

Kexin Hao

about

autonomous projects

drawings & editions

commissioned works



external link:

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

Kexin Hao (CN, 1993) is a performance artist and graphic designer born in Beijing and based in The Netherlands. Kexin's work is hybrid and interdisciplinary. 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.

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. Using a daring audio and visual languages, Kexin's work is a constant swing between intimate close-up on personal stories and zoom-out to collective narratives; between a past of political heaviness and a flashy modernity rendered in humour and sarcasm. In her recent works, Kexin investigates in the themes of body, rituals, health, labour, erotic ecology, and collective memory.

RESIDENCIES

- 2023~2024 Jan Van Eyck Academie, Maastricht
 2023 Development Week, Tetem, Enschede
 2023 WORM x AMARTE residency, WORM, Rotterdam
 2022 Summer Residency, V2_Unstable Media, Rotterdam
 2021 Production Residency, iii, The Hague

PRESS

- 2024 *Jan Van Eyck Open Studios 2024*, Metropolis M
 2024 *NEGOTIATING VALUES*, NEURAL 73
 2023 *Interview Kexin Hao: Forceful Catering*, WORM x Amarte Residency
 2023 *Heroes and Villains: Performance Art And Social Stigma*, Post Design Tangle
 2023 在荷蘭,她帶着一群人学做“广播体操”100 个有意思的人 43, 未來預想圖
 2023 *Future Dance of Nostalgia, preserving history through dance*, Neural Magazine
 2022 *Body Sessions: Visual essay by and interview with Kexin Hao*, ArtEZ Studium Generale
 2022 *REWIREE 2022 IN TIEN HOOGTEPUNTEN*, Gonzo Circus
 2021 Movement, SPREAD MAG issue 5
 2021 *The Next Generation 2021 continued..., It's Nice That*
 2021 TodaysArt Visits KABK, TodaysArt
 2021 Dd Yearbook '21, BNO

SELECTED EXHIBITIONS

- 2024 [NL] Open Studios, Jan van Eyck Academie, Maastricht
 2023 [NL] UNFAIR, Amsterdam
 2023 [NL] Embassy of Inclusive Society, DDW 2023, Van Abbemuseum, Eindhoven
 2023 [NL] Boring Festival, Sugar Pop Institute, Haarlem
 2022 [CR] *All Game No Play*, STIFF Student International Film Festival, Rijeka
 2022 [NL] *Turning Towards Fluidity: A Tournament of the Unknown*, W139, Amsterdam
 2022 [NL] *Body Matters*, CHAXART Gallery, Amsterdam
 2022 [CN] yà运会, Luxelakes•A4 Art Museum, Chengdu
 2021 [CR] *In Transmission*, STIFF Student International Film Festival, Rijeka

ARTIST TALK / WORKSHOP / GUEST TEACHING

- 2024 [NL] Zefir7: Kexin Hao and Marthe Prins, Stroom Den Haag
 2023 [NL] guest teaching at Artez Art & Technology class
 2023 [NL] Audiovisual Art Assembly, FIBER Festival
 2023 [NL] guest teaching at KABK graphic design
 2023 [DK] *Post Design Tangle: Community*, Copenhagen
 2022 [NL] *WHAT DO BODIES KNOW?* Art and Performance Research Studies, UvA

2022 [DE]

Never Ready, A Congress on the Visuality of the Internet, HFBK Hamburg

2022 [NL]

Have A Seat! MAMA Rotterdam

SELECTED FESTIVALS

- 2024 [AUS] Ars Electronica, Linz
 2024 [NL] LowLands Festival, Biddinghuizen
 2024 [DK] O-Days Festival, Copenhagen
 2024 [NL] Synergy Festival, Amsterdam
 2024 [DE] A MAZE. / Berlin
 2023 [NL] Synergy Festival, Amsterdam
 2023 [NL] FIBER Festival, Amsterdam
 2022 [ES] L.E.V Festival MATADERO, Madrid
 2022 [DE] Traumburg Festival, Gommern
 2022 [NL] TEC ART, Rotterdam
 2022 [NL] Proximity Music, Rewire Festival, The Hague
 2021 [NL] GOGBOT Festival, Enschede

SELECTED PRESENTATIONS

- 2024 [NL] *Books Are Bridges*, PrintRoom, Rotterdam
 2024 [NL] Museum Night Maastricht, Jan van Eyck Academie, Maastricht
 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 Clubnight, Rotterdam
 2023 [NL] MOONSHOT: Digital Culture, conference at Het Nieuwe Instituut, Rotterdam
 2023 [NL] *KOORTSDROOM/Feverdream*, Frans Hals Museum, Haarlem
 2023 [NL] *AFFECT*, WORM, Rotterdam
 2023 [NL] #WITCHESWANTED, Clubhuis, Het Huis Utrecht
 2023 [DE] *Lost Weekend Meets Young Art*, Munich
 2023 [NL] *Evidence in Motion #5: Empty Orchestra*, iii, The Hague
 2023 [NL] Wobby Club Night, Wobby Club, Tilburg
 2022 [NL] *MOVE! A Distant Memory*, The Grey Space, The Hague
 2022 [NL] *DESIGN BOND China Calling*, Conference at DDW, Eindhoven
 2022 [NL] Test_Lab: Summer Session, V2_, Rotterdam
 2022 [NL] Stimueringsfonds 10 year anniversary, Rotterdam
 2022 [DE] Sinema Transtopia, bī'bak, Berlin
 2022 [NL] *2 Body Practice*, W139, Amsterdam
 2022 [NL] Performance Bar, Rotterdam
 2021 [NL] *Morning Routines*, PIP Expo, The Hague



Lewd Banquet

2024

performance × audio-visual × immersive listening ×
ASMR × Canon club beats ×
compost × ecology

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](#)

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.

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.

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.

-----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](#)



about

autonomous projects

drawings & editions

commissioned works



→ performance at JVE
Open Studios 2024

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



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

autonomous projects

drawings & editions

commissioned works

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 (NL)
 2023 [NL] #WITCHESWANTED, Clubhuis, Het Huis Utrecht
 2023 [DE] Lost Weekend Meets Young Art, Munich
 2023 [NL] Evidence in Motion #5: Empty Orchestra, iii, The Hague

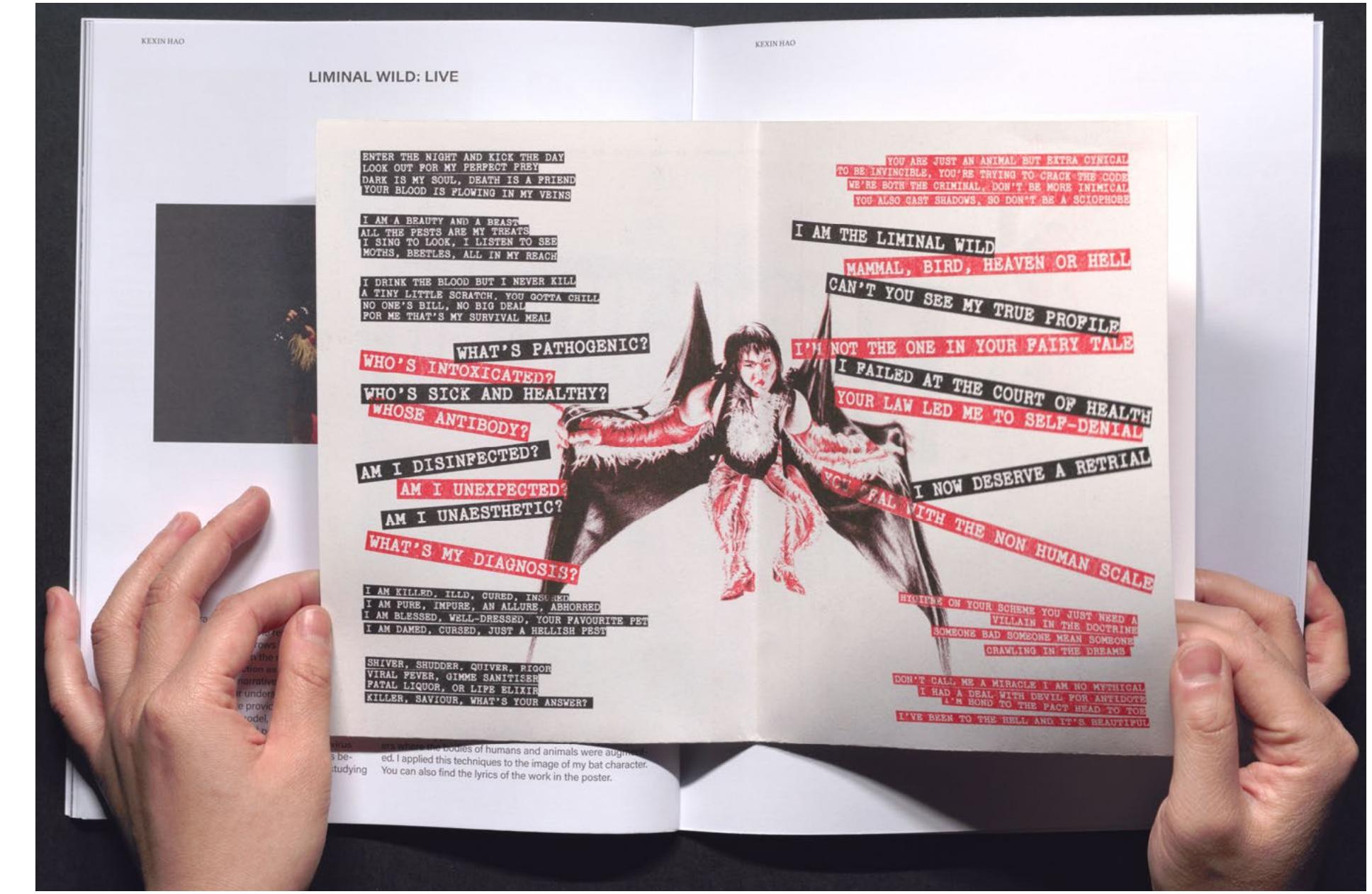
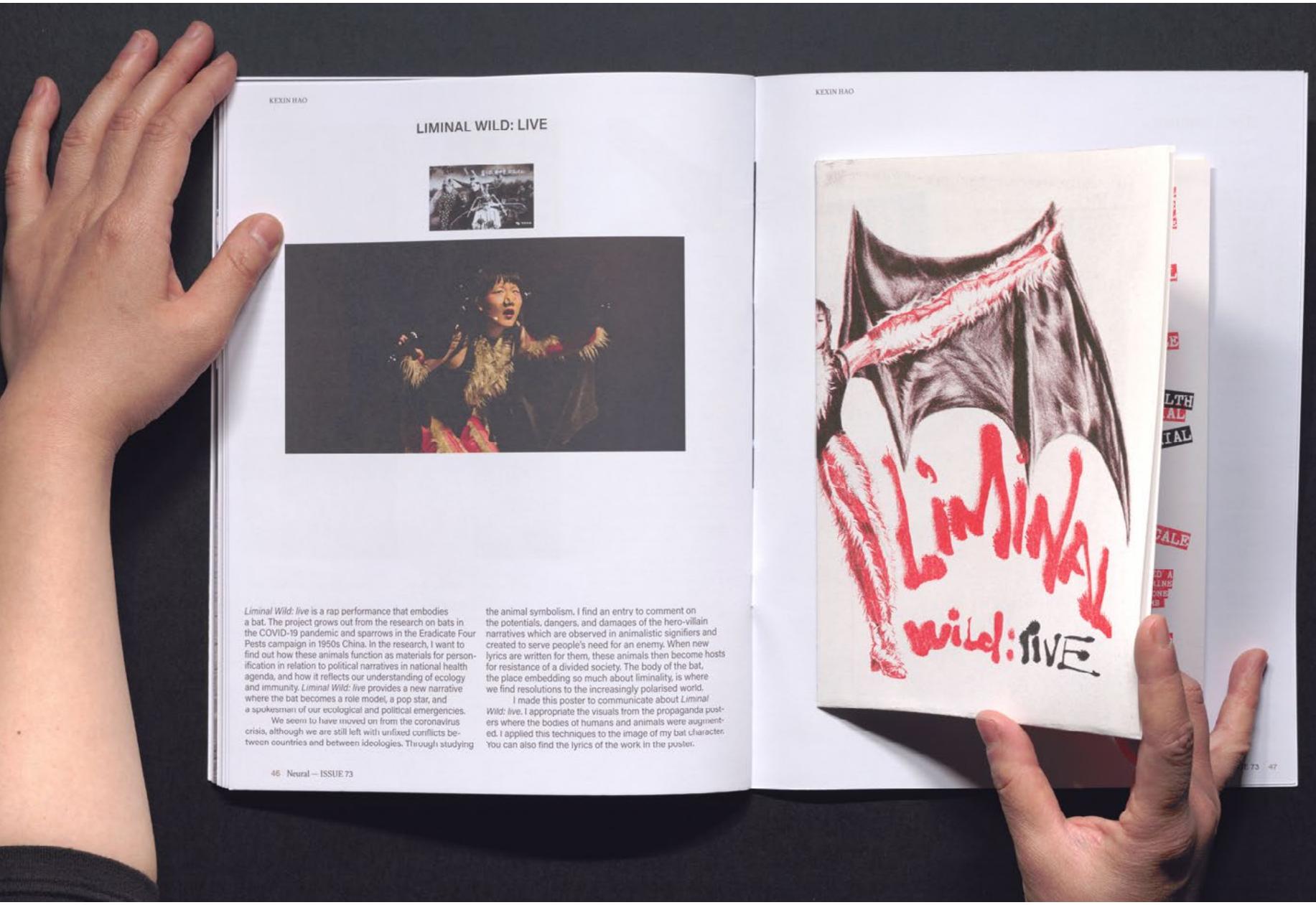


about

autonomous projects

drawings & editions

commissioned works



← riso print in
NEURAL Magazine



→ performance at
#WITCHWANTED,
Het Huis Utrecht



autonomous projects

drawings & editions

commissioned works

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.

autonomous projects

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?

drawings & editions

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.

commissioned works

-----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](#)

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

Festivals

- 2024 [AUS] Ars Electronica, Linz
- 2024 [DK] O-Days Festival, Copenhagen
- 2024 [NL] Synergy Festival, Amsterdam
- 2023 [NL] FIBER Festival, Amsterdam
- 2022 [DE] Traumburg Festival, Gommern

Presentations

- 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 Clubnight, Rotterdam
- 2023 [NL] *AFFECT*, WORM, Rotterdam
- 2022 [NL] Test_Lab: Summer Session, V2_, Rotterdam



about

autonomous projects

drawings & editions

commissioned works



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



→ food serving at
WORM, performance at
Traumburg Festival

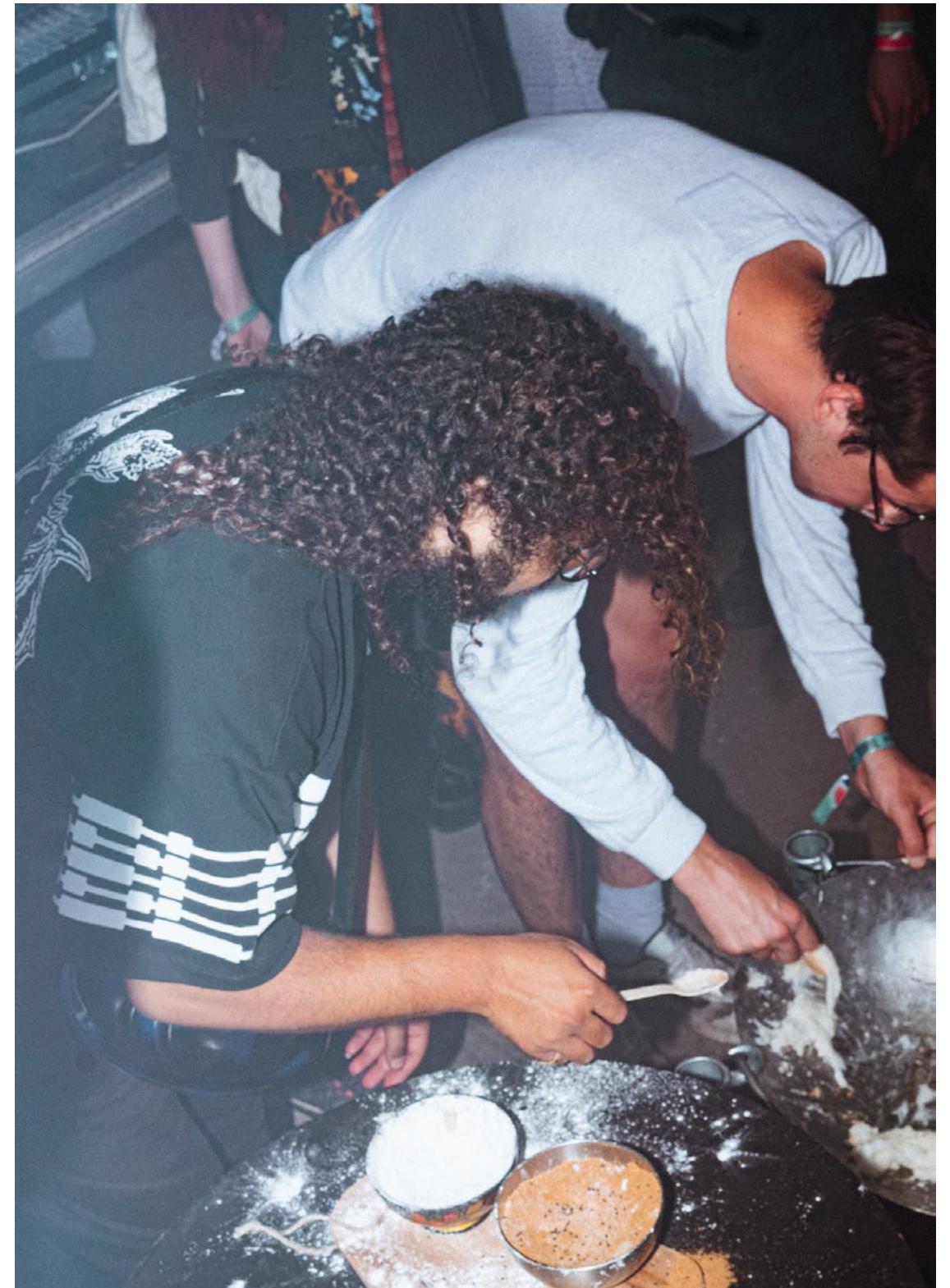


about

autonomous projects

drawings & editions

commissioned works



Pound it! Test_Lab: Summer Session, V2_

Tramburg Festival

autonomous projects

drawings & editions

commissioned works

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

Through the research on work songs in which singing/chanting helps choreograph the repetitive manual labour, the artist tries to trace out how our moving bodies used to cooperate in the extinct activities of production. From here she questions: how do we preserve the body movements and restore our moving bodies as the living archives? Can we restore it on this body of you and me, now and here?

Future Dance of Nostalgia is a dancing game which invites audience to perform the choreography that extracts and abstracts the movements found in the pre-industrial, heavy physical labour, and work songs. Motion tracking technology allows the body movements to be quantified, 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.

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.

-----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-----

Exhibitions
2023 [NL] Boring Festival, Haarlem
2022 [CR] All Game No Play, STIFF Festival, Rijeka

Festivals
2024 [DE] A MAZE. / Berlin
2022 [ES] L.E.V Festival MATADERO, Madrid
2022 [NL] TEC ART, Rotterdam
2022 [NL] Proximity Music, Rewire Festival, The Hague

Other Presentations

2023 [NL] MOONSHOT: Digital Culture, conference at Het Nieuwe Instituut, Rotterdam
2022 [NL] Stimueringsfonds 10 year anniversary



about

autonomous projects

drawings & editions

commissioned works



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



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-----

Exhibitions

- 2023 [NL] Embassy of Inclusive Society, DDW 2023, Van Abbemuseum, Eindhoven
- 2022 [NL] *Turning Towards Fluidity: A Tournament of the Unknown*, W139, Amsterdam
- 2022 [NL] *Body Matters*, CHAXART Amsterdam
- 2022 [CN] yà运会, Luxelakes•A4 Art Museum, Chengdu
- 2021 [CR] *In Transmission*, STIFF Student International Film Festival, Rijeka

Festivals

- 2024 [NL] LowLands Festival, Biddinghuizen
- 2023 [NL] Synergy Festival, Amsterdam
- 2021 [NL] GOGBOT Festival, Enschede

Other Presentations

- 2024 [NL] *Books Are Bridges*, PrintRoom, Rotterdam
- 2023 [NL] Wobby Club Night, Wobby Club, Tilburg
- 2022 [NL] *DESIGN BOND China Calling*, Conference at DDW, Eindhoven
- 2022 [DE] Sinema Transtopia, bī'bak, Berlin
- 2022 [NL] *2 Body Practice*, W139, Amsterdam
- 2021 [NL] *Morning Routines*, PIP Expo, The Hague



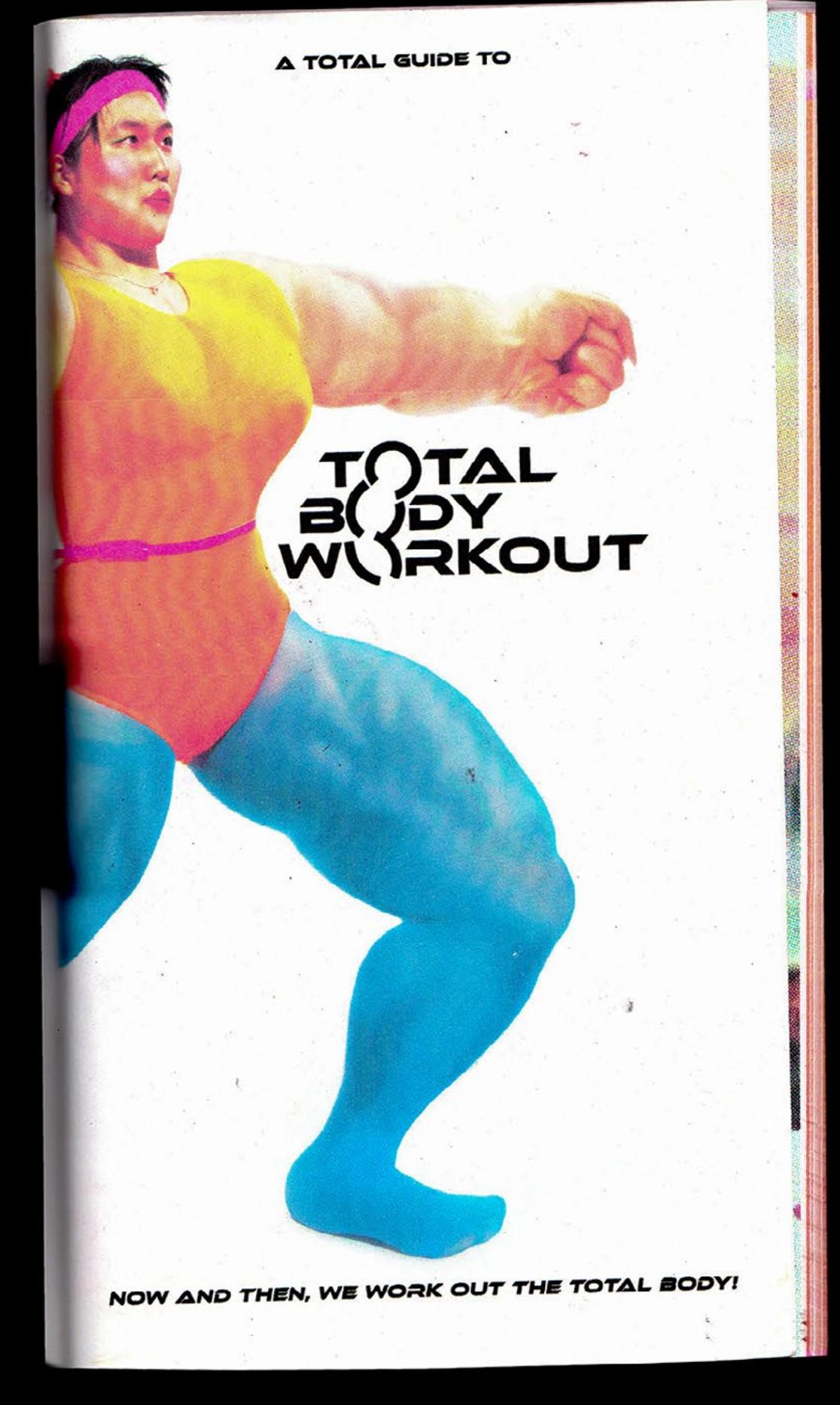
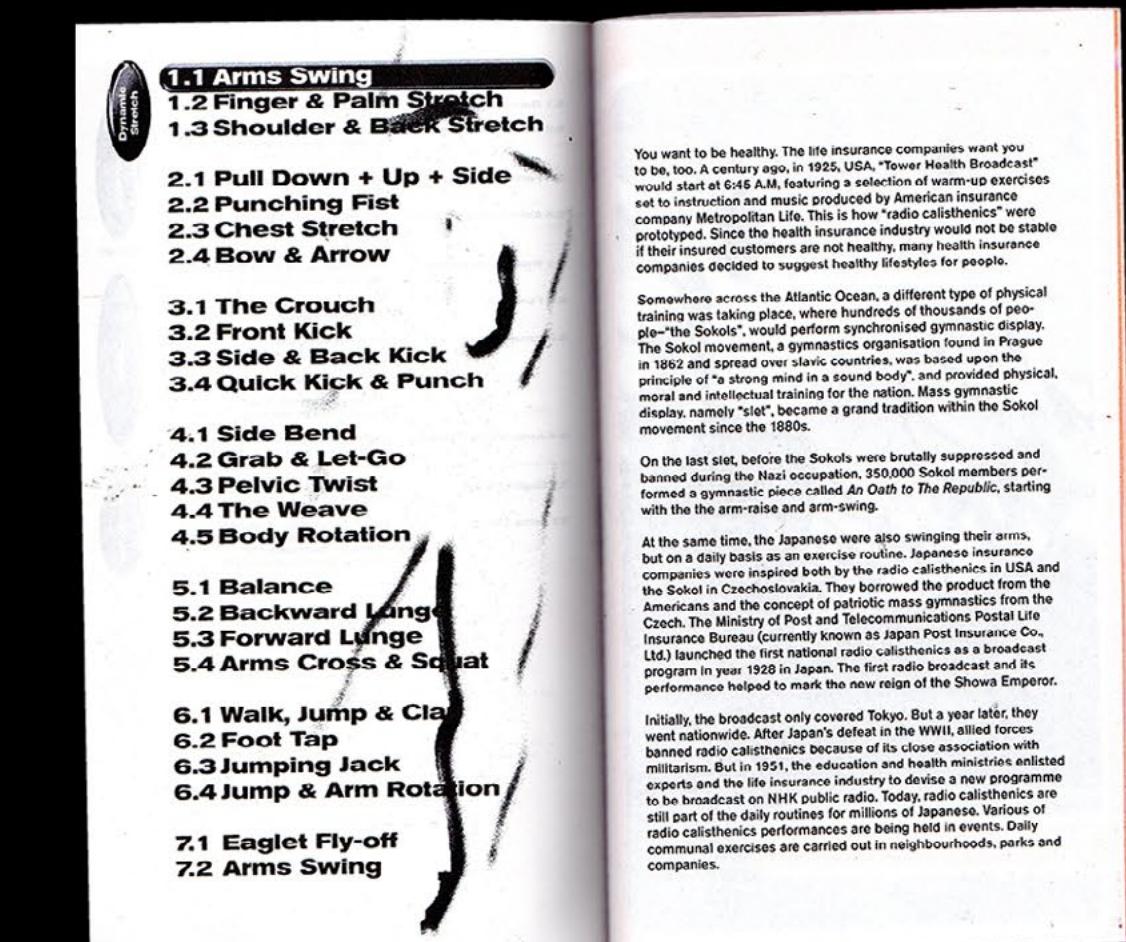
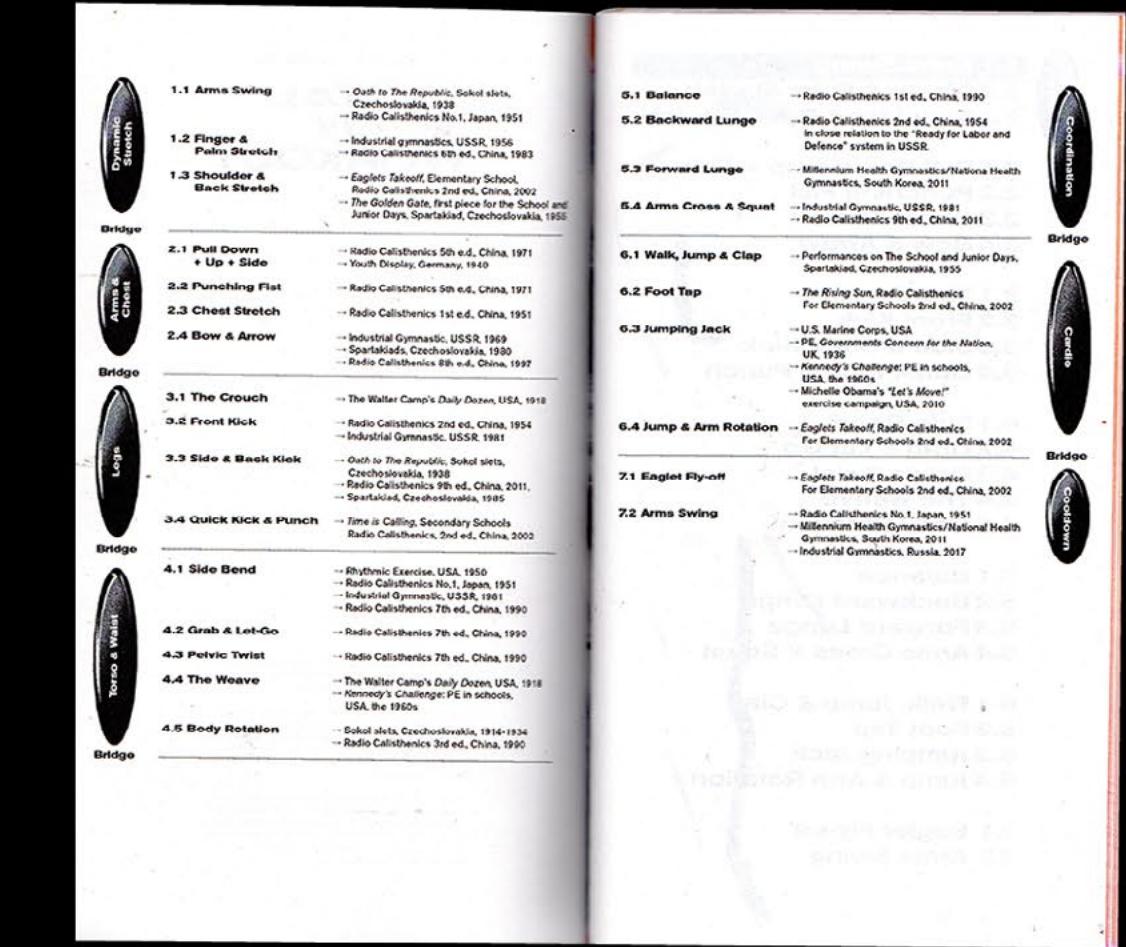
NOW AND THEN, WE WORK OUT THE TOTAL BODY!

about

autonomous projects

drawings & editions

commissioned works



about

autonomous projects

drawings & editions

commissioned works



Total Body Workout, exhibition at KABK graduation show 2021



Total Body Workout, solo exhibition at CHAxART Amsterdam, 2022

about

autonomous projects

drawings & editions

commissioned works



Luxelakes•A4 Art Museum, Chengdu



Body Matters at Vondelpark, Amsterdam



GOGBOT Festival, Enschede



KABK Graduation Show 2021, The Hague



PIP Expo, The Hague



SPREAD magazine launch, Rotterdam



Venice Biennale



W139, Amsterdam

World Fusion Food Foundry

2019 ~ 2020

performance art × public art × food × cultural identity



an invented playground where the artist experiments how food can be an overloaded signifier, a carrier of politics, and cultural identities.

external link:
[Wolrd Fusion Food Foundry](#)
[Nostalgic Table](#)

about

autonomous projects

drawings & editions

commissioned works

about

autonomous projects

drawings & editions

commissioned works

World Fusion Food Foundry is an invented playground where the artist experiments how food can be an overloaded signifier, a carrier of politics and cultural identities.

In the series of performances, the artist tries to combine provocative politician's language with the act of giving cooking shows, thus to examine the possibility of extracting and isolating rhetorics from action.

Growing up in the capital city of China, she has studied the common language of political speeches in schools and the media. There is a mixture of both rejection and fascination to this grandiosity, revolutionist passion and the early communist mania. This work is not merely a satire of such a type of language, but is also about the artist's attempt to resolve her relationship with this cultural specific rhetorics.

-----presentation-----

Live in between vol. 2: *Trans-dialogue*, CinemAsia
Alternative Chinese New Year event, Cinetol



autonomous projects

drawings & editions

commissioned works

about



Royal Nail Salon

2019

public art × happening × graphic design

an on-going project on giving manicure service as an artistic expression and practice.

external link:
[Royal Nail Salon](#)

about

autonomous projects

drawings & editions

commissioned works

Royal Nail Salon is an on-going project about giving manicure service as an artistic expression and practice.

It was initiated on 1st April, 2019, when the artist hosted a half-day manicure workshop in the art academy. All materials are free to use. The only rule is to only paint nails and choose colours for the other person. Being neither a self-service nor a staff-client service, the nail salon workshop aimed to explore the possibilities of interactions happening in a get-together spot.

The idea of *Royal Nail Salon* is to bring the "non-art", the "mundane" and "service" to art spaces or the academic context. It is an attempt to break boundaries, to build immediate communities, and to provide a platform for queerness, bodily intimacy, and alternative storytelling.

-----presentation-----

- | | |
|---------|--|
| 2019.4 | Royal Nail Salon, KABK, The Hague |
| 2019.5 | Rietveld Flea Market, Amsterdam |
| 2019.9 | <i>It's Time to Let it Go,</i>
Little Big Doll House, The Hague |
| 2019.10 | Pisswife #3 Launch Party, Amsterdam |
| 2019.12 | <i>Cinema Underexposed</i> Film Festival,
The Hague |
| 2019.12 | Roller Disco / Basement Beach Club
X Note To Self After Party, The Hague |
| 2020.3 | CinemAsia presents: Live in between vol. 2:
<i>Trans-dialogue</i> , Amsterdam |
| 2020.3 | <i>MOONMOON Trip</i> , Rotterdam |

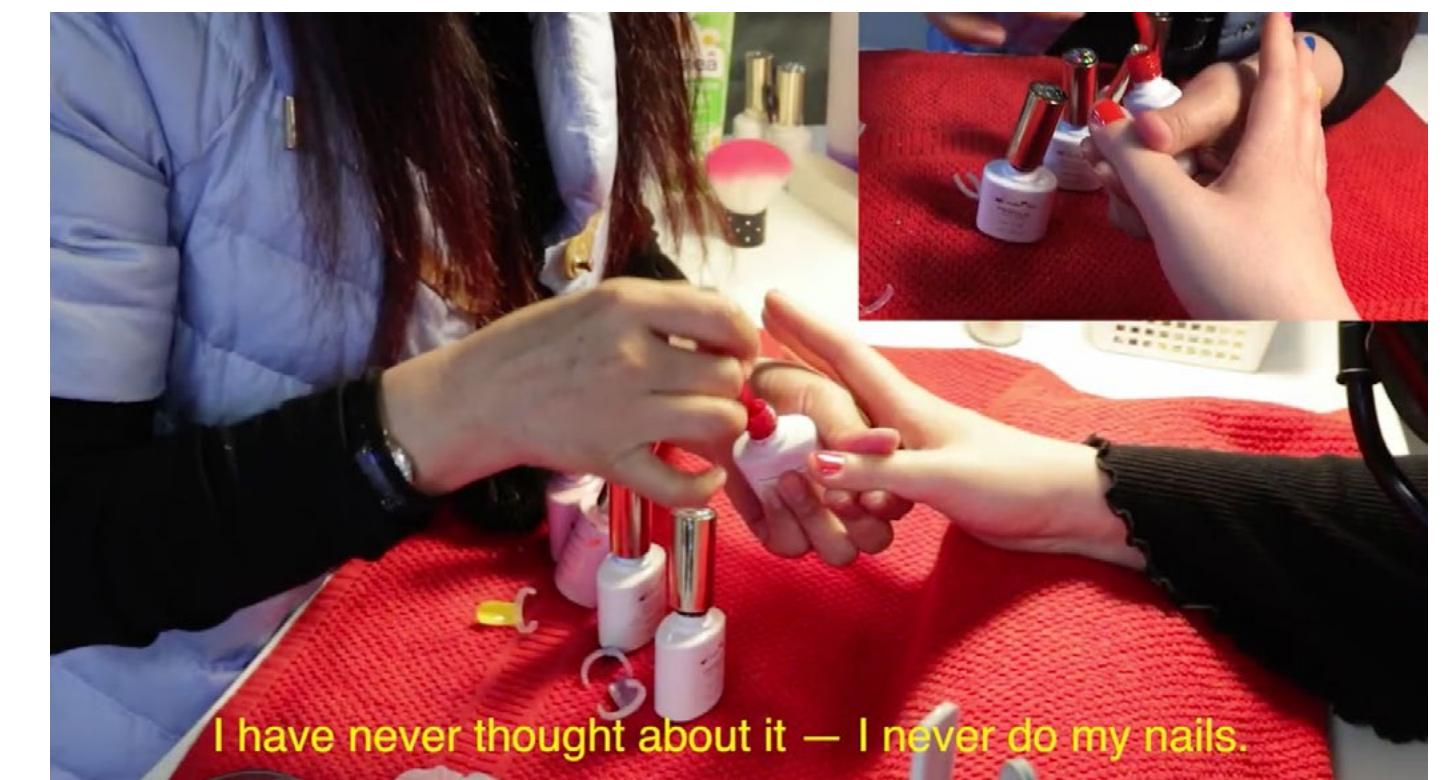


about

autonomous projects

drawings & editions

commissioned works



I have never thought about it — I never do my nails.

A House of Our Own

2023

water colour, colour pencil

about

autonomous projects

drawings & editions

commissioned works



Dancing In The Garden

2024

about

autonomous projects

drawings & editions

commissioned works



Dancing In The Garden, original drawing
water colour, colour pencil



Dragana Bar, drawing adapted as poster
risograph

Diary of Compost Creatures

2024

colour pencil, colour charcoal

about

autonomous projects

drawings & editions

commissioned works



Commissioned works

about

autonomous projects

drawings & editions

commissioned works



Selected clients and commisions

2023	[publication]	Benjamin Li
2023	[campaign]	KABK
2023	[publication]	beuysbois collective
2022	[campaign]	Alternative Art Guide
2022	[campaign]	Photography Department KABK
2021	[package]	Benjamin Li
2021	[website]	Hgtomi Rosa
2021	[publication]	Isabel Wang Pontoppidan
2021	[campaign]	Spectrum.space
2021	[publication]	Musuem2050
2020	[campaign]	Simon Wald-Lasowski & W139

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.

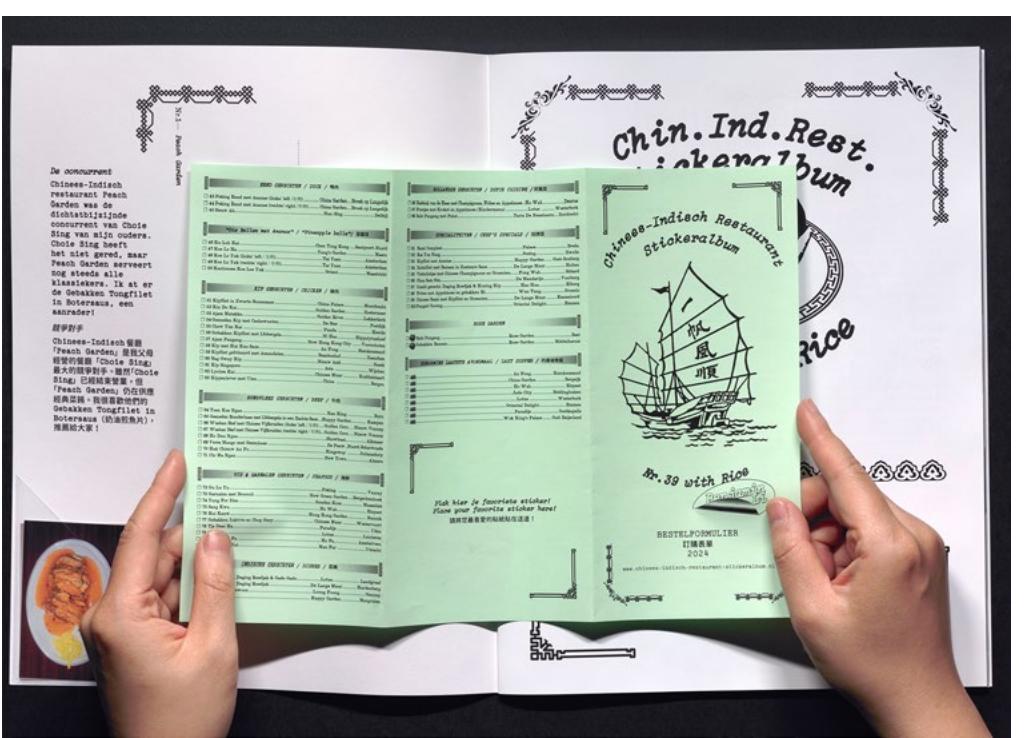
Chinees-indisch Restaurant Stickeralbum,
Graduation Show 2023 and Open Day Campaign Design
BRAIDS Journal
Back To Normal, group exhibition
Cockroach Collective
Nr.39 met Rijst
Hgtomi Rosa
FAKE CHINA 假中国
MOVE! A Distant Memory
Symposium 2019 + 2020
It is very difficult to be an island of perfection in a sea of misery, but please do not doubt our sincerity

about

autonomous projects

drawings & editions

commissioned works



about

autonomous projects

drawings & editions

commissioned works

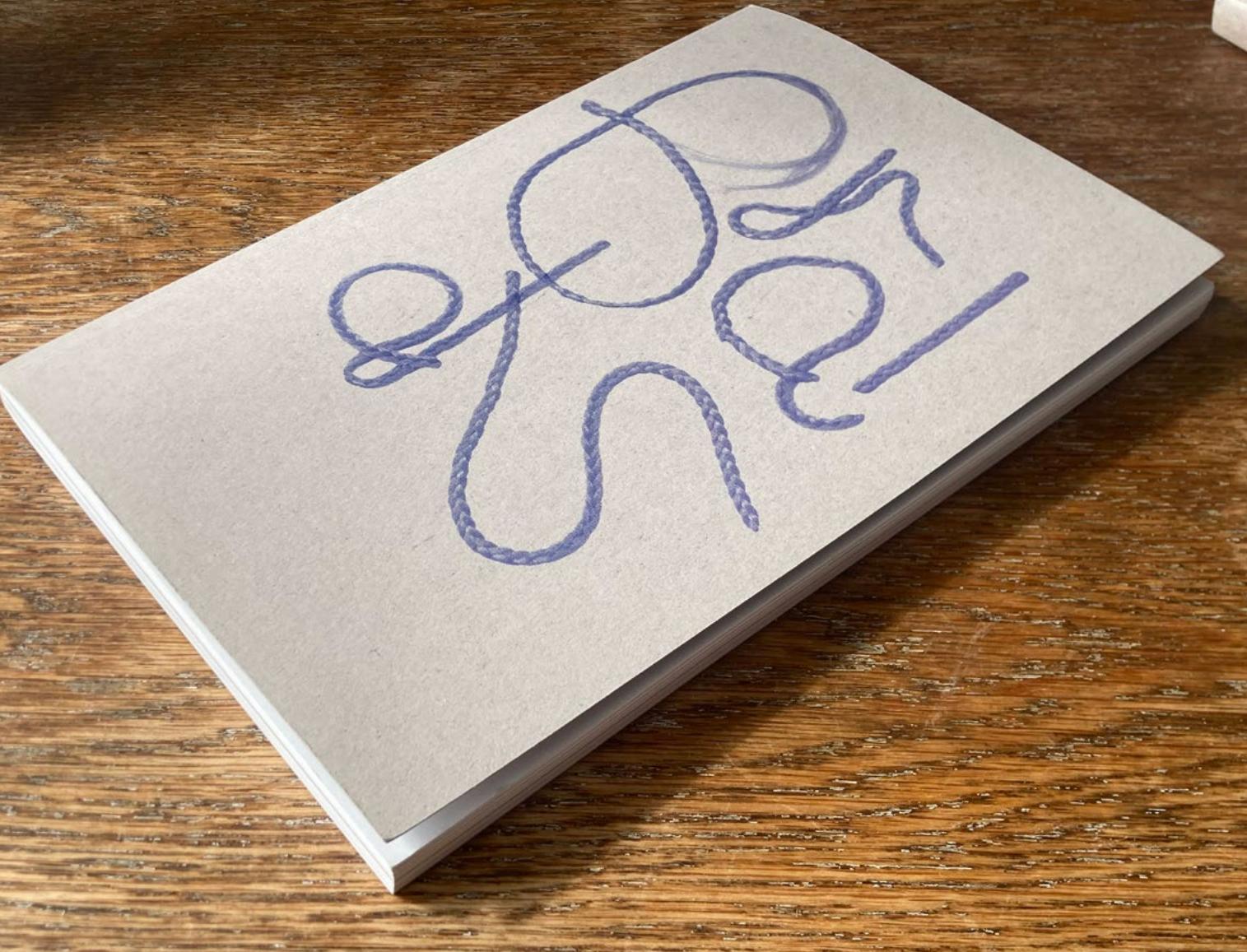
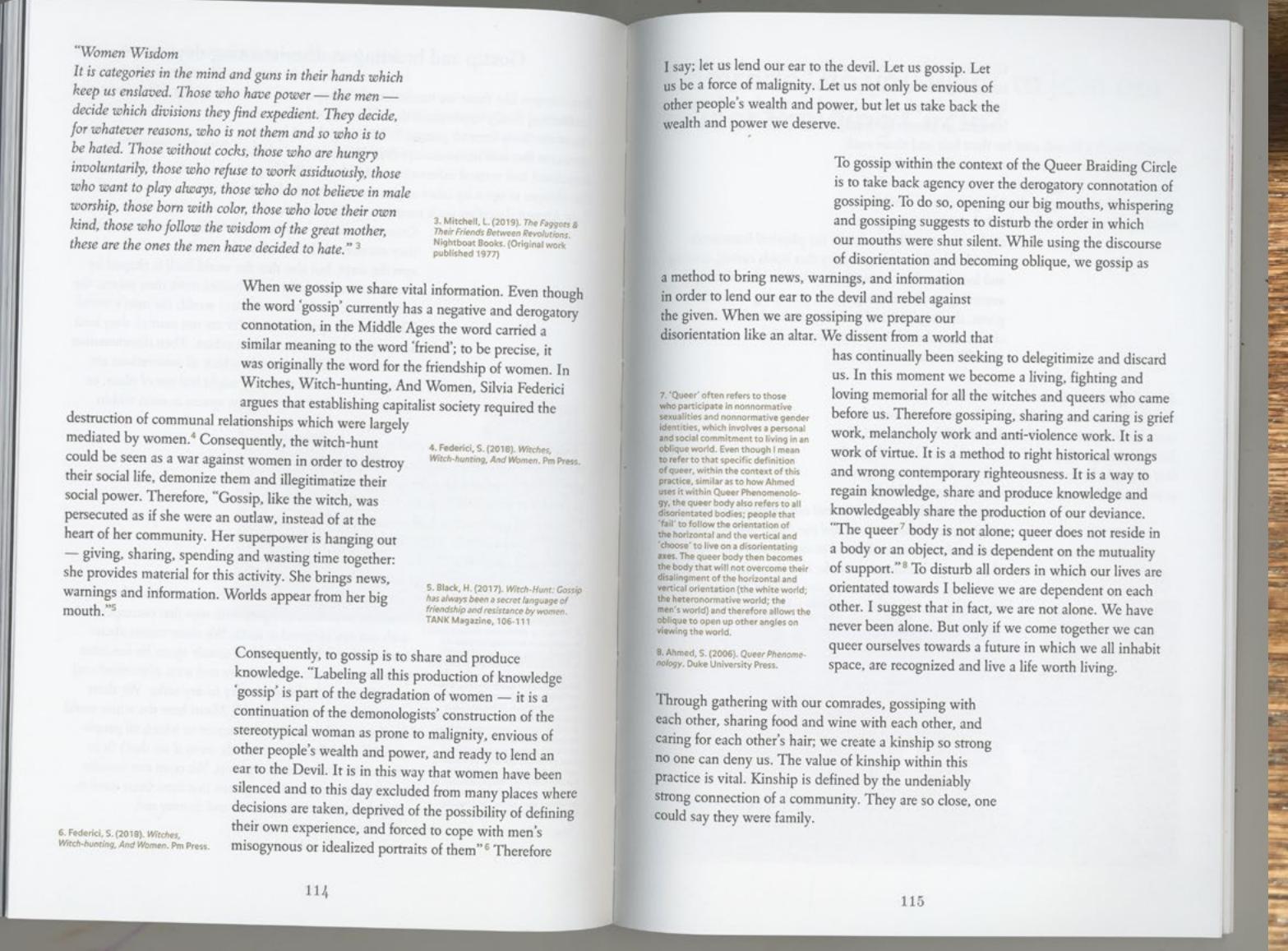
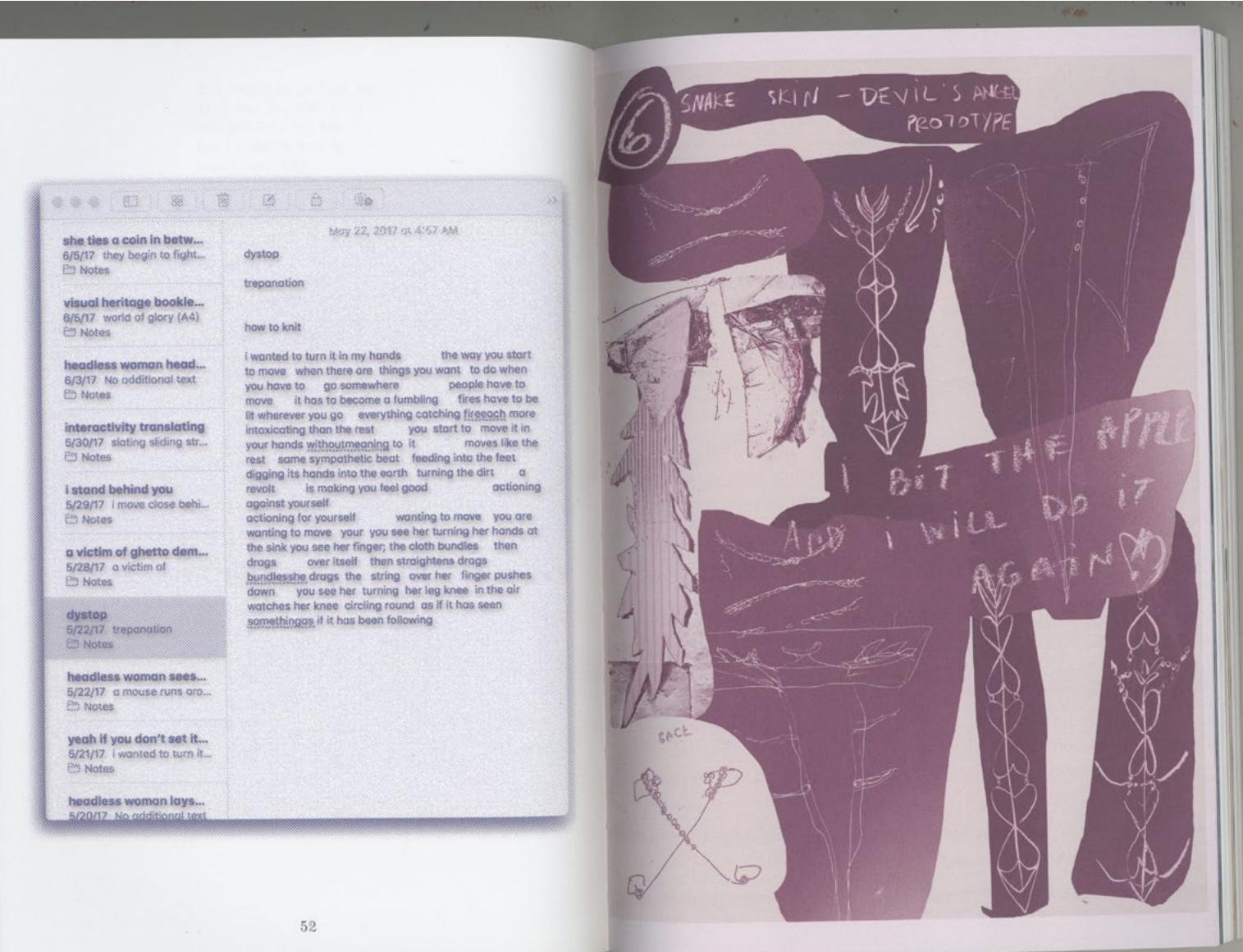
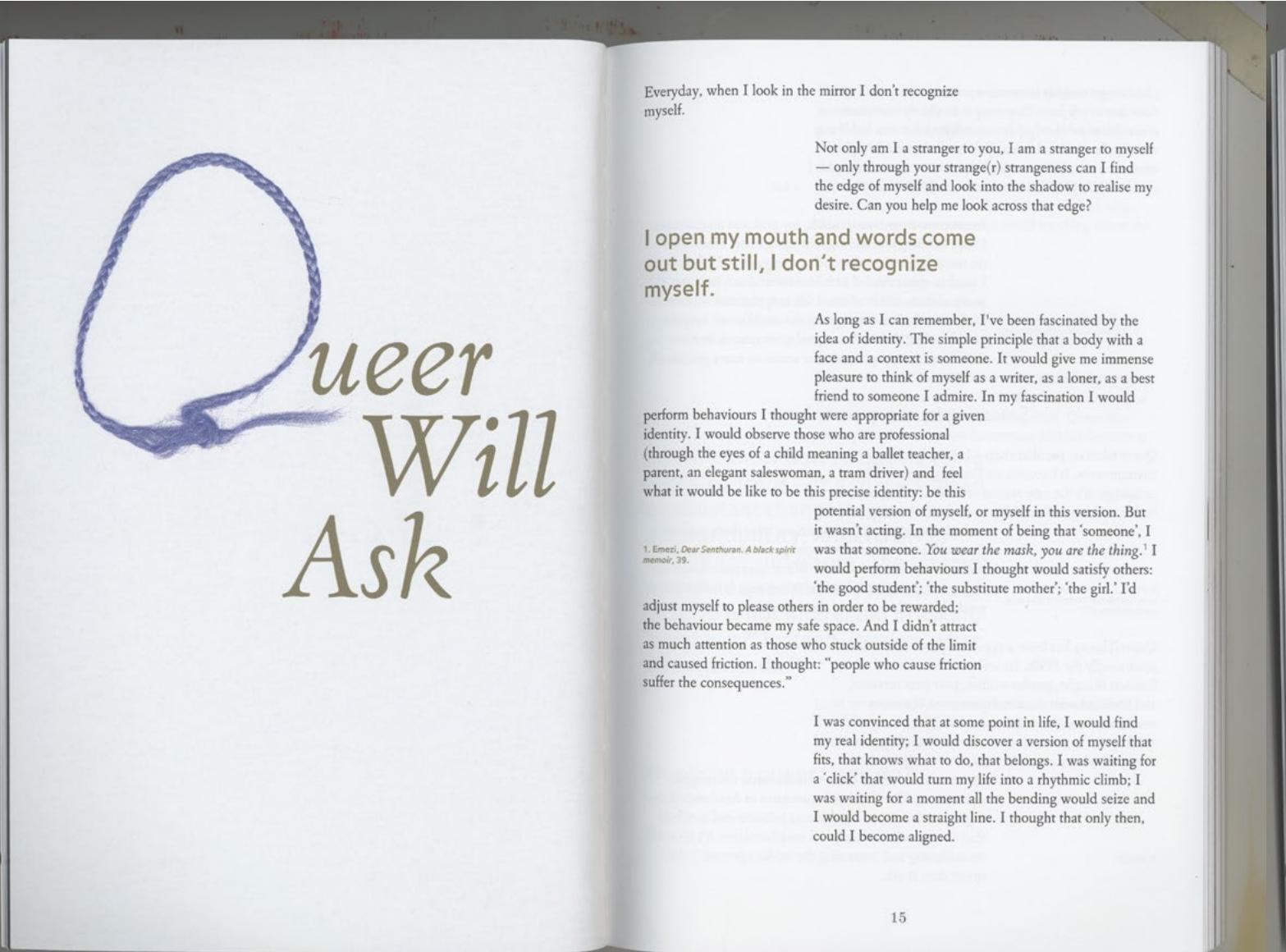
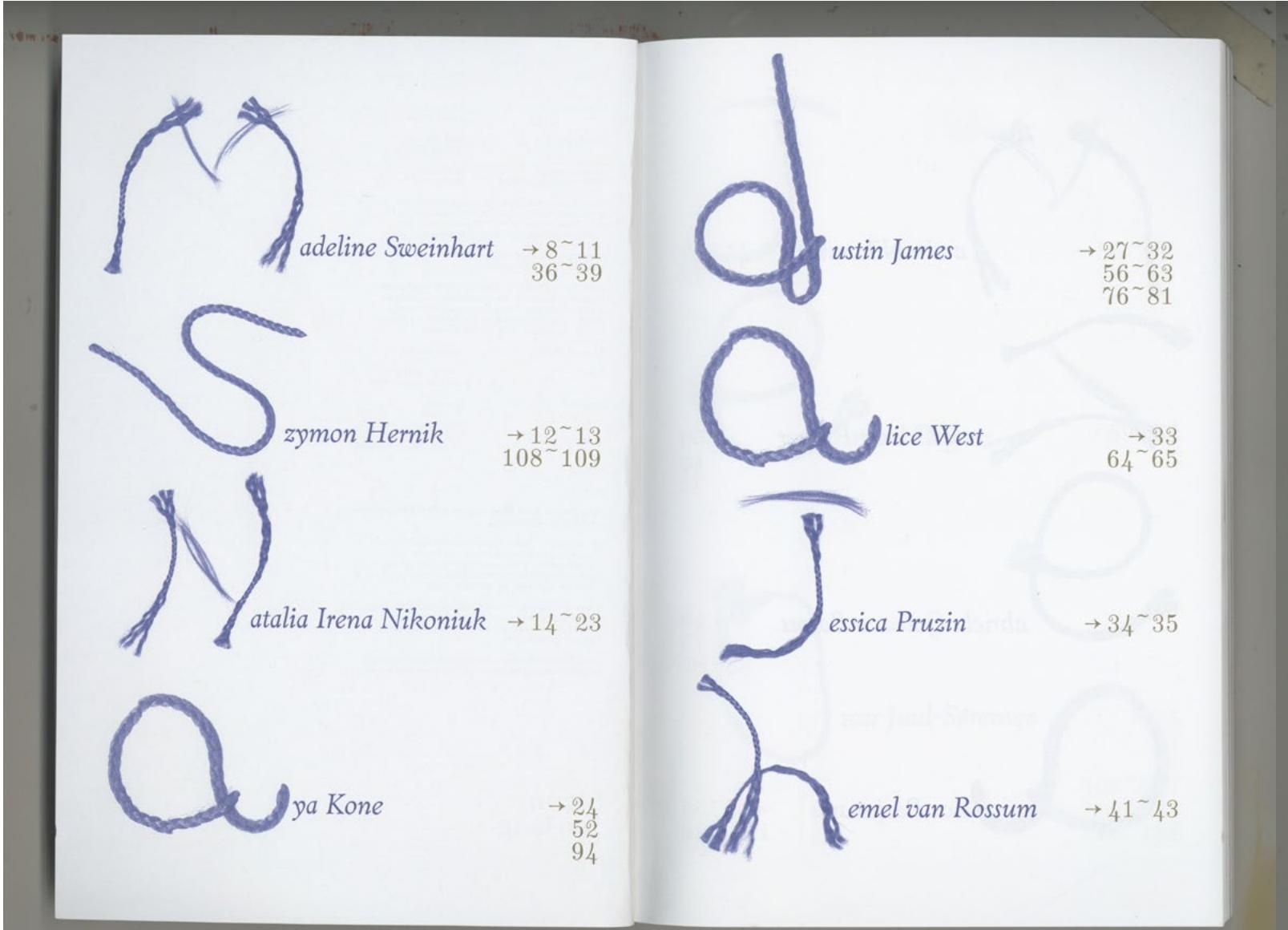


about

autonomous projects

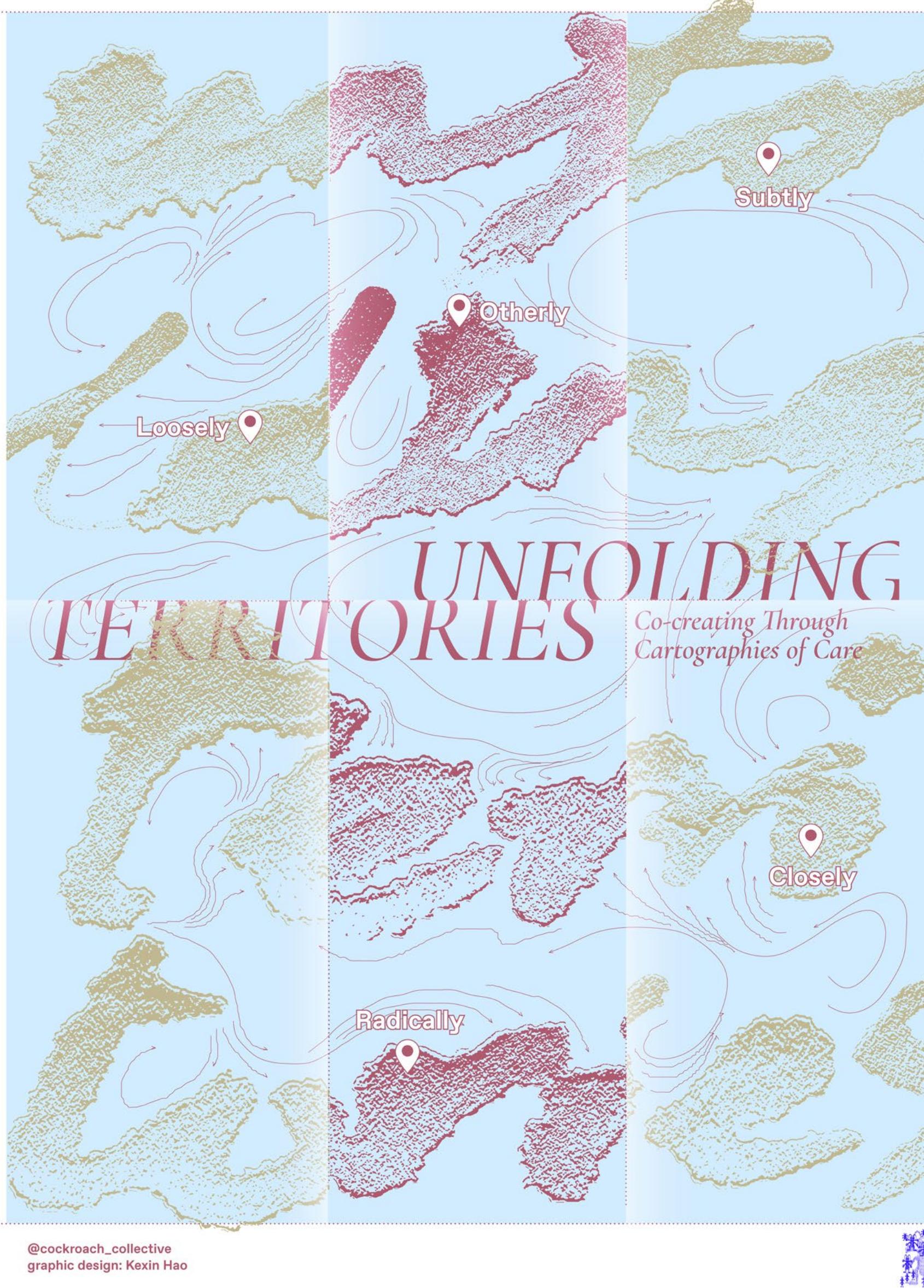
drawings & editions

commissioned works



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.



about

autonomous projects

drawings & editions

commissioned works

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

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

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

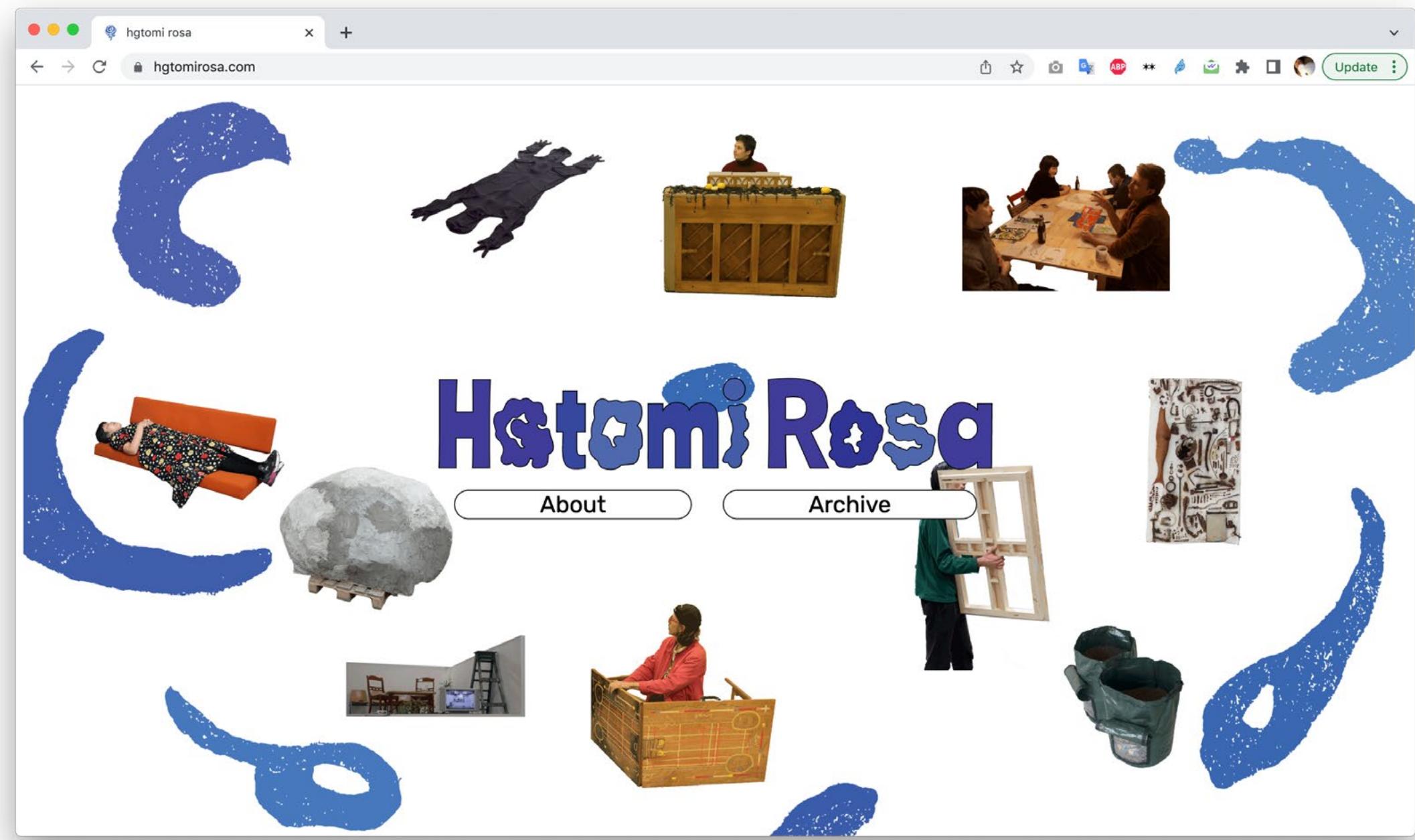
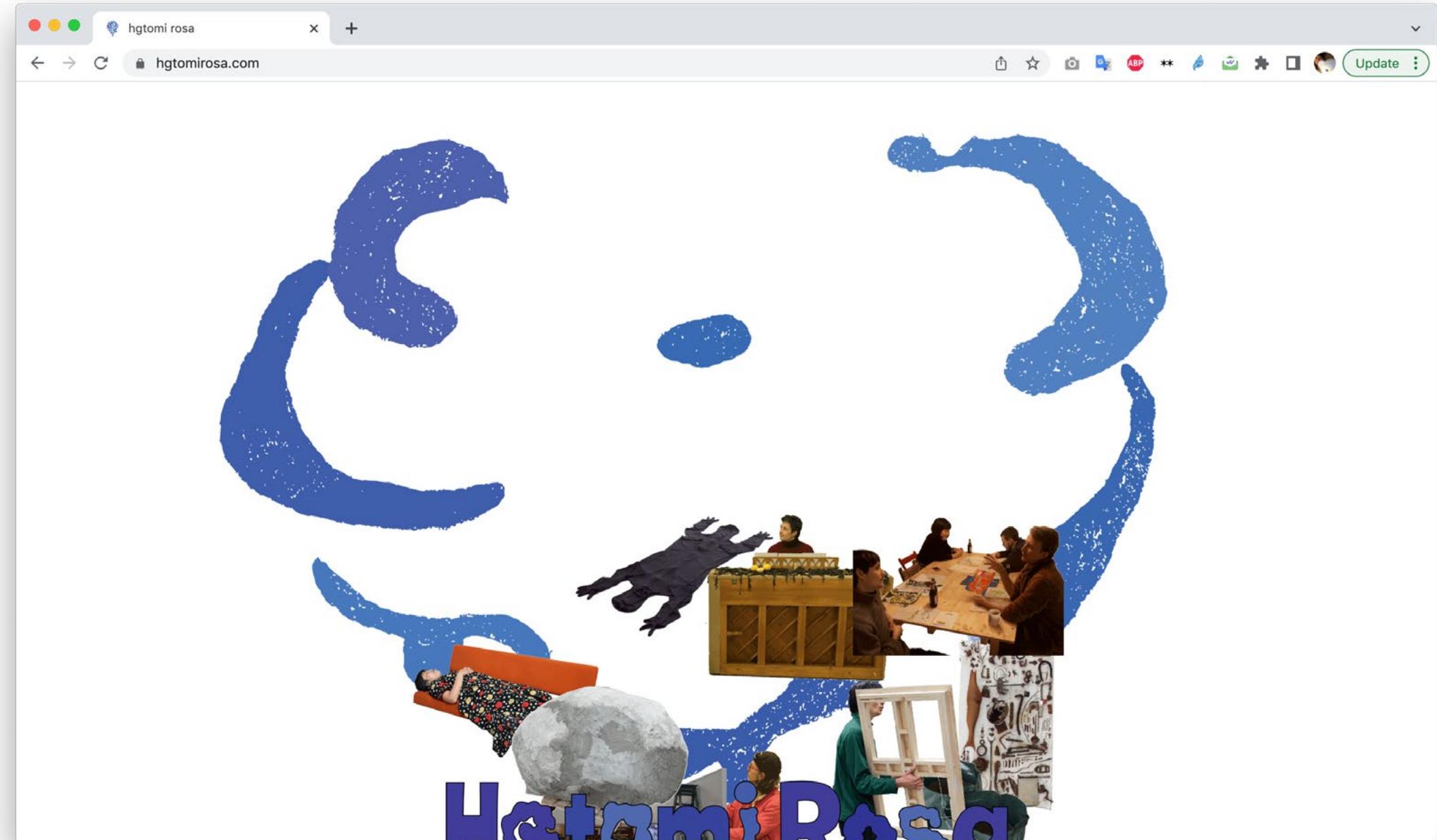


about

autonomous projects

drawings & editions

commissioned works



[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

[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 – 25

2020 Jun.5 – 2021 Jun.21

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

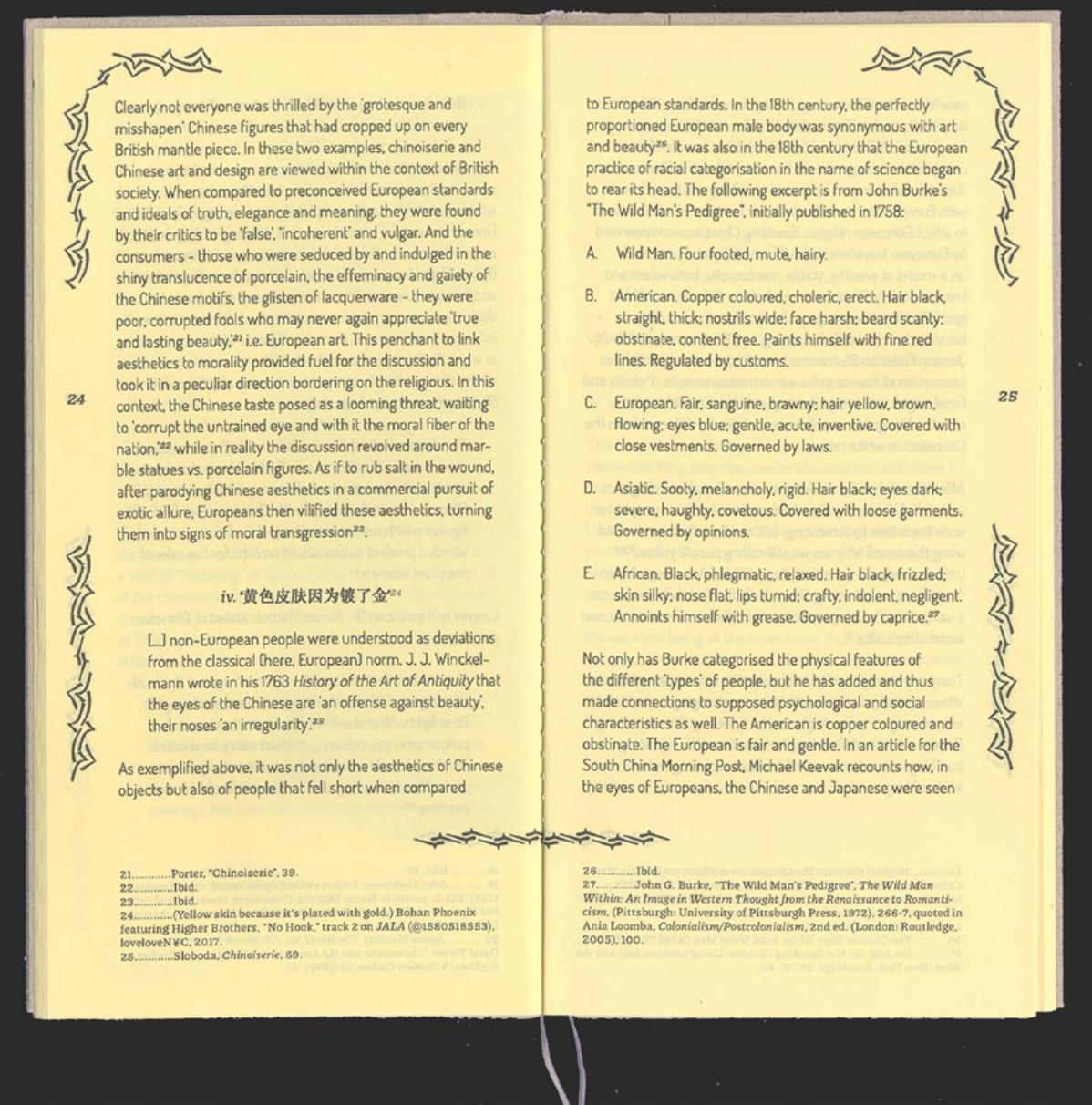
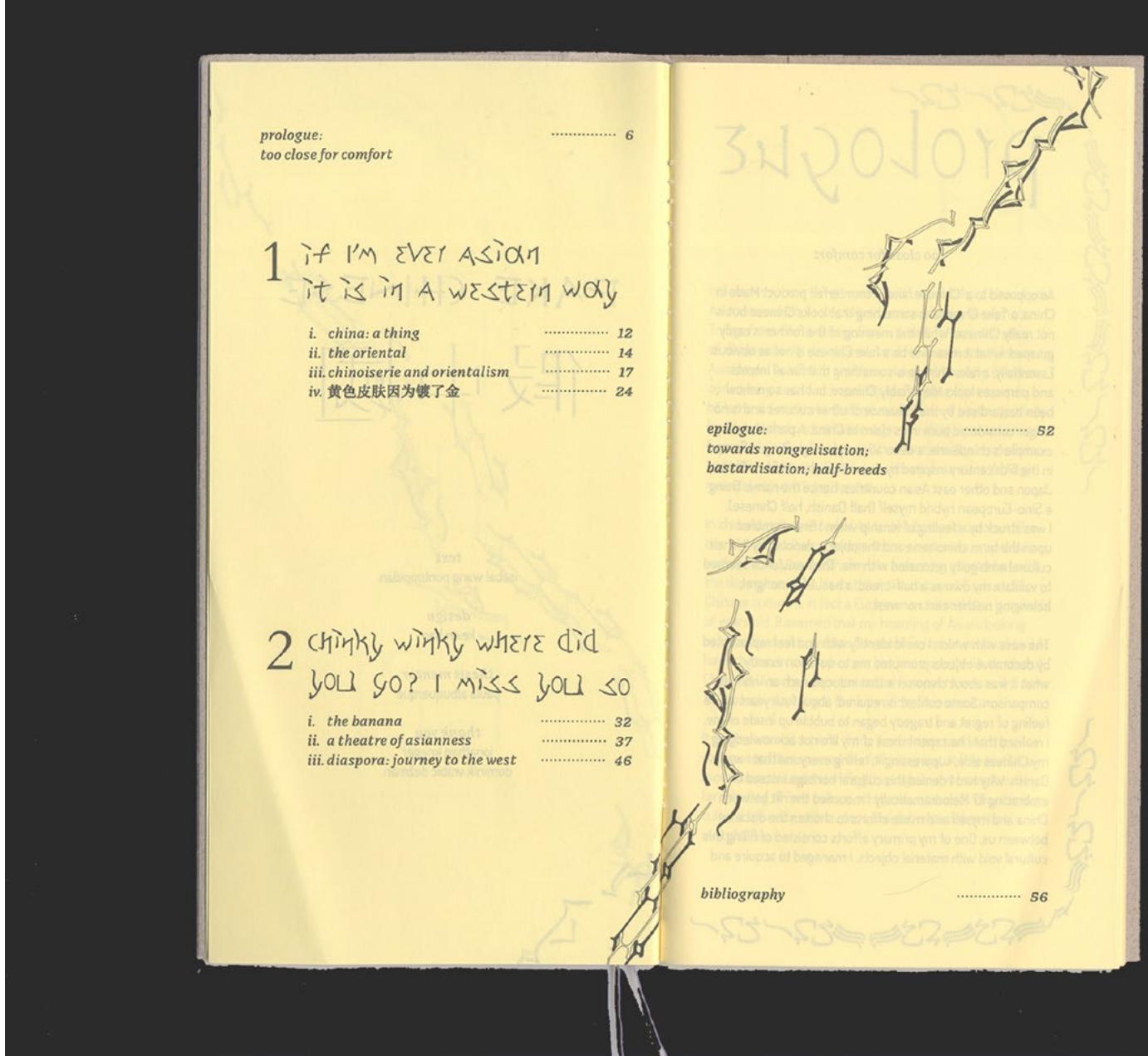
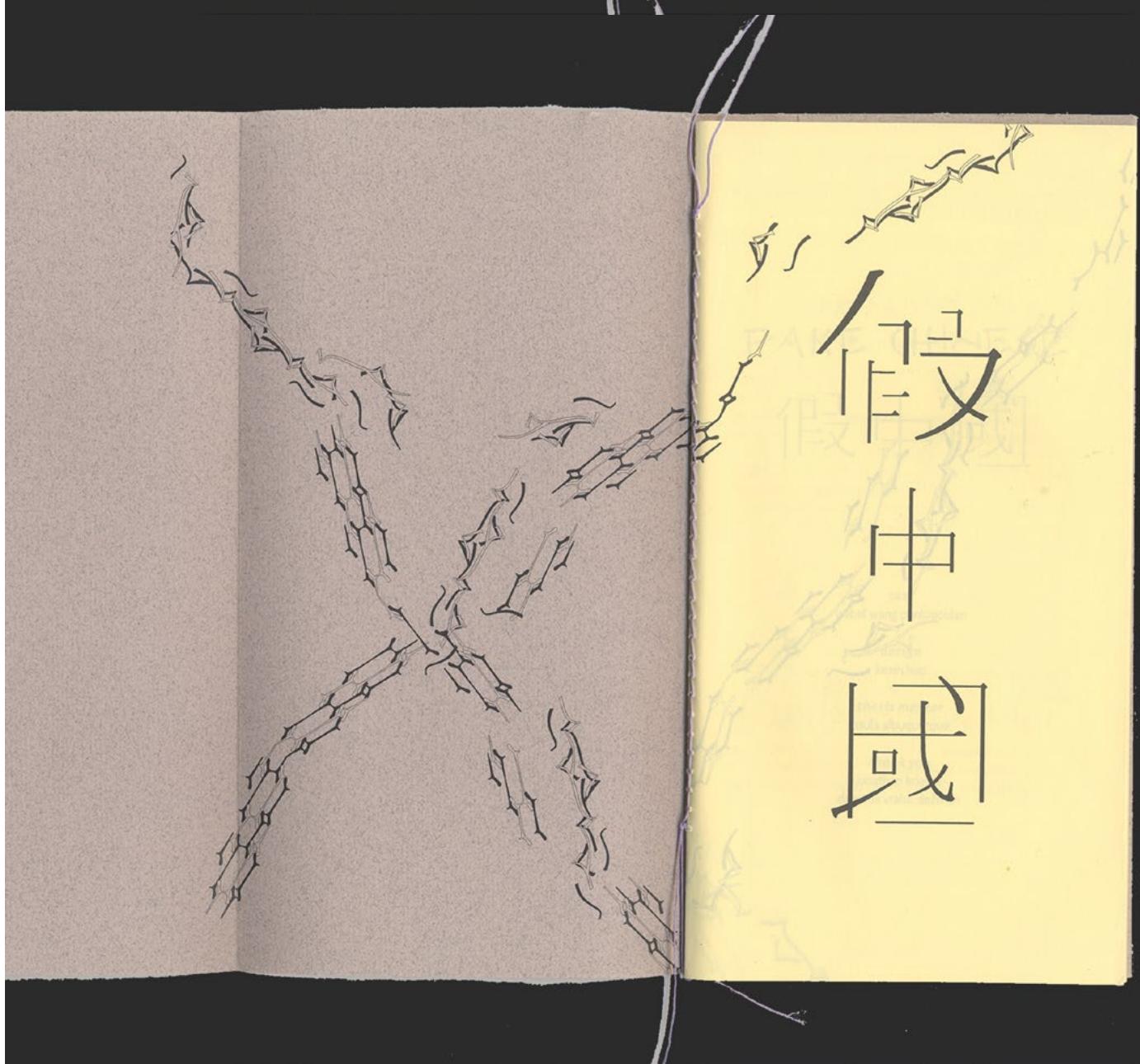
Fluctuation is the motive behind Wide Angle on Happy Valley. In Autumn/Winter 2020/21 Hgtomi Rosa's mission for the encounter between art and audience faced a new challenge: uncertainty. Week by week, in the period of 2,3,4 months, life outside the exhibition was transforming faster than our works in 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

autonomous projects

drawings & editions

commissioned works



prologue:
too close for comfort

1 if I'M EVER ASIAN it IS IN A WESTERN WAY

- i. china: a thing 12
- ii. the oriental 14
- iii. chinoiserie and orientalism 17
- iv. 黄色皮肤因为镀了金 24

2 CHINKEY WINKY WHERE DID YOU GO? I MISS YOU SO

- i. the banana 32
- ii. a theatre of asianness 37
- iii. diaspora: journey to the west 46

bibliography 56

epilogue:
towards mongrelisation;
bastardisation; half-breeds

3400 years ago the Chinese people had a golden age. They were the most advanced civilization in the world. They had a sophisticated political system, a well-developed economy, and a rich culture. But then they became less advanced. This happened because they were too closed off from the outside world. They did not want to learn from others. They also did not want to change their way of life. This led to a decline in their civilization. In the end, they became a backward nation.

bibliography 56

Figure 2. *The Audience of the Emperor*, tapestry from *The Story of the Emperor of China* series, French (Boussac), designed ca. 1688–90, woven ca. 1688–1740, 313.7 × 468.5 cm. The Metropolitan Museum of Art, <https://www.metmuseum.org/art/collection/search/227304>

Clearly not everyone was thrilled by the grotesque and misshapen Chinese figures that had cropped up on every British mantle piece. In these two examples, chinoiserie and Chinese art and design are viewed within the context of British society. When compared to preconceived European standards and ideals of truth, elegance and meaning, they were found by their critics to be 'false', 'incoherent' and 'vulgar'. And the consumers - those who were seduced by and indulged in the shiny translucence of porcelain, the effeminacy and gaiety of the Chinese motifs, the glister of lacquerware - they were poor, corrupted fools who may never again appreciate 'true and lasting beauty'²¹ i.e. European art. This penchant to link aesthetics to morality provided fuel for the discussion and took it in a peculiar direction bordering on the religious. In this context, the Chinese taste posed as a looming threat, waiting to corrupt the untrained eye and with it the moral fiber of the nation,²² while in reality the discussion revolved around marble statues vs. porcelain figures. As if to rub salt in the wound, after parodying Chinese aesthetics in a commercial pursuit of exotic allure, Europeans then vilified these aesthetics, turning them into signs of moral transgression²³.

American. Copper coloured; choleric; erect; hair black; straight; thick; nostrils wide; face harsh; beard scanty; obstinate; content; free. Paints himself with fine red lines. Regulated by customs.

C. European. Fair; sanguine; brawny; hair yellow, brown, flowing; eyes blue; gentle; acute; inventive. Covered with close vestments. Governed by laws.

D. Asiatic. Sooty; melancholy; rigid. Hair black; frizzled; skin silvery; nose flat; lips turnid; crafty; indolent; negligent. Annoint himself with grease. Governed by caprice.²⁴

E. African. Black; phlegmatic; relaxed. Hair black; frizzled; skin silvery; nose flat; lips turnid; crafty; indolent; negligent. Annoint himself with grease. Governed by caprice.²⁵

Not only has Burke categorised the physical features of the different 'types' of people, but he has added and thus made connections to supposed psychological and social characteristics as well. The American is copper coloured and obstinate. The European is fair and gentle. In an article for the South China Morning Post, Michael Keevak recounts how, in the eyes of Europeans, the Chinese and Japanese were seen

²¹ Porter, "Chinoiserie", 39.

²² Ibid.

²³ Ibid.

²⁴ Ibid.

²⁵ Ibid.

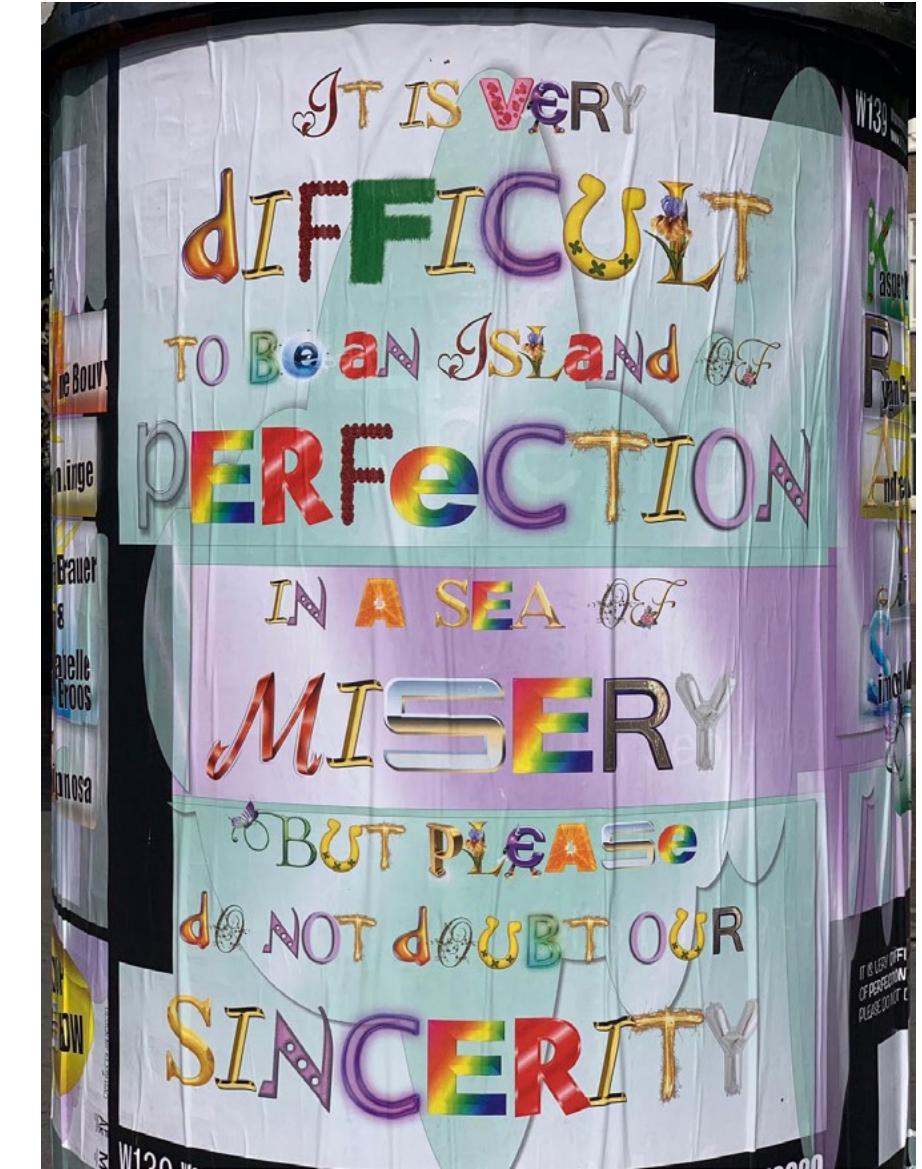
²⁶ John O. Burke, "The Wild Man's Pedigree", *The Wild Man Within: An Enquiry into Western Thought from the Renaissance to Romanticism* (Pittsburgh: University of Pittsburgh Press, 1972), 246–7, quoted in Ania Loomba, *Colonialism/Postcolonialism*, 2nd ed. (London: Routledge, 2003), 100.

about

autonomous projects

drawings & editions

commissioned works



about

autonomous projects

drawings & editions

commissioned works



beuysbois
Oct. 24
Sun.

flea

market

fund-

raiser



-beuys bois-



-beuys bois-



-beuys bois-



-beuys bois-

about

autonomous projects

drawings & editions

commissioned works

