

*Thoughts in No Particular Order,
Given the Circumstances*
with Clémentine Adou, Anna Budniewski,
Mara Jenny, Troy Montes-Michie, Kofi
Møller & Ceidra Moon Murphy and a text
by SoIL Thornton
June 12 – August 01, 2026

** Thoughts thoughts thots **

Wonders what's the longest someone has lived in an airport,
if you changed clothes and moved a certain way you could go
deeeep.

I know there's this "A man too afraid to fly due to the
pandemic lived undetected in a secure area of Chicago's
international airport for three months, US prosecutors say.
Aditya Singh, 36, was arrested on Saturday after airline staff
asked him to produce his identification. He pointed to a badge,
but it allegedly belonged to an operations manager who
reported it missing in October."

What (robot arms) does it (robot arms) mean (robot arms) to be
a (robot arms) public (robot arms) figure ---- I mean artist?

I met virtue on the signal app

a fuck girl disguised as a fuck boy who's actually a fuck them

fin ance

(top/bottom = tottom)

reproduce < procedure

a gender as in agender

~regarding the temporality of body~ (sent with gentle effect)

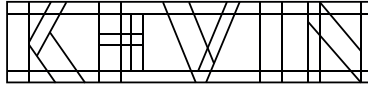
Pursuit of happiness has such an eclectic wardrobe.

As stated, I don't care for nationalism of any kind really.
Although I love New York so much, and I'm thankful that I'm
able to be myself there with ease, i have very little desire or
pride for most of the US as a country and most places in the
world in general that I've spent time in, view or experience me
as something very other and don't particularly care for me or
my peoples, so...

That being said, one thing that I always think about when
I come to Copenhagen is that all the flags everywhere are
unlike any other metropolitan city I've ever encountered. It
would be equivalent to going to New York and seeing the
American flag hung, taped and printed everywhere. I guess
the London does it too but less so and of course the flag
doesn't go on the birthday cake each year of your life and so
on. the wilder thing to me about this is that some of the more
alternative thinkers and leftist peoples even participate in this
form of nationalistic habit/tradition here. I can't help but think
about the passive or subliminal (or direct) importing of nation
pride from a young age that continues on and transfers to
one's kids and so on.

It's very fascinating complicated yet simple. Most of my
Danish friends and loved ones won't find any of what I'm
saying as a surprise but over the years I have had very
interesting and sometimes bordering charged conversations
around this as I of course relate it to the lack of diversity here
in so many ways and a reminder of supporting sameness for
that can often be masked as socialist with the right contexts
and participants.

I was thinking the other day and of course today, how in
participating in certain ideas of self-radicalization in order
to align with bigger picture shifting there's this feeling of
loneliness that can come from. there can be the insecurity
and straddled feelings of for example ok if I don't participate
in america's version of today, in any form, for the past three
years at least, then I am choosing to not be with my blood
family today but also to not be with certain friends or chosen
family either. The conflict would lie in the amount of people



who gather and then the inclusive versus exclusive spheres. I already have so many thoughts about these things and questions around what community means or the lack of it, even outside of varying holidays. On the one hand it is my choice to cook food or live my life as if it's a regular day, although inherently forced to reflect on things such as what I'm writing right now, and on the other hand this normalcy doesn't actually work so well because many things are also closed today so there has to be a sort of lock down pre perpetration for the right mental stimulant OR I simplify my needs and desires for today?

Privileged observation and problems sure. I think about this on large and small scales and in regards to others who choose to shift things in their lives in order to align with a more truthful reality or ideal one, but of course there's a narrow path for those who question and rearrange the contexts for themselves and others in hopes of more open future. The easy defensive voice to play the role of the other would be to say, Soil you chose this life so deal with it. But I don't believe in that avoidant simplicity and so writing out some of this I figured maybe someone would relate and feel seen. Kisses to you

(quickly presses and releases the side button and the volume up button at the same time)

read this statement online some days ago „discipline is spiritual“ and while I agree, although this statement is quite vague, I also can't help but think about the discipline involved in letting go also, mainly a letting go of the over productive nature to act and move. Thinking so much about the discipline of stillness and boundaries space needed for self-care and brain wondering. There is so much discipline in resistance and slowing down, asking more questions even if to simply see how i feel in myself about xyz before responding and also being ok with not having certain answers right away. It's ok. I will continuously reevaluate and dismantle my socialized machinic relationship to rest and anti-productivity until I die, for it's the only way to actually see and think more clearly and effectively in all parts of life.

perfectionism as procrastination *

echolalic

3.5 hours of sleep? Working so deranged after not even being able to understand and breathe through what my show opening of 2 weeks ago is/was like? What was accomplished? I hate so much the human to human disregard of health and care and empathy but especially in the art world where I frequent the most. I sometimes want to just do something so debased and dark crazy outside normality to combat this. I think I was already feeling pressures today from all this dis/ regulation in my system, was trying to hold it together, bind it down like, then I started crying while trying to affix 254 jingle bells on this wire sculpture hanging from my shower rod, paired with wire cut fingers while listening to this epicly latered episode that touches on suicide and mental health in skateboarding...

priorities of friendship, intimacy and proximity

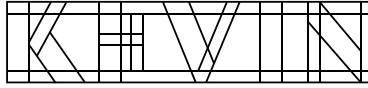
energetic reciprocity, not only through convenience or need

community not only available via group chat
hierarchies of desire

mint chip ice cream

as of right now I'm so tired of trying my best, but I will continue

good night, baby



This text was written by SoIL Thornton on the occasion of the exhibition *Thoughts in No Particular Order, Given the Circumstances*.

The group exhibition brings together works by Clémentine Adou, Anna Budniewski, Mara Jenny, Troy Montes-Michie, Kofi Møller, and Ceidra Moon Murphy. Taking its title from a chapter in Félix Guattari's *The Anti-Oedipus Papers*, the exhibition treats the text as a shared point of departure rather than a thematic framework, inviting individual readings, misreadings, and responses.

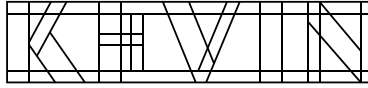
Developed through conversations around the history of Kunstverein Kevin and its former function as a furniture storage space for an antique shop located in Vienna's first district, the exhibition takes as its material premise a simple constraint: each invited artist was given an empty cardboard box in various sizes, and the completed work must fit inside it for delivery to and from the exhibition space. The box operates simultaneously as a circumstance of production, a means of transport, and an element of display – its role in relation to the work left open for each artist to determine.

Biographies of the participating artists:

Clémentine Adou (b. 1988, lives and works in Paris) examines through sculpture, installation, and sound, how power, surveillance, and consumption shape our perceptions and behaviors. Her practice is grounded in an economy of means, employing processes of displacement and covering using everyday materials. The resulting forms reveal the mechanisms of visibility and constraint that guide the ways we move through and perceive environments. Selected solo and duo exhibitions include: *Spare room #1*, Paris (2026); *Public*, Tunnel tunnel, Lausanne (2025); *Xmas*, Les Bains-Douches, Alençon (2024); *Daddy long legs' hands*, Tonus, Paris (2023), and *AUTO*, DOC, Paris (2021). Recent group exhibitions include: *Everything must go*, Au Passage, Paris (2026); *Pro-mise*, Derosia, New York (2025); *What Continues*, Kunstverein Freiburg, Freiburg (2025); *The Ordinary of the Ordinary*, Super Super Markt, Berlin (2025); *All the Messages are Emotional*, *Crumbling*, and *The Antiseptic Beauty*, Fondation Pernod Ricard, Paris (2024); *8BALL*, Lagune Ouest, Copenhagen (2024); *Acacia Seeds*, Balice Hertling, Paris (2024); *The Sunday of Life*, Bel Ami, Los Angeles (2025). Her work is held in the collections of the Frac Île-de-France, the Frac Corse, and the MNAM – Centre Pompidou.

Anna Budniewski's (b. 1993, lives and works in New York City) artistic practice includes installations and sculptural settings using textiles, text, photography, and performance, often collaboratively. In her work, she critically examines the structures of art-making itself. Budniewski is a member of various artist groups, such as Ortolana, and is the co-founder of the project space Container in New York. As an author, she has published articles, catalog essays, and artist books. As a lecturer, she teaches at the intersection of art and literature. She has exhibited and/or performed her work at Kunstverein Bielefeld (2026), Linienstraße, Düsseldorf (2025); Studio Speciale, Düsseldorf (2025); Cittipunkt, Berlin (2025); Monday Gallery, Münster (2025); Container, NYC (2024); Kunsthalle Barmen, Wuppertal (2024-25); Museum Morsbroich, Leverkusen (2022); Lantz'scher Skulpturenpark, Düsseldorf (2021); and Kunsthaus Rhenania, Cologne (2020).

Mara Jenny's (b. 1994, lives and works in Vienna) practice spans multi-ple media and often deals with identification and projection. Focusing on the emotional tension of identifying with images, stories and iconography, she explores questions of figuration, form, representation and the impossibility of universality. She is interested in moments of disillusionment, misunderstanding, and ambivalence. She teaches at the Art University in Linz, Austria. Her work has recently been shown



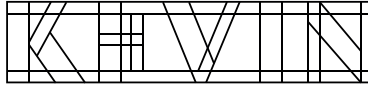
in a solo exhibition at Janitor, Brussels (2026), recent group exhibitions include Hours Space, Berlin (2026), Bistro 21, Leipzig (2026), Gauli Zitter, Brussels (2024), Kunsthalle Mechelen (2024), and Rinde am Rhein, Düsseldorf (2024).

Troy Montes-Michie (b. 1985, lives and works in Los Angeles) works at the intersection of collage, archival practice, and the politics of the gaze, assembling counter-narratives from the fragments that dominant culture has rendered invisible or hypervisible in equal measure. Drawing on the diasporic tradition of the counter-archive, from the scrapbook to zine culture, his practice treats preservation as inseparable from resistance. Most recently presented in his first European institutional solo exhibition, *The Jawbone Sings Blue*, at Kunsthalle Basel (2025), his work refuses the terms under which marginalized subjects have historically been looked at, asking instead what it means to tend to what remains. He is a recipient of the 2025 Joan Mitchell Fellowship and will present new work in the 9th Photo Triennial Hamburg (2026).

Kofi Møller (b. 2001, lives and works between Vienna, Frankfurt and Copenhagen) works with the infrastructure of meaning-making. Through sculpture, installation, text and the staging of situations, he seeks to examine the mechanics of storytelling at both mundane and dramatic scales, often by interweaving a multiplicity of positions within given or constructed frameworks. These positions might contradict, misunderstand, flirt with, or deceive each other and can take the form of everything from social attitudes to physical approaches to a room. He is especially interested in disruptions between setup and outcome, and in the field of possibility that may open when scripts fail and temporary metaphysics emerge. Møller is studying at the Academy of Fine Arts in Vienna and at Städelschule in Frankfurt am Main. Previous exhibitions include *Okay, lets reduce the room*, Yellow wallpaper (2024), *875 paint splatters*, Sklad M1 (2025), *That's a terrible hiding spot*, bendyman (2025) and *Ombre blowout taper fade* (with Johanna Stolze) (2025), both at Kurzbauergasse at the Academy of Fine Arts in Vienna.

Ceindra Moon Murphy (b. 1998, lives and works in London) employs sculpture, photography, and writing to investigate the dysfunctional dynamics of governance. Focusing on spaces and policies in which politics is materially embedded, Murphy examines how governments mobilise law to inhibit transparency, and how the concept of the public good is stretched, manipulated, or rendered elastic in order to legitimise particular interests. Her work traces how such mechanisms bear upon individuals, and at the same time, reflects on the limits of inquiry, and the persistent, perhaps futile, insistence on looking anyway. Forthcoming and recent exhibitions include *Nightingale*, Peer, London; *GMT* (group), presented by Emalin, Sadie Coles HQ, a. SQUIRE, Brunette Coleman, and Hot Wheels Athens London, Athens (2025); *Accessories*, Diana, Milan (2025); *Groundwork*, Galerie für Gegenwartskunst, E-WERK Freiburg, Germany (2025); *Public Interest*, a. SQUIRE, London (2025); *118 ½* (group), Emalin, London (2024); *Buffer*, a. SQUIRE, London (2023); and *Earwitness*, Southbank Centre, London (2022). Her work is in the collection of Kadist.

SoiL Thornton's (b. 1990, lives and works in New York City) art crosses boundaries of media, ranging from painting, sculpture, and photography to installation art. SoiL grapples with identity politics, diversity, systems of order, and regulative apparatuses. Recent exhibitions include *8 Hours of Rest: SoiL Thornton*, The Wattis Institute, San Francisco (2026); *The Rest*, Galerie Neu, Berlin (2025); *candidate screening methods*, Progetto, Lecce (2025); *Choosing Suitor*, Secession, Vienna (2023); *Painting, the shorter of the longest*, Maxwell Graham, New York (2023); and *Decomposition Evaluation*, Kunstverein Bielefeld (2022).



Address:

Kunstverein Kevin
Volkertplatz 14/3-4
AT – 1020 Vienna
office@kevinspace.org

Opening hours:

Friday 3:00 – 6:00 PM
Saturday 3:00 – 6:00 PM
and by appointment

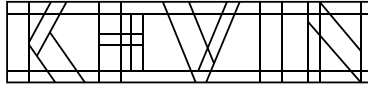
Team:

Michał Leszuk and Gina Merz (Directors)
Clara Mannott (Curatorial Intern)

Graphic Design:

Fred Heinsohn

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Floorplan:

1 *Headboxe (aluminum)*, 2026

Clémentine Adou

Cardboard box, aluminum foil, glue, fasteners

Dimensions variable

2 *portrait of a stool*, 2026

Anna Budniewski

Cardboard, laser print, acrylic glass

Dimensions variable

3 *Untitled*, 2026

Mara Jenny

Overpainted bags, house facades

Dimensions variable

4 *False Gods*, 2026

Troy Montes-Michie

Cut paper (newsprint, magazine pages, Arches), photographic slides, cut photograph, artist's tape, acrylic paint, ink, adhesive, bronze paper clip, and polyester thread glued and arranged on a metal Kodaslide compartment file box

Dimensions variable

5 *polylectern for simultaneous recitation of five scripts*, 2026

Kofi Møller

Cardboard, primer spray, acrylic hobby paint

Dimensions variable

6 *Mess*, 2026

Ceidra Moon Murphy

MRE wrappers (Mexican Style Chicken Stew, Beef Taco Filling, Mexican Rice and Bean Bowl, Chicken Stir Fry, Chicken Egg Noodles and Vegetables in Sauce, Chicken Burrito Bowl, Beef Goulash, Patriotic Sugar Cookies, First Strike Bar, Whole Grain Tortillas, Picante Seasoning), bin liner, cardboard box

Dimensions variable

