

**Sophie Ernst**

**WORKS**

## Works - Overview



*AUTOPORTRAIT*  
Sculpture, 2016

## Introduction

Projection as a 'language' is an intricate medium. As a user of this 'language', I experiment with its 'semantics' and 'grammar'. When I started to work as an artist some fifteen years ago, I was enthralled by the immediate effect of a light projection [*Lightwalking*, 1998-2000]. In the course of time, I have explored the manifold expressive possibilities of light in space.

My video works often rely on techniques of documentary film. The works are, however, rarely cinematic in a classical way, but can be seen as explorations of the screen space and of projection as a material. In that sense they relate to the tradition of expanded cinema and are an effort to push the boundaries of cinematic practices.

In my theoretic work I address the history of projection in order to trace different techniques, different applications, and different effects and associations. I ask why projections are generally experienced as cinematic, suspending one's disbelief? I look for historical examples of projection used in a sculptural way. By sculptural I mean projections that expand into space, not simply become visible on a flat screen. To emphasize the difference, I categorize projections as either *immersive* or *augmentative*. The terms immersion and augmentation can mean many things in different contexts. I understand immersive projections as screen based projections presenting a secondary (cinematic) reality, whereas augmentations are space based projections, mapping an image onto space. Without doubt all projections need a screen to materialize and space to be experienced in. What I refer to here are two different attitudes towards space and screen. An immersive projection will emphasize the virtual space of the projection over the viewers space, an augmentation is a mixed reality of both virtual and material space. The distinction between immersion and augmentation has led me to look at two qualities

projection can have: either empathetic or distancing. Immersion evokes a sense of empathy. An immersion renders the screen (projection interface) transparent and increases our emotional involvement. We tend to ignore the presence of the projection technology and experience that which is materially absent as present, thus giving *primary belief* to the *secondary image world* [J.R.R. Tolkien, *On fairy-stories*, 1947]. We exchange the conscious for the imaginary, and enter from a realm of belief into a realm of disbelief [Samuel Taylor Coleridge, *Biographia literaria*, 1817]. The immersing artwork must create the illusion of totality, the “semblance of truth”: it is total real life else we would not suspend our disbelief. Augmentation on the other hand can be seen as a method to distance the viewer from what she sees. It brings together the real and virtual by expanding the screen with a projection. An augmentation is a ‘mixed reality’. The augmenting artwork is selective as to the aspects of reality it wants to represent and to put at critical scrutiny. This is not a question of belief or disbelief of realism, but of deliberate “research”. In a similar vein, science does not tell us what is reality, but only what we can say about reality. By augmenting we gain understanding through making strange (*alienation* or *distancing*) [Victor Shklovsky, *Art as Technique*, 1917], [Bertolt Brecht, *Schriften zum Theater*, 1963].

How do we experience projections? As an artist I ask this question and look for answers with each work I make. In my video works, I have used projections both as immersion and augmentations, aiming at either compassion or irritation. Projection can make the hidden visible. What is real, what is projected? How can an object of the imagination be real? Like a ventriloquist’s dummy, projections magically reveal an aspect that is inherently present in an object. The dummy says unspoken things the ventriloquist would never say. The ventriloquist oversteps boundaries through his dummy to provoke a reply from his audience.

Sophie Ernst, 2016

## Paradise Lost (2015)

**Exhibition format/ size:** Video installation/ variable (2 channel).  
**Interviews:** 5 interviews, Pakistan, 2006-2012.  
**Projection surface:** Plinth, wall.

### SYNOPSIS:

*Paradise Lost* is a documentary video installation. The work shows short conversation sequences in which artists, architects, historians, and writers tell of their memories of the Partition of the Indian Subcontinent in 1947. Projected onto a pedestal, hands outline surveys and floor plans. An expansive wall projection shows a monitor, on which a street view is put together in Photoshop. The author Aamer Hussein gives comments in a voice-over.

*Paradise Lost* is part of the *HOME* Project. *HOME* was realised with the support of the Netherlands Foundation of Visual Arts, Design and Architecture, Sharjah Art Foundation, and Green Cardamom, London.

*PARADISE LOST*  
Our Land/ Alien Territory,  
Moscow Biennale, 2015



# Silent Empress

- Exhibition format:** Soundtag in public space. 2012, Wakefield (GB).
- Monologue:** Quotations by Queen Victoria, Gordon Brown, Tony Blair, David Cameron, Lin Zexu, William Gladstone, Lord Salisbury, Winston Churchill und Somerset Maugham.
- Projection surface:** Bronze sculpture of Queen Victoria.

## SYNOPSIS:

The work *Silent Empress* made the Empress of India, Queen Victoria, speak. A sound-tag was attached to the statue of Queen Victoria in the city centre of in Wakefeld, England. The work questioned the undiscerning culture of remembrance of European colonial history, for which the statue is an example. It also addressed the limits of freedom of expression (the city council of Wakefeld banned the installation after a short time).

<https://vimeo.com/48740849>



PAGES 8-11:  
*SILENT EMPRESS*  
Wakefield (UK), 2012





## Reporting to the Landscape

**Exhibition format:** Soundtags.  
**Interviews:** 4 interviews. Yorkshire, Great Britain, 2012.  
**Projection surface:** Barbara Hepworth's bronze sculptures *The Family of Man*.

### SYNOPSIS:

*Reporting to the Landscape* was an intervention in public space. Several sound tags were attached to the sculpture group *the Family of Man* (1970) by Barbara Hepworth. These tags played interviews with refugees from Africa and the Middle East. These new residents of Yorkshire described the landscapes of their homeland and their newfound relationship with Yorkshire. The sculptures of Hepworth stand on a hill in an English landscape park. They are part of a universalist tradition and are described in the YSP catalog as “an exploration not only of an individual’s journey through life, but humanity as a whole”.

<http://www.ysp.co.uk/exhibitions/sophie-ernst-reporting-to-the-landscape>

PAGES 13-15:  
*REPORTING TO THE LANDSCAPE*  
Yorkshire Sculpture Park, 2012







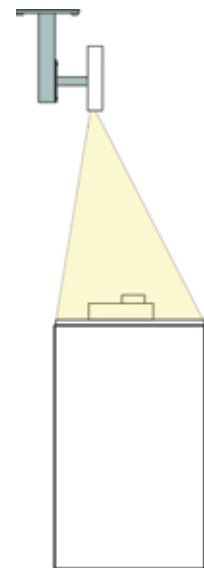
# HOME

**Exhibition format/ size:** Video installation/ variable (up to 11 channels).  
**Interviews:** 40 interviews. Pakistan; India; Israel; Palestine; Great Britain; Germany, 2006-2012.  
**Projection surface:** Architecture models, Corian, MDF, and paper.

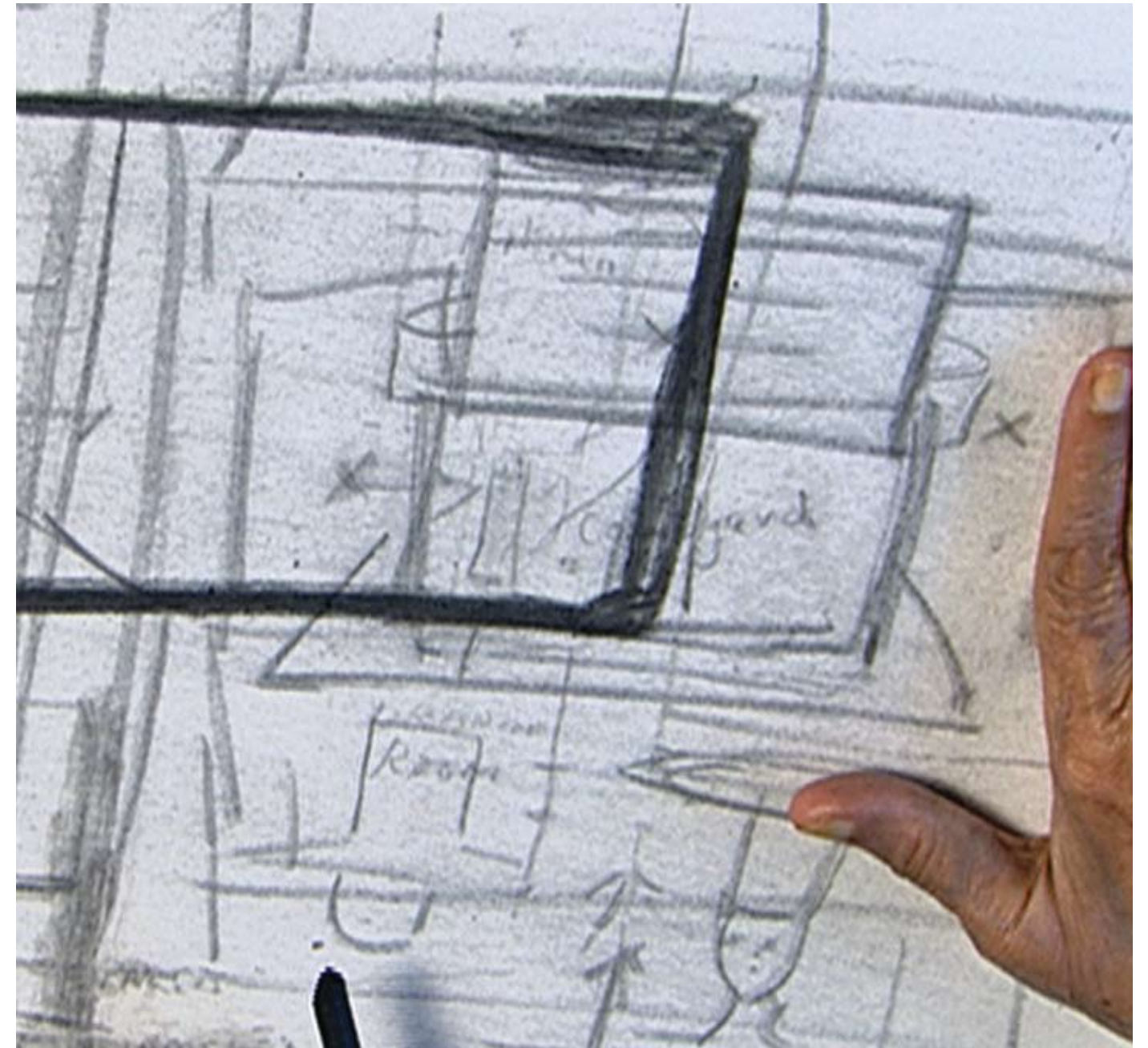
**SYNOPSIS:**  
The *HOME* project is based on a collection of over 60 interviews with artists, architects, historians, and writers on memories of places and homes within the historic framework of post-colonialism. In the recordings, questions were discussed about the personal and political significance of memory. The installations of *HOME* show, stories and sketches mapped onto architectural models, making remembered places palpable in this way. The documentary *Paradise Lost* (Lahore, 2007) traces stories of forced migration in Pakistan and India. The publication *HOME: Architecture of Memory* (YSP, 2012) documents the entire project.

<https://vimeo.com/41548010>

**INSTALLATION:**



*HOME* (Nalini Malani)  
Video still, Bombay, 2007





*HOME*  
401 Contemporary, Berlin, 2010.  
Photos: Marcus Schneider

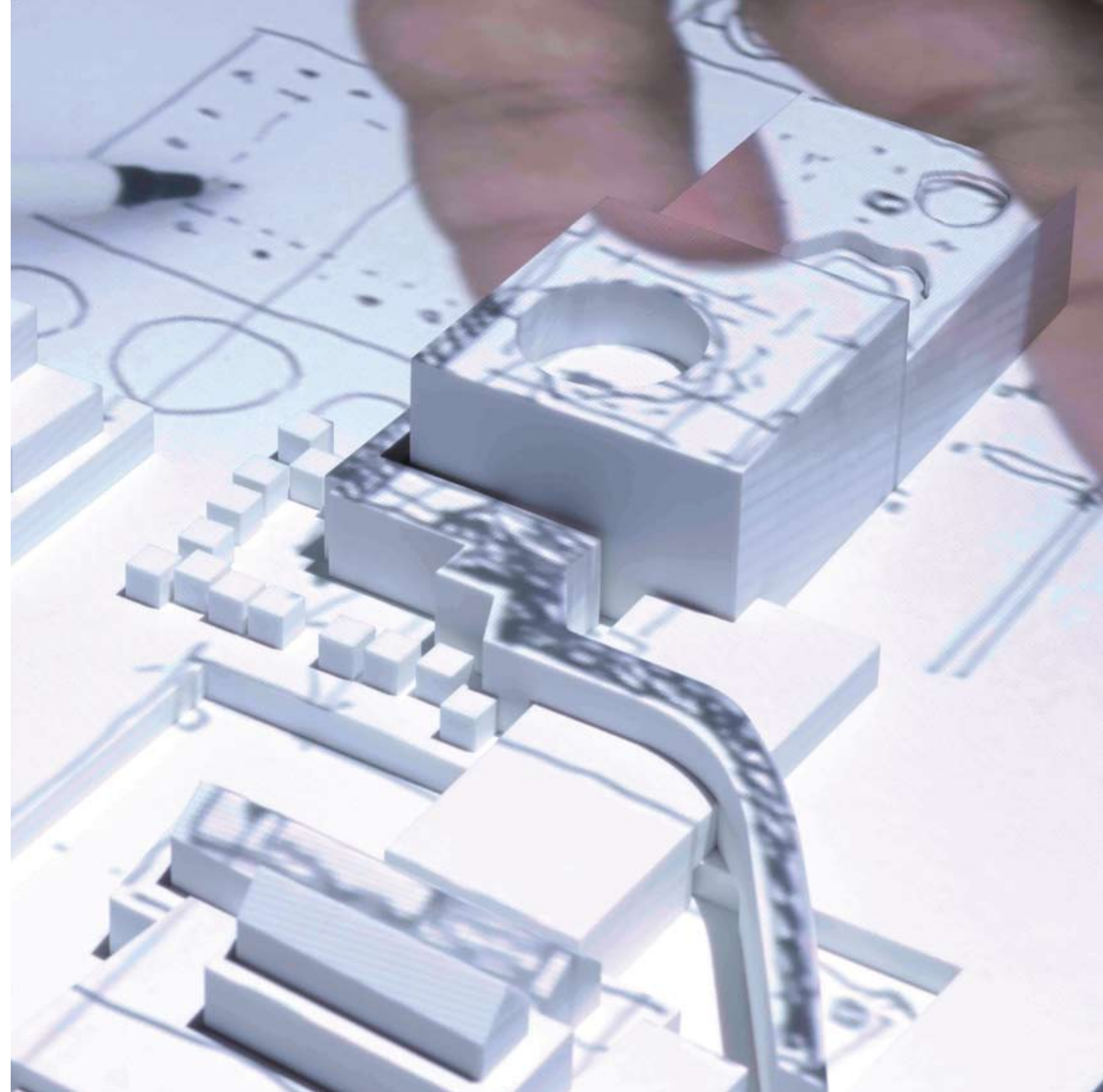
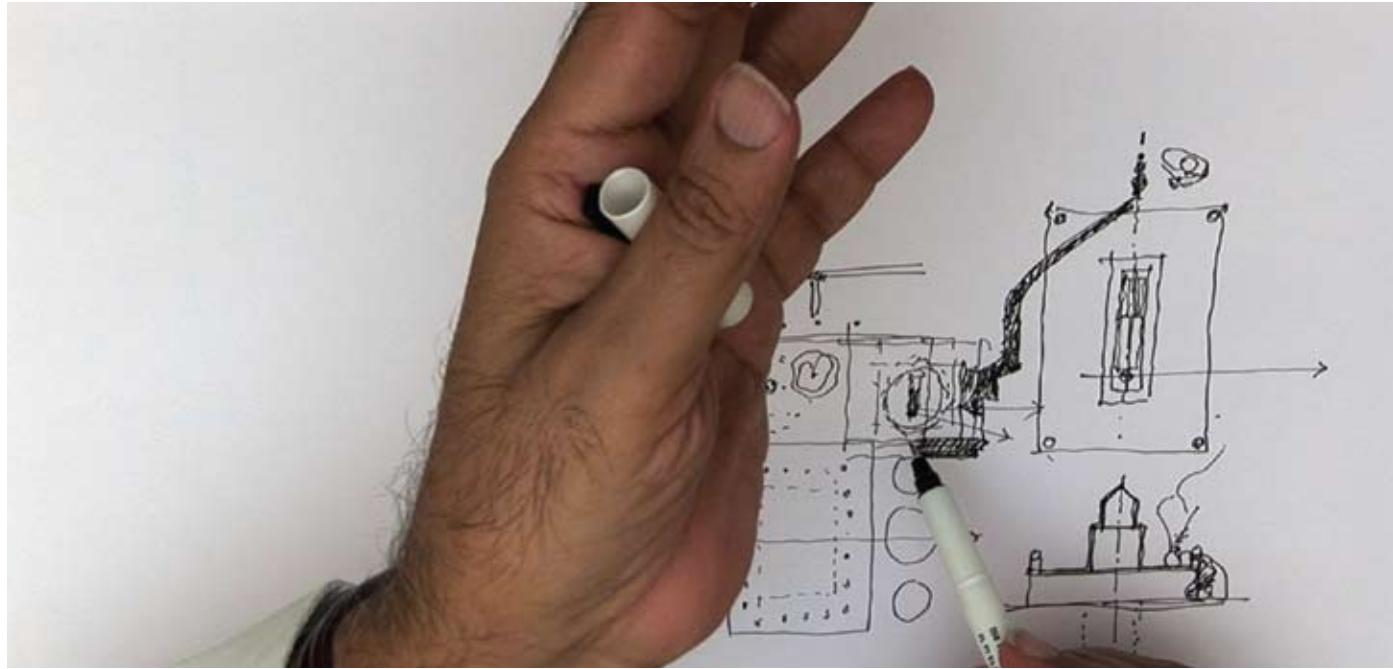


*HOME*  
Sharjah Biennial, 2009.  
Photo: Plamen Galabov



*HOME*  
Yorkshire Sculpture Park, 2012.  
Photo: Jonty Wilde





*HOME* (Gulzar Haider)  
Video still and installation (r.),  
Lahore, 2007  
Photo (r.): Felix Krebs



*HOME* (Zarina Hashmi)  
Installation, 2012.  
Photo: Felix Krebs

# Arz-e-Maut

**Format:** Documentary.  
**Interviews:** Interviews, Pakistan, 2007, London, 2012.

## SYNOPSIS:

*Arz-e-Maut* is a short film about the Indian Partition, and remembering. The documentary features a conversation between two of Pakistan's foremost cultural practitioners, visual artist Rashid Rana and poet Intizar Husain. Rashid Rana attempts to visualise Intizar Husain's memories of his home in India by comparing contemporary images of former Hindu neighbourhoods in Lahore to Intizar's memories of his Muslim neighbourhood in India.

Speakers: Intizar Husain and Rashid Rana.

Commentary: Aamer Hussein.

Camera: Asif Khan.

Sound recoring: Taha Mehmood.

Editing: Sophie Ernst.

Translations: Mehr Javed.

Subtitles: Ferwa Ibrahim.

*Arz-e-Maut* is part of the *HOME* Project. *HOME* was realised with the support of the Netherlands Foundation of Visual Arts, Design and Architecture, Sharjah Art Foundation, and Green Cardamom, London.



*ARZ-E-MAUT*  
still, 2012

# Presence of an Absence

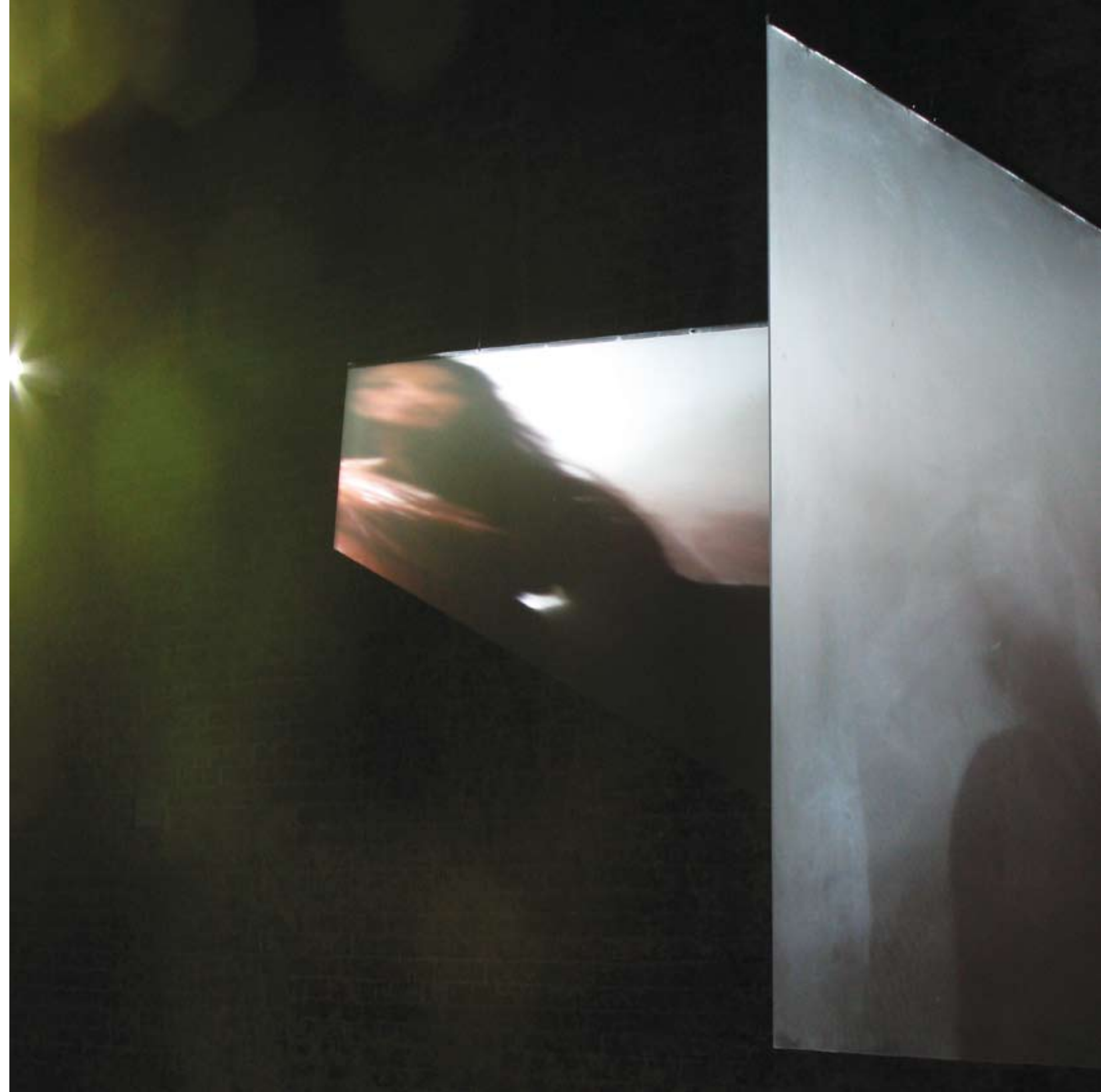
<b>Exhibition format/ size:</b>	Video installation (2 channel)/ 6 x 4 m, objects and forum discussions.
<b>Interviews:</b>	15 interviews. Indonesia; Netherlands, 2011.
<b>Projection surface:</b>	Plexiglas.
<b>Protagonists:</b>	Hilmar Farid, historian and activist, Jakarta, Djodjie Rinsampessy, poet, Assen, Jenny Rinsampessy, advisor, Assen, Wieteke van Dort, singer and actress, Den Haag, Huib Akihary, director of Museum Maluku, Utrecht, Roy Villevoeye, artist, Amsterdam, Marion Bloem, author, Bosch en Duin, Nirwan Arsuka, author, Jakarta.

## SYNOPSIS:

The project encompasses an exhibition project at the Museum De Lakenhal, Leiden, which consisted of a double documentary film projection, 7 objects with accompanying text panels and two discussion panels. The project was developed in collaboration with documentary filmmaker Taha Mehmood. Central to the work was the importance of narratives in formulating one's identity. The interviews for the documentary were shot in Indonesia and the Netherlands. Personal stories and objects about Dutch colonial history and its consequences were collected. The central question was, which stories are re-told and which ones are forgotten.

<http://framerframed.nl/en/projecten/presence-of-an-absence/>

*PRESENCE OF AN ABSENCE*  
Museum de Lakenhal, Leiden, 2011.







*PRESENCE OF AN ABSENCE*  
Video stills, 2011

*PRESENCE OF AN ABSENCE*  
Museum de Lakenhal, Leiden, 2011.  
Photo: Cas Bool



*MANUK-MANUK*  
Museum Nasional,  
Jakarta, Indonesia.





*PRESENCE OF AN ABSENCE*  
Museum de Lakenhal, Leiden, 2011.  
Photos: Floren van Olden



# Paradise Lost (2007)

**Format:** Documentary.  
**Interviews:** Interviews, Pakistan, 2007.

## SYNOPSIS:

*Paradise Lost* is a short film about the Indian Partition, memory and lost homes. The documentary shows short sequences of people from Pakistan talking about the homes they left behind in India during the separation of India and Pakistan that followed the independence in 1947. Each sequence explores notions of an ideal space, they show hands drawing, shaping and erasing lines that sketch out houses and places, accompanied by loaded stories of memories and loss.

Speakers: Unver Shafi Khan and Zia Shafi Khan, Farida Batool and Silvi Khupshid Fareedi, Intizar Husain and Rashid Rana, Gulzar Haider.

Camera: Asif Khan.

2nd camera: Amir Hussain.

Camera assistant: Imran Ahmed, Kamran Rabbani.

Editing: Sophie Ernst.

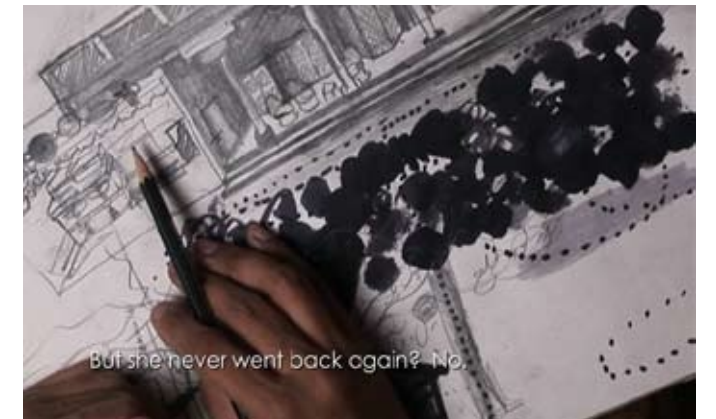
Translations: Mehr Javed.

Subtitles: Ferwa Ibrahim.

Titles: Sajjad Ahmed.

Music: Max Doehlemann.

*Paradise Lost* is part of the *HOME* Project. *HOME* was realised with the support of the Netherlands Foundation of Visual Arts, Design and Architecture, Sharjah Art Foundation, and Green Cardamom, London.



*PARADISE LOST*  
still, 2007

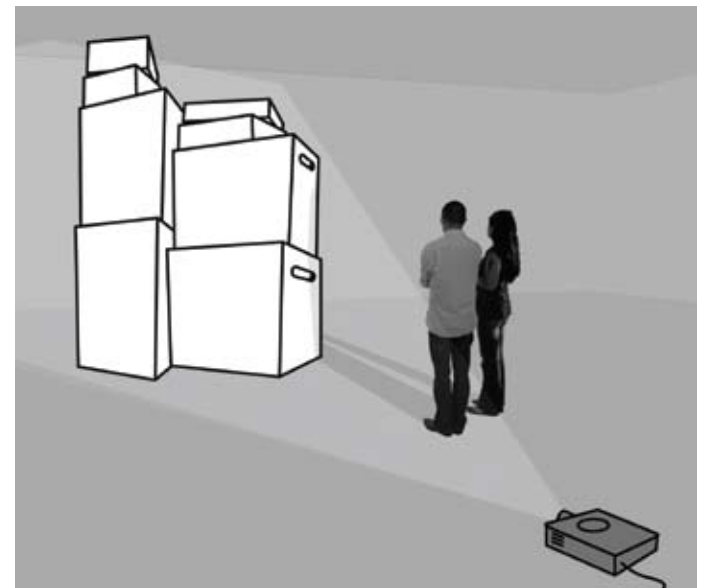
# No Place Like America

**Exhibition format/ size:** Video installation/ variable (up to 5 channel).  
**Interviews:** 5 interviews. Pakistan; India, 2007-2010.  
**Projection surface:** Cardboard boxes.

## SYNOPSIS:

The title of the work quotes Peter Bichsel's children's story *Amerika gibt es nicht*. The work consists of documentary video portraits of young men. These clips are projected onto an uneven 'screen' of stacked cardboard boxes. The portraits were made in Pakistan and India and show men who want to emigrate to the West. They describe their ideas of living in America. As a listener one senses the frustration of the men who have failed to emigrate in their previous attempts. It also becomes clear that their society offers them no way out of their situation. The work is not shown in the official exhibition galleries but in adjoining rooms, e.g. in the basement of a gallery, or in the stairwell of a museum.

## INSTALLATION:



Cameraman Asim Khan talking to Moh. Kurban Ali, Lahore, 2007.

*PAGES 38-41:*  
*NO PLACE LIKE AMERICA*  
Video still (l.) and installation,  
Pakistan Pavilion, Dubai, 2008.



*NO PLACE LIKE AMERICA*  
Video stills, 2007









*NO PLACE LIKE AMERICA*  
Production still, Lahore, Pakistan, 2007



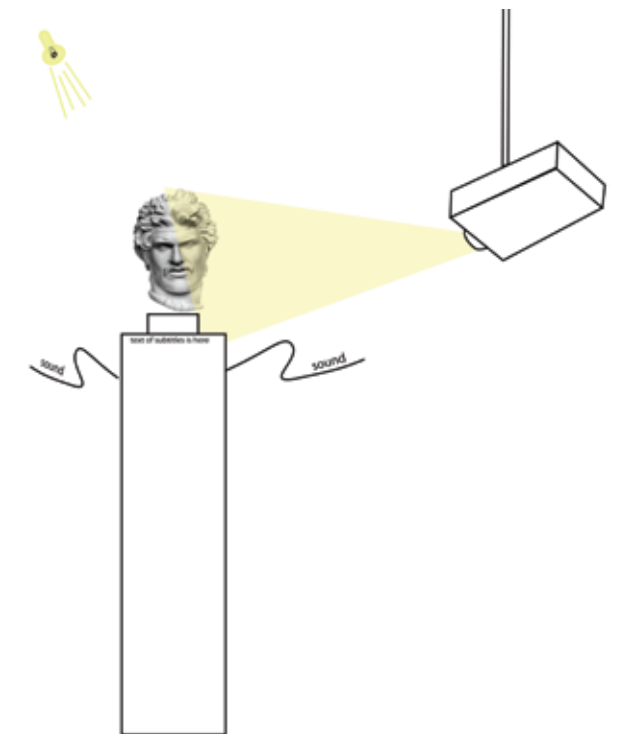
## Dying Gauls

**Exhibition format/ size:** Video installation/ variable (up to 3 channels).  
**Interviews:** 10 interviews, Pakistan, 2007.  
**Projection surface:** 3 plaster casts of the *Dying Gauls*.

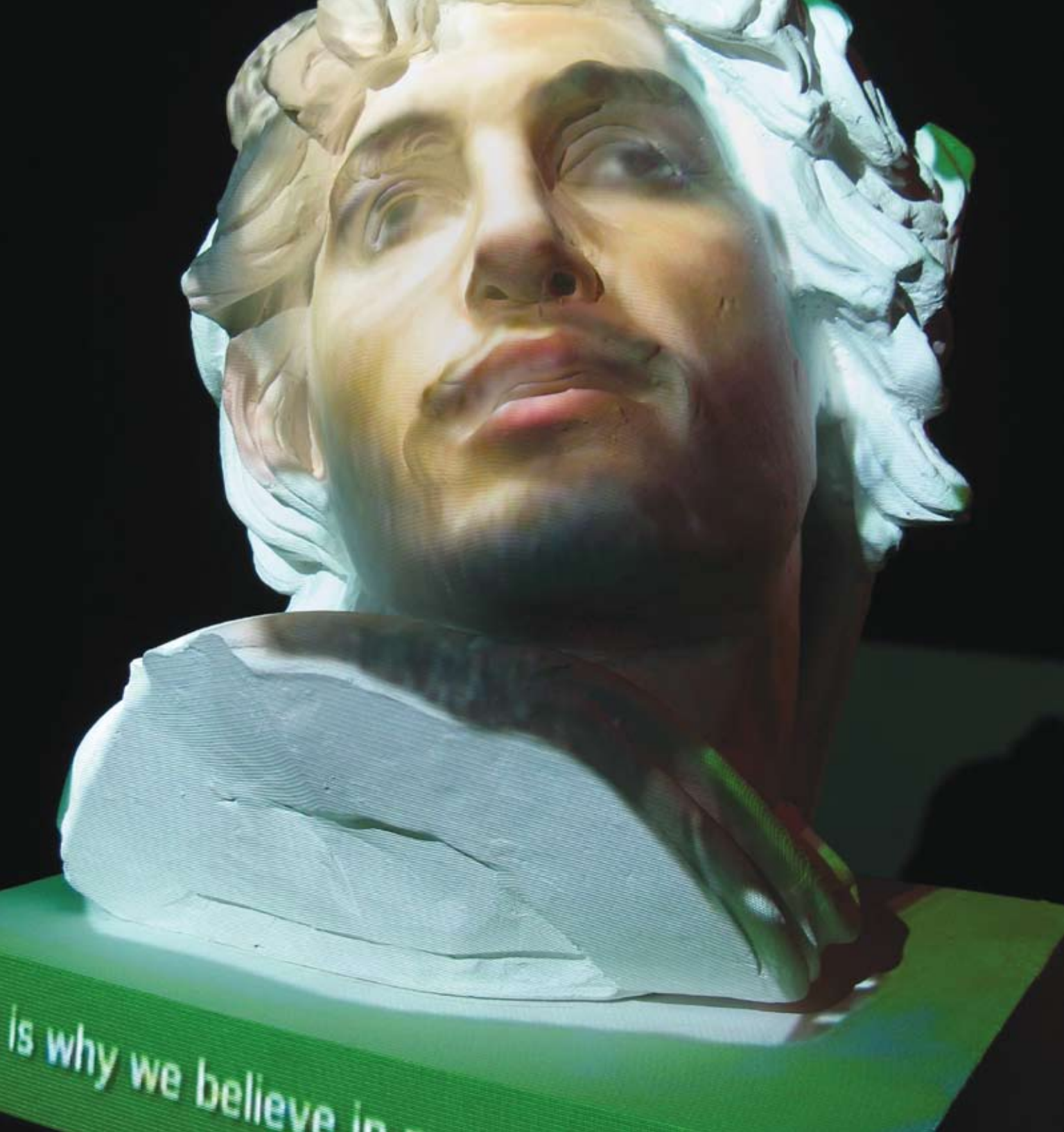
### SYNOPSIS:

The work *Dying Gauls* combines sculptures of classical enemies with contemporary media images. Plaster casts of *Dying Gauls* become the canvas for documentary video images of young Madrassa students from Pakistan. The young bearded men talk about their ideas of death, paradise and hell. In contrast to the predominant Western media image of Islamic fundamentalists, these men doubt their images of a life after death.

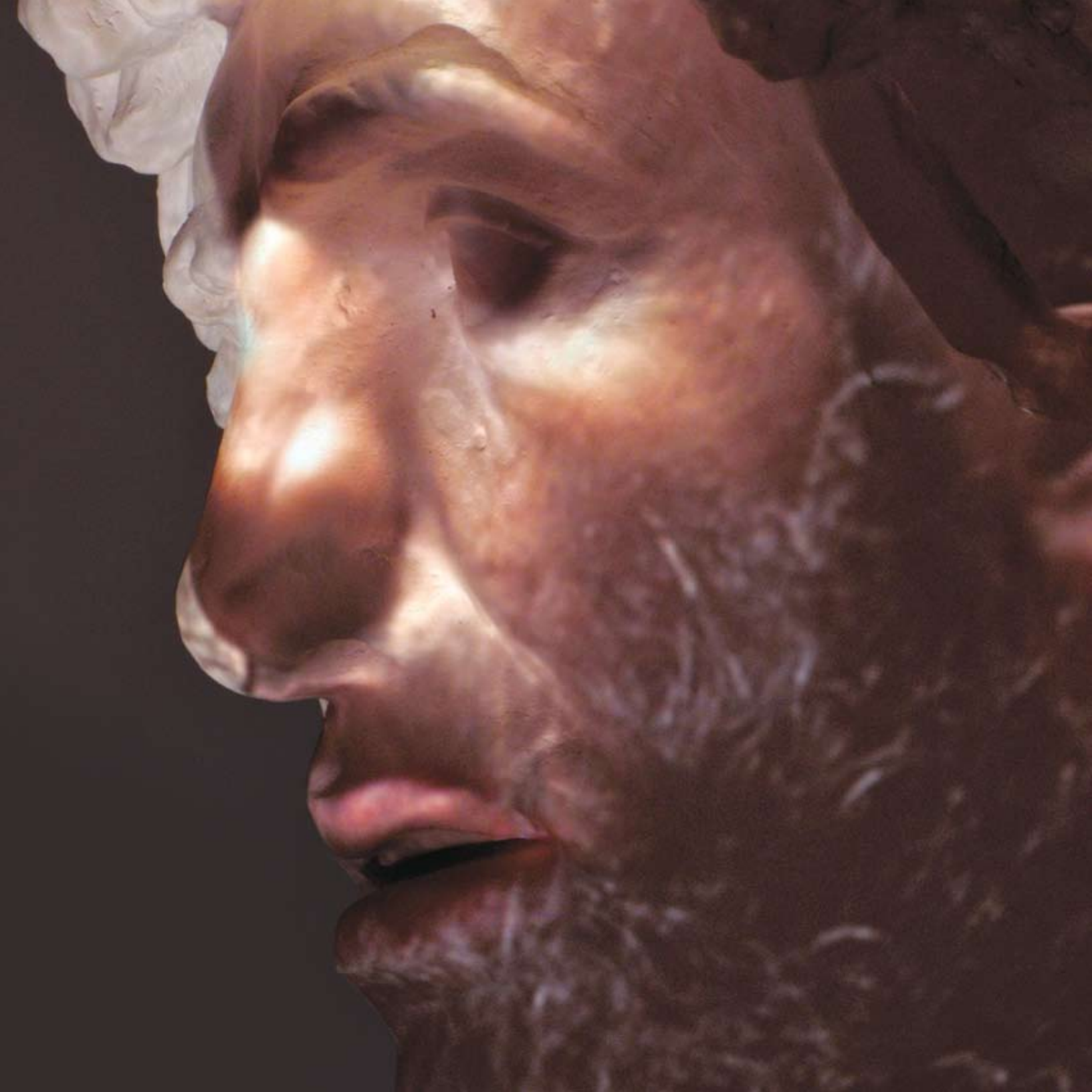
### INSTALLATION:



PAGES 44, 46, 48 and 49:  
*DYING GAULS*  
Emerging Discourse,  
Bodhi Art, New York, 2008.



*DYING GAULS*  
Best of Discovery, ShContemporary,  
Shanghai, 2007



# Lovedolls - Exhibition

**Exhibition:** 2005, Abguss Sammlung Antiker Plastik, Berlin, D.  
2004, Museum für Abgüsse Klassischer Bildwerke, München, D.

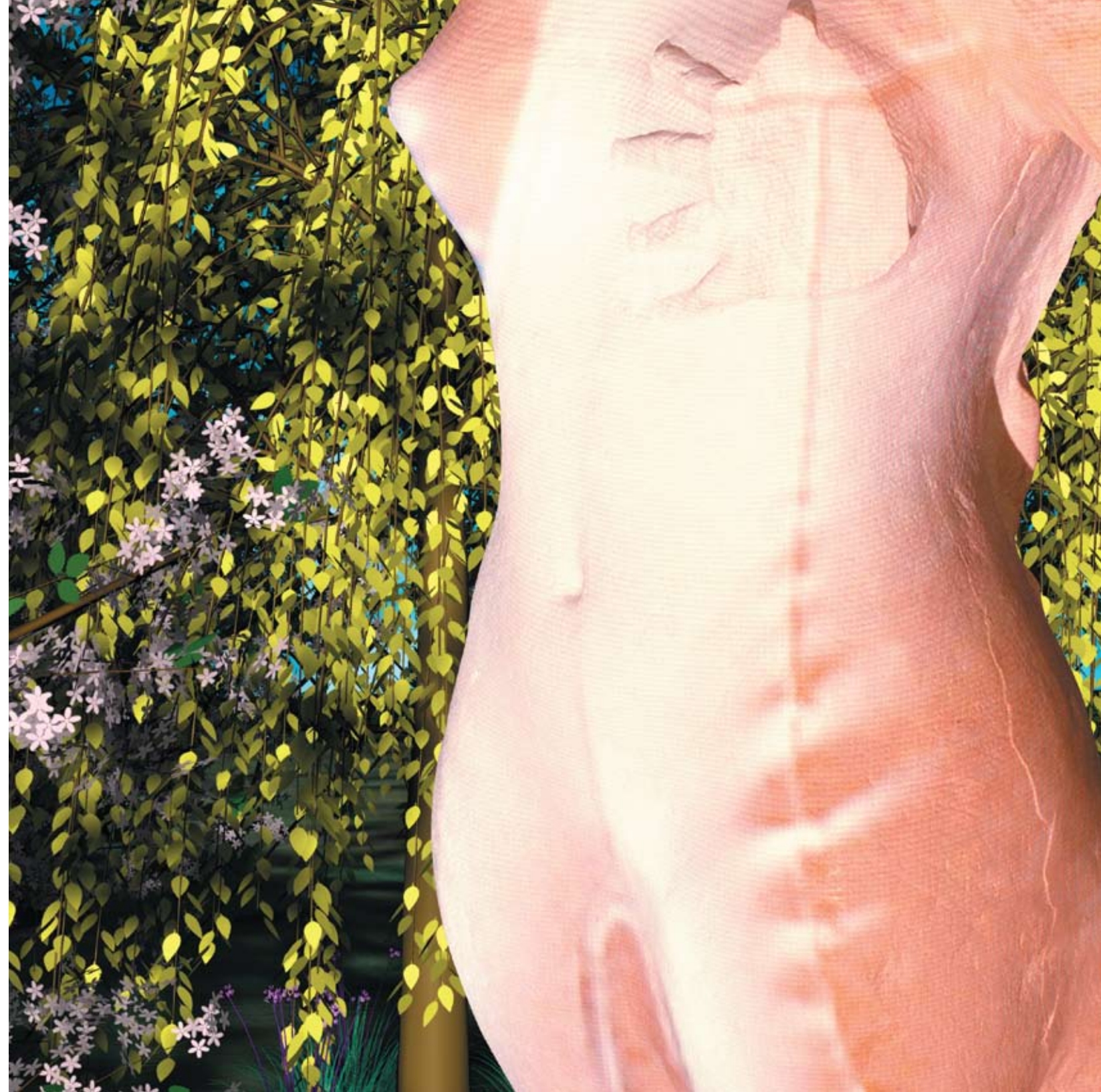
**Video works:** *Victory, Black Venus, Apollo, Lovedoll, El Pelele* and *Overtures*.

**SYNOPSIS:**  
The exhibition *Lovedolls* was designed for the collection of the Museums für Abgüsse Klassischer Bildwerke in Munich. The exhibition included projections on plaster casts of classical sculptures as well as backlit digital prints integrated into the architecture of the foyer. The exhibition travelled, in an adapted form, to Berlin.



PAGES 50, 51:  
*LOVEDOLLS*  
Museum für Abgüsse Klassischer Bildwerke, München, 2004.

PAGES 52, 53:  
*LOVEDOLL*  
Video still and installation, 2004.







PAGE 55:  
*BLACK VENUS*  
Installation, 2004.

PAGE 56:  
*VENUS MEDICI*  
Museum für Abgüsse Klassischer  
Bildwerke, München.

PAGE 57:  
*APOLLO*  
Installation, 2004.

Photos: Felix Krebs.



# Victory

**Exhibition format/ size:** Video installation/ 3 m (1 channel).  
**Video recording:** Pakistan, 2003/2014.  
**Projection surface:** Plaster cast of *Nike of Samothrace*.

## SYNOPSIS:

In this installation, the *Nike of Samothrace* is used as a screen. Documentary footage of a cockfight, shot in Pakistan, is projected onto the statue and the surrounding museum architecture. The work *Victory* shows conflict, victory, loss and freedom. At the Asia Triennial, Manchester (2014) *Victory* was reinstalled in an adapted form.



*VICTORY*  
Video still, 2004.

*VICTORY*  
Installation, 2004.  
Museum für Abgüsse Klassischer  
Bildwerke, München, 2004.  
Photo: Felix Krebs.



# Jannat (Paradise)

**Exhibition format/ size:** Video installation/ 9 x 2.5 x 0.5 m (1 channel).  
**Projection:** Animation.  
**Projection surface:** Threedimensional letters, plywood.

## SYNOPSIS:

*Jannat* – literally paradise – is a promise and a fantasy. In the video installation, Jannat becomes a dark invitation. The work refers to the paintings on the backs of the Rikshaws in Lahore, Pakistan. Oversized letters serve as projection screen.



In the Indian press, Jannat was described as „Welcome to heaven, where salmon pink skies reflect in peaceful waters, where gliding boats ply and birds fly into the sunset. Ernst’s interpretation of Jannat is where kitsch meets high art. Four-foot-high letters spell out ‚COME‘, further enhanced by a projection of Pakistani auto-rickshaw art depicting a naïve interpretation of idyll ... being disrupted by bomb blast. „Georgina Maddox, The Indian EXPRESS, 2007.

## INSTALLATION:



PAGE 60:  
*Bilal*  
Rickshaw painting, Lahore.

PAGE 61:  
*JANNAT*  
Video still, 2006.

PAGES 62, 63:  
*JANNAT*  
Installation, Alhamra Art Gallery,  
Lahore, Pakistan, 2006.





# True Love

**Exhibition format/ size:** Lightboxen in the shape of 3D letters/ 2 x 1.5 m.  
**Photos:** Cinema posters, Lahore, Pakistan, 2006.

**SYNOPSIS:**  
The photographic work deals with the male gaze and the image of women in public space in Pakistan. The light boxes are made in letter form. They show cinema advertisement for Lollywood films. In Pakistan the larger-than-life billboards are still hand-painted in the cinema-district of Lahore and often show women in salacious poses. Often the pictures are censored by red pencil lines 'covering' indecencies.



*TRUE LOVE (l.)*  
Lightbox, 2006.

*FOR EVER (r.)*  
Lightbox, 2006.



# Face Off

**Exhibition format/ size:** Video installation/ 50 x 35 cm (1 channel).  
**Video recording:** Pakistan, 2006.  
**Projection surface:** Back projection on mirror.

**SYNOPSIS:**  
The work comprised of a back-projection onto a translucent mirror surface. The projection work addresses 'the gaze' and self-image. As a spectator, we see our own reflection in the mirror overlain onto the projected image of a woman (the artist). The mutual view is interrupted by a blow, when the image of the woman is slapped off the screen.



*FACE OFF*  
Back projection, 2006  
Rothas Gallery, Lahore, 2006



*FACE OFF*  
Back projection, 2006

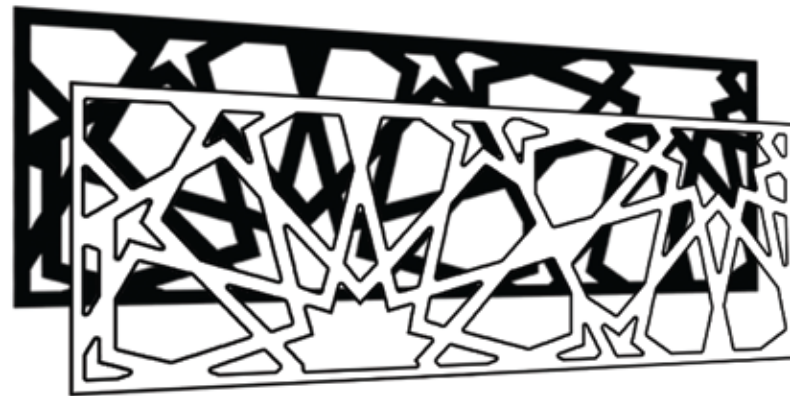
# Foreigners are Being Watched

**Exhibition format/ size:** Video installation/ 2 x 0.5 m (1 channel).  
**Video recording:** Lahore, Pakistan, 2003.  
**Projection surface:** Jaali (mesh/ screen), MDF.

## SYNOPSIS:

The video work was realised in 2003 during a three month stay in Lahore, Pakistan. The title of the work quotes a newspaper headline at the time of the „War on Terror“, and deals with the look (the male gaze) in the patriarchal society of Pakistan.

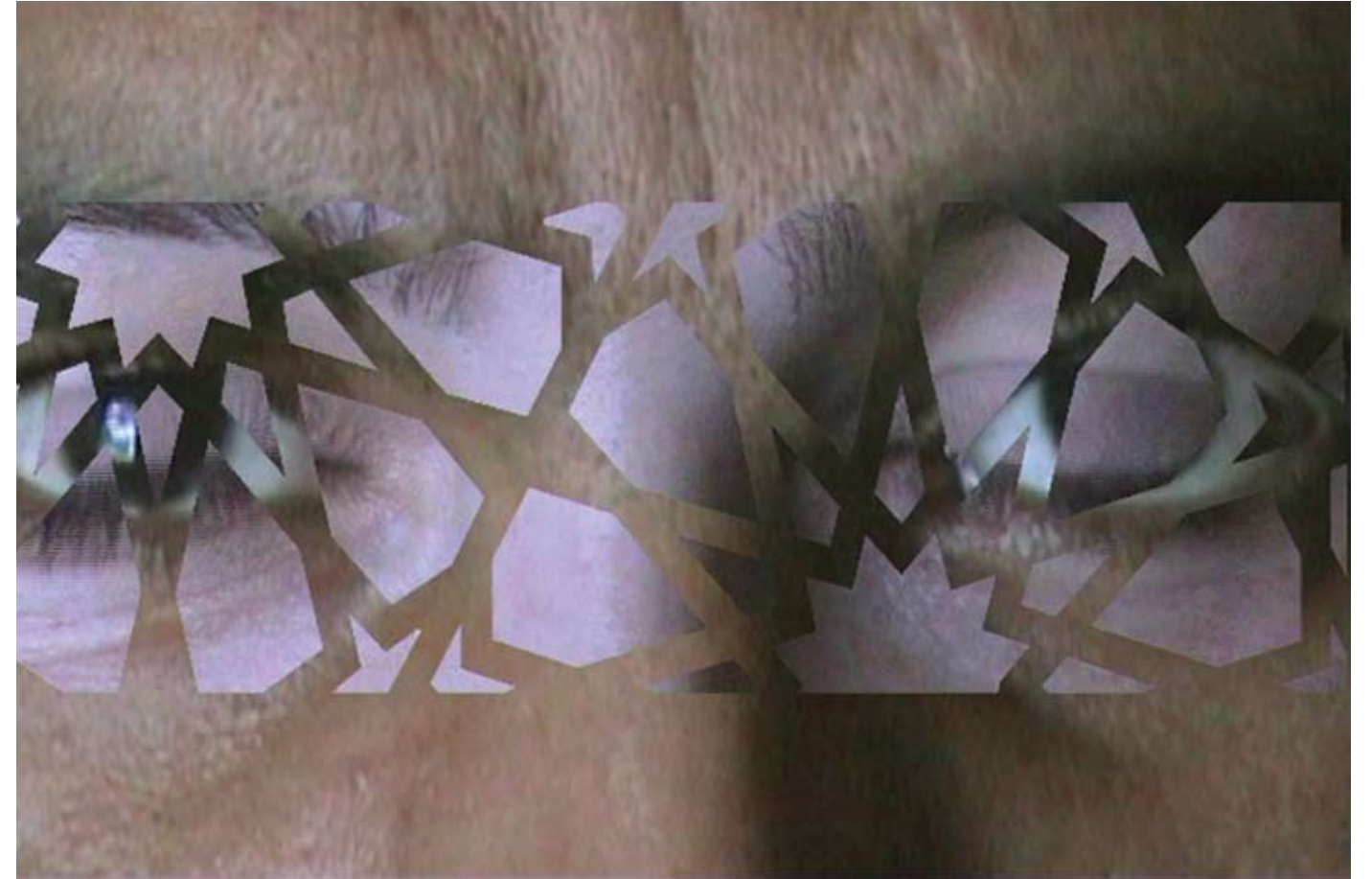
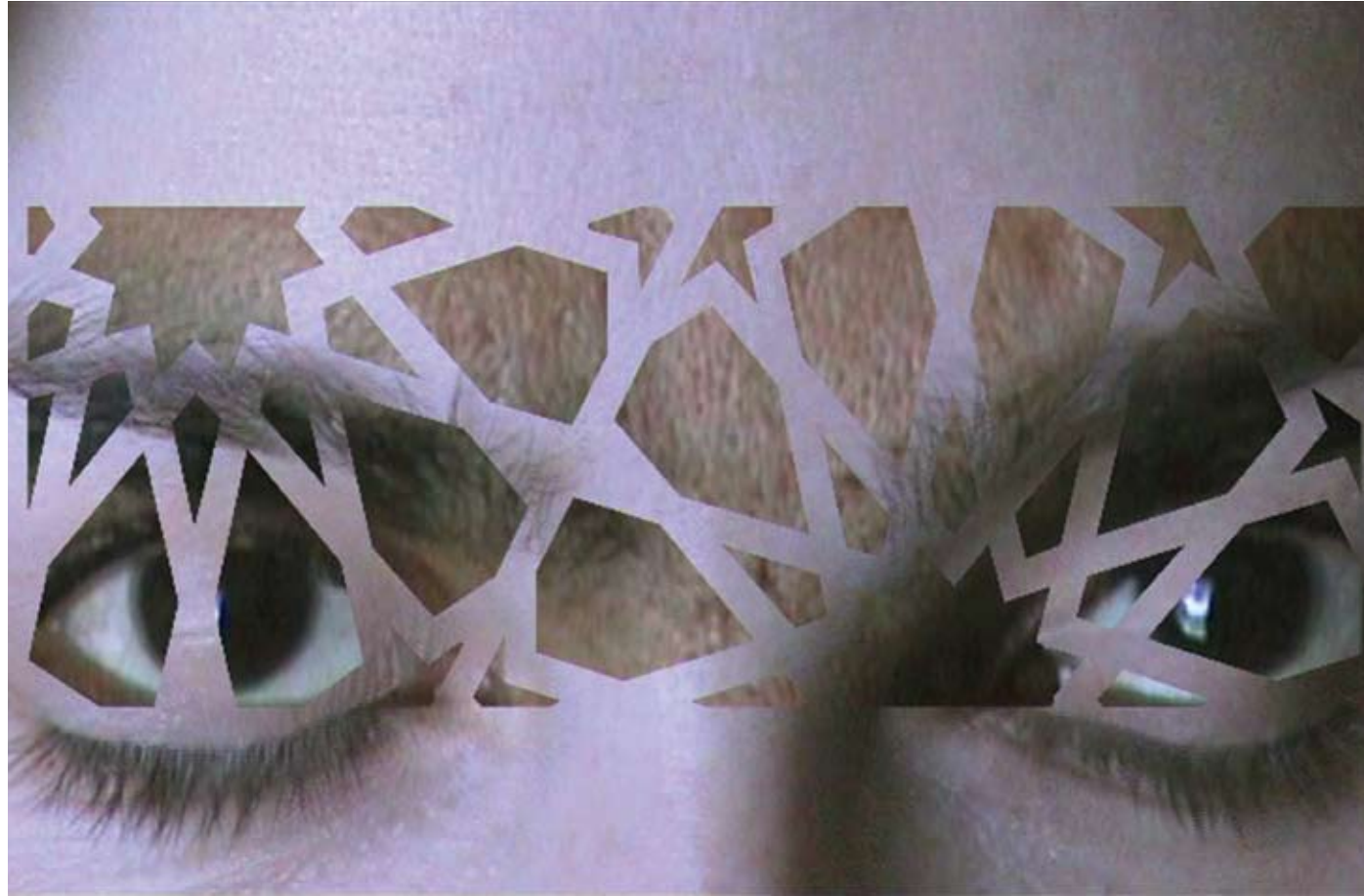
## INSTALLATION:



*PAGE 69:  
FOREIGNERS ARE BEING  
WATCHED  
Sketch, 2003*

*PAGES 70, 71:  
FOREIGNERS ARE BEING  
WATCHED  
Video stills, 2003*





# Like That?

**Exhibition format/ size:** Video installation in public space/ 3 x 2 m (1 channel).  
**Interviews:** Lahore, Pakistan, 2003.  
**Projection surface:** Billboard.

**SYNOPSIS:**  
The projection work deals with the male gaze and the position of women in public space in the patriarchal society of Pakistan. Women, addressed on the street, pose for the camera. In short interviews they talk about looks, beauty, and about the Lollywood (Lahore Hollywood) movie star Saima. The projection screen is a billboard cut-out of Saima. The art critic Quddus Mirza wrote: “An example of brilliant usage of space is the video projection by Sophie Ernst. The work with its scale, the sound and the surroundings, a bridge between reality and imagination, since on many occasions, both the images of Saima and of other females were overlapped in such a way that it was hard to distinguish one from the other. In the same lieu, the boundary between fantasy and actuality what inseparable because the acts of women, once recorded, were converted into a virtual substance. Saima was the only reality in terms of its physical presence “(Quddus Mirza, News on Sunday, 23-11-2003).

**INSTALLATION:**

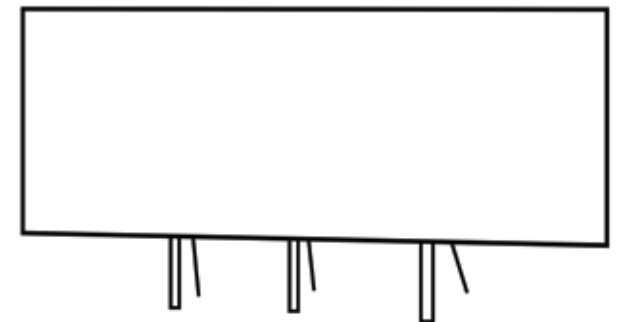


# East is East

**Exhibition format/ size:** Video installation in public space/ 6 x 2 m (1 channel).  
**Video recording:** Multan, Pakistan, 2003.  
**Projection surface:** Billboard.

**SYNOPSIS:**  
Large billboards dominate public space in Pakistan. The advertising images are often in stark contrast to reality. The work East is East projected such a situation back into the public space to underline the absurdity by this exaggeration. The projection image consists of a slow panning and shows the skyline of Multan, a 2 million city in Punjab. It zooms in on an English-looking tea advertisement.

**INSTALLATION:**





# El Pelele

**Exhibition format/ size:** Video frame/ 45 x 30 cm (1 channel).  
**Video recording:** Karachi, Pakistan, 2004.

**SYNOPSIS:**  
The video work deals with the relationship between women and men in a patriarchal society. The video is quoting the painting *El Pelele* by Francisco de Goya. It was created 1791/1792 and shows a game in which a male doll is thrown by four women in the air. The scene is repeated in the video, which shows a naked male doll being thrown up again and again. In the course of the video, the doll is torn to pieces.

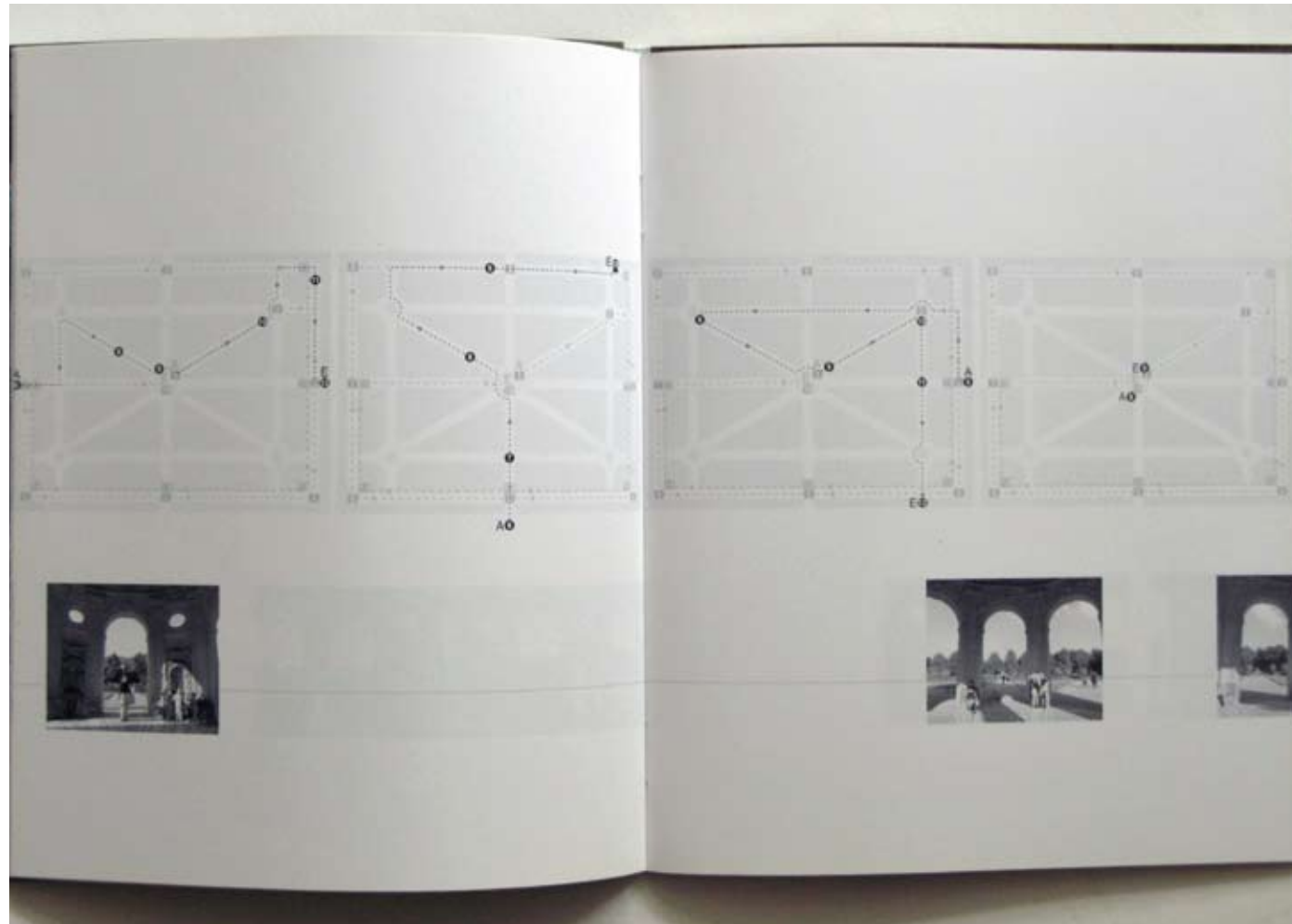
*EL PELELE (l.)*  
painting,  
Francisco de Goya, 1791/1792.

*EL PELELE (r.)*  
Installation, 2005



PAGES 75-77:  
*EL PELELE*  
Video stills, 2004





*OVERTURES*  
Artist book, 1999

## Overtures, *Gesellschaftsspiel*

**Exhibition format:** Performance, book, installation.  
**Video recording:** Munich, Germany, 2000.

### SYNOPSIS:

The performance *Overtures* analyses the staged gaze of the camera. The rules of the performance correspond to those of a parlor game. On two days, 31 performers moved through a garden according to given patterns. The registering camera was placed centrally on a dolly. In the installation, the panoramic video image was juxtaposed by maps and documents of the performance.



*OVERTURES*  
Installation,  
Gedok, Stuttgart, 1999

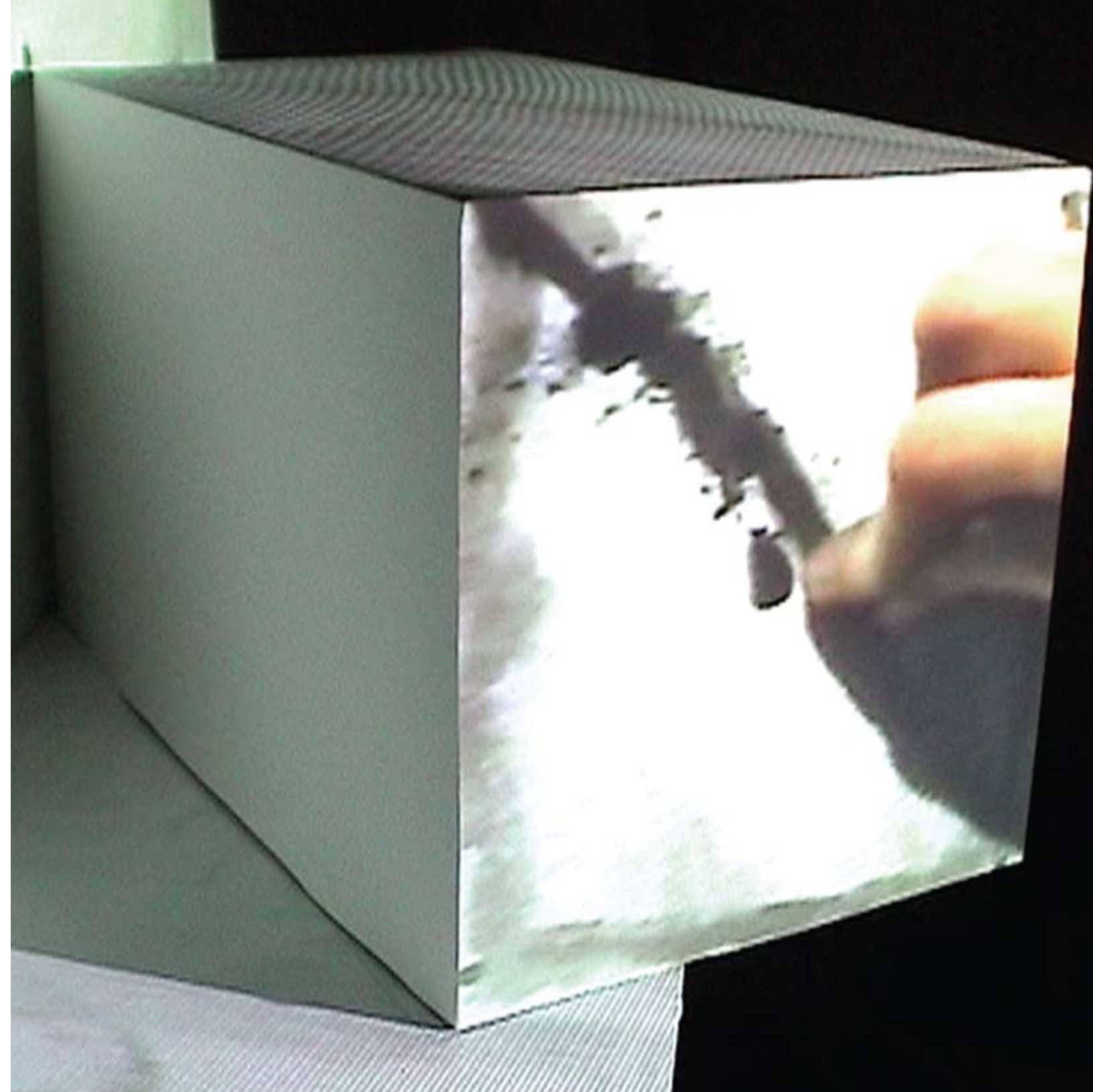
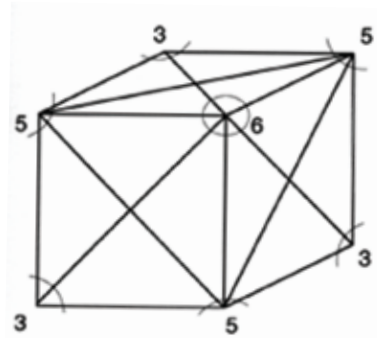
# From Zero To One

*FROM ZERO TO ONE (r.)*  
Installation, 1999

**Exhibition format/ size:** Video installation/ 40 x 55 cm (1 channel).  
**Video recording:** Amsterdam, the Netherlands, 1999.  
**Projection surface:** Papercube.

**SYNOPSIS:**  
In the calculation of  $4(x.x) - 4(x.x-x)$  the result moves between zero and one. The computation makes a never-repeated movement. The house X (a Eulerian path) transferred to the third dimension will render the puzzle unsolvable. The video performance addresses the screen as a space, as well as the notions of time, processes, repetition, and the impossible.

REFERENCE AND VIDEO STILL:



## Ruth and the River

**Exhibition format:**

Two Monitors.

**Video and film recordings:**

Maastricht, the Netherlands;  
Salzburg, Austria, 1998.

SYNOPSIS:

The work is a reflection on progression of cinematic time. A thirty-minute VHS video shows a shot of a river flowing. Opposed to this is a loop running Super-8 film of 15 meters.



RUTH AND THE RIVER  
Stills, 1998

## 20 Tries of Lightwalking

**Exhibition format:** 20 Performances, 1998 - 2000.

### SYNOPSIS:

A residency at *de Fabriek*, in Eindhoven, led to the performance series *Lightwalking*. The performer walked on 18 light bulbs until they broke. *Lightwalking* was an experimental analysis of light, the essential material of projection. The performances were an attempt to do the impossible, namely to walk on light.



*LIGHTWALKING (l.)*  
Performance  
De Lichtfabriek, Haarlem, 1999

*LIGHTWALKING (r.)*  
Performance  
De Fabriek, Eindhoven, 1998



# Biography

## 2009 - 2016

PhD in Artistic Research, Leiden University, NL.

## 2015-2016

Parental leave.

## 2008

Lecturer, Universität der Künste, Berlin, D.

## 2003 - 2007

Assistant Professor, BNU University, Lahore, PK.

## 1999 - 2001

Postgraduate, Rijksakademie van Beeldende Kunsten, Amsterdam, NL.

## 1996 - 1998

Degree, Academy of Fine Arts, Maastricht, NL.

## 1992 - 1995

Apprenticeship, maintenance mechanic, BMW, München, D.

## AWARDS, GRANTS (SELECTION)

### 2009

Golden Cube Award, 26th Dokfest, Kassel, D.  
Werkbeurs, Fonds BKVB, NL.

### 2008

Nominated, Video-Installations-Preis, Marl, D.

### 2006

Stipendium Aschberg Bursary, UNESCO

### 2003

Stipendium, Prins Bernhard Cultuur Fonds

### 2001

Startstipendium, Fonds BKVB, NL.

## GROUP SHOWS (SELECTION)

### 2015

6TH MOSCOW BIENNALE, Moscow, RU.

### 2014

ASIA TRIENNIAL MANCHESTER, Imperial War Museum, UK.  
FRIENDS & LOVERS, Kling & Bang, Reykjavik, IS.

### 2013

LINES OF CONTROL, Nasher Museum, Duke, USA.  
MOVE ON ASIA, ZKM, Karlsruhe, D.

### 2012

LINES OF CONTROL, Johnson Museum of Art, Ithaca, USA.

### 2009

MONITORING, Dokfest, Kassel, D.  
SHARJAH BIENNIAL 9, Provisions, Sharjah, UAE.

## SOLO SHOWS (SELECTION)

### 2016

ARCHITECTURE OF BELONGING, KABK, Den Haag, NL.

### 2013

MEMORY IS AN IDEAL PLACE, Kunstverein, Heidelberg, D.

### 2012

HOME, Yorkshire Sculpture Park, UK.  
SILENT EMPRESS, Wakefield city centre, UK.

REPORTING TO THE LANDSCAPE, Yorkshire Sculpture Park, UK.

### 2011

PRESENCE OF AN ABSENCE, De Lakenhal, Leiden, NL.

### 2010

HOME, Humboldt Universität, Berlin, D.

### 2007

PARADISE NOW, Chatterjee & Lal, Mumbai, IN.

## 2005 - 2004

LOVEDOLLS, Abguss Sammlung Antiker Plastik, Berlin, D.  
Museum für Abgüsse Klassischer Bildwerke, München, D.

### 2003

AAJ, Rothas II Gallery, Lahore, PK.

### 2002

OVERTURES, Gedok, Stuttgart, D.

## SCREENINGS (SELECTION)

### 2013

Fifth International Video Festival, Cairo, EG

### 2009

Move on Asia – video festival – Loop Gallery, Seoul, KR  
„How Nations are Made“, Cartwright Hall, UK

### 2008

DETOUR – Third International Video Festival, Cairo, EG

### 2007

PARADISE LOST, Royal Geographical Society, London, UK



### 2006

METROSPECTIVE, Alliance Francaise, Delhi, IN

### 2005

KO, video festival, Durban, SA

## CATALOGUES AND PUBLICATIONS (SELECTION)

### 2016

THE MAGIC OF PROJECTION; AUGMENTATION AND IMMERSION IN MEDIA ART, Sophie Ernst, (dissertation), Leiden University, NL.

### 2012

HOME: ARCHITECTURE OF MEMORY, Sophie Ernst, Yorkshire Sculpture Park, UK.  
LINES OF CONTROL, Nasar & Dadi, Johnson Museum of Art, Cornell University, Ithaca, USA.

### 2004

„LOVEDOLLS – Sophie Ernst“, Museum für Abgüsse Klassischer Bildwerke, Munich, D

Works - Overview

Sophie Ernst

Oxford, 2016

