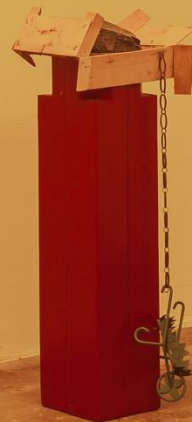


GLEB AMANKULOV
PORTOLUX

COMMUNE



29.10.26-28.11.26



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. 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.





GLEB AMANKULOV

Flood / Melancholic piano play, 2026

Discarded metal sheet, fragment of broken plastic glass, two old leather belts, pieces of leather leftovers, wooden scrap

220 x 201 x 68 cm

[High Resolution Image](#)

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GLEB AMANKULOV

Love Letter, 2026

Antique metal newspaper slot, plastic heart-shaped
string lights, two nails
45 x 23 x 20 cm

[High Resolution Image](#)

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GLEB AMANKULOV

Motherfucker, 2026

Antique metal plant stand, etemit flower bowl, decorative root wood, piece of dried tree bark, antique clock featuring a scene from 'Morning in a Pine Forest' by Ivan Shishkin, decorative textile cord, stripe of foam, piece of plastic bag

95 x 55 x 62 cm

[High Resolution Image](#)

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GLEB AMANKULOV

Polly Pocket Dickhead, 2026

Two etemit flower bowls, battle rope, pieces of leather leftovers, wire mesh fencing, decorative root wood, rubber sealing cord
80 x 77 x 97 cm

[High Resolution Image](#)

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GLEB AMANKULOV

Untitled / P.M. (after Doris Salcedo), 2026

Wooden table plate, faux fern stems, silicone mask, decorative wooden plate, silicone shoes, foot-shaped costume prop, wooden sticks, metal stick, table plate of an antique bedside table, white zip ties, pieces of leather leftovers.

160 x 90 x 22 cm

[High Resolution Image](#)

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GLEB AMANKULOV

Sweaty, 2026

Four wooden table legs, discarded plywood fruit crate, souvenir stone with epoxy resin coating, antique clock chain, decorative metal wheelbarrow figurine
82 x 39 x 25 cm

[High Resolution Image](#)

COMMUNE

BIOGRAPHY

GLEB AMANKULOV

Born in 1988, Minsk, Belarus
Lives and works in Vienna

EDUCATION

2022 Academy of Fine Arts, Vienna – Sculpture and Spatial Strategies (Prof. Monica Bonvicini; Prof. Iman Issa) MA
2013 Belarusian State Academy of Fine Arts– Printmaking, BA
2007 College of Arts and Design, Minsk

SOLO EXHIBITIONS

2025 Liste Art Fair Basel, COMMUNE
2024 'Teilzeit in Senile Ties', COMMUNE, Vienna
2023 'In The Salt Storage', Efes42, Linz, Austria
2022 'Stalagmite Eyes' (2022), Academy of Fine Arts, Vienna
2015 'Hans C. Winter: Early Works' (2015), Galerie 19/20, Vienna

AWARDS / SCHOLARSHIPS / FELLOWSHIPS

2024 Nominated for 'Belvedere Art Prize'
2023 'Arbeitsstipendium 2024', City of Vienna
2023 'WHW Akademija Fellowship', WHW, Zagreb
2022 'Academy Prize 2022', Academy of Fine Arts, Vienna
2022 'Kunsthalle Prize', Kunsthalle Wien, Vienna
2022 'O'1 Talent Grant Shortlist', ORF
2022 'Startstipendium bildende Kunst 2022', BMKOE (2022)

GROUP EXHIBITIONS

2026 'Biennale Matter of Art', National Gallery of Prague, Prague
2026 'End Notes. On Reading Anarchy', curated by Aleksei Borisionok, Improper Walls, Vienna
2024 'Debt', curated by Hana Ostan-Ožbolt-Hass, Salzburger Kunstverein
2024 'Mirage', curated by Cathrin Mayer, Kunstverein Braunschweig
2024 'Fragment I', COMMUNE, Vienna
2023 '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
2022 'Handeln im Jetzt', Leopold Museum, Vienna
2022 'Separating Lines', AG18 Gallery, Vienna
2022 'Three Course Menu', Fffriedrich, Frankfurt
2022 'Ok, Regina', Reginastrasse 16, Kassel
2022 'Aid Auction', Wiener Art Foundation, Vienna
2021 '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
2021 'G.E.L.', Tanzquartier Wien, Vienna
2020 'Exile Summer Camp', Exile Gallery, Vienna
2020 'Haus & Freu(n)de', Schweidlgasse 15/14, Vienna
2020 'RUNDGANG', Academy of Fine Arts, Vienna
2019 'WILD SPOERRI ROSENSTEIN', Hotel am Brilliantengrund, Vienna
2019 'The Track of Time', Periscope, Salzburg

OPENING RECEPTION:

Thursday 29.10.26
18:00-20:00

EXHIBITION DATES:

29.10.26- 28.11.26

OPENING HOURS:

Thurs - Fri, 12:00-18:00
Sat, 12:00 - 16:00

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All prices are in EUR and excluding VAT

