

Molly Gochman

Past Projects | Artwork Summary



UKR|RUS

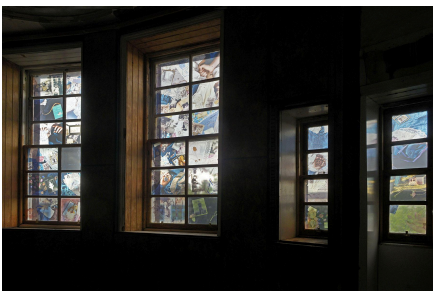
2024

Reclaimed wood, concrete, glass, plaster, ground marble

[More about *UKR|RUS*](#)

[October 5. Community Activation](#)

UKR|RUS invites us to question the devastating human cost and destruction caused by aggressive imperialism, and to celebrate the resilience of Ukrainians, their rich cultural history, and the future that so many are fighting to defend. Taking the shape of the Ukraine-Russian border as it is defined by Ukraine and recognized by international law, the work draws parallels between physical and metaphorical boundaries, explores the complex dynamics that exist around borders, and provides a space to center and reflect upon the ongoing struggle of Ukraine and its people. Sharp angles define the sculpture's linear form, with sections varying in length (from 4 to 10 feet) and height (14 to 28 inches). Constructed using an assemblage of reclaimed wood, rubble, and various types of ground surface materials including marble, *UKR|RUS* recognizes the scars of conflict while simultaneously suggesting the possibility of rebuilding and healing.



Memory Collage

2024

Photograph on vinyl, found and sourced memorabilia, projectors

[More about *Memory Collage, 2024*](#)

Memory Collage is an ever-evolving exploration of memory and time, rooted in the interplay between found objects and collaborative engagement. This dynamic project invites participants to contribute cherished artifacts imbued with personal significance. First conceived in 2009, this project utilizes a unique blend of found objects and collaborative performance to weave a visual testament to the power of objects to evoke emotions and connect us all. Pre-submitted digital scans and live, in-person contributions of cherished keepsakes, whether faded photographs or weathered trinkets, each carrying a story to be shared, become building blocks in a larger narrative, fostering dialogue and connection among participants.

Molly Gochman



Red Sand Project

2018 - ongoing

Pigmented sand and resin

Dimensions variable

[More about Red Sand Project](#)

[Border US-MX, 2019, Seattle-Tacoma Airport](#)

As part of *Red Sand Project*, the work *Border US-MX* is a 650-foot long outdoor shallow trench shaped like the U.S.-Mexico border, filled with red sand, and installed near the George Bush Intercontinental Airport (IAH) in Houston, Texas. This is one of four large-scale, site-specific outdoor land art installations that elevate *Red Sand Project*'s mission of raising awareness of human trafficking and exploitation. Stretching hundreds of feet long in the shapes of political borders, these earthworks raise important questions about migration, freedom of movement, and the vulnerability of refugees to exploitation. As public art installations, they provide spaces for activists, community members, and others to question, connect, and take actions.

As of December 9th, 2024, *Red Sand Project* has distributed over 10,000 individual toolkits and more than 16,000 pounds of bulk sand to over 14,500 participants across 41 states. This diverse group includes businesses, advocacy groups, educators (from secondary schools to universities), faith-based organizations, government entities, medical professionals, NGOs, students, survivors, survivor networks, and women's groups.



Gathering

2023

Mixed media installation and performance: canvas, rope, found objects

[More about Gathering](#)

[Gathering at Governors Island](#)

Situated at Nolan Park on Governors Island, *Gathering* is a participatory installation inviting us to consider how our actions shape our world. Through public engagement, the work encourages viewers to deepen their connections with each other and the land we all inhabit.

Two hundred rolled-up waxed canvas tarps, stitched to the grass, mirror the shape of Governors Island before its early 20th-century transformation through excavation and dredging. Over the artwork's month-long duration, visitors are invited to take a tarp. As they depart with this canvas, the immense installation begins to change shape, its outline slowly eroding. The work will take on new meaning through this process, as pieces find new homes

Molly Gochman

and purposes. Dancers, knot tyers, meditators, healers, community organizers, and various participants will energize the site, extending an invitation to join and collectively enrich our understanding of one another.



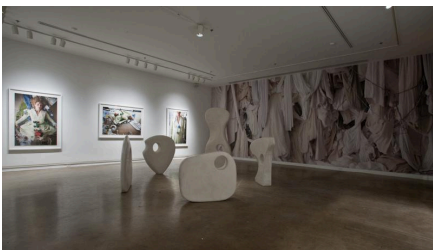
Before

2018

Digital prints on aluminum

[More about *Before*](#)

Before explores the myriad ways water works to mold our environment and our lives, examining the vulnerabilities people face because of natural disasters, and the ways in which communities come together as a result. Hurricane Harvey was the costliest tropical cyclone on record, displacing more than 30,000 people and resulted in 100 deaths. Meanwhile, as a result of heavy monsoon rains that led to flooding in South Asia, more than 1,200 people died across India, Bangladesh and Nepal. The images created for *Before* are memorials to the emotional loss caused by flooding, in the context of both Houston and India. Homes ruined, belongings irreparably damaged, photographs lost forever—the flooding destroyed more than just objects. In India and in Houston, though the geography and devastation were different, the destructive brown water of the floods was the same.



Lullabies II

2010

Custom photorealistic wallpaper, plaster sculptures, photographic prints on watercolor paper

[More about *Lullabies II*](#)

Lullabies II is an installation focused on a sensory and narrative experience that delves into the mysterious universes of time, transition, repetition, permeability, gentleness, and song. The exhibition includes five sculptures, eight large photographic prints, a photographic wallpaper mural, and a unique audio artwork featuring lullabies sung by myself, my mother, and grandmother.

Molly Gochman



Welcome

2009

Earth, sod, hidden steel discs

[More about Welcome](#)

Welcome is an outdoor land art installation consisting of a series of raised, grass-covered mounds spelling out the word “welcome” in braille. This 104-foot long installation is visible driving up the esplanade to the museum, as well as from the museum steps. Reminiscent of the Nazca lines of Peru whose patterns are discernible only from the air, the scale of the braille pattern transforms a single word into an environment – a space that viewers can explore and enjoy. Each mound is large enough for a person to lay across, inviting viewers to interact with the work, engaging their bodies with the grass and earth. The bump of the mound also references the pregnant womb — an area of interest in many of my other works.



Give Away Project Part IV

2008

Images from community-based give away project, photographic images on canvas, body lotion, cleaning tools

[More about Give-away Project IV](#)

Give-away Project IV is the fourth installment of the *Give-away Project* series, which aims to connect communities through their personal connections to objects. Objects represent personal choices and mirror aspects of our personalities. Sharing our connections to the same objects reveals deep, underlying similarities. In *Give-away Project I*: I invited people to my studio, filled with personal objects, and asked them to take a picture with whatever they wanted to take home. I created prints that combined images of all the participants. In *Give-away Project IV*, I invited people to make gestures on and even erase the images using body lotion and cleaning tools. The work encouraged play and knit community through inviting choice, participation, and representation. People saw themselves in the work in various ways.

Molly Gochman



Emergence

2006

Vintage chandeliers, live feed video projection,
sound created from interviews, found theater chairs

[More about *Emergence*](#)

Emergence is an intersensory installation created in collaboration with Dominic Walsh Dance Theater for their seasonal performances. I began this project by interviewing all of the dancers and I used these recordings to compose a score. The audience was projected live as the backdrop for the set. I added extra theater seats and sat in one myself to mirror the audience. The installation aimed to bring the audience closer to the dancers and the performance itself. Through incorporating vintage chandeliers on stage and items from a home in the lobby, the installation bridged domestic spaces with the public space of a theater.