

Kexin Hao

external link:

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



I am a visual artist born in Beijing (1993) and based in The Hague. I have an interdisciplinary practice across **art, design, and theatre** with a focus on **performance**. I combine a variety of media including video, printed matter, choreography, and music, while borrowing archetypes in pop cultures such as aerobic workout, video games, online streaming, puppet theatre, aiming to provide the audience with **playful, participatory, and on-site** experiences.

What lies at the core of my art making is the creation of experiences addressing history, society and cultural heritage through **bodily engagement**. I am interested in the human body in relation to collective memory and political propaganda, as well as the entanglement of human and pest in health and hygiene campaigns.

about

performance

drawing

design

about

performance

drawing

design



Revolution is a Dinner Party

2025
puppet theatre performance
water color painting on wood
drawing

The puppet performance, reimagining Mao Zedong's phrase, "Revolution is not a dinner party", stages an afterlife dialogue between a sparrow and a rat. Drawing from political hygiene campaigns and colonial sanitation projects, it reflects on the entanglement of the human body and pest.

external link:
[*Revolution is a Dinner Party*](#)

Revolution is a Dinner Party is a hand puppet performance reimagining Mao Zedong's phrase, "Revolution is not a dinner party," as an invitation to reflect on food and inter-species intimacy.

The play stages an afterlife dialogue between a sparrow and a rat. Drawing from Mao's "Smash Sparrows" campaign and the "Great Hanoi Rat Massacre," the two debate class conflicts. A silverfish interrupts and shows that all three characters are parts of one body. She guides them to a revolution where boundaries between self and others dissolve through the act of eating.

The performance unfolds in a hand-painted puppet theatre stage on which guts, flowers, mouths, and sewers intertwine—evoking the porous, unruly nature of bodies and echoing the play's theme on inter-species intimacy.

CREDITS

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

PRESENTATIONS

- 2026 [NL] Oerol Festival, Terschelling
- 2026 [NL] Waag Open, Waag Futurelab Amsterdam
- 2025 [NL] International Art Talent Festival, Felix Meritis AMS
- 2025 [LV] Survival Kit #16: *House of See More*, Riga

PRESS

Arterritory *When Simurgh Invites Us to See-More*
Forbes *16 Highlights From Riga's Survival Kit Festival 2025*



about

performance

drawing

design

Revolution is a Dinner Party

About The Work
→ Performance
Extended Media

about



performance

drawing



design

about

performance

drawing

design



Pest in Peace
water color
painting on wood
288cm x 188cm



Class Struggle
water color and
color pencil
drawing on paper
A2



Lewd Banquet

2024
performance
audio-visual installation
drawing

Through an erotic, sensual, and visceral listening experience of compost plated on a banquet table, the work unfolds intimate relationships and proximities between our intestinal realm and the underground world of dead and rotten.

external link:
[Lewd Banquet](#)

Lewd Banquet

- About The Work
- Performance
- Extended Media

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

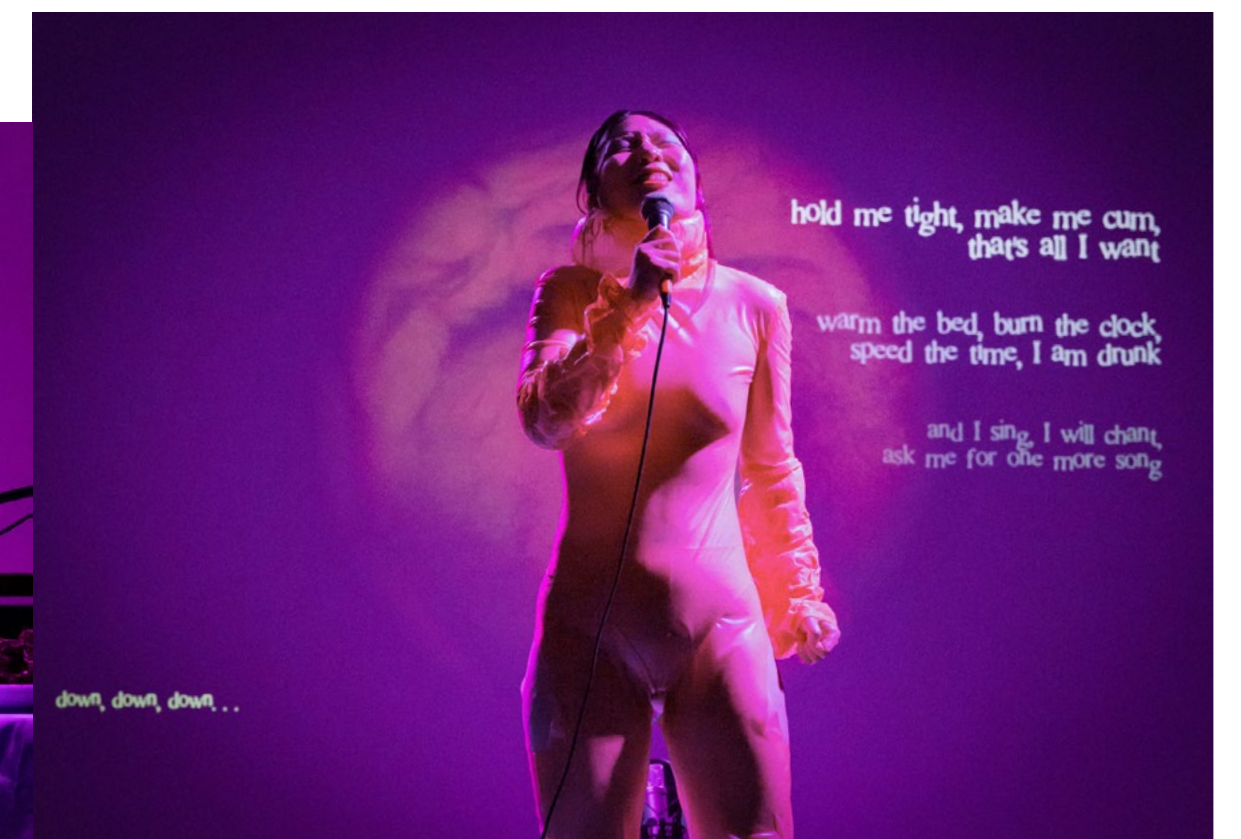
supported by: Jan van Eyck Academie
costume: Bastian Fisch
music produced by: RADVLAD
sound design in space: Matteo Marangoni

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

About The Work
Performance
→ Extended Media

about

performance

drawing

design



Lewd Banquet
6-channel audio-visual installation

about

performance

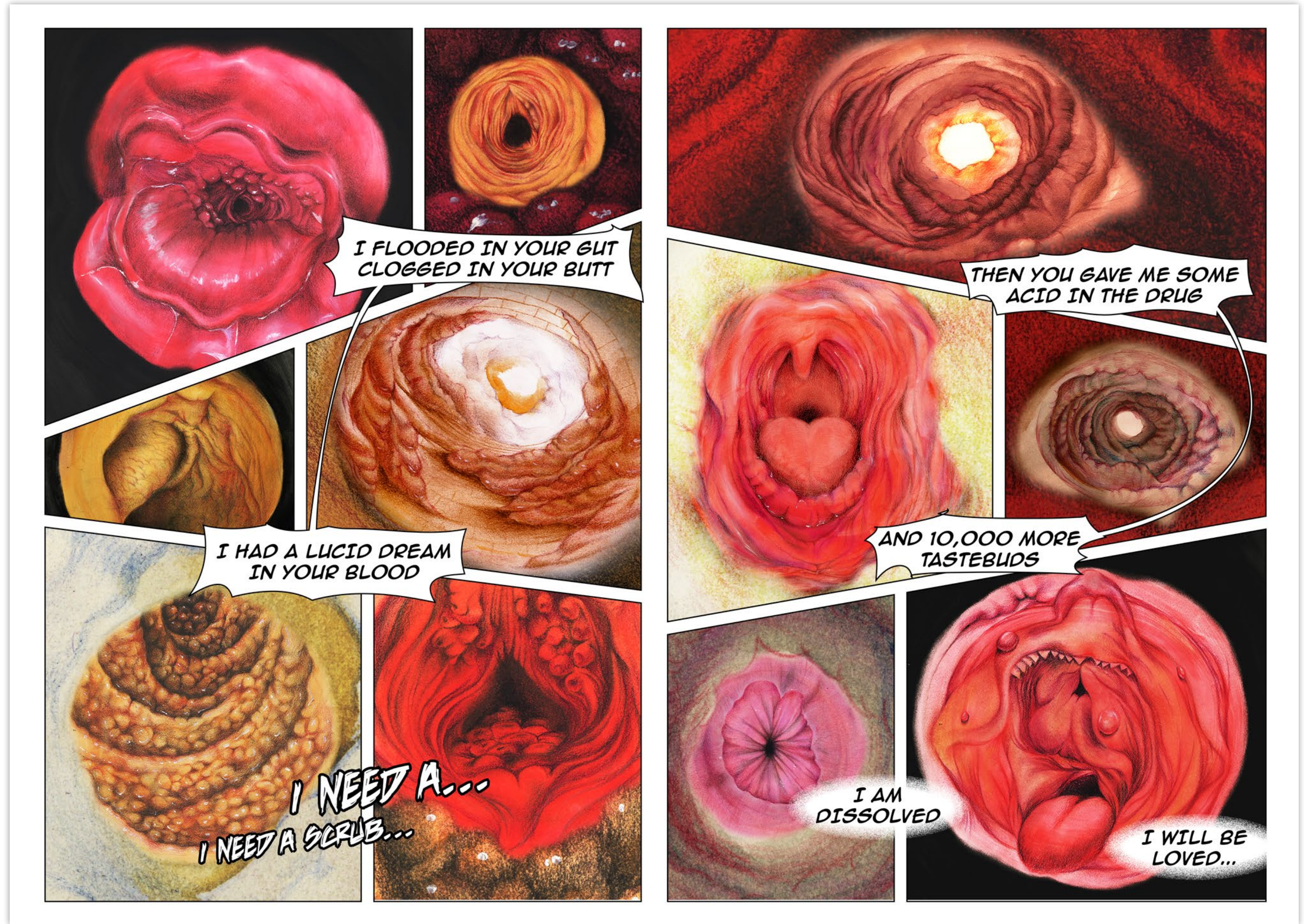
drawing

design



Openings

A series of drawing, A4 and A3
water color, color pencil, charcol on paper



The Tunnel

composition of drawings
A3 risograph

Liminal Wild: live

2023

performance
graphic design

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

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



about

performance

drawing

design

My research focuses on bats and sparrows in campaigns found in public health crises 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 rap music and movements 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 a time we have moved on from the Covid pandemic, we are still in the conflicts the pandemic had directed us to and left us in: 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, as these species provide materials to understand the causes, potentials, dangers, and damages of the hero-villain narratives. Their bodies, embodying liminality, are 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 NEURAL 73 *NEGOTIATING VALUES*
2023 Post Design Tangle *Heroes and Villains: Performance Art And Social Stigma*

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



Liminal Wild: live

About The Work

→ Performance

Extended Media

about



performance



drawing



design

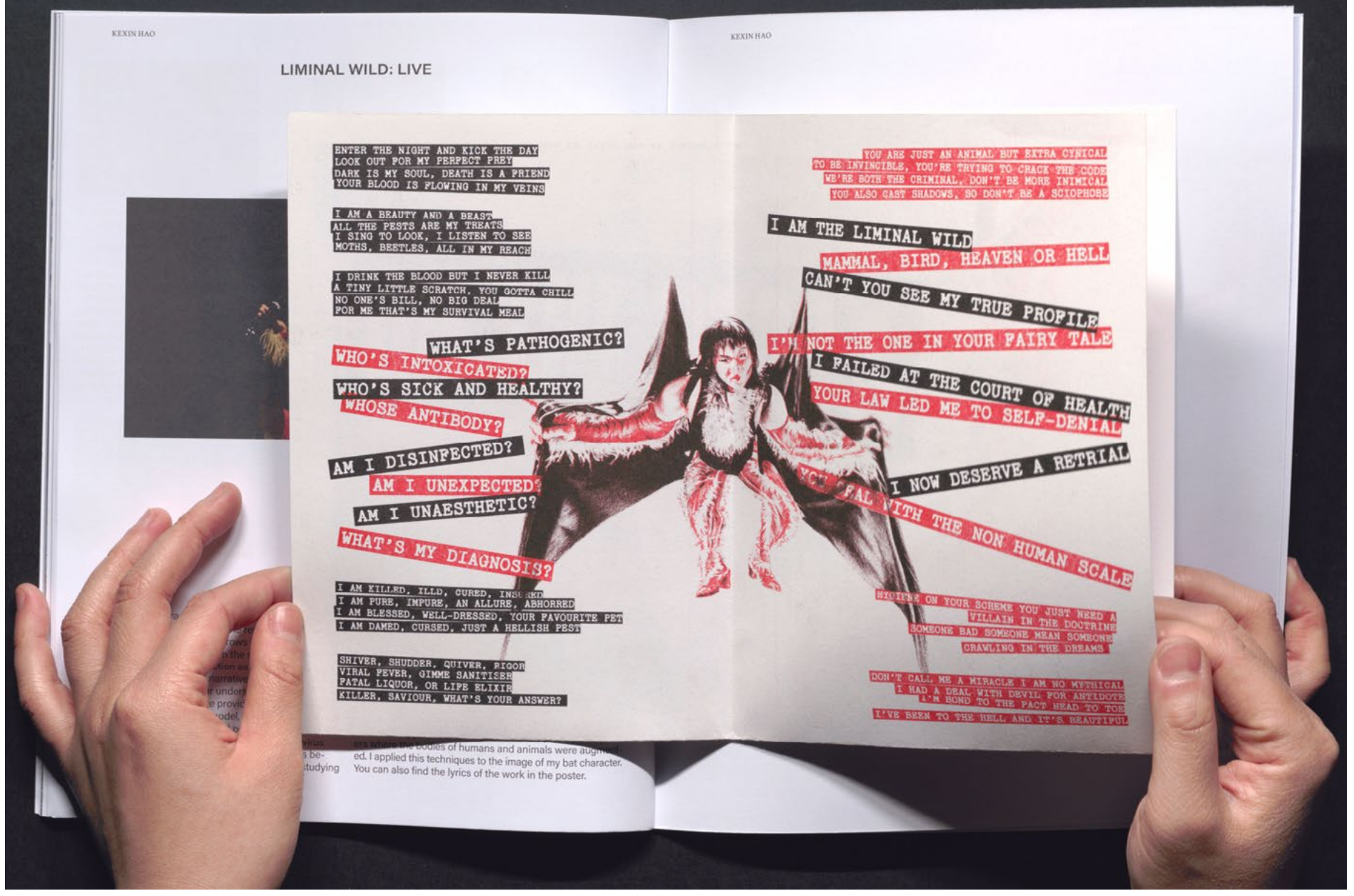
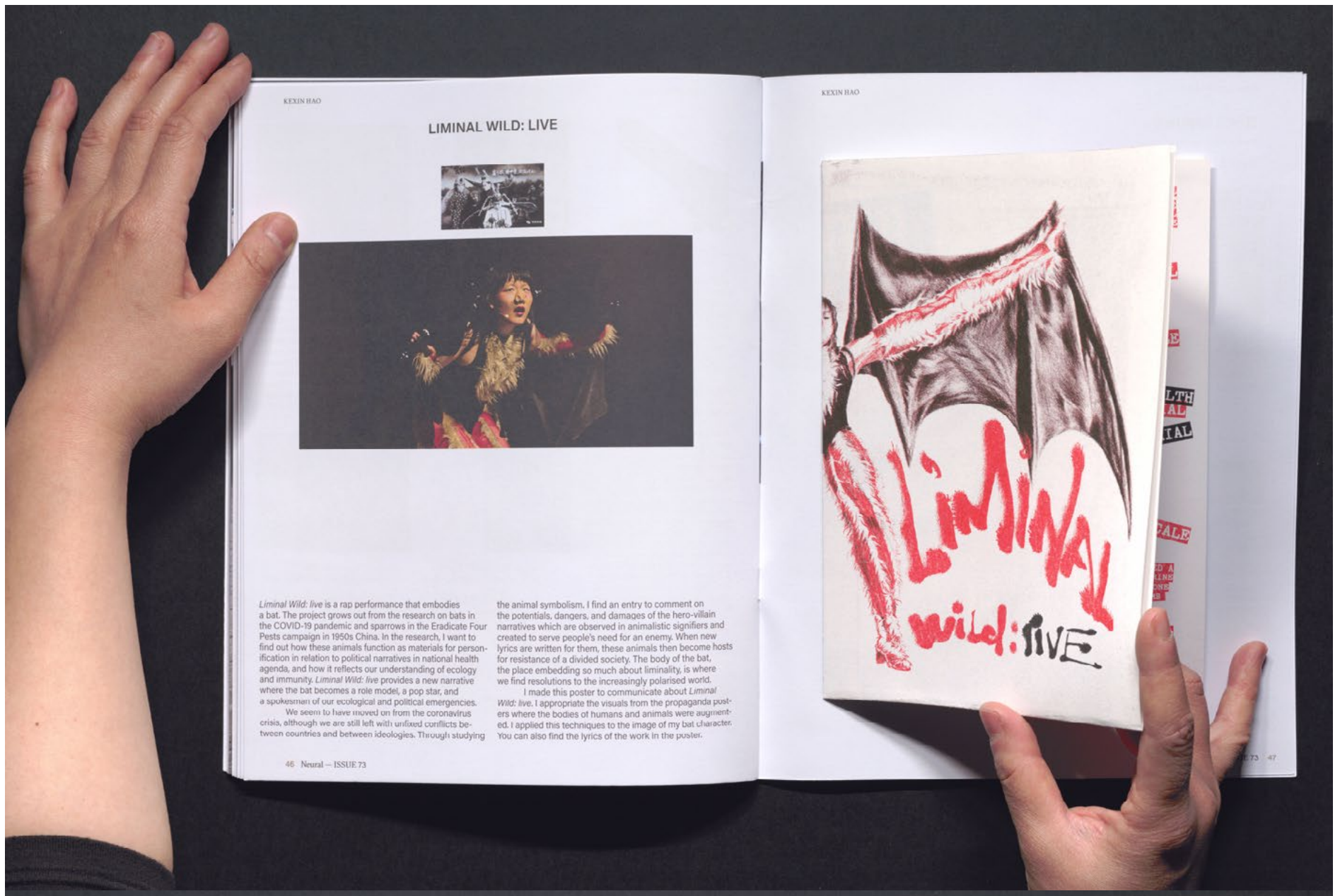


about

performance

drawing

design



WHAT'S PATHOGENIC? WHO'S INTOXICATED?
WHO'S SICK AND HEALTHY? WHOSE ANTIBODY?

SELF HEALTH CHECK

Should I
 lick it wet or
 suck it dry?

Should I
 murder it or
 keep it alive?

across the cursed earth, I am the foul thing of the night

a living miracle or
 a death bird who has arrived?

Am I
 the bug or
 the drug?

Am I
 the cop or
 the thug?

Do I have
 fever or
 cold blood?

Am I
 up side down or
 down side up?

Should I
 injure or
 should I cure?

Should you
 fear me or
 interfere?

Should I
 sicken or
 should I heal?

Which way makes it a stronger appeal?



Check out **Liminal Wild: LIVE** by Kevin Hao at howkevin.com

poster
variable size
risograph



Forceful Catering

2022~2023

performance
catering

The tradition of rice pounding becomes an experimental percussion instrument combined with electronic music and singing. The work deals with the complexity in the image of women at work, and brings the old tradition to a new experience rendered with catering and clubbing.

external links:
[Forceful Catering](#)

Forceful Catering is a choreographic and musical performance growing out from the East/South East 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 IO_r3n on the music and Marie Komatsu on the wood installation.

PRESS

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

PRESENTATIONS

- 2025 [NL] COKO Happening #4, COKO Space Amsterdam
- 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



Forceful Catering

About The Work
→ Performance



about

performance

drawing

design

about

performance

drawing

design



Future Dance of Nostalgia

2022

interactive video installation
gameplay
participatory performance

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

external link:
[Future Dance of Nostalgia](#)

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?

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.

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 × Ludmila Rodrigues
 Music production: Rachwill Breidel
 Sound mixing: Dima Ibrahim
 Videography, 3D: Pedro Gossler

SUPPORTED AND COMMISSIONED BY

iii (instrument inventors initiative)



PRESS

Gonzo Circus *Rewire 2022 In Tien Hoogtepunten*
 Neural Magazine *Future Dance of Nostalgia. preserving history through dance*

PRESENTATIONS

- 2026 [NL] *Out of Office*, NEST The Hague
- 2025 [NL] November Music, Den Bosch
- 2025 [ES] Sónar Festival: Sónar+D, Fira de Barcelona
- 2024 [NL] Museum Night, Tetem Enschede
- 2024 [DE] A MAZE. / Berlin
- 2023 [NL] MOONSHOT: Digital Culture, Het Nieuwe Instituut, Rotterdam
- 2023 [NL] Boring Festival, Haarlem
- 2022 [HR] Student International Film Festival: *All Game No Play* , Rijeka
- 2022 [NL] Stimuleringsfonds IO year anniversary
- 2022 [ES] L.E.V Festival, MATADERO Madrid
- 2022 [DE] *Never Ready: A Congress on the Visuality of the Internet*, HFBK Hamburg
- 2022 [NL] TecArt, Rotterdam
- 2022 [NL] Rewire Festival, Proximity Music: *Sensing After Thought*, Amare The Hague

about

performance

drawing

design

Future Dance of Nostalgia

About The Work
→ Performance
Extended Media

about

performance

drawing

design



Future Dance of Nostalgia

About The Work
Performance
→ Extended Media

about

performance

drawing

design





Total Body Workout

2021

participatory performance
graphic design
video

Based on research on mass gymnastic routines as political agenda, a new participatory workout reconfigures the history of body politics in a head-to-toe sequence.

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
 Graduation Tutors: Ruben Pater × Thomas Buxo

PRESS

Dutch Designer Yearbook 2021
 SPREAD MAG issue 5: *Movement*
 ArtEZ Studium Generale *Body Sessions*

PRESENTATIONS

- 2025 [NL] *Made in China*, Wereldmuseum, Amsterdam
- 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*, WI39, 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*, WI39, Amsterdam
- 2022 [CN] 运动会, 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

About The Work
→ Performance
Extended Media

about



performance



drawing

design

Total Body Workout

About The Work
Performance
→ Extended Media

about

performance

drawing

design



Total Body Workout
video installation
15 minutes



A Total Guide to Total Body Workout
publication
143mm x 257mm, 164 pages
full colour risograph

Drawing

Within my performance projects where multiple media intersect, I use drawing to visualise research, develop costume and character designs, and create scenographic objects and backdrops.

In 2025, I was appointed city illustrator (Stadstekenaar) by the Municipality of The Hague. I focused on the urban (nuisance) animals in relation to history, nature, and architecture. I also conducted a series of workshops with children to embody the animals with puppets and mascots.

Since then, drawing has become an integral part of my practice. An ongoing theme in my drawings is the entanglement of human and non-human worlds, and the ways in which the human body extends into and propagates through the exterior worlds of others.

SELECTED CLIENTS AND COMMISSIONS

2025	NEST The Hague	<i>Out of Office: Workshop Series Postcards</i>
2026	Mediamatic Amsterdam	Mediamatic OpenLab Visual Identity
2025	The Hague Municipality	Stadstekenaar 2025



← meeting the alderman of The Hague Saskia Bruines and gifting her the first Stadstekenaar drawing.

about

performance

drawing

design

Stadstekenaar 2025

water colour, colour pencil, A2

about

performance

drawing

design



Wie Ben Ik Dat Ik Dit Doen Mag?
50cm x 60cm
2025.2



Op Onze Coalitie!
2025.3



De Vredesengel en De Waarheid
2025.4

about

performance

drawing

design



Beelden In Transitie
2025.6



The Morphing Hands
2025.5



Democratie: binnenstebuiten
2025.7

about

performance

drawing

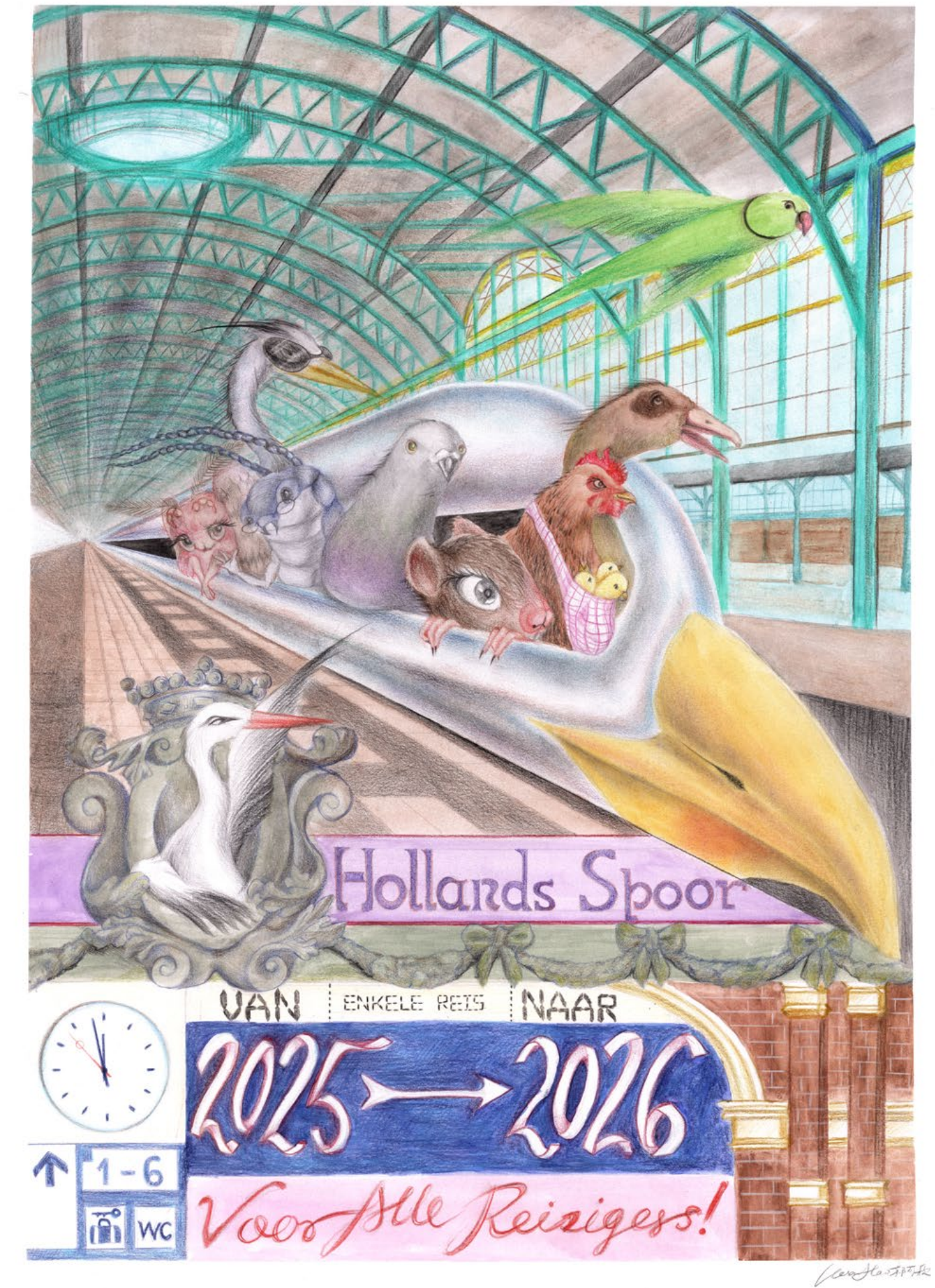
design



Wish You Were Here
2025.8



Theme Song of Binckhorst
2025.10



Voor Alle Reizigers!
2025.12

about

performance



↑ sock puppet workshop ↓ mascot workshop

drawing



design

about

performance



↑ Opening Exhibition Stadstekenaar, The Hague City Hall
↓ Finissage and Publication Launch Stadstekenaar, Huis van het Boek

drawing

design



A House of Our Own

2023

water colour, colour pencil



about

performance

drawing

design

Diary of Compost Creatures

2024
water colour and colour pencil, A3

about

performance

drawing

design



Design Commissions



I studied graphic design and graduated with distinction and department award at KABK. I have been conducting visual identity design, website design & development, publication design for various clients including art institutions, art academies, cultural spaces and artists.

SELECTED CLIENTS AND COMMISSIONS

2025	[event]	iii (instrument inventors initiative)	<i>Spill Your Guts</i>
2024	[event]	Stroom Den Haag	<i>Not Rocket Science</i>
2023	[publication]	Benjamin Li	<i>Chinees-indisch Restaurant Stickeralbum,</i>
2023	[campaign]	KABK	Graduation Show 2023 and Open Day
2023	[publication]	beuysbois collective	<i>BRAIDS Journal</i>
2022	[event]	Alternative Art Guide	<i>Back To Normal</i> , group exhibition
2022	[event]	Photography Department KABK	Cockroach Collective
2021	[package]	Benjamin Li	<i>Nr.39 met Rijst</i>
2021	[website]	Hgtomi Rosa	Hgtomi Rosa
2021	[publication]	Isabel Wang Pontoppidan	<i>FAKE CHINA 假中国</i>
2021	[event]	Spectrum.space	<i>MOVE! A Distant Memory</i>
2021	[publication]	Museum2050	Symposium 2019 + 2020
2020	[event]	Simon Wald-Lasowski & W139	<i>It is very difficult to be an island of perfection in a sea of misery, but please do not doubt our sincerity</i>

about

performance

drawing

design

about

performance

drawing

design



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

Gameplay Mechanics:

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

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

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

The Drink:

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

about

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:

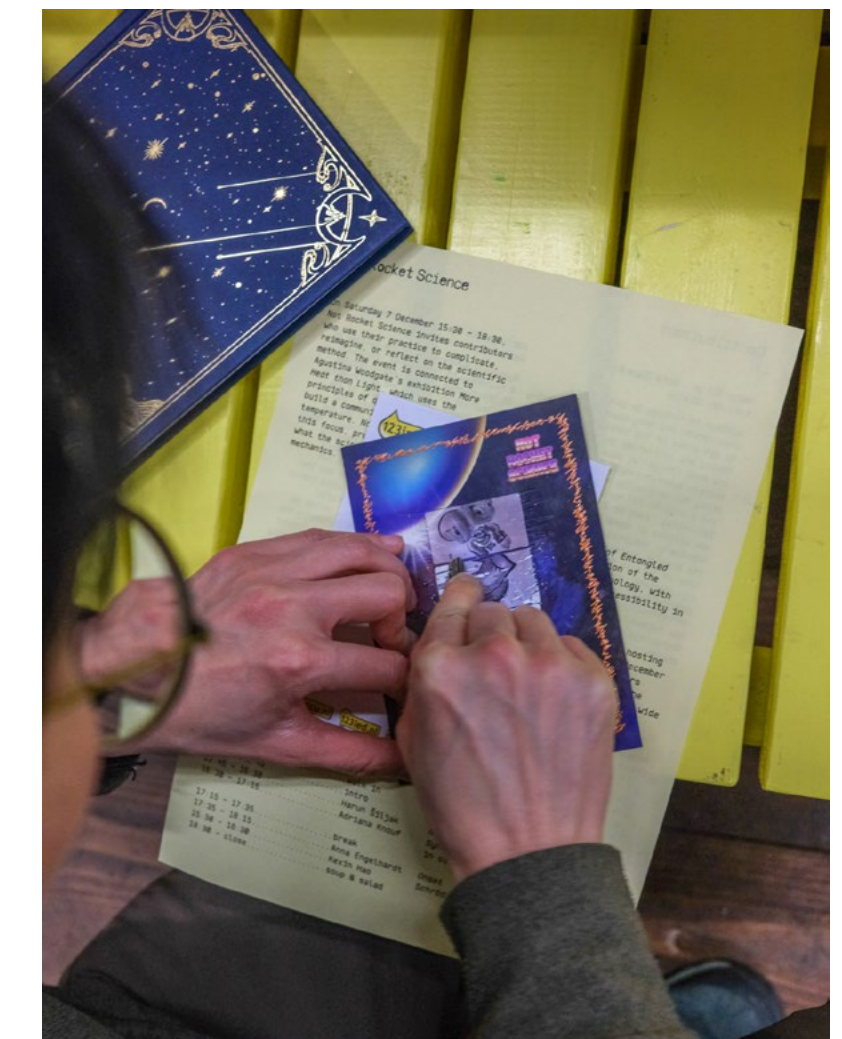
Schrödinger's Scratch Cats

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.

performance

drawing

design



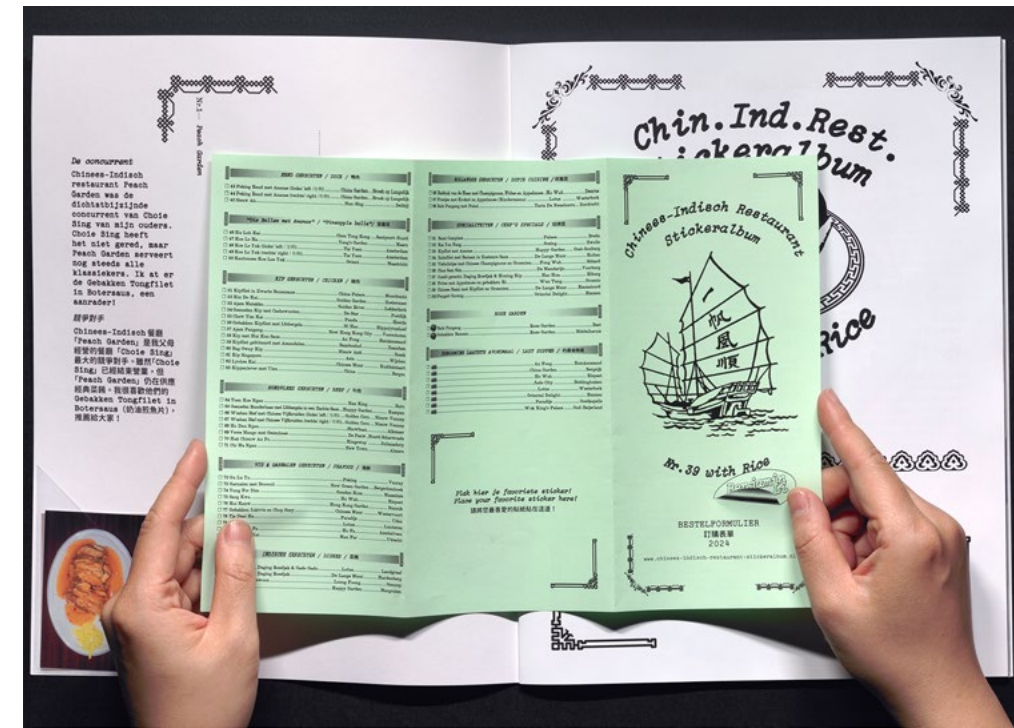
Chinees-Indische Restaurant Stickeralbum, Benjamin Li

about

performance

drawing

design

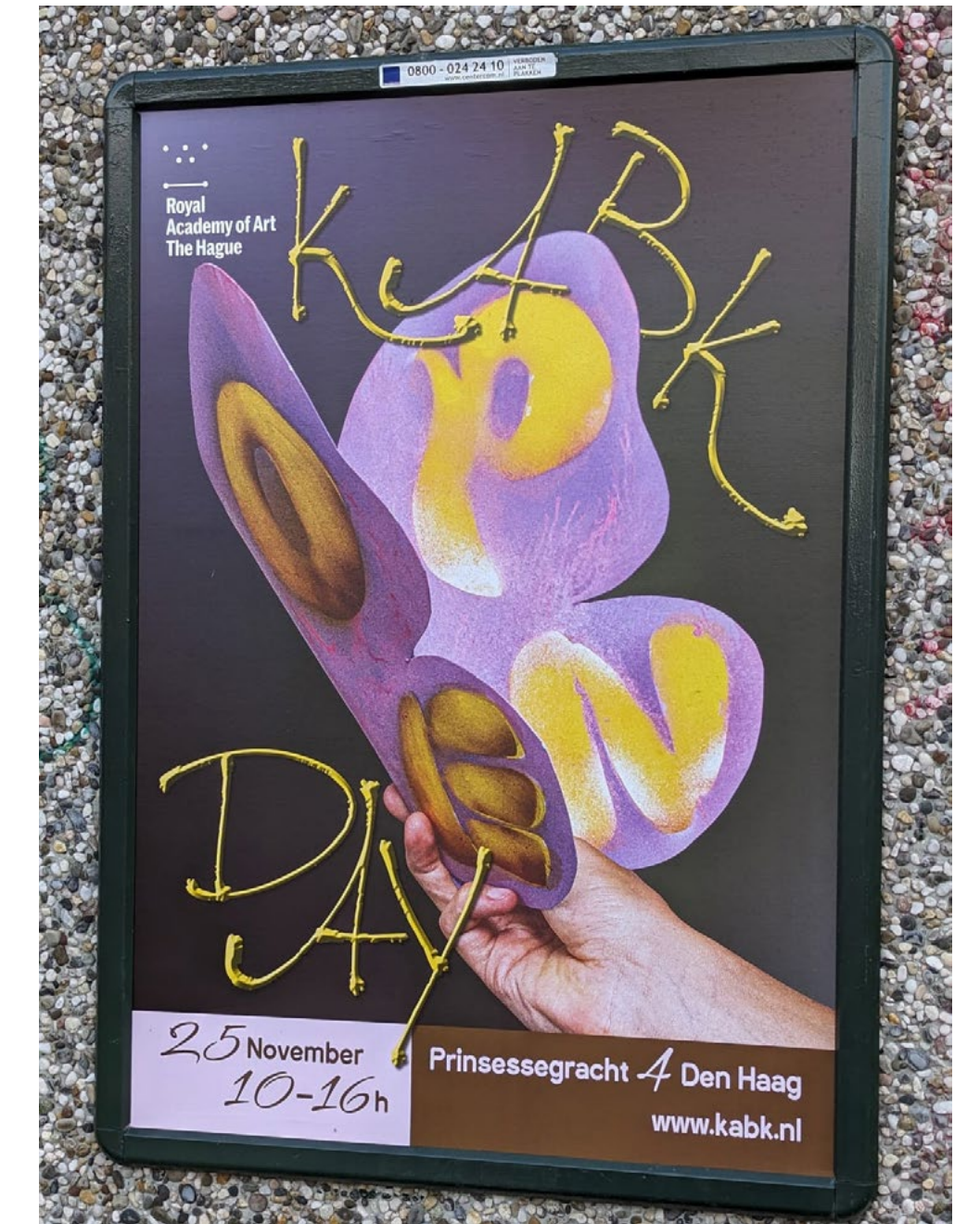


about

performance

drawing

design



about

performance

drawing

design

Hand-drawn letters in blue ink, each associated with a name and a range of numbers:

- M adeline Sweinhart → 8~11, 36~39
- S zymon Hernik → 12~13, 108~109
- N atalia Irena Nikoniuk → 14~23
- a ya Kone → 24, 52, 94
- d ustin James → 27~32, 56~63, 76~81
- a lice West → 33, 64~65
- J essica Pruzin → 34~35
- h emel van Rossum → 41~43

Large blue ink drawing of a speech bubble containing the text:

Queer Will Ask

Everyday, when I look in the mirror I don't recognize myself.

Not only am I a stranger to you, I am a stranger to myself — only through your strange(r) strangeness can I find the edge of myself and look into the shadow to realise my desire. Can you help me look across that edge?

I open my mouth and words come out but still, I don't recognize myself.

As long as I can remember, I've been fascinated by the idea of identity. The simple principle that a body with a face and a context is someone. It would give me immense pleasure to think of myself as a writer, as a loner, as a best friend to someone I admire. In my fascination I would perform behaviours I thought were appropriate for a given identity. I would observe those who are professional (through the eyes of a child meaning a ballet teacher, a parent, an elegant saleswoman, a tram driver) and feel what it would be like to be this precise identity: be this potential version of myself, or myself in this version. But it wasn't acting. In the moment of being that 'someone', I was that someone. *You wear the mask, you are the thing.* I would perform behaviours I thought would satisfy others: 'the good student'; 'the substitute mother'; 'the girl.' I'd adjust myself to please others in order to be rewarded: the behaviour became my safe space. And I didn't attract as much attention as those who stuck outside of the limit and caused friction. I thought: "people who cause friction suffer the consequences."

I was convinced that at some point in life, I would find my real identity: I would discover a version of myself that fits, that knows what to do, that belongs. I was waiting for a 'click' that would turn my life into a rhythmic climb: I was waiting for a moment all the bending would seize and I would become a straight line. I thought that only then, could I become aligned.

Left page: A screenshot of a digital notes application with various entries:

- she ties a coin in betw... 6/5/17 they begin to fight... Notes
- visual heritage bookle... 6/5/17 world of glory (A4) Notes
- headless woman head... 6/2/17 No additional text Notes
- interactivity translating 6/20/17 slotting sliding st... Notes
- I stand behind you 5/29/17 I move close behi... Notes
- a victim of ghetto dem... 5/28/17 a victim of Notes
- dystop 5/22/17 trepanation Notes
- headless woman sees... 5/22/17 a mouse runs aro... Notes
- yeah if you don't see it... 5/21/17 I wanted to turn it... Notes
- headless woman lays... 5/20/17 No additional text

Right page: A large purple ink drawing of a figure with text annotations:

- SHAKE SKIN - DEVIL'S ANKLE PROTOTYPE
- I BIT THE APPLE
- ADD I WILL DO IT AGAIN
- FACE



"Women Wisdom
It is categories in the mind and guns in their hands which keep us enslaved. Those who have power — the men — decide which divisions they find expedient. They decide, for whatever reasons, who is not them and so who is to be hated. Those without cocks, those who are hungry involuntarily, those who refuse to work assiduously, those who want to play always, those who do not believe in male worship, those born with color, those who love their own kind, those who follow the wisdom of the great mother, these are the ones the men have decided to hate."³

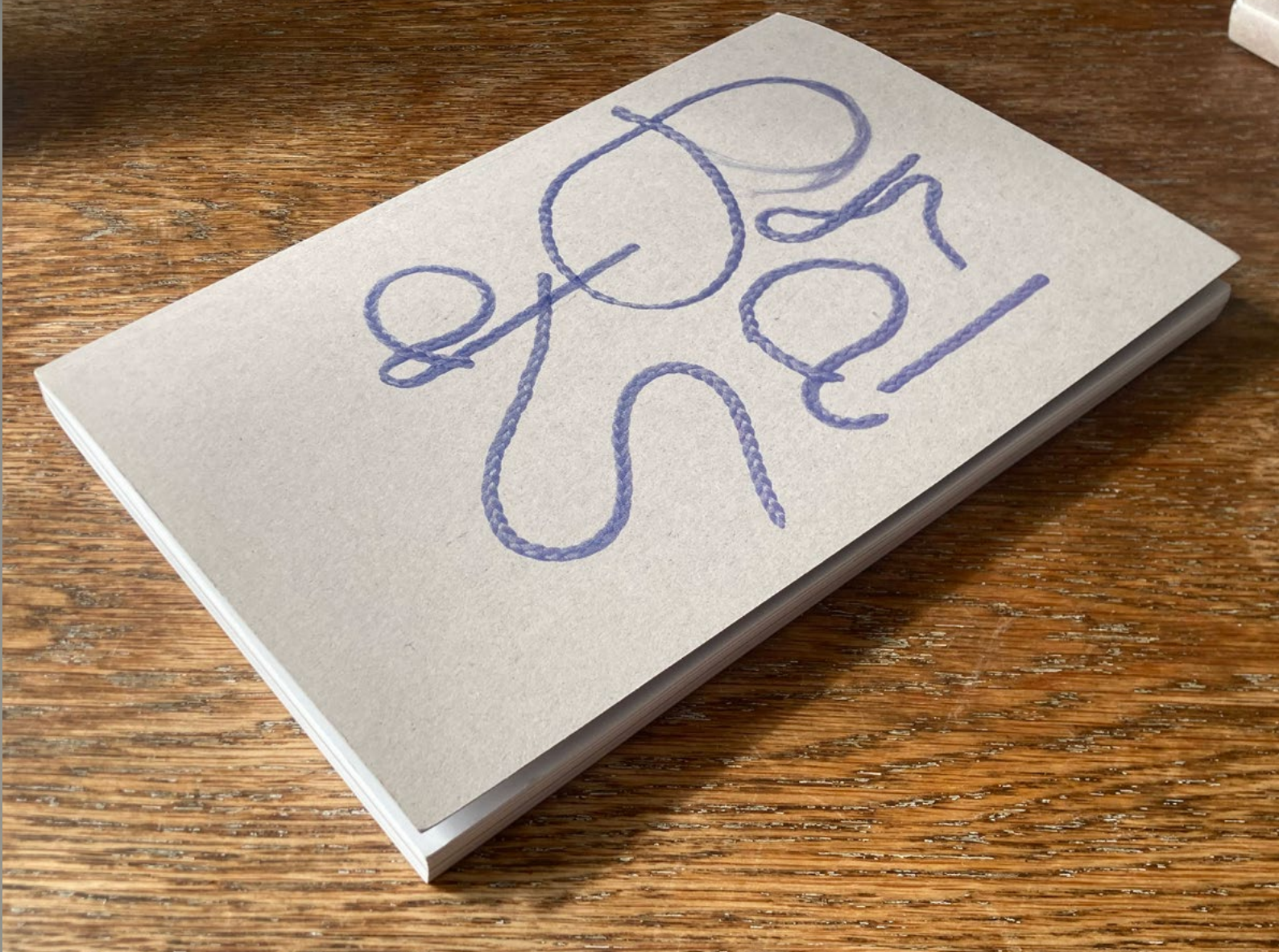
When we gossip we share vital information. Even though the word 'gossip' currently has a negative and derogatory connotation, in the Middle Ages the word carried a similar meaning to the word 'friend'; to be precise, it was originally the word for the friendship of women. In *Witches, Witch-hunting, And Women*, Silvia Federici argues that establishing capitalist society required the destruction of communal relationships which were largely mediated by women.⁴ Consequently, the witch-hunt could be seen as a war against women in order to destroy their social life, demonize them and illegitimize their social power. Therefore, "Gossip, like the witch, was persecuted as if she were an outlaw, instead of at the heart of her community. Her superpower is hanging out — giving, sharing, spending and wasting time together: she provides material for this activity. She brings news, warnings and information. Worlds appear from her big mouth."⁵

Consequently, to gossip is to share and produce knowledge. "Labeling all this production of knowledge 'gossip' is part of the degradation of women — it is a continuation of the demonologists' construction of the stereotypical woman as prone to malignity, envious of other people's wealth and power, and ready to lend an ear to the Devil. It is in this way that women have been silenced and to this day excluded from many places where decisions are taken, deprived of the possibility of defining their own experience, and forced to cope with men's misogynous or idealized portraits of them"⁶ Therefore

I say: let us lend our ear to the devil. Let us gossip. Let us be a force of malignity. Let us not only be envious of other people's wealth and power, but let us take back the wealth and power we deserve.

To gossip within the context of the Queer Braiding Circle is to take back agency over the derogatory connotation of gossiping. To do so, opening our big mouths, whispering and gossiping suggests to disturb the order in which our mouths were shut silent. While using the discourse of disorientation and becoming oblique, we gossip as a method to bring news, warnings, and information in order to lend our ear to the devil and rebel against the given. When we are gossiping we prepare our disorientation like an altar. We dissent from a world that has continually been seeking to delegitimize and discard us. In this moment we become a living, fighting and loving memorial for all the witches and queers who came before us. Therefore gossiping, sharing and caring is grief work, melancholy work and anti-violence work. It is a work of virtue. It is a method to right historical wrongs and wrong contemporary righteousness. It is a way to regain knowledge, share and produce knowledge and knowledgeably share the production of our deviance. "The queer' body is not alone; queer does not reside in a body or an object, and is dependent on the mutuality of support."⁷ To disturb all orders in which our lives are oriented towards I believe we are dependent on each other. I suggest that in fact, we are not alone. We have never been alone. But only if we come together we can queer ourselves towards a future in which we all inhabit space, are recognized and live a life worth living.

Through gathering with our comrades, gossiping with each other, sharing food and wine with each other, and caring for each other's hair, we create a kinship so strong no one can deny us. The value of kinship within this practice is vital. Kinship is defined by the undeniably strong connection of a community. They are so close, one could say they were family.



about

performance

drawing

design

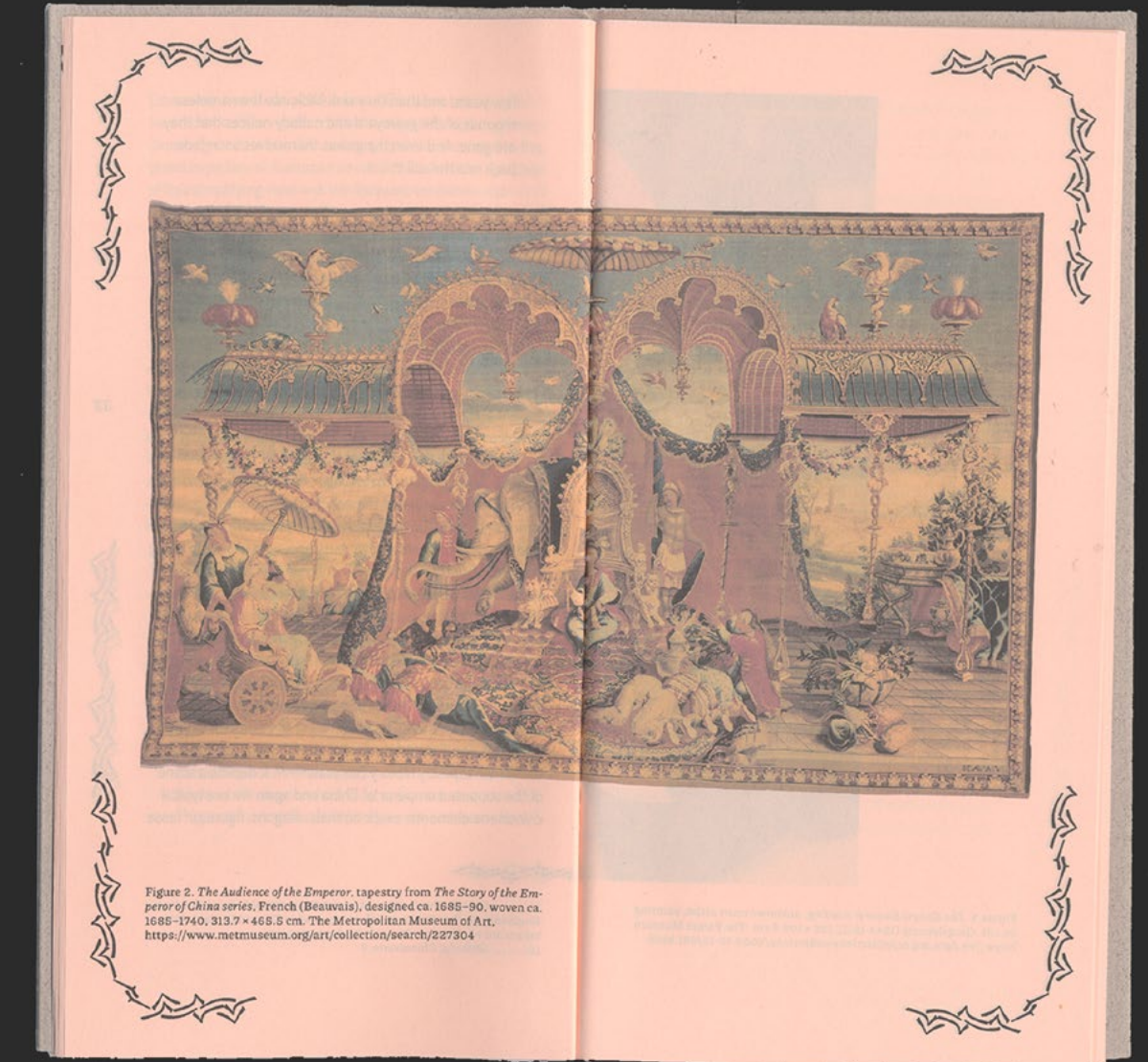
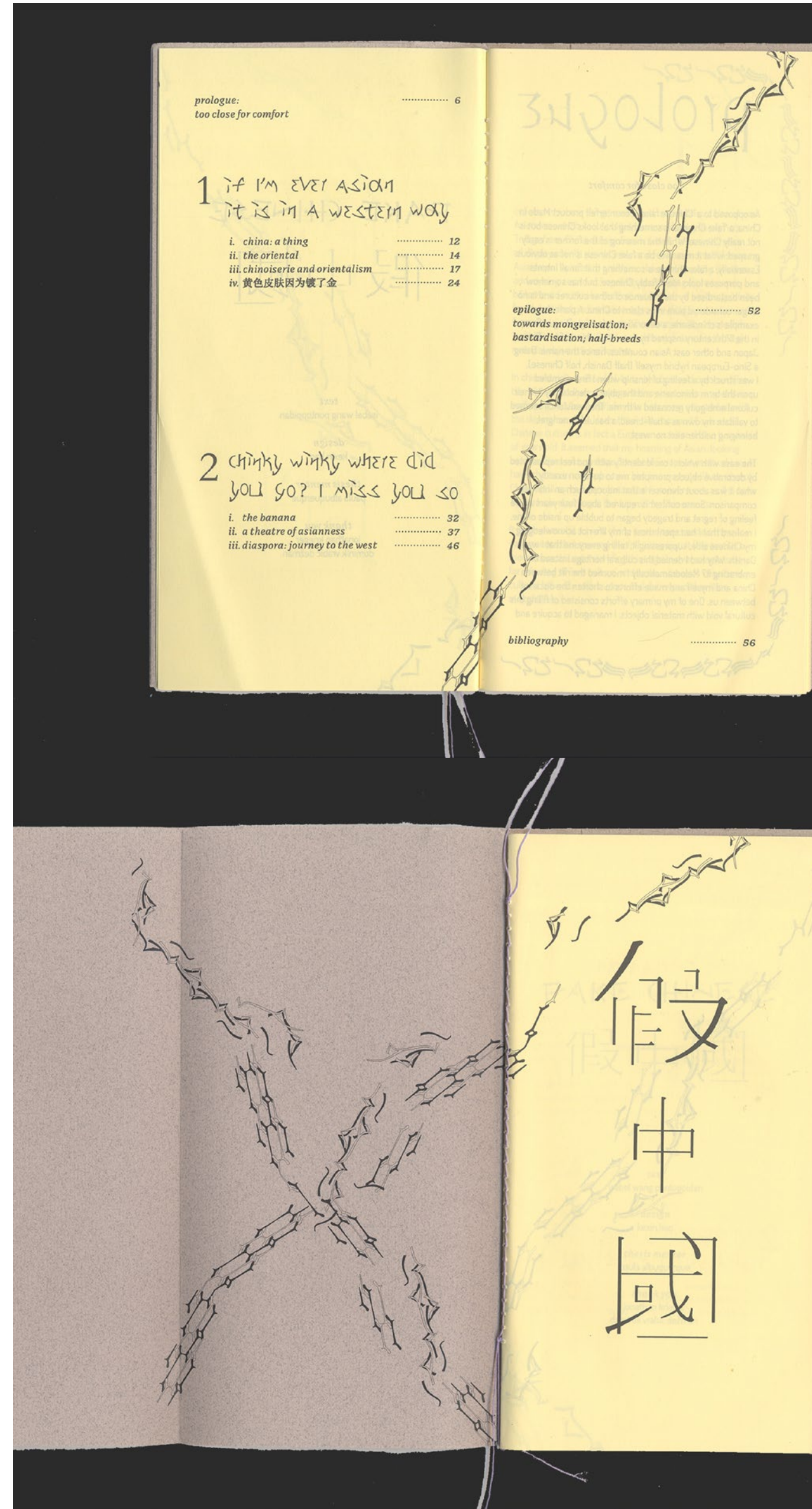
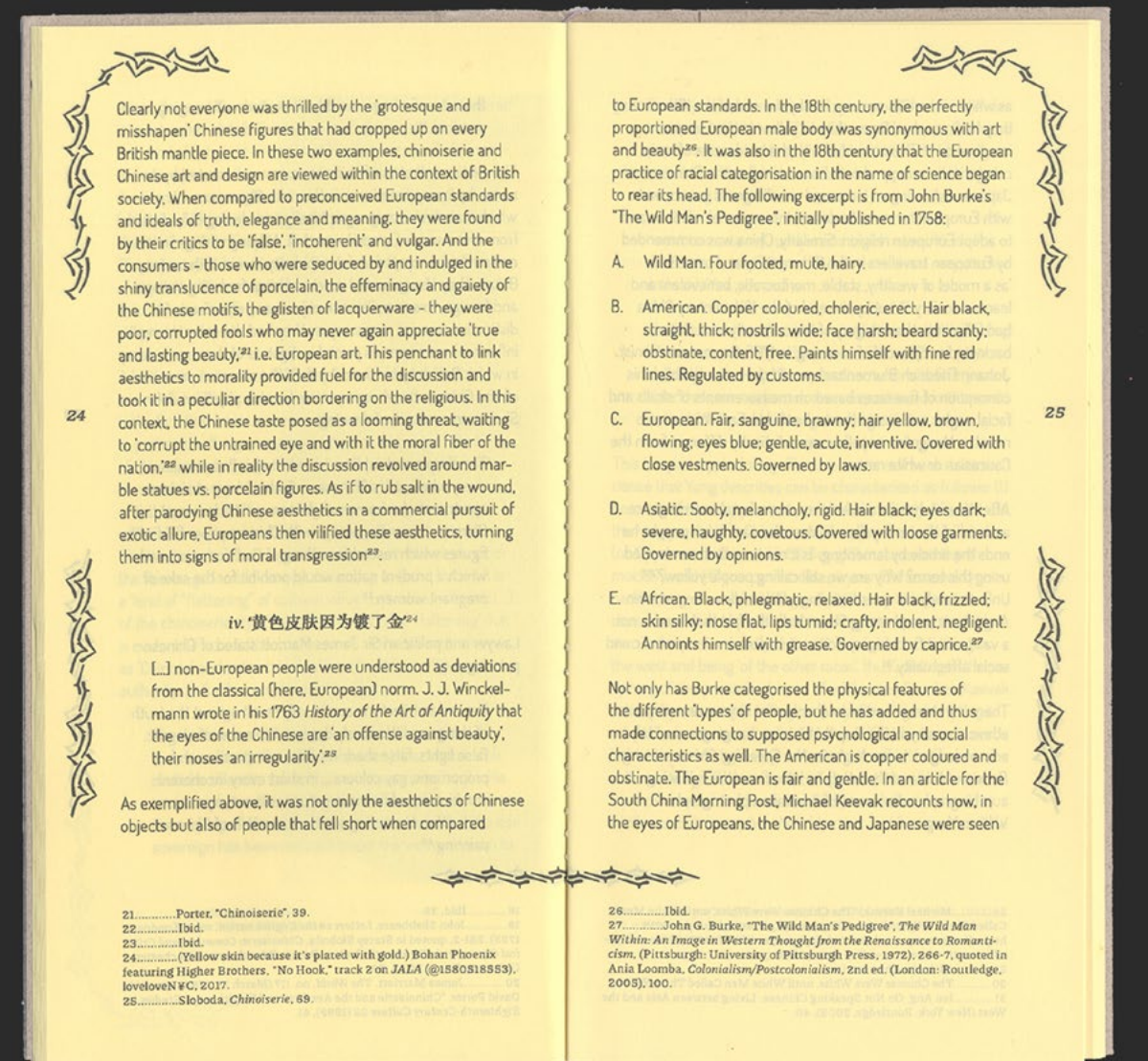


Figure 2: The Audience of the Emperor, tapestry from The Story of the Emperor of China series, French (Beauvais), designed ca. 1685-90, woven ca. 1685-1740, 313.7 x 465.0 cm. The Metropolitan Museum of Art. <https://www.metmuseum.org/art/collection/search/27304>



21. Porter, 'Chinoiserie', 39.
 22. Ibid.
 23. Ibid.
 24. 'Yellow skin because it's plated with gold.' Bohan Phoenix featuring Higher Brothers. "No Hook," track 2 on JALA (@180518583). London: VC, 2017.
 25. Slebocka-Tilk, 'Chinoiserie', 69.
 26. Ibid.
 27. John G. Burke, "The Wild Man's Pedigree," *The Wild Man Within: An Essay in Western Thought from the Renaissance to Romanticism*, (Pittsburgh: University of Pittsburgh Press, 1972), 246-7, quoted in Anis Loomba, *Colonialism/Postcolonialism*, 2nd ed. (London: Routledge, 2005), 100.

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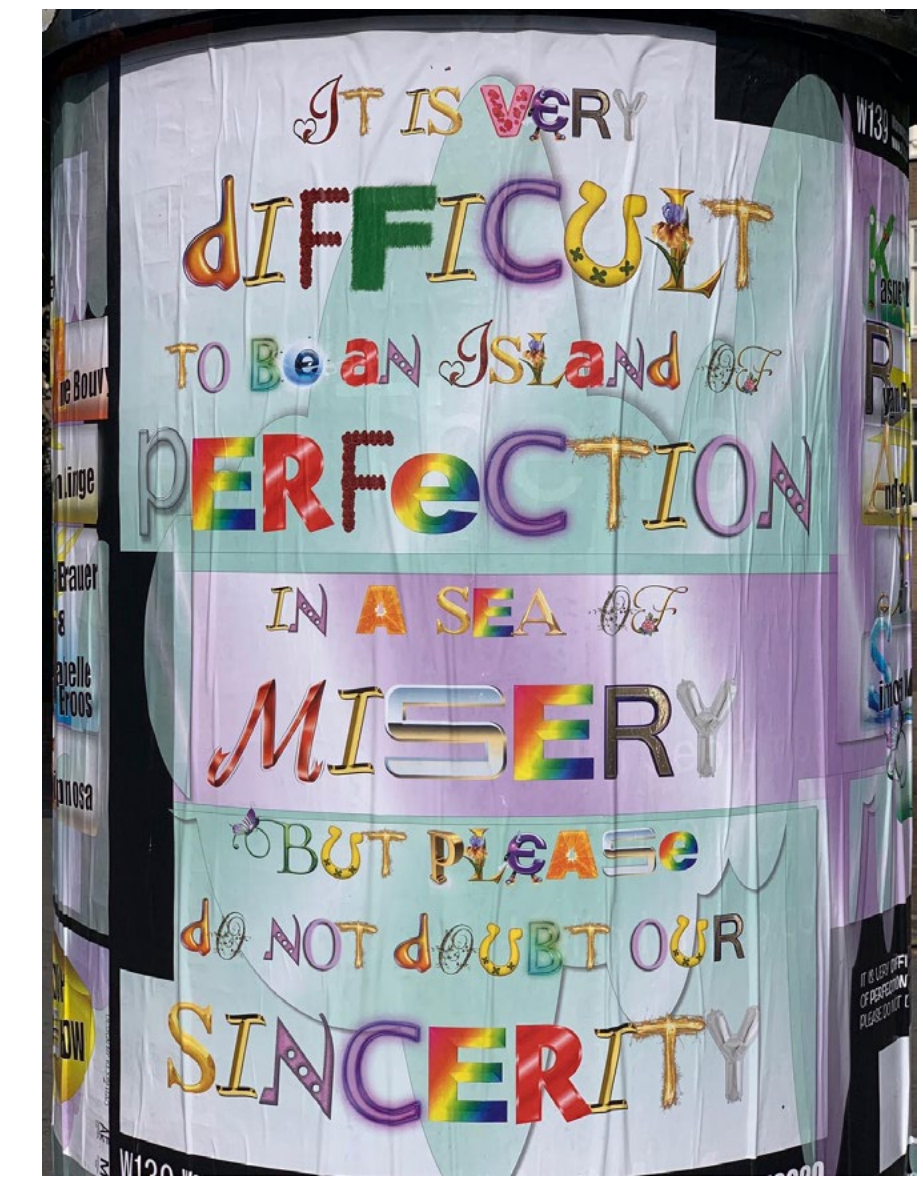
IT IS VERY
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 BUT PLEASE
 DO NOT DOUBT OUR
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Kasper De Vos **S**erge Onnen
Ryan Gander **M**ire Lee **A**line Bouvy
Andrea Éva Györi **T**homas van Linge
Julius Heinemann **M**aya Brauer &
Simon Wald-Lasowski **A**nnabelle Broos
Bas de Wit **d**odi Espinosa

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GROUP ART SHOW
 DESIGN BY KEXIN HAO
 AE M

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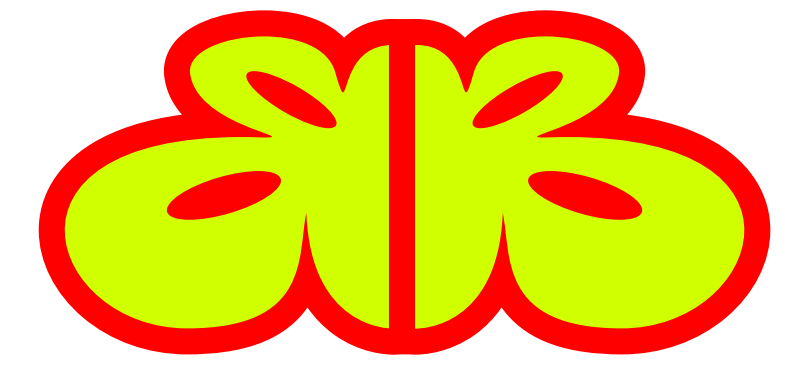


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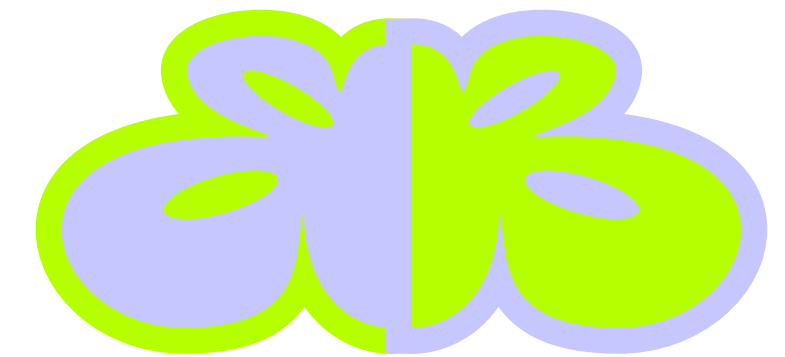
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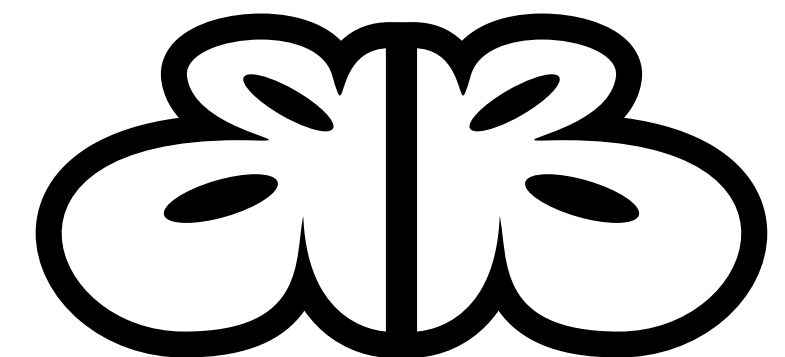
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