

Albin Bergström, Sophie Reinhold Parallel Vienna 2026

SOPHIE TAPPEINER presents sculptures by Albin Bergström and paintings by Sophie Reinhold. Both artists tackle the domestic commonplace with a tongue-in-cheek attitude, particularly observing how objects function as signifiers of social and economic status. Their transformation of these subjects acts as a subversive manoeuvre, disrupting the values and associations attached to them.

Bergström's candelabras take an item associated with refinement and opulence, magnifying it to slapstick proportions and rendering it in hay, an organic material connected to rural life and agriculture. This playful approach to using non-noble sculptural materials creates a chasm; it feels almost incendiary in its intention.

Reinhold similarly negotiates status through the motif of the chair, cutting through the pictorial field and asserting its presence. While the chair functions as a painterly gesture, Reinhold's process is grounded in the material construction of the surface itself. She takes the materiality of the surface as the starting point for building her paintings: working on jute with layers of marble powder, oil and pigment, she builds up, sands down and partially removes the surface. The image emerges through this process of accumulation and erasure.

Hierarchies and value are examined through a distinct attention to process, material and scale, revealing the social fabric which contains us. The works require the viewer to look again at the objects and spaces we encounter every day, and to consider how their materials, values and contexts shape the way we perceive them.

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Albin Bergström's (*1992) sculptural practice draws on familiar objects, images and materials, transforming them through unexpected combinations, exaggeration and shifts in scale. His works oscillate between attraction and repulsion, beauty and deterioration, familiarity and estrangement, bringing archetypal images, clichés and culturally coded forms of desire into uneasy proximity. Through excess, incongruity and a deliberate blurring of aesthetic hierarchies, Bergström questions who gets to determine what is beautiful, desirable or in "good taste." His works treat taste not as a universal measure but as a social code shaped by class, aspiration and belonging - and one that can be resisted, disrupted and defied. Selected solo exhibitions include: *Opening Up*, Flush, Berlin (2026); *Golden Age*, Chicago, London, *Sanitation*, Cache, Vienna (2025); *Mid-Century Peep Show*, Detriti Gallery, Gothenburg (2023); *No Wiggle Room*, Sharp Projects, Copenhagen (2022).

Recently, his work has been included in group shows held at: Systema, Marseille, Kunstraum Lakeside, Klagenfurt, Chicago, London (2025); Scherben, Berlin (2024); Kunsthalle Wien, Vienna (2023); Kunsthalle Exnergasse, Vienna, Magma Maria, Offenbach (2022); Fonda, Leipzig, Haus Wien, Vienna (2021); Vbkö, Vienna, Exile Gallery, Vienna (2020).

Bergström was awarded the main prize of the Preis der Kunsthalle Wien in 2022. His work is represented in the collections of Wien Museum and mumok – Museum moderner Kunst Stiftung Ludwig Wien.

Sophie Reinhold's (*1981) painting practice explores the unstable territory between image and material, memory and invention. Working with pigment and marble powder, she builds luminous, tactile surfaces that both reveal and obscure the imagery embedded within them. Her visual vocabulary draws freely from Greek mythology, religious iconography, popular culture, advertisements, icons and slogans rooted in her upbringing in East Berlin. Ancient myths and everyday images coexist without settling into a single narrative, allowing Reinhold to examine how cultural memory is formed, inherited and transformed. Her paintings are at once seductive and elusive: images seem to emerge from the surface only to dissolve back into it, resisting a fixed reading.

Solo and duo exhibitions include: *Echo*, Bortolami, New York City (2026); *Waste of the Actual*, SOPHIE TAPPEINER, Vienna, *Hall of Mirrors*, Galerie Nordenhake, Mexico City (2025); *Bewusste Vernachlässigung ist auch keine Lösung*, Halle für Kunst Lüneburg, *I STARTED A JOKE*, Philipp Zollinger, Zurich (2024); *Prediction of Forecast*, Villa Atrata, Paris, *Träum Weiter*, Galerie Nordenhake, Berlin, *Basic Facility*, CFAlive hosting SOPHIE TAPPEINER, Milan (2023); *Mercedes Benz*, Philipp Zollinger, Zurich, APORIA, Fitzpatrick Gallery, Paris (2022); *MENACE*, SOPHIE TAPPEINER, Vienna (2021); *Y*, Philipp Zollinger, Zurich, *Das kann das Leben kosten*, CFA, Berlin (2020); *Kein Witz, No Joke* at Kunstverein Reutlingen, *The Ballad of the Lost Hops*, Sundogs, Paris (2019); *Dear Hannes*, Schiefe Zähne, Berlin, *Why talk of love at a time like this?!*, Galerie Rüdiger Schöttle, Munich; *What if everything was the same? Exchange of Vacuums*, SOPHIE TAPPEINER, Vienna (2018).

Recently, Reinhold's work has been included in group shows held at Kunsthalle Zürich (2023); Kunsthau Graz, Kunstraum Kreuzberg/Bethanien, Berlin, Kunsthalle FRIART, Fribourg (2022), CFA, Berlin (2021), Kunstverein Ingolstadt, Neuer Berliner Kunstverein, Berlin (2019).