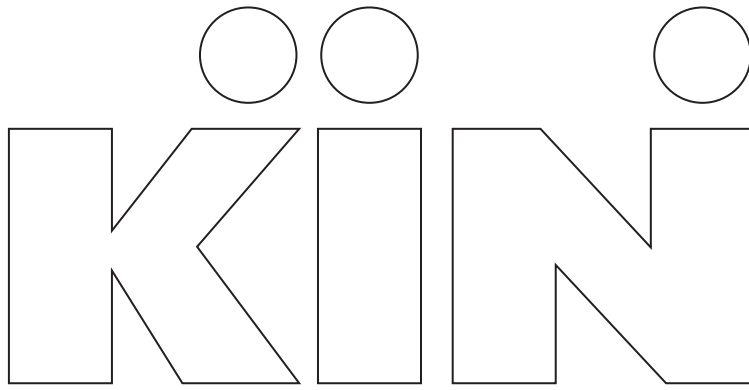




kinship II marks the second group exhibition at KIN, following its founding and inaugural program three years ago. Bringing together emerging and established artistic positions, the exhibition presents a vibrant selection of works. Much is set in motion here: unexpected correspondences, subtle frictions, and a field of relations unfolding across the space.

The exhibition builds on the gallery's founding principle: kinship. Not as a fixed category, but as a mutable, lived structure. In its most immediate sense, kinship names the relations that bind a community or a family. It is the invisible architecture through which proximity, obligation, care, and identification are organised through blood, choice, or circumstance. Yet under contemporary conditions, kinship exceeds inherited structures. It emerges in elective affinities, in contingent collaborations, and in forms of solidarity that take shape across everyday difference.

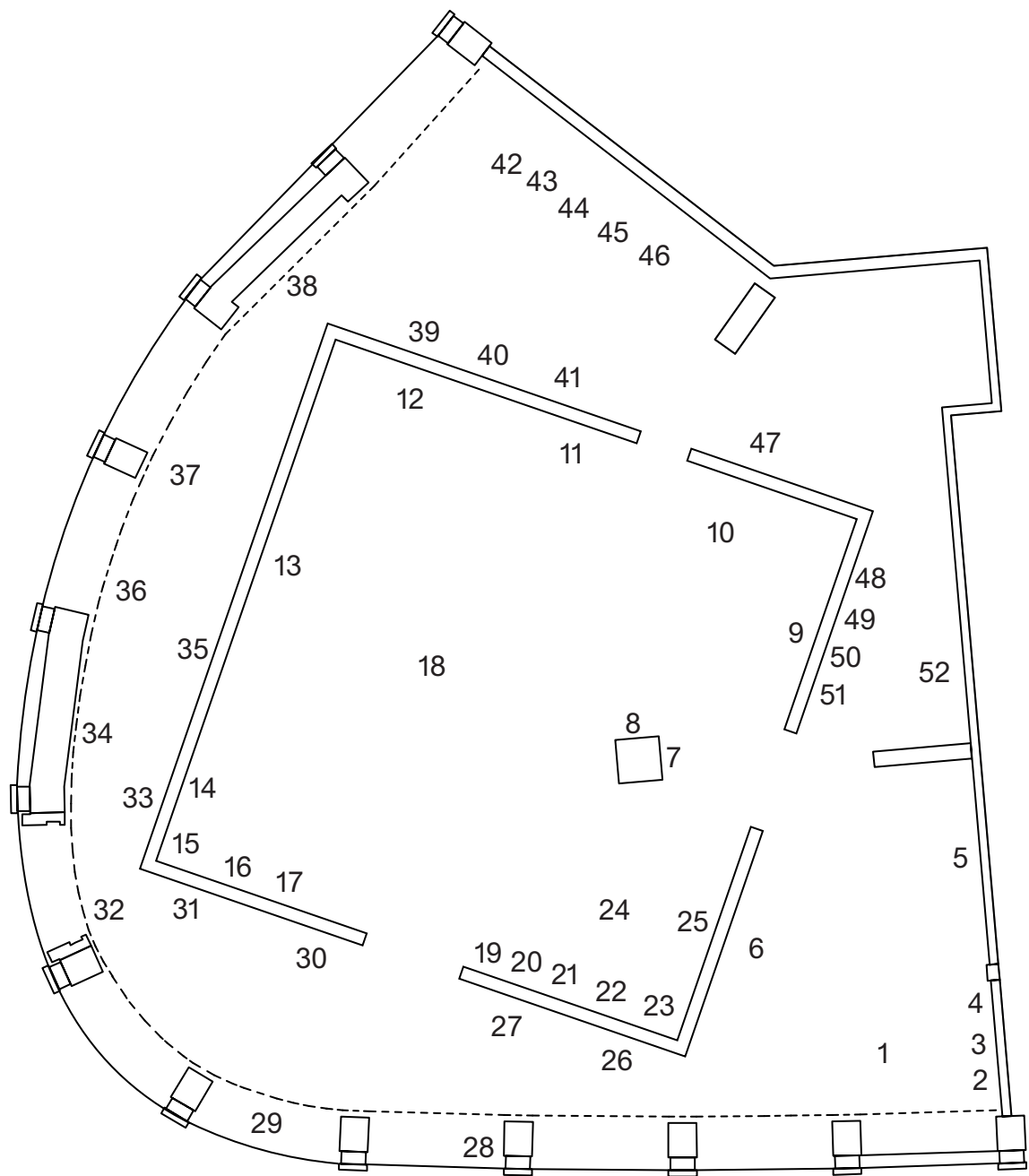
kinship II does not propose a thematic exhibition in the conventional sense. Instead, it foregrounds connection as a productive force, articulated through a shared yet heterogeneous visual language. Across painting, sculpture, installation, and moving image, the works probe how relations are formed, negotiated, and experienced through gestures of intimacy, systems of exchange, and imaginaries of togetherness.

The gallery exhibition unfolds through a range of formal approaches. Motifs appear across sites of familiarity; urban spatial registers are reconfigured as zones of circulation or encounter. In this way, connection is not only the subject here, but also the method: it shapes how the works are made, presented, and received.

In 2026, these questions resonate within an increasingly complex socio-political landscape. Yet rather than centering rupture alone, the exhibition insists on generative potential: on the capacity of artistic practices to produce, sustain, and transform relations. Artists create spaces of encounter, cultivate dialogue, and develop modes of collaboration that exceed established framework, contributing to a cultural fabric in which empathy, curiosity, and shared experience remain operative forces.

kinship II can be understood as both continuation and an expansion. It is, ultimately, a proposition: an open constellation that invites collectors, audiences, and participants alike to trace connections, form their own associations, and become part of the network it sets in motion.

Jef Declercq, Micaela Dixon and Nicolaus Schafhausen
2026



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|----|--|----|--|
| 1 | Eva Giolo, <i>Becoming Landscape</i> , 2024, 16mm Scanned to digital file, Colour, 4:3, sound, 20 minutes | 37 | Shaun Motsi, <i>Masters</i> , 2023, 38 minutes 4K video, sound |
| 2 | Michael Beutler, <i>Wandschachtel</i> , 2026, paper scraps, wood 31 x 15 x 20 cm | 38 | Danai Anesiadou, <i>Wormwood for Hollywood Frame</i> , 2023 Personal belongings, epoxy resin, metal shavings, shungite and quartz crystals, 188,3 x 110 x 9 cm |
| 3 | Michael Beutler, <i>Wandschachtel</i> , 2026, paper scraps, wood, 31 x 24 x 19 cm | 39 | Yvo Cho, <i>After Giorgio Casali III</i> , 2025 Inkjet on linen, lacquer, 90 x 90 x 4.5 cm |
| 4 | Michael Beutler, <i>Wandschachtel</i> , 2026, paper scraps, wood, 23 x 12 x 25 cm | 40 | Yvo Cho, <i>After Giorgio Casali II</i> , 2025 Inkjet on linen, lacquer, 90 x 90 x 4.5 cm |
| 5 | Hana Miletić, <i>Materials</i> , 2025, Hand-woven and UV-printed textile (carrot orange organic linen, dark apricot recycled cotton, and dark orange raw wool), 280 x 140 x 1 cm | 41 | Yvo Cho, <i>After Giorgio Casali I</i> , 2025 Inkjet on linen, lacquer, 90 x 90 x 4.5 cm |
| 6 | Anna Zacharoff, <i>Güiro</i> , 2026, Oil on canvas, 6 x (31 x 45 cm) | 42 | Zuza Golińska, <i>Swarm (Satellite III)</i> , 2023 Steel, Powder Paint, 96 x 80 x 62 cm |
| 7 | Anna Zacharoff, <i>Striped bass</i> , 2026, Oil on canvas, 160 x 60 cm | 43 | Thomas Zipp, <i>2nd stone from the sun</i> , 2003, Collage on print, 43 x 33 cm |
| 8 | Anna Zacharoff, <i>Guitar fish</i> , 2026, 180 x 60 cm | 44 | Leander Schönweger, <i>Cage #11, Saint-Tropez</i> , 2024 Steel, aluminum, plastic, Variable dimensions |
| 9 | Suzanne Lafont, <i>Move & Shift</i> series, 2015, Inkjet prints on photo Rag Paper, 4 x (87 x 61.5 cm) | 45 | Leander Schönweger, <i>Cage #8, Hall 5</i> , 2024 Steel, aluminum, plastic, Variable dimensions |
| 10 | Liam Gillick, <i>Restricted Factor</i> , 2008, Painted aluminium, transparent Plexiglas, 100 x 100 x 20 cm | 46 | Magdalena Frauenberg, <i>Untitled</i> , 2026 CNC milled limewood, dials, 40 x 30 x 40 cm |
| 11 | Marcin Maciejowski, <i>Polska</i> , 2003, Oil on canvas, 78 x 94 cm | 47 | Natasja Mabesoone, <i>Bird girl's unravelling and re-knitting epic into cheap novella like rom-com erotica — a Penelopean PALIMPSEST</i> , 2022 - 2024, Layered monotypes, colored pencil, ballpoint, marker, sequin alphabet, ribbon and organza flowers on paper mounted on polycarbonate, weaving of ribbons, 88 x 123 cm |
| 12 | Dan Vogt, <i>Die Macht der Propaganda</i> , 2023, Acrylic, toner on books, 159 x 27 x 3 cm | 48 | Andrea Büttner, <i>Asparagus Harvest</i> , 2021, etching, frame, numbered and signed by the artist 70 x 100 cm |
| 13 | Manon De Boer, <i>A Pause (34 seconds)</i> , 2022, 16 mm film, b/w, metal, 162,5 x 421 cm | 49 | Andrea Büttner, <i>Asparagus Harvest</i> , 2021 etching, frame, numbered and signed by the artist 70 x 100 cm |
| 14 | Andrzej Steinbach, <i>Figur I, Figur II</i> , 2015, Fine Art Print, 90 x 60 cm | 50 | Andrea Büttner, <i>Asparagus Harvest</i> , 2021, etching, frame, numbered and signed by the artist 70 x 100 cm |
| 15 | Dorota Jurczak, <i>Untitled</i> , 2022 Ceramic, 28 x 16,3 x 8 | 51 | Andrea Büttner, <i>Asparagus Harvest</i> , 2021, etching, frame, numbered and signed by the artist 70 x 100 cm |
| 16 | Dorota Jurczak, <i>Entblöste Etrusker</i> , 2010, Ink, crayons and acrylic on canvas, 80 x 60 cm | 52 | Jan Eustachy Wolski, <i>Untitled</i> , 2022, Oil on cotton canvas, 130 x 180 cm |
| 17 | Dorota Jurczak, <i>Skóra</i> , 2008, Ink and acrylic on canvas, 40 x 40 cm | | |
| 18 | Fabrice Schneider, <i>Untitled</i> , 2026 Steel, wood, fabric, cardboard, photos from magazine advertisements, paint, glass, variable dimensions | | |
| 19 | Christa Näher, <i>Shamshir Raghass</i> , 1997, Oil on canvas, 50 x 40 cm | | |
| 20 | Christa Näher, <i>Waldgesicht</i> , 1987/2022, Oil on canvas, 60 x 50 cm | | |
| 21 | Christa Näher, <i>Fanni</i> , 1999 Oil on canvas, 40 x 30 cm | | |
| 22 | Michael Van den Abeele, <i>Dino#16</i> , 2017, Oil on canvas, 50 x 65 cm | | |
| 23 | Michael Van den Abeele, <i>Dino#20</i> , 2017, Oil on canvas, 150 x 75 cm | | |
| 24 | Dorota Jurczak, <i>ptak zloty</i> , 2019 ceramic, 17.8 x 56 x 15.5 cm | | |
| 25 | Angharad Williams, <i>Untitled</i> , 2026 Oil on canvas, 80 x 110 cm | | |
| 26 | Abbas Akhavan, <i>grid</i> , 2021 water based pigment on linen 222.3 x 38.7 x 21.6 cm | | |
| 27 | Manon De Boer, <i>For C.A. (Her Voice)</i> , 2020, 16 mm film, black & white (2 x 1.5 sec.), metal. | | |
| 28 | Michelle Rawlings, <i>Untitled</i> , 2018, mixed-media textile work, ribbon, silk, and fabric, 65 x 50 x 2 cm | | |
| 29 | Aglaia Konrad, <i>CAT</i> , 2024, Digital print, epoxy resin, 2 x 180 x 130 cm | | |
| 30 | Zuza Golińska, <i>Swarm (Centre V)</i> , 2023, Steel, Powder Paint, 80 x 20 x 74 cm | | |
| 31 | Mekhitar Garabedian, <i>For God's sake, keep it away from candle and oil and hold it with a white cloth, I beg you</i> , 2026, handmade carpet, wool and silk, 120 x 120 cm | | |
| 32 | Leander Schönweger, <i>Cage #16, Dead Friend</i> , 2026 Steel, aluminium, plastic, 167 x 30 x 26 cm | | |
| 33 | Philip A. Zimmerman, <i>untitled</i> , 2021 Acrylic on paper, 42 x 30 cm | | |
| 34 | Sam Marshall Lockyer, <i>Blue Vacuum</i> , 2026 oil and lacquer on canvas, 130 x 190 cm | | |
| 35 | Magdalena Frauenberg, <i>Untitled</i> , 2026 steel, ca. 50 x 40 x 40 cm | | |
| 36 | Magdalena Frauenberg, <i>die Zeit wurde zeigen</i> , 2026 silicone mannequin and costume, Variable dimensions | | |