

# Portfolio Hattie Wade

Hattie Wade is a British research-based artist based in the Hague. Her practice stems from an interest in the dissemination of information, and a desire to counteract harmful dominant social and institutional narratives in Europe. She critically researches how past institutional violences are recreated and maintained through legislation; law, education and corporate policy which results in a lack of social mobility.

She juxtaposes this research with narratives from mainstream media, education and heritage practices which can lead to what she describes as 'toxic nationalism'. A social sentiment that buys into the underlying heroic narratives of a country. Her interest lies in the subtle permeation of these narratives through society, and aims to reveal this through historical research. She ties past government-sanctioned violences to the present day following a trail of articles, archives and legal research to offer a counter-narrative. As this research is usually very dense, she aims to make the intangible tangible, injecting emotion and space into the data. The resulting forms are research-led, manipulating existing images where possible spanning audio-visual, written, digital and spatial work.

↗ [hattiewade.com](http://hattiewade.com)  
↗ [firstcut.nl](http://firstcut.nl)

## ↗ BE LONGING (2026)

video, 4k, digital, ~40 min

WIP set for release in 2026. Hybrid documentary created together with Cristina Lavosi. This mid-length experimental film evolves from Michael Rakowitz's public artwork in The Hague and, following from it, it aims to rework Western normative practices of archaeology and history-writing. The dominant narratives that are tied with unearthed objects can become alienating to diasporic communities, frequently excluded from official history. The film excavates and preserves stories from these communities— focussing on collectivity and plurality in the present through alternative storytelling beyond geography and history.



## ↗ BE LONGING (2026)

Video stills



## ↗ SHARP OBJECTS–2025

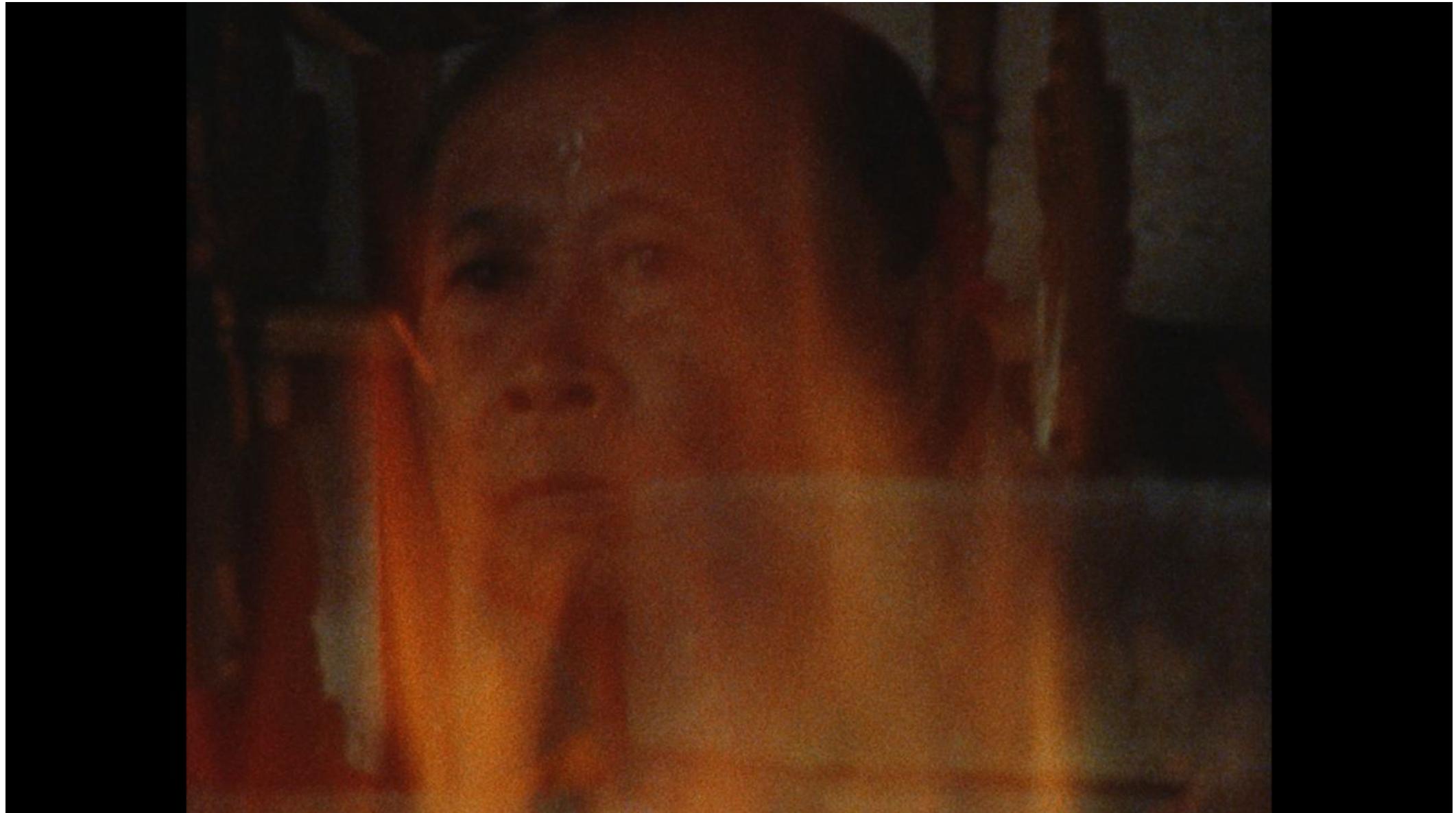
video, 4k, digital and Super8, 16 min

This project follows the forgotten story of the Klungkung Keris back to its origins and to its post-colonial relevance to Bali today, tracing the looting of the keris to modern day tourism in Bali. The film juxtaposes the 'knowledge' of colonial archives against community-based knowledge and mythology, convoluting the understanding of what is preserved, what is dead and what is lost. Co-directed together with Taufiqurrahman Kifu, premiered at FFD in Yogyakarta 2025.



↗ SHARP OBJECTS–2025

video still



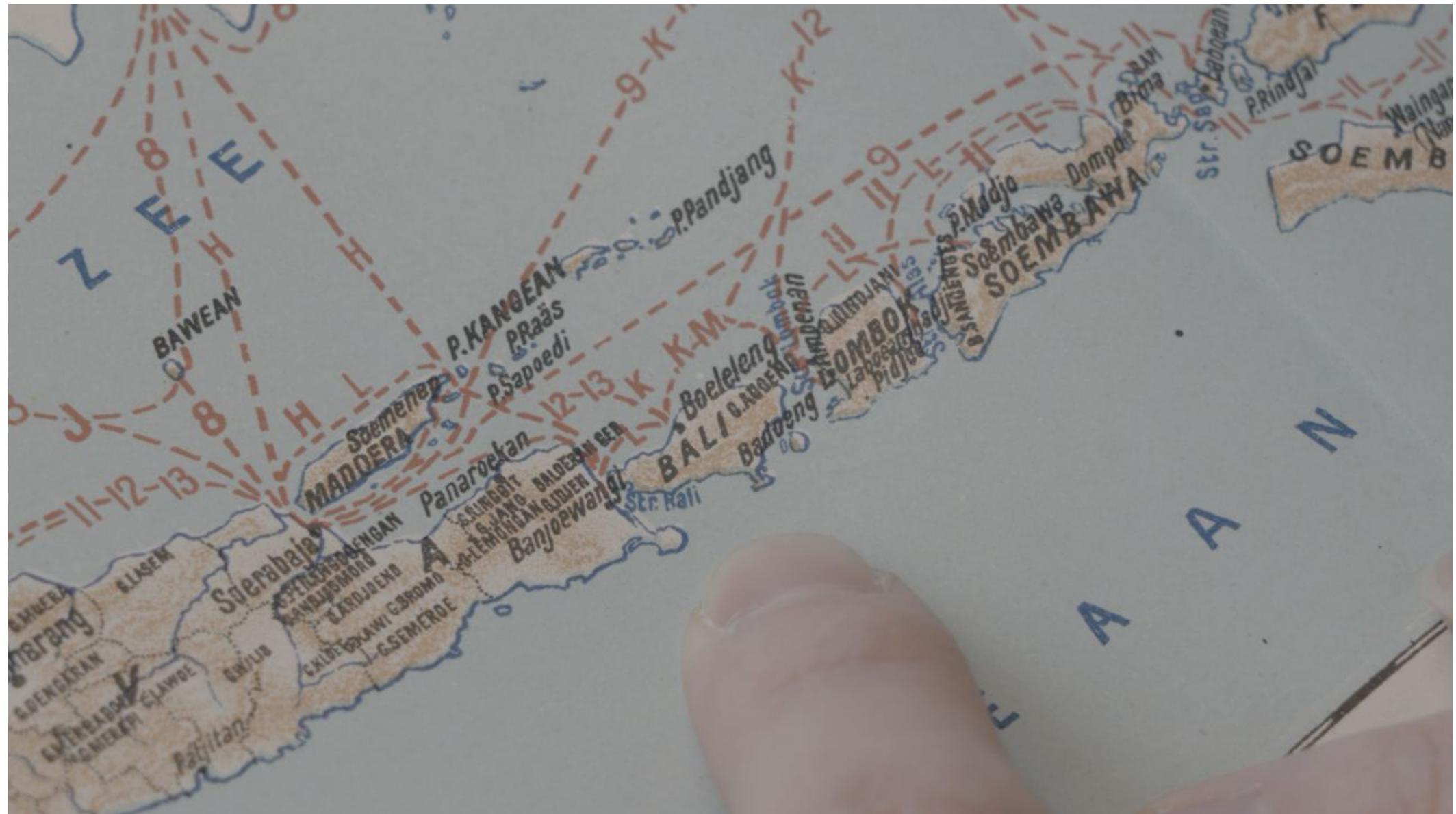
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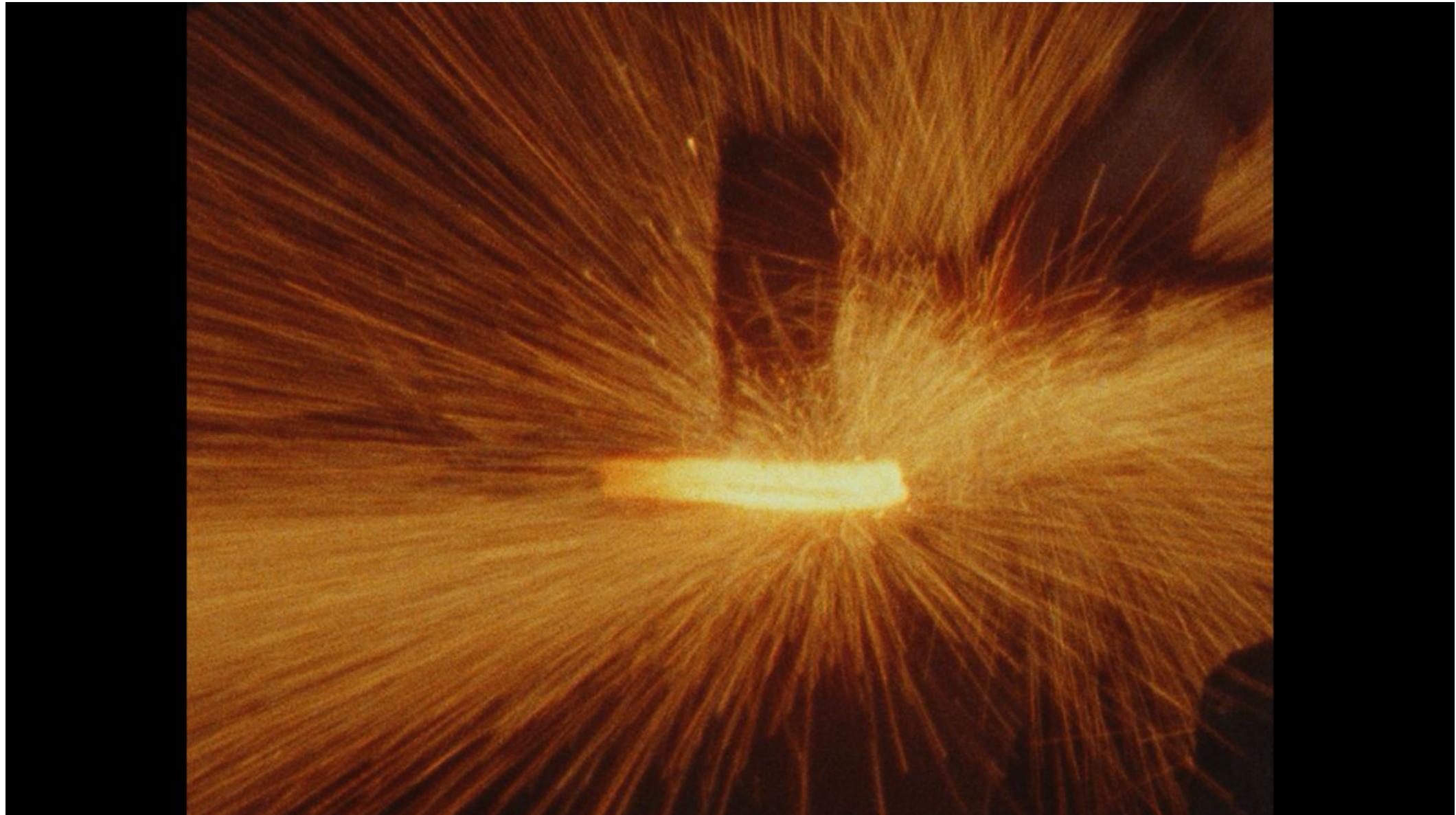
# ↗ SHARP OBJECTS-2025

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↗ SHARP OBJECTS-2025

video stills



## ↗ THY CITIES SHALL WITH COMMERCE SHINE (PART II)—2025

mixed-media installation

Thy Cities Shall With Commerce Shine is an ongoing research project that questions whether the Lloyd's of London building—located in the heart of the City—should hold its status as a Grade I listed monument. It is Britain's youngest monument, yet its legacy is deeply entwined with the transatlantic slave trade.

Lloyd's of London is an insurance marketplace known for underwriting specialised risks. The brokers who operate within its system are clustered in a ring of buildings around the central Lloyd's building, positioned to be within walking distance as most of this insurance is still underwritten face to face.

Lloyd's is also the only place in the world where Kidnap and Ransom insurance (K&R) is underwritten. It is widely believed that this form of insurance began in the 1930s after the kidnapping of an aristocrat's son. Historian Anita Rupprecht, in her 2007 paper "Excessive Memories: Slavery, Insurance and Resistance," traces the origins of K&R to the transatlantic slave trade. Then, it served two purposes: to enable the kidnapping of Africans, and to protect Europeans from a fear of being kidnapped themselves.

Today, K&R is primarily used by extractive multinational corporations (MNC's) operating in regions they classify as 'high risk'. These same regions often bear the scars of historical exploitation and systemic destabilisation by Western capitalist interests. The form of a MNC, too, has its roots in colonialism. Early forms of MNC's were called joint stock companies, and were granted powers to become colonising corporations for Europe. Modern K&R becomes a tool that not only enables the continuation of exploitative global commerce but also echoes the very systems that once profited from human trafficking and death at sea.



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AIG	-78
Travelers	30.1
AON	-15.9
Chubb	58.5
Hiscox	149.4
Tokio Marine	82.3
AXA XL	367.9
Aspen	-34.3
Canopius	50.5
CV Starr	-9
Liberty	89.7
QBE	17.5

## ↗ FROM THE ASHES—2023

video 7 min (link above), mixed-media installation

A collaboration with Arab Reporters for Investigative Journalism (ARIJ) alongside Artist Cristina Lavosi and Designer Sophie Czich. Government policy is creating an incentive to start wildfires in Moroccan forests with devastating losses and irreversible change; not only biodiversity and the lungs of North Africa are lost, but also a way of life. New research shows that actually 99% of these fires are man-made, but are blamed on climate change. In many of these places villagers are killed and displaced, and European resorts are built in the ruins.

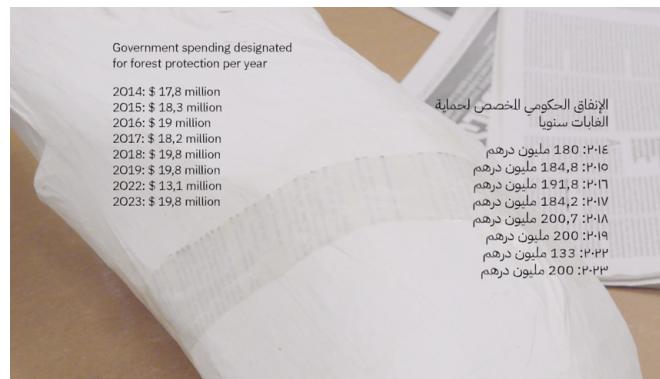
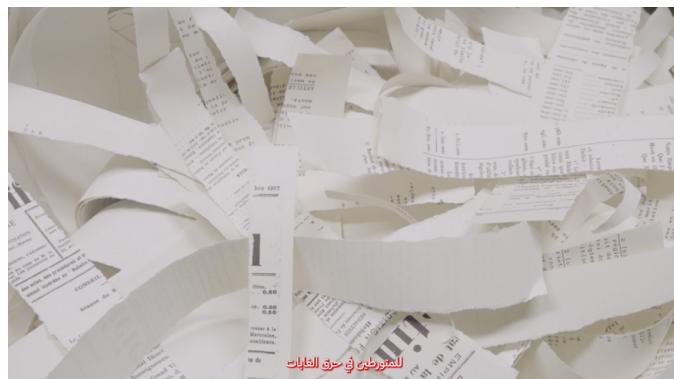
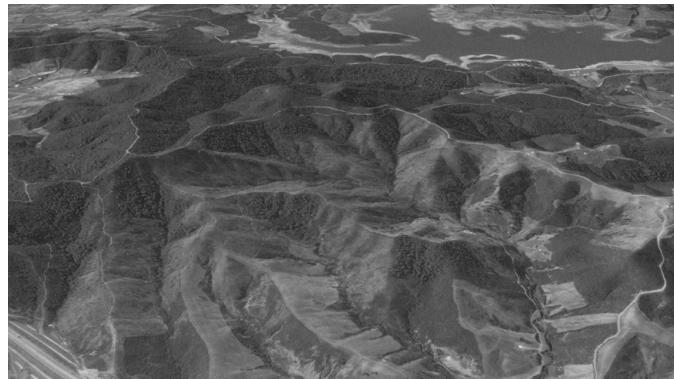
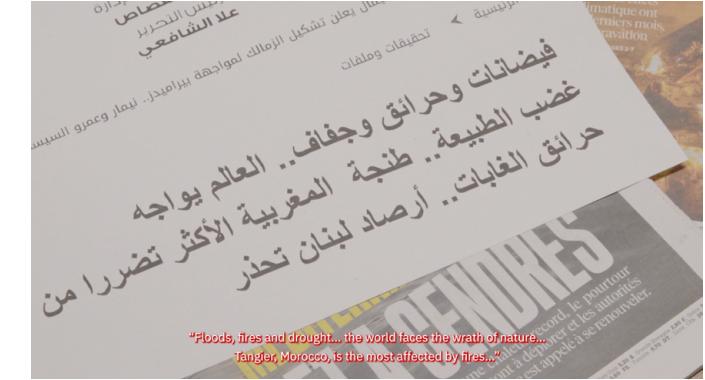
This investigation by journalist Yassir El Makhtoum was primarily a data investigation. Tasked with forming this research into art, we asked ourselves how can we make data emotional? Each Papiermache trunk forms a living bar chart, representing the amount of forest area left in each region of Morocco, with the ashes underneath representing the amount of forest burnt in the past 10 years. The accompanying video delves into depth on the entanglement of government policy with direct cause of these fires.

Experimental documentary and papier mache installation shown at ARIJ's annual conference in Amman Jordan in December 2023. Exhibition design by Spaceshifters and Spacebenders



## ↗ FROM THE ASHES-2023

video stills



## ↗ THY CITIES SHALL WITH COMMERCE SHINE (PART I)—2021

video 9 min (link above), cast ash resin sculpture

Heritage is a political resource that is used to create and define a national identity. From a young age, Britons are educated in nationalist pride through sites of heritage—but as these narratives are almost exclusively based on the notion of a heroic past, structural forgetfulness is created through selective memory.

Thy Cities Shall With Commerce Shine is a body of research that addresses legislative injustice using one insurance marketplace—Lloyd's of London—as a springboard. Part I calls attention to their custom Grade I listed building, and questions why is it that this building is listed as Britain's youngest monument?

Most Recent version screened at Stroom, Den Haag, and Roots Festival at Filmhuis Den Haag.



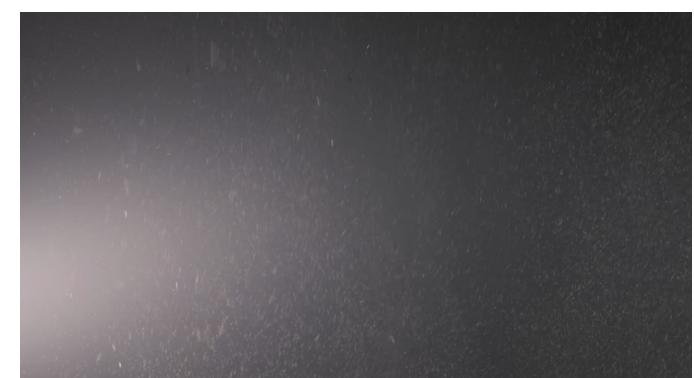
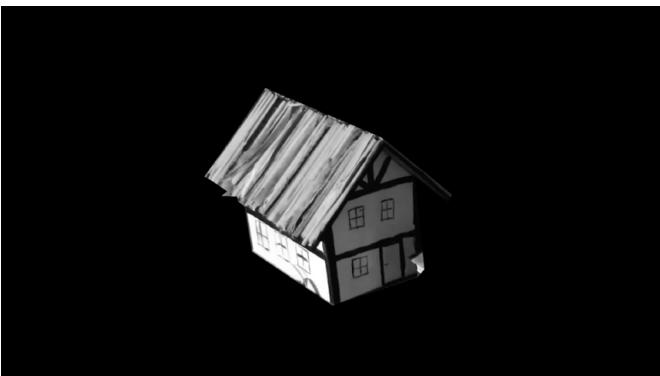
## ↗ THY CITIES SHALL WITH COMMERCE SHINE (PART I)–2021

video 9 min (link above), cast ash resin sculpture



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video stills



## BREXIT NEWS ARCHIVE—2020-2024

Interactive digital archive on displayed at Beeld en Geluid

In 2016, Labour MP Jo Cox was killed on the campaign trail for the EU referendum by a right-wing supremacist shouting 'Britain first'.

On the anniversary of her death in 2018, a debate began about inflammatory language being used in parliament, the soundbites that followed in the British press and the tone this set for the public. Printed press in the UK is largely unregulated, which is precisely why it needs scrutiny.

Dating back to this debate in 2018, Brexit News Archive aims to be a publicly accessible tool for research surrounding printed news articles relating to Brexit. Its current form collects news from five major British newspapers spanning five years between the referendum and Brexit.

This project is on permanent display at Beeld en Geluid Den Haag, and is currently seeking funding to be turned into an accessible website to be used for research purposes.



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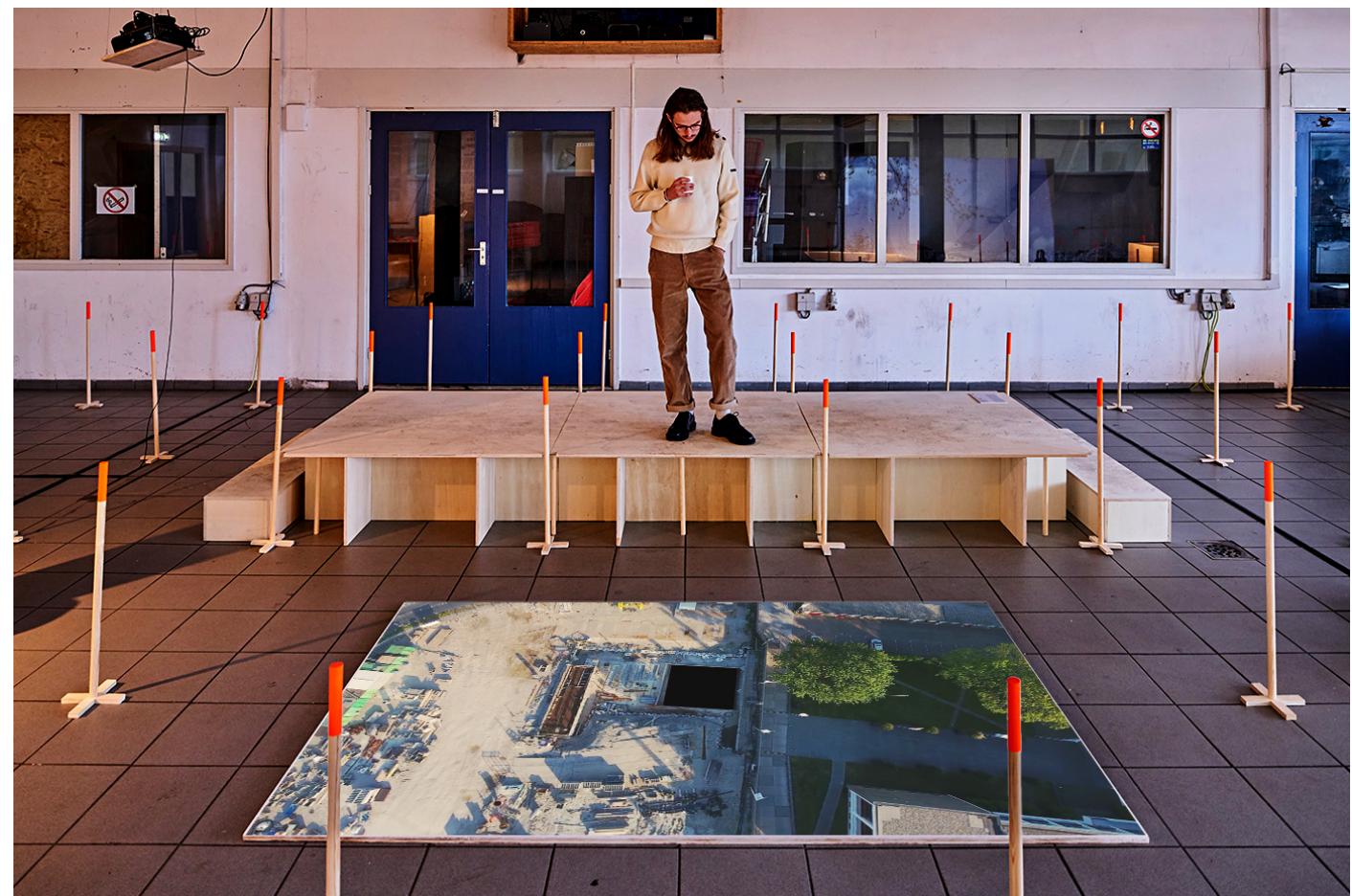
## ↗ TUNNEL VISION–2019

video 7 min (link above)

Tunnel Vision was created in response to the building of the Rotterdamsebaan, AKA the Victory Boogie Woogie Tunnel in the Hague.

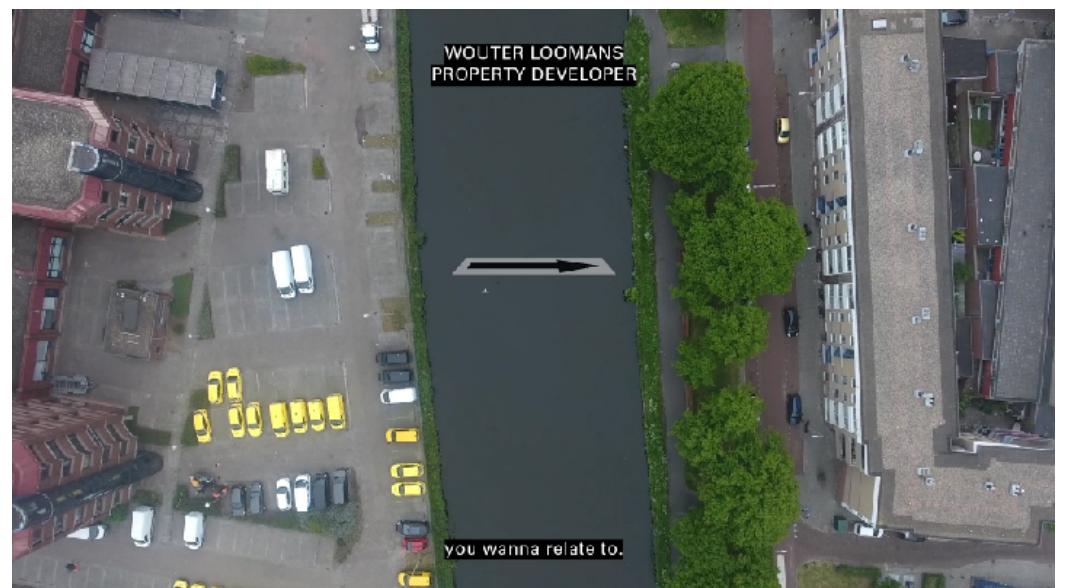
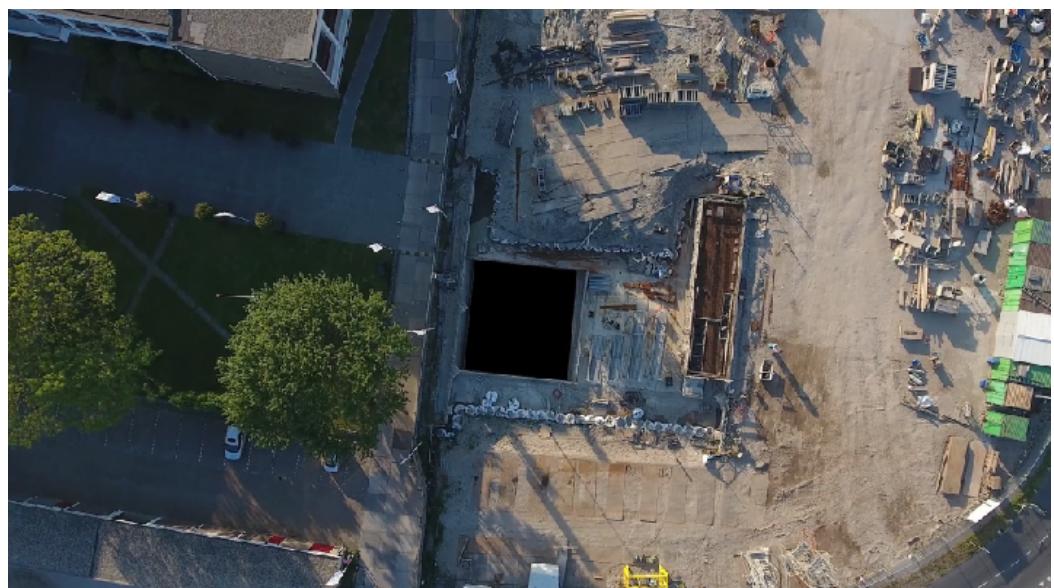
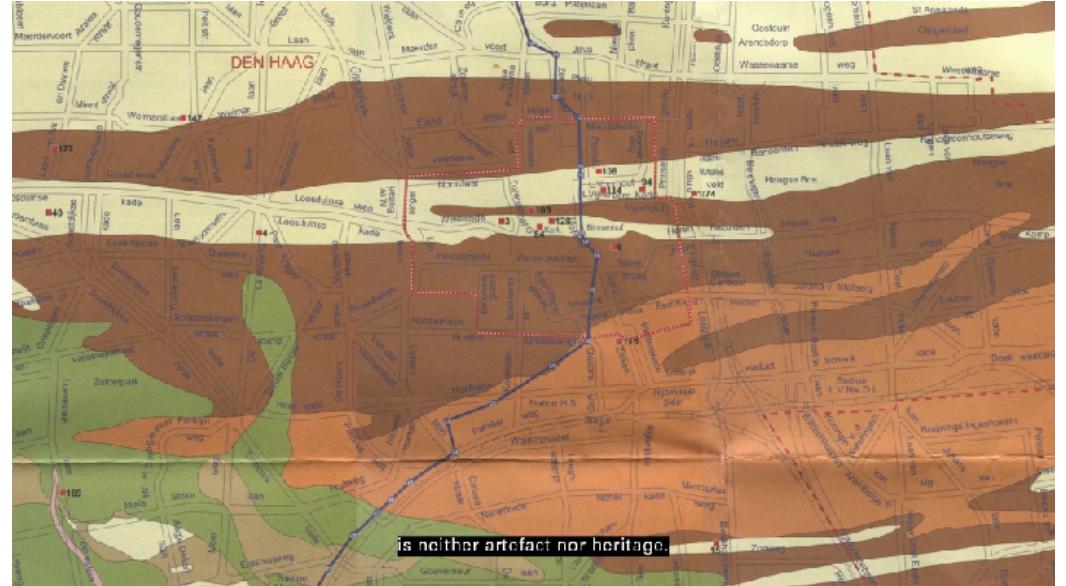
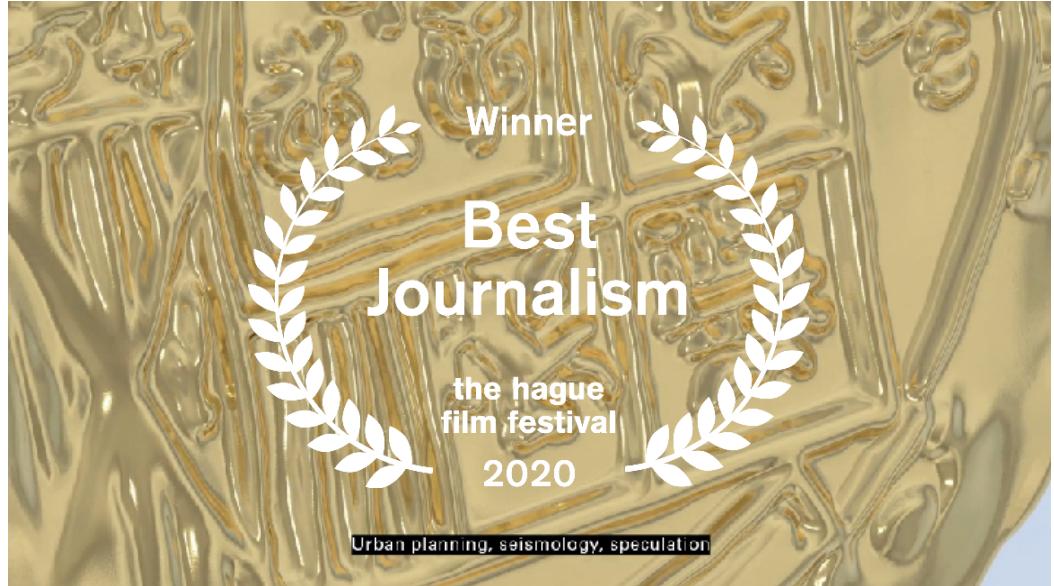
Landscape has traditionally been thought of as the vista, but the way in which we have documented these landscapes has developed and changed since the middle ages. Hattie Wade and her collaborator Mauro Tosarelli connect their research to a Golden Rhine Guilder, found in a dig in the trekvliet zone, south of The Hague, owned not by nobility, but by a man who bought the land. This period in the Netherlands marked the turn from feudalism to capitalism, land markets took off, introducing land as a commodity. This past we can excavate, document, reconstruct and speculate upon. However, our present urban landscape is neither artefact nor heritage. The cultural landscape that we paint today takes on new forms of abstraction, analysis and value. The Rotterdamsebaan, AKA The Victory Boogie Boogie Tunnel inserts itself into this narrative using cultural notions of heritage to blend into the landscape.

Tunnel Vision reflects on who has a say on what is kept/added to the city fabric, and how these different inscriptions on the landscape interconnect. The video plays out from birds eye view reflecting the gaze of those who plan the area, from archaeologists to Property Developers, using footage of from areas affected in the Binckhorst that Wade and Tosarelli shot themselves, along with cartography and 3D renderings sourced from archaeologists and property developers alike.



# ↗ TUNNEL VISION—2019

video stills



## **NATURE AS CAPITAL - THE SKY IS THE LIMIT–2019**

11 min video, lasercut wood sculpture with fishing wire, vinyl cutout.

This sculpture and accompanying video investigate how Brazilian nature is turned into a commodity, commonly owned and exploited by foreign stakeholders. Using reports of global investment forms like Harvard Endowment Fund, a series of intricate diagrams were created, which explained complex connections between Western investment firms, and their 'ownership' & speculation on land, gas and carbon in the Amazon region. Seemingly abstract unrelated networks are brought to life in order to expose the hidden relations of the agents of deforestation. Each block of land, gas or carbon is labelled with an actor, and footnoted with text on the floor explaining the flow of commodification and shell companies used to hide direct responsibility.

Created as part of the exhibition Views From Above in collaboration with Greenpeace..

