

PRESS RELEASE**GLEB AMANKULOV****LISTE, 2025****OPENING DATES & TIMES:**

Preview: Monday, 16 June, 11 am – 6 pm
Tuesday, 17 June – Saturday, 21 June, 12–8 pm
Sunday, 22 June, 11 am – 4 pm

LOCATION

Booth 56
Messe Basel, Hall 1.1,
Maulbeerstrasse / corner Riehenring 113
4058 Basel

For the gallery's first participation in Liste COMMUNE will exhibit a solo presentation of the work of Belarusian artist Gleb Amankulov consisting of the image series 'Lasso' and related sculptural assemblages, created at the booth on site, in reflection on the political and legal realms in today's Belarus.

In conjunction with the broader performative aspect of his practice regarding the object gathering for his sculptural assemblages, Amankulov further engages with the concept of 'search' in the context of the law and its manifestation of authority and power. As a demonstration of this wielding of power within the Belarusian regime, the first section of the display consists of the piece 'Lasso', composed of a series of photographs Amankulov has been collecting over the past several years from Telegram channels run by the Belarusian state security service documenting the destruction to citizens' homes after being searched by the authorities in urban centers of Belarus. Through the editing of the images showing the destruction, Amankulov erases all parts that have been destroyed through the search and shows them in an empty white space. Concerning this documentation of the destruction Amankulov states:

"The search becomes another measure of exerting pressure on opponents of authorities, a violent act of intimidation, a demonstration of the impunity of the power structures, and takes place in flats and houses of political activists and their relatives en masse. This series of photographs display these apartments with the destruction blanked out."

Alongside the presentation of these images, Amankulov will create new sculptural assemblages on site, 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. The works themselves through the choice of objects and composition hold thematic references to domination and political suppression. Thus, exhibited alongside the image installation engage with a broader undertone to the political situation in Belarus.

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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).

Selected previous exhibitions include: 'Debt', curated by Hana Ostan-Ožbolt-Hass, *Salzburger Kunstverein*, 2024; 'Teilzeit in Senile Ties' (solo), *COMMUNE*, Vienna, 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; 'Unfreezing The Scene', *Kunsthalle Wien Prize 2022*, *Kunsthalle Wien*, Vienna, 2023; 'Stalagmite Eyes' (solo), *Academy of Fine Arts, Vienna*, 2022; 'Handeln im Jetzt', *Leopold Museum*, Vienna, 2022; 'Becoming a Dog', *MUMOK*, Vienna, 2021.

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.