

ARTIST BIO

Jendrik Schröder is an artist, photographer, researcher, and film director based between Hong Kong and Berlin. He studied Communications at the University of the Arts Berlin, Film Studies in Stockholm, and Photography at Ostkreuzschule Berlin, and holds a Master's degree in Intercultural Philosophy and Arts. He is currently pursuing arts-based PhD research on "Ecosensibility as an Aesthetic Practice" at the City University of Hong Kong.

Informed by Daoism, Post-Humanism, and Phenomenology, and driven by ecological urgency, his work challenges rationalism, dualisms, and anthropocentrism. His practice draws on quiet observation, durational repetition, and an elevation of the mundane — refusing ideas of linearity and spectacle. It spans fine art photography, ecosensitive fashion editorials, audio compositions, and experimental essay-documentaries, and has been presented at institutions including Gropius Bau Berlin, Tai Kwun Hong Kong, and the National Taiwan Museum of Fine Arts, Taipei.

In 2022, Jendrik co-founded the creative studio [offshoot*berlin](#). In 2025, he launched [\(ps.\) / posthuman society](#), a platform dedicated to more-than-human cultural and artistic practices and aesthetics of research. He is currently developing two works as part of his doctoral research: the essay-documentaries *What is a Pine Tree* and *Ecosensibility Exercises*.



PROJECT DESCRIPTION

“Leaf Studies” (Ecosensibility Score #001, 2025)

find a fallen leaf
(close to where you live)
that speaks to you,
and take it to your bed.

take a picture.
notice if it speaks to you in the same way.
notice if it speaks to you in a different way.
repeat the process.

(this may become an intimate exercise.)

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The series is part of *Ecosensibility Scores*, a body of practice-based research exercises developed within Schröder's arts-based PhD investigating ecosensibility as an aesthetic practice. The scores function as procedural invitations: short instructions that suggest practices to develop sensibility towards our environment. Rather than representing nature from a distance, they propose a method of relational attunement, prioritising the mundane over the spectacular.

Photographed in black and white, the selected seven photographs collapse the distance between the leaf and the bed as the most intimate space of a human. In losing colour, form becomes primary: the skeleton of a leaf and the fold of linen begin to speak the same language.

WORK OVERVIEW



Leaf Studies No. 1

15x20cm (print), 35x50cm (frame)

Giclee art print on Awagami Kozo Thick washi paper

Edition of 7



Leaf Studies No. 2

60x80cm (print), 64x84cm (frame)

Giclee art print on Awagami Kozo Thick washi paper

Edition of 7



Leaf Studies No. 3

15x20cm (print), 35x50cm (frame)

Giclee art print on Awagami Kozo Thick washi paper

Edition of 7



Leaf Studies No. 4

15x20cm (print), 35x50cm (frame)

Giclee art print on Awagami Kozo Thick washi paper

Edition of 7



Leaf Studies No. 5

15x20cm (print), 35x50cm (frame)

Giclee art print on Awagami Kozo Thick washi paper

Edition of 7



Leaf Studies No. 6

60x80cm (print), 64x84cm (frame)

Giclee art print on Awagami Kozo Thick washi paper

Edition of 7



Leaf Studies No. 7

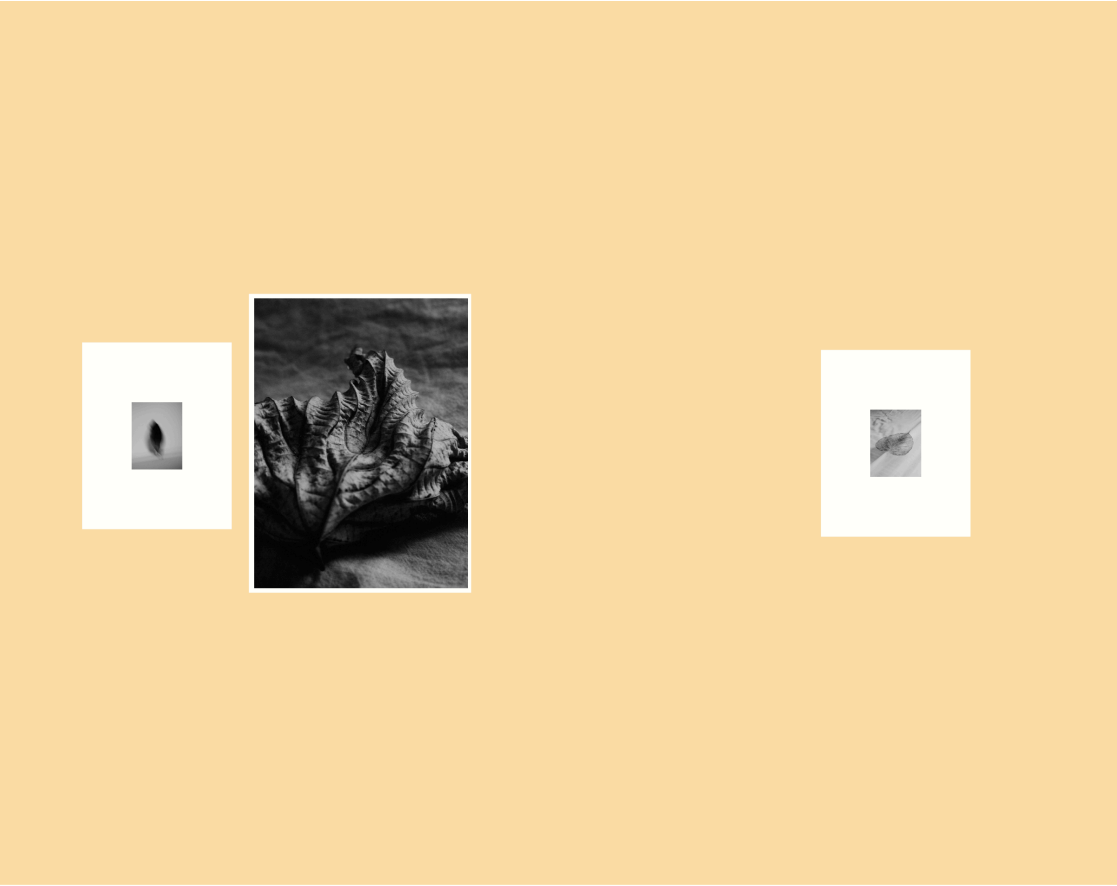
15x20cm (print), 35x50cm (frame)

Giclee art print on Awagami Kozo Thick washi paper

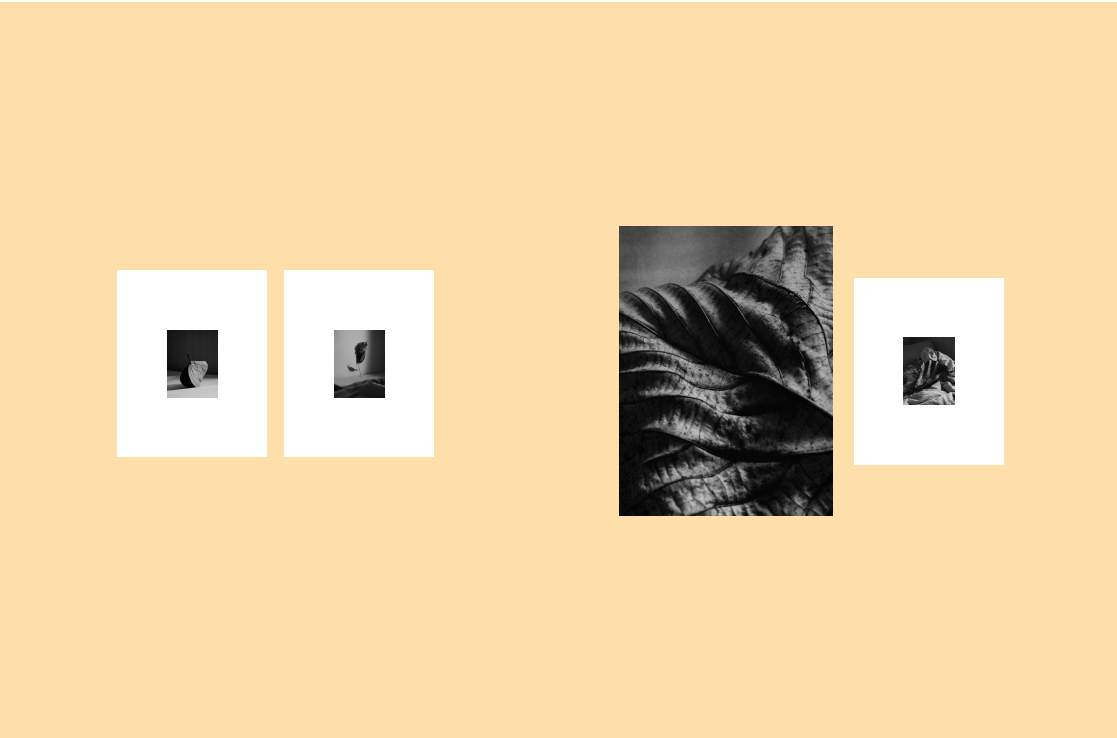
Edition of 7

WALL MOCKUP

LEFT



RIGHT



FRAME ALTERNATIVE 1

BIG SIZE



SMALL SIZE (frame color and width same as above)



FRAME ALTERNATIVE 2

FLOATING WASHI BOX

(in this case, the small photos would be 21x28cm in 26x33cm frame, so without the negative space of the option above)

