

COMMUNE

FRAGMENT II

17.04.25 - 23.05.25

ANGELA BIDADAK
MERVE CEYLAN
ADAM CRUCES
SHUJING HUANG
SONIA JIA
ALEX KOLOWOS
ASEMAHLE NTLONTI
GREGORY OLYMPIO
CORBIN SHAW
RAFAL TOPOLEWSKI
PEI WANG
NANA WOLKE



EXHIBITION TEXT **FRAGMENT II**

Fragments is an ongoing group show concept separated in individual parts.
This exhibition presents Fragment II.
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.



ANGELA BIDAK
Floating Maids, 2024
Oil on linen over panel
20 x 25 cm



ANGELA BIDAK
Shroud of Mist, 2024
Oil on linen
71 x 61 cm

ANGELA BIDAK

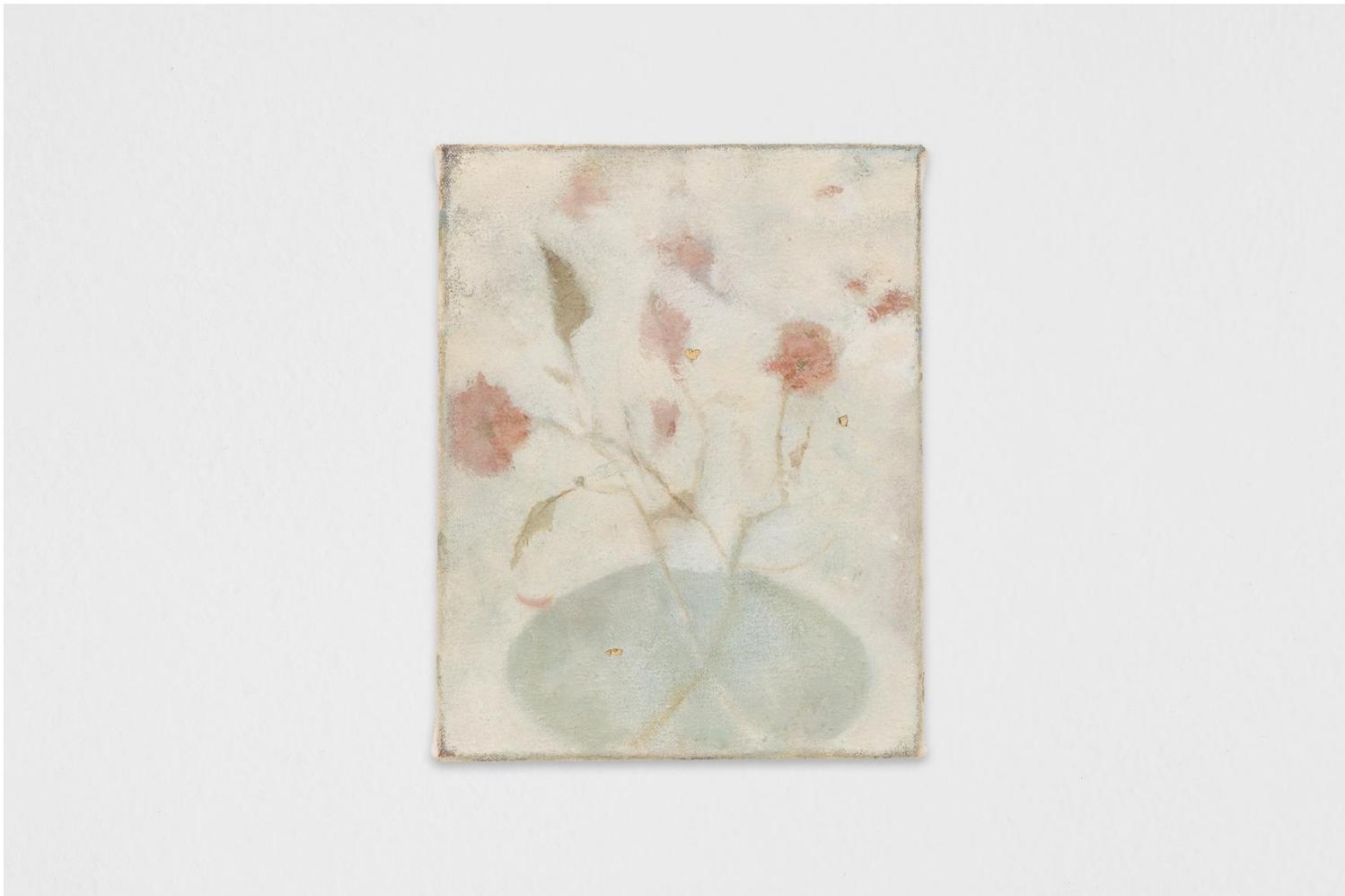
Born in Niagara Falls, New York
Lives and works in New Jersey, USA

Angela Bidak paints bodies that hover between decay and ascension, flesh and field, twisting the trope of femme as landscape and as site of desire. She summons death not as an end, but as a threshold. Each layer of oil paint upon the surface becomes a burial. Ghost-white forms rise up against the long gaze of history that's pinned the female body in place. Instead here she sprawls—softer, sexed, open, weightless, baptized. As a painter born and raised in Niagara Falls, New York, a place known for honeymoons and suicides, Bidak's practice attempts to hold all the burdens that coming from this point of origin entail.

Western art history was founded on the repeated painting of a dead man. Presently Bidak paints primarily women and the image of the supine dead Christ. When a figure is dead, the viewer stops looking to it for answers. Becoming material again, a paint stroke, it is no longer asked to speak, woman becomes a true object at last. Father abandons and continually haunts. Bidak's interest lies where the figure starts to disappear, where its boundary becomes lost. As the body without a self floats in the river, the figures seep into water simultaneously as the figure seeps into ground. The alluring, unattainable other communes with the ever-powerful natural wonder as a loss of anatomy meets loss of autonomy in a fast moving current towards becoming and forgetting. Painting does not solely depict objects, it captures and reflects light. In Bidak's paintings that light is Niagara's mist: luminous, shifting, impossible to hold, yet ever present. This mist represents the veil between the conscious and unconscious realms, veiling hidden truths and untapped potentials. In this mist, the dead become light, and light becomes a way through.

Bidak's recent exhibitions include: 'Big Other', Chateau Shatto, Los Angeles, 2025; 'Broad Picnic', Europa, New York, NY, 2024; Paul Soto Gallery (solo), New York, NY, 2024; 'I Would Not Think to Touch the Sky with Two Arms', curated by Andrew Dubow, Paulina Caspari, Munich, 2024; 'Synonyms', curated by Park McArthur and Jason Hirata, Westbeth Gallery, New York, 2024; 'Take', Rutgers MFA Thesis Exhibition, Mason Gross Galleries, New Brunswick, NJ, 2024; 'Black Lodge', Island Gallery, New York, NY, 2023; 'On Going', Mason Gross Galleries, New Brunswick, NJ, 2022; 'Last Year on Earth', Rochester Contemporary Art Center, Rochester, NY, 2021; 'Upon Further Consideration' (solo), Inadequate Lighting, Baltimore, 2021.

MFA Mason Gross School of the Arts at Rutgers University
MFA Milton Avery Graduate School of the Arts at Bard College
BFA The School of the Art Institute of Chicago



MERVE CEYLAN

habe ein neues hemd, es füttert die rosen, 2025

Oil, pigment and clay ground on canvas

24 x 19 cm



MERVE CEYLAN

über das murmeln deines baches, 2025

Oil, pigment and clay ground on canvas

25 x 20 cm

MERVE CEYLAN

Born in Landeck/ Zams, Austria
Lives and works in Vienna, Austria

Academy of Fine Arts Vienna, Austria
Mimar Sinan Fine Arts University, Istanbul, Turkey

Merve Ceylan's paintings and drawings stem from the essence of the everyday, lasting memories and a resonance with the deeper inner layers wishing to bring something forth to the surface. They become rooms inhabited by the remnants of the feelings of dreams, misplacement, observations and scenes from back when we were children. In a potpourri of history, images and their emotion everything can get muddied — from the rough and blurred corners as are the wounds carried by all living beings, clarity emerges with light and colour and the encounters become symbols. Invisibles are brought to light. For a moment the already deceased come back to life. A reoccurring dream chimes eerily while whispering a true story. Inner eyes growing outwards. The home that floats and is not. Soft spoken words by büyükanne resonating for over a decade and giving warmth on a cold day. The texture of a quince holding an entire world.

Ceylan's recent exhibitions include: 'The Glimmer of Sherds' (solo), Galerie Elsa Meunier, Paris, 2025; 'Panta Rhei', Alice Amati Gallery, London, UK, 2024; 'i know you'll understand', Exhibit Eschenbachgasse, Vienna, Austria, 2024; 'in the morning we sit eyeless in glass', AURA Kunstraum, Düsseldorf, Germany, 2023; 'a letter', Hasnerstraße, Vienna, Austria, 2023; 'Common Room', Galerie Hilger Next, Vienna, Austria, 2022; 'Etagen', Projekt Haus, Vienna, Austria, 2021; 'Diplom Nebenfach', Kirchturm Schloßkirche, Offenbach, Germany, 2021; 'And This Is Us', Frankfurter Kunstverein, Frankfurt, Germany, 2021.



ADAM CRUCES

Camel, 2024

Acrylic and UV print on polyester, polyurethane
135 x 15 cm (each) / 750 grams (each)



ADAM CRUCES

Born in Houston, Texas
Lives and works in Zurich, Switzerland

Adam Cruces's work focuses on how we interact with the landscape, while incorporating a wide variety of material approaches - painting, sculpture, and video. These elements often culminate in installations that collapse notions of obligation and leisure, nature and domestication, the familiar and the foreign.

Selected previous exhibitions include: 'Necessary Evil' (solo), Blue Velvet, Zürich, Switzerland, 2024; 'The Last Artwork', Kunsthalle 8000, Wädenswil, Switzerland, 2024; 'Chimera' (solo), Public Gallery, London, 2023; 'Care Package', Blue Velvet, Zürich, 2023; 'Werkschau', Museum Haus Konstruktiv, Zürich, Switzerland, 2021; 'When the dust settles' (solo), Rindermarkt 23, Zürich, Switzerland, 2021; 'Hair of the Dog' (solo), Gelateria Sogni di Ghiaccio, Bologna, Italy, 2019; 'Deleted Scene(s)', with Louisa Gagliardi, Galerie Joseph Tang, Paris, France, 2018; 'Rustic Murmur' (solo), Giorgio Galotti, Turin, Italy, 2018; 'Tastes like headaches' (solo), kim? Contemporary Art Centre, Riga, Latvia, 2017; 'What A Silencer Sounds Like', with Sinae Yoo, Kunsthau Langenthal, Langenthal, Switzerland, 2016; 'The Conference', Kunsthal Aarhus, Aarhus, Denmark, 2016; 'Fast, Bite Hard!', Galleria d'Arte Moderna e Contemporanea, Bergamo, Italy, 2016; 'Fit For Purpose', Kunsthau Glarus, Glarus, Switzerland, 2015; 'Megarave', Kunsthau Langenthal, Langenthal, Switzerland, 2014; 'It Is All In The Detail', Kunsthau Baselland, Basel, Switzerland, 2013.

Cruces has held residencies at Cité Internationale des Arts, Paris, France; Rupert, Vilnius, Lithuania; and Cripta747, Turin, Italy; Sigg Art Foundation, Le Castellet, France; and Nordisk Kunstnarsenter Dale, Dale, Norway.

MFA in Art and Media from Zürcher Hochschule der Künste
BFA in Interdisciplinary Art from the Kansas City Art Institute



SHUJING HUANG
Take a Break, 2020
Three Channel Video
1 minute 30 seconds

SHUJING HUANG

Born in Wenzhou, China
Lives and works in London, UK

PHD at Central Saint Martins, London
MA in Fine Art from Chelsea College of Art

Shujing Huang's work explores aspects of trauma within the female experience, utilizing sculpture, video installations and performance to provoke public introspection. Within her practice Huang, explores themes of coexistence, identity, and gender, infused with elements of violence and bodily exploitation. Throughout the visual language of her practice, Huang encapsulates these thematic explorations with elements such as 'moving bodies' and 'fragile sculptures', to challenge traditional notions of bodily autonomy and invoke a sense of an unnerving transient stability. By engaging with hidden interpersonal dynamics and eliciting empathetic responses in her installations, she seeks to provoke contemplation on broader socio-political issues through linking commanding aesthetic motifs with trauma communication.

Previous exhibitions include: '(still matter)', COMMUNE, Vienna, 2024; Jimei x Arles International Photo Festival, Guangzhou, China, 2024; 'Scene Not Be Seen', BluBlu LLC, New York, 2024; Ferver Project, Hangzhou Cultural Center, China, 2024; 'Room Plan', 1310 Space, Hangzhou, China, 2024; 'UNITY', NEC, Birmingham, UK, 2024; 'HOTPOT', Galerie KUB, Leipzig, Germany, 2023; 'We Are The Witches', The House of Smalls, Chipping Campden, UK, 2023; 'Lie Down', Surrey Quay, London, 2022; 'Embodied', Slash Arts Gallery, London, 2022; 'Handle With Care', Chelsea College of Arts, London, 2022; 'Duty-Free Art School', Chelsea College of Arts, London, 2022; 'Masculinity', Gallery 46, London, 2022; 'The Joys And Sorrows Of Humans Aren't Interlinked', MP Birla Millennium Art Gallery, London, 2022.



SONIA JIA
Winter Pony, 2025
Oil on Canvas
40 x 50 cm

SONIA JIA

Born in Odessa, Ukraine
Lives and works in Hangzhou, China and London

MFA Royal College of Art, UK
BFA Art Institute of Chicago, USA

Sonia Jia regards her artwork as monumental records, documenting reflections on intimate relationships, traumas, and the experiences and objects brought about by years of living in various regions. Monumental works also emphasize the power of mourning and sorrow. She believes that different traumas create barriers but are also important ways to establish intimate connections between people.

Through various imagined narrations, Sonia Jia attempts to meditate on the complexity of precarious intimacies. Sonia's understanding of intimacies in her art creations is deeply influenced by the work "Precarious Intimacies" written by Maria Stehle and Beverly Weber. In the text, the authors analyze the visual intimate moments between people as a way to reconstruct solidarity and challenge the regimes of radicalized and gendered exclusion, violence, and economic vulnerability. To further examine the possibilities of this precarious intimacy, Sonia is also inspired by Georges Bataille's encouragement to pursue non-utile work. She tends to collect those "irrational moments" in her life and transform them into narratives, such as dreaming, indulging, engaging in sexual activities, staring blankly, or even contemplating death. Through these reconstructed memories depicted in her paintings, she aims to create realms where discontinuous beings can genuinely share emotions and eventually reach a stage of continuity.

'Fever Dream', Swivel Gallery, New York, 2024'; 'Lay Bare', Night Café, London, 2024; 'The Second Body', Soho Revue, London, 2024; 'Untouchable' (solo), Cub_ism_ Artspace, Shanghai, 2023; 'GE-SICHT', Cub_ism_ Artspace, Shanghai, 2022; 'The Shape of Our Time', Alice Amati, London, 2023; 'Impressions', Subtitle Labs, London, 2023; 'Flower and Thorns', Eve Leibe Gallery, London, 2023; 'Floating' (solo), Era Gallery, Milan, Italy, 2023; 'Fables', curated by Luca Colombelli and William Schaeuble, Povos Chicago, Chicago, 2022; 'Everyday Sphere', Cub_ism_ Artspace, Shanghai/China, 2021; 'Reflections', curated by David Chen, Qiantang Bay Art Museum, Hangzhou, Zhejiang, China, 2021.



ALEX KOLOWOS
Untitled, 2025
Rotating platform, Xanor, Aspirin
20 x 20 cm

ALEX KOLOWOS

Born in Vienna, Austria
Lives and works in Vienna, Austria

BA Academy of Fine Arts, Vienna

In one of the endless wings of the Louvre stands a classical statue titled Narcissus, also known as the Mazarin Hermaphrodite or the Genius of Eternal Rest. The figure reveals itself as an eclectic collage made of marble with only one fraction of the torso being an ancient funerary effigy; the rest of the modular, divergent, and trans body was shaped according to tastes over the centuries. Half dead, half alive, the figure stands in the room, eternally slumbering, seemingly unfazed by the hammer marks on the genitals and abdominal area—traces of an attack by one of its previous owners.

The statue, a hybrid of bodies and identities, serves as a nexus in Alex Kolowos's thinking. It underscores the potential for direct and indirect inscriptions of histories onto cultural objects, the body, and, by extension, the world. Similar inscriptions in the physical realm—ranging from hygienically motivated faux-leather pillows in seating areas of stores to screens in church confessionals, which both prevent physical touch and separate the bodily from the sacred—serve as catalysts in their creative processes. These encounters form a hyperlinked web that grows and seeps into their practice, creating a guiding structure while still being true to a disordered world brimming with an overabundance of memory and material.

In Kolowos's practice, artworks disappear and reappear, functioning as interchangeable components in their installations, and form the foundation for an ever-evolving body of work that rests only when exhibited. This process involves forming new unions of motifs and materials in flexible configurations: transmission towers made of hair coexist with paintings of an abstracted colonoscopy, while the scent of shaving foam in the air holds as much significance as handcrafted, oversized, yellowing polyurethane reproductions of walnut pieces. Paintings coated in glossy, oozing varnish, suffocating and protecting the image, simultaneously attempt to seduce and repulse.

Through their work they attempt to renegotiate the human body, as well as its material surroundings. Kolowos aims to highlight the messy amalgam between the body and the infrastructure that envelopes us, viewing them as inseparable experiences deeply influenced by historical formations of ideology and modes of perception. Our pre-formulated identities, over which we have only a limited amount of agency to shape, are inscribed in the physical environment we inhabit, the products we use, and the architecture that houses us. Despite the seemingly rigid structuring of the world, outlines can blur, bodies can elude grasp, and the metal railings we hold onto can become brittle.



ASEMAHLE NTLONTI

Ntabankulu, 2025

Acrylic paint, paper, acrylic gel, and leno thread on canvas
50 x 53 x 6.5 cm (framed)

ASEMAHLE NTLONTI

Born in Cape Town, South Africa
Lives and works in Cape Town, South Africa

BA University of Cape Town

Asemahle Ntlonti's approach to painting is expressed through the layering of paint, paper and thread stitching on canvas. Working on the floor to immerse her body in the process, she gradually builds up her works by intuitively applying and stripping away material. Ntlonti draws inspiration from the textures and hues that characterise the vernacular architecture of her ancestral homeland in the Eastern Cape of South Africa and recently the works have been informed by the artist's encounters with the ruins of her mother's homestead and its interior surfaces. Resembling topographical charts or maps, the walls of painted colour veined with mud-filled cracks conjure landscapes imbued with nostalgia and longing.

Ntlonti's process refers to the acts of digging / excavating and mending / repairing to speak about the scars of generational traumas caused by the enduring effects of economic subjugation and displacement of black people under colonialism and apartheid; with particular reference to the cultural alienation and loss of knowledges embedded within precolonial tradition and spirituality. Seeking to locate her identity in relation to the land and community from which she and her family have been estranged, Ntlonti's practice is centred around her ongoing research of isiXhosa heritage and an inquiry into her ancestry.

Most recently, Ntlonti was awarded the Spirit Now London Acquisition Prize announced at Frieze London 2024. Her work has been acquired by several notable private and institutional collections including the Women's Art Collection at the University of Cambridge (UK) and the Nedbank Art Collection.

Ntlonti's recent exhibitions include: 'Inzonzobila' (solo), blank projects, Cape Town, 2024; 'Eighteen Painters', Andrew Kreps Gallery, New York, 2024; 'The Future is Behind Us', A4 Arts Foundation, Cape Town, 2022; 'Seeds of the Fig', WHATIFTHEWORLD, Tulbagh, 2022; 'Space & Place', Galerie EIGEN + ART, Leipzig, 2021; '021 – 2021', Stevenson, Amsterdam, 2021; 'Vuthulula' (solo), WHATIFTHEWORLD, Cape Town, 2021; 'Nothwala impahlana' (solo), WHATIFTHEWORLD, Cape Town, 2020; 'Kukho Isililo Somntu II' (solo), blank projects, Cape Town, 2017.



GREGORY OLYMPIO

Figure grise (Après couleur), 2024

Acrylic on canvas

61 x 46 cm

GREGORY OLYMPIO

Born in Lomé, Togo
Lives and works in Besançon, France and Cape Town, South Africa

DNSEP (Diplôme National Supérieur d'Expression Plastique)
with honors, Beaux-Arts de Besançon, France

Olympio's multivalent approach to art making is influenced by his mixed cultural upbringing. His experience of moving between Beninese, Togolese and French cultures (and territories) has brought about in him an interest in those semi tangible spaces that connect or separate us - the overlaps or intersections that exist between people, beyond the usual social-cultural identifiers (race, gender, religion) that continue to bind us. His sensitively rendered paintings, expressive yet precise in their simplicity, speak to his view of culture and identity as ambiguous and fluid. Nothing is certain and predefined in Olympio's work. He states: "as in the living world, things (or beings) are defined and take shape according to the events that affect them. I'm not trying to say something or impose meaning; I'm trying to understand, to find out something. [...] I have always viewed artistic practice as an ongoing process. A research. During the work, plastic, theoretical or personal questions emerge and feed the process."

Olympio has held five solo exhibitions to date, most recently *Ceux qui sont partis et ceux qui sont restés* (2024) at blank projects. He has participated in several group exhibitions, both locally and internationally, including *Common* at A4 Arts Foundation, Cape Town, South Africa (2023), *Respirer* at La Box, Ensa Bouges, France (2021); *Contemporary Benin* at Fondation Donwahi, Abidjan, Côte d'Ivoire (2021) and *Shaping the future* at Arp Museum, Remagen, Germany (2019). In 2018, Olympio was artist-in-residence at the *Made in Balmoral*, Bad Ems, Germany.

Olympio's work is represented in several notable private and institutional collections, including the National Gallery of Victoria (Australia) and Credit Suisse Collection (Switzerland).



CORBIN SHAW

U18s Kent, 2024

Cross-stitch thread, velvet mount, steel frame

9 x 21 cm



CORBIN SHAW
Westfield, 2025
Chalk stone and T-shirt
45 x 33 x 17cm (stone)

CORBIN SHAW

Born in Sheffield, UK
Lives and works in London, UK

BA Central Saint Martins, London

Based in Bethnal Green, Corbin Shaw is a Sheffield-born artist exploring themes of modern-day folklore, masculinity, personal and national identity through his multimedia practice. Shaw's practice often includes examinations of the nuanced identity of Britain in the wake of Brexit alongside interrogations of contemporary British identity through utilising themes and materials of ancient crafts, questioning the meaning of tradition and what it means to be English today.

Shaw's recent exhibitions include: 'The Big Egg Hunt', The Barbican, London, 2025; 'Lives Less Ordinary', Two Temple Place, London, 2025; 'Eurotrash' (solo), Spazio Maiocchi, Milan, 2024; 'The Walls Between Us', Saatchi Gallery, London, 2024; 'Little Dark Age' (solo), Incubator, London, 2024; 'October Surprise', Shipton Gallery, London, 2024; 'Which Way Now?' (solo), a film by Alasdair McLellan and Corbin Shaw, Site Gallery, Sheffield, 2024; 'THE WORLD OF GAZZA!!', OOF Gallery, 2023; 'Martin Parr & Corbin Shaw' (solo), OOF Gallery, 2022; 'Nowt As Queer As Folk' (solo), GUTS Gallery, London, 2022; 'Designing the Beautiful Game', The Design Museum, London, 2022; 'INTRODUCING', The Shop at Sadie Coles HQ, London, 2021.

Previous collaborations include Women's Aid, BBC Sport, Fred Perry & The Pet Shop Boys. His work has been featured on covers for EXIT, Perfect Magazine and Circle Zero Eight. As well as features in The Guardian, The Face, Dazed and Metal Magazine and the Talk Art Podcast.



RAFAL TOPOLEWSKI

Recollection, 2024

Oil on linen

33 x 22.2 cm / 34.5 x 23.6 cm (framed)

RAFAL TOPOLEWSKI

Born in Grudziadz, Poland
Lives and works in Lisbon

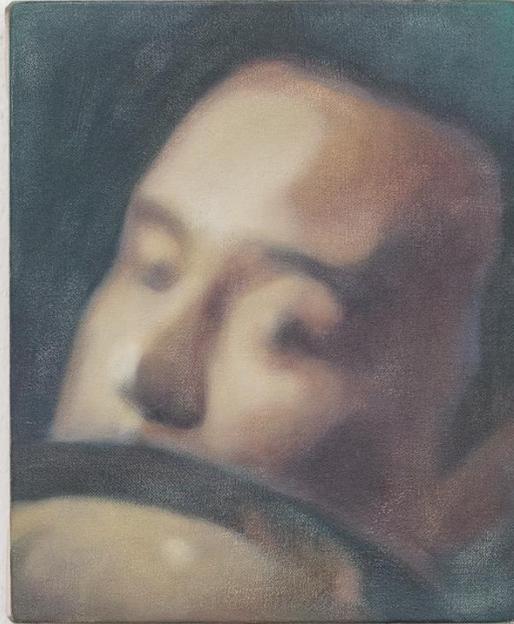
Royal Academy Schools, London
Manchester Metropolitan University

Rafal Topolewski draws on his personal memories and dreams to forge paintings that appear to exist in a state of semi-consciousness. As such, depictions of faces share a vacant expression, suggestive of a mind not wholly present, and objects are superimposed over one another, in an out-of-joint logic that reproduces the liminal mental state between sleeping and waking. Topolewski explores the boundary between the abstract and the figurative: the combination of awkwardly cropped fragments, together with an atmosphere of muffled interiority, reproduces something of the uncanny way things get mixed up in the hallucinatory quality of dreams.

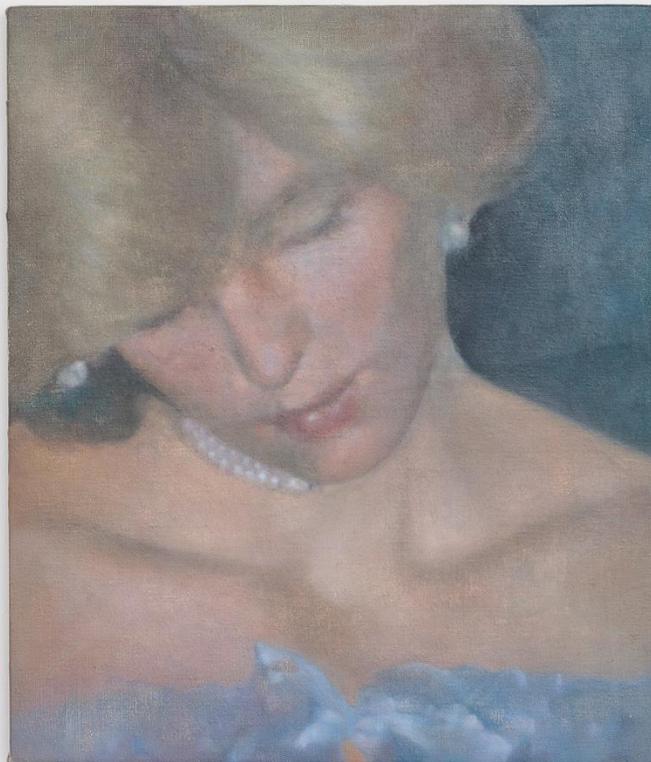
His work most prominently identifies by its delicate painterly touch, with dry brushwork that produces the quality of a grainy photograph, worn out by time. The works are painted deliberately fuzzy and produce a registration of self-doubt. They resonate with the unsettled feeling of being caught in a moment that doesn't belong fully to one time or another and bring about the sensation of recalling things half-remembered, or half-forgotten.

The subject matter is drawn from both an archive of personal photographs and external sources, whereafter it is manipulated to serve as a point of departure for the transformation that ensues into something previously unknown. The frequent inclusion of the artist's own portrait indicates that Topolewski's practice is concerned with interrogating his own, private psychological space, as he picks at the seams of our collective consciousness, and memories.

Topolewski's recent exhibitions include: 'Slumber', GRIMM, Amsterdam, 2024; 'Interludes', Alice Amati, London, 2023; 'In Three-Acts', Huxley-Parlour, London, 2023; 'Becoming Creature', Tabula Rasa Gallery, London, 2023; 'Castelet', Simo Bacar, Lisbon 2022; 'Corpo e Mente', curated by Lawrence Van Hagen, Palazzo Barbaro, Venice, 2022; 'If Not, Winter', Simo Bacar, Lisbon, 2022; 'Nudes and Dudes', Lundgren Gallery, Mallorca, 2020, 'Isle, Lewis Hammond and Rafal Topolewski', Smart Objects, Los Angeles, 2018; 'Terraforms', The Concept Space, London, 2018; 'Adolf Menzel's Foot', PS Mirabel, Manchester, 2017; 'Fully Awake', Blip Blip Blip, Leeds, 2017.



PEI WANG
The Gaze, 2025
Oil on canvas
27 x 22 x 4 cm



PEI WANG
Candle in the wind, 2025
Oil on canvas
39 x 46 x 1 cm



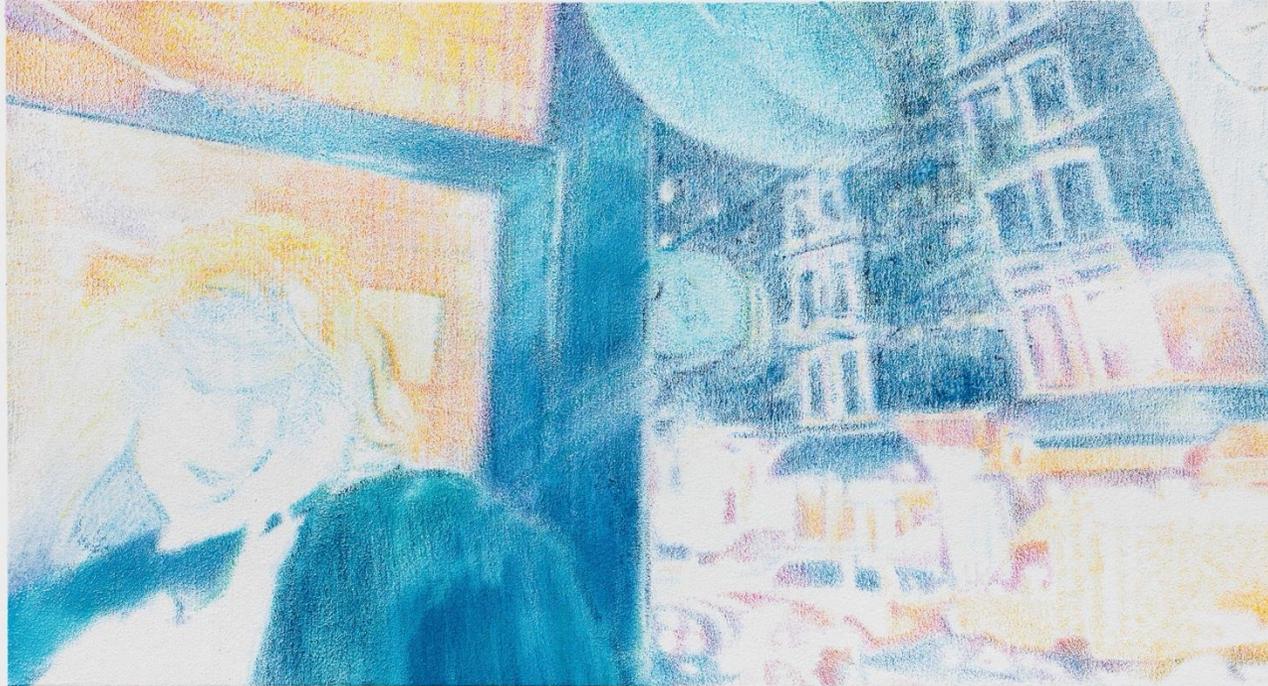
PEI WANG

Born in China
Lives and works in Barcelona, Spain

In the work of Pei Wang, tightly cropped faces are rendered on canvas with meticulous and unwavering detail. Light glistens on the moist surface of an eye, translucent layers of saturated colour forms skin as minute crevices and folds undulating in and out of focus. Brooding dramatic tension is heightened by the murky chiaroscuro of a darkened background.

Depictions of the face and body align with our innate human reflex and desires that are exploited by digital platforms to feed our perpetual engagement. Wang's use of casein tempera — an ancient form of paint derived from milk and laden with historical and biological connotations—stands as defiant affirmation of the tactile and the temporal. Surface texture, the play of light and shadow, the subtle gradations of colour—all are given prominence, demanding from the viewer a meditative attention that opposes the scrolling speeds of digital consumption.

Selected exhibitions include: 'Episode II: Home and Away', Matt Carey-Williams, London, UK, 2024; 'The Enneagram Mask', Workplace, London, UK, 2024; 'Prophetic Dreams', Kutlesa Gallery, Basel, Switzerland, 2024; 'Vitalis Violentia', Podium Gallery, Hong Kong 2024; 'Mute', Tara Downs, New York, USA, 2024; 'Notes Toward a Shell', Tara Downs, New York, USA, 2024; 'Shape of times', Yi Gallery, HangZhou, China, 2021.



NANA WOLKE
00:49:20,667 --> 00:59:30,958 (*Coda*), 2025
Oil and construction sand on canvas
61 x 111 cm

NANA WOLKE

Born in Ljubljana, Slovenia
Lives and works in New York

Exploring issues related to perception and modes of apprehension of space and time, Wolke's series of works usually begins on film-like sets, where the artist records the unfolding of staged situations and improvised actions occurring in spaces spanning social hierarchy – from hotel rooms and private apartments to architectural complexes and public spaces, among others. Wolke proceeds to assemble and edit both original and found footage to create distinctly monochromatic visual atmospheres and rhythms that she then translates into painting and sound installations. Using commonplace lighting to model space and generate the grain, textures and slippages of her images and sequences, Wolke also utilizes a variety of devices chosen as much for their technical properties than for their social significance – e.g. CCTV equipment, home video camcorders, inventory cameras, intercom systems, etc. Considering the multiple viewpoints from which an action can be witnessed, Wolke's work conjures a tension between observation and control, often inviting viewers to navigate environments that interrogate notions of access and inclusion – whether for economic, social, or security purposes. By constantly confronting the logic of live actions, cinema and painting, Wolke ultimately seeks to analyze the progressive inextricability between actual and artificial realities.

Wolke's recent exhibitions include: 'Breed' (solo), Management, New York, US, 2024; 'U3', Museum of Modern Art, Ljubljana, SI, 2024; 'Le vernissage, partie 1', Brigitte Mulholland, Paris, FR, 2024; 'No Angels', (curated by angels.sc3), Wilhelm Hallen, Berlin, DE, 2023; 'Stilled Images', The Tube, Palma de Mallorca, ES, 2023; 'Painters Painting Painters: A Study of Muses, Friends and Companions', Green Art Family Foundation, Dallas, TX, 2022; 'Wanda's' (solo), NiCOLETTI, London, UK, 2022; 'High Seat' (solo), Castor Gallery, London, UK, 2022; '4:28 – 5:28 am' (solo), VIN VIN, Vienna, AU, 2021; 'and Some Girls Wander by Mistake' (solo), Fondazione Coppola, Vicenza, IT, 2021.

MFA Goldsmiths, University of London
BFA (Honors) Academy of Visual Arts in Ljubljana



OPENING RECEPTION:

Thursday 17.04.25
18:00-20:00

EXHIBITION DATES:

17.04.25- 23.05.25

OPENING HOURS:

Wed-Fri, 12:00-18:00

COMMUNE

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All prices are in EUR and excluding VAT

