, Overgaden Museum, Copenhagen

2024

Bianca D'allesandro, Copenhagen

Liste Basel with Galeria Wschód

2016

NEW RELEASE, New York

Film screenings

2025

St. Moritz Art Film Festival

Constellations Galleries, Warsaw

2024

Short films, Warsaw Gallery Weekend

2023

Insert Song, NEW:VISION/ DOX:CPH,
Copenhagen

2022

Enterprise, Chart Art Fair, Kunsthal
Charlottenborg, Copenhagen

Selected group exhibitions

2025

the chair by the window is an old friend,

Anonymous Gallery, New York

Why not here?, Wschód Warsaw

2024

MFA graduation Show, Kunsthal,
Charlottenborg

2023

Talk to Me, Andersen's Contemporary,
Copenhagen

2022

Godspeed, Bianca D'allesandro, Copenhagen

2021

(Into and) Out of This World, Annual Reportt,
Copenhagen

2020

C2E Varg2tm & Bladee, Neo Shibuya TV, Tokyo

2020

Wing Attachment, Posh Isolation EP,
Copenhagen

Silk Examples

February 21, 2026 – April 4, 2026

Wschód Warsaw

Galeria Wschód is pleased to present *Silk Examples*, Kamil Dossar's (b. 1997, Copenhagen, DK) first solo exhibition with the gallery, following his institutional debut at Museum O-Overgaden in Copenhagen.

Kamil Dossar's artistic output—films, paintings, and collages—builds chains of association often employing pop cultural references, animation, and avatars to ponder systemic images of migration, state craft, and outcast, invisible identities. Dossar's current exhibition developed from the *Fahrenheit* – artist's first comprehensive institutional project at O-Overgaden, where he examined mechanisms through which otherness emerges. This specific type of otherness, tied to his family history, comes from a collision between Western cultural codes and images of post-war Iraq. Dossar, by employing different strategies of image transformation, reveals how ostensibly neutral systems—from the musical canon to visual clichés—can operate as instruments of projection and exclusion.

What I find interesting is to exercise the suspension between noise and representation.

What is familiarized, and what slips out of recognition?

Is it purely sensorial, or do we perceive through a pre-conditioned gaze?

And if so, what underlying machinations define the way we perceive form?









Fahrenheit, 2026
AI “deep fake” script; recordings from
Iraq Film loop, video, color, sound
15 min

Fahrenheit (2026) is a short film addressing Dossar's own orientalist gaze toward post-war Iraq. Observing his late father, a political refugee from Iraq, studying Bach, in an attempt to find solace in Europe, became the point of departure for reflecting on the consequences of alienation and processes of othering within a modern world. Through a custom-designed script based on deepfake AI technology, human figures are transformed into reptile-like creatures. The Other assumes the form of a generic rendering of a monster. The monstrosity appears to be the result of estrangement in the world regulated by cultural hierarchies. The Western universalism of Bach's music and images of post-war Iraq become two worlds set on a collision course: a reptile performing the Goldberg Variations for a post-war Iraq inhabited by reptiles.



Fahrenheit, 2026 (still frame from video)



Fahrenheit, 2026 (still frame from video)



Mimesis 02, 2026
charcoal on paper
29.7 x 42 cm



Mimesis 02, 2026

The collages in the exhibition function as a visual matrices where the form is simultaneously constructed and destabilized. Dossar employs strategies akin to pointillism, though he treats them not as historical idioms but as a tool for image creation. Those compositions introduce a quasi-computational dimension. As a result, the works remain in a state of controlled yet uncertain mode, oscillating between a defined representation and a visual noise. The recurring motif is the hand—multiplied and subjected to processes of fragmentation—acquiring an almost iconographic status.

*Drawing hands has almost become a meta: the creator, the floating hands of omnipotency, manipulation, trickery.
There are many associations to be made about hands, and also the way in which they are drawn.
Somehow, this recursive subject mirrors my video work, with AI and music and so on.*







Mimesis 01, 2026
charcoal on paper
29.7 x 42 cm

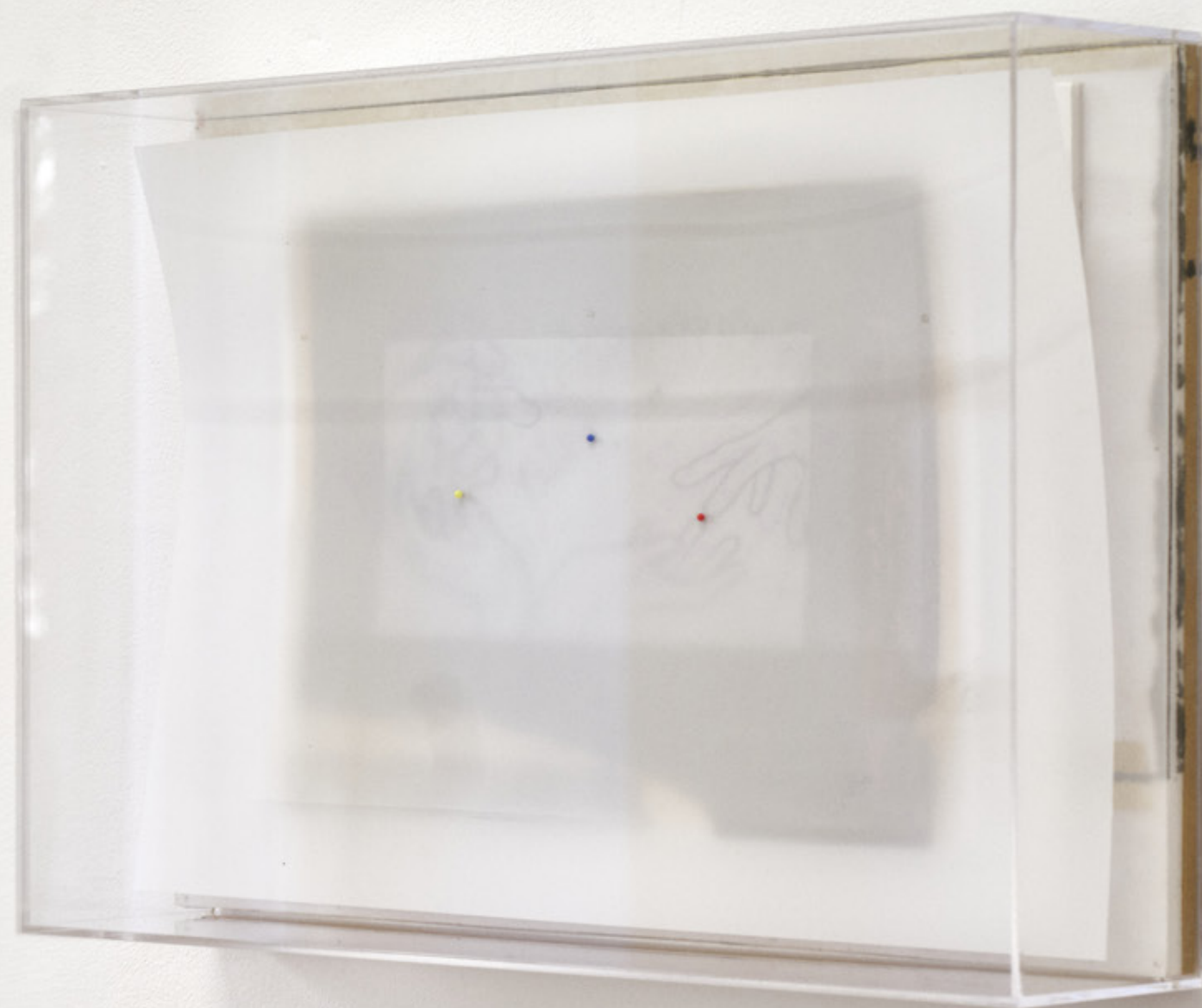


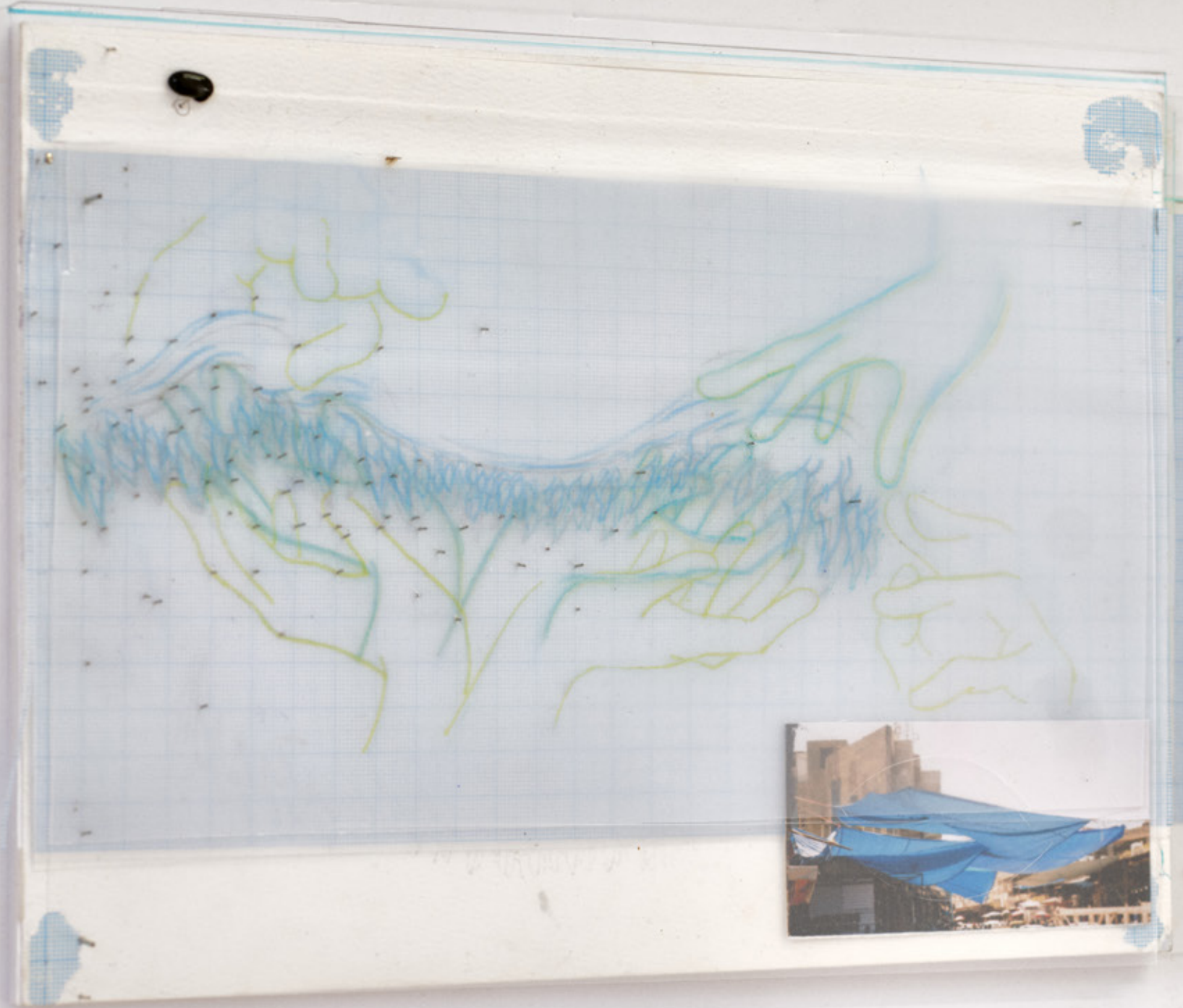


Mimesis 01, 2026 (detail)









Silk Examples, 2025
Mixed media
29.7 x 42 cm



RGB, 2025
Mixed media
29.7 x 42 cm

Wschód

Wschód is a contemporary art gallery founded in Warsaw.

It also runs an experimental outpost in New York and curatorial project ECHO.

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