

Beatriz Olabarrieta

'Next of kin'

10 Jan – 28 Feb 2026

Rose Easton

The show begins with the architecture of the space. Olabarrieta has removed the huge, floor-to-ceiling windows that compose the façade – along with thirty years’ worth of accumulated layers of emulsion, spray paint, written and overwritten edits like screwball cave paintings – and replaced them with clear glass, the originals reinserted in the gallery, re-mastering previous projects in the process.

It has been said before that Beatriz Olabarrieta approaches the gallery like a writer, layering elements and concepts through time. She’ll take the key players in an exhibition and arrange and rearrange their roles in relation to one another as well as to the material world in which they find themselves. Even the title here teases a contractual relationship, as if the works are composed from what they happen to encounter, their next of kin.

Text by Mariel Franklin

These two elements of the exhibition, upstairs and down, echo the two sides of Olabarrieta’s glass panes. Her documentary photos are hung inside of the new windows, whereas the old ones now form the interior of the upstairs space. reversal, reflection in this mirrored maze of a show.

There’s a term in machine learning, ‘model collapse,’ that describes the point when an agent becomes ‘too’ creative as it looks for more and more complex patterns, eventually degrading into what appear to be hallucinations. It’s a dynamic reminiscent of the roaming mode at work here – including the email chain that led to this text, the device-spanning digressions, the back and forth of

suspected-in-a-pure-sensory-collapse. Anyways

A panel left over from an earlier show by is no longer just a temporary wall but now an installation in itself, cut out to re-frame the façade windows and letting light back into the space. The opposite wall, built years earlier by when he was using the gallery as a studio, is also punctured to reveal more original windows, this time overlooking a storage unit.

The space is transformed, perforated, made visible through new lenses, glasses, apertures, until it folds in on itself. The only way out is in.

Downstairs, she has performed another intriguing move: removing the sculptures she [works] made for the exhibition and displaying only their photos, pictures taken by the photographer hired by the gallery to document the show, a gesture that not only doubles the question of authorship but turns both artist and documentarian into performers engaged in a whole new game. Are the images records? Or do they propose new forms, new possible re-combinations? The gallery becomes a site where production isn’t fixed but ongoing, improvised and circling back on itself like the repeated repainting of the windows she repurposes – a cycle in which the city, the artist, and the building itself overwrite one another.

Every decision Olabarrieta makes proposes a subtle change that reshapes how the exhibition can be read. She’ll develop protocols on-the-go to guide material strategies, allowing them to evolve and adapt as each choice simultaneously opens and forecloses future possibilities. However, it’s her willingness to push these protocols into moments of implosion or deadlock that brings us to the point of model collapse – a field of strange and unpredictable states emerging in the grey area between ‘pattern’ and ‘no pattern.’

In this sense, *Next of kin* is not so much about repurposing as it is about dynamism itself – of images, materials, bodies and concepts. A system that runs on its own momentum and invites the viewer to inhabit the recursive processes of making, unmaking and making again. It’s a live process encompassing not only ideas but the generative force of life itself.

Beatriz Olabarrieta (b. Bilbao, Spain) lives and works between Basque Country and London, UK. She holds a degree in Philosophy from the University of Deusto, Bilbao, a degree in Sculpture from Wimbledon School of Art, London, and a Master's degree in Sculpture from the Royal College of Art, London. Recent and forthcoming solo exhibitions include: *Still Make City Mistakes*, curated by Carolina Jiménez, Nave Sierra, Madrid, ES (forthcoming, 2026); *Next of kin*, Rose Easton, London, UK (forthcoming, 2026); *Proximity*, Shahin Zarinbal, Berlin, DE (2024); *I Like to Watch*, etHall, Barcelona, ES (2024); *Coyote*, Marta Cervera, Madrid, ES (2022); *Lagom (de lugar)*, Okela, Bilbao, ES (2022); *Medium*, CentroCentro, Madrid, ES (2020); *Faces*, Espai 13, Fundació Joan Miró, Barcelona, ES (2020); *Stay Twice*, Kunstverein Bielefeld, Bielefeld, DE (2019); *Ask the Dust*, Museum of Contemporary Art Santa Barbara, CA, US (2019); *New Clear Family*, Frankfurt am Main, Berlin, DE (2018); *Meeting a Double Agent*, Syntax, Lisbon, PT (2017); *Clever to Follow Goat*, Ciaccia Levi, Paris, FR (2017); *The Only Way Out Is In*, The Sunday Painter, London, UK (2017); *Book! Don't Tell Me What to Do*, Parallel Oaxaca, Mexico City, MX (2017); *Dumb Bells*, Saturday Live, Serpentine Galleries, London, UK (2016); *Pocketful*, Platform Residency, Site Gallery, Sheffield, UK (2016); *Cosmic Clap*, MOT International, London, UK (2015); *Plot Bunny*, Northern Gallery for Contemporary Art, Sunderland, UK (2015); *Shifty Show*, Cell Project Space, London, UK (2014); *Artist of the Day*, Flowers Gallery, London, UK (2014); *Ever Curve the Weather*, solo presentation with MOT

International, Opening Section, ARCO, Madrid, ES (2013); *Scene 10: What Happens When All Characters Leave the Stage*, curated by FormContent for the 7th Liverpool Biennial, Liverpool, UK (2012); *Motor Motor*, Praxis Programme, Artium Museum, Vitoria-Gasteiz, ES (2012); and *Foliage*, MOT International, Brussels, BE (2012). Group exhibitions include: *A Corner in Wheat*, Dilalica, Barcelona, ES (2024); *Imboscata*, Bosco Sensoverde Corniola, Empoli, IT (2023); *Hin und Her*, Kunstquartier Bethanien, Berlin, DE (2023); *Ple de Forats*, Centre d'Arts Santa Mònica, Barcelona, ES (2023); *Studio Burr/Gaviota*, Madrid, ES (2023); *New Works*, selected by Sophie Lee, Callie's, Berlin, DE (2022); *I Wish You a Very Outside*, DZIALDOV, Berlin, DE (2022); *All the Living Friends*, TACA, Palma de Mallorca, ES (2022); *The Tongue Says Loneliness*, Pradiauto, Madrid, ES (2021); *Silenzio*, Giorgio Galotti, IT (2020); *The Wasserman Kids*, Et al., San Francisco, CA, US (2020); and *Counter Acts*, Lethaby Gallery, London, UK (2020).

Next of kin programmed and acompañamiento
by Liam Newnham

Opening, Friday 9 January, 6 – 8pm
Open, Wednesday – Saturday, 12 – 6pm

For general and sales enquiries,
info@roseeaston.com

For press enquiries,
fabian@strobella.com

Rose Easton
223 Cambridge Heath Road
London E2 0EL
+44 (0)20 4529 6393
@roseeaston223
www.roseeaston.com