



Kexin Hao

external link:

[website](#) | [Instagram](#) | [Email](#)

Kexin Hao (CN, 1993) is a performance artist and graphic designer born in Beijing and based in The Netherlands. What lies at the core of her art making is the creation of experiences addressing history, society and heritage through bodily engagement. The body in her practice is the research subject, the medium, and site where things happen and evolve.

Kexin's work is interdisciplinary, research-based, hybrid and participatory. She likes to think beyond the boundaries between art and "non art" spaces, and between categories such as design, theatre, game, clubbing, cooking, fitness and wellness. Kexin combines a variety of media including video, games, printed matter, choreography, music, and food. She aims to provide the audience with playful, collective and on-site experiences which are fun while also shining new perspectives on specific topics of social relevance.

performance

drawing

design

about



Revolution is A Dinner Party

2025

performance × puppet theatre × audio-visual

a hand puppet performance blending song and spoken word that reimagines Mao Zedong's phrase "Revolution is not a dinner party" as a meditation on food, pests, and kinship.

about

Revolution Is A Dinner Party is a hand puppet performance combining song, spoken word, and satire to reimagine Mao Zedong's phrase, "Revolution is not a dinner party," as a meditation on food, pests, and kinship.

A sparrow and a rat—puppets on either hand of the performer—argue over history and survival, echoing Mao's "Smash Sparrows" campaign and the French "Great Hanoi Rat Massacre." Their dialogue exposes how humans and vermin are bound together through political violence, class conflict, and colonial sanitation efforts.

Their quarrel is interrupted by a silverfish deity, embodied by the performer's head and torso. She reveals that all three characters are organs of one body: the sparrow as mouth, feeding on seeds; the rat as gut, digesting waste.. She leads them not to paradise but to a dinner party, where revolution is imagined as eating—an act that dissolves boundaries through food, waste, and decay.

Hand-drawn theatre stage of guts, flowers, mouths, sewers, and sexual organs frame this unruly vision of interspecies intimacy.

performance

drawing

design

-----CREDITS-----

supported by: Amsterdams Fonds voor de Kunst
costume: Laura Snijders x Vincent Wong

-----PRESENTATIONS-----

2025 [LV] Survival Kit #16: *House of See More*, Riga
2025 [NL] Big Dada, MuseumNacht Amsterdam
2025 [NL] International Art Talent Festival, Amsterdam

-----PRESS-----

Forbes [16 Highlights From Riga's Survival Kit Festival 2025](#)



performance

drawing

design

about



Lewd Banquet

2024

performance × audio-visual × immersive listening

A performance piece and an audio-visual installation that treats compost as a sonic environment and amplifies the intimate relationship between the visceral and the underground.

external link:
[Lewd Banquet](#)

about

She chews, crunches, slurps, screams, sings, whispers, and moans...Through an erotic, sensual, and visceral listening experience of compost plated on a banquet table, Kixin unfolds intimate relationships and proximities between our bodies and the discarded residues of what we eat.

performance

Borrowing from ASMR mukbang—a genre of online eating show in which a host consumes food and amplifies the sounds of eating and drinking to trigger a viewer's autonomous sensory meridian response—Kixin immerses visitors in a four-course meal and guides them into a world where guts morph into worms and tongues fondle soil. Titled Lewd Banquet, here the human digestive system, culinary routines, and sexual rituals intermingle with decomposing processes and compost organisms.

drawing

The aural feast is accompanied by a toast: "Canon of Filth," where haunting waves of melodies imitate, follow, and delay one another. As staggered voices harmonize over one another, the canon begins to resemble layers of compost and the synchronization between our intestinal and the extrinsic realms. Touring in rounds of dissonance, it celebrates the unwholesome and brings us ever closer to the dead, the rotten, and the underground, where we make life, where we make love.

design

----- CREDITS -----

supported by: Jan van Eyck Academie
 costume: Bastian Fisch
 music produced by: RADVLAD
 sound design in space: Matteo Marangoni

----- PRESS -----

Metropolis M ----- [Jan Van Eyck Open Studios 2024](#)

----- PRESENTATIONS -----

- 2025 [NL] Wasteland: *Out of Sight*, Het Nieuwe Institute, Rotterdam
- 2025 [NL] Rites of Play, Mediamatic Amsterdam
- 2024 [NL] JvE Open Studios 2024, Maastricht



about

performance

drawing

design



← Lewd Banquet in exhibition at JVE Open Studios 2024: 6-channel audio-visual installation



→ performance at JVE Open Studios 2024





Liminal Wild: live

2023

performance × music × image research

Once being the villainised and stigmatised animal, it has now become a rap star and spokesman of our ecological and political emergencies.

external links:
[Liminal Wild: live](#)

about

performance

drawing

design

The research focuses on bats (in the coronavirus crisis) and sparrows (in the “eradicate 4 pests” hygiene campaign in China’s Great Leap Forward) as carriers of symbolism and materials for personification in relation to political narratives in national health agenda, and how it reflects our understanding of ecology and immunity. The outcome is a performance combining music, spoken words, singing (rap) and movements encrypting the research outcomes and using human bodies as sites for metaphors to reenact the bodies of bats. Once a villainized creature, this bat has become a role model, a pop star, and a spokesman of our ecological and political emergencies.

In the post-Covidian times when we have moved on from the pandemic, we should still think about the conflicts the pandemic had directed us to and left us in: conflicts between nation state and people; between countries; and between ideologies. Certain narratives are created to serve people's need for an enemy. In this work, through embodying bats and sparrows, I found a good entry to the political engagement as an artist and researcher. These species provide materials to understand the causes, potentials, dangers, and damages of the hero-villain narratives. And they are the new materials which host resistance of a divided society and the lurking autocracy. The body of the bat, the place embedding so much about liminality, is where we find resolutions to the increasingly polarised world.

----- CREDITS -----

supported by: CBK Rotterdam O&O Grant
 costume: DRAGA DINA
 wings: Gökay Atabek (Volksamt!)
 track: QB
 riso printing: PrintRoom Rotterdam

----- PRESS -----

2024 [NEGOTIATING VALUES, NEURAL 73](#)
 2023 [Heroes and Villains: Performance Art And Social Stigma, Post Design Tangle](#)

----- SELECTED PRESENTATIONS -----

2023 [NL] UNFAIR, Amsterdam
 2023 [NL] KOORTSDROOM / Feverdream, Frans Hals Museum, Haarlem
 2023 [NL] Samodiva, Poing Rotterdam
 2023 [NL] Clubhuis#WITCHESWANTED, Het Huis Utrecht
 2023 [DE] Lost Weekend Meets Young Art, Munich
 2023 [NL] Evidence in Motion #5: *Empty Orchestra*, iii, The Hague

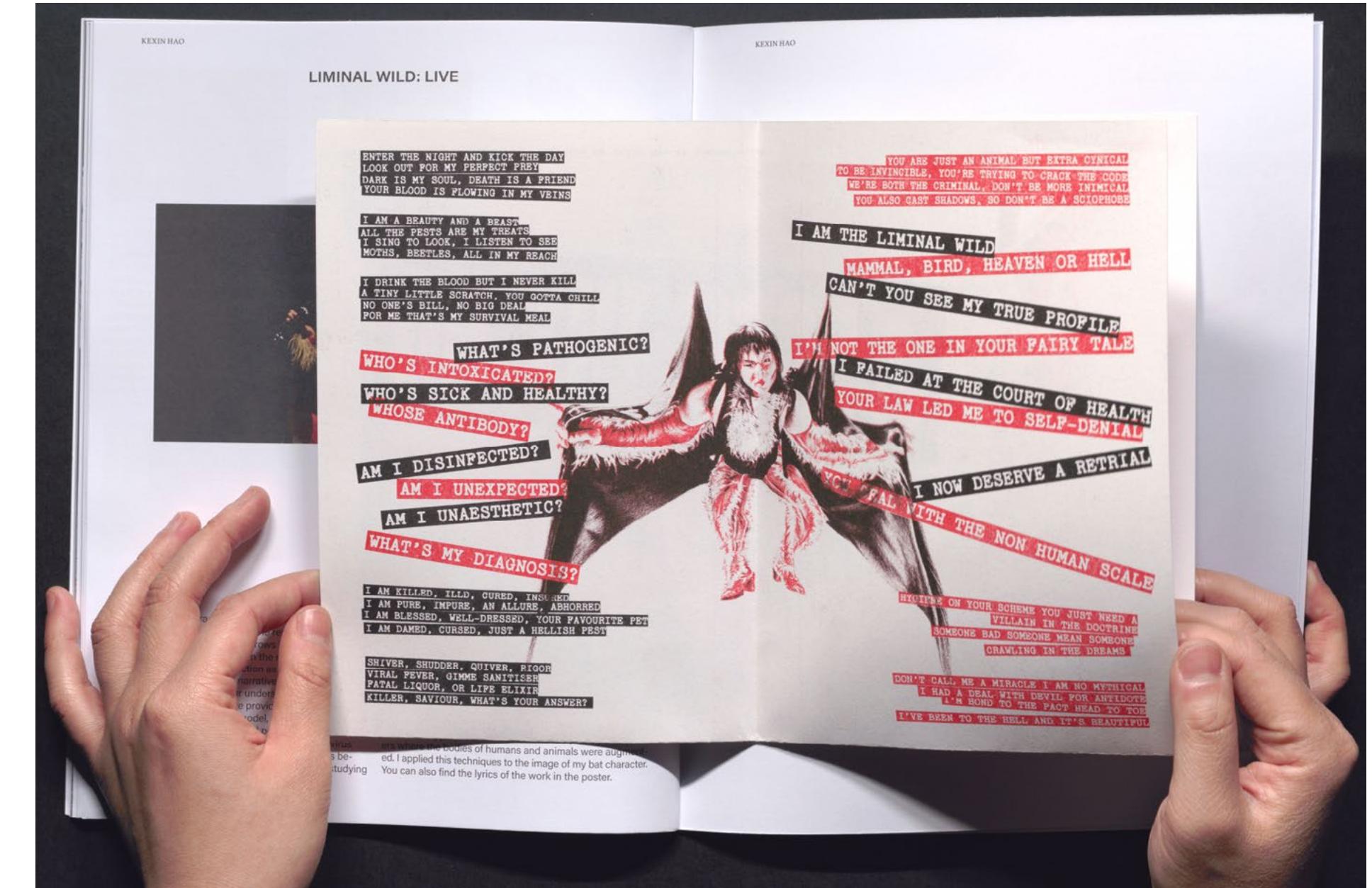
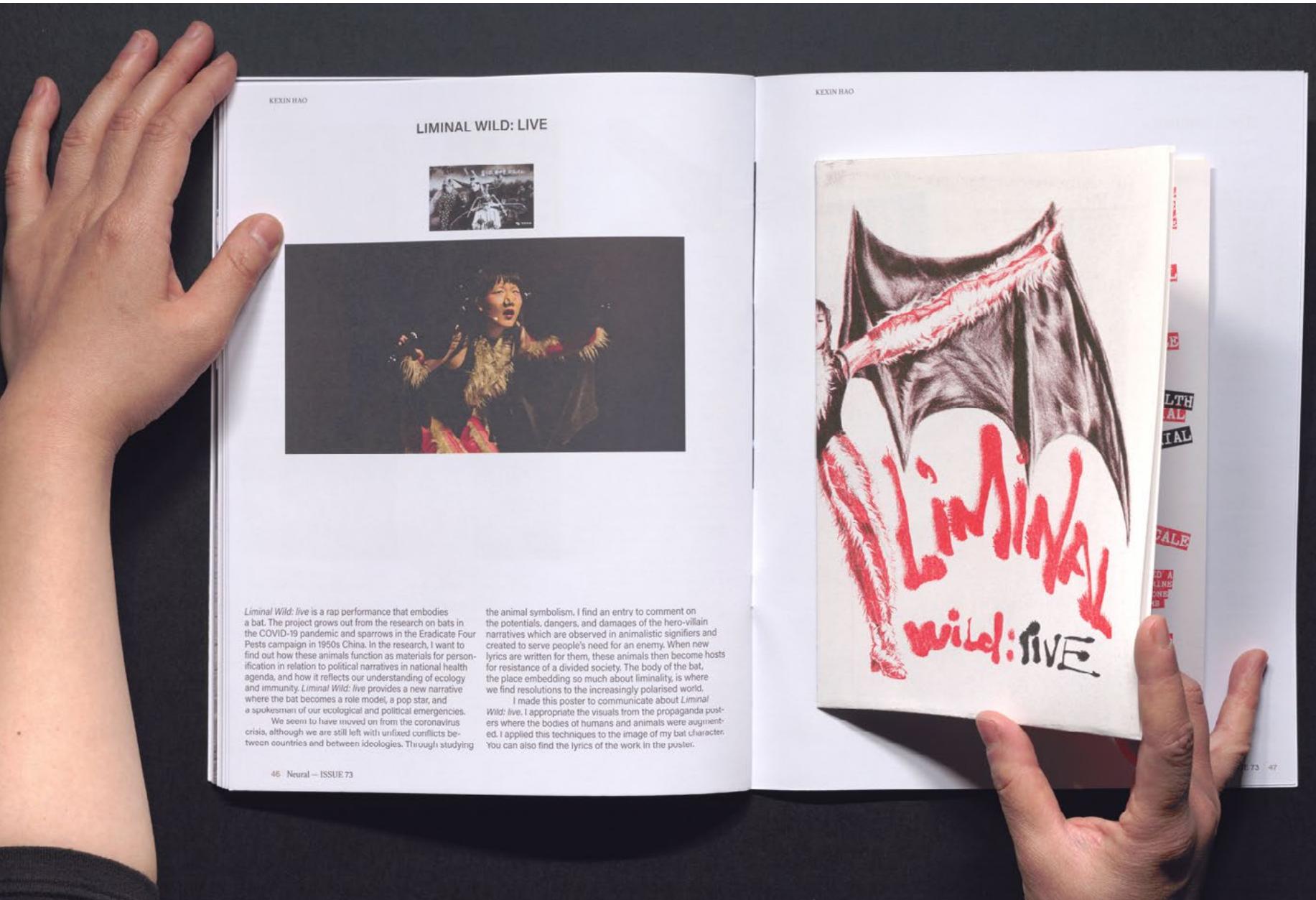


about

performance

drawing

design



← riso print in
NEURAL Magazine



→ performance at
#WITCHWANTED,
Het Huis Utrecht



performance

drawing

design

about



Forceful Catering

2022~2023

performance × trans-disciplinary × multi-sensory ×
catering × electronic music × live singing

The tradition of pounding sticky rice becomes an experimental percussion instrument combined with techno music. The performance brings out a catering service and a clubbing experience.

external links:
[Forceful Catering](#)

about

"Forceful Catering" is a choreographic and musical performance growing out from the East/Southeast Asian tradition of preparing sticky rice cakes (mochi). The rice pounding utensils become experimental percussion instruments to produce bass beats to the electronic music; the pounding movements develop along the increasing viscosity of the rice.

performance

Inspired by the traditional Chinese folklores and rice pounding work songs, this project tries to expand the rice pounding song to contain new narratives reflecting our current urgencies: can a woman's body become, contrary to a recipient, a giver of forces and penetration? What if fierce acts don't direct to violence and harm, but a process leading to nourishment and care? How does the transformation of rice translate the cycle and entanglement of birth and death, fertility and decay?

drawing

The performance brings out a clubbing experience and a catering service to the audience. "Forceful Catering" thrives on feeding the ones who treasure beats and intimacy.

design

----- CREDITS -----
The work was titled "Pound it!" and was developed during Summer Session residency 2022, supported by V2_Lab for the Unstable Media. For this version, I collaborated with Rachwill Breidel on the music and Tingyi Jiang on the performance.

"Forceful Catering" is evolved from "Pound it!" and is a project developed during WORM x Amarte residency 2023. For this version, I collaborated with 10_r3n on the music and Marie Komatsu on the wood installation.

----- PRESS -----

[Interview Kexin Hao: Forceful Catering, WORM x Amarte Residency](#)

----- PRESENTATIONS -----

- 2024 [NL] Come as you are! FREE CLUB NIGHT
WORM Rotterdam
- 2024 [AUS] Ars Electronica, POSTCITY Linz
- 2024 [DK] O-Days Festival, Copenhagen
- 2024 [NL] Synergy Festival, Amsterdam
- 2024 [NL] *Amarte Wonderland*,
Theater De Krakeling, Amsterdam
- 2024 [NL] *On Point of Climax*, iii, The Hague
- 2024 [NL] *The Women Gather*,
Het Nieuwe Institute, Rotterdam
- 2023 [NL] *FeverTraumburg*, Poing Rotterdam
- 2023 [NL] *AFFECT*, WORM, Rotterdam
- 2023 [NL] FIBER Festival, Amsterdam
- 2022 [NL] Test_Lab: Summer Session, V2_, Rotterdam
- 2022 [DE] Traumburg Festival, Gommern



about

performance

drawing

design



→ food serving at
WORM, performance at
Traumburg Festival



← performance and
food serving at iii,
On Point of Climax

performance

drawing

design

about



Future Dance of Nostalgia

2022

interactive media × game art ×
participatory performance × choreography

*An interactive dancing game and public performance
that activates our moving bodies as alternative
archives of the age of pre-industrial hard labor.*

external link:

[Future Dance of Nostalgia](#)

about

What kind of movements were once embedded in our collective body at work? how do we preserve the body movements and restore our moving bodies as the living archives?

performance

Taking the form of classic video dancing games, *Future Dance of Nostalgia* invites audience to perform the choreography that extracts the movements found in the pre-industrial manual labour. Motion tracking technology allows the body movements to be measured and evaluated. Historical archives of work songs provide the inspiration for the music that renders the old tales and melodies into clubbing beats that lead the dance.

drawing

Through ethnographic research into work songs and the moving body, the project draws much needed attention to alternative historical archives of our times. The gaming technology, visual, and music, bring people closer to the past through a tangible and modern experience. The work also brings fun and togetherness to audience through public participatory dance sessions and interactive gameplay.

design

----- CREDITS -----

Game development: Leonardo Scarin
Choreography: Kexin Hao x Ludmila Rodrigues
Music production: Rachwill Breidel
Sound mixing: Dima Ibrahim
Videography, 3D: Pedro Gossler

----- SUPPORTED BY -----

Creative Industries Fund NL
Creative Europe
Stroom Den Haag
Rewire Festival 2022
Production Residency at iii

----- PRESS -----

Gonzo Circus [REWIRE 2022 IN TIEN HOOGTEPUNTEL](#)
Neural Magazine [Future Dance of Nostalgia, preserving history through dance](#)

----- SELECTED PRESENTATIONS -----

2025 [ES] Sónar Festival: Sónar+D, Fira de Barcelona
2024 [NL] Museum Night, Tetem Enschede
2024 [DE] A MAZE. / Berlin
2023 [NL] MOONSHOT: Digital Culture, Het Nieuwe Instituut, Rotterdam
2023 [NL] Boring Festival, Haarlem
2022 [HR] Student International Film Festival: *All Game No Play*, Rijeka
2022 [NL] Stimuleringsfonds 10 year anniversary
2022 [ES] L.E.V Festival, MATADERO Madrid
2022 [DE] *Never Ready: A Congress on the Visuality of the Internet*, HFBK Hamburg
2022 [NL] TecArt, Rotterdam
2022 [NL] Rewire Festival, Proximity Music: *Sensing After Thought*, Amare The Hague



about

performance

drawing

design



Never Ready, Congress at HFBK Hamburg



All Game No Play, STIFF festival, Rijeka



Transcending Labor to Dance, workshop at iii



SCI 10 years party, Rotterdam
SCI 10 years anniversary party



Boring Festival, Haarlem



LEV Festival, MATADERO Madrid

performance

drawing

design

about



Total Body Workout

2021

participatory performance × digital media × public art ×
fitness × body politics × collective body memory

A workout routine that reconfigures the history of body politics in a head-to-toe sequence, and brings the past to the present by a modern, collective, and bodily experience.

external link:
[Total Body Workout](#)

Total Body Workout leads you through a ‘total body’ experience in which history unfolds not in chronological order but in a head-to-toe sequence.

How is our body scripted and shaped by the times it lives in? How are national agendas and political ideologies woven into bodily semiotics? How does one’s body memory become an integral part of hegemonic historical narratives? And how do we inhabit a historical and totalised body?

Based on nationwide physical exercise routines and mass gymnastic performances in Asia, the Eastern Bloc and the United States, *Total Body Workout* proposes a recomposition of the existing corporal movements and a reconfiguration of the past in the present. Here and now, we work out the total body.

----- CREDITS -----

Photography:	Helena Roig
Cinematography:	Pedro Gossler
Music:	Dima Ibrahim
Make up:	Mijs Goosen
Fitness supervisor:	Leon Lapa Pereira
Performers:	Leon Lapa Pereira × Ella Wang Olsson × Tom Šebestík × Tingyi Jiang × Pelle Schilling Ruben Pater × Thomas Buxo
Tutors:	

----- PRESS -----

Dutch Designer Yearbook 2021
[SPREAD MAG issue 5: Movement](#)
[Body Sessions, ArtEZ Studium Generale](#)

----- AWARDS -----

- 2021.7 Department Award | Graphic Design, Royal Academy of Art
- 2021.7 Nomination | iii Research Residency Award
- 2021.9 Young Blood Award | GOGBOT Festival
- 2021.10 Gold Award, Multidisciplinary Design, Young Blood Award | Lu Junyi Design Live

----- SELECTED PRESENTATIONS -----

- 2025 [NL] *Books Are Bridges*, PrintRoom, Rotterdam
- 2025 [NL] Opening Art Island, Forteiland IJmuiden
- 2024 [NL] Spread Zine Fest, Groningen
- 2024 [NL] LowLands Festival, Biddinghuizen
- 2023 [NL] Embassy of Inclusive Society, DDW 2023, Van Abbemuseum, Eindhoven
- 2023 [NL] Synergy Festival, Flevopark Amsterdam
- 2023 [DK] Post Design Tangle: *Community*, Copenhagen
- 2023 [NL] Dakota By Night, Nieuw Dakota, Amsterdam
- 2023 [NL] Wobby Club Night, Wobby Club, Tilburg
- 2022 [NL] *Turning Towards Fluidity: A Tournament of the Unknown*, W139, Amsterdam
- 2022 [NL] *DESIGN BOND China Calling*, Conference at DDW, Eindhoven
- 2022 [NL] *Body Matters*, CHAXART Amsterdam
- 2022 [DE] Sinema Transtopia, bi'bak, Berlin
- 2022 [NL] *2 Body Practice*, W139, Amsterdam
- 2022 [CN] yà运会, Luxelakes•A4 Art Museum, Chengdu
- 2021 [HR] *In Transmission*, STIFF Student International Film Festival, Rijeka
- 2021 [NL] GOGBOT Festival, Enschede
- 2021 [NL] PIP Expo: *Morning Routines*, PIP The Hague



NOW AND THEN, WE WORK OUT THE TOTAL BODY!

about

performance

drawing

design



Total Body Workout, exhibition at KABK graduation show 2021



about



Luxelakes•A4 Art Museum, Chengdu

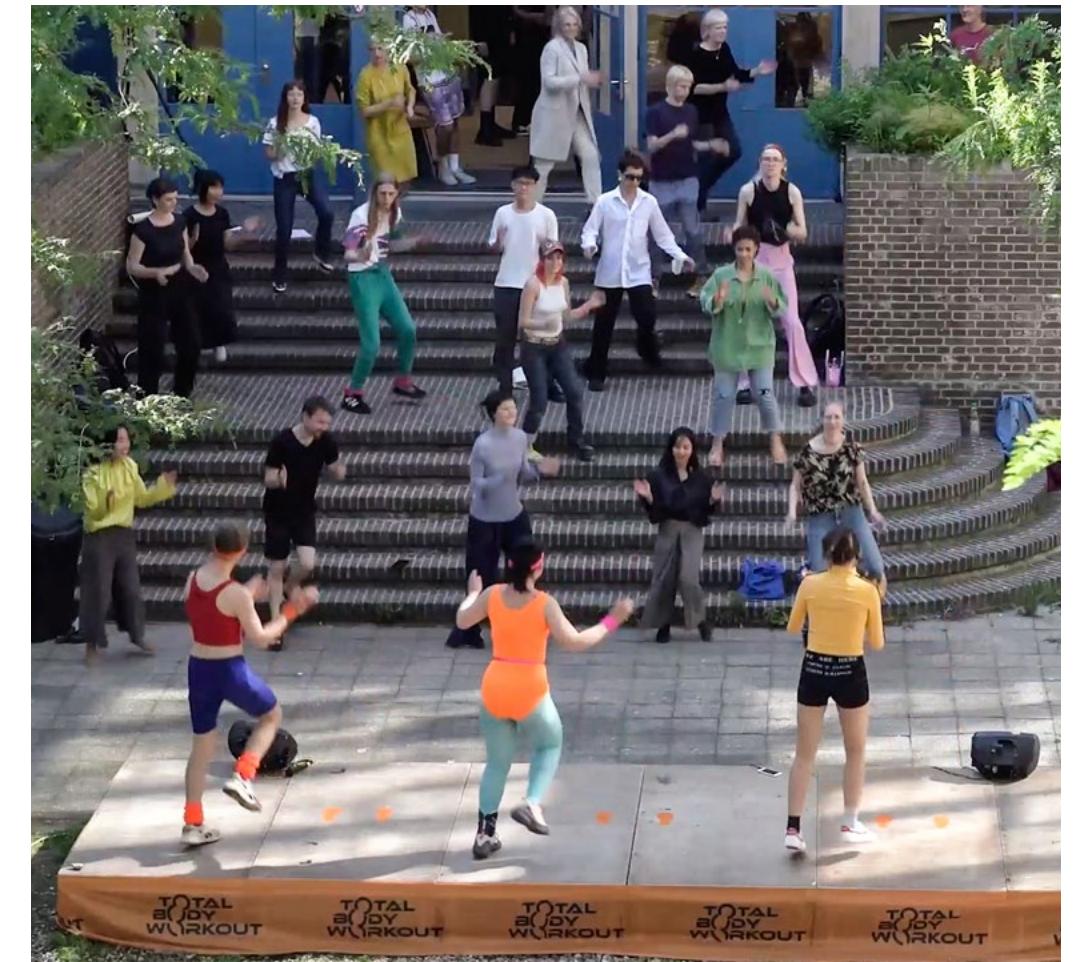
performance



Body Matters at Vondelpark, Amsterdam



GOGBOT Festival, Enschede



KABK Graduation Show 2021, The Hague

drawing



PIP Expo, The Hague

design



Lowlands Festival, Biddunghuizen



Venice Biennale



W139, Amsterdam

Stadstekenaar 2025

about

performance

drawing

design



← meeting the alderman
Saskia Bruines and gifting
her the first drawing.

Haagse Stadstekenaar 2025

Since 2023, The Hague has appointed a Stadstekenaar—a City Illustrator—who observes everyday life in the city and captures its stories through drawings. This initiative is a collaboration between gemeente, Bibliotheek Den Haag, het Haags Gemeentearchief and Nest.

Local Animals as Narrators

In this role, Kixin portrays urban life and themes such as coexistence between human and non-human residents through the eyes of local animals. A lot of storytelling in her drawings are also inspired by artefacts found in the Gemeentearchief.

Engaging Through Workshops

Throughout the year, workshops invite young people to create hand puppets and mascots that imaginatively reflect city life, with themes ranging from human and animal residents to food, nature, the sea, and history.

Exhibitions & Visibility

Each month, one drawing appears in the newspaper Den Haag Centraal. The works are also displayed at Nest, in public libraries across the city, and in the gallery at the Gemeentearchief. Ultimately, the full series is archived permanently for public access.

about

performance

drawing

design



Wie Ben Ik Dat Ik Dit Doen Mag?
2025.2



Op Onze Coalitie!
2025.3



2025.4

about

performance

drawing

design



Beelden In Transitie
2025.5



Democratie: binnenstebuiten
2025.6



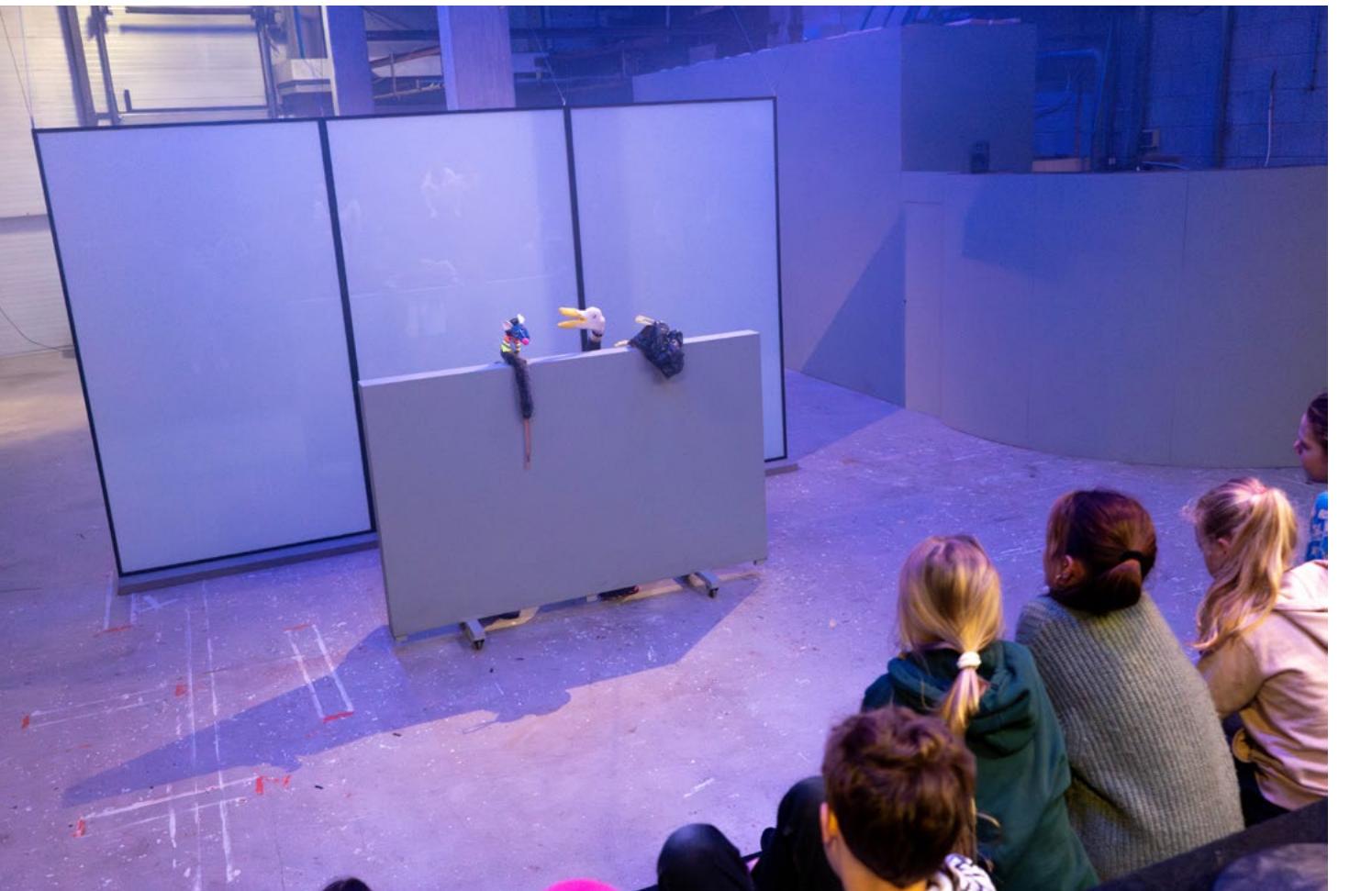
Wish You Were Here!
2025.7

about

performance

drawing

design



Sock Puppets Workshop at Nest

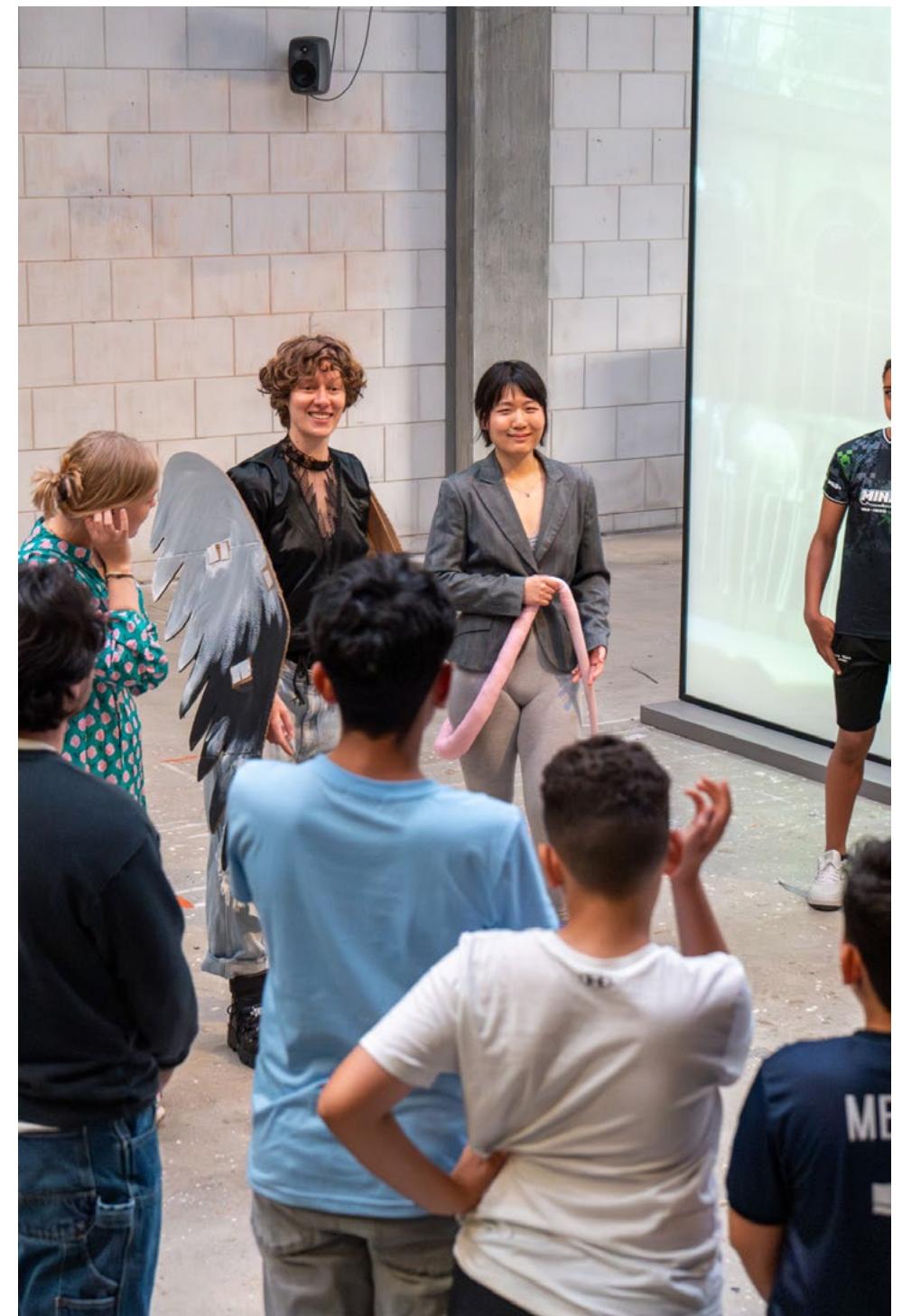
The afternoon began in the exhibition space, where we performed a puppet show on a stage with a wall to hide our bodies. Laura and I played the seagull and rat, bringing the characters to life. The show truly captivated the kids, sparking their curiosity and excitement.

Following the performance, we led a “sound bath” to engage the children using their voices and body movements, creating a soundscape of seagulls, wind, and the sea of The Hague. We then encouraged them to think about other nuisance animals in the city, leading to another round of vocal imitations—a chorus of pests and vermin.

After the puppet show and the vocal session, we started the puppet making workshop. By the end, we had a lot more members added to our “The Hague Nuisance Club”: pigeons, snails, cats, bees, parakeet, crows, mice.

Finally, we reached The Big Show Time—the kids took charge, performing their own puppet shows. Some told stories of love, others of fierce battles, and a few staged worm feasts! As a grand finale, Laura and I had the privilege to be in the center with our eyes closed, while the children formed a circle around us, delivering a deluxe sound bath—a glorious, chaotic symphony of screams, whispers, and animal calls.



[about](#)[performance](#)[drawing](#)[design](#)

Mascot Workshop

On May 11, Laura and I did a workshop at NEST with kids from IMC Weekendschool. The workshop is about making full-body mascots that embody the nuisance animals in The Hague. We performed the play “The Real Governor of The Hague” as a rat and a seagull. With fabrics, cardboards, and other materials, the children have made a crow, a cat, and a nemo fish.



A House of Our Own

2023

water colour, colour pencil

about

performance

drawing

design



Diary of Compost Creatures

2024

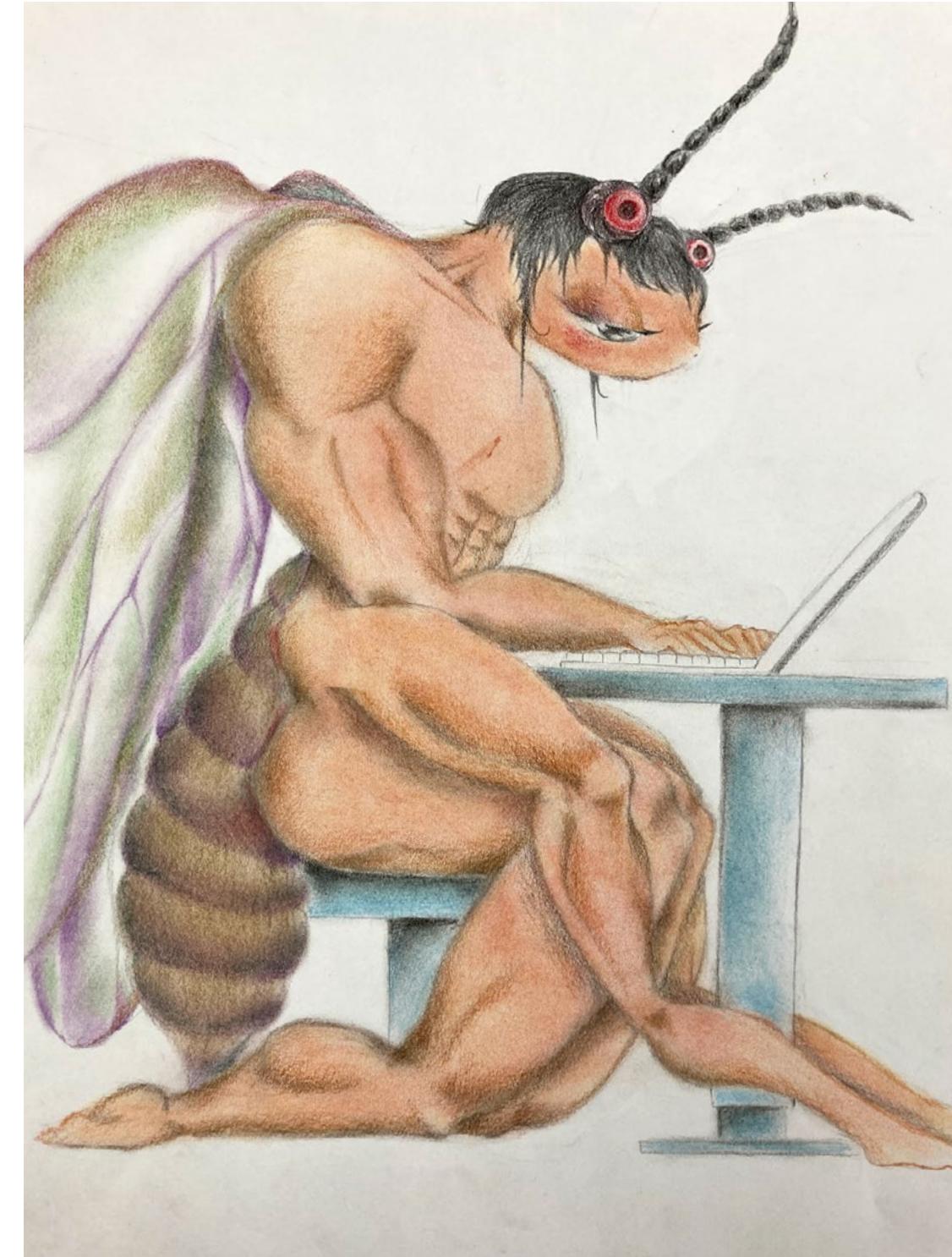
colour pencil, colour charcoal

about

performance

drawing

design



Design Commissions

about

performance

drawing

design



Selected clients and commisions

2025	[campaign]	iii (instrument inventors initiative)	<i>Spill Your Guts</i>
2024	[campaign]	Stroom Den Haag	<i>Not Rocket Science</i>
2023	[publication]	Benjamin Li	<i>Chinees-indisch Restaurant Stickeralbum,</i>
2023	[campaign]	KABK	Graduation Show 2023 and Open Day Campaign Design
2023	[publication]	beuysbois collective	<i>BRAIDS Journal</i>
2022	[campaign]	Alternative Art Guide	<i>Back To Normal</i> , group exhibition
2022	[campaign]	Photography Department KABK	Cockroach Collective
2021	[package]	Benjamin Li	<i>Nr.39 met Rijst</i>
2021	[website]	Hgtomi Rosa	Hgtomi Rosa
2021	[publication]	Isabel Wang Pontoppidan	<i>FAKE CHINA 假中国</i>
2021	[campaign]	Spectrum.space	<i>MOVE! A Distant Memory</i>
2021	[publication]	Musuem2050	Symposium 2019 + 2020
2020	[campaign]	Simon Wald-Lasowski & W139	<i>It is very difficult to be an island of perfection in a sea of misery, but please do not doubt our sincerity</i>

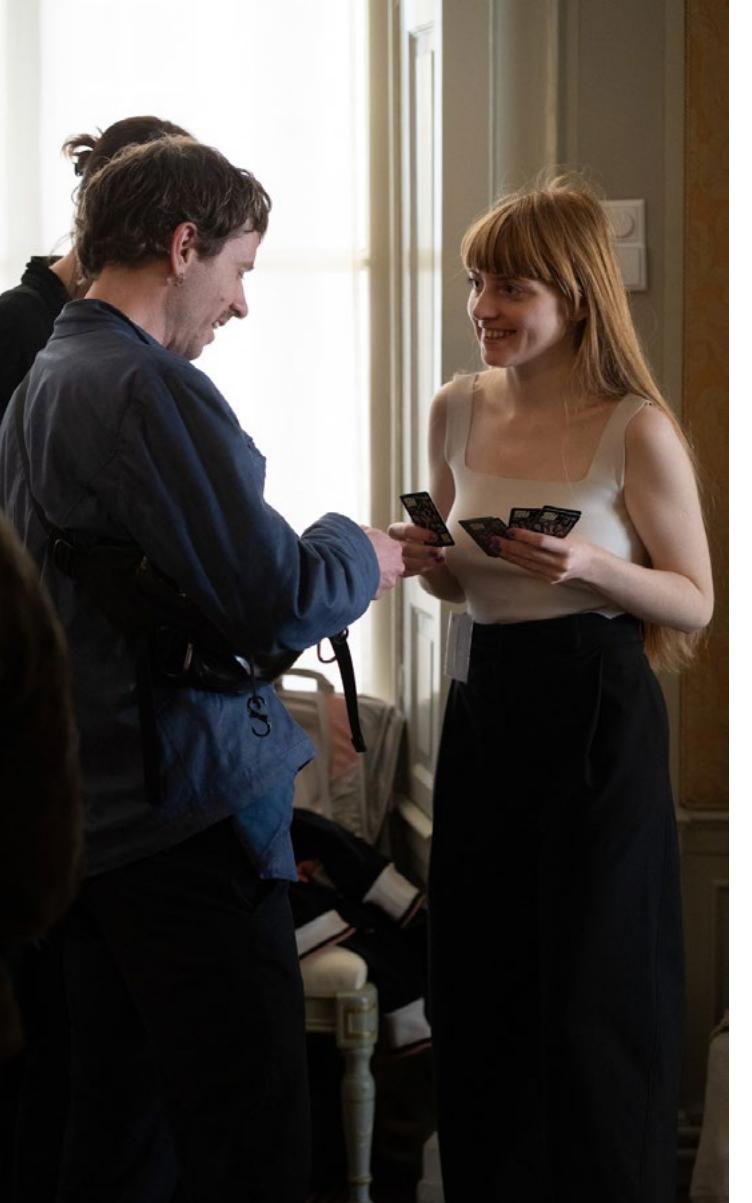
I obtained the defree in B.A Graphic Design from Royal Academy of Art and graduated with distinction and department award. I have been conducting visual identity design, website design & development, publication design for various clients, which include visual art organisations, artist initiatives, art academies, cultural spaces and individual artists.

about

performance

drawing

design



Spill Your Guts is a performative card game developed for the networking event of *Proximity Music*. It was designed to encourage interaction among creative professionals through a playful system of card exchange.

Gameplay Mechanics:

Each participant starts with 7 identical gut microbe cards, representing a uniform microbiome. When two participants interact, they exchange one card each. With each swap, their microbiomes become more diverse.

The goal is to collect 7 different cards. Once achieved, the participant can claim a special drink at the bar—a symbolic “detox” marking the completion of the exchange cycle.

Before trading, participants are prompted to “spill their guts” by sharing something personal, professional, or simply conversational. This verbal exchange is considered part of the card-trading ritual.

The Drink:

The drink awarded at the bar is non-alcoholic and made with tapioca pearls, pandan leaves, and butterfly pea flowers. It features a thick texture and layered colours, creating a visual and sensory contrast that is both unusual and appealing—simultaneously repelling and attractive.

about

performance

drawing

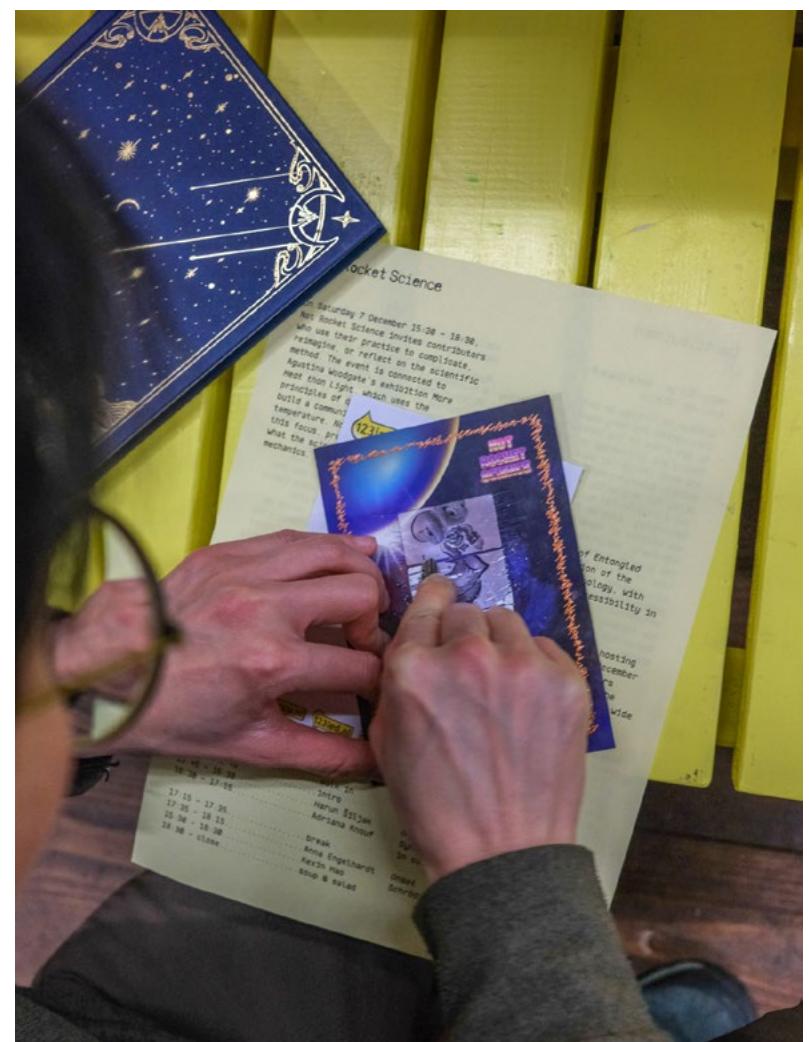
design

Not Rocket Science invites contributors who use their practice to complicate, reimagine, or reflect on the scientific method. The event is connected to Agustina Woodgate's exhibition *More Heat than Light*, which uses the principles of quantum communication to build a communications system based on temperature. *Not Rocket Science* expands this focus, presenting imaginations of what the sciences are after quantum mechanics. This programme is part of *Entangled Codes*, Stroom's exploration of the body as a medium for technology, with particular attention to accessibility in the digital world.

Besides the graphic identity for the event, I also brought out a game for the audience:

Schrödinger's Scratch Cats

The thought experiment Schrödinger's cat posits that 'before opening the box, the cat is dead and alive at the same time'. My scratch card game intervention *Schrödinger's Scratch Cats* invokes excitement for the unknown, the uncertain states, the anticipation of a reveal, and the belief in luck as in the interpretation and application of quantum physics. Upon entry, every visitor will receive a scratch cat. Like an unseen observer, *Entangled Quties* will guide visitors to scratch a single box before each contribution. By the end, 2 lucky winners get a €30 allocation to spend in the Stroom book shop.

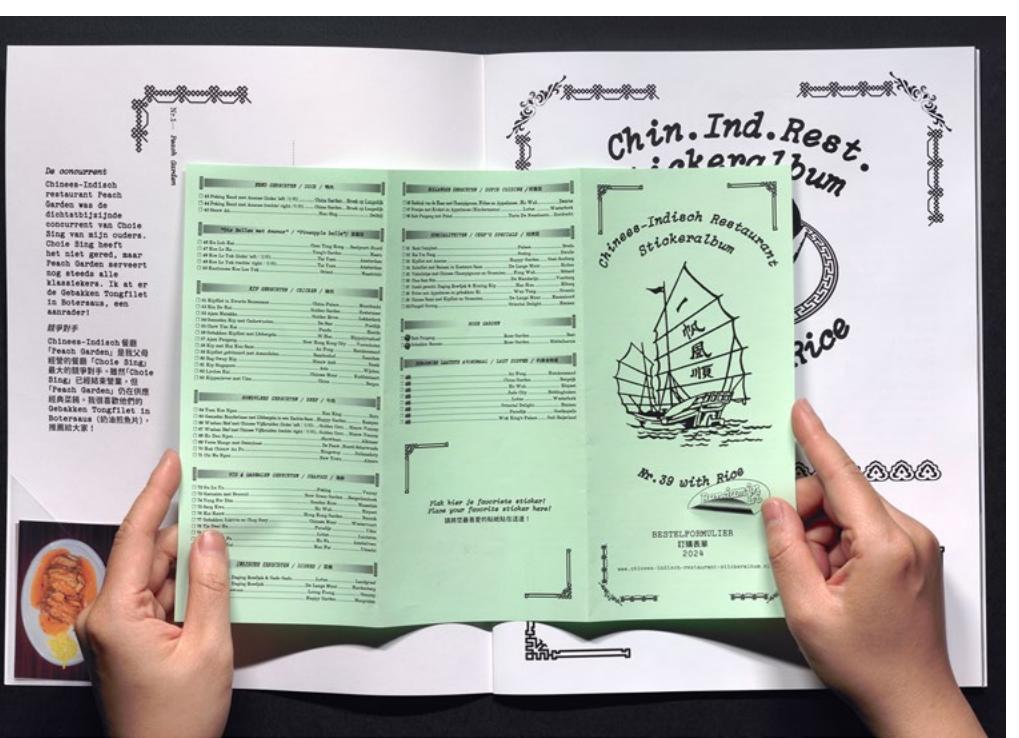


about

performance

drawing

design



about

performance

drawing

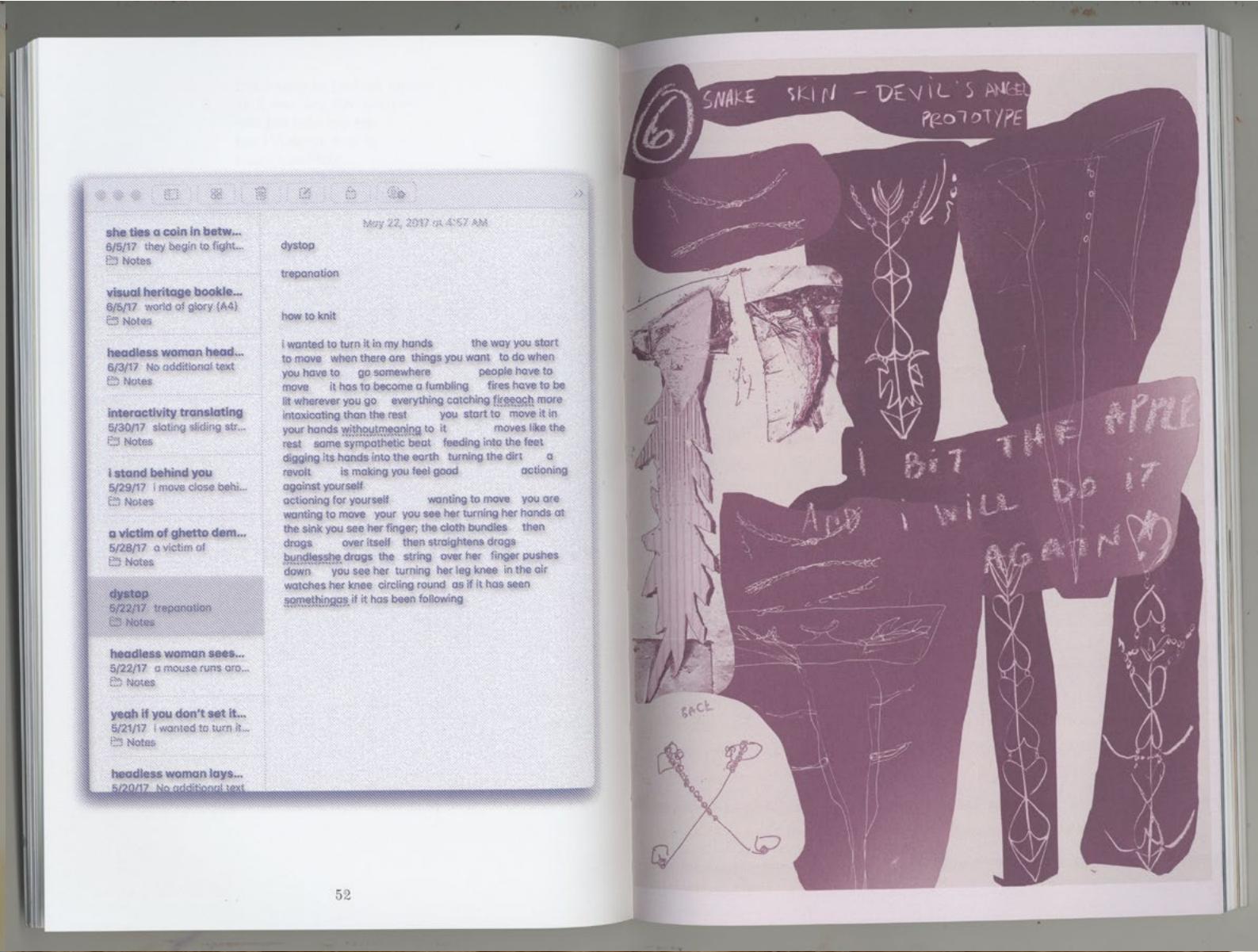
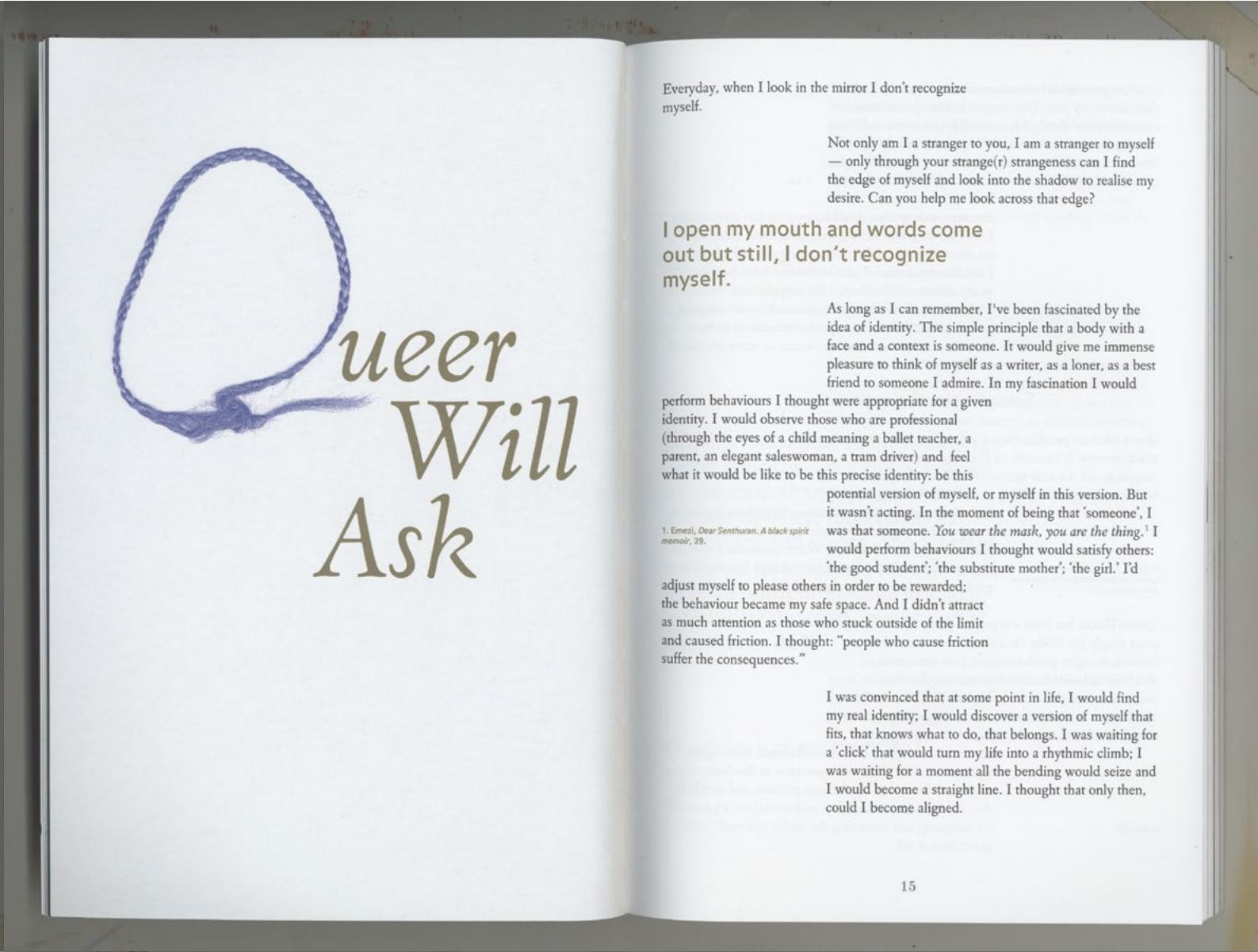
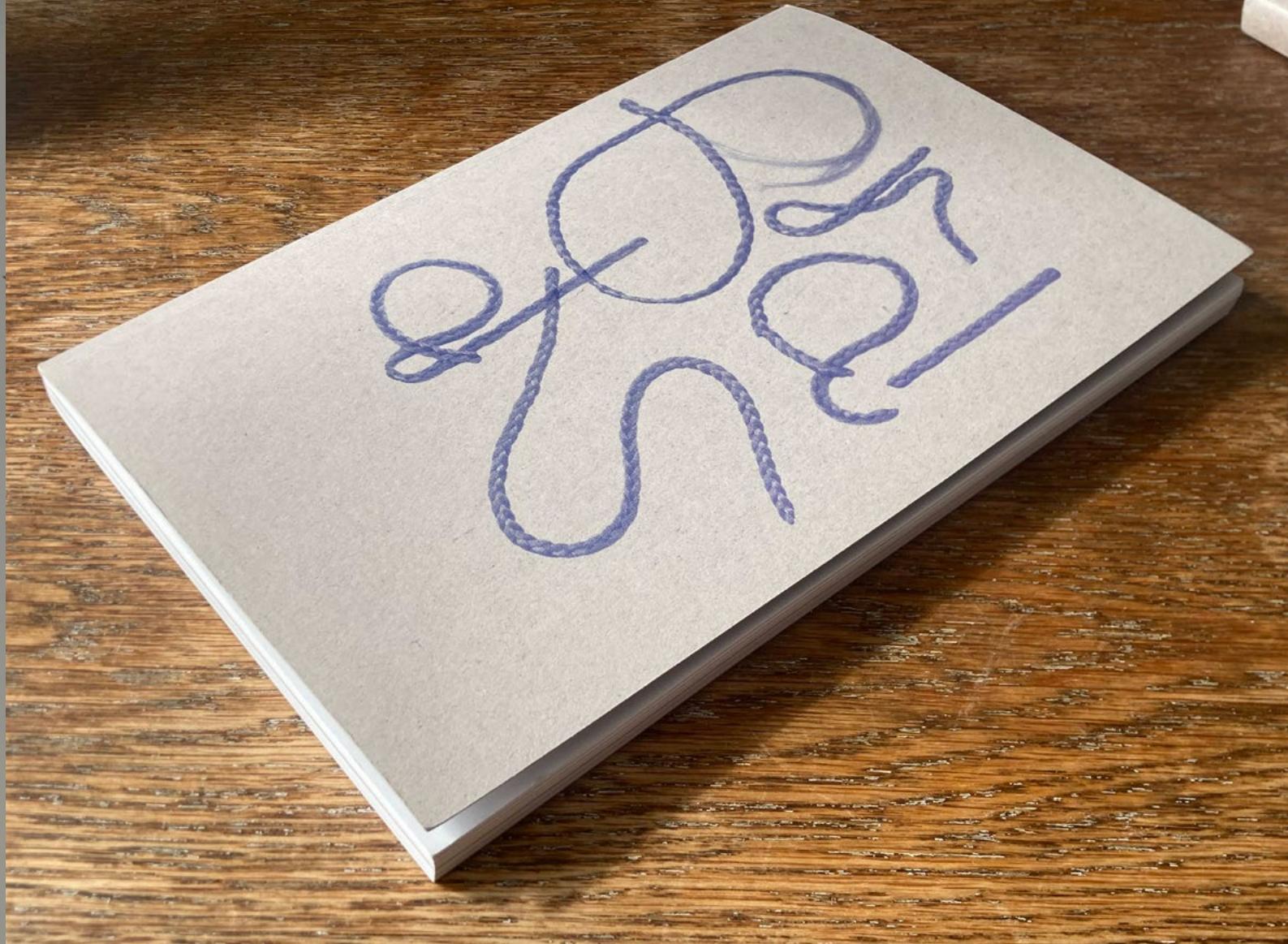
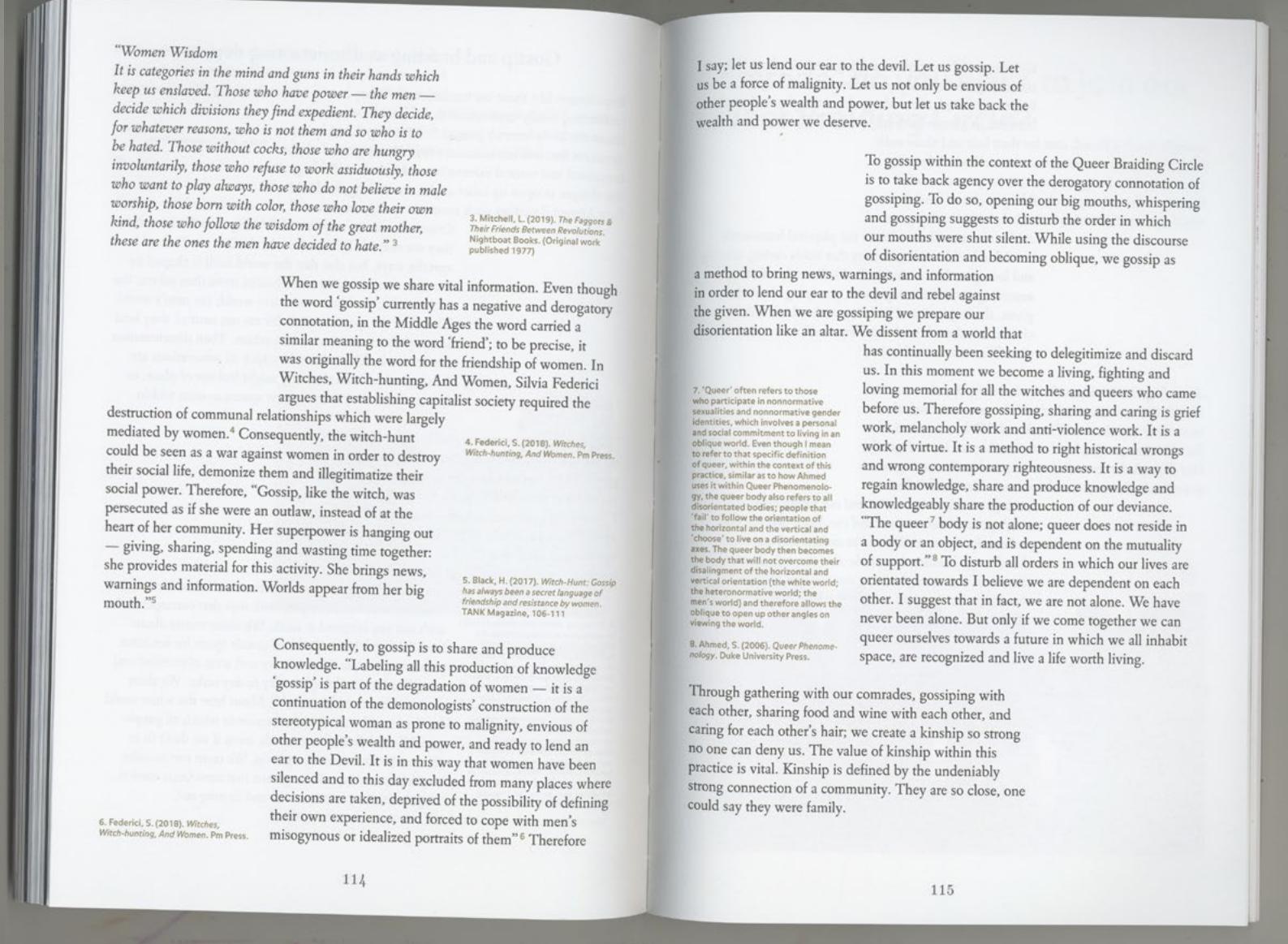
design



about

performance

drawing



about

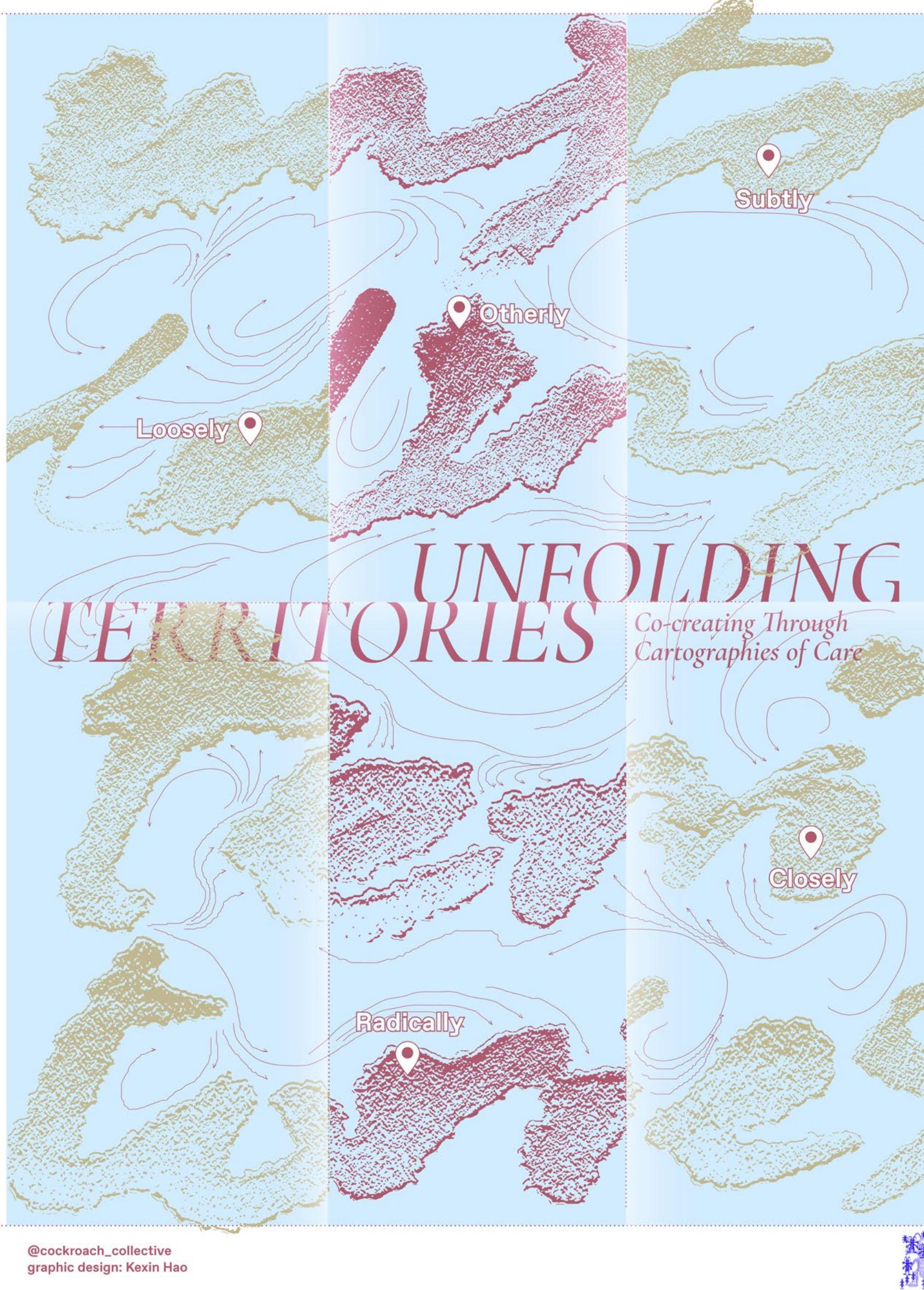
performance

drawing

design

20-23 January | The Grey Space in the Middle
Online program on cockroach-collective.com

You are invited to start a dialogue about what care could mean in society, betting on the idea that art can be truly transformative if it comes from a place of love, respect, and curiosity for the other.



cockroach-collective.com/about

HOME ABOUT LIVE TV PUBLICATION

UNFOLDING TERRITORIES: Co-creating Through Cartographies of Care

The Cockroach collective is a group of 46 students infesting the landscape of photography and exploring the possibilities of the medium to go beyond traditional definitions.

UNFOLDING TERRITORIES:
Co-creating Through Cartographies of Care is a collective effort to expand the definition of care aiming at the broader understanding of what care means in the contemporary world and how art can be seen as a manifestation and tool of care.

The act of creation is an act of care, creating work is a movement towards expression of one's honest desire to connect with others. In our exhibition we would like to share what we care about, in the ever changing world that surrounds us.

We have been driven to create an opportunity for everyone, the audience and the artists, felt seen and listened to. At our core we are guided by equality, inclusivity and respect. The willingness to take care of one another is a representative trait of our time when we all need additional support. These turbulent years are reflected in the ways we create work and the themes we explore. Furthermore, we want to challenge photography and explore it as a means of care to reflect our world today.

With Unfolding Territories: Co-existing Through Cartographies of Care, we create a space which carries a proposition. What if creation is an act of care?

You are invited to start a dialogue about what care could mean in society, betting on the idea that art can be truly transformative if it comes from a place of love, respect, and curiosity for the other.

ISLANDS OF CARE

Loosely

The projects are organised in five islands. You can imagine an archipelago of care, fluidly divided by water, where each island is in conversation with another. To navigate these waters and explore the islands, we provide you with a map but be aware, map is not a territory, a map is an artificial structure, territory is what lies beneath, the real connection we experience through care.

Loosely

Works that serve as a tool to question what is now too ephemeral to grasp. This island is a place for

cockroach-collective.com

ABOUT LIVE TV PUBLICATION

These projects zoom in exploring the topics with precision, direction and analytically investigating the world. Works on this island explore intimacy through different dimensions. Either it is an engagement with a subject of an investigation or a personal story, the definition of closeness is expanding on this island.

UNFOLDING TERRITORIES 20-23 January The Grey Space in the Middle @cockroach_collective web: Kixin

about

performance

drawing

design

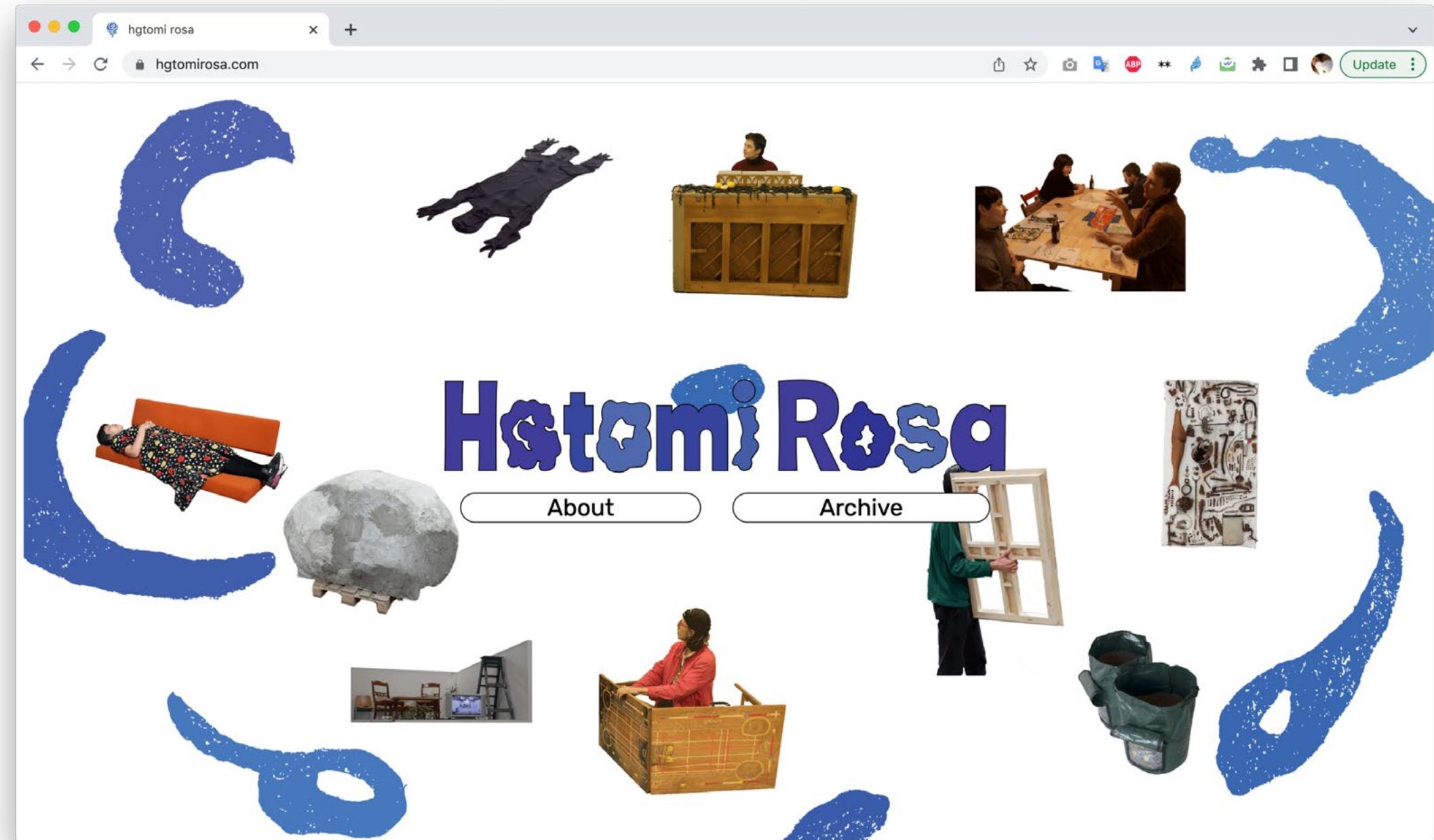
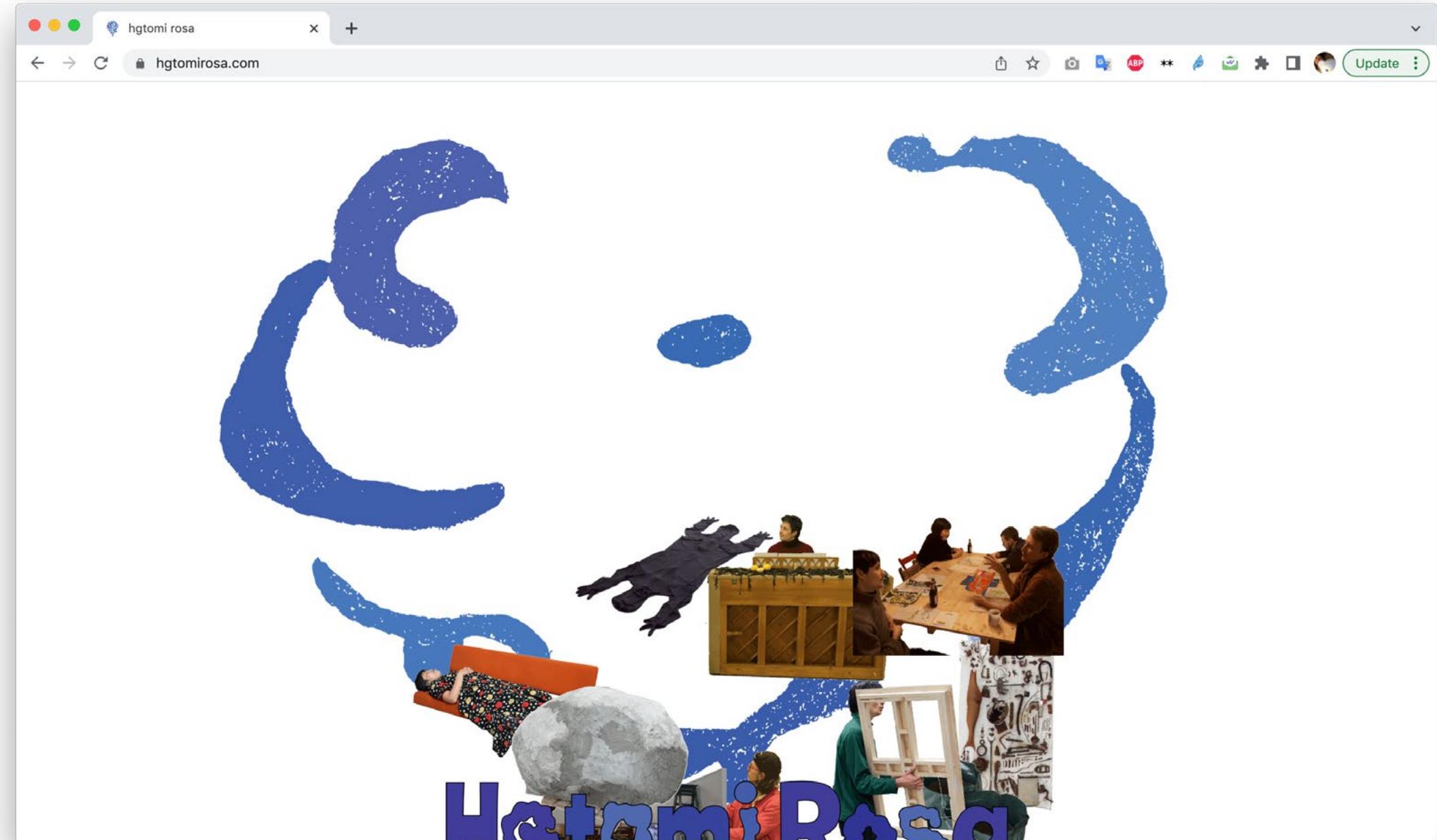


about

performance

drawing

design



[About](#) [Archive](#)

Laura Snijders

I question current norms and values and observe behaviour, ways of dressing, systems, and logic. The communication but also the miscommunication that results from this fascinates me. In my work I use these elements of communication to confuse. I play with them to give shape to a new reality. For example, why do some people dress exclusively in red? Are they aware that they are stealing the show? Is this their normal? I don't want real answers. I want to ask these questions and dream my own logic onto them.

www.laurasnijders.com

[← Archive](#) [Wide Angle on Happy Valley](#)

Fluctuation is the motive behind Wide Angle on Happy Valley. In Autumn/Winter 2020/21 Hgtomi Rosa's mission for the encounter between art and audience faced a new challenge: uncertainty. Week by week, in the period of 2,3,4 months, life outside the exhibition was transforming faster than our works in progress. We were watching from big glass windows. Having to make predictions on a future outcome lifted some of us closer to the skies of fantasy - whilst grounding others in the mudds of reality

[About](#) [Archive](#)

Hgtomi Rosa

2021 ~ *Koninginnedag Tentoostelling*

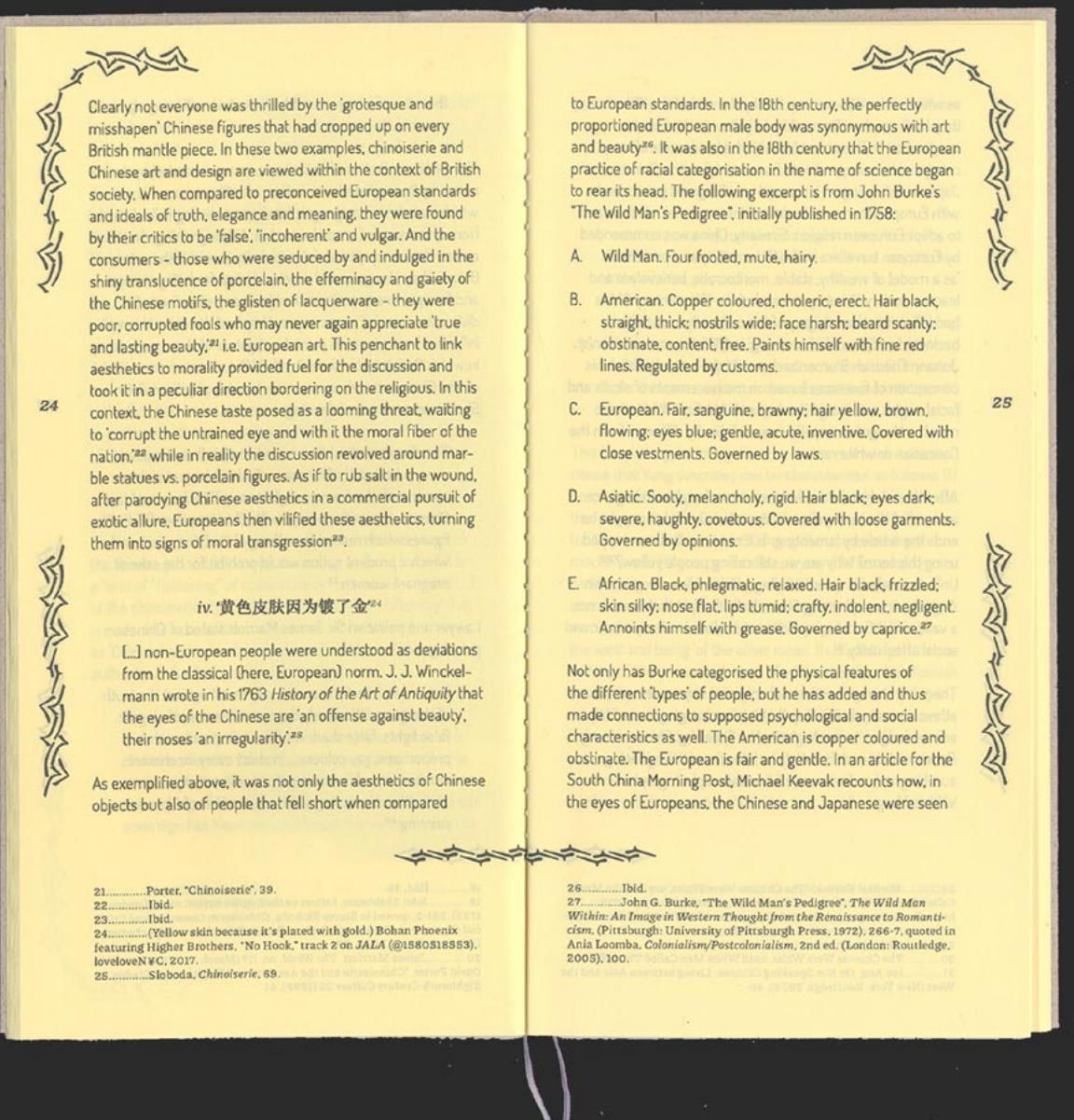
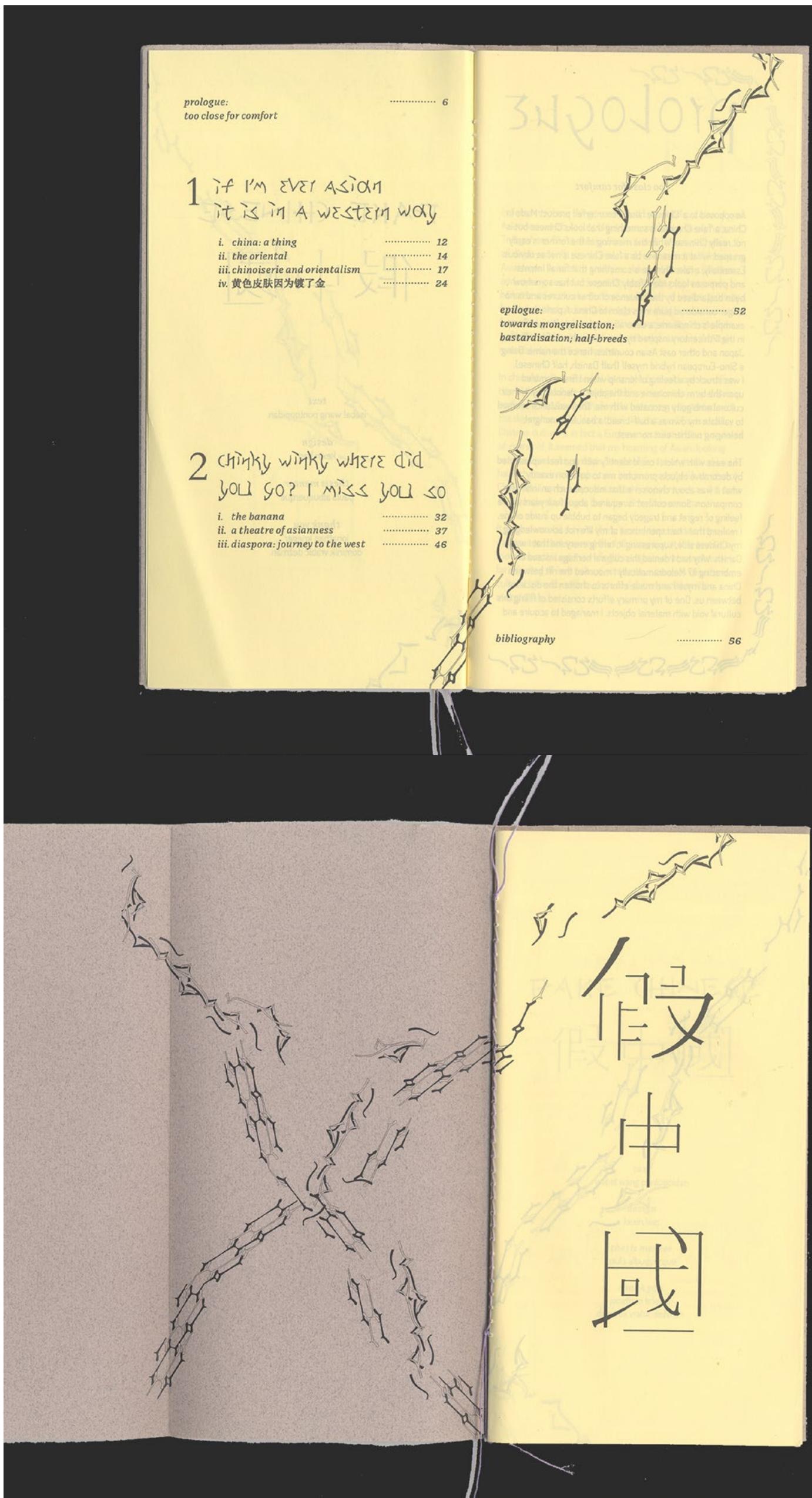
2021 ~ *Acts of Opening*

2021 Jan.18 ~ 2021 Feb.18 *Ryan Lim - Works for a space in transition*

2020 Oct.31 ~ 2021 Feb.28

2020 Sep.18 ~ 2020 Dec.20

2020 Jun.5 ~ 2021 Jun.21

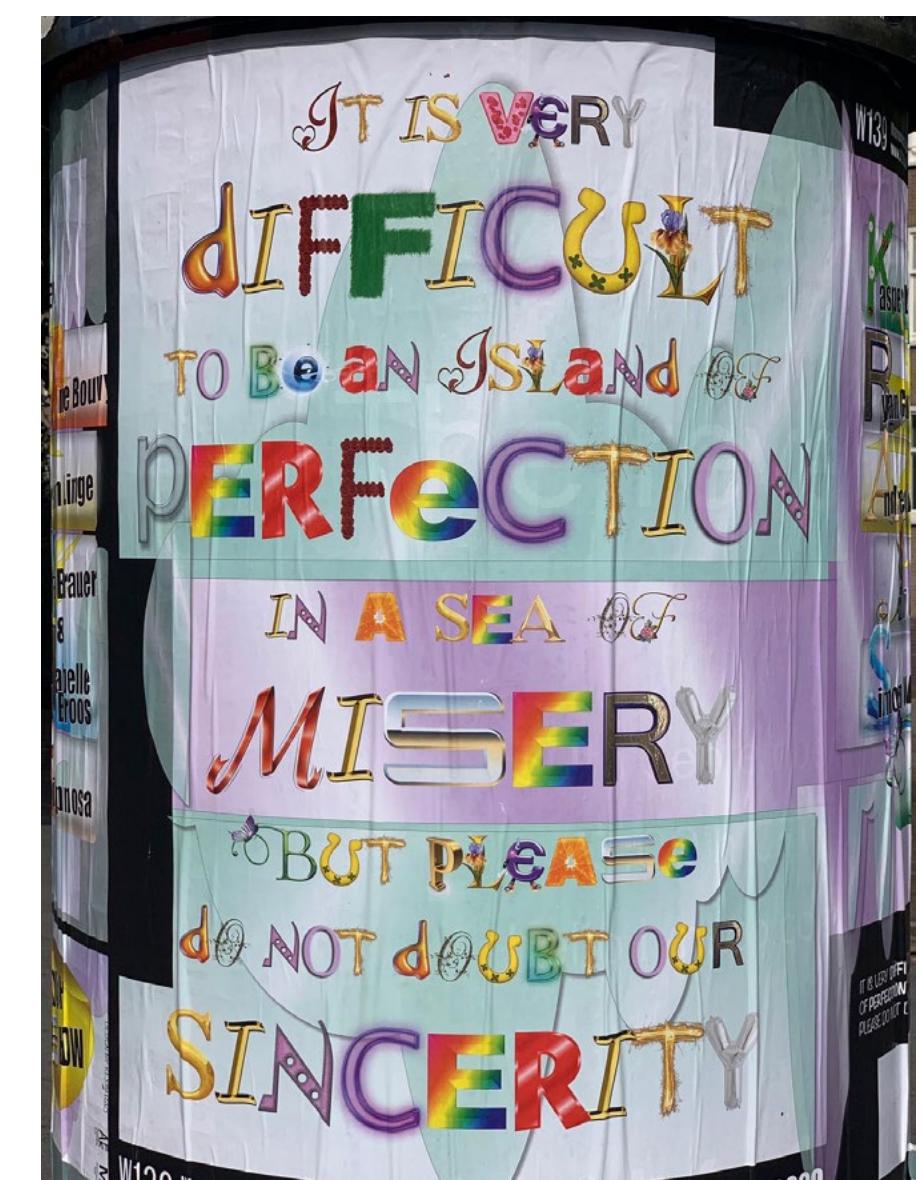


about

performance

drawing

design



about

performance

drawing

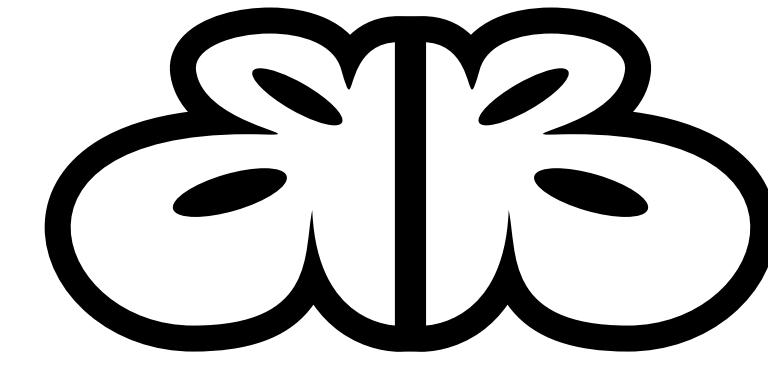
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about

performance

drawing

design

