



# COMMUNE

## FRAGMENT III

23.04.26 - 29.05.26

SHUANGYI LI  
BETH MCALESTER  
ERIC OGLANDER  
CECE PHILIPS  
GEORG PINTERITSCH  
LI RAN  
DAVID RAPPENEAU  
KATE WALLACE  
KAIFAN WANG  
JUN YANG

# FRAGMENT III

Fragments is an ongoing group show concept separated in individual parts  
This exhibition presents Fragment III  
The artists are in no direct relation to each other within each Fragment  
The artists may present works in more than one Fragment  
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





**SHUANGYI LI**  
*Veil*, 2026  
Acrylic on linen  
180 x 120 cm

[High Resolution Image](#)

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**SHUANGYI LI**  
*Flat*, 2025  
Acrylic on wool serge  
80 x 40 cm

[High Resolution Image](#)

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# SHUANGYI LI

Born in 2000, Heilongjiang, China  
Lives and works in London, UK  
BFA Slade School of Fine Art, London, UK

Shuangyi Li's atemporal paintings eschew specificity of time and place, at one moment recalling the Victorian tragedies of the Brontë sisters, in another the contemporary experience of urban life, and in another an anonymous arboreal landscape. Li constructs images shaped by mood and tension rather than through fixed narratives, reflecting a coming-of-age experience that is at once isolating and universal. Her elusive scenes suspend legibility, suggesting residual moments of inaccessible mystery shaped by withdrawal and the material conditions of paint and surface.

Recent solo exhibitions include *Sea View*, Los Angeles, 2026; *Hive Center for Contemporary Art*, Shanghai, 2025; *Painters Painting Paintings*, 2025; and group exhibitions include *Hew Hood Gallery*, London, UK, 2025; *The Artist Room*, London, UK, 2024; and *Chilli Art Projects*, London, UK, 2024.





**BETH MCALESTER**

*You could have been so good, 2026*

Oil on board

10 x 23 cm

[High Resolution Image](#)

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**BETH MCALESTER**

*Row*, 2026

Oil on board

60 x 42 cm

[High Resolution Image](#)

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# BETH MCALESTER

Born in 2003, Northern Ireland  
Lives and works in London, UK  
MFA The Royal Academy Schools, London, UK  
BFA Slade School of Fine Art, London, UK

Beth McAlester is a Northern Irish artist based in London. Her practice centres on painting, exploring themes of identity, commemoration, and place through semi-biographical narratives rooted in post-Troubles contexts across the UK and Ireland. Concerned with the ways in which tribalism, conflict and their legacies inform everyday life, she weaves through a myriad of social realities to question what constitutes 'peace' and the conditions that make it possible. Working primarily on wood, her paintings reflect on personal and collective memory, using material and image to question how histories are constructed and carried.

McAlester is currently a post graduate student at the Royal Academy Schools, London and completed a BFA in Fine Art at the Slade School of Fine Art in 2025. In 2024, she was artist in residence at *Bienna Borgo Artisti*, Italy, and in 2023 received *The Painters Stainers' Company Scholarship*. Recent exhibitions include 'On the Conditions of Bodily Presence' at *The Tagli*, London, 2025, 'All The Small Things II' at *Soup Gallery*, London, 2025; 'Elevenses', *Ugly Duck Gallery*, London, 2024; 'Threading the Eye', *Crypt Gallery*, London, 2024.





**ERIC OGLANDER**

*Three sides make a loop*, 2026  
Toy block, split ash from antique chair,  
fabric from dress shirt, tooth-pick,  
nails  
19 x 10 x 3.5 cm

[High Resolution Image](#)



**ERIC OGLANDER**

*Thank you, Abraham*, 2026  
Pine, fabric from dress shirt,  
beeswax, penny  
15 x 6 x 2.5

[High Resolution Image](#)



**ERIC OGLANDER**

*Informed by Growth*, 2026

Pine, acrylic paint

15 x 8 x 3 cm

[High Resolution Image](#)



**ERIC OGLANDER**

*Snapped on a Toy Block*, 2026

Toy block, bamboo skewer, fabric  
from dress shirt, acrylic paint

13.6 x 10 x 3.8 cm

[High Resolution Image](#)

# ERIC OGLANDER

Born in 1987, Nashville, Tennessee, USA  
Lives and works in Queens, New York, USA

Eric Oglander is a self-taught sculptor whose practice is informed formally, structurally, and materially by his multifarious interests. Growing up fishing and hunting for arrowheads in the woods outside Nashville, his work stems from a relationship with collecting, found objects, and primitive skill sets with a focus on minimal forms.

An avid collector of folk art, Oglander is attracted to and even romanticizes objects crafted without the explicit intention of viewership; objects that weren't made to be consumed as artworks. His sculptural practice, often material experiments made within imagined parameters, alludes to these moments forged of necessity and happenstance. While shining a light on the whimsical nature in found, and often overlooked, objects, Oglander's work explores the intersection between the freedom of play and the intentionality of function.

Recent exhibitions include: 'By Golly' with Susan Te Kahurangi King, *Institute 193*, Lexington, Kentucky, 2025; 'Do Nothing Machine' (solo), *Bernheim Gallery*, London, UK, 2024; 'Florida Room IV', *KDR*, Miami, Florida, 2025; 'Butterfly Map', *Subtitled Gallery*, New York, 2025; 'Coetir: Of the Woods', *Tiwa Select*, New York, 2024; 'Double Threshold', *Winter Street Gallery*, Martha's Vineyard, NY, 2024; 'World Beyond World', *1969 Gallery*, New York, 2024; 'The Third Kind', *Management Gallery*, New York, 2023; 'Woolgather with Kiah Celeste', *Swivel Gallery*, New York, 2023; 'Small Sculptures', *Sharp Projects*, Copenhagen, 2023; 'To Ward' (solo), *Swivel Gallery*, New York, 2022; 'P.E.'(solo) *Patrick Parrish Gallery*, New York 2021; 'Under/Over' with Plant Paper, *Marta Gallery*, New York, 2021.



**CECE PHILIPS**  
*Old Threshold*, 2026  
Oil on canvas  
25 x 25 cm

[High Resolution Image](#)

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# CECE PHILIPS

Born in 1996, London, UK  
Lives and works in London, UK  
MA Royal College of Art

Cece Philips is a London-based painter whose luminous compositions explore ideas of spectatorship and voyeurism. Embodying the role and spirit of the flaneur, or flâneuse, her works draw on a multitude of sources, from the archive, film stills, found imagery, and memory as she weaves together historical and contemporary influences to interrogate ideas of interiority, desire and loneliness. Framing is a recurring device in Philips' paintings, though windows and doorways, barriers and veils are constructed to challenge an easy reading of her female protagonists. Palette, attention to light and space all lend psychological and narrative depth—details that lead us through and beyond the work and activate the viewer's own imagination.

Selected solo exhibitions include 'Memories of the Future', *Post Gallery* Zurich, Switzerland, 2021; 'Between the Dog and the Wolf', *ADA Contemporary*, Accra, Ghana, 2022; 'The Night Has a Thousand Eyes', *Peres Projects*, Berlin, 2022; 'Walking the In-Between', *Peres Projects* Seoul, Korea, 2023; and 'Conversations Between Two', Peres Projects, Milan, Italy, 2024. Select group shows have included 'Interior Motives', *Hauser & Wirth*, London, UK, 2025; 'Camera Obscura', *Public Gallery*, London, UK, 2025; 'Digestif', *Palazzo Monti*, Brescia, Italy, 2024; and 'The Painted Room', curated by Caroline Walker, *Grimm*, Amsterdam, Netherlands, 2023.



**GEORG PINTERITSCH**

*Lovers II*, 2021

Marker, crayon, ink on paper on board

21 x 23 cm

[High Resolution Image](#)

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**GEORG PINTERITSCH**

*Erdäpfelacker, 2025*

Marker, crayon, ink on paper on board in wooden  
frame

12 x 12 cm

[High Resolution Image](#)

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# GEORG PINTERITSCH

Born in 1986, Villach, Austria  
Lives and works in Vienna and Linz  
MFA University of Arts and Design Linz

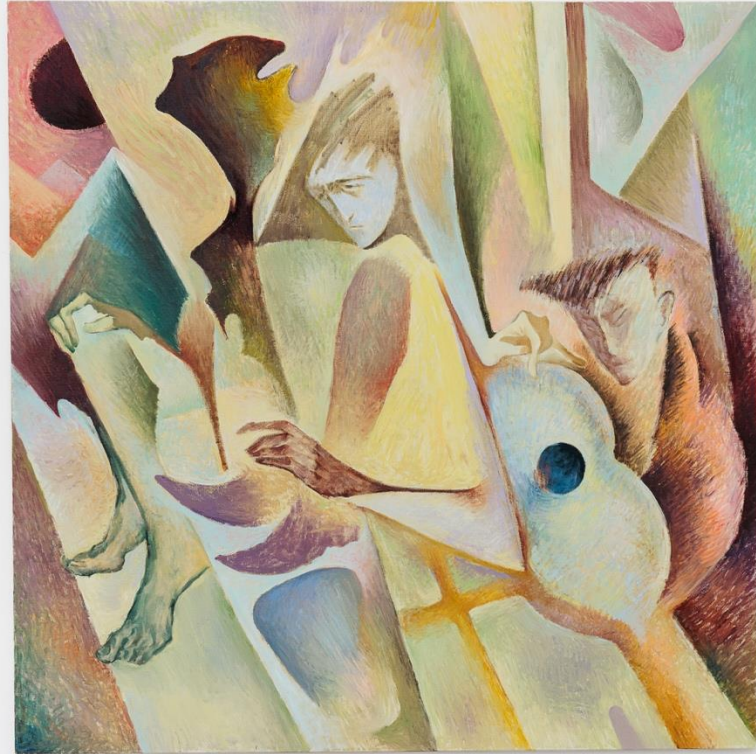
Georg Pinteritsch's practice is composed of a multifaceted examination of cultural heritage, collective identity and social systems underlying order. A central theme is the awareness that knowledge of past civilisations is based on interpretations that are shaped by current perceptions and modes of thought. Following on from this, the artist turns his attention to the here and now: What will be preserved from our society – materially, spiritually and in the written word?

In his original visual language, he combines a wide variety of elements from different cultural and historical contexts. Like a "cultural collage," completely heterogeneous fragments are meticulously executed with ink, marker, or coloured pencil. He creates lines, strokes, and surfaces that are meticulously arranged in their structure, yet could not be more contradictory in content. Thus, beauty and ugliness, hedonism and asceticism, the secular and the divine, explicit eroticism and implicit violence, the symbolic and the realistic collide. Many ideas are initially sketched on paper by the artist, notes from the past and present, but detached from any specific position.

Throughout his practice, he interlaces references to art and architectural history with traces of everyday life and elements of pop culture. In the process, past, present and future converge in a complex dialogue. Works reflect with subtle irony on the role of destructive male behaviour as a cultural norm, escalation as a historical constant and the fragility of contemporary systems of interpretation. The visual language Pinteritsch uses to achieve this is deliberately ambiguous – it avoids established narratives while favouring an unreservedly honest content as a productive space for thought.

Selected previous exhibitions include: 'Im Dienst der Zugehörigkeit, in der Gruppe der echten Jungs, sich so zu verhalten, wie es belohnt wird' (solo), *Lentos Museum*, Linz, Austria, 2025; Strabag Art Award, *Strabag Kunstforum*, Vienna, Austria, 2022; 'Talentiert & Etabliert', Powertower EnergieAG, Linz, Austria, 2022; 'By the example of a hare hunt' (solo), *Global International*, Vienna, Austria, 2020; 'Whereabouts', *bb15*, Linz, Austria, 2019; 'Tell my wife to eat my corpse and when she is done eating my corpse, you'll eat her!' (solo), *Espronceda Center of Art & Culture*, Barcelona, Spain, 2018; 'Na dosah 3', *Gallery of Fine Arts Ostrava*, Czech Republic, 2018; 'Alice und Bob', *Periscope*, Salzburg, Austria, 2018; 'The fallen palmtree points to where I lay' (solo), *Jedna Dva Tri Gallery*, Prague, Czech Republic, 2018.





**LI RAN**

*The Folds to Come, 2025*

Oil on canvas

120 x 120 cm

[High Resolution Image](#)

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**LIRAN**

*Somewhat Abstract, Somewhat Realistic*, 2019

Dual Channel HD Video Installation

4min 55sec and 4min 50sec

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# LI RAN

Born in 1986, Hubei, China  
Lives and works in Shanghai  
BFA, Oil Painting, The Sichuan Fine Arts Institute

Li Ran's practice ranges across multiple media from installation, performance and writing, to video and painting, with utilization of archival photos, staged photography, vocal mimicry, and sound performance. In recent years, he has been researching into stage art, make-up design, and the production of translated foreign films, in the context of modern China. Simultaneously, he has curated a collection of case studies of the 1930s, featuring the work of satirical cartoonists, leftist and romantic authors in a complex social background. These endeavors connect with the diverse circumstances of those "humble intellectuals" in the present-day art industry and serve as a rich and personal response from the artist.

Recent solo exhibitions and screenings include: 'The Signs are Present', *Lisson Gallery*, Los Angeles, 2025; *Beiqiu Museum of Contemporary Art*, Nanjing, China, 2025; *Kunsthal Charlottenborg*, Copenhagen, Denmark, 2021; *Institute of Contemporary Arts London*, 2015; *OCAT Contemporary Art Terminal*, Xi'an, China, 2015.

Selected group exhibitions include: *M+ Museum*, Hong Kong, China; *Centre Pompidou*, Paris, France; *The Jewish Museum*, New York; *Tai Kwun Contemporary*, Hong Kong, China; *Ullens Center for Contemporary Art (UCCA)*, Beijing and Shanghai, China; *X Museum*, Beijing, China; *TANK*, Shanghai, China; *Sifang Museum*, Nanjing, China; Art *Sonje Center*, Seoul, Korea; *He Art Museum*, Shunde, China; *Wattis Institute for Contemporary Arts*, San Francisco, USA; *Haus der Kulturen der Welt* (HKW), Berlin, Germany;

His works were featured in Montreal Biennale (2014); Biennale of Moving Images, Geneva (2014); 4th Moscow International Biennale for Young Art (2014); 2nd CAFAM Biennial, Beijing (2014), 4th 'Former West' Project, Berlin (2013), 9th Gwangju Biennial (2012), and 7th Shenzhen Sculpture Biennale (2012).



**DAVID RAPPENEAU**

*Untitled, 2020*

Coloured pencil, ballpoint pen, pencil, charcoal

pencil, acrylic marker on paper

30 x 21 cm

[High Resolution Image](#)

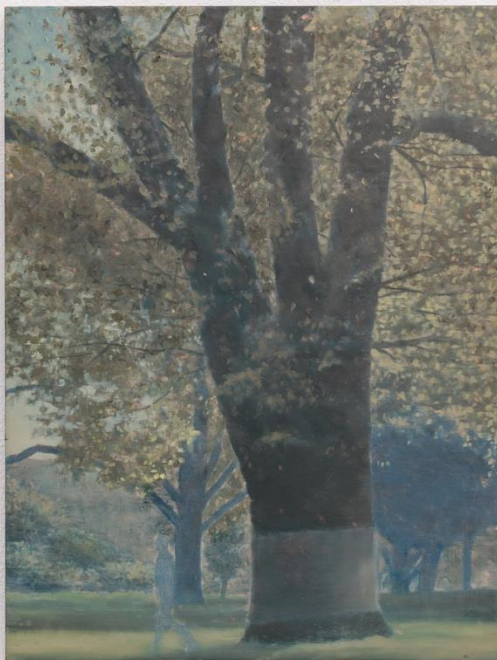
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# DAVID RAPPENEAU

David Rappeneau is a French artist. Those are the only facts he will confirm: his name, citizenry, and occupation. In a time of ever-expanding transparency and dissolving privacy standards, his refusal to participate in interviews, appear at his openings, or participate in person with the art world stands apart from accepted practices of self-promotion. Often referred to as an enigma himself, Rappeneau's work mirrors this aura of laconic mystique, creating a stark contrast between heavily and carefully worked drawings and an artist impossible to see. His drawings, devoid of explicit language, employ ballpoint pens, fluorescent markers, and acrylic paint to craft distorted yet deeply saturated depictions of enigmatic individuals and cryptic landscapes. His subjects can be grungy youth, absorbed in mundane yet mesmerizing activities, video games, fleeting encounters, conspicuous consumption, or any other quickly achievable means of escape.

Rappeneau's depictions recall surrealism with a documentarian lens, revealing youth culture with the stylized allure reminiscent of graphic novels and anime, with art historical references as far reaching as Mannerism, Albrecht Dürer, and Egon Schiele. Experimenting with perspective and figuration, Rappeneau captures the complexities of youth within an eerie and seductive world. Rappeneau's provocative artworks offer a glimpse into a dystopian realm where mutated bodies, narcotics, and melancholic longing converge within the embodied celestial creations.

Recent Solo shows include 'SIN', Chateau Gabby, CDMX, Mexico City (2025); 'The Devil Probably; American Art Catalogues, NY (2024); 'Special K', Gladstone Gallery Seoul (2023), 'Mirage 2000", Queer Thoughts, NYC (2022); '+++++', Gladstone Gallery Brussels (2021).



**KATE WALLACE**

*Nicholson, 2025*

Oil on copper

20 x 15 cm

[High Resolution Image](#)

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**KATE WALLACE**  
*A Familiar View*, 2025  
Oil on copper  
15 x 10 cm

[High Resolution Image](#)

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# KATE WALLACE

Born in 1990, Melbourne, Australia  
Lives and works in Melbourne, Australia  
MA Contemporary Art, VCA, University of Melbourne  
MA Curatorship, University of Melbourne  
Bachelor of Art (Fine Art), RMIT University

Within her diminutive paintings Kate Wallace works with depictions of interior and natural environments to explore aspects of memory, solitude, and impermanence. Developing from photographs captured in periods of stillness and transit, her paintings belong to places both personal and communal, be it a small detail of a place once lived in, or a window unconsciously passed by daily. Utilizing techniques such as manipulations of light, scale, repetition and obscuring, Wallace translates an essence of our psychological construction of the past through attention to the quiet details that compose our intimate reality, counter to the accelerated and frenetic pace of contemporary experience.

A preoccupation with emotional interiority within the works allows for a quiet introspection around aspects of solitude and the details we observe when we are alone or lost in thought. This receptiveness to quiet detail and transient moments becomes almost meditative and draw on a yearning for peace in simplicity. However, concurrently with the peaceful stillness there is also a recognition of loneliness within this isolation. In this regard, in equal measure the works oscillate between a veneer of calm with an anxiety of the unknown.

Wallace's previous exhibitions include: 'A View Through A Window' (solo), **COMMUNE**, Vienna, 2025; 'My Place, My Palace', **F2t Gallery**, Milan, 2024; 'Interiors' (solo), **Painters Painting Paintings**, 2024; 'Details of a room and other places' (solo), **LON Gallery**, Melbourne, 2024; 'the curve that warms' (solo), **Leila Greiche**, New York, 2023; 'Melbourne Now', **National Gallery of Victoria**, Melbourne, 2023; 'Outdoors, Nowhere, in Nothing', **Andrew Edlin Gallery**, New York, 2023; 'Making the invisible visible', **Fiona and Sidney Myer Gallery**, Melbourne, 2023; 'Spring 1883', **LON Gallery**, Melbourne, 2023; 'Three Hares', **Shepparton Art Museum**, Shepparton, 2023; 'Memory of place' (solo), **LON Gallery**, Melbourne, 2022; 'Blue', **LON Gallery**, Melbourne, 2022; 'Traces', **NARS Foundation**, New York, 2022.





**KAIFAN WANG**

*Ich gehe in ein anderes Blau III, 2026*

Acrylic on canvas

120 x 160 cm

[High Resolution Image](#)

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**KAIFAN WANG**

*Wolken über dem Dach, Blau, 2026*

Pencil, charcoal, oil stick, coloured pencil and  
watercolour marker on paper

30 x 43 cm (sheet size)

41 x 53cm (framed)

[High Resolution Image](#)

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# KAIFAN WANG

Born in 1996, Hohhot, China  
Lives and works in Berlin, Germany  
MFA University of the Arts Berlin

Kaifan Wang's way of thinking carries a nomadic quality—an outlook that threads sentimentally through his artistic practice. Wang brings a global perspective to storytelling. He has a rare talent for weaving connections between the experiences of the Chinese diaspora and the layered narratives embedded in the locations where he lives and works. For him, migration is less about movement and more about navigating cultural signifiers across geographies and epochs, uncovering meaning in the present moment. His work draws from a wide spectrum of references, linking them in ways that are at once unexpected and deeply considered. In his paintings, the gestures and motions echo the experiences of Inner Mongolian emigrants—some brushstrokes flowing with gravity or the rhythm of the composition, others deliberately resisting it. Aware of the distinct trajectories of Chinese and Western abstraction, Wang's visual language meditates on fragmented cultural identities and the shifting nature of migration. Through sweeping gestures and dynamic applications of oil, oil stick, and acrylic, his work offers interpretations that resonate both intellectually and emotionally—on a subject that often eludes clear definition.

Solo exhibitions of Wang include 'One Piece' at **BLUM**, Los Angeles, 2024; 'Wade Through Until the Waters Blue', 2024, **GNYP Gallery**, Berlin; 'Bull Washer', **COMMUNE**, Vienna, 2024; 'Is the spot on the neck bitten by mosquitoes', GNYP Gallery Antwerp, 2023; 'Lunar Fountains', **Long Story Short**, Los Angeles, 2023; 'Whistling Dune', GNYP Gallery, Berlin, 2022

Wang's works have been shown in numerous institutional group exhibitions, including at the **Museum Kampa** (Prague), the **Yuz Museum** (Shanghai), **TANK** (Shanghai), the **Songwon Art Center** (Seoul), the **Wilhelm Hallen** (Berlin), the **Shanghai Himalayas Museum** (Shanghai), and the **FLUXUS+ Museum** (Potsdam).

His work is included in the permanent collections of the Yuz Foundation (Shanghai); Pond Society (Shanghai); the Wigam Collection (Prague); Hanwha Foundation of Culture (Seoul) and Louis Vuitton (Paris) among others.



**JUN YANG**

*Paris Syndrome*, 2026

Tiles printed on adhesive vinyl, wood  
120 x 50 x 40 cm & 100 x 60 x 40 cm

(representative image)

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# JUN YANG

Born in 1975, Qingtian, China  
Lives and works in Vienna, Taipei and Yokohama.

Jun Yang's practice exists at the intersection of film, installation, performance and public engagement, and investigates the indeterminate position of the foreigner in relation to assimilation and acculturation. As a Chinese-born Austrian immigrant who divides his time between Vienna, Taipei and Yokohama, Yang's work is deeply tied to his personal experience of migration, exploring liminality and conflicting notions of idealism and reality. Yang is also concerned with globalisation and its concomitant value systems, particularly in an Asian context.

Within the work series 'Paris Syndrome', a key element Yang's interest in the use of tiles on (high-rise) apartment buildings throughout China. These tiles are neither decorative nor of high quality. Rather than being designed for interior spaces such as bathrooms, they are used to clad entire building facades. Their colours are muted—offbeat, dull, almost dusty—as if anticipating the pollution of the surrounding urban environment. They function as surface and surface only: a decorative skin, a mantle of promise. They carry a sense of the trivial and the functional. Yet, at the same time, they attempt to lend the buildings a certain aesthetic accent or emphasis. Their surface recalls Teflon—nothing adheres to it: no dirt, ideally not even dust. Washed clean by rain, resistant to fading, and impervious to weathering, they require no repainting. They are made to last—a pragmatic solution.

Within this series, Yang created pedestals using these tiles. Rectangular, solid forms—devoid of curves or elaborate shaping—reduced to basic volumes: simple blocks clad entirely in tile, functioning as abstract geometric sculptures. Their form evokes buildings, recalling architecture and its material logic. At the same time, the shape references the pedestal in art—a device used to elevate objects of desire. These works operate both as sculptures and as functional elements: surfaces to lean on, to place a drink, or to serve as informal counters. Some pedestals are tilted, transforming them into benches that invite people to sit.

Selected recent exhibitions include: 'The Shattered Worlds: Micro Narratives from the Ho Chi Minh Trail to the Great Steppe', *Bangkok Art and Culture Centre*, Bangkok, 2025; 'Masterhouse Schlemmer (Gracious Hosts)', *Bauhaus Foundation*, Dessau, Germany, 2024; 'More than real', *Bauhaus Foundation*, Dessau, Germany, 2024; 'König Bookshop', *Bundeskunsthalle Bonn*, Bonn, Germany, 2023; 'Jun Yang: the Artist, his Collaborators, Their Exhibition, And Three Venues', *MOCA Taipei, TKG+ Projects* and *Kuandu Museum of Fine Arts*, Taipei, 2020-2021; 'Collected #9/#10: NOW', *Kunstforum Bank Austria*, Vienna, Austria, 2020; 'Der Künstler, das Werk und die Ausstellung', *Kunsthau Graz*, Graz, Austria, 2019; 'Chinese Whispers', *MAK*, Vienna, Austria, 2019; 'The Past is a Foreign Country', together with Michikazu Matsune, Tanzquatier, Vienna, Austria, 2019; 'Migration: Speaking Nearby', *Asia Culture Center*, Gwangju, Korea, 2019.

Jun Yang is currently serving as the Vice-President of the board of the Secession, Vienna.

**OPENING RECEPTION:**

Thursday 23.04.26  
18:00-20:00

**EXHIBITION DATES:**

23.04.26- 29.05.26

**OPENING HOURS:**

Wed-Fri, 12:00-18:00

**COMMUNE**

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All prices are in EUR and excluding VAT

