

Kexin Hao

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external link:

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

Kexin Hao (CN, 1993) is a visual artist and designer born in Beijing and based in The Netherlands. Her practice is a marriage of design and performance. Kexin likes to challenge the boundaries between art and non-art spaces. She thinks beyond the disciplines of design, performance, game, clubbing, and fitness, which results in a rich hybridity in her art-making. Using a daring visual language, her 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 practice, Kexin investigates in the themes of body, rituals, health, labour, and collective memory.

Kexin received granted residencies at Jan Van Eyck Academie (2023~2024), iii (instrument inventors initiative) and V2_ ; and has shown her works at Proximity Music Rewire festival, TEC ART, GOGBOT Festival, L.E.V. Festival(ES), FIBER Festival, and Dutch Design Week, as well as places such as MAMA, V2_ , Worm, W139, PIP, Luxelakes·A4 Art Museum(CN). She has contributed in academies by giving workshops and artist talks at Sandberg Institute, Royal Academy of Arts The Hague, ArtEZ, Städelschule Architecture Class Frankfurt, and Klasse Digitale Grafik (HFBK) Hamburg.

-----EDUCATION-----

- 2012 - 2016 B.A Business | B.A German
University of International Bussiness and Economics
2017 - 2021 B.A Graphic Design
Royal Academy of Art, The Hague

-----RESIDENCIES-----

- 2022.2~4 production residency
iii (instrumentinventors.org), The Hague
2022.7~9 Summer Session residency
V2_Lab for the Unstable Media, Rotterdam
2023.6~10 WORM x Amarte, Rotterdam
2023~2024 Jan Van Eyck Academie, Maastricht

-----AWARDS & GRANTS-----

- 2021.6 Graduated with Distinction
Graphic Design, Royal Academy of Art
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
2022.12 O&O (research & development) grant
CBK Rotterdam

-----PRESS-----

- Dutch designers Yearbook 2021
It's Nice That | The Next Generation 2021 continued
SPREAD MAG issue 5: Movement
Rewire 2022 in Tien Hoogtepunten, Gonzo Circus
Body Sessions, ArtEZ Studium Generale
Neural Magazine

2021

- [NL] [exhibition] [performance] *Morning Routines*, PIP Expo, The Hague
[NL] [exhibition] [performance] GOGBOT Festival, Enschede
[NL] [artist talk] BARTALK#25: Control, The Hague
[CR] [exhibition] *In Transmission*, STIFF Student International Film Festival, Rijeka
[NL] [artist talk] *Recipes for A Technological Undoing*, Extra-Curricular program, GRA & Sandberg Instituut
[NL] [artist talk] *Embodied lives, Embodied tales*, Honors Program at Artez Arnhem

2022

- [CN] [exhibition] [performance] yà运会, Luxelakes•A4 Art Museum, Chengdu
[NL] [artist talk][performance] *Have A Seat! Moving away from consuming tales*, MAMA Rotterdam
[NL] [artist talk] Typographic Night at Page Not Found, The Hague
[NL] [performance] Midnight Wellness Retreat, Performance Bar, Rotterdam
[DE] [performance] Sinema Transtopia, bī'bak, Berlin
[NL] [performance] *Unscripted Tour*, SPREAD MAGAZINE Launch Event, Rotterdam
[NL] [exhibition] [performance] *Sensing After Thoughts*, Proximity Music, Rewire Festival, The Hague
[NL] [exhibition] [performance] TEC ART 2022, Rotterdam

- [DE] [artist talk] *Never Ready, A Congress on the Visuality of the Internet*, HFBK Hamburg
[NL] [solo exhibition] *Body Matters*, Solo Show of Kexin Hao, CHAXART Gallery, Amsterdam
[DE] [performance] Traumburg Festival, Gommern
[NL] [exhibition] [performance] Stimueringsfonds 10 year anniversary, Rotterdam
[NL] [exhibition] [performance] Test_Lab: Summer Session, V2_ Rotterdam
[ES] [exhibition] [performance] L.E.V Festival MATADERO, Madrid
[NL] [performance] *DESIGN BOND China Calling Conference* at DDW
[NL] [performance] *Turning Towards Fluidity: A Tournament of the Unknown*, W139 Amsterdam
[CR] [exhibition] *ALL GAME NO PLAY*, STIFF Festival, Rijeka
[NL] [performance] *MOVE! A Distant Memory*, The Grey Space, The Hague

2023

- [NL] [exhibition] Boring Festival, Sugar Pop Institute, Haarlem
[DK] [artist talk] Post Design Tangle: Community, Copenhagen
[NL] [artist talk] guest teaching at KABK graphic design
[NL] [performance] Wobby Club Night, Wobby Club
[NL] [artist talk] Audiovisual Art Assembly, FIBER Festival
[NL] [performance] Torch Bearing Ceremony, Inter-broedplaats Olympics, iii
[NL] [performance] Evidence in Motion, iii
[NL] [performance] Synergy Festival
[NL] [residency] Development Week, Tetem, Enschede
[NL] [exhibition] UNFAIR Amsterdam

-----AGENDA-----

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Total Body Workout

2021

performance art × digital art × public art
× fitness × body politics × 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.

Graduation work
Royal Academy of Art, The Hague | 2021

-----credits-----

Music: Dima Ibrahim
Make up: Migs Goosen
Fitness supervisor: Leon Lapa Pereira
Performers: Leon Lapa Pereira × Ella Wang
Olsson × Tom Šebestík ×
Tingyi Jiang × Pelle Schilling
Ruben Pater × Thomas Buxo
Tutors:

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

-----presentations-----

2021.7 KABK Graduation Show 2021, The Hague (NL)
2021.9 *Morning Routines*, PIP Expo, The Hague (NL)
2021.9 GOGBOT Festival, Enschede (NL)
2021.11 *Recipes for A Technological Undoing*,
Extra-Curricular program Gerrit Rietveld
Academie & Sandberg Instituut (NL)
2021.11 *Embodied lives, Embodied tales*,
Honors Program at Artez Arnhem (NL)
2022.1 yà运会, Luxelakes•A4 Art Museum, Chengdu (CN)
2022.3 *2 Body Practice*, W139, Amsterdam (NL)
2022.3 Sinema Transtopia, bī'bak, Berlin (DE)
2022.3 *Unscripted Tour*, SPREAD MAGAZINE
Launch Event, Rotterdam (NL)
2022.4 *We Are Ocean* program at Venice Biennale
2022.6 *Body Matters*, Solo Show of Kexin Hao,
CHAXART Gallery, Amsterdam (NL)
2022.11 *Turning Towards Fluidity: A Tournament of the
Unknown*, W139 (NL)



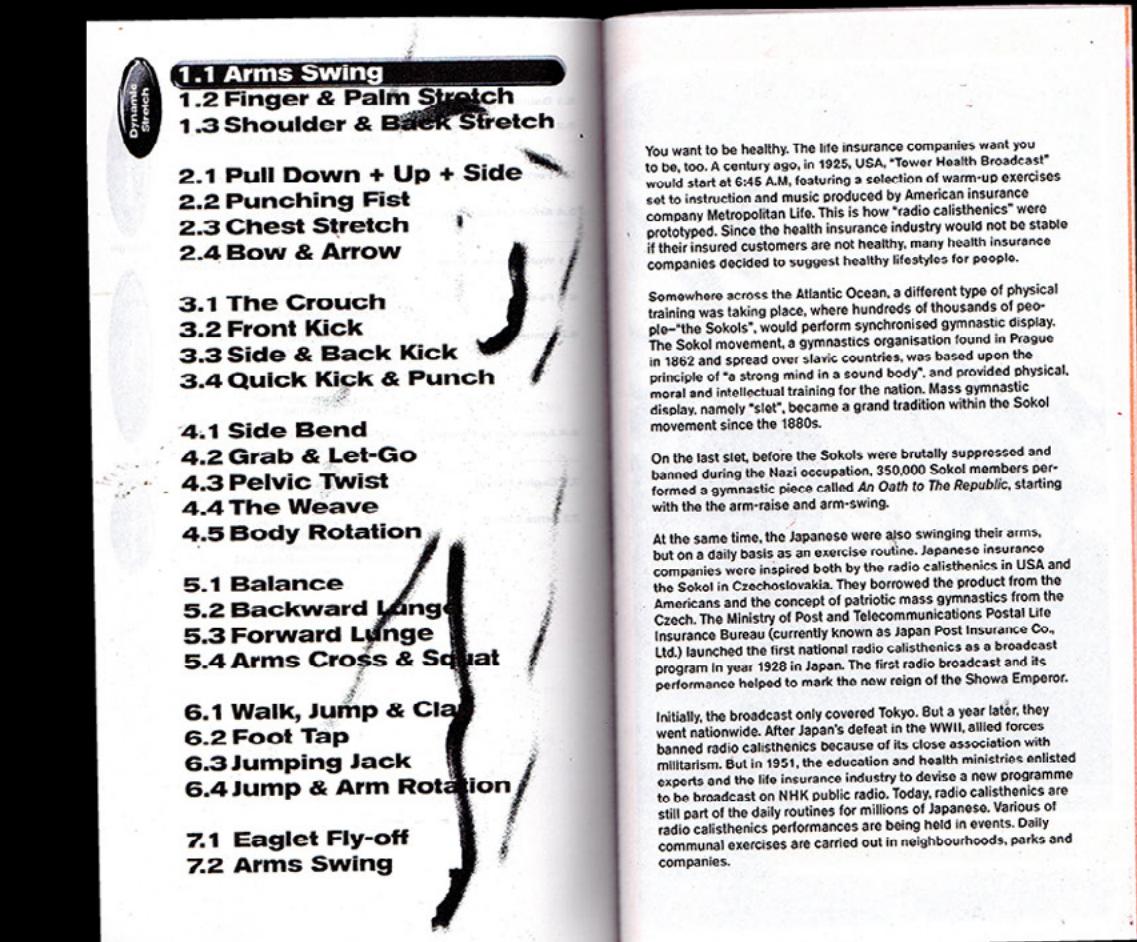
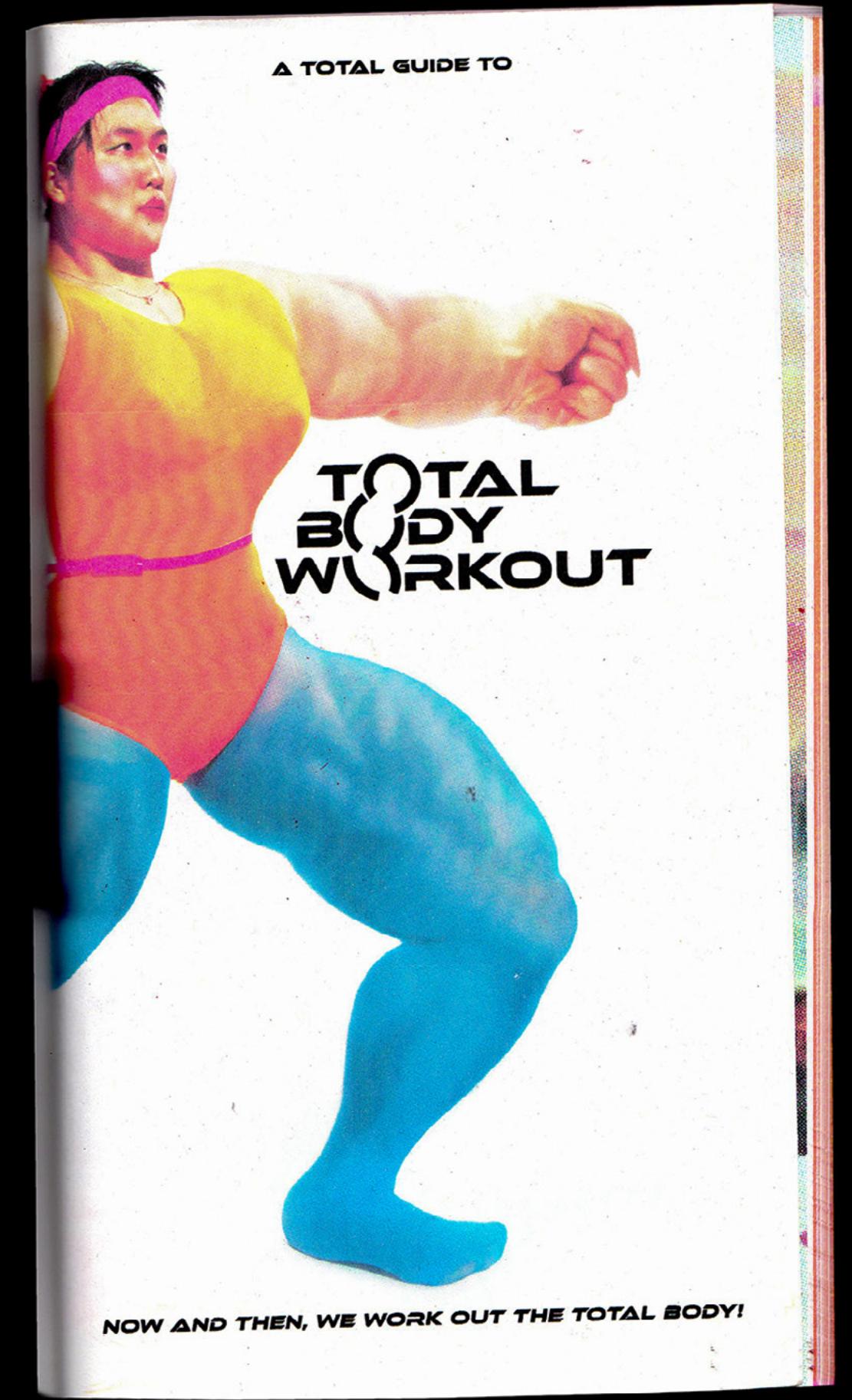
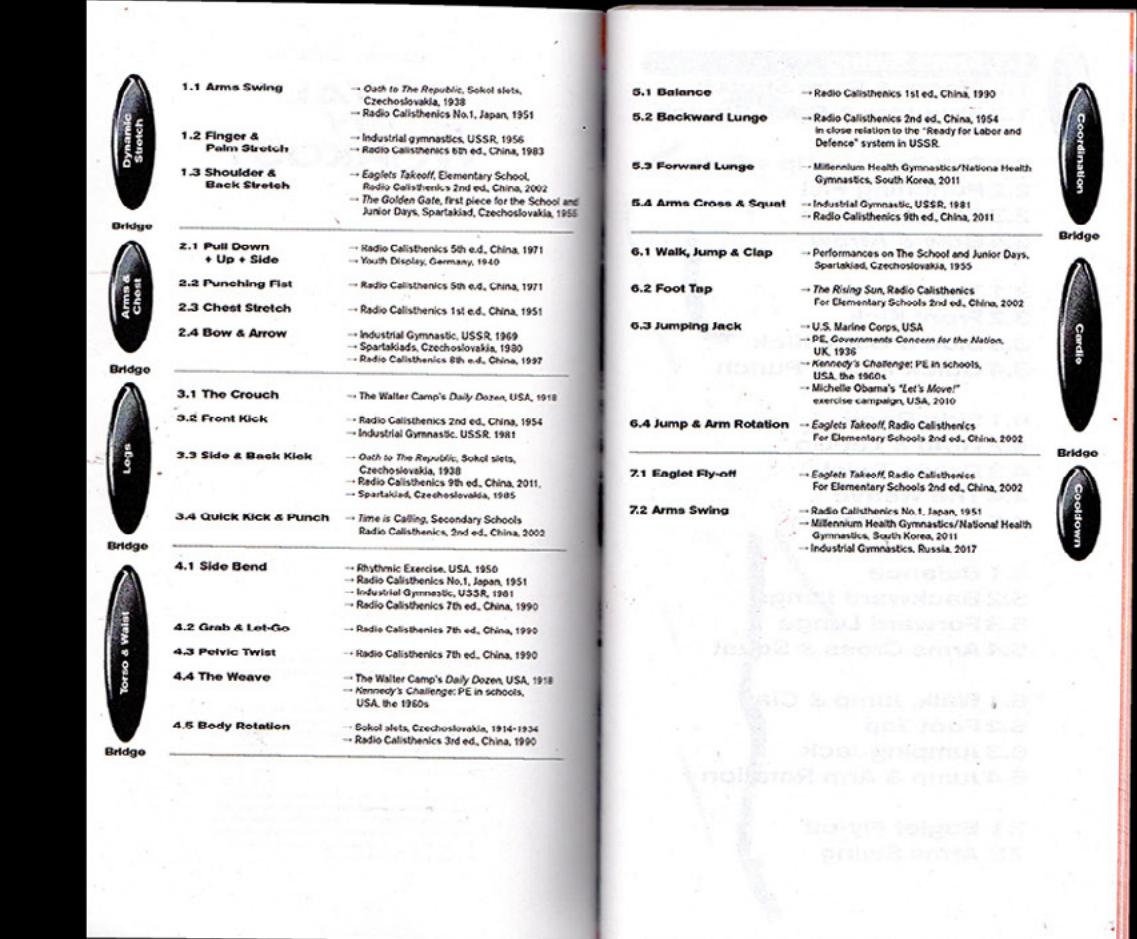
NOW AND THEN, WE WORK OUT THE TOTAL BODY!

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Total Body Workout, exhibition at KABK graduation show 2021



Total Body Workout, solo exhibition at CHAxART Amsterdam, 2022

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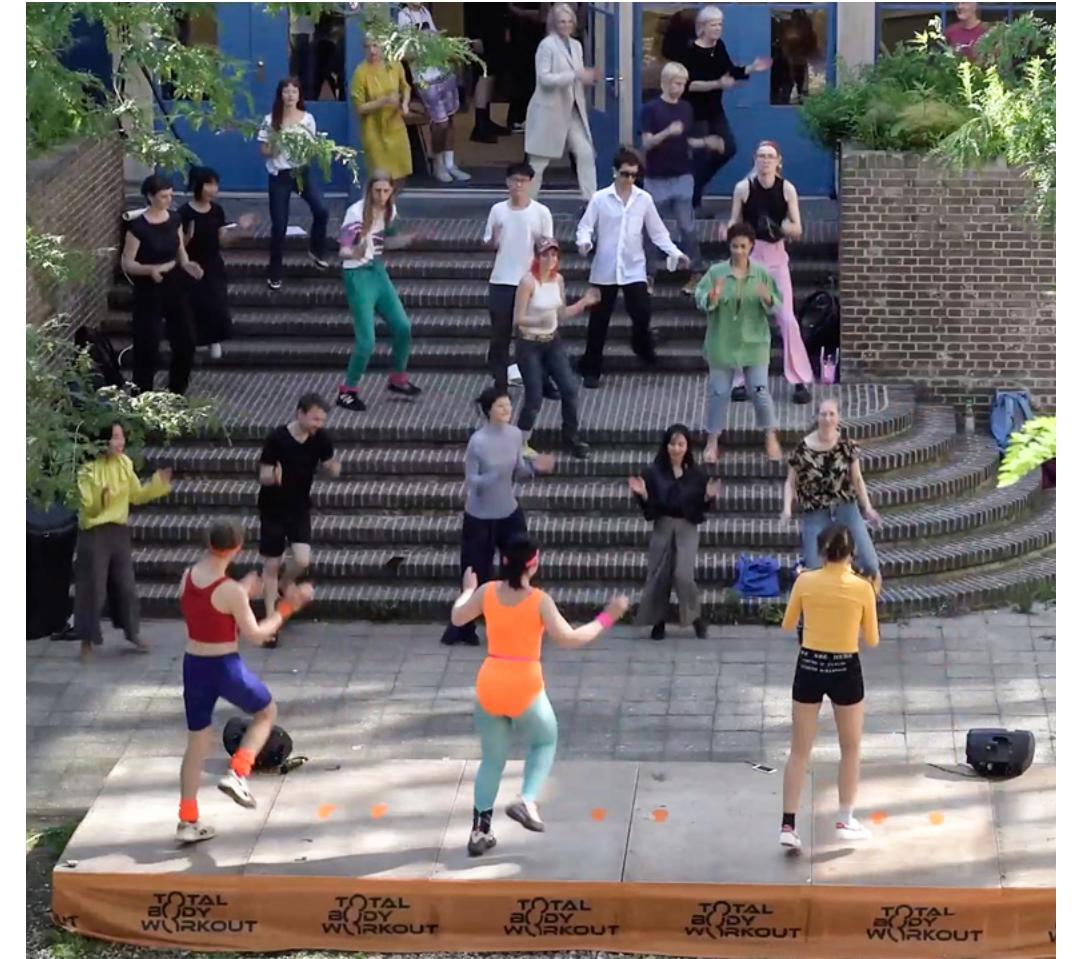
Luxelakes•A4 Art Museum, Chengdu



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

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Future Dance of Nostalgia

2022

public performance × digital art ×
interactive media × choreography × game art

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

external links:

[Future Dance of Nostalgia](#)

[Kexin Hao, resident artists at iii](#)

[Rewire 2022 in tien hoogtepunten](#)

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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: Ludmila Rodrigues
Music: Rachwill Breidel
videography, 3D: Pedro Gossler
Sound mixing: Dima Ibrahim

-----supported by-----

Creative Industries Fund NL
the Creative Europe program of the European Union
Stroom Den Haag
Rewire Festival 2022

Work commissioned by iii (instrumentinventors.org)
conducted during the production residency at iii

-----presentations-----

Rewire Festival, Proximity Music (NL)
TEC ART Festival (NL)
Never Ready Congress, HFBK (DE)
Stimuleringsfonds 10 year anniversary (NL)
L.E.V Festival MATADERO (ES)
STIFF Festival (CR)
Boring Festival, Sugar Pop Institute (NL)

-----featured-----

REWIRE 2022 IN TIEN HOOGTEPUNTEN



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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



Pound it!

Kexin Hao, Rachwill Breidel, Tingyi Jiang
2022

performance × trans-disciplinary × multi-sensory

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:

[Pound it! Test_Lab: Summer Session, V2_](#)

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Sticky rice cake, known as “mochi” in Japan, “nian gao” in China, “chapssal-tteok” in Korea and “tikoy” in the Philippines, is an East and Southeast Asian cuisine traditionally consumed during the Lunar New Year. Glutinous rice is processed into sticky paste, then moulded into shapes, folded with stuffings, or cooked again with other ingredients.

Despite numerous variations, its traditional preparation always includes pounding: cooked glutinous rice is placed in a knee-high mortar, ground, pounded, and kneaded by hands. The modern household appliance provides a high-speed, automated solution to the making of sticky rice cake. But the laborious and cooperative manual pounding session of the old days can't be replaced. Hit after hit, the rice becomes grainless and transforms into a solid, cohesive, and viscous entity. The chewiness and clinginess is a mouthful of luxury to be enjoyed only once a year.

The rice-pounding utensils are self made and adapted into motion sensitive percussion instruments. Through whipping the mallet and dropping the pestle in designed rhythmic patterns, we produce alternating bass beats to electronic Caribbean music which is live composed on site. With the increasing viscosity and elasticity of the rice, the pounding movement develops along and shapes the choreography on stage. In the end, we serve the sticky rice cake to the crowd and eat together.

With this work, we challenge the conventions of electronic music by bringing organic and manual elements into the live composition. Rice is the central force that mutually influences all the other elements—the movement, the rhythms, the music, and the crowd. All is about cooperating, conversing, and synchronising. We also want to introduce a new way of clubbing by diminishing the necessity of the binary set up: a DJ booth in front of a dance floor. Clubbing can grow out of an activity, a type of labour, a food preparation process, a catering service.

A spoonful of unusual intimacy is to be experienced within the mouth and within the crowd. But before the rice is served, we pound it!

-----credits-----

work is developed during Summer Session residency 2022, supported by V2_Lab for the Unstable Media

-----presentations-----

Traumburg Festival (DE)
 Test_Lab: Summer Session, V2_ (NL)
MOVE! A Distant Memory, The Grey Space (NL)
 FIBER Festival 2023 (NL)



about

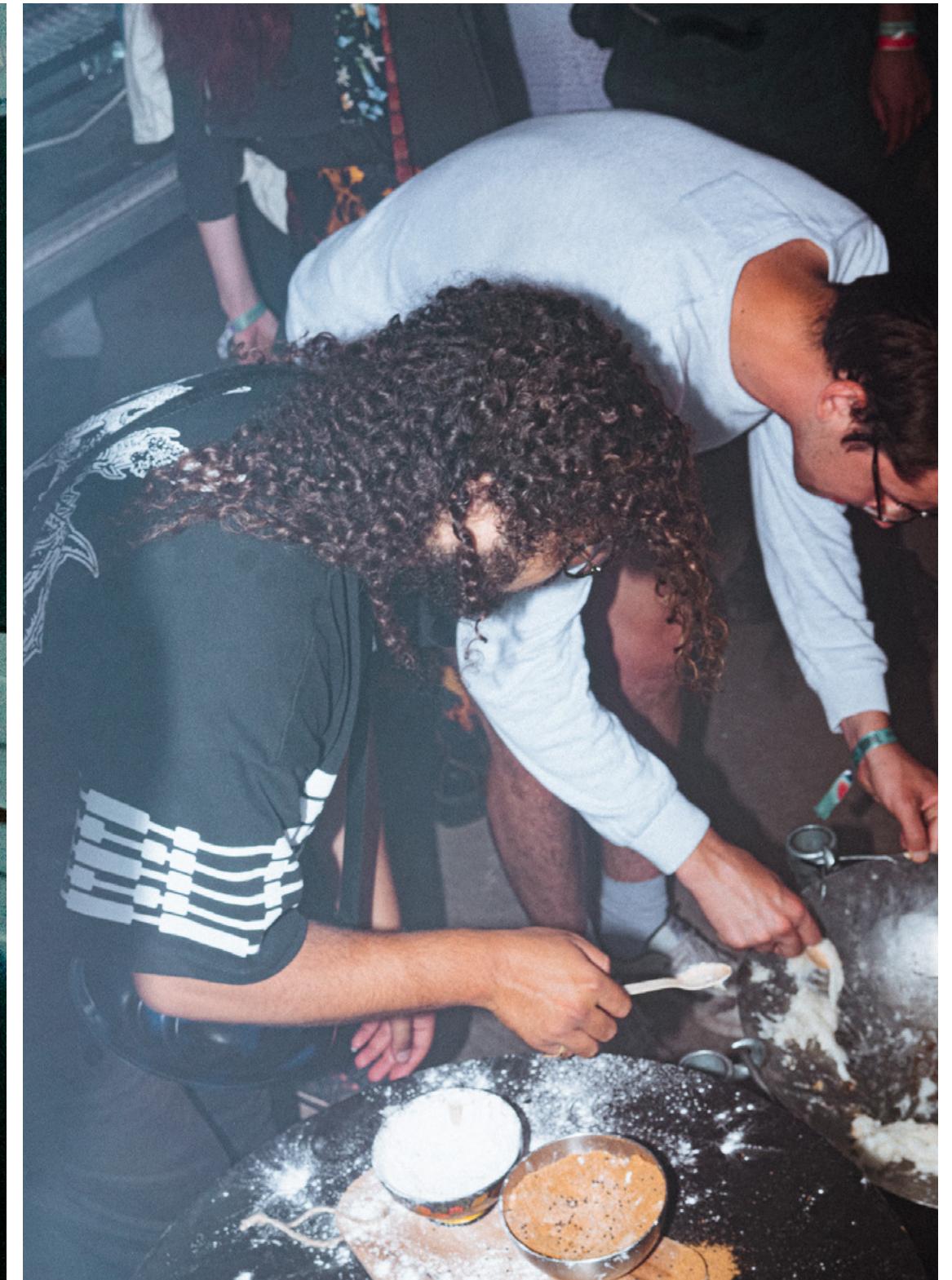
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Pound it! Test_Lab: Summer Session, V2_
photo by Davids Danoss



Tramburg Festival
photo by Louis Jaccoud



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.

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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-----

project supported by: CBK Rotterdam O&O Grant
 costume: DRAGA DINA
 articulating wings: Gökay Atabek (Volksamt!)
 track produced by: QB
 event documentation: Pieter Kers
 photography: Helena Roig

-----presentations-----

Evidence in Motion, iii The Hague (NL)
 Synergy Festival, Flevopark Amsterdam (NL)
 Samodiva, Poing Rotterdam (NL)

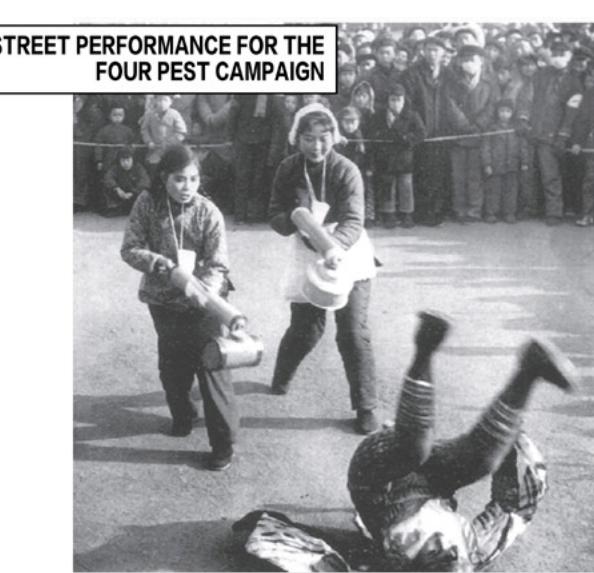
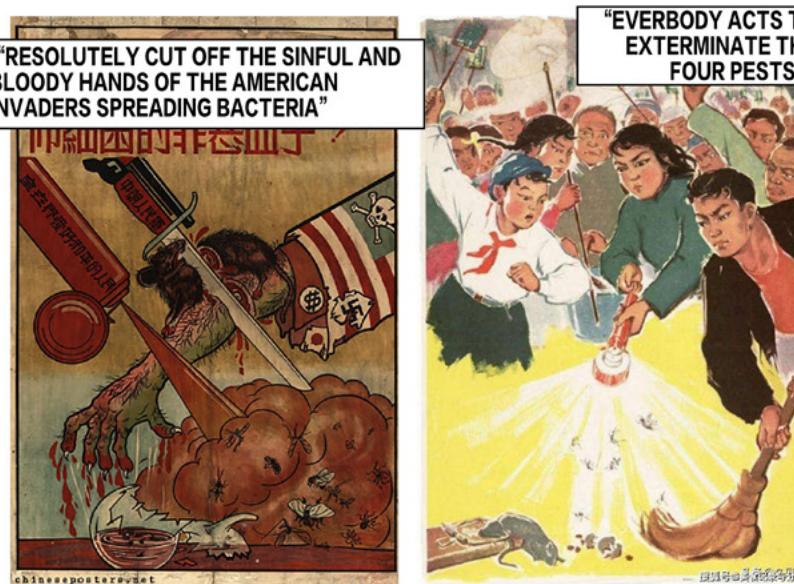


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"RESIST DROUGHT
CONQUER NATURE
ERADICATE OF PESTS AND DISEASES
TRIUMPH OVER NATURE!"

"YOUNG PIONEERS AND CHILDREN,
FIGHT IN THE BATTLE TO ERADICATE SPARROWS
AND INCREASE GRAIN PRODUCTION!"



"CHILDREN HOLDING PROPS IN THE PERFORMANCE
PROMOTING THE FOUR PEST CAMPAIGN"



"COSTUME PLAY IN THE FOUR PEST CAMPAIGN PERFORMANCE"



"POSTERS FOR 'PATRIOTIC HYGIENE CAMPAIGN' (1950S)"



"DOING A GOOD JOB IN EPIDEMIC PREVENTION AND SANITATION IS A CONCRETE PATRIOTIC ACTION TO SMASH THE US IMPERIALIST GERM WARFARE!" (1950)



"POSTER FOR 'PATRIOTIC HYGIENE CAMPAIGN' (1950S)"



"LOGO
"NORMALISE COVID MEASURES
WE SHALL KEEP FIGHTING IN
THE WAR ON COVID"
"WE ARE ALL IN THIS TOGETHER
TO OVERCOME THE HARDSHIPS.
CHINA, WUHAN YOU CAN DO IT!"



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:
[World Fusion Food Foundry](#)
[Nostalgic Table](#)

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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

events

commissioned works



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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](#)

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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 |

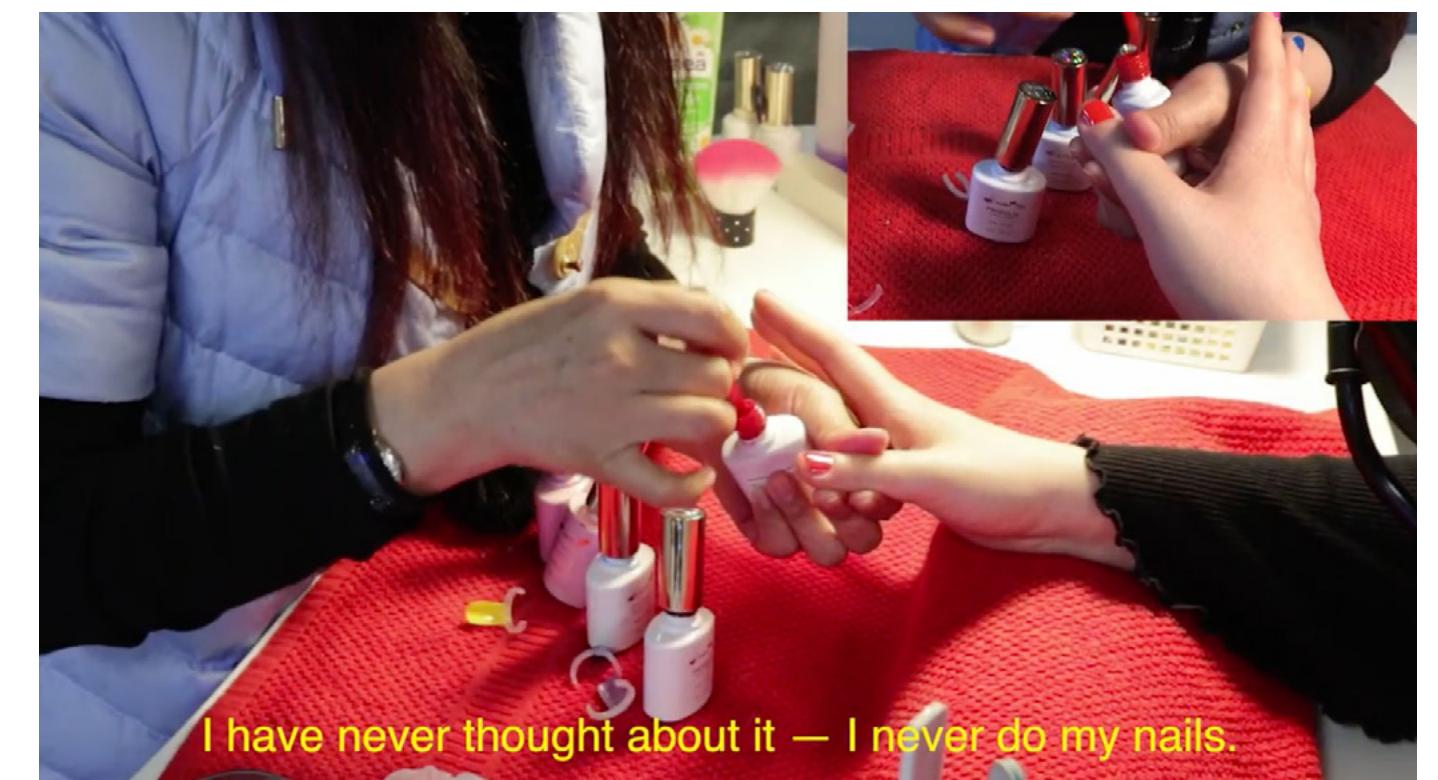


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I have never thought about it — I never do my nails.



Artist talk & workshops

Next to the exhibitions that showcase her works and performances, Kexin has participated and initiated workshops and artist talks where she shares her thoughts and research which centres around the theme of body. These events happen at different locations, varying from art academies to night clubs. Through her unconventional and performative approach to education program, as well as the hybridity of the spaces, such events could fertilise exchanges within and across the communities.

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| | | |
|---------|--------------|--|
| 2020.8 | ARTIST TALK | <i>"What Do We Talk About When We Don't Talk About Food..."</i> Verhalenhuis, Rotterdam (NL) |
| 2020.10 | PUBLISHING | Trance Zine Pavilion Launch, Gerrit Rietveld Academie (NL) |
| 2020.12 | ARTIST TALK | Katakombe, event#2, Städelschule Architecture Class, Frankfurt (DE) |
| 2021.4 | ARTIST TALK | <i>Body Building: On the Formation of the Individual, Political, and Empowered Self</i> , Stroboskop, Warsaw (PL) |
| 2021.7 | ARTIST TALK | Discussion and exercises in cultivation, Stroboskop, Warsaw (PL) |
| 2021.10 | ARTIST TALK | BARTALK#25: <i>Control</i> (NL) |
| 2021.11 | WORKSHOP | <i>Recipes for A Technological Undoing</i> , Extra-Curricular program Gerrit Rietveld Academie & Sandberg Instituut (NL) |
| 2021.11 | WORKSHOP | <i>Embodied lives, Embodied tales</i> , Honors Program at Artez Arnhem (NL) |
| 2021.12 | ARTIST TALK | 用“身体”和“情境”貫穿的作品集, 最畢設 線上直播分享会 (CN) |
| 2022.2 | PRESENTATION | <i>Have A Seat! Moving away from consuming tales</i> Participatory presentation, MAMA Rotterdam (NL) |
| 2022.2 | WORKSHOP | Typographic Night at Page Not Found, The Hague (NL) |
| 2022.2 | PERFORMANCE | <i>Midnight Wellness Retreat</i> , Performance Bar, Rotterdam (NL) |
| 2022.2 | WORKSHOP | <i>Transcending Labor to Dance</i> , iii (NL) |
| 2022.3 | PRESENTATION | <i>2 Body Practice</i> , W139, Amsterdam (NL) |
| 2022.3 | SCREENING | Sinema Transtopia, bi'bak, Berlin (DE) |
| 2022.6 | ARTIST TALK | <i>Never Ready</i> , University of Fine Arts Hamburg (DE) |
| 2022.10 | PERFORMANCE | <i>DESIGN BOND China Calling Conference at DDW</i> (NL) |
| 2022.11 | ARTIST TALK | <i>WHAT DO BODIES KNOW?</i> Round table of Art and Performance Research Studies, UvA (NL) |
| 2023.4 | ARTIST TALK | <i>Post Design Tangle:Community</i> (DK) |

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"What Do We Talk About When We Don't Talk About Food..." Verhalenhuis, Rotterdam



Trance Zine Pavilion Launch



Participatory presentation, MAMA



BARTALK#25: *Control*



Typographic Night at Page Not Found



Midnight Wellness Retreat, The Grey Space in The Middle

Commissioned works

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Graduated from B.A Royal Academy of Art, Kexin is trained as a graphic designer. Next to her art projects, she has been active also in the field of design. She has been conducting visual identity design, website design & development, publication design for various clients, which include artist initiatives, art academies, cultural spaces and individual artists.

2020

VISUAL IDENTITY

VISUAL IDENTITY

VISUAL IDENTITY

B for Bisexuality, Daphne Oude Geerdink, JIP Haaglanden

It is very difficult to be an island of perfection in a sea of misery, but please do not doubt our sincerity, W139

MOONMOON Trip, UBIK, Worm Pirate Bay

2021

PACKAGE

WEBSITE

PUBLICATION

PUBLICATION

VISUAL IDENTITY

PUBLICATION

Nr.39 met Rijst, Benjamin Li

Hgtomi Rosa, Hgtomi Rosa

FAKE CHINESE 假中国, Isabel Pontoppidan, Thesis Gerrit Rietveld Academy

Het Spaarzame Schilderen, Robbin Hyker

MOVE!, Spectrum.space

Symposium 2019 + 2020, Musuem2050

2022

IDENTITY & WEB

VISUAL IDENTITY

PUBLICATION

Cockroach Collective, 3rd year photography collective and exhibition

Back to Normal, group exhibitions, Alternative Art Guide + The Naked Foundation

Braids Journal

2023

VISUAL IDENTITY

PUBLICATION

KABK Centipede, KABK graduation show identity

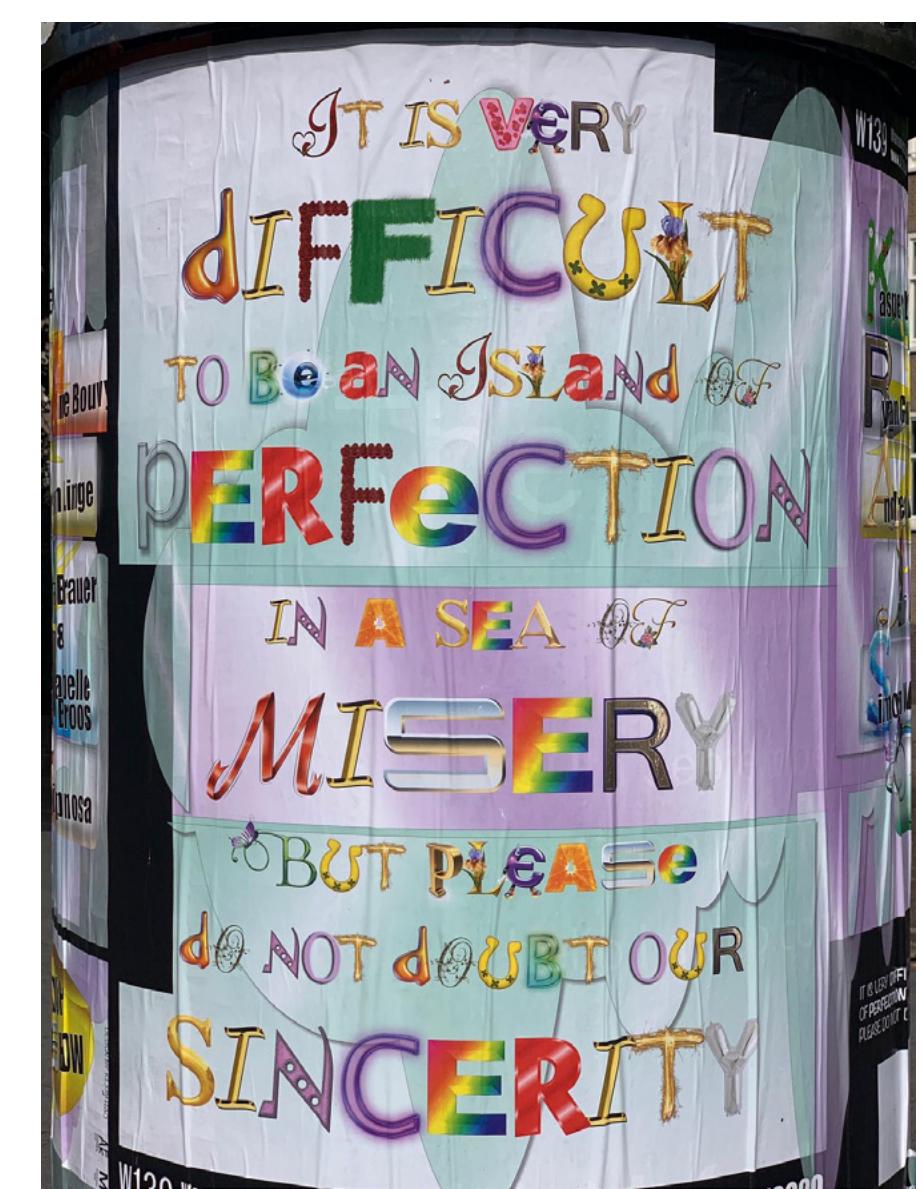
Sticker Album, publication for Benjamin Li

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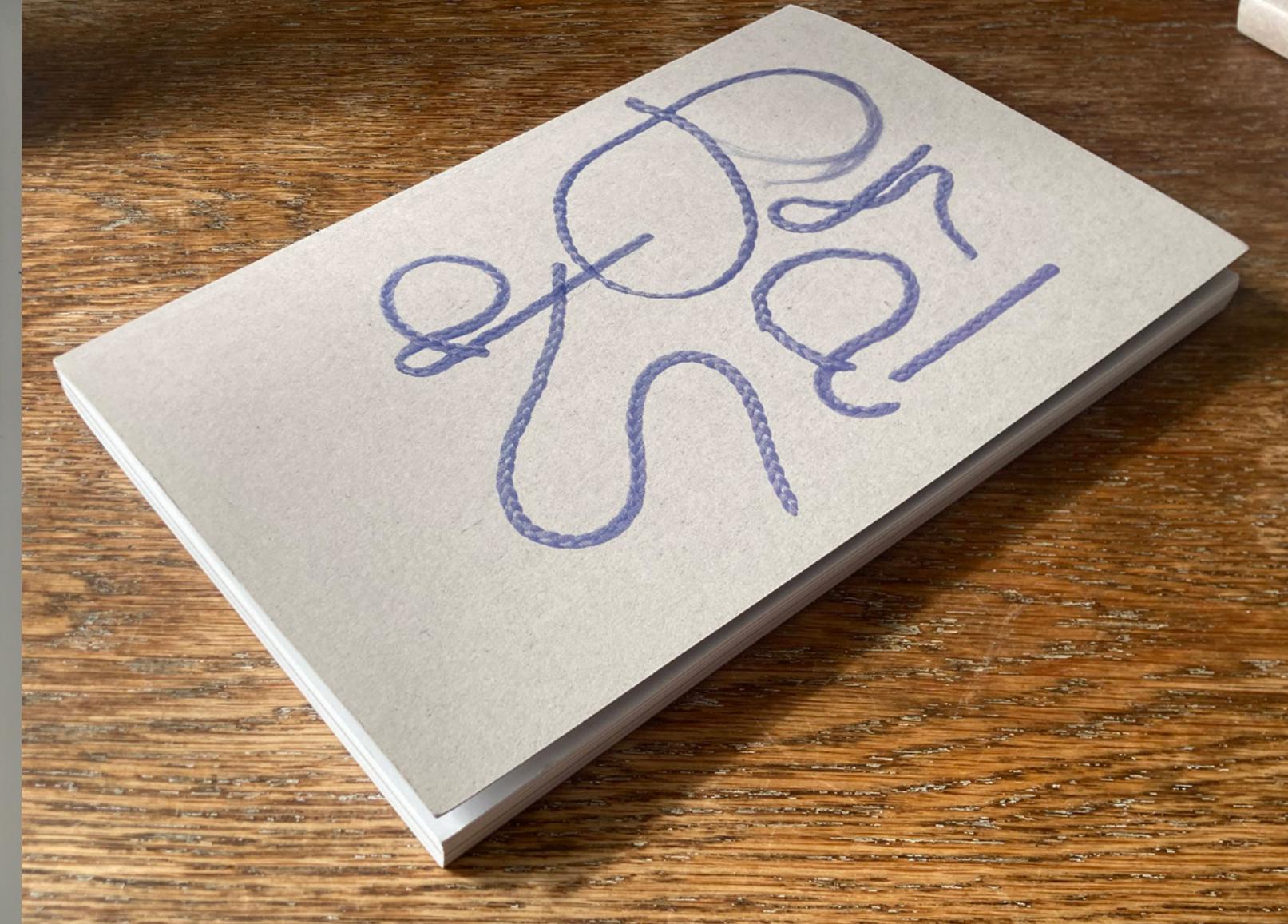
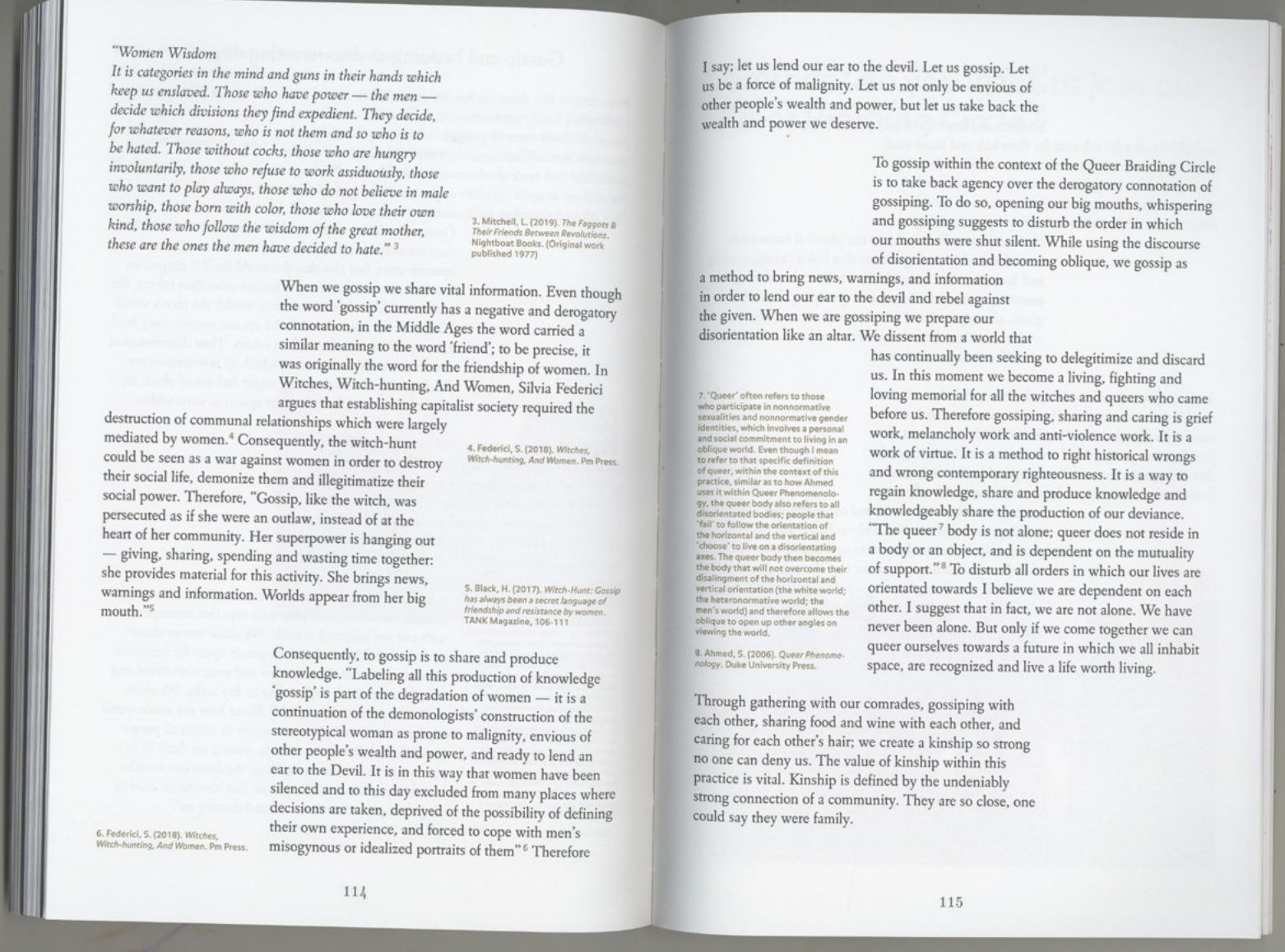
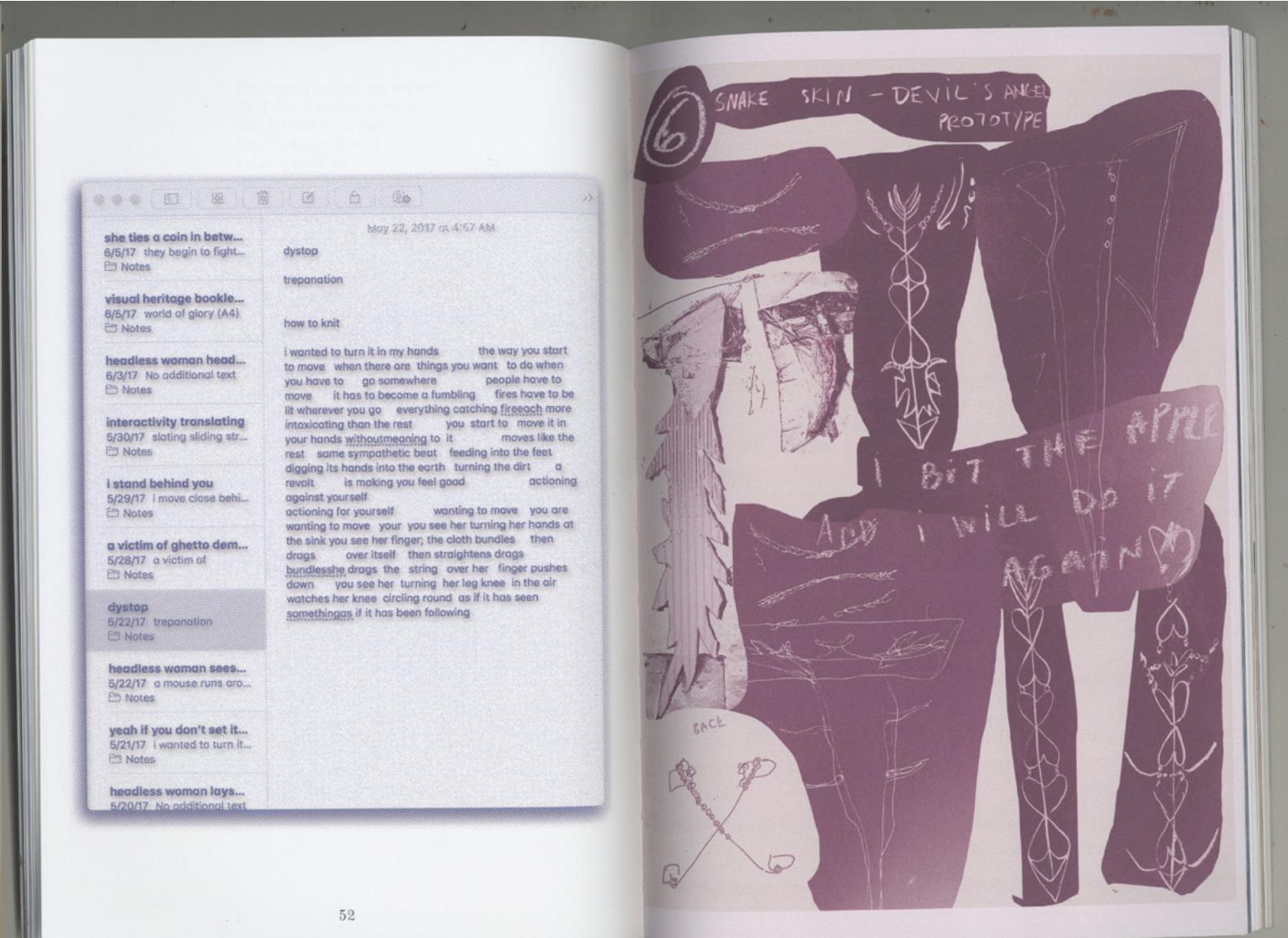
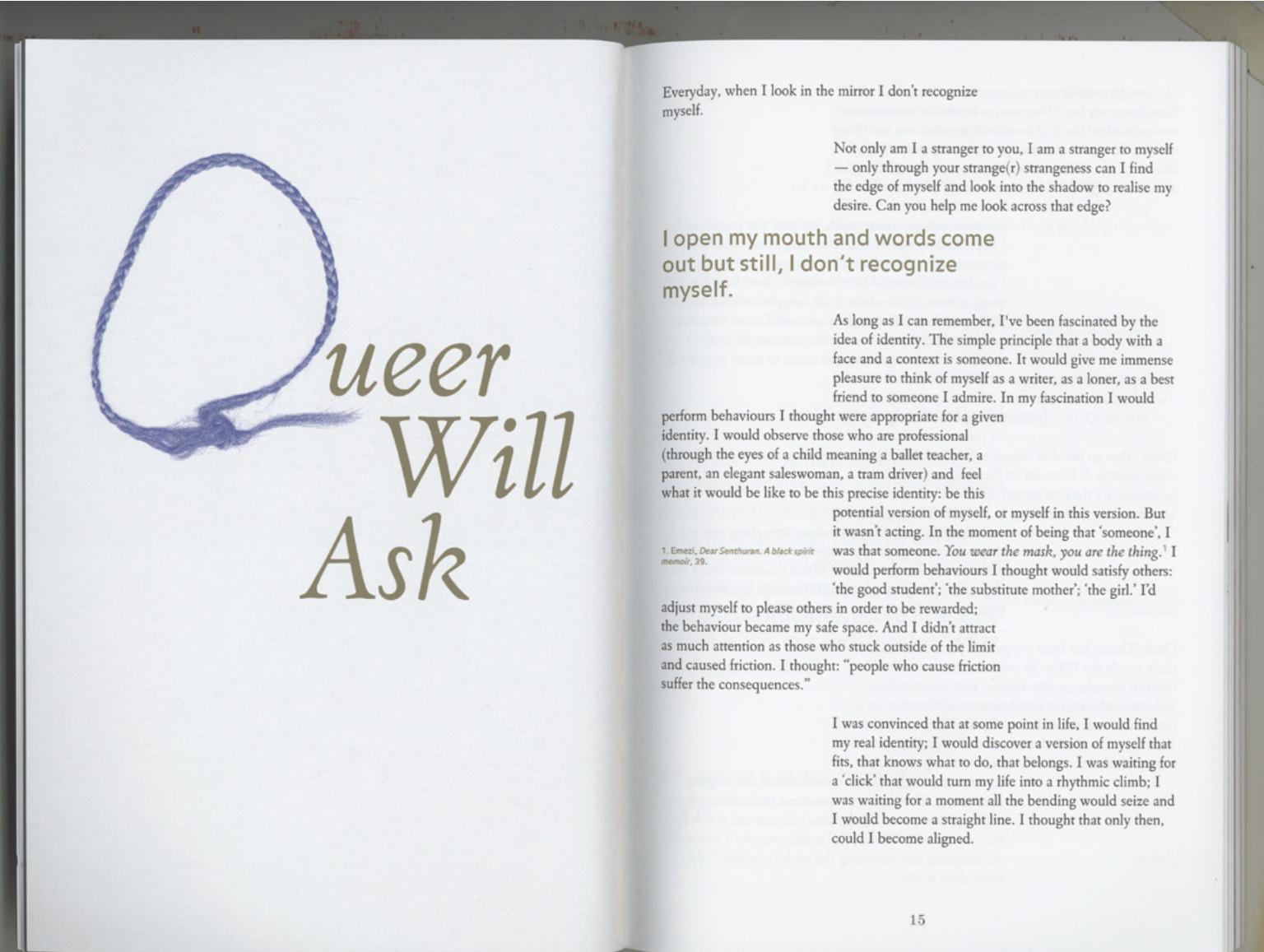
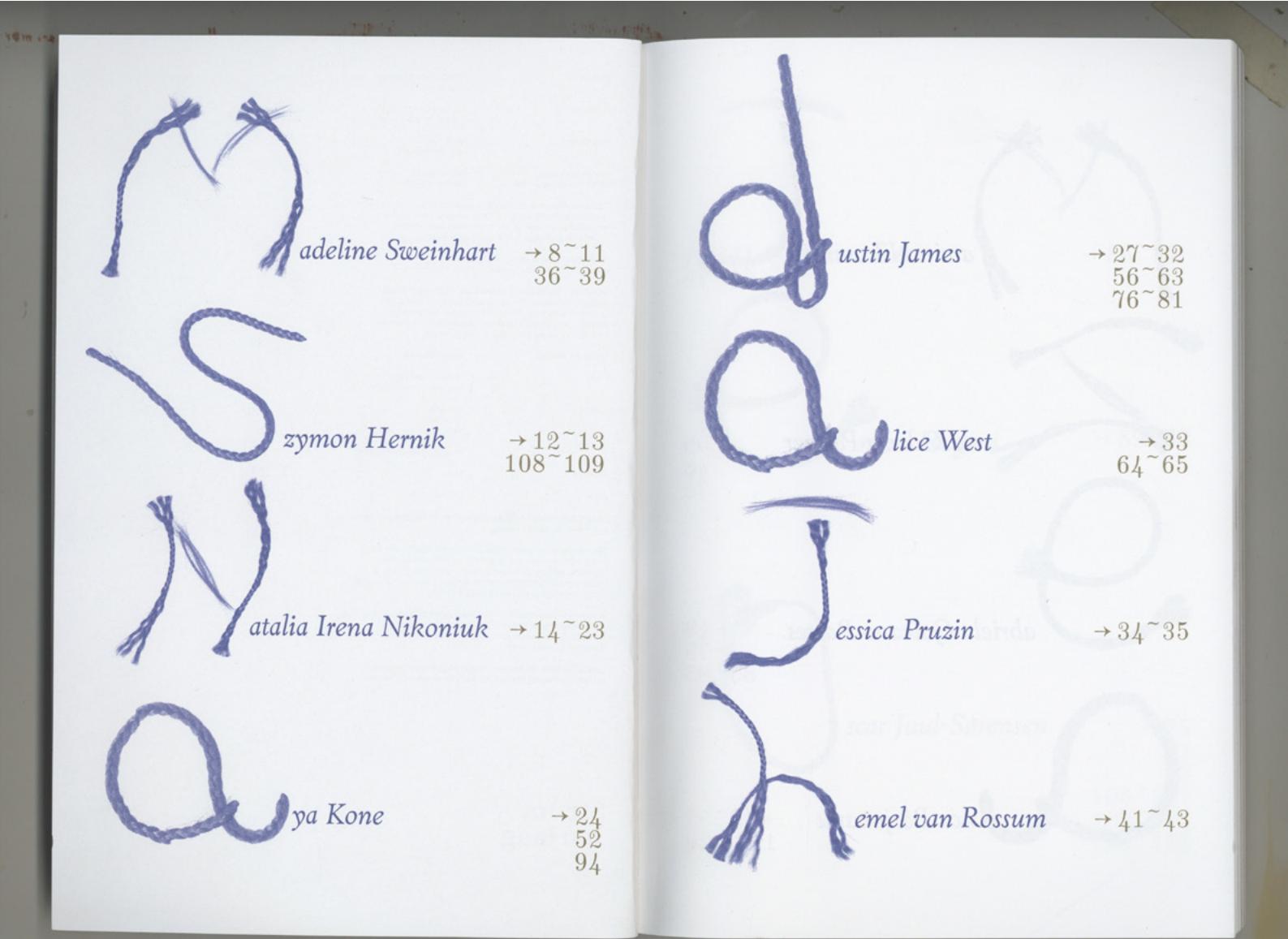


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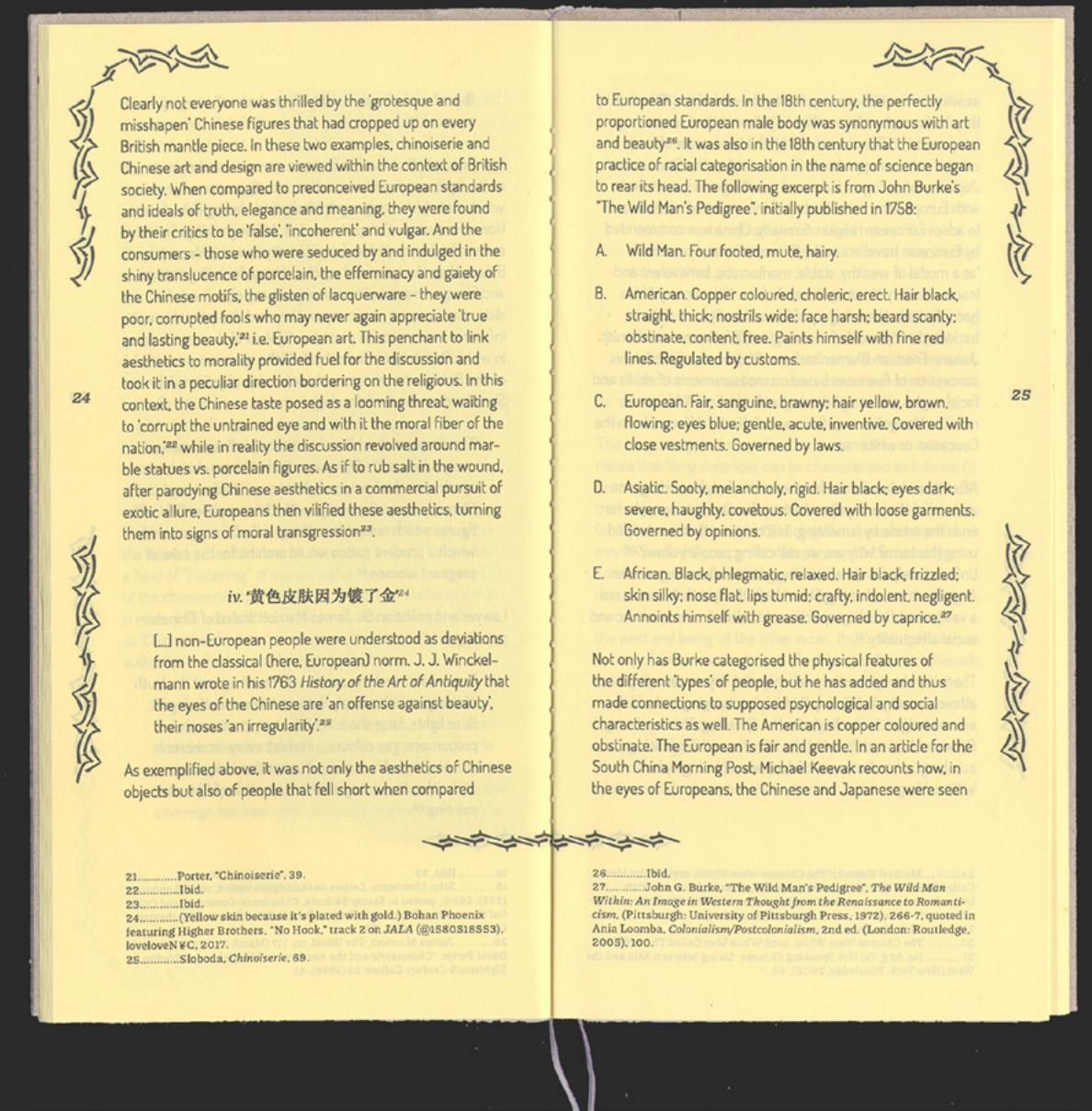
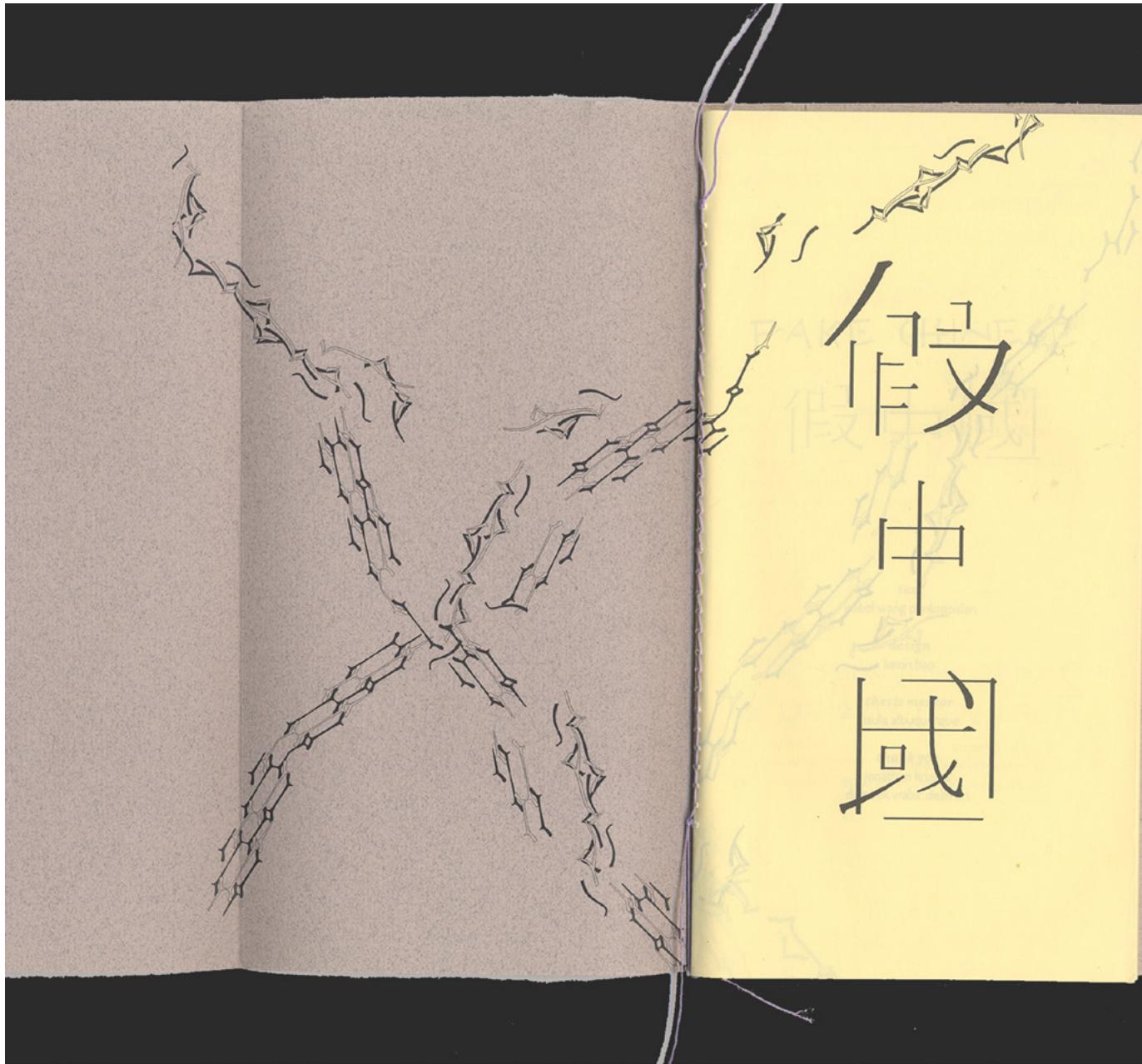


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reading session & designer's talk at CHAxART gallery

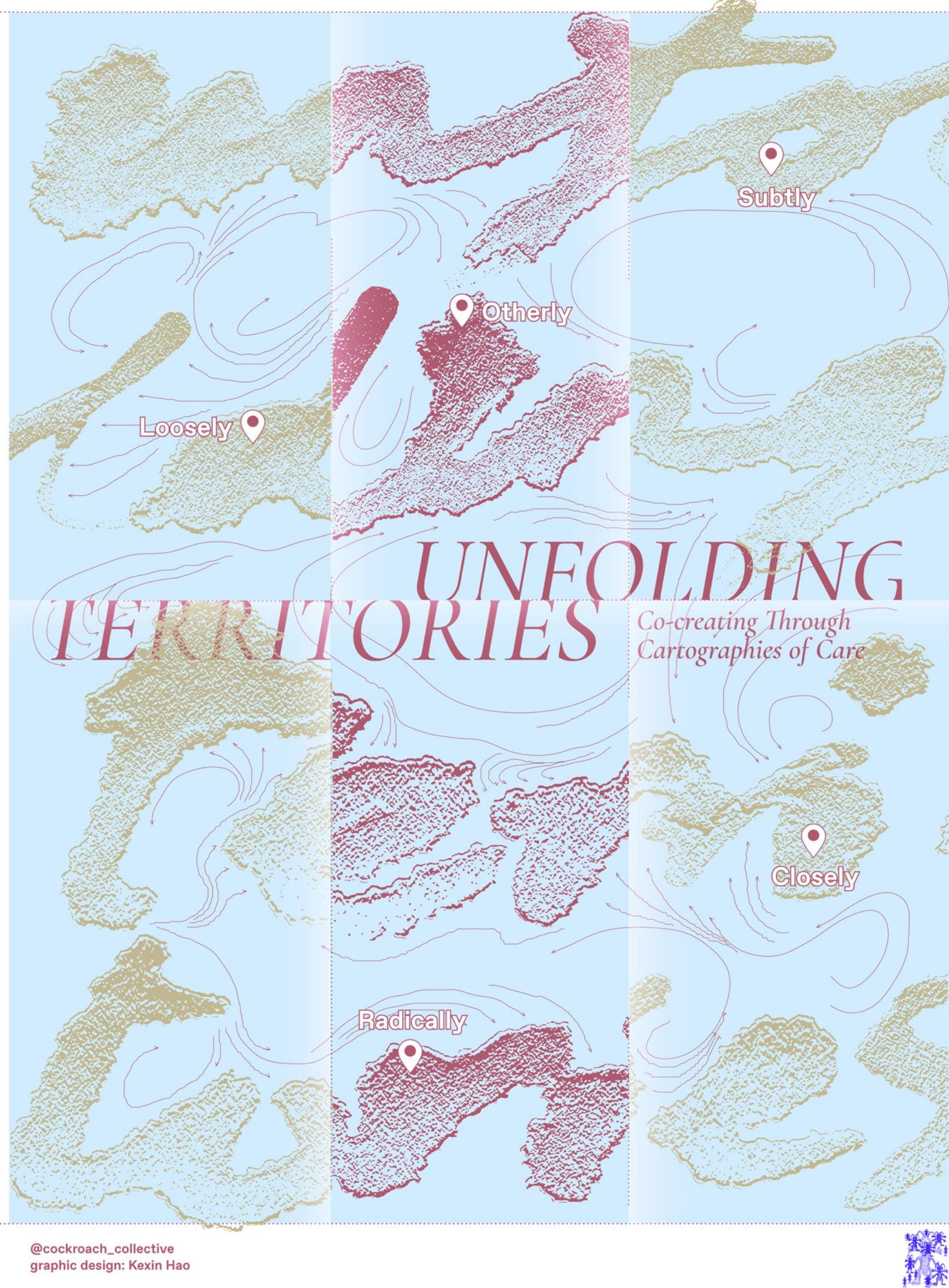
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20-23 January | The Grey Space in the Middle
 Online program on cockroach-collective.com



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.

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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

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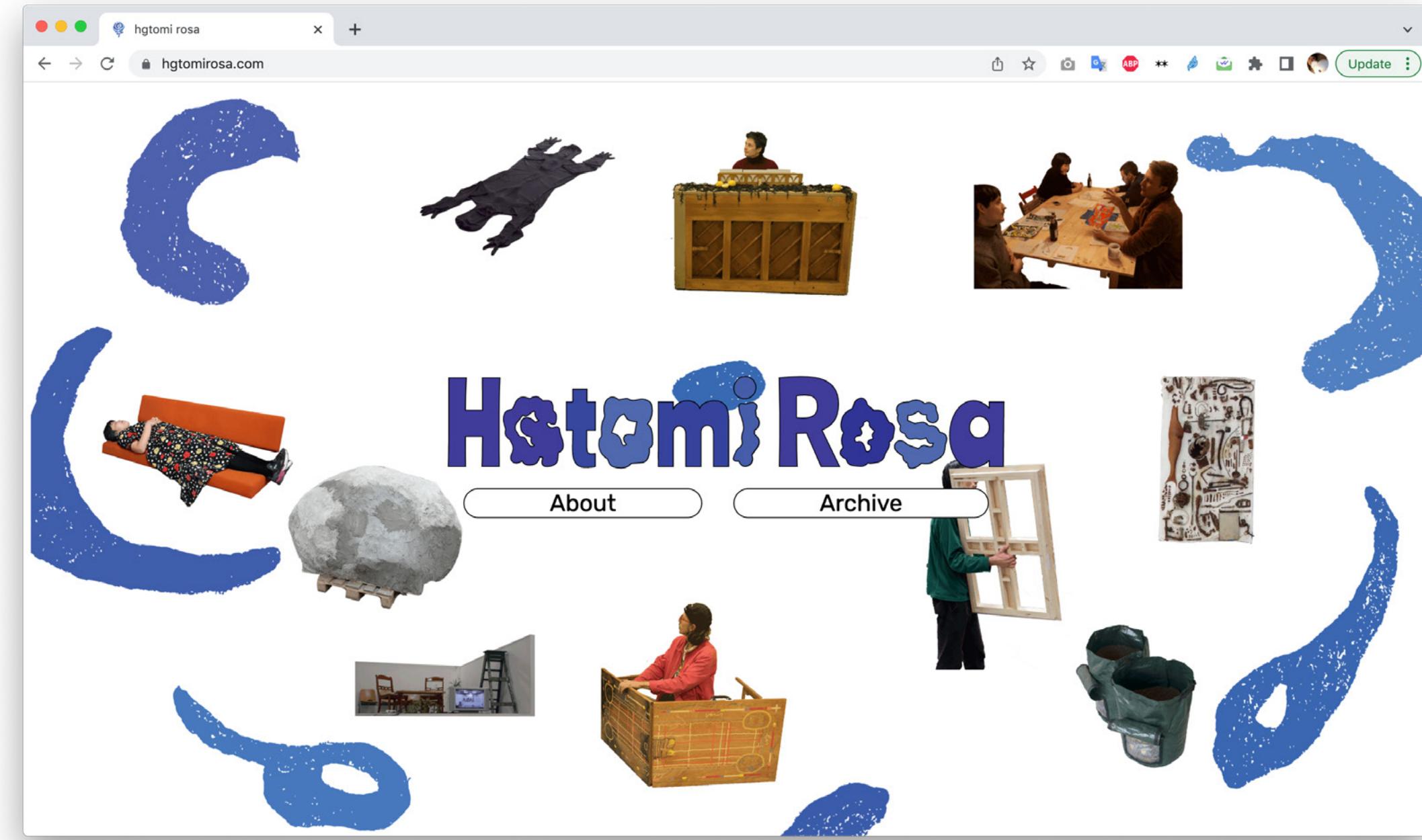
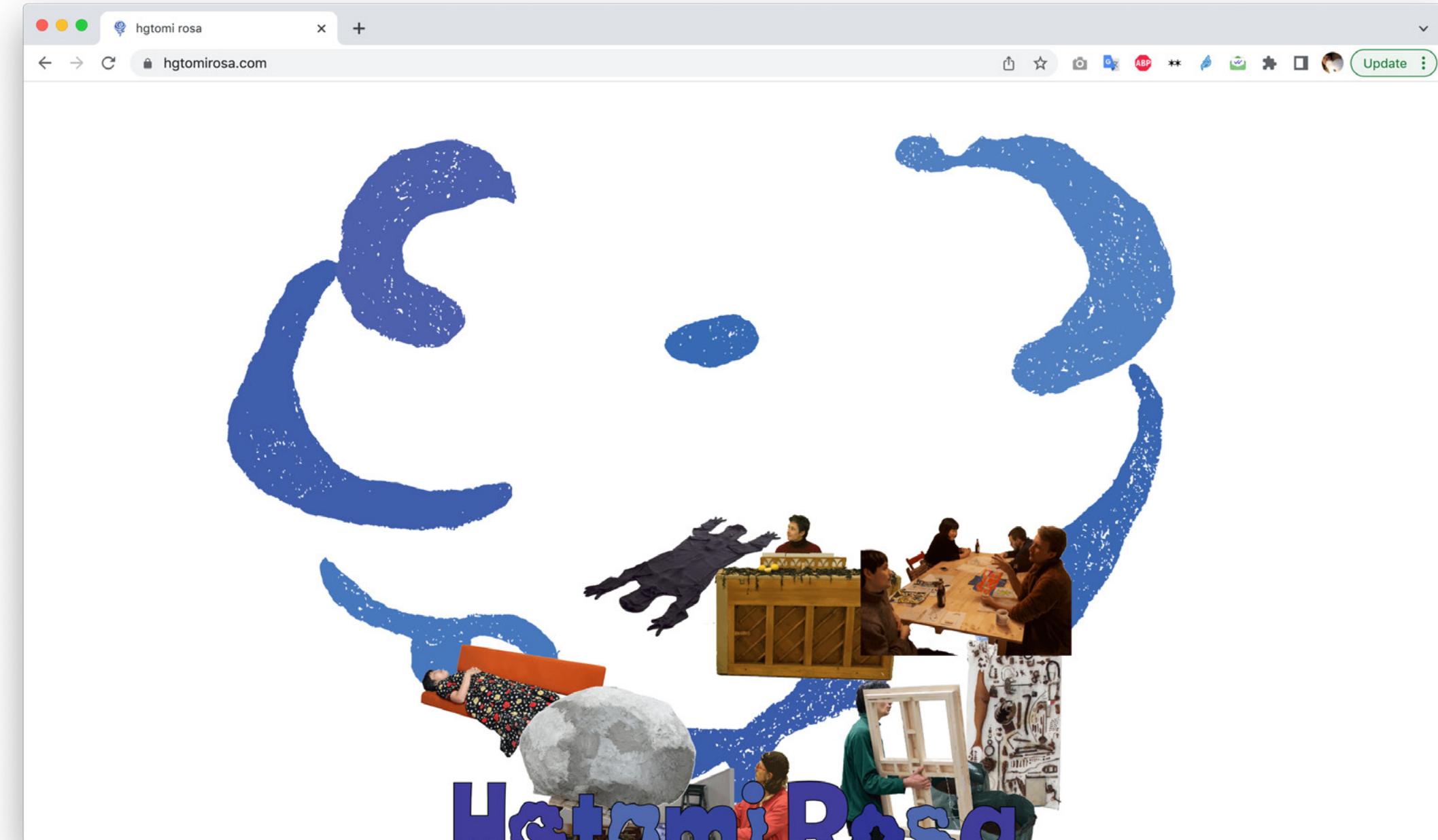
UNFOLDING TERRITORIES 20-23 January The Grey Space in the Middle @cockroach_collective web: Kixin

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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

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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

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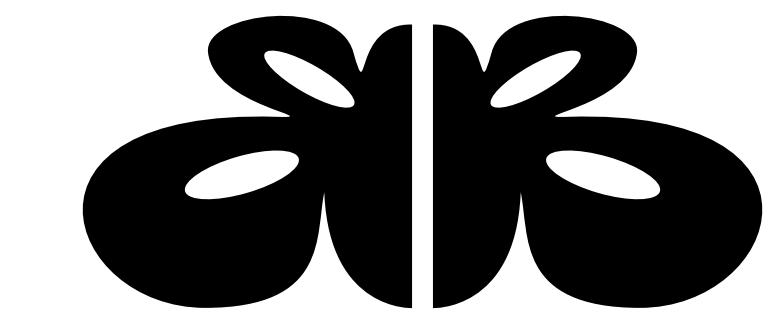
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