

SOPHIE
ERLUND

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Outside insight windows (2015)

wood, acrylic paint wash, paper, stainless steel

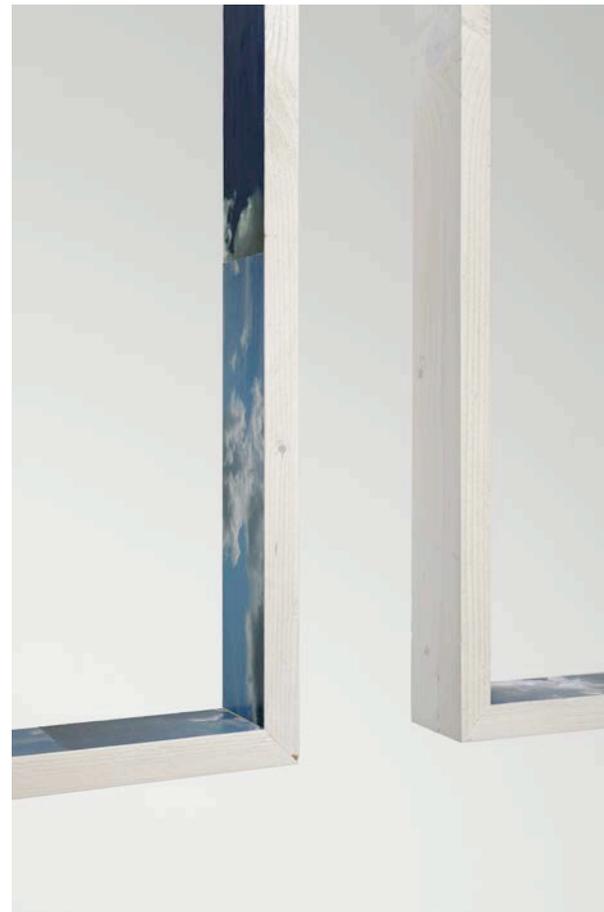
100 x 75 x 6.5 cm / 39.4 x 29.5 x 2.6 in

unique

installation view: Artissima, Turin 2015

photo: Hans Georg Gaul

courtesy: Private collection, Toronto (CA)





That which burns germinates (2015)

latex, copper, stainless steel, wood

33.2 x 33.2 x 3.5 cm / 13.1 x 13.1 x 1.4 in

unique

installation view: Artissima, Turin 2015

photo: Hans Georg Gaul

courtesy: The artist and PSM Gallery, Berlin





Outside insight (2015)

wood, acrylic paint wash, paper

200 x 100 x 6.5 cm / 78.7 x 39.4 x 2.6 in

unique

installation view: Artissima, Turin 2015

photo: Hans Georg Gaul

courtesy: Private collection, Paris (FR)





Outside insight paravent (2016)

wood, mirror, paper, paint, sand, steel
dimensions variable

unique

installation view: PSM, Berlin, DE

photo: Mikel Escobales / Studio Sophie Erlund

courtesy: The artist and PSM, Berlin.

Outside insight paravent offers a disorientating, fragmented view of its surroundings by function of the alternating open frames of the screen and those where the frame is filled with double sided mirror. Alternating lines of asphalt on the outside and lines of sky imagery on the inside of the wooden frames of the screens direct the viewers eye simultaneously up and down while the view of looking ahead through the open frames and the reflection of the mirror of whats behind presents the viewer with an unsettling experience of multiple dimensions simultaneously.





Previous page:

Capacity of feeling (2015)

plaster

160 x 27 x 12 cm / 63 x 10.6 x 4.7 in

unique

installation view: PSM, Berlin, DE

photo: Hans-Georg Gaul

courtesy: The artist and PSM, Berlin

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Next page:

Eternity mirror (2012)

acrylic glass, human hair

122 x 62 x 3 cm / 48 x 24.4 x 1.18 in

unique

installation view: PSM gallery, Berlin, DE

photo: Hans Georg Gaul

courtesy: Private collection, Athens / New York







Unity house (2013)

wood, plexi, enamel paint, fur, moss, linen, brass

165 x 80 x 120 cm / 64.96 x 31.5 x 47.24 in

unique

installation view: PSM gallery, Berlin

photo: Hans Georg Gaul

courtesy: The artist and PSM, Berlin



Previous page:

The brute limits of self-determination (2015)

wood, fur, paint, brass

dimensions variable

unique

installation view: PSM, Berlin, DE

photo: Hans-Georg Gaul

courtesy: The artist and PSM, Berlin





Bell tower (2014)

wood, paint, foil, piezo contact mic, amplifier, multieffects board, subwoofers

110 x 110 x 70 cm / 43.3 x 43.3 x 27.5 in

unique

installation view: PSM, Berlin, DE

photo: Hans-Georg Gaul

courtesy: Private collection, Stuttgart (DE)

A hidden glass pipette releases a small water droplet at regular, slow intervals from inside the shaft of *Bell tower* and onto the slanted black drum skin below. The drum skin is amplified from below and transforms the soft drop of water when touching the surface to an omnious gong.





Previous page:

Soldier (2013)

wood, fabric, rope, artist's boots

185 x 45 x 50 cm / 72.83 x 17.72 x 19.69 in

unique

installation view: PSM, Berlin, DE

photo: Hans-Georg Gaul

courtesy: the artist and PSM, Berlin

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Next page:

The rationally unattainable certainty (2014)

sound, movement sensors

dimensions variable

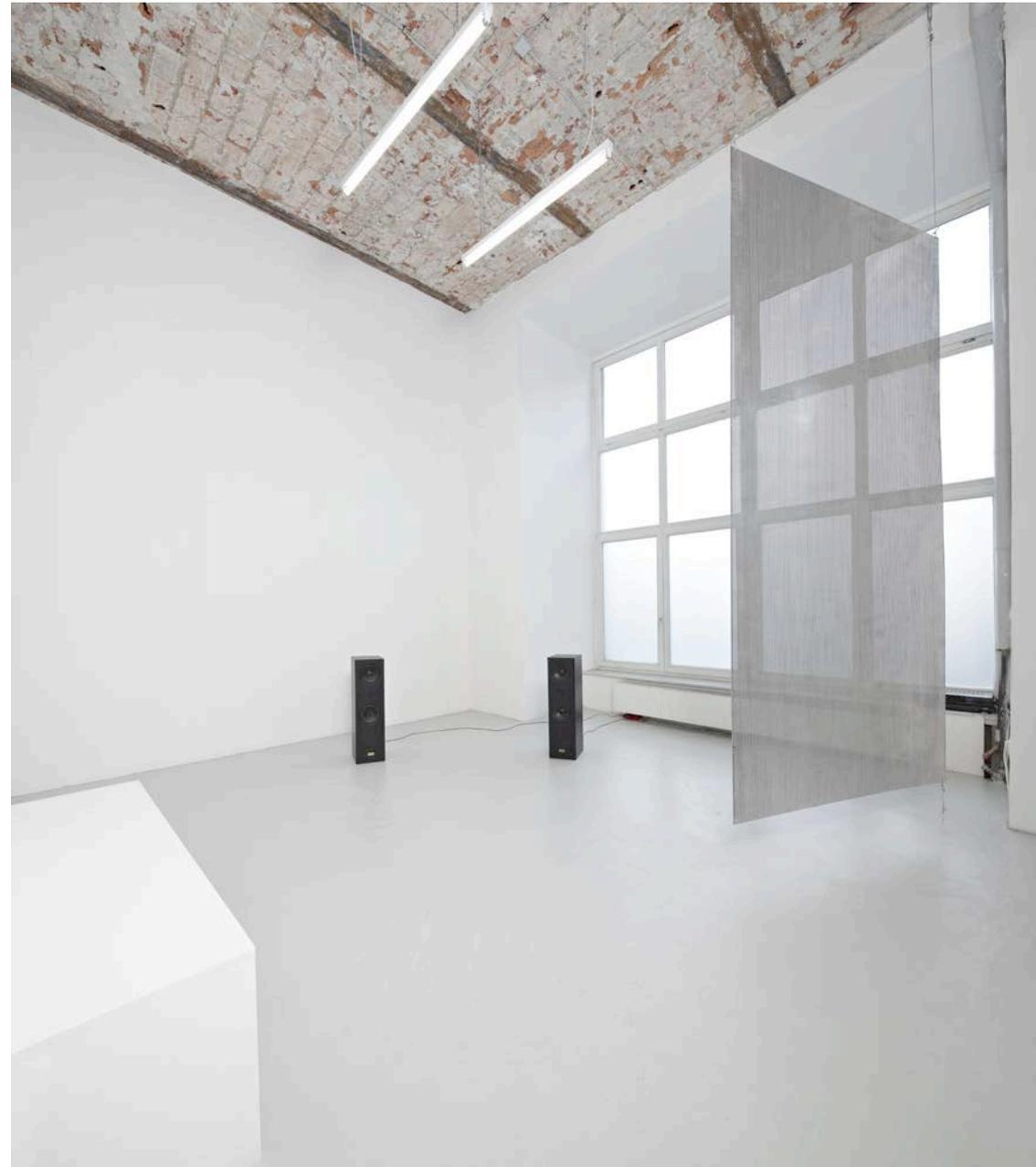
unique

installation view: PSM, Berlin, DE

photo: Hans-Georg Gaul

courtesy: the artist and PSM, Berlin

The rationally unattainable uncertainty is a multi-channel soundscape, where the visitor via hidden movement sensors is composing in real-time as she navigates the exhibition space, by triggering pre-recorded sounds while navigating the space. The result is a 210 hour audio image of how the installed environment was experienced during the span of the exhibition.



REASON DOESN'T SMELL is the culmination of a dialogue between Sophie Erlund and Swedish writer Jens Soneryd for over more than a year, which started in the studio in the fall of 2013. Weekly exchanges of ideas, sound clips, poetry, ideas and text segments eventually migrated into a linguistic mirror image of the sculptural landscape of the solo exhibition *The rationally unattainable certainty* at PSM, Berlin in June 2014. The text was displayed in a fragmented layout in German and English in the glass vitrines of the gallery allowing the viewer to enter the sculptural composition through the words of REASON DOESN'T SMELL.



Installation view of *The rationally unattainable certainty* exhibition, PSM, Berlin 2014
Photo: Hans-Georg Gaul

REASON DOESN'T SMELL

Text: Jens Soneryd

*

- (1) Here is one hand.
- (2) Here is another.
- (3) Therefore two human hands exist.

*

moss smells,
of soil and iron,
oblivion and mold,
and of something
bittersweet, that cannot
be described
as anything else
than moss itself

reason
has no smell at all

(I know that,
with certainty)

*

G.E. Moore was a man of reason.

The same year as Germany invaded Poland, Moore held a lecture at the British Academy. The lecture was named "Proof of an External World" and maybe Ludwig Wittgenstein and John

Maynard Keynes were among the listeners and Virginia Woolf and Bertrand Russell too.

When reading the text I can't avoid to imagine Moore standing at the stage in the lecture hall. There is a smell of wood, old wood, and tobacco, but the reason from which Moore's words depart do not smell at all.

He looks so small, almost like a bird, behind the desk, when he starts speaking about the challenge laid down by Kant, who wrote: "It still remains a scandal to philosophy ... that the existence of things outside of us ... must be accepted merely on faith, and that, if anyone thinks good to doubt their existence, we are unable to counter his doubts by any satisfactory proof".

Moore does not hesitate in taking the task of proving there is such a thing as an external world, but he judges the expression "things outside of us" to be odd and unclear. He ponders for a while to use "external things" or "things external to our minds" instead, but ends up suggesting another term, borrowed from Kant: things which are to be met with in space.

As a man of reason, Moore has a preference for lists, it's obvious that he loves them, and he speaks rapidly and excited when listing examples of things that inevitably must be said to belong to the category of things that can be met with in space: "My body, the bodies of other men, the bodies of animals, plants of all sorts, stones, mountains, the sun, the moon, stars, and planets, houses and other buildings, manufactured articles of all sorts – chairs, tables, pieces of paper, etc."

Moore takes a pause. He asks for a glass of water and takes a few sips. Then he continues to list another category of things; things that do not belong to the concept of to be met with in space, but to another category, that also was coined by Kant: things to be presented in space. But Moore disagrees with Kant about the definition of this

concept. While Kant seems to imply that this latter category is synonymous with the former, Moore is of a different opinion.

Moore states with emphasis that there actually are things that present themselves in space, but at the same time lack the capacity of being able to be met with in space. These are things such as after-images, bodily pains, double images and hallucinations; things that appear to be physical objects, but actually are not to be met with in space, since it is unlikely that the particular experiences of them are to be experienced by anyone else than the one who actually experiences them, and therefore they are of no use for a proof of an external world.

Moore does not mention moss. It does not belong to any of his lists.

Moore is very small from my point of view, but yet I can see that his right arm is shaking when he makes a gesture to draw the attention to it. He reaches his hand out, "Here is one hand", he says. He pauses for a few seconds and then he repeats the gesture with his left hand: "and here is another".

No one in the audience doubts that he is telling the truth, not even Wittgenstein, who might have been there. But Wittgenstein does not understand why Moore is saying it; he has never heard any one utter that kind of sentence before, so naturally he is a bit puzzled.

Moore insists that his proof is perfectly rigorous and says that it is probably impossible to give a better proof of anything at all. Moore concludes that "nothing is easier than to prove the existence of external objects" and thereby to prove the existence of an external world.

Moore has stopped speaking. His face is red with excitement, and his arms and hands are no longer shaking, but perfectly still, when he reaches them out again, towards the audience and into the outer world.

*

Moore views his hands as if they had been amputated and were no longer a part of him. They do belong to the world, like the rest of his body, but Moore himself has gone elsewhere, far away from the world.

He is in his rational mind, in a light, sparsely furnished room. He gazes upon the world with one eye through a gridded window.

He has positioned himself at the distance point, with his eyes at the same level as the horizon line. He clearly sees the horizon and the vanishing point where the parallel diagonal lines coincide, forming a sharp edge.

He looks at the backs of his two hands and his beautiful long fingers. He knows with certainty that they exist, and I have no reason to doubt that they actually are there, so I believe him.

*

Moore knows a lot of things with certainty.

The most important of the propositions, that he knows with certainty to be true, are collected in "A Defence of Common Sense" and "Certainty".

Here is a sample of them:

I am present, as you can all see, in a room and not in the open air.

I have clothes on, and am not absolutely naked.

There are windows in that wall and a door in this one.

There exists at present a living body, which is my body.

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Ever since it was born, it (my body) has been either in contact with or not far from the surface of the earth.

There have, at every moment since its (my body) birth, been large numbers of other living human bodies.

The earth had existed also for many years before my body was born; and for many of these years, also, large numbers of human bodies had, at every moment, been alive upon it; and many of these bodies had died and ceased to exist before it was born.

I am a human being.

I have often perceived both my own body and other things which formed part of its environment, including other human bodies.

I have had expectations with regard to the future.

I have thought of imaginary things and persons and incidents.

*

Moore's claims do not lack weight, yet they circulate weightless in space. Everything would be different if they turned out to be false. So, in order for the world to remain, they must be true, and hence they are also true, which Moore also knows with absolute certainty.

-39-

*

Moore refuses to give any supporting reasons for any of the propositions in the lists. He says that he is incapable of

explaining how he knows them, simply because he does not know how he knows, he just knows, and he asserts time after time that he knows them with certainty, and also that it is impossible that he is mistaken. Moore has made mistakes before, he admits that, but not this time.

It is difficult not to believe Moore. Yet, something does not feel quite right.

Nothing seems to be wrong with Moore, he is in good spirits and his assertions are convincing, but I can tell for sure that there is something strange going on here.

I cannot say what it is, and I do not believe it, I know it (though not with certainty).

-40-

*

Moore knows with certainty that ever since his body was born, "it has been either in contact with or not far from the surface of the earth". He talks about his body, not about himself. It is therefore possible that Moore himself is sitting in his room, while his body is walking around on the ground, among the other bodies.

I know that Moore is sitting in his room, with all his knowledge.

Moore knows already so many things. In order to better protect what he knows, mainly from oblivion, but also from sceptics, he has decided to organize everything in different categories.

The job is necessary, but also awfully boring, and too often Moore finds himself staring out through the window instead of bringing order in his messy body of knowledge.

It is a beautiful renaissance window, which was designed by Brunelleschi and Alberti, and was later restored by Descartes. The window is closed now. What looks like an outside might as well be a reflection of an inside.

Moore's hands are numb.

*

The last months before his death on April 29, 1951, Wittgenstein spends writing about Moore.

Wittgenstein is certain that Moore has made a serious mistake, and that the mistake was made immediately on the first page in "Proof of an External World". Most likely, the mistake was made already when Moore decided to write the paper.

In Wittgenstein's view, there is no need for a proof at all. All that such a proof can possibly result in is more problems, misunderstandings, paradoxes, confusion, and self-torment, i.e. more work for Wittgenstein, whose task is to give philosophy peace.

-41-

*

The dying philosopher moves restlessly like an indecisive fly around his topics. He knows that he doesn't have much time left, and is afraid that he is about to fail. He constantly shifts his position, tries out different angles and distances, but is unable to find an appropriate view from which to reflect on the topics.

-42-

*

The anatomy of Wittgenstein's *On Certainty* is peculiar. Some of the organs are too big for the body as a whole, and others too small. Some, like the hands (there are at least five of them), are multiplied and occur at the most unexpected places, whereas others (the most vital) are entirely missing. Most of them are incomplete. Therefore I cannot explain how this body functions, but I know (maybe with certainty) that it does.

*

"'I know that I am a human being.' In order to see how unclear the sense of this proposition is, consider its negation. At most it might be taken to mean 'I know I have the organs of a human'. (E.g. a brain which, after all, no one has ever yet seen.) But what about such a proposition as 'I know I have a brain'? Can I doubt it? Grounds for doubt are lacking! Everything speaks in its favour, nothing against it. Nevertheless it is imaginable that my skull should turn out empty when it was operated on." (Ludwig Wittgenstein, *On Certainty*)

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*

Moore: Here is a hand ... I know that, with certainty.

Wittgenstein: Nonsense.

Moore: Here is another, I know that too.

Wittgenstein: The expression 'I do not know' makes no sense in this case. And of course it follows from this that 'I know' makes no sense either. (Pause) This language game just is like that.

Moore: Therefore two human hands exist.

*

At a distance Moore's window looks perfectly clean. But as Wittgenstein moves closer towards it, he notices that it can't have been cleaned for a long time, and that it gives a distorted view of the reality outside.

Suddenly, it dawns on Wittgenstein that the window is actually a language.

-44-

*

We are all gathered in Moore's room. Language has been cleaned. The planet looks like a crystal ball, almost entirely blue now, small and easy to grasp.

We are in no doubt.

Wittgenstein opens his mouth to say something. No words come out, only the bittersweet smell of moss, but no one senses it.



Ancient Lake House (2012)

fur, human hair, latex, steel wire, plexi glass, black enamel

30 x 80 x 120 cm / 11.81 x 31.5 x 47.24 in

unique

installation view: New Contemporaries, Art Cologne, Cologne, DE

photo: Simon Vogel

courtesy: Private collection, Düsseldorf (DE)



Moss mirror (2013)
moss, wood
85 x 65 x 5 cm / 33.46 x 25.59 x 1.97 in
unique
installation view: PSM gallery, Berlin, DE
photo: Hans Georg Gaul
courtesy: Private collection, Berlin (DE)





Previous page:

Hollow Air Mirror (2010)

nails, fur, bast

86 x 65 x 5 cm / 33.86 x 25.59 x 1.97 in

unique

installation view: PSM gallery, Berlin, DE

photo: Hans Georg Gaul

courtesy: Private collection, Stuttgart (DE)

Next pages:

THIS HOUSE IS MY BODY (2011)

eight-channel soundpiece, directional speakers

dimensions variable

unique + 1 EC

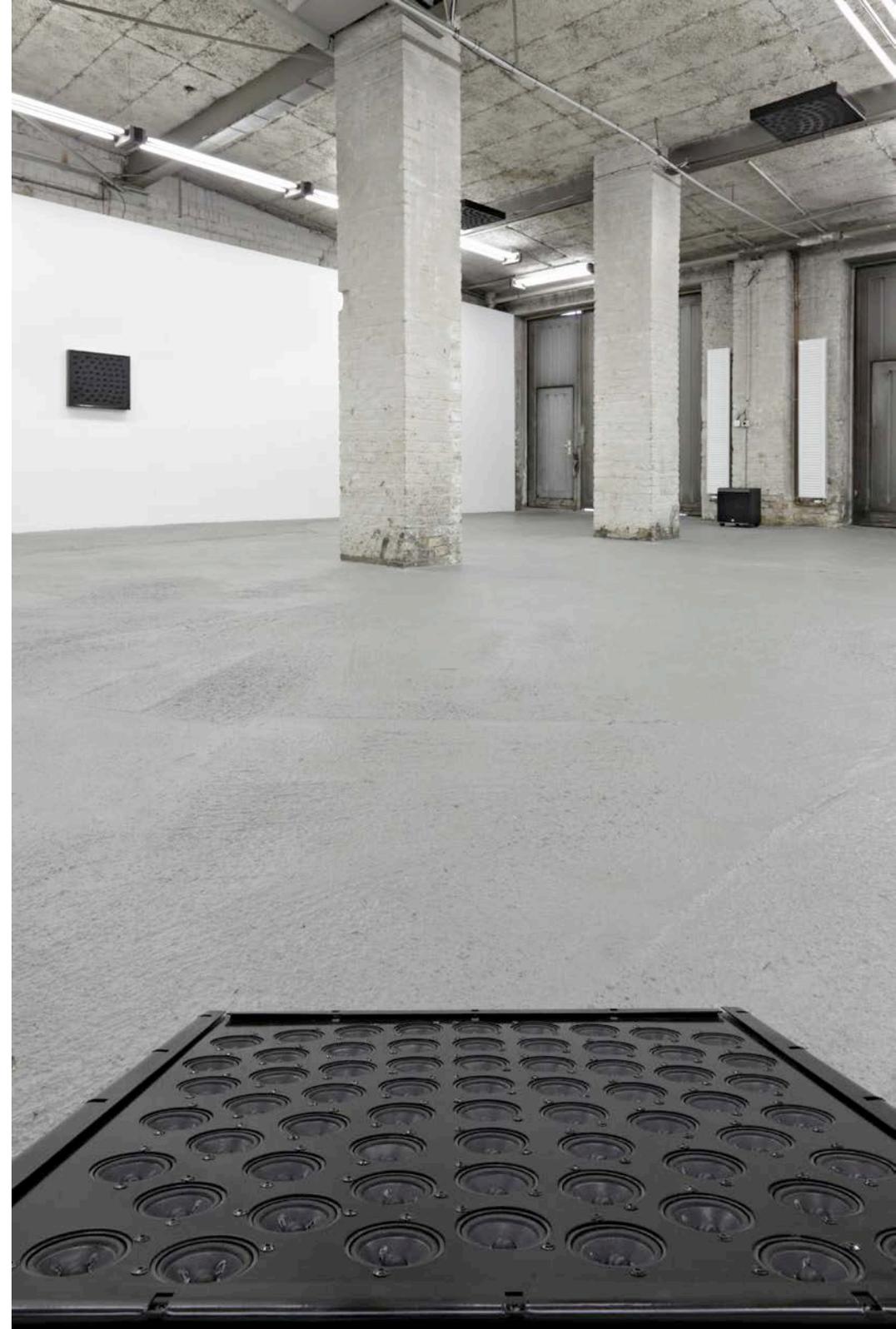
installation view: PSM, Berlin, DE

photo: Hans-Georg Gaul

courtesy: The artist and PSM, Berlin

THIS HOUSE IS MY BODY researches architecture as a synonym for the human body and mind. It consists of recordings from demolition of different public and private buildings in Berlin over a period of 3 years. Using contact microphones, the recordings are not of the sounds in the air, but the vibration in the physical materials of the building; a technique, which reveal a very guttural, physically perceptible sound.

THIS HOUSE IS MY BODY is an 8-channel composition being played by directional speakers in an empty space. These directional speakers create an acoustic architecture in the way they are adjusted, which allows the viewer to negotiate the content on a formal level. The immateriality of this acoustical material becomes a quasi-sculptural mass in an expanded definition of sculpture.







Previous page:

The woman with breasts of ermine (2010)

wood, gold, plaster, fur, plexiglass

125 x 54 x 25 cm / 49.21 x 21.26 x 9.84 in

unique

installation view: PSM gallery, Berlin, DE

photo: Hans Georg Gaul

courtesy: Private collection, Düsseldorf (DE)

This page:

Betwixt and between (2009)

chains, metal, wood, rope, motor

hight variable, diameter: 90 cm / hight variable, diameter: 35.43 in

unique

installation view: PSM gallery, Berlin, DE

photo: Hans Georg Gaul

courtesy: Private collection, Los Angeles (USA)





Domestic Brainscape (2009)

wood, plexiglass, plaster, table, styrofoam
139 x 109 x 75 cm / 54.72 x 42.91 x 29.53 in
unique

installation view: PSM gallery, Berlin, DE

photo: Hans Georg Gaul

courtesy: Private collection, Berlin (DE)

Resonance Body

Architecture / Body / Material in Sophie Erlund's work

By Dr. Mathilda Felix

Sophie Erlund's artistic practice revolves around mental architecture. Out of fragments of her urban environment she constructs, assembles and composes sculptural, installational and acoustic works, which most directly create moods, are reminiscent of familiar structures and evoke states of isolation, of a search for orientation. She uses materials which activate haptic memories, like fur, hair or steel wire and brings them in a architectural situation. Using specific parts of buildings, interior fragments and soundscapes she creates spaces of psychological ambiguity, which neither repelling nor inviting - or maybe both - displaces the viewer in a state of lability.

For her sound piece "THIS HOUSE IS MY BODY" (2012) Sophie Erlund collected acoustic close-ups of buildings while they were being torn down. She recorded the sounds of the dismantling with contact microphones placed directly on the steel structure of the building and complemented this material with sounds recorded purposefully by her in her studio. During an elaborate post production process a musical arrangement with symphonic dimensions came into being. The piece progresses between passages of ambient silence and shrill machine sounds. It traces the dynamic of a city, ranges between states of construction productivity and ruinous decay.

In the exhibition space the sound's urban structure contrast with the abstraction of the white cube, in which square, black flat speaker are installed in a reduced aesthetic.

Depending on viewers' positions and movements, a subjective sound experience is created from different directions. The experience of a spatial reception emphasizes the link between body and architecture, which Sophie Erlund introduced already in the title, continued with

the so to speak tactile recording technology and developed into the central metaphor of the work.

John Cage was using contact microphones in the 1960s in order to integrate unfamiliar sounds and movements of the performance space into his music. Instead of a compositionally defined piece he initiated an individual sound experience, which varied with every performance. Sophie Erlund is rooted in this tradition due to her direct sound recording technique and place-sensitive hearing. But in contrast to John Cage, who sometimes produced the sounds on site in order to work with unpredictable materials, Sophie Erlund is composing in a stricter sense. The contact microphones are no original instrument granting unexperienced sound qualities but a metaphor in its own right for the proximity between architecture and the human body. The latter in turn is not just a sound box for his architectural vicinity but rather the architecture becomes the reflection of the inherent conceptions of identity. The architectures' sounds become a surrogate for the life stories which unfold in them. "THIS HOUSE IS MY BODY" - not least because of its title - obtains biographical features. The carefully arranged composition expresses a subjective narration, which manifests itself like a well-kept memory through various polishes.

Louise Bourgeois formulated a similar position regarding her work in 1992: 'Since the fears of the past were connected with the functions of the body, they reappear through the body. For me, sculpture is the body. My body is my sculpture.' And it is not just the link between work and body which connects the two artists but also the parallel between architecture and body. Under the title 'Femme Maison' Louise Bourgeois since the 1940s created works with a mutual motive, despite they were created in different times, formats and ma-

terials: a female body which merges into a house, which is accommodated and limited by it, absorbed by it. Although Sophie Erlund abstains from a figurative depiction, the female body is present in a lot of her works, in the titles, in the materials and proportions. For a body of work from 2010 the artist for example used a part of a conveyer system used in grain mills for transporting the grain. Her studio actually was located in a former mill and the shaft fragments originated from a later dismantling of the facility. Several of these shaft fragments were worked up into sculptures, which Sophie Erlund metaphorically linked with the human body as well as with the house as the place of identity. In the works 'Eagle riding pylon', 'The woman with breasts of ermine' and 'Monsieur likewise' forms, materials and their multivalent placement recount of outer casings and concealed inner worlds, of sometimes very troublesome entries and exits as ways of communication with the outer world, of ambivalently felt gender roles.

Born in Denmark in 1978 Sophie Erlund got into arts through her engagement with ceramics. From 1999 she studied at Central St. Martins College of Art and Design where she concentrated – unimpressed by the excitement about the success of the Young British Artists – primarily on site specific objects, which show traces of usage therefore refer to a preceding usage and history. Through this practice she developed a keen sense for the rhetoric of materials. Iron, wood, fur, hair become important protagonists in her space-shaping sculptures, provide them with organic qualities, give them a temporal dimension and activate memories of tactile experiences. These materials arouse associations with Meret Oppenheim and Eva Hesse. With them she shares a sensitivity for psychoenergetic materials, an organic plasticity and a spatial staging of human relations.

Occasionally Sophie Erlund develops a redial polarity, for example if a soft curtain upon closer look turns into a needle-studded wire netting or if at the bottom of a fur lined stack spiky excrescences become visible. 'Unity house' (2013) is such an ambivalent sculpture. A black lacquered wooden board, which slight unevenness resemble the surface of a quiet lake, serves for the central axis of two very opposing landscapes. On the upper side a massive, sloping shaft stands out and is being cut by a transparent seceding counterpart. The initially emerging movement is therefore directed back down under the 'water surface' where an unsorted and biomorphic landscape is growing. Among wooden stalactites, hair, wool, moss and strings form an apparently impenetrable thicket. This underside was actually Sophie Erlund's work surface during the manufacturing process, which she maltreated with chisel and hammer. The stalagmites were modelled from the wood shavings, which were then turned around to form the columns of the 'Unity house'. A house, at the same time a landscape, with a straight, structured surface and a wild dark side. Sophie Erlund plays the scales of psychoanalysis. Sigmund Freud proposed the iceberg as a symbol for the human mind. The visible part above the water surface represents the conscious thinking and rational acting. The by far bigger and bottomless part symbolizes the unconscious. Here, where instinct and desires are reigning, displaced fears and traumatic experiences are located. Individual defense mechanisms make sure the spheres stay separate as far as possible. However, Sophie Erlund is opening up a circulation, which not just enables an exchange but raises the hunch that these spheres could be from the same spheres, but just in different conditions of aggregation.

In her works Sophie Erlund uses a a number of motives, mentioned by Sigmund Freud in his statements about dream interpretation for their high symbolic power. In his view the house, the mirror, the staircase, the curtain, the shank or also materials like fur, hair and wood are all

psychoanalytically important metaphors for sexuality. In a similarly compressed way they function for Sophie Erlund as narrative arrangements. She activates the motives' ambivalence and creates subtle connections between bodies and architectures or explores the architectural venues of social relations, in which she puts the viewer somnambulistically.

Sophie Erlund has exhibited extensively in Europe and abroad since graduating from Central St. Martins College of Art & Design, London in 2003, in recent years at Künstlerhaus Dortmund (DE), Fri Art - Centre d'art de Fribourg / Kunsthalle Freiburg (DE), Northrop Auditorium, Minneapolis (USA), Tongewölbe T25 (DE) and the 4th Marrakesch Biennale (MA).

She lives and works in Berlin and is represented by the gallery PSM in Berlin since 2009.

CURRICULUM VITAE

Born 17th September 1978 in Sorø, Denmark.

SOLO EXHIBITIONS

- 2016 "SHIFT" Elephant Kunsthall, Lillhammer NO
- 2015 "Outside insight" ARTISSIMA ART FAIR with PSM, Turin IT
- 2014 "The rationally unattainable certainty" PSM, Berlin DE
"The rationally unattainable certainty" FD13, St. Paul, USA
"THIS HOUSE IS MY BODY" Tongewölbe T25, Ingolstadt, DE
- 2012 "Primordial eternity" New Contemporaries med PSM. Art Cologne DE
- 2011 "THIS HOUSE IS MY BODY" PSM, Berlin, DE
- 2009 „Udvandring“ PSM, Berlin, DE
- 2008 „Neva“ PROGRAM - initiative for art + architectural collaborations, Berlin, DE
- 2005 „THIN CITIES“ Joachim Gallery, Berlin, DE
- 2001 "SELF-TITLED" Gallery R21, Copenhagen, DK
"PERSONAL SPACE" Galleri Udstillingen Ahornsgade, Copenhagen, DK

GROUP EXHIBITIONS

- 2016 "Ærø Dog Days" Sound and Performance Festival, Ærø DK
"MIRRORS" Künstlerhaus Dortmund DE
- 2015 "CHROMA KEY" curated by Anna Frost and Andreas Schlaegel PSM, Berlin DE
- 2014 "Vexations at Northrop Auditorium" curated by Amara Antilla & Sandra Teitge. Northern Spark Festival, Minneapolis USA
"Dating service" curated by Andreas Schlaegel. Autocenter, Berlin DE
- 2013 "PRO-CHOICE" curated by Petunia. Fri Art - Centre d'art de Fribourg / Kunsthalle Freiburg DE
"Signals and codes" Tete, Berlin, DE
"THE ORACLE - WHAT IS YOUR PROPHECY FOR THE FUTURE?" curated by Melissa Steckbauer and Mathilde ter Heijne. The Wand gallery, Berlin DE
New Contemporaries with PSM Art Cologne DE

- 2012 U-Turn with PSM, ArteBA, Buenos Aires AR (duo)
Boesner Art Award Märkisches Museum Witten, Witten DE
4th Marrakesch Biennale curated by Nadim Samman and Carson Chan. Marrakesch, Marocco MA
"Imaginäre Reisen" curated by Laurie Dechiara and Rebecc Raue. Amerika Haus am Bahnhof Zoo, Berlin DE
- 2011 "Metrospective 1.0" PROGRAM - initiative for art+architectural collaborations, Berlin DE
"Life in a house with wooden billows" Berlin - Paris exchange. Dohyanglee Gallery, Paris FR
- 2010 "Icons silent auction" patroned by Victoria Miro gallery, London UK
"NO DRINK NO FOOD NO STICKY LOLLIES" curated by Franzisca Leuthäuser. Stattbad Wedding, Berlin DE
"THRILLER" curated by Xavier Mazzarol and Eric Stephany. Studio Mazzarol, Berlin DE
"Induction" Atelier Kaethe Niederkirchnerstrasse, Berlin, DE
"HOW ABOUT NOW" curated by Dane Johnson. Sabina Lee gallery, Los Angeles USA
"A step toward home" curated by Rebecca A. Layton. Dam Stuhltrager gallery, Berlin / New York DE / USA
"The kindness of cronies" HOME WORK, Berlin DE
"Hostile aestetik takeover" curated by Hannes Gruber, Amelie Grözinger, Lotte Møller and Sebastiaan Schlicher. Apartment, Berlin DE
"Dialogues with Agnieszka Stone" Galerie im Regierungsviertel / Forgotten Bar Project, Berlin DE
- 2009 "Cronies" HOME WORK, Berlin DE
"7x2" PSM and Katharina Bittel gallery, Berlin/Hamburg DE
- 2006 "A TIMELY REVIVAL" Biorama-Projekt, Joachimsthal DE (duo)
"Sophie Erlund & Nobuhiro Fukui" Joachim Gallery, Berlin DE (duo)
- 2005 "SPRING SALON BERLIN 2005" curated by Anja Groeschel. Salon AG, Berlin DE
- 2004 "ITS PERSONAL" Red Gate Gallery, London UK
- 2003 "Degree show" Central St. Martins College of Art & Design, London UK
- 2000 "Grand Opening Show" Gallery R21, Copenhagen DK