

CECILIE FANG JENSEN

Within my work, I work with language as both material and structure: Instead of seeing language as a medium of communication, I approach it as something that accumulates, circulates, and is governed. Growing up between Mandarin, English, and Danish made me aware that language is never simply spoken; it is inherited, negotiated, and shaped by the worlds through which it moves. Working across installation, performance, publication, and material micro-performativity, I use material processes as a method of research. Rust oxidizes, salt crystallizes, fungi grow, water circulates, and sound reverberates according to their own temporalities. This way of working with organic materials intersects with how I am interested in the material histories embedded within words. Languages travel alongside trade, extraction, bureaucracy, and technologies of governance. Whether working with salt and its relation to maritime trade and pidgin languages, dust collected from language institutions, or processes of decomposition, I all in all explore how words carry traces of the worlds that produced them. Here, I am drawn to the misread, the untranslated, and the asemic as spaces where linguistic hierarchies begin to loosen and other forms of understanding become possible.

WEBSITES

ceciliefang.com/

SOCIAL MEDIA

www.instagram.com/ceciliefang/

EDUCATION

- 2023 - Installation - Performance école de
2023 recherche graphique Bruxelles
- 2021 - Creative coding Women in Sound
2021
- 2020 - Photography Den Haag, Koninklijke
2024 Academie van Beeldende Kunsten
diploma

EXHIBITIONS

- 2025 abC Art Book Fair TANKO Beijing, China
[Group](#)
- 2025 Vide Cultura: through rot and renewal Nieuwe
Vide Haarlem, Netherlands
nieuwevide.com/expositie/vide-cultura-through-rot-and-renewal/?lang=en
[Group](#)
- 2025 Act Like You Still Know Me Kunsthuis SYB
Beetsterzwaag, Netherlands
kunsthuis-syb.nl/en/sybnhellinga/act-like-you-still-know-me/about
[Group](#)
- 2025 Residue ACENTRICSPACE Shanghai, China
'Residue' was the exhibition and presentation at the end of my residency at ACENTRICSPACE. For the exhibition, I presented my process creating the photographic series titled 'Substrate Reader'
[Group](#)
- 2025 Vide Cultura: through rot and renewal Nieuwe
Vide Haarlem, Netherlands 'at the end of the sentence, it rotted' was exhibited at this group exhibition themed with its methodology 'Composting Politics' Composting Politics is a method for social change. Good compost is crucial for fertile soil. With this idea, we want to reflect together with artists and visitors on what we want to grow, and how. Just like composting food scraps, at Nieuwe Vide we compost ideologies and practices. We transform these practices through rotting, recycling, rethinking,

and remixing into something new. These processes can be changed with more or less care: do you let the apple peels break down on their own? Or do you actively help by turning the compost heap every day? Some processes need more time than others—what choices do we make in this? When do we actively take part in the breakdown processes from which we can grow, and what do we let decompose, convert, and ultimately return on their own?

nieuwevide.com/expositie/vide-cultura-through-rot-and-renewal/?lang=en

Group

2025

Act Like You Still Know Me Kunsthuis SYB Beetsterzwaag, Netherlands The installation 'Currencies' was exhibited as a part of this group exhibition. The group exhibition was a part of my practice being nominated for Sybren Hellinga Keunstpriis 2025. Each edition of the Sybren Hellinga Keunstpriis brings new voices to Beetsterzwaag. A group of emerging artists with diverse backgrounds and working methods come together, giving visitors a cross-sectional view of contemporary art in the Netherlands today. The artists featured in this tenth edition grew up in Drenthe, Ecuador, Denmark, France, and Syria and studied in Groningen, The Hague, Amsterdam, and Breda. Since the last edition of the prize three years ago, much has changed in society, politics, and the international context. This is explicitly felt in all the artworks, especially in the way violence resonates through them. The title of this exhibition is therefore an invitation to continue to see each other, even as alienation and conflict also set the tone in the arts.

www.kunsthuis-syb.nl/en/exhibitions/8-november-17-january-sybren-hellinga-keunstpriis

Group

2025

Substrate Reader Pulchri Studio The Hague, Netherlands In 'Substrate Reader', Cecilie Fang presents a series of works on glass in which layered images of organic processes—mold growth, cellular patterns, stones, and marsh—are marked with hand engravings. These gestures resemble writing, but are not legible. By abstracting and engraving strokes and symbols from her native language, she constructs a new poetics of linguistic connection—mapping a space where the boundaries between recognized languages become porous and translation becomes speculative. Previous forms of language were often rooted in the natural world, carved into stone or borrowed from natural forms, closer to gesture than grammar. These works are inspired by this history and the concept of bio-asemic—an approach to language that offers new possibilities for reading and writing. While asemic writing refers to signs without specific semantic content, bio-asemic

writing applies the same principles to organic forms and processes. By combining bio-asemic prints with hand engravings, 'Substrate Reader' invites us to seek language in places where we have not learned to find it.

[Solo](#)

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| 2025 | SYB x ROZENSTRAAT ROZENSTRAAT
Amsterdam, Netherlands An evening of performances. For the event, the sound performance 'Plants, magnets, foil, transducers, cassette recorders, and bluetooth speakers' was performed in collaboration with Roc Montoriol.
www.rozenstraat.com/event/kunsthuis-syb-at-rozenstraat/
Group |
| 2025 | at the end of the sentence, it rotted ACEC
Apeldoorn, Netherlands Solo show at ACEC in Apeldoorn. The installation 'at the end of the sentence, it rotted' was re-contextualized for the space. acec.nl/agenda/at-the-end-of-the-sentence-it-rotted/
Solo |
| 2025 | MOMO Festival Rotterdam, Netherlands
Installation 'at the end of the sentence, it rotted' exhibited at group exhibition.
Group |
| 2025 | La Semaine du Son LaVallée Brussels, Belgium
Installation 'at the end of the sentence, it rotted' exhibited at group exhibition.
www.lasemaineduson.be/event/vernissage-expo-lavallee-sub-terra/
Group |
| 2025 | The New Current 2025 De Kaai Rotterdam, Netherlands
Installation 'at the end of the sentence, it rotted' exhibited at group exhibition during Rotterdam Art Week.
Group |
| 2025 | La Semaine du Son LaVallée Brussels, Belgium
The sound installation 'at the end of the sentence, it rotted' was exhibited at the sound festival La Semaine du Son.
www.lasemaineduson.be/event/at-the-end-of-the-sentence-it-rotted-cecilie-fang/
Group |
| 2025 | The New Current 2025 De Kaai Rotterdam, Netherlands
The sound installation 'at the end of the sentence, it rotted' was exhibited at the group exhibition during Rotterdam Art Week. The installation's participation was generously funded by het Cultuurfonds.
www.thenewcurrent.org/
Group |
| 2025 | MOMO Festival De Waalse Kerk Rotterdam, Netherlands
The sound installation 'at the end of the sentence, it rotted' was exhibited at the |

- 2025 Saline Circuits Kunstpodium T Tilburg, Netherlands The installation 'Currencies' was develop for the group show 'Saline Circuits' at Kunstpodium T. Salt is not merely a mineral; it is a force that shapes worlds. It has carved economic, neurological and infrastructural networks, shaping systems of value, knowledge and control. From ancient salt routes to contemporary information networks, salt's crystallized formations have embedded themselves into trade, power and cognition. In Saline Circuits, an infrastructure of pipelines channels salt's historical and contemporary meaning. It performs, as it corrodes, connects and reveals hidden circuits of exchange and extraction. This exhibition traces the material agency of salt, asking: How has this structured the flow of value, bodies, and information? And what leaks in this seemingly closed system? The works of Nosh Neneh, Chaline Bang, Cecilie Fang, Katharina Busl, and Kurt d'Haeseleer engage with the system as both a node and a rupture, rewriting salt's narrative and offering a counterpoint to systems that seek to contain and control. kunstpodium-t.com/agenda/a-m-5-2
Group
- 2025 All Access Archive #4 Enter Enter Amsterdam, Netherlands The publication 'It begins in your bank and extends to your throat' was exhibited at Enter Enter as a part of the permanent collection of All Access Archive. enter-enter.nl/past/#item-829
Group
- 2024 Listening: A Research Method in Art & Design KABK The Hague, Netherlands The event celebrated the launch of the book, 'Listening: A Research Method in Art and Design'. The programme featured a panel with some of the book contributors. www.rewirefestival.nl/artist/this-event-will-celebrate-the-launch-of-the-book-l
Group
- 2024 Éclats Festival Beursschouwburg Brussels, Belgium Screening of the video work 'Mue' among other works at Eclats festival. www.beursschouwburg.be/en/events/eclats-festival-24/
Group
- 2024 Almost Spring, A Song Factor IJ Amsterdam, Netherlands As part of the exhibition Bijna Lente, Een Lied (Almost Spring, A Song) a lecture evening (in English) was hosted on March 15th at 20:00 at Factor IJ. On the occasion, I spoke on how mold performs languaging as touch. www.factor-ij.amsterdam/shop-cafe/lezing/
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| 2024 | psi Fabrica Research Centre Treviso, Italy Virtual performance of the work 'On the Border of Lines' at a session for sound and listening.
Group |
| 2024 | my friend Ddrew Crèche Amsterdam, Netherlands Sound performance with Roc Montoriol on vegetal listening and magnetism. 'Plants, magnets, foil, transducers, cassette recorders, and bluetooth speakers'
Group |
| 2024 | Voicing Responsibility SEA Foundation Tilburg, Netherlands Voicing Responsibility was a time-limited virtual exhibition bringing different artists interpreting the topic of responsibility together.
www.seafoundation.eu/responsibility-co-creating-perspectives-exhibition-netherlands/
Group |
| 2024 | One Night Stand NEVERNEVERLAND Amsterdam, Netherlands An one evening exhibition organized by Kunstpodium T's Apprentice / Master program.
Group |
| 2023 | Two Hiccups Quartair The Hague, Netherlands Performance of 'On the Border of Lines' at the event 'Two Hiccups'. As a part of Museumnacht Den Haag, the event was an evening of performances and installations detailing human senses. www.quartair.nl/next/
Group |
| 2023 | Convocation II: A Gathering of Language-based Artistic Research Zentrum Fokus Forschung Vienna, Austria Lecture performance of 'Material Reading' at Convocation II. Taking place in Vienna (3 – 6 October 2023), Convocation II was a gathering of expanded language-based artistic research, focused on the sharing of “practices.” The focus on language within artistic research is considered from a broad and transforming perspective to include diverse fields such as visual arts, performance, film, theatre, music, choreography as well as literature. The intent is not to define or fix what language-based artistic research is but rather to reflect how it is practised in its diversity.
www.researchcatalogue.net/view/835089/2272207
Group |
| 2023 | One Hiccup Quartair The Hague, Netherlands Installation 'All tongues are moving, but we don't hear them all' was exhibited at Quartair during Contemporary Art Tour The Hague / Hoogtij#74. Hiccups was an exhibition involving culinary practices, sound and visual arts. The curatorial interest stems from the intersection of these practices. One Hiccup, the first of the series, was a film screening featuring local and international artists working with the themes of culinary, sound, and visual arts. In addition to the film |

screenings, the event was also featuring three exhibited works. www.quartair.nl/next/Group

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| 2023 | Bad Penny Publications Launch Central Library The Hague The Hague, Netherlands Spoken word performance with Aleksandra Komsta. During the launch of their new publication, Bad Penny Publications presented a programme of readings and performances.
www.bibliotheekdenhaag.nl/activiteiten/activiteiten/c/bibliotheek/bad-penny-publications--zine-launch--.html
Group |
| 2023 | Traumburg Festival 2023 Schloss Dornburg an der Elbe Dornburg, Germany Performance of 'On the Border of Lines' during Traumburg Festival 2023.
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| 2023 | UN-DATING THE OBVIOUS – WIRED LOVE, DESIRE AND CARE IKLECTIK London, United Kingdom Performance of 'Wet Words and Tinder Bios' during the performance event: UN-DATING THE OBVIOUS – WIRED LOVE, DESIRE AND CARE. Extending the reflection and critical perspective of the exhibition “The Museum of Dating” curated by Valentina Peri at Watermans London, the objective of the intervention at IKLECTIK is to give space to positions on computing, intimacy, love, and desire which interrogate the infrastructure of heteronormativity, and to contribute to the large and growing set of conversations about diversity in technology, in the past, present and speculative futures.
iklectikartlab.com/performance-art-curatorial-fellowship-valentina-peri/
Group |
| 2023 | On Air - On Site WEST Den Haag The Hague, Netherlands Performance of 'On the Border of Lines' as a part of On Air - On Site. An experimental sound investigation of a temporary radio event consisting of a broadcast schedule of 48 hours of non-stop streaming, including live performances, fixed media, and radio artworks.
Group |
| 2023 | As Above, So Below The Grey Space in the Middle The Hague, Netherlands The installation 'All tongues are moving, but we don't hear them all' was first exhibited at this group exhibition.
Group |
| 2021 | KP20 Aarhus Kunsthall Aarhus, Denmark Each year, Aarhus Kunsthall organizes a group exhibition with selected artists. At KP20, I had a series of photographs exhibited.
kunsthallaarhus.dk/da/Exhibitions/KP20-SPRING20-KP21-SPRING21
Group |

2020 Nedsmeltning Werkstatt Copenhagen, Denmark
 'Nedsmeltning' was a group exhibition curated and organized by Atla. Nordic Platform for Emerging Photography. I had a series of photographs exhibited.
[Group](#)

PROJECTS

- 2025 Currencies Netherlands
ceciliefang.com/projects/currencies
 'Currencies' is an installation exploring the shifting relationships between trade, language, and value through the history of salt. The work draws from the Yangpu Ancient Salt Field in China and consists of a series of salt stones filled with Dutch seawater. Over the course of the exhibition, the water evaporates and crystallization begins to make visible the slow processes of linguistic erosion and trade. Salt moved along trade routes that also carried languages, dialects, and systems of meaning. Currencies looks at how this material exchange led to semantic shifts—how the circulation of salt intersected with the formation of pidgin languages: simplified grammars developed between speakers with no shared language, often within the conditions of trade and colonization.
- 2024 Plants, magnets, foil, transducers, cassette recorders, and bluetooth speakers Netherlands
ceciliefang.com/projects/plants-magnets-foil-transducers-cassette-recorders-and-bluetooth-speakers
 'Plants, magnets, foil, transducers, cassette recorders, and bluetooth speakers' is a performance in collaboration with Roc Montoriol. Plants are often regarded as silent but they engage with sounds in many different forms. What stories of listening do vegetal encounters entail? In this performance, we have tuned into the magnetic properties of minerals, metals, and analog tape to explore bio-asemic circuits of rust, and media decay. By means of self-built microphones and transducers, cassette recorders, metal foils, and daily objects, the performance turns ears to soil magnetism, and bio-asemic captures.
- 2024 at the end of the sentence, it rotted
 Royal Academy of Art The Hague
 Netherlands

INTERNATIONAL EXCHANGES/RESIDENCIES

- 2025 AcentricSpace Shanghai, China Artist-in-residence for one month.
www.acentricspace.com/
- 2024 Cabin Studio Pěčice Mladá Boleslav, Czech Republic During three weeks, I was a writer in residency at Cabin Studio researching cognitive capitalism and language automatization. In the end, I wrote the longer essay and publication 'It begins in your bank and extends to your throat'. This text begins with the mishearing of a word. It starts from the place of inconvenience and unravels a hearing not contained within one fixed conversation. A hearing that has been expanded into a writing that begins in your bank and extends to your throat when its language heard writes itself into and onto the muscles. studiohrdinu.cz/en/cabin-studio/
- 2023 rile* books Brussels, Belgium Intern at rile* space for books and performance.
www.rile.space/
- 2023 École de recherche graphique) Brussels, Belgium Exchange in the department of Installation and Performance at erg - École de recherche graphique; school for artistic, plastic and graphic research. wiki.erg.be/m/

ceciliefang.com/projects/at-the-end-of-the-sentence-it-rotted-installation 'at the end of the sentence, it rotted' is a performing sound installation and research on bio-asemic writing and constructed languages. Sometimes forgetting what has been constructed as my native tongue and, therefore, being unable to speak with loved ones, the work reflects on the mother tongue as a political construct and the diasporic conditions of language; how language at times excludes when people migrate from one country and native tongue to another. The installation consists of abstractions of writing systems that, through the asemic, speculate on alternative ways of languaging—and what it means to be unable to speak. As an outsider to a language, any written or spoken words are purely strokes and phonetics; an asemic relation, when you cannot grasp the meaning of words. Through water being pumped in and reversed after 8 hours, the installation builds an environment to transform language into decay. As the rust builds up and the biomaterial decays, the image is constantly transformed. A live soundscape is programmed as an ecosystem, which sonifies the writing strokes and reproduces them similarly to mold. When language ends up excluding and including depending on who does and who does not speak, at the end of the sentence, it rotted searches for a language that includes all. Through bio-asemic rust and decay, it presents a living image that defies categorization by being in constant motion. It's a return to a time of pre-linguistics, where sound and touch are prominent. To return to a time before words became the dominant way of communicating. Sound design by Andrejs Poikāns. Research website by Aliona Ciobanu.

2024 It begins in your bank and extends to your throat Studio Hrdinu Czech Republic ceciliefang.com/projects/it-begins-in-your-bank-and-extends-to-your-throat A research on cognitive capitalism and language automatization. This text begins with the mishearing of a word. It starts from the place of inconvenience and unravels a hearing not contained within one fixed conversation. A hearing that has been expanded into a writing that begins in your bank and extends to your

throat when its language heard writes itself into and onto the muscles. It begins in your bank and extends to your throat ruminates on how digital algorithms turn words into capital, disciplining language and the body. Its writing explores how search engines link profitability to vocabularies and how productivity dictates posture, raising whether we can separate language and our bodies from economic structures.

2024 how are you? is not a rhetorical question Netherlands
bugradio.org/home 'how are you? is not a rhetorical question' is a monthly radio show giving space to language-based practices. A radio show dedicated to acts of communication and sound-portraits of miscommunications. What is said, and what is meant to be (said?) Among auto-theory, field recordings and spoken words, we invite a multiplicity of voices to open up a conversation about language existing outside of words in material and sonic transformation. Hosted and curated with Aleksandra Komsta.

2023 Material Reading Netherlands
ceciliefang.com/projects/material-reading 'Material Reading' is a lecture performance, creating a space for practicing artistic research and using performance as a method of doing so within the actions and thoughts manifested. It is a dialogue existing within the borders of sharing research and sharing to / as research. Among auto-theory, exchanged thoughts and literature, our points of departure are processes of asemic writing and heat scanning, which open up a conversation about language existing outside of words. Project in collaboration with Aleksandra Komsta.

2023 Ripping Footnotes Netherlands
ceciliefang.com/projects/ripping-footnotes 'Ripping Footnotes' is a series of public space initiatives and platform for artistic research. A nomadic platform hosted by different spaces and organizations. The workshop(s) become a space for mutual learning and decentralizing how institutional education is centred around hierarchy; a learning from top-down shaped for able-bodied bodies. A space where reclaiming individual bodies is possible, but only in the creation of a collective body. Project in collaboration with Dora

Ramljak.

- 2023 Moulting Belgium
ceciliefang.com/projects/moulting
'Moulting' is a site-specific and durational performance and video-installation, as we bring a water filter to different water resources over extended time. Hydrocarbon is used in different industries, yet it is also a water pollutant as it enters natural waters. As hair can obtain hydrocarbon from the water, our filter consists of collected hair. A collection we add to, as we donate a piece of our hair each time before entering the water; a collaboration between our bodies and other bodies. The filter is brought into areas polluted with hydrocarbon to obtain the water, after which we defiltrate and depollute. Project in collaboration with Ash Périer and Ernesto Thielemans.
- 2023 <"(((<3 Wet words and Tinder bios <"
(((<3 Iklectik United Kingdom
ceciliefang.com/projects/wet-words-and-tinder-bios Drawing from hydro- and xenofeminist thinking, the performance takes care beyond the relationship of human dating and extends into another multiplicity of relationships. Sound emerges through touch and movement of the hydrophones, looper, and a poetry reading collecting Tinder bios, as a means of questioning the relationship between desire, language, dating, online sexism, and technology. Project in collaboration with Loïs Soleil.
- 2023 All tongues are moving, but we don't hear them all Royal Academy of Art The Hague Netherlands
ceciliefang.com/projects/all-tongues-are-moving-but-we-dont-hear-them-all
'All tongues are moving, but we don't hear them all' is a sonic transforming installation. As ice melts, each drop of water triggers sound and results in a changing rustscape. Through rust, the installation mediates on the processes of language and hierarchies of silence through bio-materials. With an interest in materials that together break down individuality to reproduce themselves as a body of multiplicity, the work presents a body that sits between categories and linguistic binaries and instead opens a space for language to leak.
- 2021 On the Border of Lines Netherlands

ceciliefang.com/projects/on-the-border-of-lines 'On the Border of Lines' is a sound performance. As a mediation on a history of constructed languages, On the Border of Lines is interested in the asemic as a speculative constructed language. Through a relationship of sonic and written abstractions, the work turns to alternate pre-linguistics and the untranslatable. Each dot on the instrument surface results in sound - and in the end, the surface serves as a writing-in-continuous-process.

COMMISSIONS

- 2025 Are you mad at language? Current Obsession I was commissioned to write an article on constructed languages, questioning our access to language, the concept of the mother tongue and monolingualism as a nationalistic ideal. www.current-obsession.com/are-you-mad-at-language/ finished
- 2023 Second skin Nederlands Dans Theater The Hague, Netherlands Costume making for dancer Nick Daniels. finished
- 2023 Mussels Dream in Seaweed Song Penelope Cain The Hague, Netherlands 100 bio plastic mussels developed and sculpted for the project of Penelope Cain. penelopecain.com/mosselbanken/ finished
- 2019 Dazed Digital x Mini Living Shanghai Dazed Digital Shanghai, China Photography commission at opening night of the project. finished

PUBLICATIONS

- 2025 Compost Heap Book Tubelight Netherlands I wrote a small essay titled 'a search for language in places we are not taught to find it', which was published in Tubelight #131: Compost Heap.
- 2024 Listening: A Research Method in Art & Design Book KABK Design Lectorate The Hague, Netherlands www.kabk.nl/en/lectorates/design/listening-a-research-method-in-art-design-2 The 240-page full-colour publication, designed by Niels Schrader and edited by Alice Twemlow, contains a rich array of essays, Q&As, and project reflections contributed by members of the extended KABK research community who have met and discussed the content at Design Lectorate Research Clubs during the previous year. My essay 'All tongues are moving, but we don't hear them all' was published.
- 2024 It begins in your bank and extends to your throat Book self-published Cecilie Fang Czech Republic Publication containing essay on 23 pages. This text begins with the mishearing of a word. It starts from the place of inconvenience and unravels a hearing not contained within one fixed conversation. A hearing that has been expanded into a writing that begins in your bank and extends to your throat when its language heard writes itself into and onto the muscles.
- 2023 2512 Book Zeynep Yilmaz The Hague, Netherlands Written text published in special edition of the 2512 periodical publication. Published for and presented at the solidarity gathering and fundraiser 7.8.7.5.
- 2023 mnemotope issue 002 Book Bog Bodies Press Eindhoven, Netherlands

	bogbodiespress.com/ Writing published in 'mnemotope issue 2'.
2023	Le Pacifique Records with Cecilie Fang LYL Radio Brussels lyl.live/episode/le-pacifique-records-13? One hour radio mix for LYL Radio ft. spoken word readings.
2023	Taking Art Apart West Den Haag The Hague, Netherlands Readings for the podcast 'Taking Art Apart' produced and published by WEST Den Haag.
2022	A collection of thoughts for/how self-publishers (to) balance the struggle of publishers in the climate crisis era Book Floor van Meeuwen Rotterdam, Netherlands Written texts published in 'A collection of thoughts for/how self-publishers (to) balance the struggle of publishers in the climate crisis era'.
2021	in my hands Book in my hands Cologne, Germany inmyhands.de/magazine/in-my-hands-6 Photography published.
2020	Fresh Eyes Photo 2020 GUP Magazine Book Gup Magazine Amsterdam, Netherlands www.fresheyesphoto.com/ Photography published and selected for FRESH EYES 2020 by GUP Magazine.

REVIEWS

2024	Graduates Highlights 2024 Simulacrum Magazine Amsterdam www.simulacrum.nl/simulacrum/graduates-highlights-2024 Article highlighting projects by graduates from Dutch art academies 2024.
2024	Artistic Research: Cecilie Fang Jensen - at the end of the sentence, it rotted Website Tique Antwerp, Belgium tique.art/interviews/artistic-research/at-the-end-of-the-sentence-it-rotted/ Interviewed by Welmer Keesmaat on the artistic research project 'at the end of the sentence, it rotted'. The interview was published online through Tique.art; Tique is a printed and online publication on contemporary art.

AWARDS AND GRANTS

2025	Amarte Fonds Development Grant Amarte Fonds Netherlands
2025	The Augustinus Foundation The Augustinus Foundation Denmark
2025	S.C. Van Fonden S.C. Van Fonden Denmark
2024	Het Cultuurfonds Het Cultuurfonds Netherlands
2024	Stichting tot Steun Stipend Stichting tot Steun The Hague, Netherlands
2020	Fresh Eyes 2020 Gup Magazine Amsterdam, Netherlands

SECONDARY ART-RELATED ACTIVITIES

- 2024 - -- Radio host of 'how are you? is not a rhetorical question', bi-monthly at BUG Radio
- 2023 - -- Writer On-going
- 2022 - -- Performer On-going
- 2020 - -- Photographer On-going



I presumed possession, my language, my loss, 2026
Publication



(Despite) Attachments, 2026



at the end of the sentence, it rotted, 2025
performing sound installation, 2 m. x 8 m.



at the end of the sentence, it rotted, 2025
performing sound installation, 2 m. x 8 m.



at the end of the sentence, it rotted, 2025
performing sound installation, 2 m. x 8 m.



Currencies, 2025
installation



Currencies, 2025
installation



Currencies, 2025
installation



Substrate Reader, 2025
Photography UV-printed on glass, 20 x 5 x 30 cm.



Substrate Reader, 2025
Photography UV-printed on glass, 20 x 5 x 30 cm.