



COMMUNE

FRAGMENT I

11.04.24 - 17.05.24

GLEB AMANKULOV
ALEXANDER BASIL
ANDI FISCHER
ANI GURASHVILI
NI HAO
CHOON MI KIM
JONIDA LAÇI
TY LOCKE
MIA MIDDLETON
VIKA PROKOPAVICIUTE

EXHIBITION TEXT

FRAGMENT I

Fragments is an ongoing group show concept separated in individual parts.

This exhibition presents Fragment I.

The artists are chosen by their relevance and contribution to the current developments in contemporary art.

The artists are in no direct relation to each other within each Fragment.

The artists may present works in more than one Fragment to analyse the development of their production.

None of the Fragments shall have their own individual curatorial concept.

Fragments will be presented for X amount of times once a year.

The final iteration of the concept will summarise all individual Fragments and be presented in a catalogue.

The catalogue marks the end of the series and the complete presentation of Fragments.

GLEB AMANKULOV

Born in Belarus
Lives and works in Vienna
BA Belarusian State Academy of Fine Arts
MFA, University of Applied Arts Vienna

Amankulov's practice focuses on the working conditions of art production, in part including the precarious elements of this mode of living, whilst challenging the commercialization of artistic production and the fetishization of the art object in both the economic and artistic domains. The composition of the sculptures, perhaps better described as assemblages, are imbued with an ephemerality that is both physical and conceptual. In this regard, the works are created from found objects and ultimately left unchanged in their materiality. The artist does not weld, break or otherwise render obsolete the original purpose of the object. Beyond this, once the period of the exhibition is complete the sculptures are then disassembled. The majority of the objects are then re-sold or donated individually in their original state and corresponding economic value or repurposed for new sculptures. This practice ultimately questions the permanence of the art-object and the fluidity of the practice exists in opposition to economic and cultural power structures within artistic production.

As part of this conceptual framework, a dominant aspect of Amankulov's practice is the performative act of searching for objects with which to compose the temporary sculptures. Seeking these items Amankulov undergoes a consistent process of exploring local thrift stores, flea markets, online marketplaces and trash containers. This process is ultimately tailored to the site-specificity of the works with an aim to challenge certain formal, contextual or historical aspects of the objects in relation to the space and socio-political conditions within which they are exhibited. Through this, the artist interrogates constrictions to the artistic practice including the physicality of the space itself, budget limitations and subjective aesthetic, political and ideological preferences. In conjunction with the site-specificity of the choice of objects, the final assemblages are also always created on-site eradicating the possibility of long-term planning and deliberately creating an environment for the artist where the direct creative process and existence of the object are both emphatically connected to the confines of the exhibition space and period.

Amankulov's recent exhibitions include: 'Spinning around oneself', WAF Galerie, Vienna, 2023; 'Über das Neue', Belvedere 21, Vienna, 2023; 'In The Salt Storage' (solo), Efes42, Linz, 2023; 'Identity Paradox', Improper Walls, Vienna, 2023; 'Unfreezing The Scene', Kunsthalle Wien Prize 2022', Kunsthalle Wien, Vienna, 2023.



EXHIBITION CONTINUES DOWNSTAIRS



GLEB AMANKULOV

Entitled, 2024

Antique wooden table, two metal pieces from the time of WWI,
small wooden board from the 1940s, bicycle fender
63 x 71x 45cm

Not for Sale. Will be redistributed post exhibition



GLEB AMANKULOV

Birds, 2024

Three metal decorative pieces from the 1950s
Dimensions variable

Not for Sale. Will be redistributed post exhibition





GLEB AMANKULOV

Creeper, 2024

Wooden case from time of WWI, three wooden
canes from 1930s -1940s
95 x 20 x 15 cm

Not for Sale. Will be redistributed post exhibition

ALEXANDER BASIL

Born in Arkhangelsk, Russia
Lives and works in Berlin
Academy of Fine Arts Vienna
Kunstakademie Düsseldorf

Basil's practice explores aspects of psychology, self-creation, and perceived identity through figures and anthropomorphized objects that create a dissected depiction of the self. The visual world within the paintings revolves around Basil's everyday life and his existential examinations through banal objects and architecture directly taken from his personal space. Woven throughout this domesticity are self-portraits of varying degrees of abstraction featuring a bald man with almond shaped eyes and intricately depicted chest hair. Oftentimes, multiple self-portraits aggregate within one composition into a variety of narrative characters or alter egos interacting with one another and the pictorial environment to explore introspection with a corresponding awareness of the subjectivity of external perception charged with a darkly ironic humour.

Basil's recent exhibitions include: 'Hiding in Plain Sight' (solo), X Museum, Beijing; 'Tidings from the Orbit' (solo), Galerie Judin, Berlin, 2023; 'Breaking Flesh', Commune, Vienna, 2023; 'RAW', Gallery Vacancy, Shanghai, 2022.



ALEXANDER BASIL

Untitled, 2024

Oil on canvas

32 x 28 cm

ANDI FISCHER

Born in Nuremberg
Lives and works in Berlin
University of the Arts, Berlin

In his unmistakably dynamic visual language, Andi Fischer takes up the great subjects of European art history. Time and again, man and animal meet, sometimes to hunt and sometimes to fight. Lions, crocodiles, eagles or snakes, knights and kings emancipate themselves playfully yet resolutely from their classical contexts and predetermined destinies. The artist draws inspiration from medieval creatures and biblical events as well as Greek mythology and Baroque history painting. Characteristic of Andi Fischer's contemporary translation is the open outcome of the events shown. Everything is possible, nothing is sealed. There are always at least two opposing interpretations: the potential for great chaos or peaceful coexistence.

Andi's recent solo exhibitions include 'auwee' at Yee Society, Hong Kong, TATA! FALLING GOOD! at Kewenig, Palma and OBACHT! at Larsen Werner, Stockholm. He was part of several recent group exhibitions including salondergegenwart in Hamburg; RAW at Gallery Vacancy in Shanghai or Das Eigene im Fremden – Eiblicke in die Sammlung Detlev Blenk at Museum Bensheim and





ANDI FISCHER

HAUSi and the Sun K, 2024

oil stick on canvas, artist's frame

70 x 60 cm

73 x 63 cm (framed)



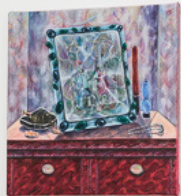
ANDI FISCHER
THE DORF ECHT weiß, 2024
Wood, plaster, pencil, crayon
35 x 30 x 30 cm

ANI GURASHVILI

Born in Georgia
Lives and works in Vienna
Tbilisi State Academy of Arts
University of Applied Arts Vienna

Ani Gurashvili's work is delving into the vertigo-inducing deceleration produced by the collision of contemporary visual languages with the historical weight of oil painting's tradition, resulting in compositions that oscillate between uncertain scenes, iconographic overload, and ornamental frames that challenge notions of interiority. Through a blend of texture, reflexivity, and deadpan humor, Gurashvili navigates the boundary between viewer and painting, inviting contemplation of the illusionary space she creates. Notably, her recent work embraces architectural form, showcasing her ability to imbue objects with luminosity and dissolve them into radiant effects.

Her recent solo exhibitions include 'Double Gaze' at Harkawik New York and 'Scattered Gems' at Harkawik Los Angeles. Selected recent group exhibitions include 'Kunsthalle Wien Prize 2021' in Vienna, 'Belenius' in Stockholm and 'RAW' at Gallery Vacancy Shanghai.





ANI GURASHVILI
Pinot as a Cat, 2024
oil on canvas
35 x 41 cm



ANI GURASHVILI

The Alter, 2024

oil on canvas

45 x 46 cm

NI HAO

Lives and works in Hsinchu Taiwan.
BFA Art Institute of Chicago
MFA Rhode Island School of Design

Ni Hao investigates power structure, consumerism, and violence aesthetics in his practice by utilizing various mediums such as sculpture and video. Ni's practice constantly provokes political metaphor or personal memories behind seemingly familiar objects and scenarios.

'Loli No. 1' and 'Salaryman No. 2' are part of a series of sculptures made of socks that were acquired from Taiwanese foot fetish Twitter/X community, then cast in resin and placed on custom made plinths. Each of the sellers were asked to include a custom made video of them wearing and taking off the socks in a non-sexual manner reflecting on the social environment of the prior owner and decontextualising the sexual intimacy with the public persona of the prior owner.

Recent solo exhibitions include: Duo Project with Shi Jiayun, Gallery Vacancy at Frieze London, 2023; 'AHU Trilogy Part I: The Great Filtration', T293, Rome, 2022; The Lathery Enfold, Gallery Vacancy at Liste Art Fair Basel, 2022; 'Trust Me', Love Me, Gallery Vacancy, Shanghai, 2019; 'Siege', T293, Rome, 2019; 'Ambush', Taipei Fine Arts Museum, 2019. Ni's works have also been featured in group exhibitions at venues like UCCA Center for Contemporary Art, Beijing; MOCA Taipei; Rockland Center for the Arts, West Nyack; Boston Center for the Arts; Taipei Fine Arts Museum; New Bedford Art Museum; and the Queens Museum.



NI HAO

Salaryman No.2, 2024

suit socks bought from Taiwanese foot fetish Twitter market place,
wood, rubber, paper, celluclay, video monitor

Sculpture sizes: 37 x 23.5 x 52 cm

Monitor size: 22.5 x 36 cm



NI HAO

Loli No. 1, 2024

cotton socks bought from Taiwanese foot fetish Twitter market place,
foam, flocking powder, paint, wood, hair tie, video monitor

Sculpture size: 27.2 x 26 x 36 cm

Monitor size: 22.5 x 36 cm

CHOON MI KIM

Born in Incheon, South Korea
Lives and works in London
BA Painting, Hong Ik University, Seoul
MFA Painting, Korea National University of Arts
MFA Goldsmiths University of London

Choon Mi Kim, creates large scale paintings and drawings that fully embody a sense of painterliness, resulting in intriguing visual agreements. They serve as documentation of imaginative and fleeting future events born of everyday experiences. Her compositions feature mark makings, overlapping brushstrokes, scribbles, stains, lines, and lumps of colour on canvas. They remain adrift and vulnerable to distortion. The work is fusing, not layering, to create fluid yet definite figures beneath a fluctuating state of emotion.

Her recent exhibitions include her solo exhibition 'ACID – FREE' at Ginny on Frederick London, 'Contingency' at Des Bain, London and 'Away' at Vin Vin, Vienna.





CHOON MI KIM
Dreamer, 2024
oil on canvas
190 x 170 cm



CHOON MI KIM
Half Pearls, 2023
oil on canvas
55 x 65 cm

JONIDA LAÇI

Born in Durrës, Albania
Lives and works in Vienna, Austria
BA Culture and Social Anthropology, University of Vienna
BA Theatre, Film and Media Science, University of Vienna
MFA Academy of Fine Arts Vienna

Jonida Laçi's artistic practice draws influences from her everyday environment as well as cinema. She is interested in supportive and protective structures. Oriented around the concepts of order as both aesthetic and social parameters, she views their purpose with ambivalence – as both boundaries and connections. Her focus is on the socio-economic inscriptions within familiar materials and spaces, leading to questions about their relationship with visibility and their impact on the production of affects and knowledge.

Laçi's work has recently been shown in her solo exhibition at CAN, Vienna, as well as in group exhibitions at Fondation Tschuess, Karlsruhe; Kunstraum Schwaz, Tyrol; and at Künstlerhaus, Vienna.

The series of unique objects in For forty elephants consists of gum and asphalt sculpted into spheres. Their shape and size are reminiscent of bubbles blown by mouth. They are the result of a working process where the materials – chewing gum strips and a cold bitumen-asphalt mixture, already subjected to industrial production – are pressed and modelled by hand until they hold their form. It remains unclear which of the two components serves as the carrier. The individual objects are then installed into a final sculptural presentation, which remains variable in both number and arrangement.



JONIDA LAÇI

For Forty Elephants, 2024

gum and asphalt

6 cm (each) dimensions variable

TY LOCKE

Born in Kent
Lives and works in London
BA, University of Creative Arts Canterbury
MFA Sculpture, Slade School of Fine Art, London

Ty Locke's work draws inspiration from a multitude of sources, responding to his position in the world. All of Ty's work blends both accessibility and humour with formal presentation and often explores deeper social commentary. As a queer artist and practicing drag queen, Ty's work often reflects his experiences in the queer community and the idea of subverting boundaries. He enjoys taking everyday objects and subverting their position and function to create labour-intensive sculptures that imbue mundane objects with personality and tension. As an artist, Ty's practice is a way of making sense of the world, almost becoming a form of therapy through the process of making. These more personal sculptures carry a weight to them, and their pleasing and humorous presentation is juxtaposed with the emotional depth of the topics they explore.

The current work 'Blind Letter' in 'Fragments I' depicts a wooden blind with a letter from the artist's landlord in London raising his rent. The letter is meticulously imbued onto the wooden blind with holes resembling woodworm creating a commentary on the capitalist and unstable nature of the housing market in London.

Recent exhibitions include: 'Kitchen Sink Drama' (solo), Copperfield, London, UK, 2023; 'Annual Sadness', The Organ Factory, London, UK, 2023; Minor Attractions / Cornershop, London, 2023; 'Amber Room', Matt's Gallery, London, 2023; 'Unfurnished', Bomb Factory, London, 2023.

Locke's work is included in the following collections LAM Museum, Netherlands; Ingar Dragset, Norway; Maarten Baas, Netherlands; Sigrún Davíðsdóttir, UK and he was a recipient of the Platform Graduate Award, Turner Contemporary, Margate, 2018.

Inflation and other economic
factors which affect the cost of
property ownership.

We would also advise that a
modest increase on an annual
basis is a far better approach
than unpredictable and or large
increases every few years.

Therefore we hope you can understand
the reasons for this.



TY LOCKE
Blind Letter, 2024
Faux wooden blind
45.5 x 167 cm

MIA MIDDLETON

Born in London, UK
Lives and works in Lisbon, Portugal
BA, University of New South Wales, Sydney

Mia Middleton is an artist whose pictorial works explore interiority, memory and evocation. Middleton's small-scale paintings capture a tension and threshold between conscious and subconscious, desire and aversion, reality and fantasy. In her intimate freeze-frames, ephemeral moments are stripped of their context and suspended in time, intimating a narrative without creating one and inviting viewers into a psychological framework of uncertainty and discovery.

"I'm drawn to the patina of our internal worlds, the trail of memories and projections we drape over our experiences and the moments that expand or break with that trail. As such the visual language of my work is expansive and dreamlike, wavering between emotions, generations and chronologies. There is potency in the interpolation of primal and domestic, somatic and cerebral which I find myself drawn to and excited by. Each series begins with a slippery thought or feeling, a spectre of loss or desire, and the paintings become an exercise in meeting and working with that glimmer, as murky as it might be."

Mia has recently presented work with Roberts Projects LA, Marlborough Gallery London and Cob Gallery London, and presented a solo booth at Miami Basel before her solo show with COMA, Sydney in February 2024





MIA MIDDLETON
Red Shadow, 2024
oil on linen
45.5 x 35.5 cm



MIA MIDDLETON

Swan, 2024

oil on linen

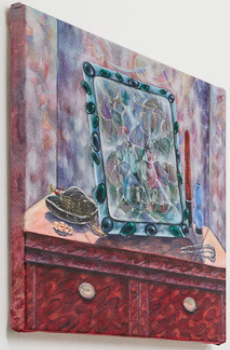
45.5 x 35.5 cm

VIKA PROKOPAVICIUTE

Born in Lithuania
Lives and works in Vienna
University of Applied Arts Vienna

Vika Prokopaviciute's paintings unfold from one to the next, forming a network, a system. Each painting speculates on the previous one, offering another possible way to comprehend what we are looking at. Painting space turns, bends, cuts open, zooms in and out, bringing the viewer's perspective into constant flux, inviting them to oscillate between dichotomies and question established structures anew.

Recent exhibitions include 'Systems of Support', Salzburger Kunstverein (2024); Feeling Without Touching, Nicodim, New York, US (2023); Zero-sum, House of Spouse, Vienna (2023, solo); Terminus, Spencer Brownstone Gallery, New York (2023); nEYEEght, Galeria Francisco Fino, Lisbon (2023); Van Look Award 2023, E-Werk, Freiburg (2023, solo); Approach, Coulisse Gallery, Stockholm; Very Accessible Painting, Trust, Vienna (2022, solo); How exactly like the object, how beautiful! How exactly like the object, how ugly! Kunsthalle Exnergasse, Vienna (2022); Niche, Editorial, Vilnius (2022, solo); Odd Attractor, Galerija Vartai, Vilnius (2021); Pale Echo, NEVVEN, Gothenburg (2021, solo).





VIKA PROKOPAVICIUTE

Soot Vortex, 2024

Oil and acrylics on linen,
154 x 100 cm



VIKA PROKOPAVICIUTE

FN Sticky Spin, 2024

oil on linen,
18 x 30 cm

OPENING RECEPTION:

11.04.24
18:00-20:00

EXHIBITION DATES:

11.04.24- 17.05.24

OPENING HOURS:

Wed-Fri, 12:00-18:00

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All prices are excluding VAT



EXHIBITION CONTINUES DOWN

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