

Shahin Zarinbal
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wrong museum

wrong: horse

6 March 2026 – 4 April 2026

Opening 5 March, 5–8 pm

5 pm – Premiere of *glass prompt (for Breughel)* by Andrey Bogush

7 pm – Performance of *Les voyages et aventures extraordinaires du frère Angelo* by Ville Laurinkoski

wrong museum is delighted to present its inaugural exhibition **wrong: horse**. The exhibition opens with the premiere of the video installation *glass prompt (for Breughel)* by Andrey Bogush and the performance *Les voyages et aventures extraordinaires du frère Angelo* by Ville Laurinkoski on 5 March 2026, 5–8 pm. wrong museum is hosted by Shahin Zarinbal, Berlin.

wrong: horse, the first exhibition of the wrong museum, celebrates the Fire Horse as a muse. In the traditional 60-year cycle based on animals and elements the 43rd year is believed to be among the most charged and powerful of all 60 combinations. In Japanese superstition, it marks a period of unrest around patriarchy and social order; in 1966, 60 years ago, the country's birth rate dropped by about 25%. The Fire Horse might be read as an antagonist to the Four Horsemen of the Apocalypse.

wrong: horse runs through the year of the Fire Horse with variable availability. More artists will be announced. Submissions and collaborations are encouraged. Those concerned are welcome to contact fantasy@wrong.museum.

wrong museum is a site for alliance formation, interspecies collaboration, and disidentification. It is a work in progress that operates through asynchronicity, radical discontinuity, abandonment, and abundance. wrong museum functions as a fantasy rather than a product. wrong museum is designed by Sinaida Michalskaja.

“we seek to look at a wrong time in a wrong place at wrong works. our mission is to curate wrong shows. for wrong audiences. across all wrong media there are.”
(N<3, 2020)

wrong museum *wrong: horse*

wrong: horse (phase one)

Andrey Bogush's *glass prompt (for Breughel)* stutters between Pieter Bruegel's *Two Monkeys* (made in 1562, housed at the Gemäldegalerie, Berlin) and Marguerite Duras's *The Truck* (released in 1977). Two monkeys sit in the back of a moving van, holding two small, smudged mirrors toward each other to create a fake infinite loop, while a distorted Bach piece plays over the sound of the engine.

A crude, looped video based on lost chats with AI continues the artist's practice of absences as queer care. Embedded digital prosthetics of AI generation and animal proxies reflect on the server, the archive and desire while the artist speculates what the algorithm remembers when the platform forgets.

wrong museum installed candles and DIY posters throughout the building complex and the staircase leading to the gallery. In the corridor and bathroom of the gallery: candles, horse year calendars, horse statues, living and artificial flowers gifted by friends, horse sculptures and other souvenirs. The metal entrance door was held by a door person who formally instructed each guest. Two guests at a time were permitted entry. Inside, Bogush received guests in silence and guided them to their seats. A beer garden bench rolled in white curtain was used for seating. Guests could watch the video for as long as needed. Later the capacity was extended to four. The organic vanilla smell from a burning stick placed in an orange was used in the watching area.

For the opening event, Andrey Bogush invites long-term collaborator, visual artist and performer Ville Laurinkoski, to perform his new work, *Les voyages et aventures extraordinaires du frère Angelo*, a musical in one act. Borrowing its title from Guy Hocquenghem's late novel (1986), the work allegorizes the AIDS epidemic through the moral violence embedded in Christian imagery. The Finnish youth song *Evankeliumi* is looped relentlessly against live excerpts of Hocquenghem's text, confronting systemic clichés of salvation through repetition.

The work of Andrey Bogush is generously supported by the Finnish Cultural Foundation. *Les voyages et aventures extraordinaires du frère Angelo* was originally produced at Städelschule, Frankfurt am Main. The work of Ville Laurinkoski is kindly supported by the Arts Promotion Centre Finland (Taike).

wrong museum *wrong: horse* press images

[Link to images.](#)

Andrey Bogush, *glass prompt (for Breughel), 2025 (still)*



wrong museum *wrong: horse* press images

Andrey Bogush, *glass prompt (for Breughel), 2025 (still)*



wrong museum *wrong: horse* press images

Andrey Bogush, *glass prompt (for Breughel)*, 2025 (still)



Performance documentation, Ville Laurinkoski, *Les voyages et aventures extraordinaires du frère Angelo*, 2026, Städelschule, Frankfurt am Main.
Photo: Kofi Møller. Artwork courtesy of the artist.



Andrey Bogush (aka Jessica Andrey Bogush) (b. 1987, internet) is a Helsinki-based artist whose work operates at the intersection of terminal care, image-making, and techno-pornographic worlding. They currently research digital flesh pipelines, queer absences, and the desolvency of art-making. By staging situations where the ghost and the familiar are indistinguishable, Bogush uses archive and proxies to pinpoint the capitalization of desire and the exposure of the living body.

Their works have been displayed at the Kiasma Museum of Contemporary Art, the Finnish Museum of Architecture and Design, PLATO Ostrava, NRW-Forum Düsseldorf, Kunsthalle Turku, Kunsthalle Helsinki and the Finnish Museum of Photography. Their practice has been featured in Artforum, The British Journal of Photography, and Foam Magazine, and included in Photography as Contemporary Art (Thames & Hudson) and Photography is Magic (Aperture).

Bogush's performance and theatre work has been shown at Kiasma Theatre, Helsinki, and Sophiensaele, Berlin. They have participated in international residencies including Tanzhaus Zürich, Cité internationale des arts, Paris, and HIAP, Helsinki. Bogush holds a BA in Psychology from Saint Petersburg State University, and a BFA and MFA in Time and Space Arts from the Academy of Fine Arts, University of the Arts Helsinki.

Ville Laurinkoski (b. 1996) is a visual artist and performer based in Frankfurt am Main and Copenhagen. Laurinkoski creates suggestive interiors and chamber pieces composed of mass-produced objects and misfit materials, often infused with voice, sound, or live performance, accompanied by worn-out literature, autobiographical writing, and commercial music. His artistic practice serves as a form of critique, producing an aesthetic that exposes and subverts the socio-economic, linguistic, and spatial systems that script our lives. These (un)consumable spaces and stages reveal the broken and unwanted sides and surfaces of the contemporary, transforming experiences of loneliness and intimacy into collective scenes and sceneries.

Alongside his studies at the Royal Danish Academy of Fine Arts, Schools of Visual Arts and Hochschule für Bildende Künste – Städelschule, Laurinkoski completed the Maumaus Independent Study Programme in Lisbon in 2021. Recent and upcoming exhibitions include Museum of Contemporary Art Kiasma (forthcoming in 2026); Kunsthalle Wien (2025); SIMIAN (2025); Nikolaj Kunsthal (2025); the Finnish Museum of Architecture and Design (2024); Galleri Elverket, Pro Artibus (2024); Kunsthal Charlottenborg (2023); and Amos Rex (2020). His performances have been presented at O—Overgaden (2024); Art Hub Copenhagen (2024, 2025); and Den Frie Centre of Contemporary Art (2023, 2024), among others. He is a member of the artist collective Jennifee-See Alternate.

Sinaida Michalskaja (b. 1985) lives and works in Berlin, Germany. Her practice treats paradox as a tool for world-building, merging linguistic observation with sensual experience across sculpture, photography, video, and text. Michalskaja often works with found footage and visual or textual citations, re-contextualising fragments and bringing them into dialogue. Her process is one of rigorous collection: concepts drawn from cybernetics, systems theory, and queer theory are paired with physical artefacts – such as rakes, windows, keys – to guide seemingly incompatible systems into conversation. Circularity is not merely a motif in her work; it shapes its very structure, framing both concept and experience.

Her solo and two-person exhibitions include *Drei Schwestern* (with Andrey Bogush), *Shahin Zarinbal*, Berlin (2023); *mixed feeling breaking patterns*, *Zarinbal Khoshbakht*, Cologne (2020); *Soft Hits*, *Kunstraum Ortloff*, Leipzig (2019); and *Ideas, Ideals, Deals, Acht Quadrat*, Cologne (2017). Her work has been included in group exhibitions such as *Neu Cöln*, *Stoffpavillion Müller*, Cologne (2025), *Metal and the Flesh*, *Horse and Pony*, Berlin (2024); *Tagesschau*, *Mountains*, Berlin (2022); *Ici et là-bas*, *Goethe-Institut*, Paris (2022); *Tell me I belong*, *MISC*, Athens.

wrong museum n<3 statement

In an environment that claims to be able to tell right from wrong and good from bad, always knowing where to stand and propagating dualism in all aspects of life from any screen and every corner the wrong museum seeks to propagate wrongness (in a world of righteous rightness).

we seek to look at a wrong time in a wrong place at wrong works. our mission is to curate wrong shows. for wrong audiences. across all wrong media there are. one day we aim for interspecies collaboration. we wish to show the first dog artist. we are inspired by lucy the chimpanzee who made sculptures of her excrements. we seek to find beauty in what others consider ugly. we are tired of excellence, perfection and binary logic. we are tired of structural vigor and rightness.

0 cis white men were involved in the founding of this museum. bastardization will always be the technology of self that we choose.

submission, suggestion and collaborations are encouraged. donations are accepted.

wrong.museum

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