



(EN)

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 1, 2026

Opening: Thursday, June 11, 6:00 – 9:00 PM

Curated by Michał Leszuc and Gina Merz

Thoughts in No Particular Order, Given the Circumstances, a group exhibition with Clémentine Adou, Anna Budniewski, Mara Jenny, Troy Montes-Michie, Kofi Møller, and Ceidra Moon Murphy, takes its title from a chapter in Félix Guattari's *The Anti-Oedipus Papers* – a diaristic, fragmentary text in which thought proceeds associatively, resistant to the organising pressures of argument or conclusion. The chapter was shared with each participating artist not as a thematic directive but as a shared material: something each was invited to read according to their own practice, to engage selectively, to misread, redirect, or resist. What each work makes of the text – whether it is absorbed, deflected, or left largely untouched – remains as open as the reading itself; Guattari's writing functions not as a frame that determines meaning in advance, but as a surface across which individual interpretive decisions become legible.

It is within this investment in the indeterminate that Guattari's distinction between *Chronos* – the measured time of logistics, institutional infrastructures, the reduction of practice to the calculable – and *Aion*, the open, non-linear time of making and of decisions that cannot be fully prescribed in advance, becomes structuring for the exhibition. The exhibition does not resolve this tension so much as inhabit it – testing whether the measured and the open might coexist within the same object, the same gesture, the same space.

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, 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. Between the box's arrival empty and its return full, or otherwise transformed, constraint and possibility are tested here as co-constitutive rather than opposed – a question of whether limits might open rather than foreclose.

The exhibition is accompanied by a text by SoiL Thornton.

Clémentine Adou (b. 1988, lives and works in Paris), through sculpture, installation, and sound, examines 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); *Promise*, 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 in Vienna) practice spans multiple 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 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 *Ombré blowout taper fade* (with Johanna Stolze) (2025), both at Kurzbauergasse at the Academy of Fine Arts in Vienna. A selection of his written work can be found on theidiotbox.info.

Ceidra 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).

Social media tags

Michał Leszuk: @michal_leszuk

Gina Merz: @vague__transit

List of works

1

Clémentine Adou

Headboxe (aluminum)

Cardboard box, aluminum foil, glue, fasteners

dimensions variable

2026

2

Anna Budniewski

portrait of a stool

cardboard, laser print, acrylic glass

dimensions variable

2026

3

Mara Jenny

Untitled

overpainted bag, house facade, cardboard box

dimensions variable

2026

4

Troy Montes Michie

False Gods

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

2026

5

Kofi Møller

polylectern for simultaneous recitation of five scripts

Cardboard, primer spray, acrylic hobby paint

dimensions variable

2026

6

Ceidra Moon Murphy

Mess

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

2026

Kunstverein Kevin

Volkertplatz 14/3-4

AT –1020 Vienna

Friday 3:00 –6:00 PM

Saturday 3:00 –6:00 PM

& by appointment

office@kevinspace.org

[instagram.com/kevinspacevienna](https://www.instagram.com/kevinspacevienna)

The exhibition is part of the Klima Biennale Wien and supported by the Danish Arts Foundation; the Bundesministerium für Wohnen, Kunst, Kultur, Medien und Sport (BMWKMS); Stadt Wien Kultur (MA 7) and Stadt Wien Bezirksvorstehung Leopoldstadt.

 Bundesministerium
Wohnen, Kunst, Kultur,
Medien und Sport

 **Stadt
Wien** | Kultur



KEVIN

(DE)

Asta Lynge

Chariot

14. April – 31. Mai 2026

Eröffnung: Dienstag, 14. April, 14:00 –21:00 Uhr

Kuratiert von Michał Leszuk und Gina Merz

Die Einzelausstellung „Chariot“ von Asta Lynge zeigt eine neue Serie von Skulpturen sowie eine Videoarbeit.

In ihrer künstlerischen Praxis setzt sich Asta Lynge mit Vorstellungen von Fortschritt und Technologie auseinander. Dabei untersucht sie, wie Objekte im Zusammenhang mit Themen wie Begehren, Wert und Kontrolle stehen. Durch die Überarbeitung vertrauter Formen legen ihre Ausstellungen verborgene Machtstrukturen und kulturelle Narrative offen – und zeigen auf, wie diese das zeitgenössische Leben prägen. Ihr konzeptueller Ansatz verbindet Materialien und Themen auf assoziative Weise und eröffnet so das Potenzial, diese Elemente gemeinsam zu denken und daraus neue Erkenntnisse zu gewinnen.

Asta Lynge (geb. 1988, Dänemark; lebt und arbeitet in Kopenhagen) hat einen BFA-Abschluss von Central Saint Martins (2012) und war Teil der ersten Ausgabe des CSM Associate Studio Programme (2013–16). Zu ihren jüngsten Ausstellungen zählen Cherry Hill (Köln), Overbeck-Gesellschaft (Lübeck), John Giorno Foundation (New York), Francis Irv (New York), Den Frie (Kopenhagen), Kunsthall Charlottenborg (Kopenhagen), Stockholm School of Economics in Zusammenarbeit mit Coyote (Stockholm), Le Bourgeois (London), Cittipunkt (Berlin), Lagune Ouest (Kopenhagen), Cucina (Kopenhagen) sowie dépendance (Brüssel). Lynge ist Trägerin des Anne Marie Carl-Nielsen-Talentpreises. Ihre Arbeiten befinden sich in öffentlichen Sammlungen, darunter Fuglsang Kunstmuseum, New Carlsberg Stiftung, Dänische Kunststiftung, Musée D'Elysée sowie Stadt Kopenhagen.

Social media tags

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Gina Merz: @vague__transit

Werkliste

1 „Untitled“, 2026

Bronze, Spielkarten

Maße variabel

2 „Laptop“, 2026

Bronze, Spielkarten
Maße variabel

3 „Trap (2023)“, 2026
Bronze, Spielkarten
Maße variabel

4 „Remi“, 2026
Bronze, Spielkarten
Maße variabel

5 „Nina“, 2026
Bronze, Spielkarten
Maße variabel

6 „Animator“, 2026
Video mit Ton, 42:00 min

Kunstverein Kevin
Volkertplatz 14/3-4
AT –1020 Wien

Freitag 15:00 – 18:00 Uhr
Samstag 15:00 – 18:00 Uhr
& nach Vereinbarung

office@kevinspace.org
[instagram.com/kevinspacevienna](https://www.instagram.com/kevinspacevienna)

Die Ausstellung ist Teil der Klima Biennale Wien und wird unterstützt von der Danish Arts Foundation, dem Bundesministerium für Wohnen, Kunst, Kultur, Medien und Sport (BMWKMS); der Stadt Wien Kultur (MA 7) und der Stadt Wien Bezirksvorstehung Leopoldstadt.

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