

EXHIBITION TEXT**GLEB AMANKULOV**
PORTOLUX**OPENING RECEPTION:**Thursday 29th October, 18:00-20:00**EXHIBITION DATES:**

29.10.26- 28.11.26

OPENING HOURS:

Thu-Fri, 12:00-18:00

Sat, 12:00-16:00

Forests grow - twisting and contorting, roots over and around obstacles, consistently seeking. Knotted branches emerging from a resilient ramulus, weathered with erosions, its atmospheric conditions contained in its circular memory. Carved by the wind and the years, every now and again their beauty is noticed. A face is seen within. An essence of something one is not quite sure of. Known as *Samorost* in Slavic regions, the collection of these anomalous accidents is commonplace in many cultures. Literally translated as 'grown by itself' the term refers to pieces of wood, normally roots, stumps, or branches, that have taken on a peculiar shape oftentimes somewhat personified in nature. These natural fragments are then extracted from their environment, lacquered and repurposed as interior ornaments. A matter of arbitrary accident that this specific piece was worth keeping, was worth extracting from the cycle of decay – at least for a time.

The sculptural practice of Gleb Amankulov adopts a similar approach to materials in so far as each individual component has been found, reclaimed or borrowed and entered into an alternate contextual trajectory. Scraps of metal left to rust, textile detritus and aged furniture are gathered and carefully assembled into compositions that are created out of the laws of physics, balanced precariously together, a collection of independent memories assembled impermanently into one. The fluidity of the practice questions the permanence of the art object and exists in contradiction to the economic power structures within artistic production. The work can be looked at through the lens of Peter Osborne's notion of the 'post-conceptual condition' that conceptual art's legacy has become a baseline and that art must be understood as the combination of idea, material and context simultaneously.¹ Amankulov thus progresses from conceptual art's dematerialization of the art object: the work does not present an idea in place of object but rather considers the conditions and context within which the objects assume the categorization of art.

Throughout the exhibition there is an underlying exploration of time as a non-linear concept. The material history of the objects and their repurposing in themselves import layered fragments of past cultures, psychological associations and metaphorical interpretations. In conjunction with this, certain objects and their combinations are suggestive of contemporary political commentary that function as traces of the present. Yet along both lines of recollection, close or distant, narratives collapse in on themselves and highlight the temporary nature of structures be they physical, political or cultural. The anfractuous states of value of the objects - many of which were at one time markers of wealth or cherished items of sentiment - were then discarded as residue of lives or times no longer fully remembered, then resurrected into art, only to be dispersed again in reflection of the inherent instability of our systems, histories and perspectives.

¹ Osborne, Peter, 'The postconceptual condition: Or, the cultural logic of high capitalism' from *The Postconceptual Condition: Critical Essays*, (Verso, 2018)

Gleb Amankulov (b.1988, Minsk, Belarus) currently lives and works in Vienna. Amankulov completed his MA in Fine Arts in 2022 at The Academy of Fine Arts, Vienna in the Sculpture and Spatial Strategies department under Prof. Monica Bonvicini and Prof. Iman Issa. Previously he also studied at the Belarusian State Academy of Fine Arts, Minsk (Printmaking Department, BA, 2013) and the College of Arts and Design, Minsk (2007).

Previous solo exhibitions include: 'Teilzeit in Senile Ties', COMMUNE, Vienna, 2024; 'In the Salt Storage', Efes42, Linz, 2023; 'Stalagmite Eyes' (2022), Academy of Fine Arts, Vienna, 2022; 'Hans C. Winter: Early Works' (2015), Galerie 19/20, Vienna, 2015.

Selected previous group exhibitions include: 'Biennale Matter of Art', National Gallery of Prague, Prague, 2026; 'End Notes. On Reading Anarchy', curated by Aleksei Borisionok, Improper Walls, Vienna, 2026; 'Debt', curated by Hana Ostan-Ožbolt-Hass, Salzburger Kunstverein, 2024; 'Mirage', curated by Cathrin Mayer, Kunstverein Braunschweig, 2024; 'Fragment I', COMMUNE, Vienna, 2024; 'Spinning around oneself', with Andreia Santana, curated by Hugo Canoilas, WAF Galerie, Vienna 2023; 'Über das Neue', Belvedere 21, Vienna, 2023; 'Identity Paradox', Improper Walls, Vienna, 2023; 'Unfreezing The Scene', Kunsthalle Wien Prize 2022', Kunsthalle Wien, Vienna, 2023; 'Handeln im Jetzt', Leopold Museum, Vienna, 2022; 'Separating Lines', AG18 Gallery, Vienna, 2022; 'Three Course Menu', Ffriedrich, Frankfurt, 2022; 'Ok, Regina', Reginastrasse 16, Kassel, 2022; 'The Poiesis of Composting', Xhibit, Vienna, 2021; 'CROP', WAF Galerie, Vienna, 2021; 'Haus Wien', Vienna, 2021; 'Oh Mini Golf!' Kulturzentrum F23, Vienna 'Becoming a Dog', MUMOK Vienna, 2021; 'Secret Museum of Workers Movement', Hoast, Vienna; 'Exile Summer Camp', Exile Gallery, Vienna, 2020.

Amankulov was nominated for the 'Belvedere Art Prize' in 2024, was a recipient of the 'Arbeitsstipendium', City of Vienna, 2023, 'WHW Akademija Fellowship', WHW, Zagreb, 2023, 'Academy Prize 2022', Academy of Fine Arts, Vienna and the 'Kunsthalle Prize', Kunsthalle Wien, Vienna, 2022.