

SOPHIE ERLUND

Recent artworks



Nature is an event that never stops (2023)

VR film, Oculus 2 VR goggles, projector

A film work, set in virtual reality, with interactive elements on colour perception.

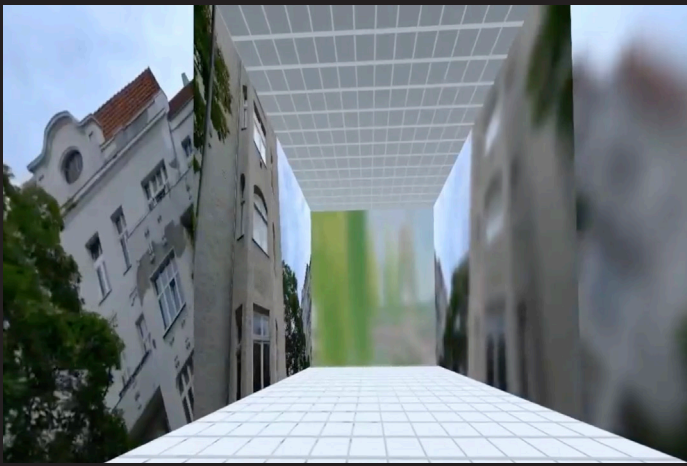
A narrator leads the visitor through the interactions in the film which is 15-40 minutes long, dependent on visitor interaction and attention.

The design of the film is centered around five different colour matching scenarios, which the visitor to the film encounters as they navigate through a sequence of digitally built worlds. Each colour matching scenario is designed to study a specific aspect of either colour perception from a top down cultural perception perspective or from a bottom up, neuro-scientific perspective.

While the film narrates six scenes from different perspectives - for example, of a microorganism or the largest ecosystem - users can actively engage with the film through their own navigation choices. Each scene in the film is designed as a so-called world, which offers the visitor to travel through different more-than-human perspectives in different environments. In one world the visitor is shrunk down to the perspective of a small insect walking under tall leaves of waving grass and leaves, looking up at a changing blue sky.

The film rejects the idea that nature is a collection of separated and isolated parts and highlights the consequences of human-centric decision making. The film questions aspects of human decision making, cultural knowledge and colour perception, through interactive colour matching scenarios, guided by the narrator in the film.

The visitor's colour match contributions are visualized in the final scene of the film, as long transmission chains of coloured spheres traveling through a large checkered cubic space, and simultaneously this scene of the film is live-streamed onto the wall of the exhibition space.



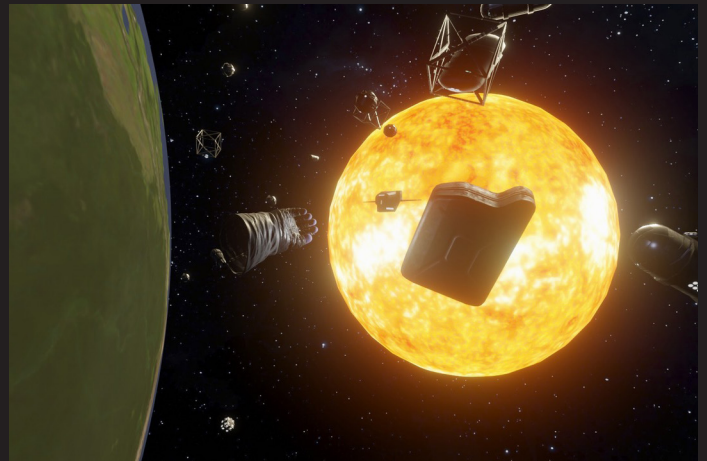
WORLD 1 - entry



WORLD 2 - grass forest



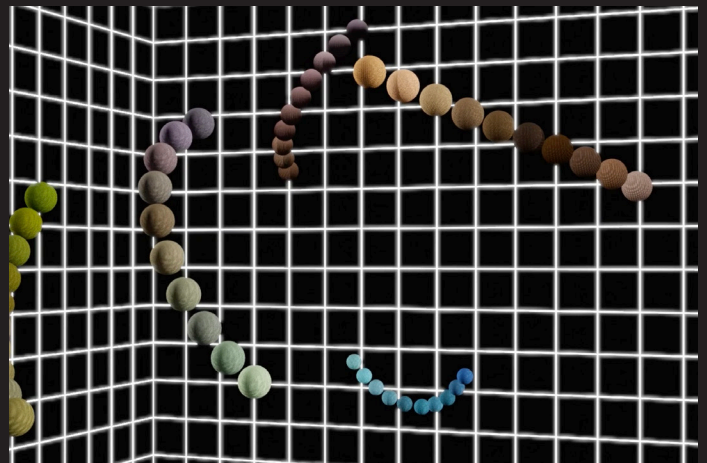
WORLD 3 - the earth's crust



WORLD 4 - the universe



WORLD 5 - the meta space



WORLD 6 - the control center

Nature is an event that never stops (2023)

The film was developed in collaboration with the art-science project *Experimenting, Experiencing, Reflecting* (EER), which was founded in 2018 by artist Olafur Eliasson and anthropologist and cognitive scientist Prof. Andreas Roepstorff of Aarhus University, Denmark.



What is 'A YOU?' (2023)

wood, galzed ceramic, electronics, found objects
149.5 x 102 x 69 cm



We are not disembodied rationalities, we are entangled (2023)

wood, glazed ceramics, steel

135 x 60 x 44 cm



***Parliament of Entities* (2021)**

glazed ceramics, stone, steel, wood, fur, glass, rubber glove, found objects, video (08:20 mins.)
Dimension variable

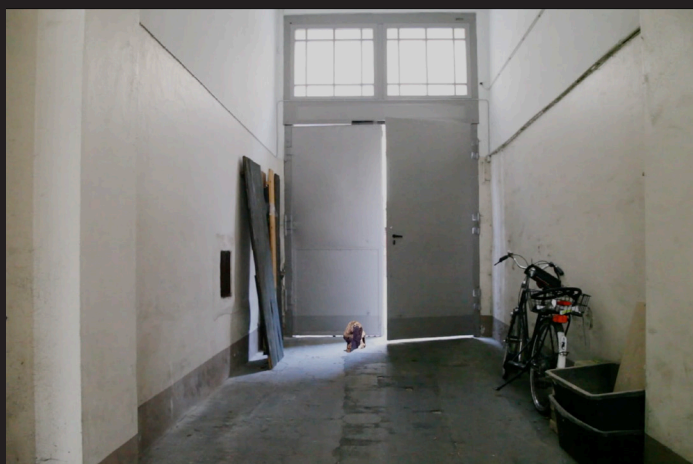
The title of this installation invokes Bruno Latour's idea of the Parliament of Things—a manifesto for imagining modes of political discourse that would extend beyond the human. If our capacities for listening were adequate, Latour urges, then we would be able to attend the subaltern voices, agencies, and agendas of a myriad of things with which we share a world.

The sculptural manifestation of this idea plays on the double meaning of the term: manifestation as epistemic demonstration and as political protest. In the eponymous video work, one witnesses



the animated progression of the sculptural avatars as they swim and slither towards a point of assembly through carefully cropped fragments of our built environment (doorways, staircases, canals). Converging on the tower like dignitaries arriving at a United Nations meeting, stalked by paparazzi and inquisitive journalists, they inspire curiosity about their strategic agendas and alien modes of encounter.

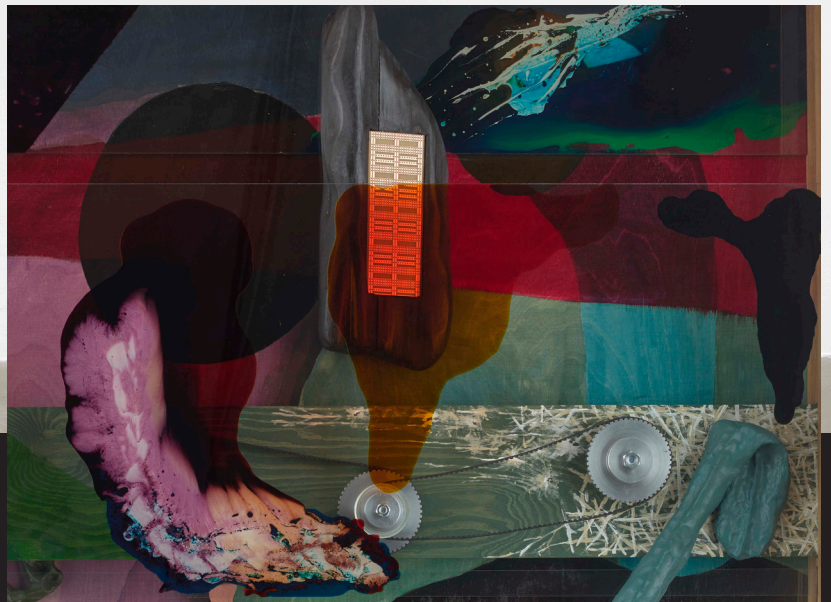
watch: https://vimeo.com/569820011?embedded=true&-source=video_title&owner=9223387



Parliament of Entities (2021)
video stills



Gentle Interdependence 1 (2021)
wood, glass, glass paint, ceramics,
metal, electronic motherboards, ink,
enamel, rubber
115 X 115 X 15 cm



detail



Gentle Interdependence 1I (2021)
wood, concrete, glass, glass paint, ceramics,
metal, ink, enamel, electronic motherboards,
computer parts, dried mushrooms, moss
115 X 115 X 15 cm



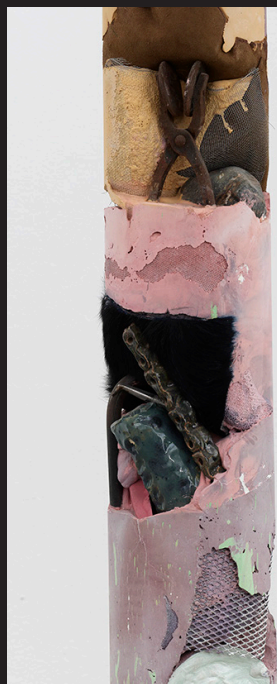
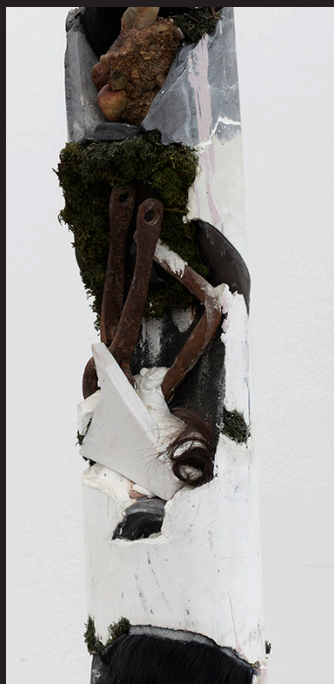
detail



Core samples from the technosphere I-IX (2021)

concrete, pigment, ceramics, steel, leather, fur, found objects
h: 140-170 cm, ø 15-20 cm

A set of pillars cast in appealing shades of pink, lavender, and green concrete, black, organic, and metallic elements, upon closer inspection these objects are composites of human detritus—gears, fur, bits of computer hardware, electronics and industrial residues. These candy colored monuments are offered as speculative soil-cores of the Anthropocene: evidence of gross overaccumulation and rapid deposition. Their cute pastel colors cast into sharp relief the horror inspired by the variety and overabundance of source materials—one senses the freshness of a landfill that has not yet had time to compost and sediment, much less to be recycled into newly productive matter.





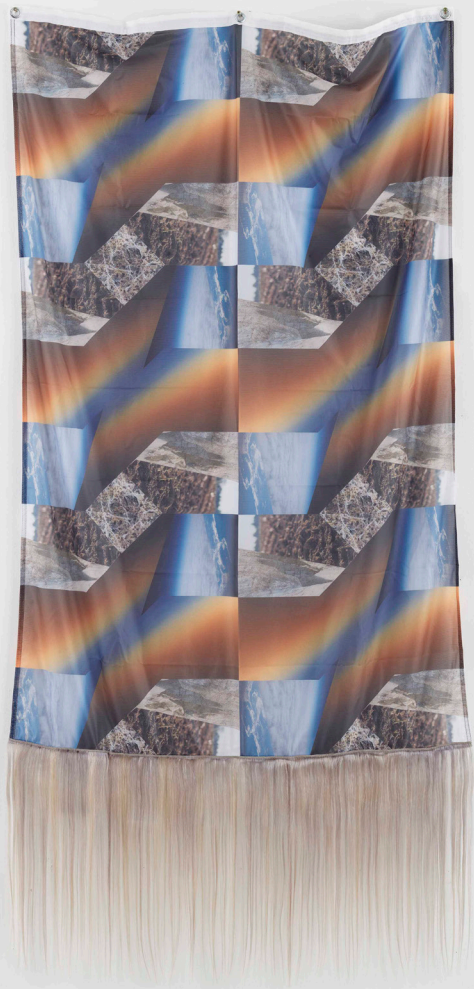
Global measure flags (Atmo-pedosphere, Bio-cryosphere, Hydro-biosphere), 2020

polyester, c-print collage, human hair
100 x 150 cm (each)

The Global measure flags are based on the idea of a more interplanetary perspective of our human presence, with reference to the earth system sciences, where we understand ourselves and the planet as a larger, more interconnected system, involving all the sciences: astrology, glaciology, paleontology, geology, oceanology, meteorology, ecology and so on. A more than human identity to these flags, so to say, seen from the symbiotic real perspective.

The flags are an investigation into human interconnectedness within the ecological system of four main spheres: hydrosphere, atmosphere, geosphere and finally the biosphere, where we humans and all living, more-than-human beings exist. The psychology of transition has been at the centre of the artist's interests for some time now, as has the related human-machine metamorphosis. The ultimate goal is to understand individuals in the second modern age - especially now, in times of ecological change, which bombard us with changes and challenges, which in the end can almost all be traced back to human influences on the earth, and which are to be understood as echoes of the Anthropocene.

The images on the flags are made of digitally, partially morphed images of atmosphere, mycelium, soil layers, glacial cavities, hydroplanes, planetary systems, tree bark and so on, arranged in an infinity pattern the artist created in 2017 and has used in very different works in the past. The logic and design quality of the pattern as well as the human hair sewn into the ends of the flags are the Anthropocene layer woven into the universe for the Global measure flags.



Top left:
Global measure flags (Atmo-pedosphere), 2020

Top right:
Global measure flags (Bio-cryosphere), 2020

Bottom right:
Global measure flags (Hydro-biosphere), 2020



AGIEREN IM KONZERT (ACTING IN CONCERT), 2019

Audio

13:30 mins.

Agieren im Konzert (Acting in Concert) was recorded on site at the farm and art collection Gut Kerkow in the Uckermark, outside Berlin, where animals and people, machines and production share functionalities. The symphonic sound work was subsequently composed in the studio, in four acts, from the different tonalities of animal, machine and human noises in both loud, screaming highs and quiet, gentle lows.

Based on the thoughts of the philosopher and political theorist Hannah Arendt (1906-1975), who considered mechanization and the associated man-machine metamorphosis, the symphony *Acting in Concert* specifically speaks about the coexistence of man, animal and machine.





SOPHIE ERLUND

Born 1978 in Denmark. Lives and works in Berlin, DE.

EDUCATION

2001 - 2003 BA Fine Arts Honours, Central St. Martins College of Art & Design, London, UK

2000 Project Workshop under Per Elbke. Polytechnical Institute of Copenhagen, DK

1999 - 2000 Sculptural Technique under sculptor Karen Højsgaard-Nielsen, Copenhagen, DK

1998 - 1999 Sculptural Department, Rhode Island School of Design, Providence, RI, US

SELECTED SOLO EXHIBITIONS

2023

Nature is an event that never stops, PSM, Berlin, DE

2021

Destined to Protect the Productive, PSM, Berlin, DE

The 37th Session, with Office of Erbulian Strategies, PSM, Berlin, DE

2019

Acting in Concert, SP A C E D O U T, Kerkow, DE

2018

Lived Synchronicity, PSM, Berlin, DE

2017

Co-existing with extraordinary fragility, CCA Andratx, Majorca, ES

2016

SHIFT, Elephant Kunsthall, Lillehammer, NO

2014

THE RATIONALLY UNATTAINABLE CERTAINTY, PSM, Berlin, DE

The repeated failure of following a rule, F.D.13, St. Paul, US

THIS HOUSE IS MY BODY, Tongewölbe T25, Ingolstadt, DE

2012

Primordial eternity, New Contemporaries at Art Cologne with PSM, Cologne, DE

2011

THIS HOUSE IS MY BODY, PSM, Berlin, DE

2009

Udvandring, PSM, Berlin, DE

2008

Newa, PROGRAM - initiative for art + architectural collaborations, Berlin, DE

2005

THIN CITIES, Joachim Gallery, Berlin, DE

2001

SELF-TITLED, Gallery R21, Copenhagen, DK

SELECTED GROUP EXHIBITIONS

2024

Welten in Bewegung, Kunstmuseum Wolfsburg, DE

2023

Worlds Within Worlds, curated by Jelena Tamindžija Donnart, Museum of Contemporary Art, Dubrovnik, HR

Worlds Within Worlds, curated by Jelena Tamindžija Donnart, Artist Association of Croatia, Zagreb, HR



2022

Rewilding Attention, screening program as part of *Rewilding the Museum* at ARKEN Museum of Modern Art, Ishøj, DK

OMNIBUS - 10 Years of Kinderhook & Caracas, Kinderhook & Caracas, Berlin, DE

Prelude to Worlds Within Worlds, curated by Jelena Tamindžija Donnart, CCA Andratx, Mallorca, ES

2021

Nordlicht, Kunsthalle Trier, DE

Sommer.Frische.Kunst, Bad Gastein, AUT

HOT MESS, curated by Yolandé Gouws and Vanja Zanko, Napoleon Komplex, Berlin, DE

2020

MERZBAU-GARTEN • Module II, Kinderhook & Caracas, Berlin, DE

Flagge Zeigen, curated by Lena Marie Emrich & Susanne Prinz / *Infected Landscapes*, Bad Saarow, DE

Elementum, CCA Andratx, Mallorca, ES

Im on Fire, Spoiler, Berlin, DE

Fundraiser show, GOEBEN, Berlin, DE

2019

Finger my Fern, presented by EVBG (Marie Beckmann & Julie Gaspard, SALON, Berlin, DE

Le Lucky, hosted by Josep Maynou, HVW8, Berlin, DE

Tauchgang, Galerie Christian Lethert, Cologne, DE

Were We Never Fish, an evening with Sophie Erlund and Stephen Kent, TIER – The Institute for Endotic Research, Berlin, DE

Were We Never Fish, an evening with Sophie Erlund and Stephen Kent, NOMAD residency, Rovijn, HR

#AOTD - Art of the Day, CCA Andratx, Mallorca, ES

2018

TOMBER, invited by Sarah Ancelle Schönfeld, VERY project space, Berlin, DE

Night shift. Invited by Ossian Fraser, Bar Babette, Berlin, DE

Patterns of the invisible, curated by Konstanty Szydłowski, Hilgemann Projects, Berlin DE

2017

Silent Empire, curated by Janine Eggert and Sibylle Jazra, Funkhaus Berlin, DE

Social geometrism, Kunst am Spreeknief, Berlin, DE

Cabinet, curated by Adam Milner, David B. Smith Gallery, Denver, US

Daydreamers, curated by Elisa Rusca & Stephen Kent, Templin Ferienpark, Templin, DE

2016

Never shown on purpose, curated by Hannah Beck-Mannagetta & Ulrich Vogl, Circle 1 Platform for Art and Culture, Berlin, DE

#dansinnit, Hasenheide 9, Berlin, DE

Ærø Dog Days, Sound and Performance Festival, Ærø, DK

MIRRORS, curated by Adriane Wachholz Künstlerhaus Dortmund, DE

2015

Outside insight, ARTISSIMA ART FAIR with PSM, Turin, IT

CHROMA KEY, curated by Anna Frost and Andreas Schlaegel, PSM, Berlin, DE

2014

One eyed date, curated by Andreas Schlaegel, Autocenter, Berlin, DE

Vexations at Northrop Auditorium, curated by Amara Antilla & Sandra Teitg, Minneapolis, US

2013

New contemporaries, with PSM, Cologne, DE

U-Turn, ArteBA with PSM, Buenos Aires, AR

THE ORACLE - WHAT IS YOUR PROPHECY FOR THE FUTURE? curated by Melissa Steckbauer



and Mathilde ter Heijne, The Wand Gallery, Berlin, DE

Signals and codes, Tete, Berlin, DE

PRO-CHOICE, curated by Petunia, Fri Art - Centre d'art de Fribourg / Kunsthalle Freiburg, DE

2012

Imaginary travels, curated by Laurie Dechiara, AMERIKAHAUS, Berlin, DE

Higher Atlas, 4th Marrakech Biennale, curated by Carson Chan & Nadim Samman, Marrakech, MAR

Boesner Art Award, Märkisches Museum Witten, DE

2011

Metrospective 1.0 - A cross section survey, presented by Future Gallery und PROGRAM - initiative for art and architectural collaborations, Berlin, DE

Life in a house with wooden billows, PSM@Dohyanglee Gallery, Paris, FR

2010

Icons silent auction, patroned by Victoria Miro gallery, London, UK

No food, no drink, no sticky lollies, curated by Franziska Leuthäusser, Stattbad Wedding, Berlin, DE

Induction, featuring: John Coletti, Sophie Erlund, Kensuke Koike, Nathan Peter, Marco thiella, Angeliki Tsotsoni, Chiara Zanella, Berlin, DE

Hostile aestetik takeover, curated by Hannes Gruber, Amelie Grözingen, Lotte Møller, Sebastiaan Schlicher, Apartment, Berlin, DE

THRILLER, curated by Xavier Mazzarol and Eric Stephany, Berlin, DE

Step toward home, curated by Rebecca A. Layton, Dam Stuhltrager Gallery, Berlin/New York, DE/US

The kindness of cronies, featuring - Eric Legris, Gitte Schäfer, Xavier Mazzerol, James Krone, Daniel Jackson, Delia Gonzalez, Sophie Erlund, Paolo Chiasera, Marit Neeb, Yorgos Sappountis, Louis-Philippe Scoufaras, Nathan Peter, Saadane Afif, Wiley Hoard, Ethan Hayes-Chute, Arne Glauche, Øystein Aasan, Maeghan Reid, Ryan Mclaughlin, Benja Sachau, Anastasia Douka, Marcus Knupp, Ignacio Uriarte, Brent Wadden, Stefan Pfeiffer. HOMEWORK, Berlin, DE

Dialogues w/ Agnieszka Stone, Forgotten Bar Project/ Galerie im Regierungsviertel, Berlin, DE

2009

Cronies, HOMEWORK Paul-Lincke-Ufer 39/40, Berlin, DE

7x2, PSM and Katarina Bittel Gallery, Berlin, DE

2006

A TIMELY REVIVAL, Biorama-Projekt, Joachimsthal, DE

Sophie Erlund & Nobuhiro Fukui, Joachim Gallery, Berlin, DE

2005

SPRING SALON BERLIN 2005, Salon AG, Berlin, DE

2004

ITS PERSONAL, Red Gate Gallery, London, UK

2003

Degree show, Central St. Martins College of Art & Design, London, UK

2001

PERSONAL SPACE, Gallery Udstillingen Ahornsgade, Copenhagen, DK

2000

Grand Opening Show, Gallery R21, Copenhagen, DK