

MICHE O'HIGGINS

"The point is not to be on stage, but to be the stage." Jonas Staal

Miche O'higgins, aka. leakypipes, is mostly always existential and indecisive. She is an infiltrator-in-training (with a particular interest in what this 'training' looks like), trying to figure out how to live through a decaying modernity with mischief and presence. Obsessed with rules, institutions, bureaucracy and social codes, her (often undercover) performances try to hide themselves plain site and sneak into places they shouldn't be as a form of social hacking. Performance as a way to hack/unmake/hospice the western neoliberal subject. Art as a way to make yourself a little bit braver.

WEBSITES

Life hacks for the apocalypse (blog)

lifehacksfordogs.substack.com/?utm_campaign=profile_chips

SOCIAL MEDIA

www.instagram.com/leakypipes_inc./

www.instagram.com/miche.fiiiiish/

MEMBER OF ARTISTS' INITIATIVE/COLLECTIVE/INCUBATOR

De Stadswacht

EDUCATION

2025 -
2025

2025 - Loving Conflict by Char Kasza
2025

2024 - Dying Livingly by Staci Bu Shea
2024

2023 - Artscience Masters Den Haag,
2025 Koninklijke Academie van Beeldende
Kunsten

EXHIBITIONS

2025 Open studios De Stadswacht The Hague ,
Netherlands
[Group](#)

2025 Sixteen Frequencies Paradise The Hague ,
Netherlands Pregraduation show
[Group](#)

2025 Graduation Show 2025 Royal Academy of
Art The Hague The Hague , Netherlands
[Group](#)

PROJECTS

2025 The Presentation The Hague A piece of
'protocol theatre', a self-created genre
which describes the practice of treating
institutional protocols and documents
like theatre scripts and scores.

2025 Love Songs for Offices Den Haag A one
month, unofficial, self-initiated art
residency in the World Trade Centre,

INTERNATIONAL

EXCHANGES/RESIDENCIES

2025 School of Humans Berlin Year-long
fellowship to research alternate educational
structures.

2022 V2 Rotterdam / Metamedia Croatia Summer
sessions artist in resident.

- Den Haag. Installing a pirate art studio and gallery on the 26th floor, guided building tours, infiltration training programmes, leakypipes becomes more and more embedded in the space, trying to find the loopholes in authority. video documentary, 28 minutes
- 2022 Arebyte Gallery London London 2 month artist residency with collaborator Stan Bidson-Casey, exploring useless work and artist labour, culminating in the solo show "Bodies of Work".
- 2025 Institution of Endless Rehearsal Den Haag, Netherlands
graduation.kabk.nl/2025/miche-ohiggins-theilmann In this durational 6 day performance simulation, a group of artists attempt to become a functioning institution in order to eventually research how institutions die. Throughout the graduation show they audit moments of leak and decay, as signpostigns of institutional collapse, while staging interventions throughout the academy building to honour these endings. They roam incognito, never there, never not there, nothing and everything at the same time. Their HQ - the existential office nestles invisibly into the graduation show, posing as a 'real' academy office - an infiltrator. Is it a performance? Is it real? By the end of the 6 days no one is too sure, especially not the artists themselves.
- 2025 Hybrid Futures Online/Berlin A year-long project by Queer Futures Lab to create a collaborative sci-fi theatre piece. Through several scriptwriting and performance workshops, we devise collaborative transgeographical writing techniques that culminated in a 3-day residency in a Berlin Apartment. "Entangled doorways" was the resulting work, an absurd, durational immersive theatre piece about belonging.
- 2024 Her Lady Bureau The Hague A floating office/bureau, performed through a series of boat christening rituals. These naming and renaming ceremonies are institutional rituals, a fiction done in full seriousness, that aim to invoke and name into existence, post-bureaucratic futures.
- 2024 Have you seen Maria? The Hague A live-directed romcom that unfolds dramatically across the venue of Laak, Den Haag, all instructed through an earpiece by the director, in the next

room, watched by a live audience.

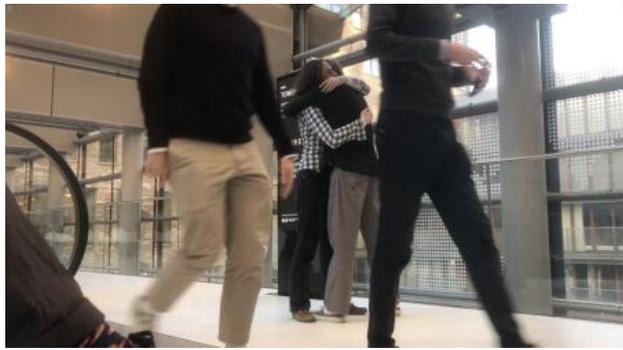
- 2024 Training Scores for Trams The Hague
An incognito theatre piece performed on a tram - two mysterious strangers are instructed to meet each other on a carriage and carry out a series of actions in this public stage.

AWARDS AND GRANTS

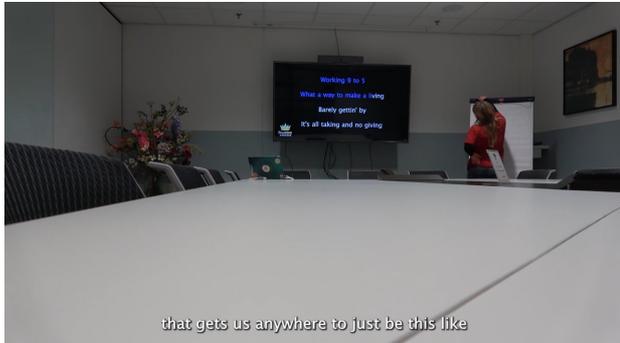
- 2022 Goethe Instituut Netherlands Grant funding to attend V2 lab summer sessions residency.
- 2022 Demokratie in der Mitte Demokratie in der Mitte Berlin, Germany Multiple time recipient of the Initiativfond and Aktionfond (2021-2023) for various community based art projects, carried out in around Wedding, Berlin.

SECONDARY ART-RELATED ACTIVITIES

- 2025 - Guest workshop host for KABK Studium
2025 Generale 2025 with the Hospicing Modernity bookclub
- 2025 - -- Co-organiser of anti-fascist evening school in The Hague. On-going
- 2024 - Organising member of the KABK Student
2025 union
- 2024 - -- Member of apocalyptic office pop girlband, hustlegrind On-going
- 2024 - -- Solo musical project On-going
- 2023 - -- Member of Hospicing Modernity bookclub On-going
- 2023 - -- Organiser of notime radio On-going
- 2022 - Initiator and organiser for Queer Futures
2024 Lab, a platform and community for experimental/collective sci-fi writing.



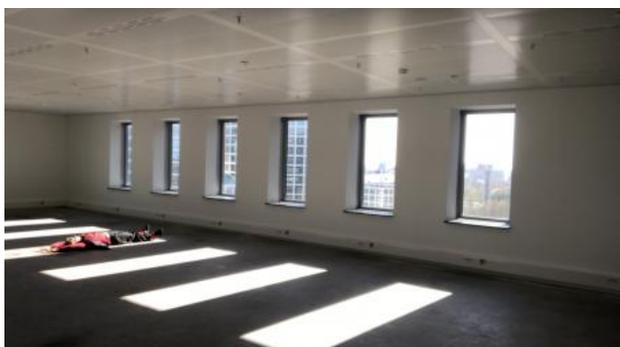
Love songs for offices , 2025



Love Songs for Offices (trailer), 2025
05:31 minutes



Institution of Endless Rehearsal, 2025



Love Songs for Offices, 2025

Cover letter for Artscience Head of Department (vacancy number 25-004)

Dear Lies Colman, Huug de Deugd and rest of the hiring committee who may read this letter,

My name is Miche O'Higgins, I am a master student of artsience and am putting myself forward for the position of head of artsience. I recognise this application is for an interim, but the proposals I am making are for longer term changes which require a head to be present for a longer duration, therefore this application is also for the position of a permanent head. In addition to this, I propose a dual-leadership model, where myself and another candidate would co-run the department, for reasons I will outline below.

During my three semesters (and due to graduate this summer) in artsience, the subject of my research has become artsience itself; its organisational structure, pedagogical philosophy and how it is situated within the broader landscape of higher education at the moment. This interest is not only due to the instability that the department finds itself in, but derived from a belief that the systems and structures within which we operate, largely shape the activity that we come to do within them. If the societal role of the artist is changing today, which I believe is the case in the face of many political and ecological crises, then the structures that produce artists are very important in shaping a generation of brave creatives that the world needs right now. Although budget cuts might try to force the university to act more conservatively, I believe now is the time to take risks and experiment with how we do education. In this cover letter I will outline the changes that I would implement as head of Artsience and the reasons I consider myself fit for this role.

1. Vision

A lack of overarching vision for where we are headed as a department is not only an issue of artsience but an existential crisis faced by much of higher education right now, an uncertainty which trickles down into departments, students and the work students create. The answer to this existential question must come in the form of many answers and I propose it becomes a central part of the curriculum. The department is honest and transparent about the status of the lostness we find ourselves in now and we enter into a dialogue about what that means for us as practitioners, both students and teachers. Keeping up appearances may create an illusion of stability for a while, but I believe this transition can also be an empowering learning opportunity for students to become more critically engaged in reflecting on the wider context that our practices exist within.

2. Curriculum

This will place more emphasis on classrooms that are facilitated rather than taught, where the traditional didactic 'teacher' is replaced by a mentor who guides the conversation between students. Intersectional critical theory must have a more central role in this curriculum if the department is to avoid becoming completely outdated. A greater portion of the permanent teachers are currently active within their relevant fields in order to knit the activities within the department to relevant discourse taking place in the art world currently.

Application to be the head of artsience , 2025



Training Grounds , 2025



Institution of Endless Rehearsal, 2025



The Institution of Endless Rehearsal , 2025



The Institution of Endless Rehearsal , 2025



Protocol Theatre: The Presentation , 2025