



## *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.





# *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.

performance

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.

drawing

-----CREDITS-----

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

design

-----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](#)







# *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](#)



She chews, crunches, slurps, screams, sings, whispers, and moans...Through an erotic, sensual, and visceral listening experience of compost plated on a banquet table, Kexin 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—Kexin 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

----- 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



← 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](#)



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



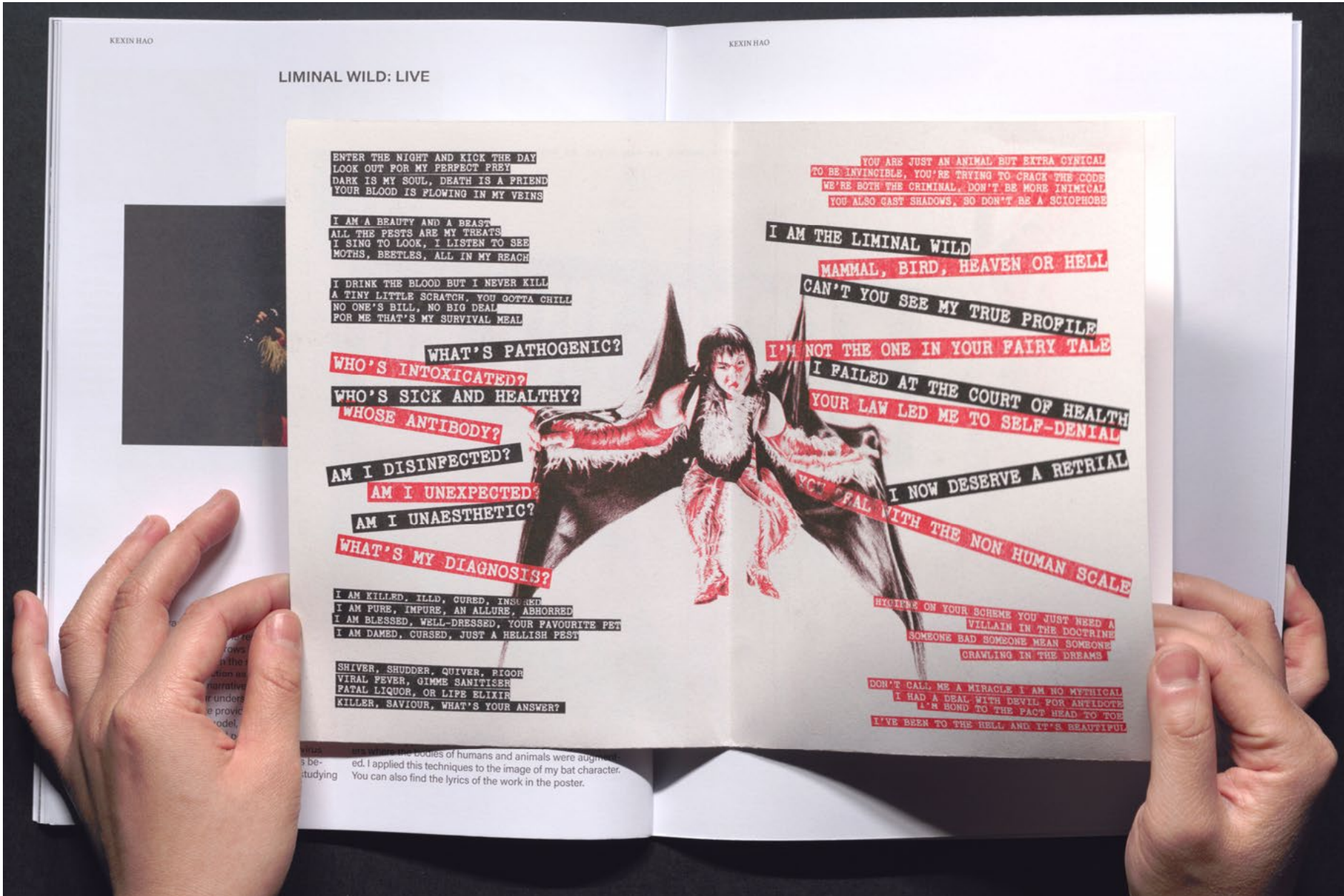
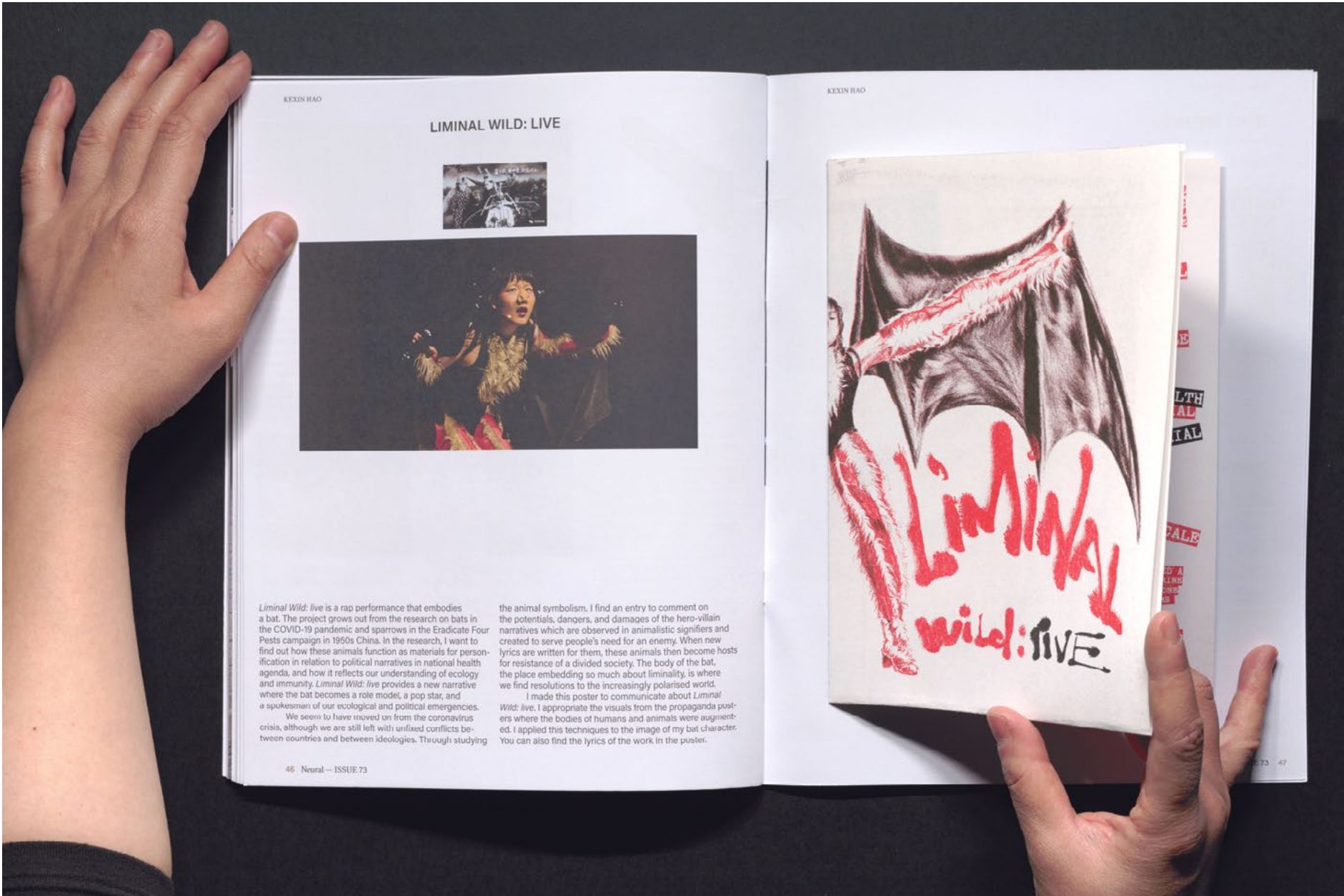


about

performance

drawing

design



← riso print in  
NEURAL Magazine

→ performance at  
#WITCHWANTED,  
Het Huis Utrecht







# *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](#)



“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.

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?

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.

----- 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



*Forceful Catering*

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



drawing

→ food serving at  
*WORM*, performance at  
*Traumburg Festival*



design







# *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:

Choreography:

Music production:

Sound mixing:

Videography, 3D:

Leonardo Scarin

Kexin Hao × Ludmila Rodrigues

Rachwill Breidel

Dima Ibrahim

Pedro Gossler

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

Creative Industries Fund NL

Creative Europe

Stroom Den Haag

Rewire Festival 2022

Production Residency at iii

----- PRESS -----

Gonzo Circus

Neural Magazine

REWIRE 2022 IN TIEN

HOOGTEPUNTEN

Future Dance of Nostalgia, preserving

history through dance

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

2025 [ES]

2024 [NL]

2024 [DE]

2023 [NL]

2023 [NL]

2022 [HR]

2022 [NL]

2022 [ES]

2022 [DE]

2022 [NL]

2022 [NL]

Sónar Festival: Sónar+D, Fira de Barcelona

Museum Night, Tetem Enschede

A MAZE. / Berlin

MOONSHOT: Digital Culture, Het Nieuwe Instituut, Rotterdam

Boring Festival, Haarlem

Student International Film Festival: *All Game No Play* , Rijeka

Stimuleringsfonds 10 year anniversary

L.E.V Festival, MATADERO Madrid

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

TecArt, Rotterdam

Rewire Festival, Proximity Music: *Sensing After Thought*, Amare The Hague





about

performance

drawing

design



All Game No Play, STIFF festival, Rijeka



Transcending Labor to Dance, workshop at iii



Never Ready, Congress at HFBK Hamburg



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  
Tutors: Ruben Pater × Thomas Buxo

#### 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

## Total Body Workout





about

performance



Luxelakes•A4 Art Museum, Chengdu



Body Matters at Vondelpark, Amsterdam



GGOBOT Festival, Enschede



KABK Graduation Show 2021, The Hague

drawing

design



PIP Expo, The Hague



Lowlands Festival, Biddunghuizen



Venice Biennale



W139, Amsterdam





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

# Stadstekenaar 2025

## *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, Kexin 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

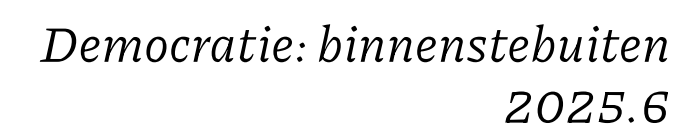


Op Onze Coalitie!  
2025.3

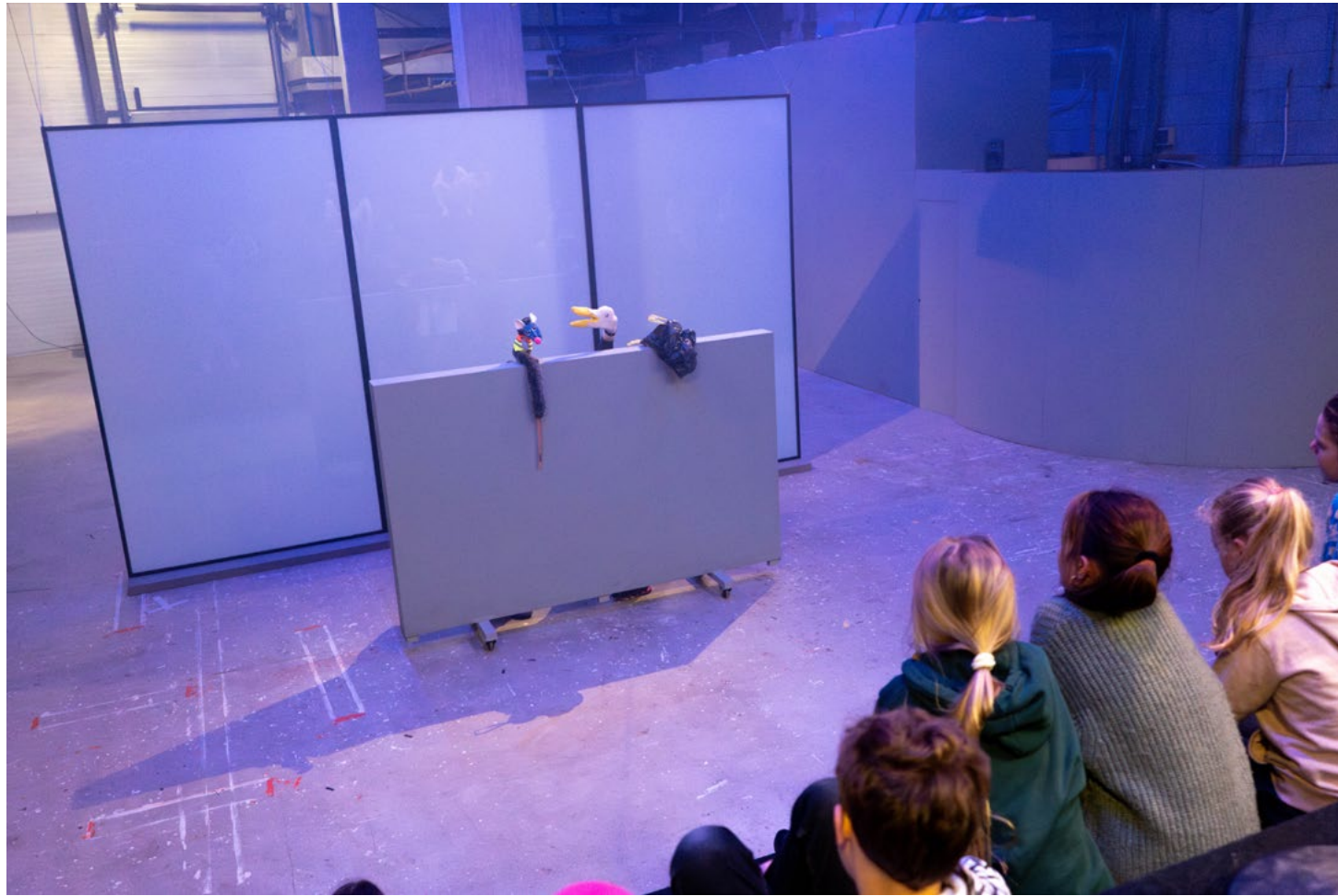


De Vredesengel en De Waarheid  
2025.4









### *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

*I obtained the degree 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.*

## Selected clients and commissions

|      |               |                                       |
|------|---------------|---------------------------------------|
| 2025 | [campaign]    | iii (instrument inventors initiative) |
| 2024 | [campaign]    | Stroom Den Haag                       |
| 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] | Museum2050                            |
| 2020 | [campaign]    | Simon Wald-Lasowski & W139            |

*Spill Your Guts*  
*Not Rocket Science*  
*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*





## Spill Your Guts

*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.



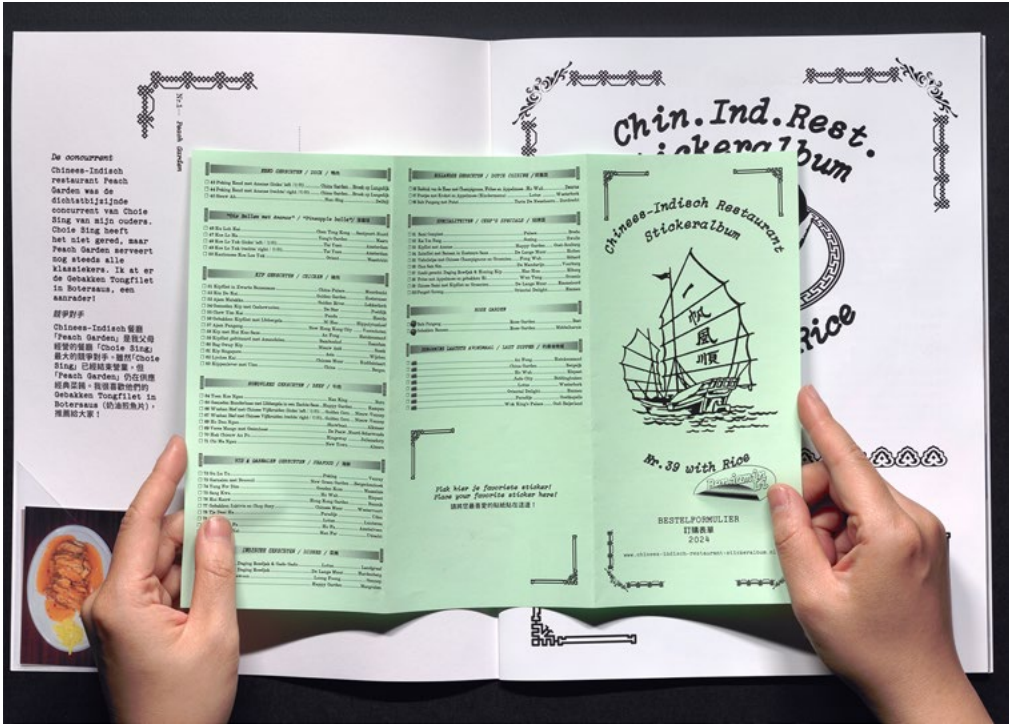


about

performance

drawing

design



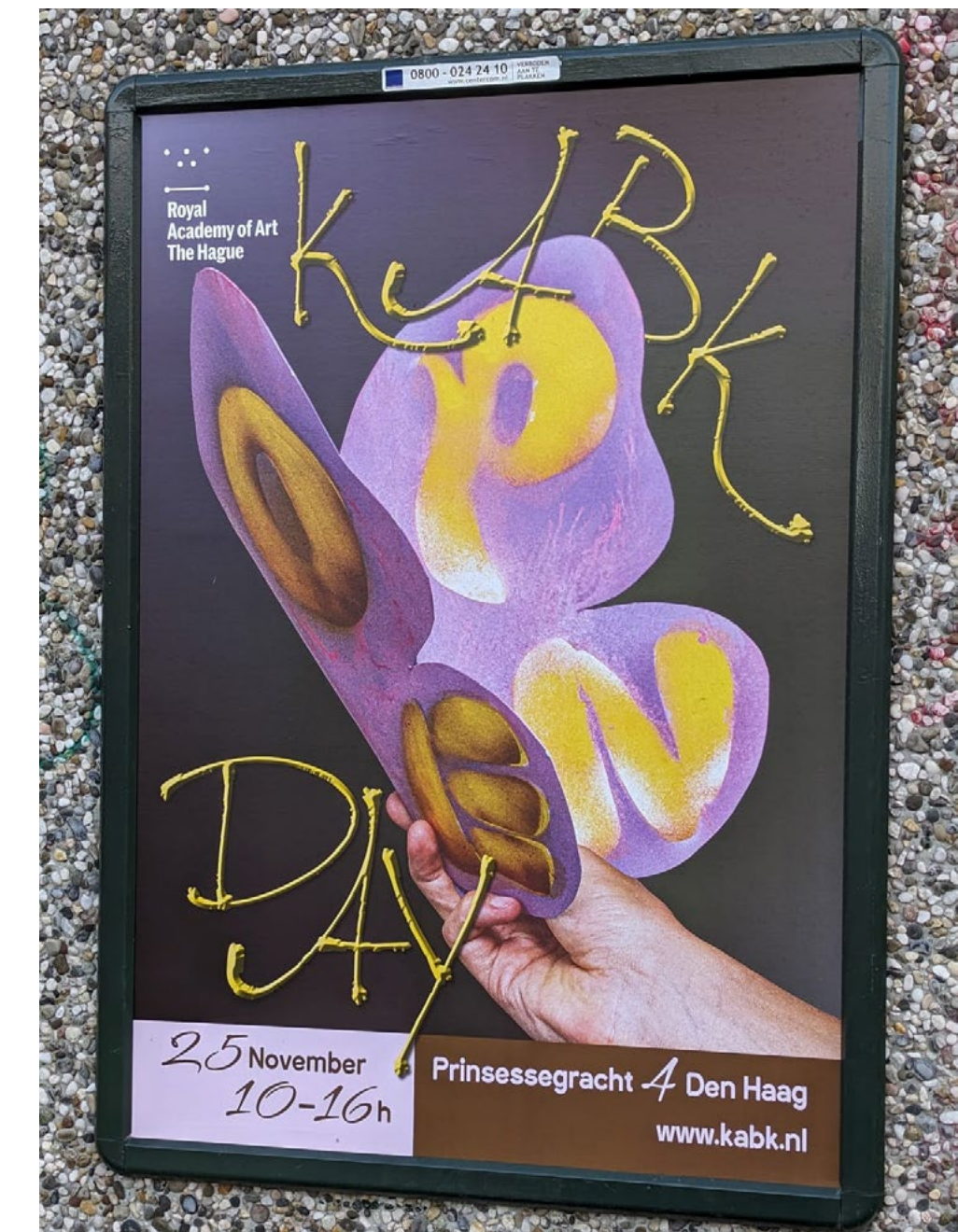


about

performance

drawing

design



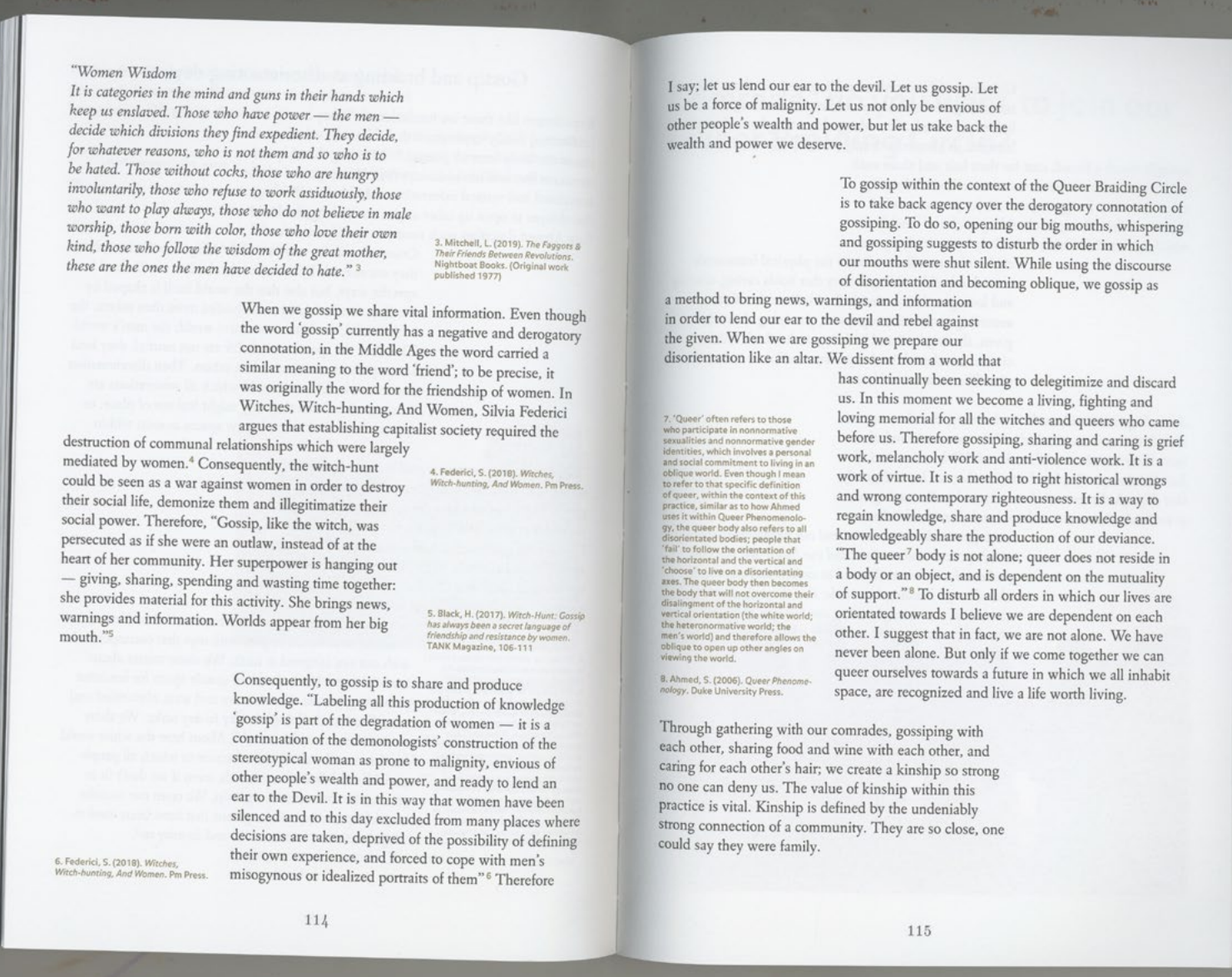
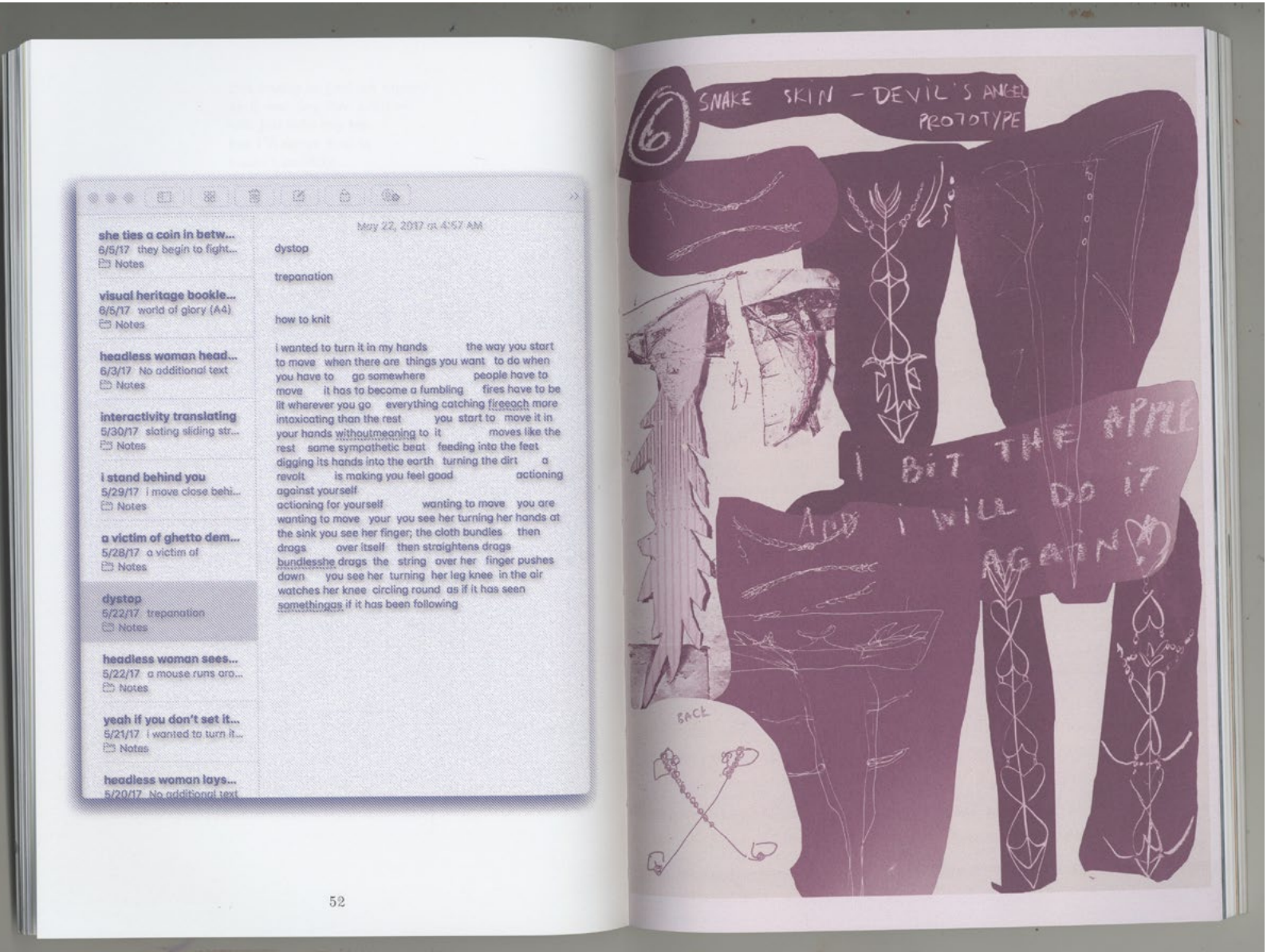
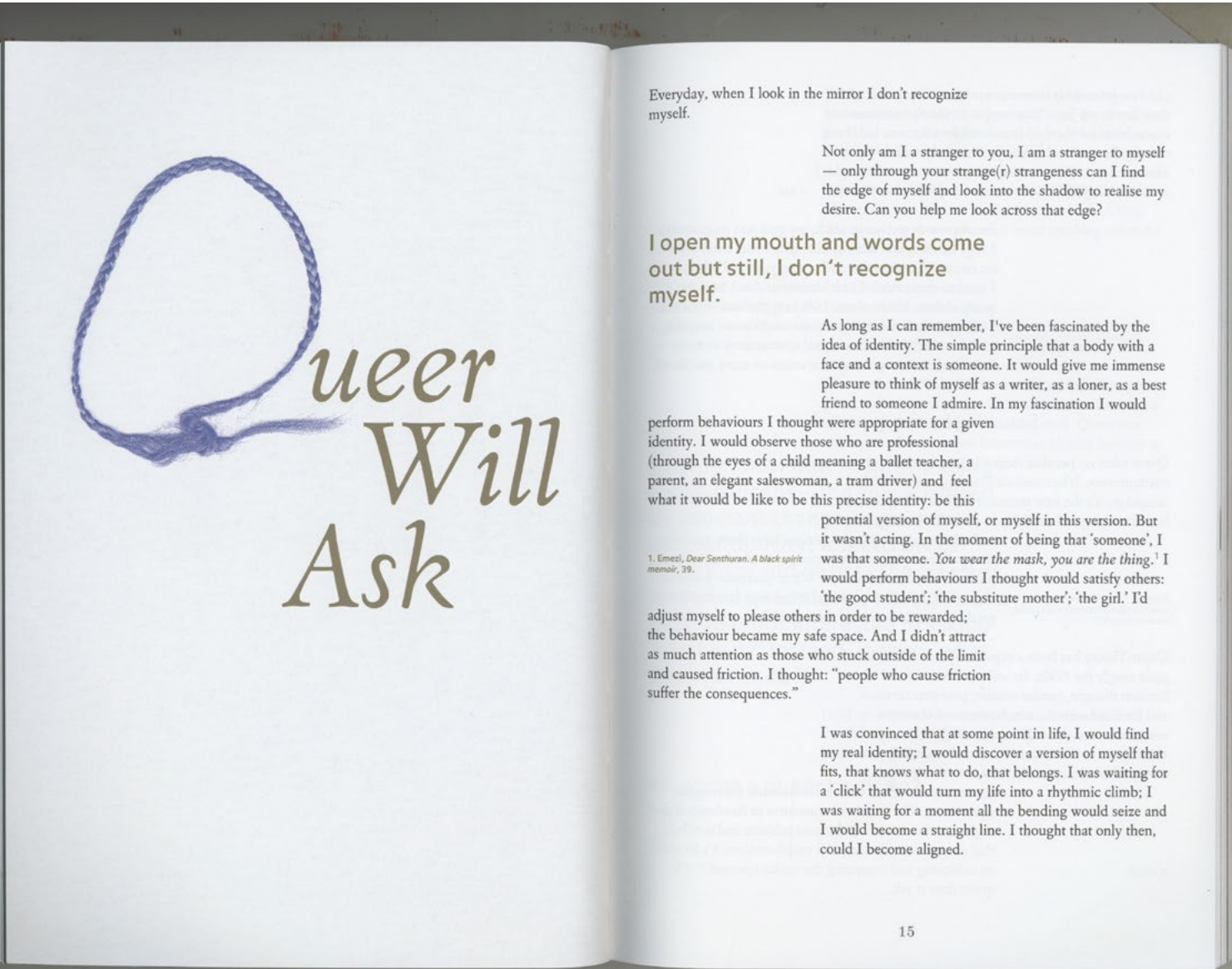
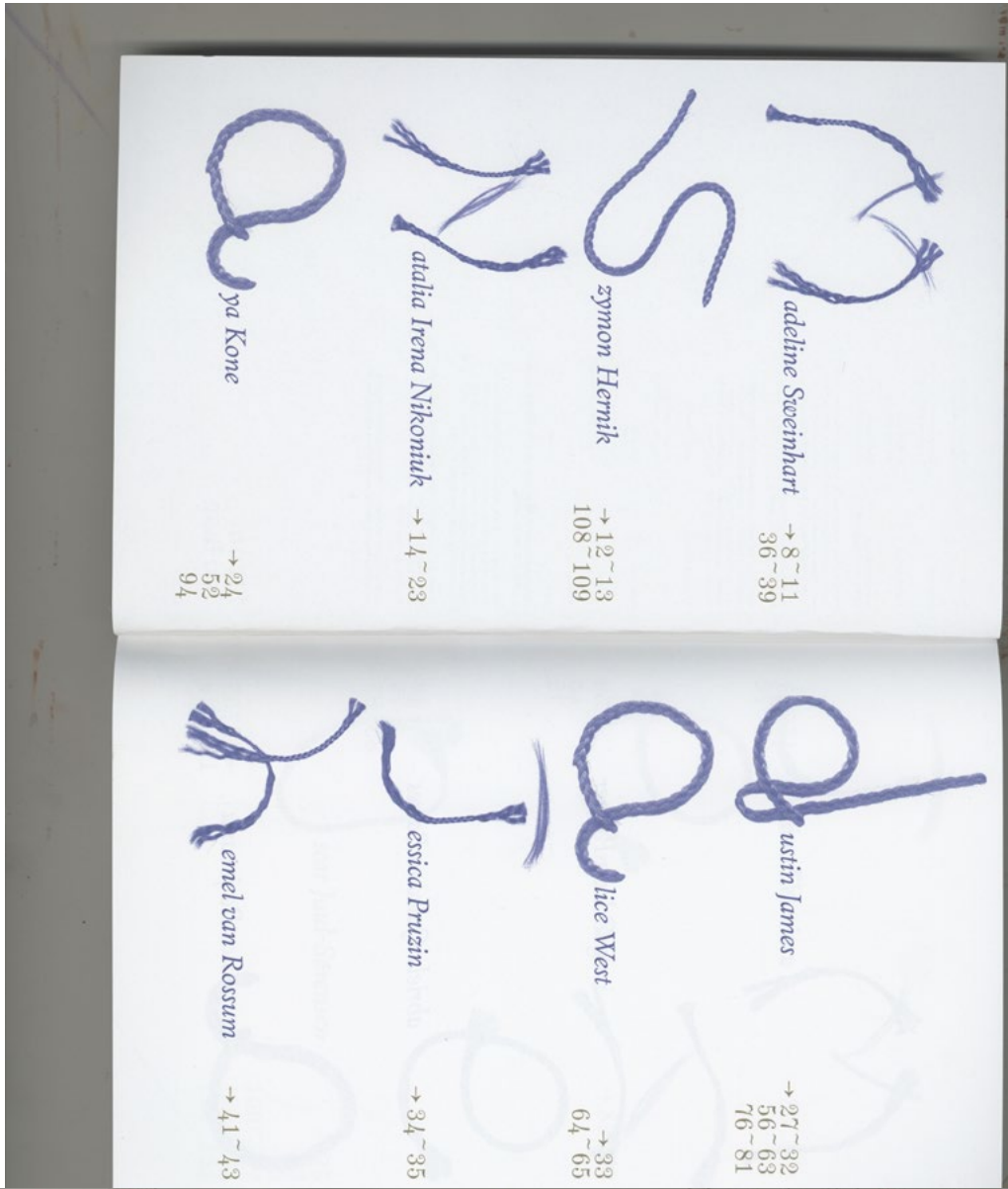


about

performance

drawing

design





about

performance

drawing

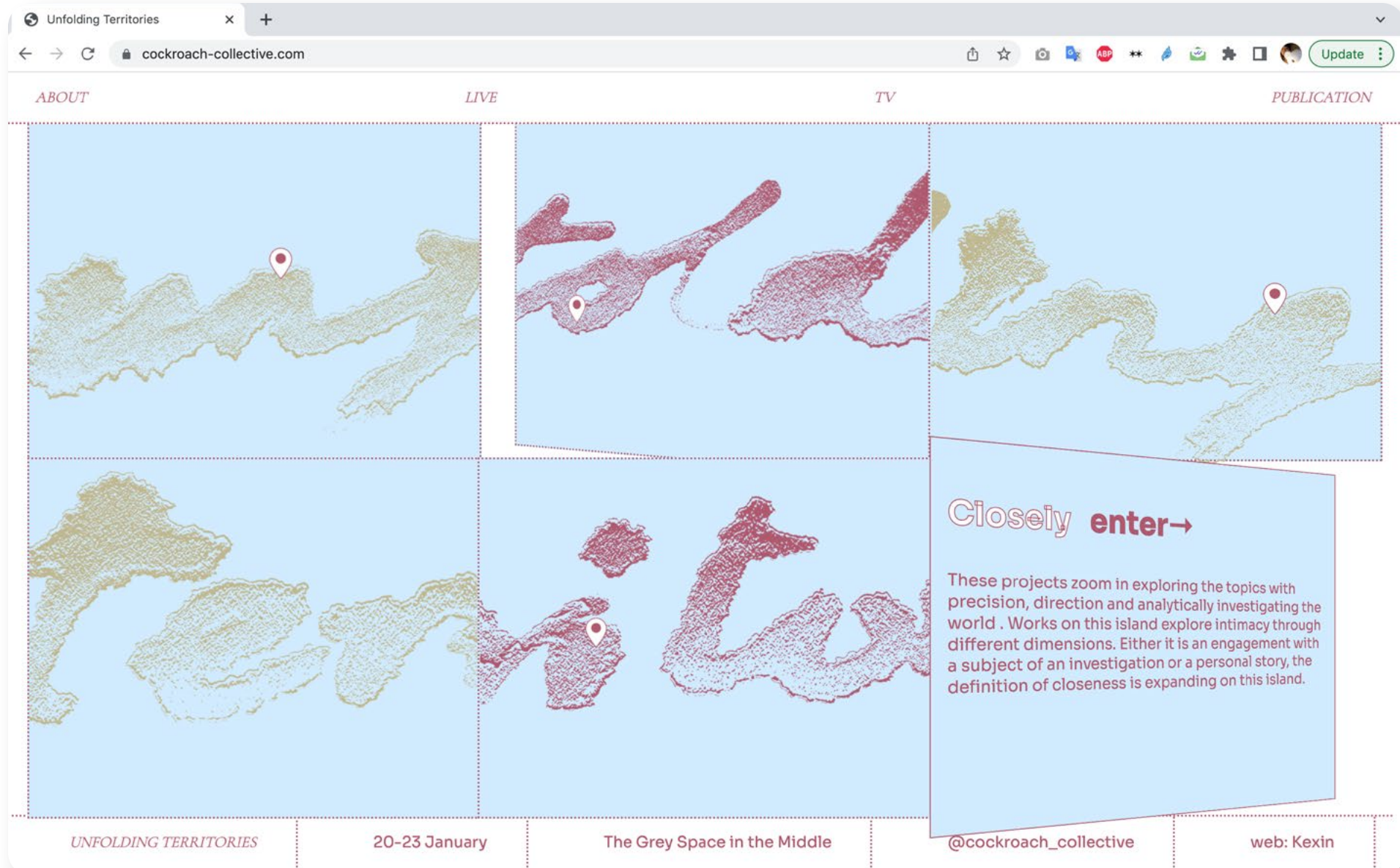
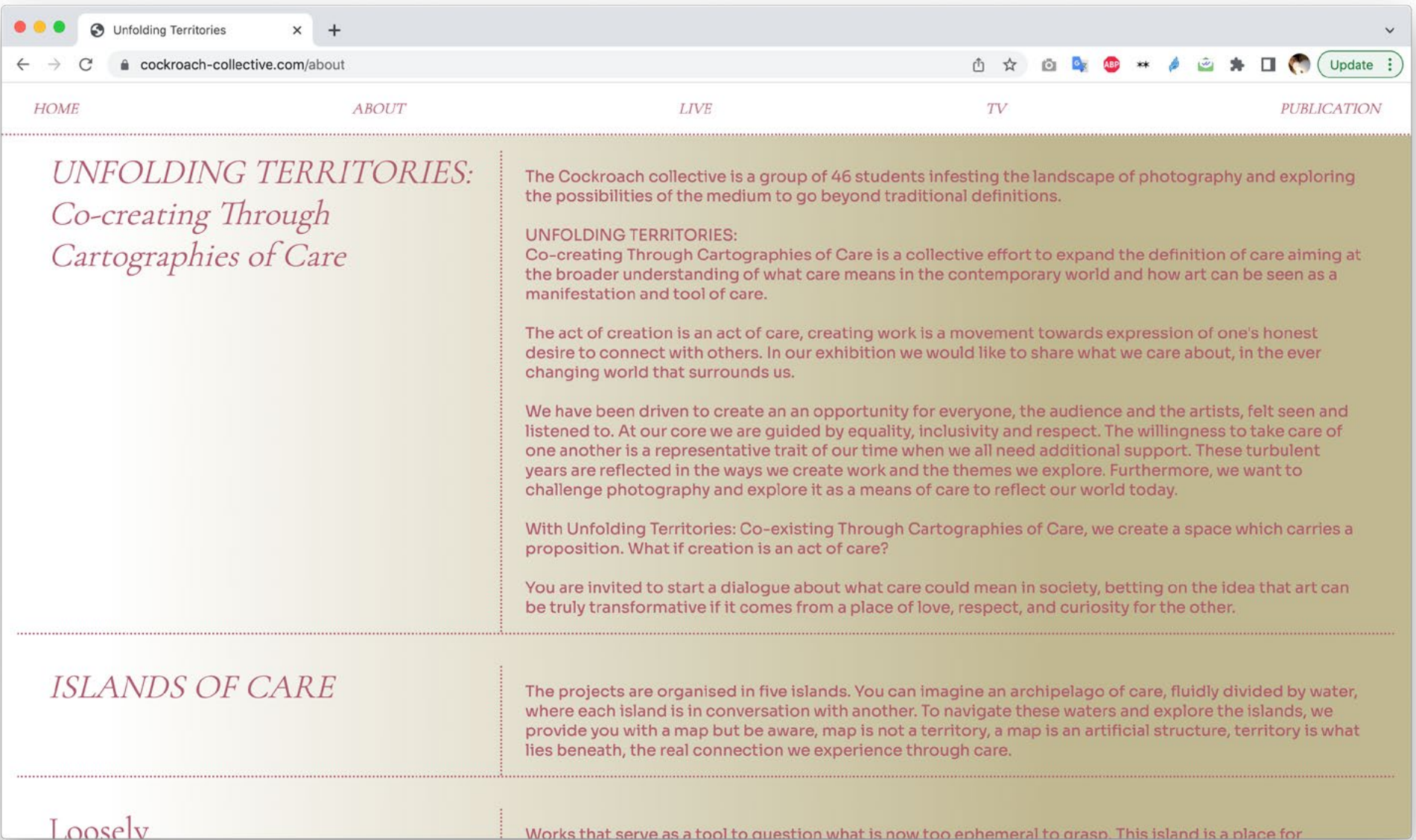
design

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  
graphic design: Kexin Hao





about

performance

drawing

design



Nr.39 met Rijst, Benjamin Li



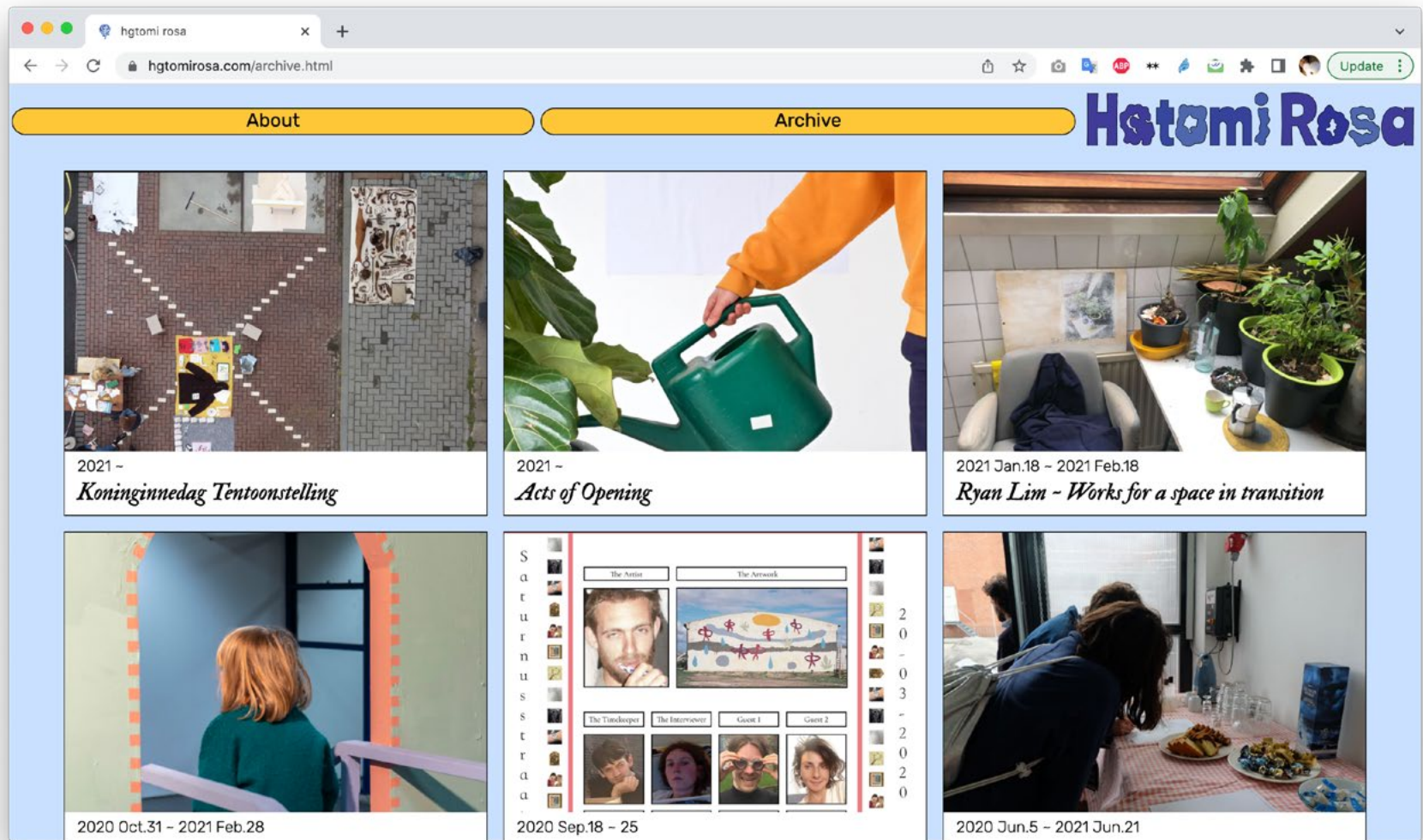
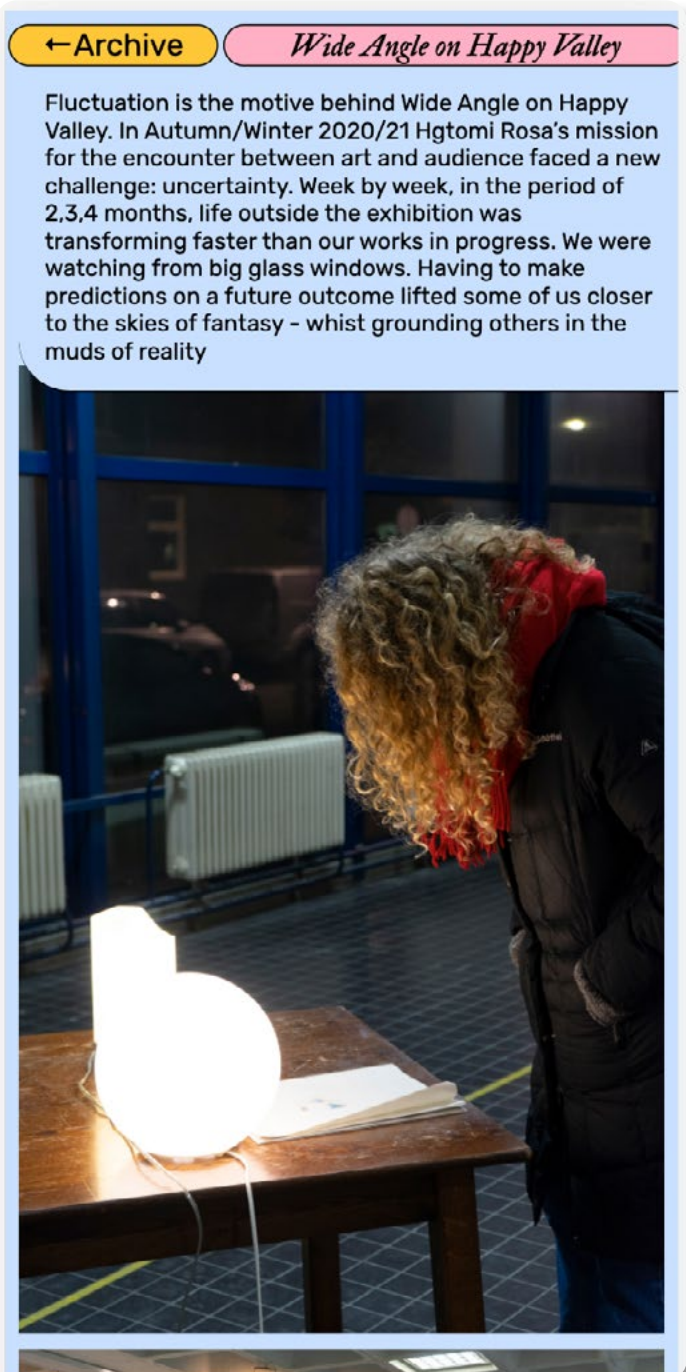
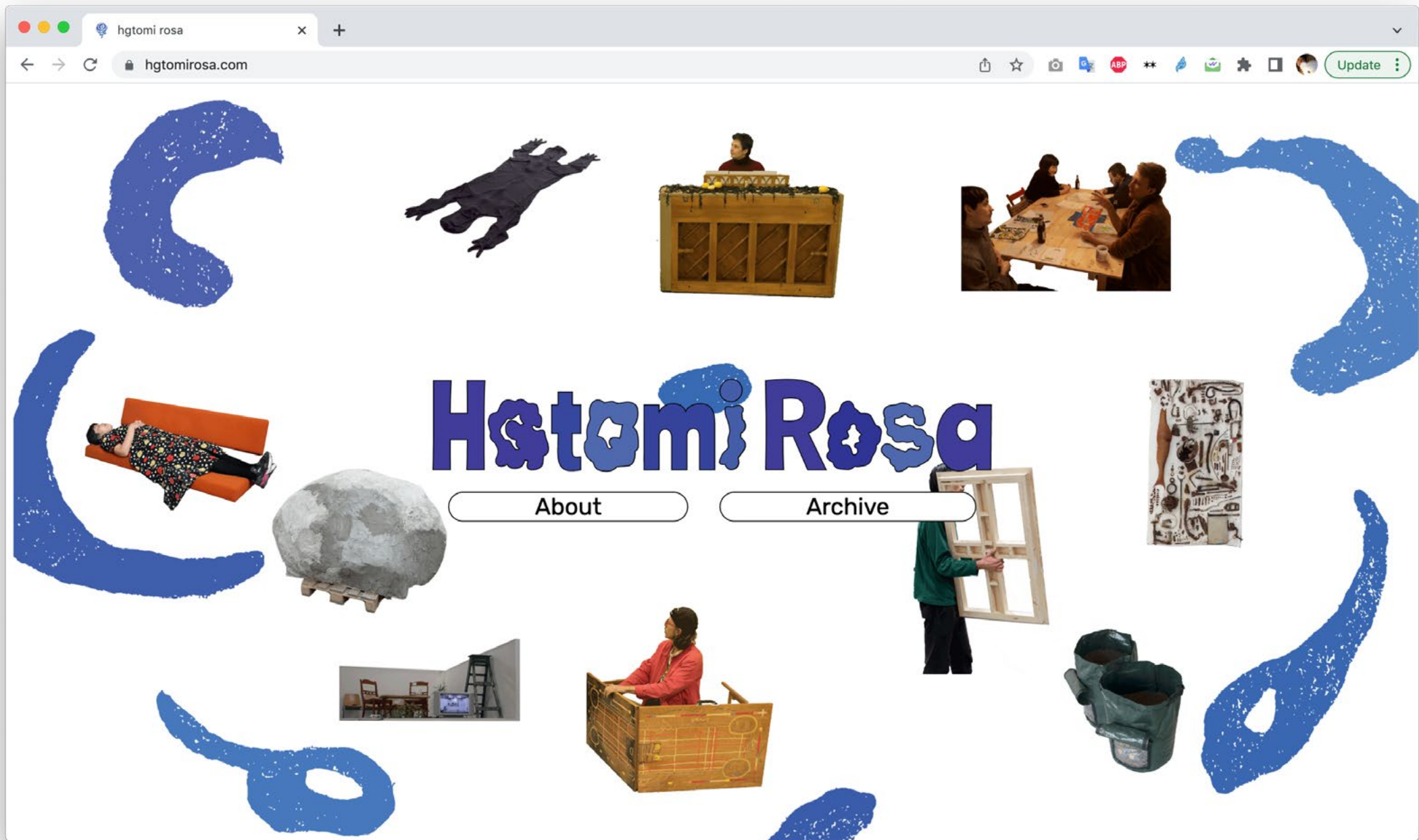
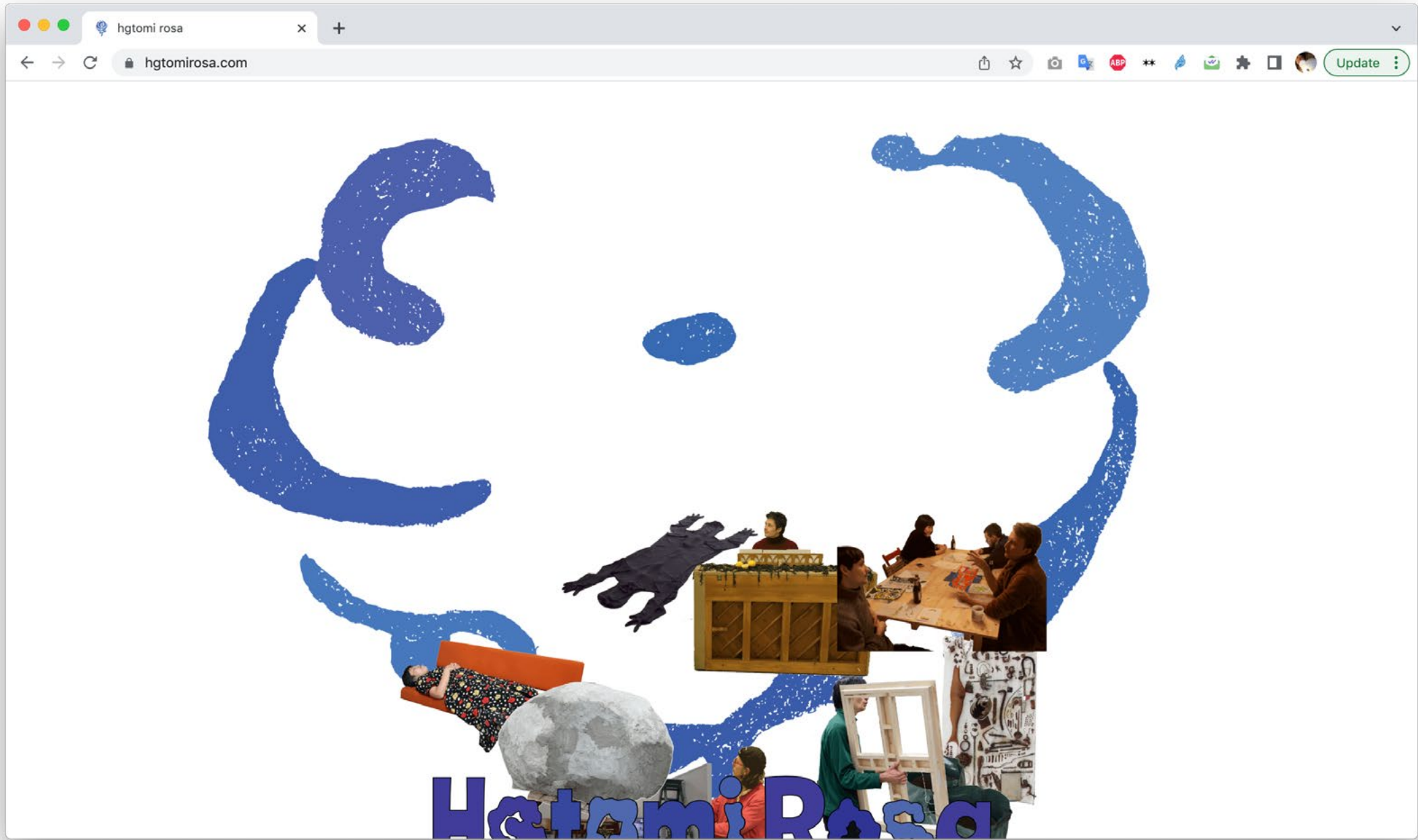


about

performance

drawing

design



Hgtomi Rosa  
to website

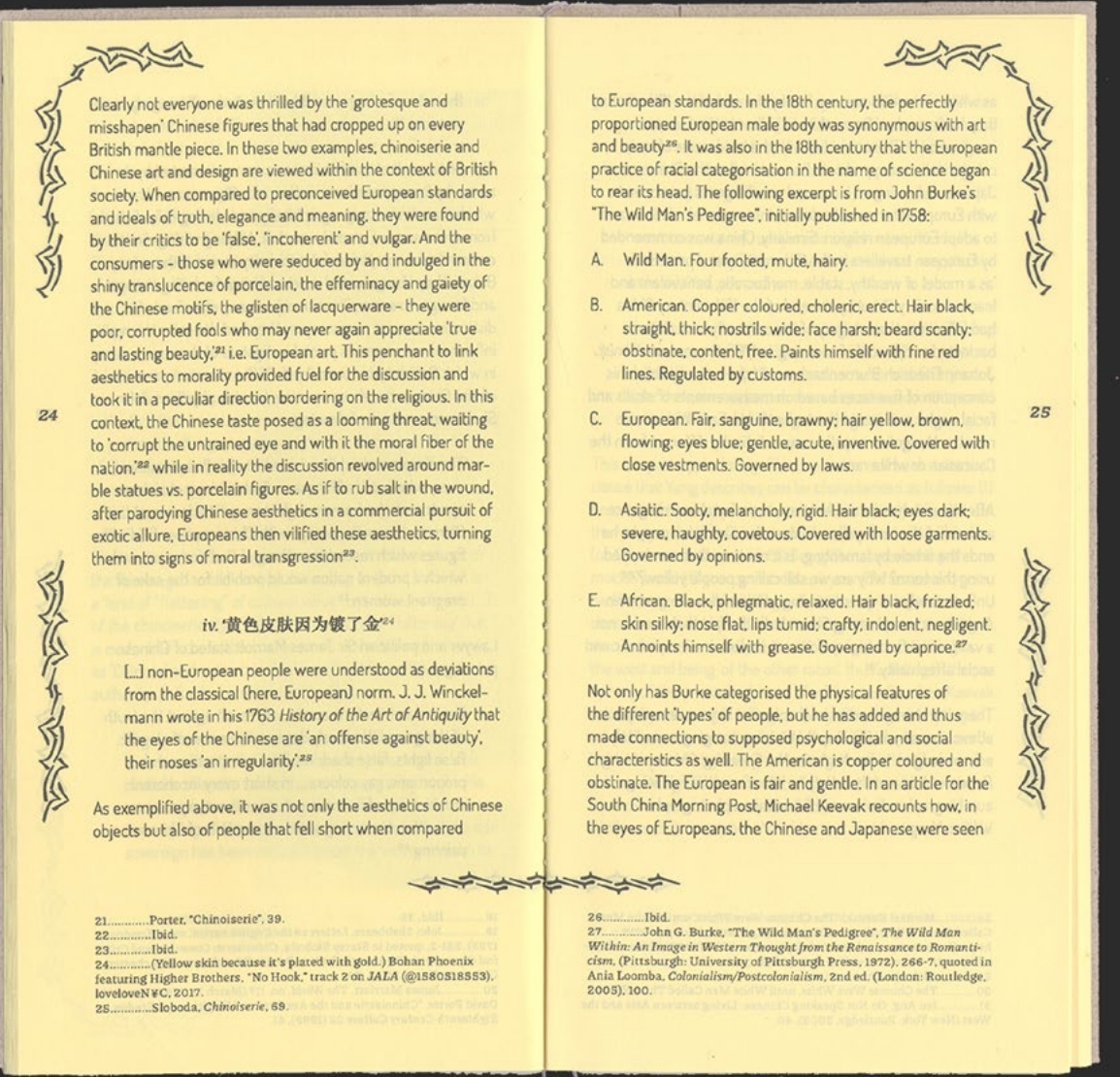
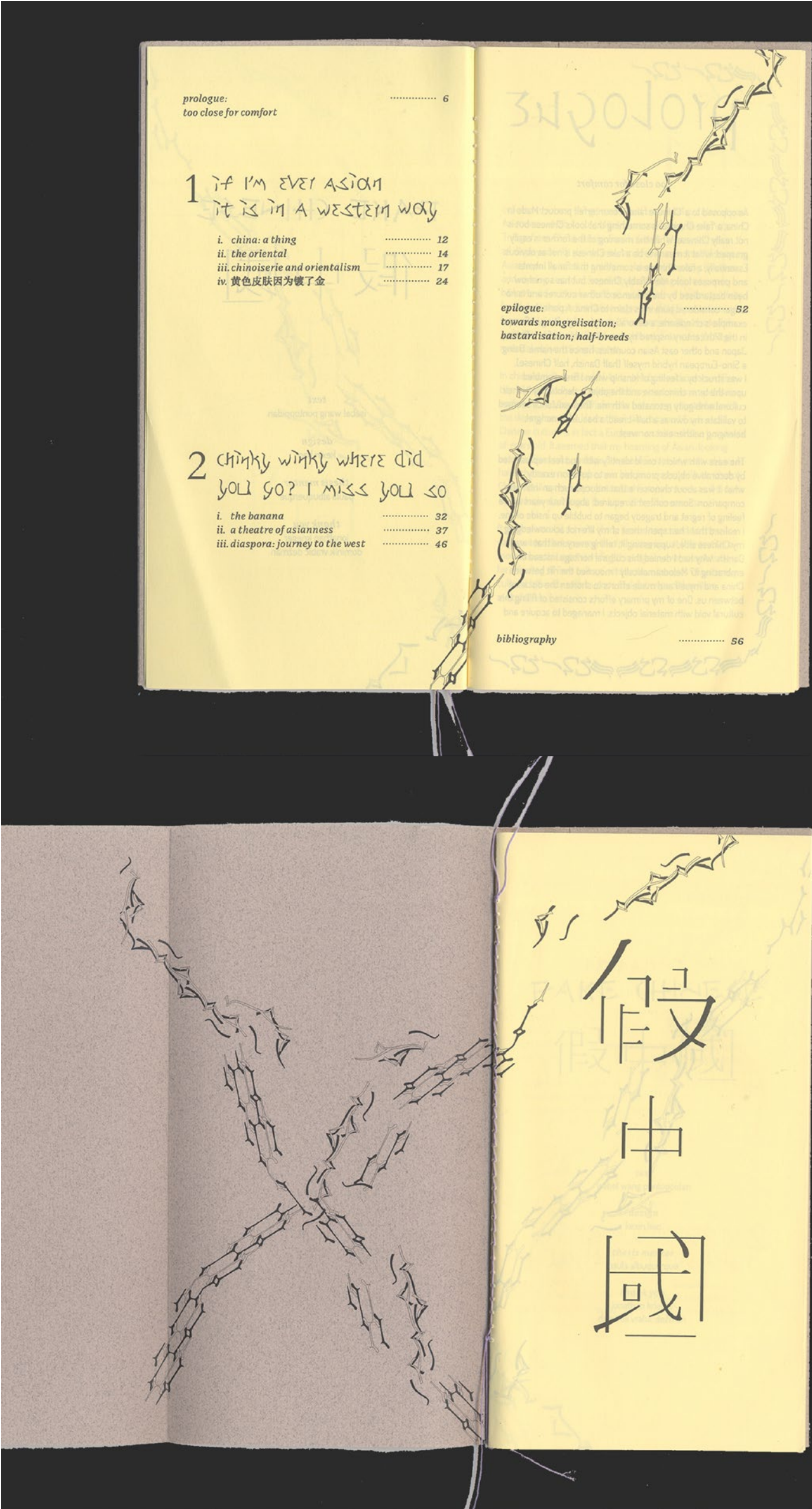


about

performance

drawing

design





about

performance

drawing

design

IT IS **VERY**  
**DIFFICULT**  
TO BE **an** ISLAND OF  
**PERFECTION**  
IN **A** SEA OF  
**MISERY**  
BUT **PLEASE**  
DO NOT DOUBT OUR  
**SINCERITY**

W139 Warmoesstraat 139 1012JB Amsterdam  
www.W139.nl @: W139amsterdam

|                             |  |                      |
|-----------------------------|--|----------------------|
| <b>K</b> asper De Vos       | <b>S</b> erge Onnen                              |                      |
| <b>R</b> yan Gander         | <b>M</b> ire Lee                                 | <b>A</b> line Bouvy  |
| <b>A</b> ndrea Éva Győri    | <b>T</b> homas van Linge                         |                      |
| <b>J</b> ulius Heinemann    | <b>M</b> aya Brauer &<br><b>A</b> nnabelle Broos |                      |
| <b>S</b> imon Wald-Lasowski | <b>B</b> as de Wit                               | <b>O</b> di Espinosa |

IT IS VERY DIFFICULT TO BE AN ISLAND OF PERFECTION IN A SEA OF MISERY BUT PLEASE DO NOT DOUBT OUR SINCERITY

**GROUP ART SHOW**

DESIGN BY KEXIN HAO

AE M

W139 Warmoesstraat 139 1012JB Amsterdam  
www.W139.nl @: W139amsterdam 25/09/2020 ~ 01/11/2020



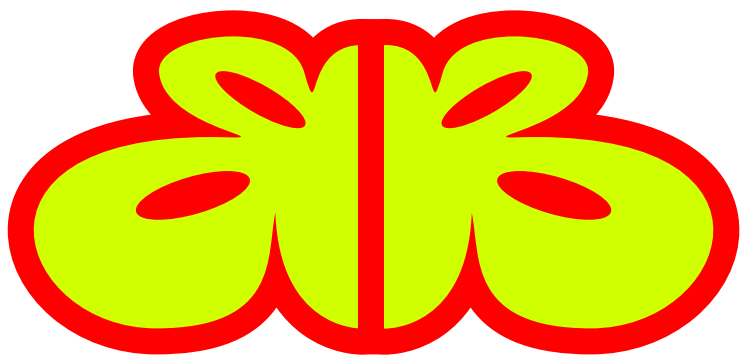


about

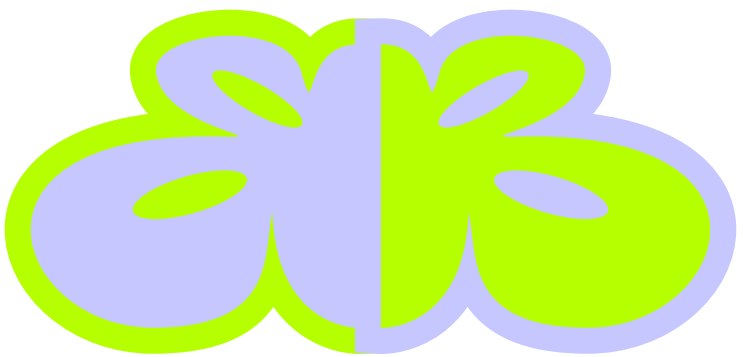
performance

drawing

design



-beuys bois-



-beuys bois-



-beuys bois-



-beuys bois-



about

performance

drawing

design

