

Of land you have come to earth you must be

Exhibition by Rine Rodin

Green Claw
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Poems by Elio Escoffery

*Special thanks to Gallerist and Artist Sofus Dalgaard, Green Claw Gallery,
My sons Storm & Nord, Friends / Family*

Feminine bodies, or just bodies. New bodies, familiar bodies, bodies you've carried and born. Bodies that age, that carry wounds and traces of a life in a world that asks and takes - maybe more than one can give?

In *Of earth you have come, to earth you must be*, Rine Rodin presents six series of deeply personal photographs drawn from her own life. The exhibition's title is an ancient reflection on the human condition that we are born of the earth and will inevitably return to it. These words echo across cultures and histories: from the biblical admonition "You are dust, and to dust you shall return" (Gen. 3:19) to Indigenous teachings that affirm the cyclical unity of body, land, and spirit. This notion of coming from and returning to earth underpins Rodin's exploration of mortality, faith, and the fragile miracle of being alive.

By photographing the world closest to her, Rodin confronts doctrines that once governed her life and reclaims her own narrative, grounding it in the tangible presence of the body and the earth. Raised in a Christian cult and then breaking out of it in her youth, Rodin still carries with her an inherited fear of sin and an anxiety about death which manifest in the blurriness present in many of her photographs - the unsharp lens we see and try to understand the often overwhelming world through. Her photos become a means of grappling with these lingering beliefs - a visual conversation with the ghosts of her past.

Rodin's art is also shaped by the realities of her life. As an artist and single mother with limited means, she works with what is within reach. Often that means photographing her immediate environment - her children, her friends, herself. This closeness becomes a form of feminist improvisation: it insists that the personal is political, that home and family can be as profound as any formal studio. Living with bipolar disorder and navigating the Danish welfare system, Rodin knows precarity firsthand. The socioeconomic and emotional struggles she faces give her work a raw honesty about exhaustion, resilience, and hope. In quiet ways, her images speak of what it means to persist and create under constraint, transforming hardship into art.

There is a quiet grief woven through these works. It's not a theatrical or dramatic mourning, but something subtle that settles in the space between limbs and landscapes - in the hush of a forest, in the still surface of a lake. Rodin's lens often lingers on absence as much as on presence, on what (or who) has departed yet still leaves a trace. Each body in her photographs carries what survives of death: the echo of someone loved, the imprint of loss that refuses to fade. In this way, every image becomes an elegy for what has been lost and a testament to what remains - a kind of afterlife of sensation and memory, at once intimate and collective.

Yet for all the sorrow and constraint, these works also speak of resilience. The bodies we see are marked by trauma, but also by tenderness, curiosity, and love. There are moments of playfulness and gentle connection, reminders that life pushes through even when circumstances are harsh. You are invited to pause with these images - to feel the subtle pulse of vulnerability and strength that flows through each photograph.

Seen together, the photographs recalls poet Audre Lorde's observation that "The erotic is a measure between the beginnings of our sense of self and the chaos of our strongest feelings." (Uses of the Erotic: The Erotic as Power, 1978). Here, the "erotic" is not about sexuality, but about the vital force of the body - its capacity to feel, to connect, and to endure. In a world that so often demands more than we can give, Rodin's photographs quietly affirm the value of survival, and of living fully in one's own skin. Of earth we have come, and to earth we must return - but in between, within each body, lies a world of memory, desire, and meaning that persists.

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The Six Series

In the exhibition Rodin has organized her work into six distinct series, each offering a chapter of her story and a facet of these themes:

Holy Trinity

Rodin conjures the ghost of her upbringing in a Christian cult. The cross appears in ordinary scenes and quiet natural settings - a symbol of indoctrination, anxiety, and the haunting presence of a faith she left behind. These images carry the weight of impermanence and the subtle corruption of inherited belief, reminding us how the past lingers in the body even after faith has dissolved.

Drowning

Friends and strangers are photographed submerged in water, evoking a feeling of struggle and the sensation of vanishing into life's currents. This series draws us beneath the surface, into moments that are at once playful and suffocating. The carefree holiday setting is deceptive: beneath the apparent joy, we sense a drowning of the self - the relentlessness of time and the weight of invisible pressures pulling from below.

Close to Home

Here Rodin turns the camera toward her own domestic world photographing herself and her twin boys. In these intimate scenes, simple masks render the mother and children anonymous, yet the bond between them remains unmistakable. The series invites reflection on identity, generational inheritance, and the visible markers of age and kinship.

Creatures of the Night

In this series Rodin photographs those closest to her, including lovers and dear friends who have both nourished and wounded her. The images confront desire and tenderness alongside violence and pain, presenting the body as a vessel of experience that carries both pleasure and scars. In dim, private moments, the complexity of human intimacy comes to light.

In Between

This series traces subtle threads across time and space. A flash of red - a banana, a houseplant, a stray object - returns in image after image, creating quiet disruptions in otherwise ordinary scenes. These details draw attention to the overlooked and the marginal, hinting at desire, unease, and the undercurrents that shape daily life.

Stilleben

In this final series, Rodin places herself naked in the barren Danish landscape - vulnerable and exposed, yet enduring. Her body lies among lakes and trees, places next to photographs of hunted animals or instruments of the hunt. She appears at once part of nature and apart from it. Here impermanence is made palpable by the cold earth and signs of death, but so is the quiet persistence of life. The images draw on the eternal rhythms of decay and rebirth, of giving and taking, suggesting that even in stillness, the cycle of life carries on.

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You know that pulsating pain
Of being overlooked
No others fault
Or due to their bleakness,
just yours
When you leap from one point to another
And choose to carry a load
Gifted to you
It doesn't exhaust for a while
But slowly the flow
Drowns the cranium
I've held others thoughts
Like it was silverware
And digested it with a broken smile
It can't stay down
And harbours in the throat
like undigestible pork

//
Am I coming down with something
Worse than a stomach aches
Or headaches reading in bad light
Black Plague of the voice
I could of made myself invisible
It's been simplicity being one
But her complexity bled through,
everything before
She feels hand picked
With tar blacked hair
A blind rescuer
Void of nothing

//
I feel like I've missed today
it feels longer and empty
I remember too late my words
or phrases
An empty station, train asleep
The anguish of hours you're gone
Silhouettes of smoke roams the room
It tends to drift into me
And chokes
When your eyelids flutter away
And distant
My maze begins riding this earth
The desperate notes
to peel your image
My love will never trouble you

//
I thought this might be a saving grace
The one time I felt seen
But my foolish instincts staged
another roulette with my heart
See being apart
feels like being alone
And my eyes are constantly filling up
before I find rest
I worry myself
with a soul stretched
and cut
Maybe I should be excused

//
You brought me here
To face up to the portion
of waste
Let's do as you please
without apology
who could of know
i will scrape away all the patterns
we wove
the tapestry we created
It's all burnt
disintegrated
I was left at our funeral

//
I may be lonely
A grave full of bones
My dry mouth
and drowning spirit
The darkest of shipwrecks
Occasionally I view alone
Rivers becoming ice
Women with dead scalps
Coffins sailing through soil
I'm not sure of violets on earth
They seem to grow
in damp silence
Or angels rich in song
Their mouths with no tongue
Maybe I sleep on
slow mattresses
Time drags through
needle and thread
Steering me toward a part
Where my admiral awaits

*Poems by
Elio Escoffery*

Items, Titles & Prices

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Holy Trinity

Holy Spirit	1/10	24 x 36	1800 kr.
The Son	1/10	24 x 36	1800 kr.
The Father	1/10	24 x 36	1800 kr.

Drowning

Drowning I	1/10	34 x 51	2500 kr.
Drowning II	1/10	34 x 51	2500 kr.
Drowning III	1/10	34 x 51	2500 kr.

Close to home

Self portrait with orchid	1/10	17 x 25.5	1000 kr.
Sons	1/10	17 x 25.5	1000 kr.
Mask with orchid I	1/10	17 x 25.5	1000 kr.
Mask with orchid II	1/10	25.5 x 17	1000 kr.
Orchid	1/10	25.5 x 17	1000 kr.
Self portrait with mask and orchid	1/10	24 x 36	1800 kr.
Self portrait left	1/10	24 x 36	1800 kr.
Self portrait right	1/10	24 x 36	1800 kr.
No title / Looking through glass, looking through glass. yet everything is still blurry	1/10	102 x 68	4500 kr.

Creatures of the night

Girl's just wanna have fun I	1/10	17 x 25.5	1000 kr.
Girl's just wanna have fun II	1/10	17 x 25.5	1000 kr.
Girl's just wanna have fun II	1/10	17 x 25.5	1000 kr.
Hiding behind dried midsummer flower crown and skull	1/10	34 x 51	2500 kr.
No title / FOMO NO FOMO	1/10	36 x 24	1800 kr.

In between

Happy accident	1/10	17 x 25.5	1000 kr.
Laundry basked	1/10	24 x 36	1800 kr.
Flower from a banana plant in Luxor	1/10	24 x 36	1800 kr.
The (melting) banana split you promised me	1/10	24 x 36	1800 kr.
Tampons in a Musée Rodin bag from Paris	1/10	24 x 36	1800 kr.
Flower a Lanbohøjskolen Copenhagen	1/10	24 x 36	1800 kr.
Chasing shadows	1/10	36 x 24	1800 kr.
Stray dog	1/10	72 x 48	3500 kr.
Curtain after Happy accident by Sofus Dalgaard & Rine Rodin, 2025	1/10	150 x 200	5000 kr.

Stilleben

No title / Body on the ground	1/10	25.5 x 17	1000 kr.
No title / Mounted head	1/10	25.5 x 17	1000 kr.
Self portrait in front of mirror	1/10	25.5 x 17	1000 kr.
Bruised elbow	1/10	17 x 25.5	1000 kr.
No title / Sunbathing tree	1/10	17 x 25.5	1000 kr.
No title / Dead Heron - roadkill	1/10	17 x 25.5	1000 kr.
No title / Sheets from the past	1/10	24 x 36	1800 kr.
No title / Chicken stuffed with butter	1/10	24 x 36	1800 kr.
No title / Blurry tree	1/10	24 x 36	1800 kr.
Guns	1/10	36 x 24	1800 kr.
Love	1/10	36 x 24	1800 kr.
Stilleben at Møns Klint	1/10	72 x 48	3500 kr.

Video works

Baba Yaga, 2023	8.12 min	16 : 9	10000 kr.
Pandora	9.28 min	16 : 9	10000 kr.