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Carin Carlsson's Artist Portfolio

Selected works



Gallery View

Title of the Series: The Make-Up Potato and Other Root Vegetables

Title of individual work from left to right:

Fodder Beet with Eye Patches

Potato with Lipstick and Foundation

Dirty Beetroot with Eye Patches

Parsley Root With Mascara

Size: 82cm × 130 cm

ABOUT: The Make-Up Potato and Other Root Vegetables

is a series of watercolors depicting root vegetables undergoing beauty treatments. A swede is powdered with various colored shadows to enhance its shapes, a sugar beet is prepared for teeth whitening, and a beetroot gets moisturizing pads on its skin to restore wrinkles, to mention a few. The watercolors originate from digital collages, with the cosmetic elements taken from instructional videos on YouTube.

For me, the root vegetables represent something primordial and raw. They are something that is pulled up from the earth, out into the light. The root vegetables are surrounded by a compact darkness, like isolated celestial bodies in constant transformation by helpful hands.



Title: Onion with Foundation

Material: Aquarelle on paper

Size: 82 x 130 cm

Year: 2024



Title: Surgery on Dried Celery Root

Material: Aquarelle on paper

Size: 82 x 130 cm

Year: 2024



Title: Potato with Lipstick and Foundation

Material: Aquarelle on paper

Size: 82 x 130 cm

Year: 2024



Title: Old Jerusalem Artishoke with False Eyelashes

Material: Print

Size: 82 x 130 cm

Year: 2024

ABOUT: Old Jerusalem Artishoke with False Eyelashes

The only photo in Series of Root Vegetable is that of an artichoke that I have allowed to dry with false eyelashes attached. The lashes remain bouncy and flexible in the tracks formed during the aging process. The photo is an indexical image; an introduction to the series of watercolors.



Title: The Shapes We're In

Size: Bikinis, about 10 cm x 32 cm x 15 cm, Size: Painting 68 cm x 48 cm

Material: Plywood /Aquarelle

Year: 2022

ABOUT: The Shapes We're In

One summer morning I woke up with an image of a wooden bikini in my mind. Once in the studio, I started cutting out bikini pieces in wood and piecing them together with dovetail joints. As the sculptures were taking shape I tried to figure out what the project was about. First thing, a wooden bikini does not stretch, and if one tries it on, it breaks. The bikini bra turned out totally flat without me giving it a conscious thought, and the bikini was as rigid as an architectural drawing coming straight out from the flat paper.

The painting is an attempt to visually pour a body into the rigid bikini of the drawing to see how it works. To me, this relates to the BodyScape project, where I wanted to see what happens when pouring lightweight concrete into a baby girl's swimsuit.



Title: The Shapes We're In

Size: Bikinis, about 10 cm x 32 cm x 15 cm

Material: Plywood /Aquarelle

Year: 2022



Title: Ode to unwanted noses, no.1–9

Size: 25 x ≈ 5 cm, plint 3 x 3 x 3 cm

Material: Porcelain, titanium

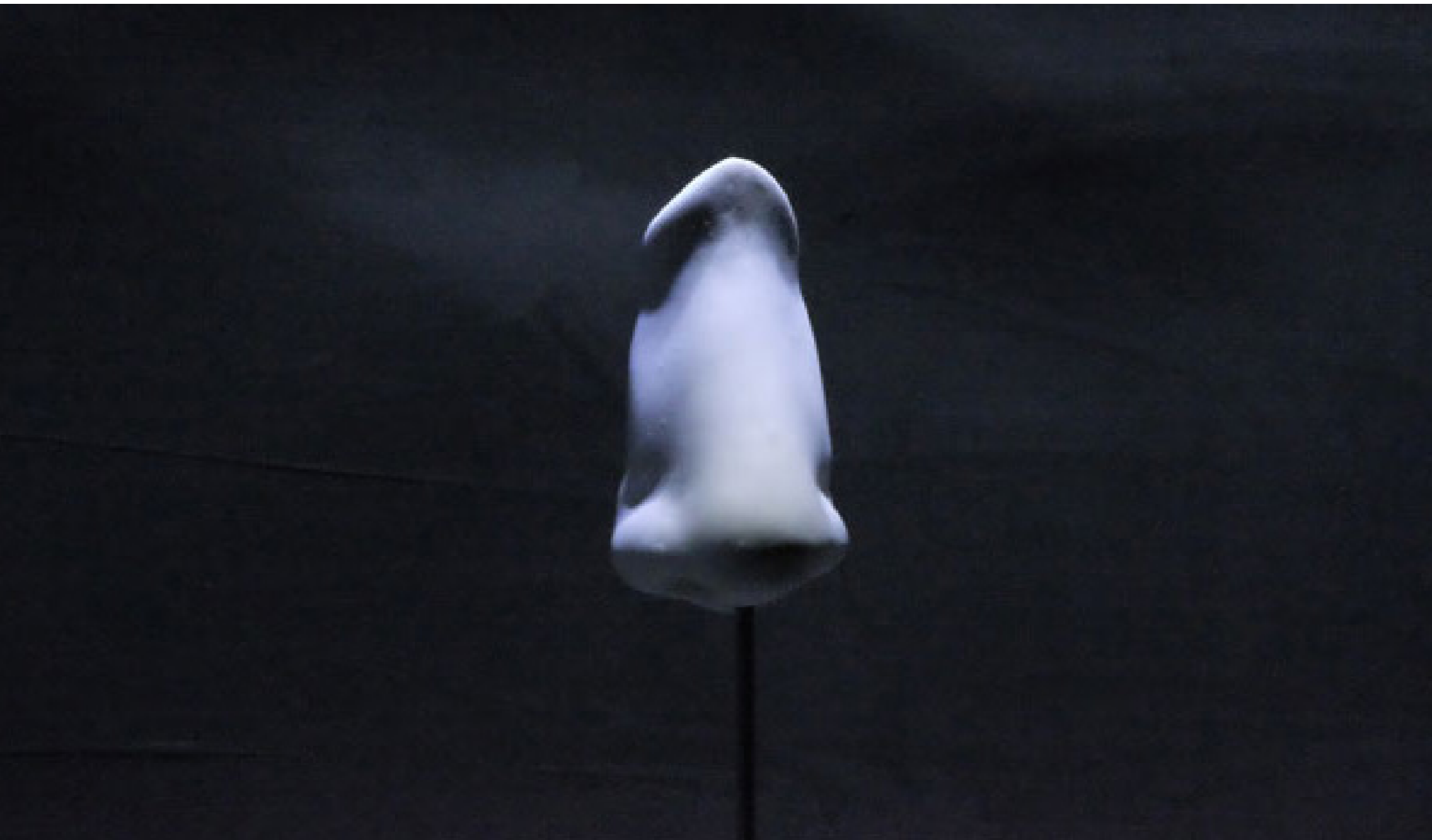
Year: 2015

ABOUT: Ode To Unwanted Noses (OTUN)

A collection of documentary sculptures of nine discarded noses. The castings are based on perfectly functional authentic noses before modified by cosmetic surgery. The work is created to preserve and celebrate natural biological human shapes. The copies are made in porcelain, both fragile and hard, like human bone. They are initially made for an exhibition at the Moscow State Biological Museum. One vision behind OTUN is a future where authentic biological human shapes are so rare they are conserved in Museums.

The making

Finding people with noses in process of change, and who wanted to get their noses copied, before their planned cosmetic surgery, wasn't easy. After sending out letters to several clinics, and no response except one texting: We don't do nose jobs, I finally got in touch with a plastic surgeon using 3D technology in their business. The clinic offered personalized 3D masks, identical replicas of the customers' faces, to help them see and feel the change to come. The clinic sent me the nose-parts from the masks, on which I based my replicas.



Title: Ode to unwanted noses, no.1

Size: 25 x ≈ 5 cm, plint 3 x 3 x 3 cm

Material: Porcelain, titanium

Year: 2015



Title: Ode to unwanted noses, no.2

Size: 25 x ≈ 5 cm, plint 3 x 3 x 3 cm

Material: Porcelain, titanium

Year: 2015



Title of the Series: The art of relating to a surface

Material: Oil on Canvas

Sizes: 90 x 110 cm

Year: 1997

ABOUT: The Art of Relating to a Surface

Different swimming techniques and synchronized swimming are depicted. The art of relating to a surface refers to the different ways painters relate to the canvas, the way the swimmers (and subject-matter) relate to the surface of the water, how the viewer relates to the work. The reason for making the series was the simple question: is possible to learn how to swim without being in the water oneself? It is also about breaking through to the other side of knowledge.



No Title

Material: Oil on Canvas

Sizes: 85 x 110 cm

Year: 1997



No title

Material: Oil on Canvas

Sizes: 46 x 46 cm

Year: 1997