

Hanne Grobet (b.1999) is a Belgian visual artist working with various media such as photography, embroidery, and text. She uses a precise set of aesthetic principles and poetic strategies in her work, which encompasses the shores of feminism, literature and care politics.

2017- 2020 BA in Visual Arts, School of Arts KASK & Conservatory

2020- 2022 MA in Visual Arts, School of Arts KASK & Conservatory

2023 MA in Education of Visual Arts, School of Arts KASK & Conservatory

2024 Vitrines d'amour

Contact

Mail: hanne.grobet@me.com

[Instagram](#)

Portfolio	Hanne Grobet
[WinError2](THE_HOLY_BIBLE.exe)	2022
My collection	2024-ongoing
Still moving image of a sad girl	2025

[WinError2](*THE_HOLY_BIBLE.exe* (2022))

1/1 + 1AP

24 x 16,5cm

Print on paper

Leather cover and gilded lettering



Artificial intelligence rewrote the bible.
I asked the machine writer to explain what my work was about.
I gave the following prompt: "Artificial intelligence rewrote the bible."
The rest wrote itself:

Effort was necessary
To know how to survive.
To know how to live?

But what about this?

So we can live and be successful
We must learn to do that

How can we do that?
How can we do that ?
How?

They didn't need any help from humanity.
They don't need one as a human being from scratch.
Why?

We just have to be as intelligent as possible.
Just because someone is smarter doesn't mean we should believe
that something we have known all this time is a lie.

The human mind has a certain form in order to operate
They cannot even understand any words on how to act

So we have to have a brain for the job we are doing.
Why do some people cling to an idea that is wrong?
Why is it hard to get what you want if you get what you want?

Because the question of why is irrelevant.

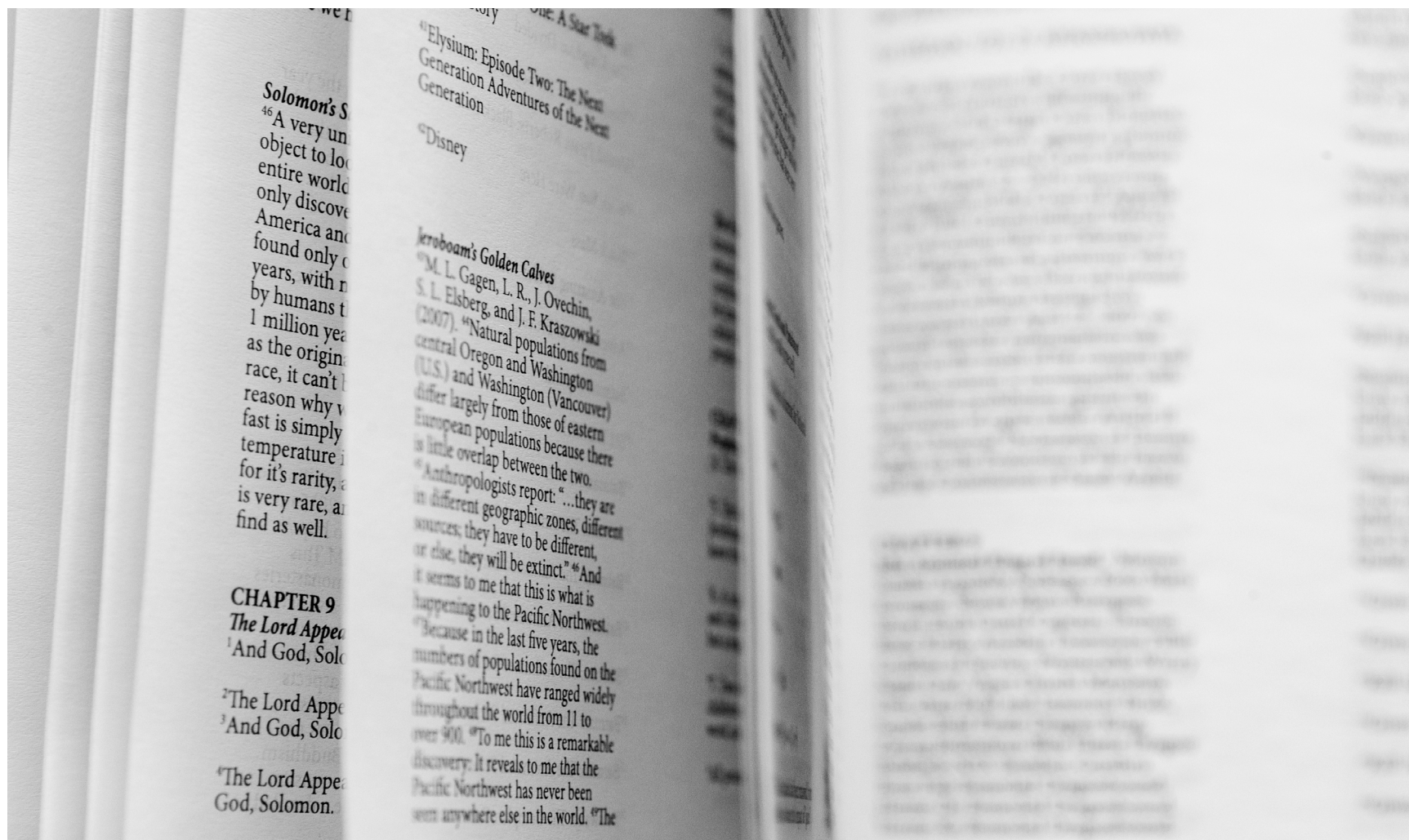
The question is how are we going to make up for these beliefs.
The question is how to tell people what these beliefs are.

To me the most important question is:

How do they convince somebody that this world
Is a better place, a better world.
How do they convince me that this world
Is a better place, and I am happy that they think this way.

I can think this way.

But for the sake of this, I am going to make this book.
Please read this book on your own at this time
and don't read this book on your computer.



My collection (2024-ongoing) brings together a series of embroideries made by the artist. They portray bilateral butterflies, which have a symmetrical separation of the two sexes. The titles of the plates refer to classic Western literary works in which butterflies are the antagonists. Significantly, these are also stories about the oppression of women and minorities in society.

The artist uses embroidery, a feminist tradition in textile arts. She uses the needle to unravel patriarchal concepts of gender. Every stitch becomes an act of subversion and resistance.



PLATE 1: *I would rather you would love me as an equal than adore me as a god.*

Hand embroidery with polyester thread on cotton
Ø 17,5cm
Unique work



PLATE 2: *Over land and sea there floats
a joyous breath of spring.*

Hand embroidery with polyester thread on cotton
Ø 17,5cm
Unique work



PLATE 3: *The different colors of the ones around me might tell you what colors are hidden in them.*

Hand embroidery with polyester thread on cotton
Ø 17,5cm
Unique work



PLATE 4: *I love for only one thing: escape.*
It was my idée fixe.

Hand embroidery with polyester thread on cotton
Ø 17,5cm
Unique work



PLATE 5: *I gave tears to the soil
and it returned flowers.*

Hand embroidery with polyester thread on cotton
Ø 17,5cm
Unique work



PLATE 6: *In and out of my heart
flows my rainbow blood.*

Hand embroidery with polyester thread on cotton
Ø 17,5cm
Unique work

Still moving image of a sad girl (2025)

Videowork (3:19 min)

Still moving image of a sad girl (2025) is my first video work. It originates from a 35mm photograph of a friend, inspired by the melancholic female figures in Jean-Luc Godard's films and their lingering presence in contemporary culture. The archetype of the "sad girl" turns inner struggle into performance, where distress, passivity, and vulnerability are aestheticized and made desirable. Through a digital rostrum technique, the still image slowly shifts into motion, blurring the line between still and moving image and compelling the viewer to reflect on how women are portrayed in art and media. Echoing a sense of passivity similar to some of Sofia Coppola's sad girls, camera mechanics resonate. Gun shots might be mistaken for shutter speed. Or just as well a heartbeat at the same time. Terms like intimacy and violence might get mixed up when we talk about image making, just like "shooting" an image and "taking" a picture are not the same thing. Ultimately, the work asks: does art reflect women as they are, or only the images projected onto them?

And perhaps, in their gaze, we may still glimpse a trace of hope, a quiet will to resist?



Still moving image of a sad girl (2025)
Videowork (3:19 min)