

Sophie Mei Birkin [b.1995, UK] is a London based artist, her multimedia practice explores material interaction and encounters, submergence and the generative potential in the transformation of matter. Working with salt crystals, industrial waste, and organic and synthetic residues, her pieces are formed by processes of dissolution and regeneration, reflecting how substances can provoke psychophysical responses and destabilise the human.

Sophie Mei has exhibited work internationally at The Hepworth Wakefield Museum (UK), Museo Nacional de Arte (Mexico), The Split Gallery (UK), Barbican Cinema (UK) and The Artist Room Gallery (UK). Her sets and sculptures for performance include commissions from ICA, Southbank Centre, EarthH and Nowness. She is a Senior Lecturer in Fine Art at Chelsea College of Arts, University of the Arts London.



Adlais (Echo) weaves Welsh language folklore and histories through their shared subjects of poetry and drowning and asks whether we're listening to the past as it surfaces today.

2026 (in post production)
Produced by BFI
Estimated run time: 20 minutes.





Inside the Cauldron, based on an unpublished ecological text by Leonora Carrington and filmed inside her house and studio in Mexico City. The film, narrated by Marina Warner and produced by The Derek Jarman Lab, follows a creature emerging from a crystalised salt form, at once egg and carcass, while undergoing an alchemical transformation.

The film has screened internationally at LagoAlgo OMR, Galería Metropolitana, The Courtauld Institute, Hepworth Wakefield Museum and The National Art Museum (MUNAL) in Mexico City.





I didn't ask to be dredged
Mandy Zhang Gallery- West Bund, Shanghai- 2025

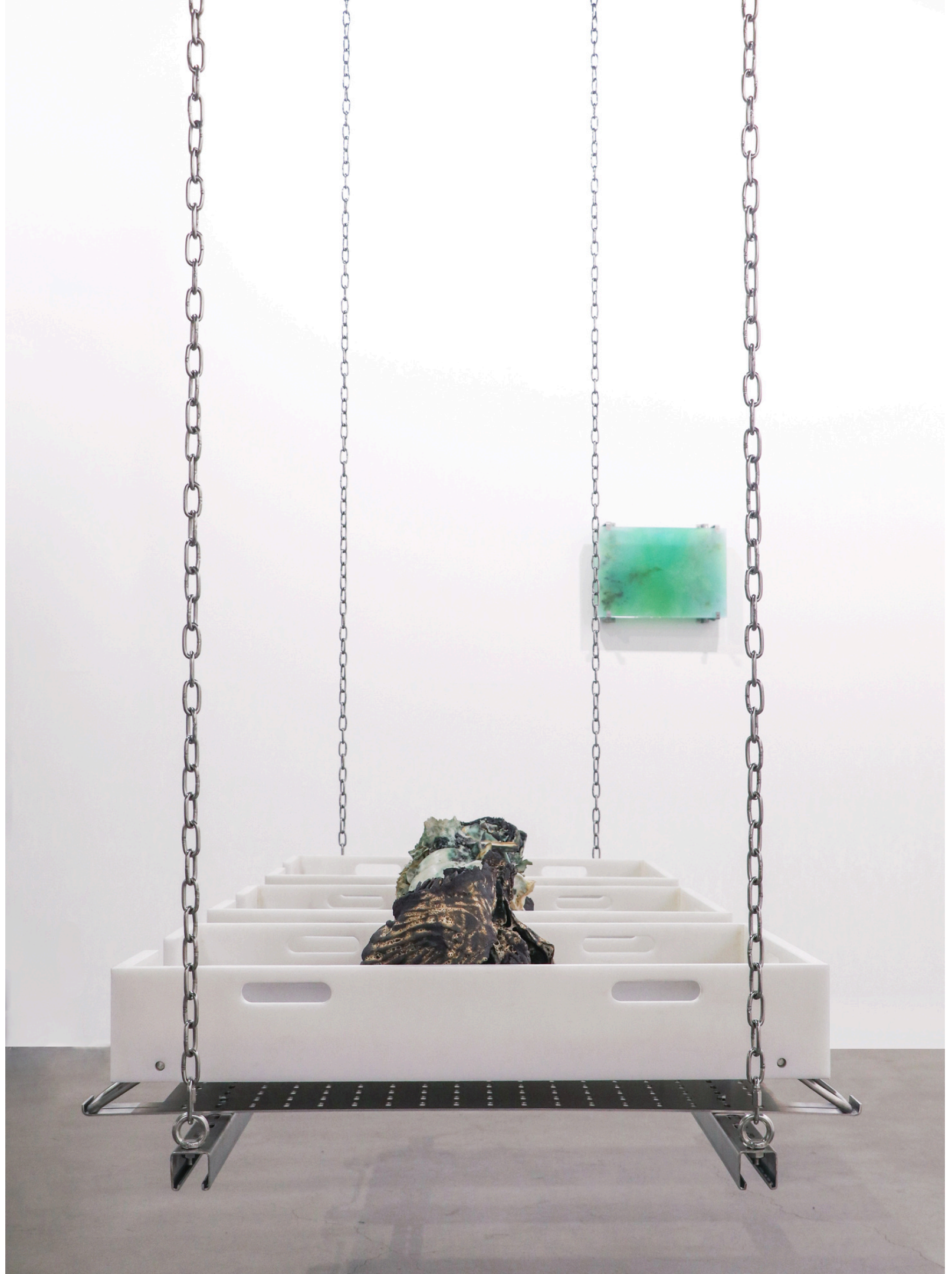


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I didn't ask to be dredged - talisman 010
 Steel, brass, nylon, cotton, salt, bioresin
 10 x 25 x 6 cm
 Mandy Zhang Gallery- West Bund, Shanghai- 2025



Composite Water Sample - tea clouded
Bio-resin, aluminium, mixed materials
35 x 45.5 x 9 cm
Mandy Zhang Gallery- West Bund, Shanghai- 2025



A brief interval- spills within
The Split Gallery, London- 2024

Foreground: *hǎidǐlāoyuè*
2024

110 x 38 x 9cm

Stainless steel, salt, mussel shells, cable ties, horse bit,
hook shackle, unknown matter.

Ceiling: *I was lying at the bottom of the biofilmed tank
looking at the depths above*

2022- ongoing

99 x 270 x 6cm

Aluminium, fresnel lenses, acrylic, stainless steel, salt,
seeds, sea moss, algae, seaweed, iron oxide, hot glue,
lychee pudding, dye, paracetamol, agar, soap, shells,
probiotics, duloxetine.

Background: *glistening as they pass, they reflect the
whole city on their body* by Elli Antoniou.



hǎidǐlāoyuè

The Split Gallery, London- 2024

110 x 38 x 9cm

Stainless steel, salt, mussel shells, cable ties,
horse bit, hook shackle, unknown matter.





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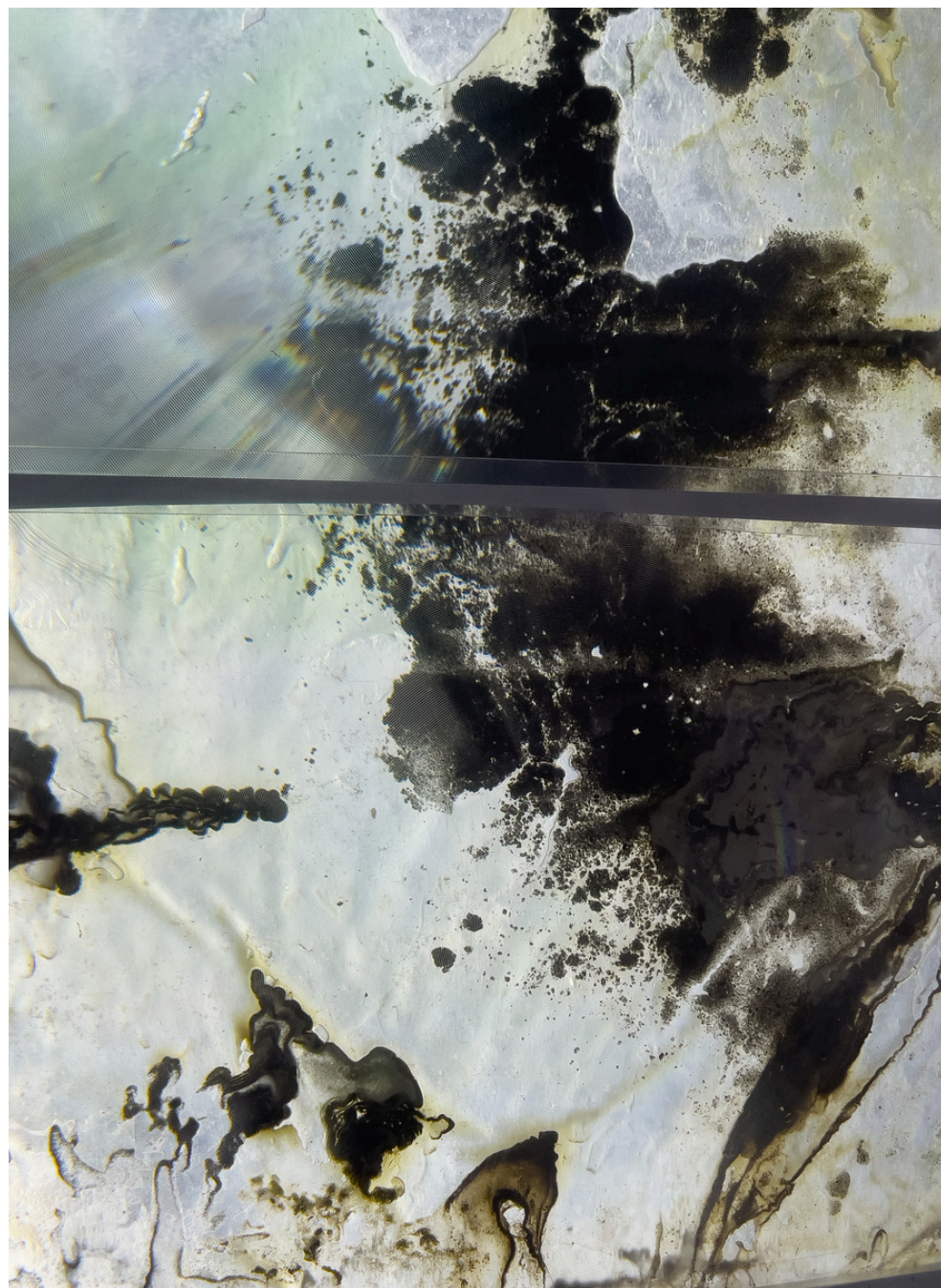
*I was lying at the bottom of the biofilmed tank looking
at the depths above*

The Split Gallery, London- 2024

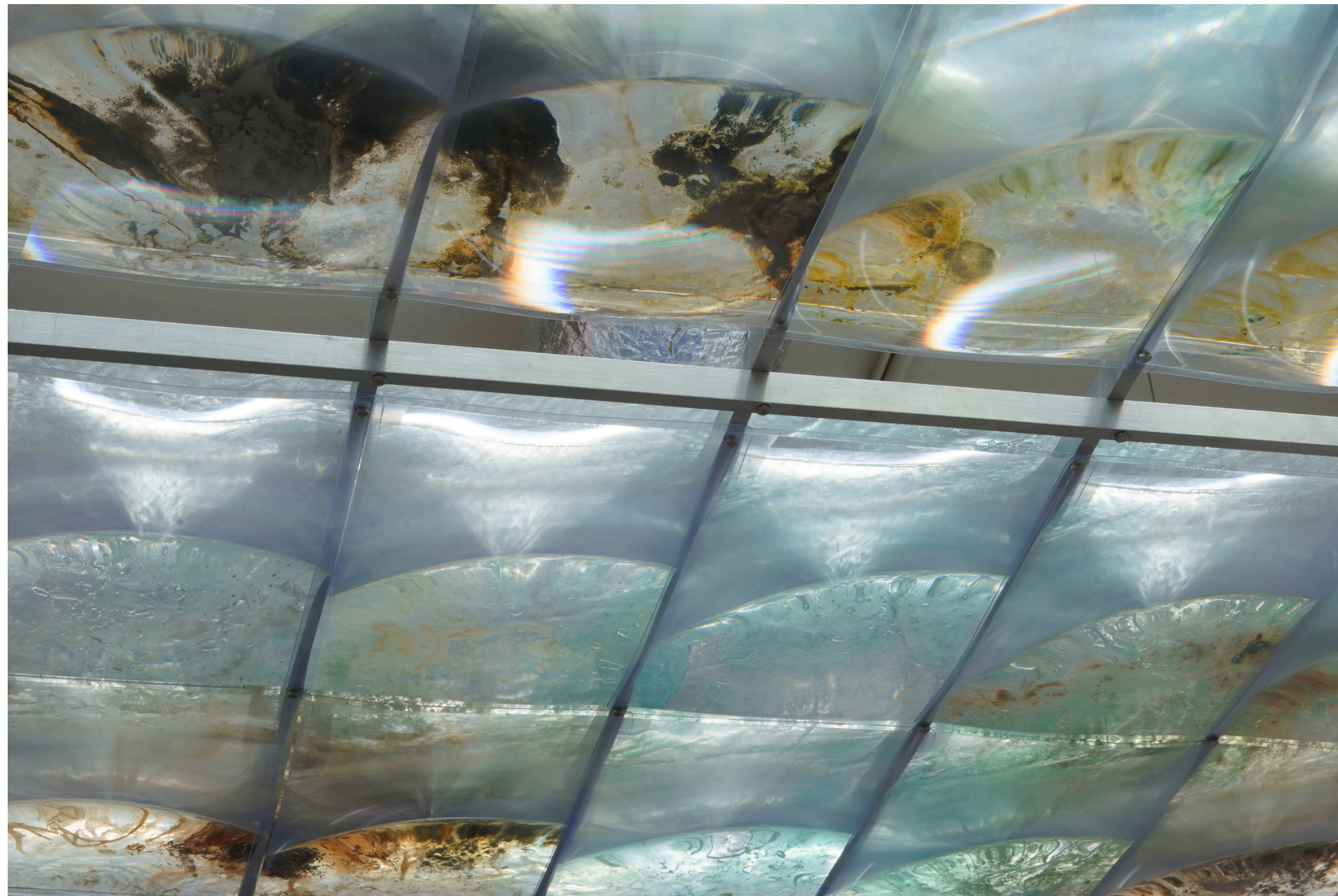
99 x 270 x 6cm

Aluminium, fresnel lenses, acrylic, stainless steel, salt,
seeds, sea moss, algae, seaweed, iron oxide, hot
glue, lychee pudding, dye, paracetamol, agar, soap,
shells, probiotics, duloxetine.





*I was lying at the bottom of the biofilmed tank
looking at the depths above*
The Split Gallery, London- 2024





Vestige
Joining Doggerland- APT Gallery, London- 2025
Mixed media
95 H x 55 W x 8 D cm





Vessel
OHSB at The Bottle Factory, London- 2024

Biomatter Submersion

Light in Motion, London Design Festival - 2024

46 x 31 x 6 cm

Bio-resin, aluminium, pigment, biomatter, LEDs.





Biomatter Submersion

Light in Motion, London Design Festival - 2024

46 x 31 x 6 cm

Bio-resin, aluminium, pigment, biomatter, LEDs.



I opened my mouth in the sea to ingest the salt until it crystalised on the calcified edges of my bones making my body of water its temporary host

Hypha Studios, Stratford - 2023

28 x 165 x 70 cm

Salt, bio-resin, algae, pampas grass, willow root, sea moss, bladderwrack, stainless steel, mussel shells, cable ties, geode, paracetamol, duloxetine, polyethylene, basil seeds, aluminum, PVC, water pump, LEDs.





The willow will submerge in time
Commission University of Cambridge - 2023

*Push me up against a membrane dredged from the
grey matter of the subglacial lake*

Collective Ending HQ- 2022

470 x 250 x 150 cm

Aluminum, latex, salt, basil seed, PVC, stainless steel,
lychee pudding, starch, abalone shell, pine,
cuttlebone, seaweed, iron oxide, hot glue, baby oil,
paracetamol, agar, soap, mussel shells, blue poppy
seed, leaf powder, probiotics, hair gel, duloxetine,
wheat, talcum powder, sea moss.





*Push me up against a membrane dredged
from the grey matter of the subglacial lake*
Collective Ending HQ- 2022



*Push me up against a membrane dredged
from the grey matter of the subglacial lake
Collective Ending HQ- 2022*



Oxbow

Projecktraum, Claas Reiss Gallery, London- 2022

Vascular membrane

2022

160 x 90 x 10 cm

Latex print to vinyl, stainless steel.

Foreground: Hannah Rowan & May Hands



We'll meet again as cells in the salt marsh

Projecktraum, Claas Reiss Gallery- 2022
Bomb Factory Marylebone- 2023

38 x 97 x 60 cm

Perspex, glass, polythene, glass wax,
latex, salt, basil seed, hot glue, lychee
pudding, starch, seaweed, paraffin wax,
iron oxide, baby oil, agar, blue poppy
seed, food colouring, probiotics, hair gel,
talcum powder, sea moss, LEDs.

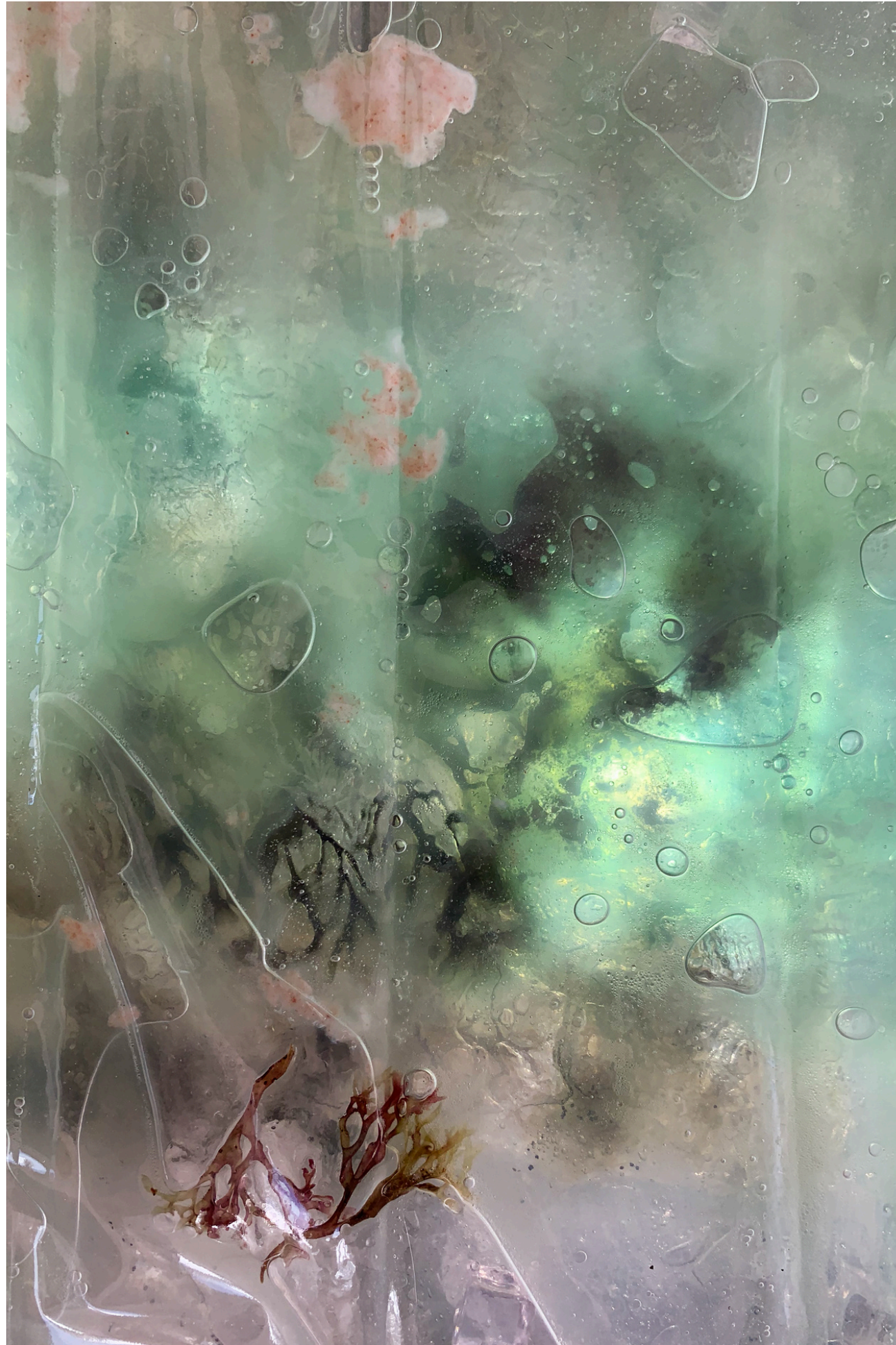


*We'll meet again as cells in the
salt marsh*

Projecktraum, Claas Reiss

Gallery- 2022

Bomb Factory Marylebone - 2023





Carcass Submerged [whale fall]

The Artist Room Gallery, London- 2022

The Bomb Factory Marylebone, London- 2023

Installation dimensions variable

PETG, glass, PVC, jesmonite, acrylic, abalone shell, ceramic, black lentils, latex, salt, basil seed, matcha powder, plaster, starch, tapioca, paraffin wax, oyster shell, polythene, hair gel, shampoo, talcum powder, sea moss.



Swamp under observation

2022

30 x 65 x 65 cm

Tapioca, pigment, sea moss, abalone shells, glass
wax, starch, oyster shells, pearls, probiotics, perspex,
baby oil, LEDs



Installation view of MA degree show at Slade
School of Fine Art, 2021



*My cataracts were found glazed in whale fat beaming into the
deflated skin of the bedroom*

2021

64 x 180 x 32 cm [main body]

Polyurethane foam, glass, latex, polythene, acrylic, varnish,
stainless steel, salt, sugar.



*Detail of My cataracts were found glazed in
whale fat beaming into the deflated skin of
the bedroom*





Details of *Carcass Submerged [whale fall]*

2021

Installation dimensions variable

PETG, glass, PVC, jesmonite, acrylic, abalone shell, ceramic, black lentils, latex, salt, basil seed, matcha powder, plaster, starch, tapioca, paraffin wax, oyster shell, polythene, hair gel, shampoo, resin, talcum powder, sea moss.





Details of *Carcass Submerged [whale fall]*

Black lentils, paraffin wax, glass wax, ceramic, irish moss, salt, glass, shampoo.





Details of *Carcass Submerged [whale fall]*

2021

62 x 150 x 70 cm

PETG, glass, PVC, jesmonite, acrylic, matcha powder, plaster, starch, tapioca, paraffin wax, oyster shell.





Protean Fluid

Gossamer Fog Gallery, London- 2021

Left image: detail of *Carcass Submerged [whale fall]* Foreground: Louise Oates, Right: Max Blotas
Black lentils, paraffin wax, glass wax, ceramic, irish moss, salt, glass, shampoo.





Details of *Carcass Submerged [whale fall]*

Protean Fluid at Gossamer Fog Gallery- 2021

PETG, glass, PVC, jesmonite, acrylic, abalone shell, ceramic, black lentils, latex, salt, basil seed, matcha powder, plaster, starch, tapioca, paraffin wax, oyster shell, polythene, hair gel, shampoo, talcum powder, sea moss.





Installation view: *Binal Incubation in Treacle and Motor Oil*

Gossamer Fog Gallery-2021

Barbican Cinema- 2022

200 x 350 cm

4K two channel video projection



Binal Incubation in Treacle and Motor Oil

Gossamer Fog Gallery-2021

Barbican Cinema- 2022

200 x 350 cm

4K two channel video projection



Moongate
Lucinda Chua Performance
Southbank Centre London- 2022