

Elisabeth Molin
Selected Works





camouflage trees peeling their skin, I lose gravity at -359 meter (2021)
HD video 1.23 min loop , HD Video 1.34 min loop
Carpet, Tablet Holders, False Eyelashes
45 x 160 x 200 cm

A photographic carpet of a forrest taken from the vantage point of a cable car, two spider tablet holders with monitors on the back playing blindingly close up footage of human skin, their feet have been equipped with false eyelashes

Installation View
Zona Mista London



detail: camouflage trees peeling their skin, I lose gravity at -359 meter (2021)
HD video 1.23 min loop , HD Video 1.34 min loop
Carpet, Tablet Stands, False Eyelashes

Installation View



MISSING SCENE 2009872 (2021)

Installation View

Bladr - Platform for artists books, Copenhagen

The exhibition is a stage set for a missing chapter in a book*. In the chapter fragments and traces meet in a temporary assemblage that inhabit the room like a living organism, coexisting with its histories, temporalities and realities.

The fragments and traces relate to half stories, fragments of stories, digital cut-outs. They asks questions around extraction and essence. When does a tree stop being a tree and when does it become a piece of wood? When does images loose their ability to represents something and what agency does the leftovers have?

* fanta for the ghosts is a book and a fictitious play, circulating around the spirit, agency and languages of everyday objects, commissioned as part of the OneThousandBooks Festival in Copenhagen, August 2021.



detail; MISSING SCENE 2009872

264 gram (2021)

Wallpaper

163 x 30 cm

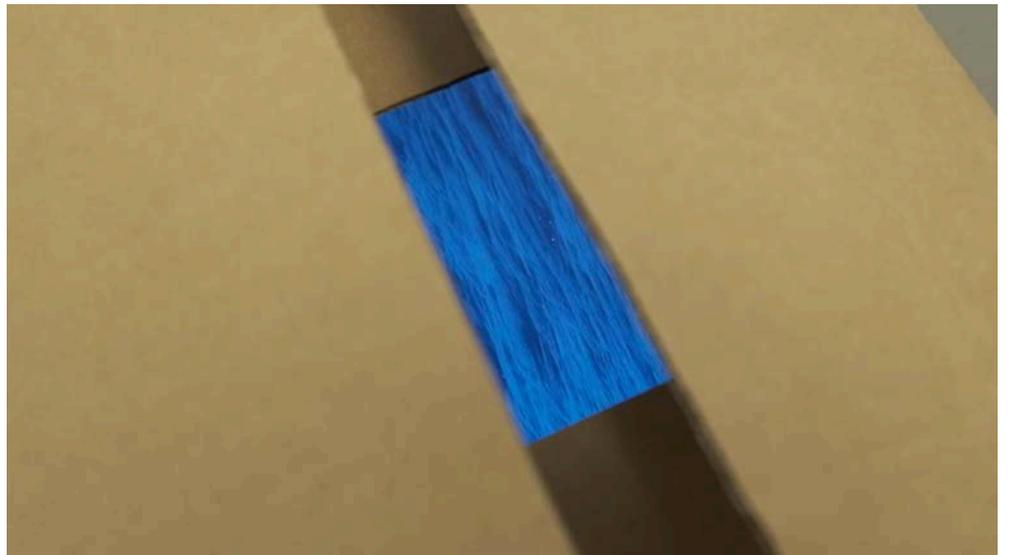


detail; MISSING SCENE 2009872
the mist after a shower (2021)
wallpaper
Dimensions variable



MISSING SCENE 2009872 (2021)

Installation View



What does the internet know about distance. Or Deep Time RL (2021)

Cardboard box, monitor, kable, HD Video 2.35 min loop

11 x 32 x 22 cm

video documentation:

<https://vimeo.com/628370990>

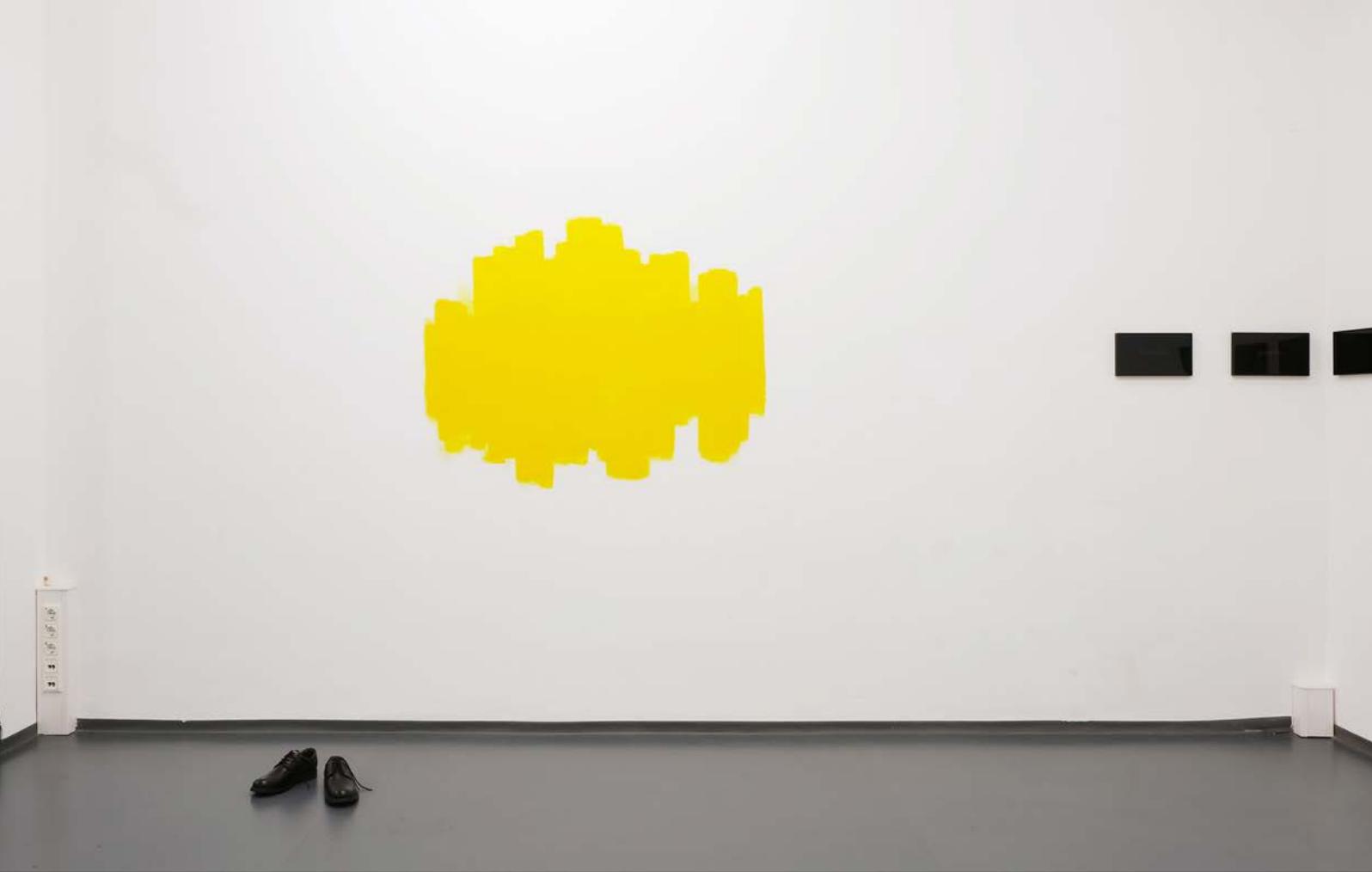
password: hi



a click, a wink, a nod or the blink of an eye (2021)
Mixed media installation

video:
At the edge of perception (2021)
<https://vimeo.com/454908674>
password: eop

Installation View
BB15, Linz



a click, a wink, a nod or the blink of an eye (2021)

Installation View



since the (2021)
black aluminium frames, privacy film, texts
18 cm x 185 cm x 2 cm

Descriptions of time such as 'last month', 'since the', 'over night' and 'did not end at' have been cut out of from newspapers and been assembled in a visual poem. The texts are covered by a layer of privacy film which hides and reveals the content depending on ones movement in the space.

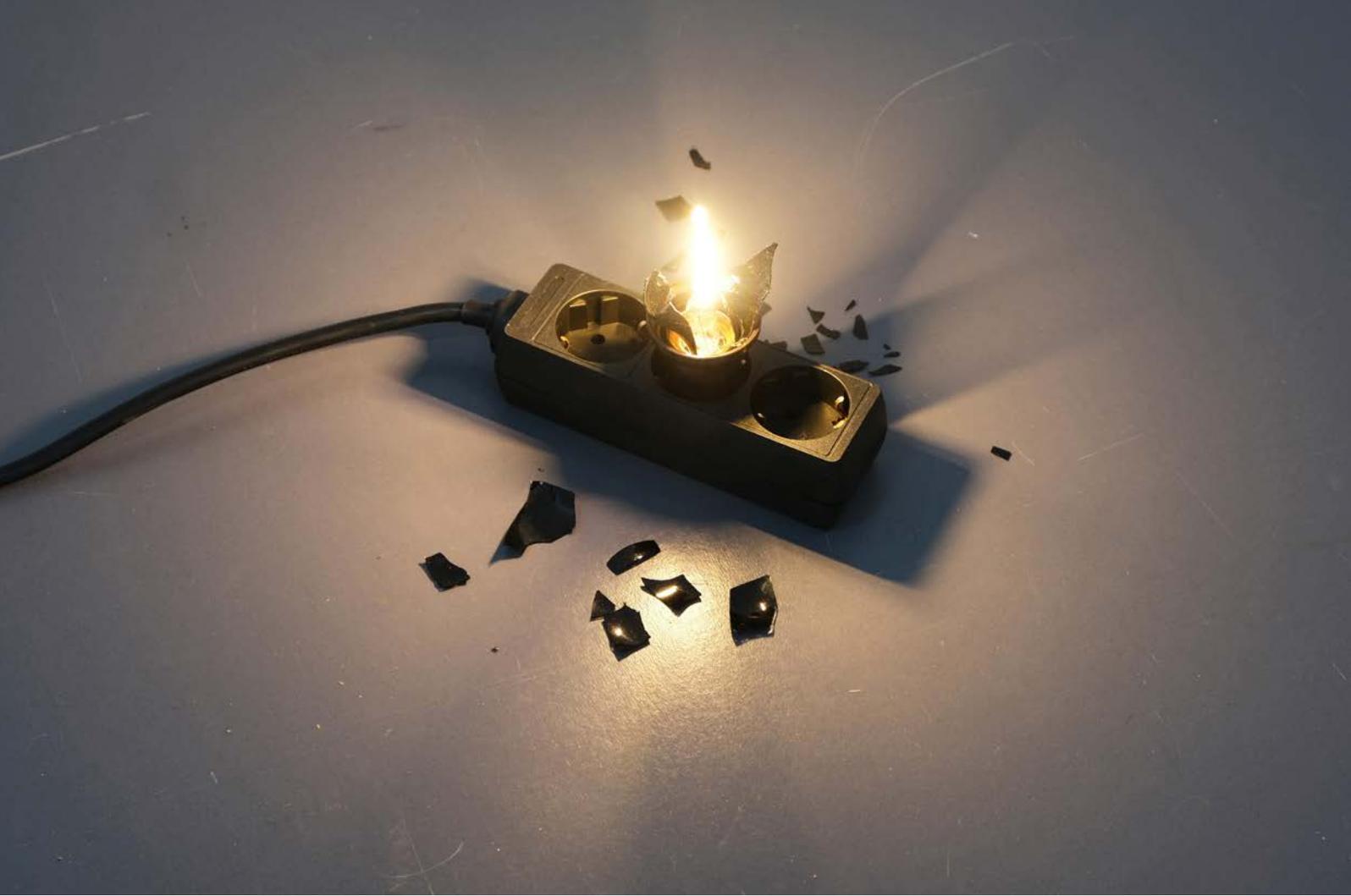
Installation View



Echo (2016)
Nightworker's shoes, Burnt Engine Oil
14 cm x 45 cm x 45 cm

Installation View

The shoes are inspired by a conversation I had with a nightguard who kept dreaming that his shoes were filling up with dark water. The shoes are waterproofed from the inside and filled to the brim with black engine oil.



Splinters (2020)
broken light, dimensions variable

Installation View



translucent skin, neoprene suits (2021)
wallpaper, wellingtons, humidifiers, ventilators, cardboard box
dimensions variable

Installation View



as if you could just kill time (2019)
archival pigment print, alu frame
56 x 37 cm

Installation View



Stub (2020)
Ceramics
dimensions variable

Installation View



trapa su erat lliw evol (2020)
4 x 22 x 11,5 cm
bronze



from black to yellow and back again (2018)

Bronze, rotten banana

2 x 14 x 14 cm

Installation, Sharp Projects, København, 2021



Echo (2020)
Clock, Mirror
20 x 5 x 0.5 cm

Echo is a wristwatch where the mechanics of the watch is replaced with a mirror that reflects the surroundings as oppose to showing time in a numerical value.

Installation View
Das Weisse Haus, Vienna

11.25 (2019)

Concrete, Video Projection, Books;
'Possibly Potentially Probably Not',
'World Wonder Wound',
'Low Level Lights Will Guide you'

Video, 16:9, colour, stereo

11.25 min loop

<https://vimeo.com/229449490>



HD (2019)

Aluminum Plate, Archival pigment prints, privacy film
100 x 96 cm

Installation View

Wiels Project Room, Brussels



From black to yellow and back again (2018)

Bronze

3 x 14 x 17 cm, plinth 30 x 100 x 18 cm

Installation View

Wiels Project Room, Brussels



Installation View
Wiels Project Room, Brussels



Punctum V* (2019)
Text, privacy film
19 x 31 cm
*Eye mouth eye mouth eye eye mouth
Eye hand mouth hand eye eye eye



Echo (2020) Splinters (2020)
Archival Pigment Prints
80 x 63 cm, 33 x 22 cm

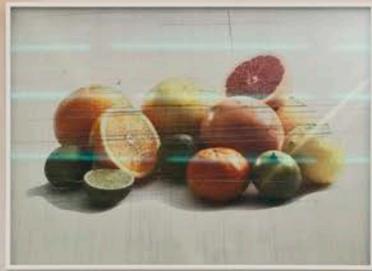
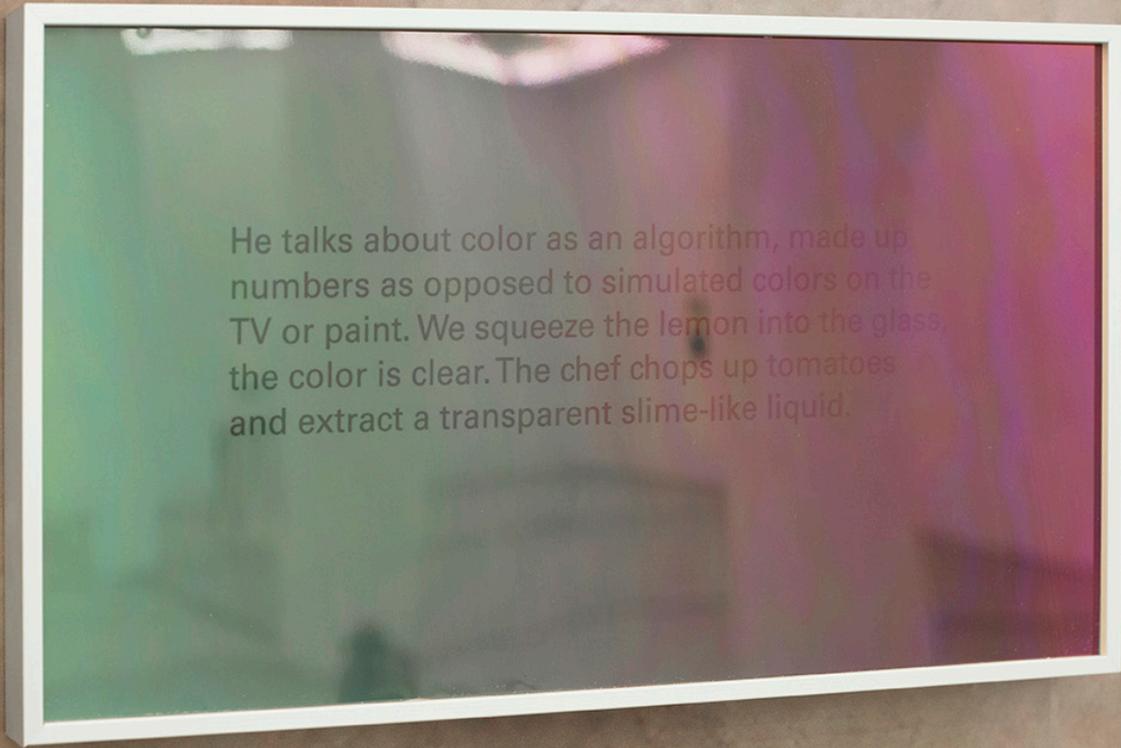
Installation View
Brigade, København



COMFORT 7/32/00 (2019)

Wallpaper, Archival pigment print, Privacy Film, Text
240 x 320 cm

Wallpaper: 180 x 240 cm, Image I: 43 x 53 cm, Image II (Punctum III): 19 x 30 cm, Image III: 33 x 40 cm,
Image IV: 80 x 60 cm



detail; COMFORT 7/32/00 (2019)
Privacy Film, Text*

*

He talks about colour as an algorithm, made up numbers as opposed to simulated colors on the TV or paint. We squeeze the lemon into the glass, the color is clear. The chef chops up tomatoes and extracts a transparent slime- like liquid.



COMFORT 7/32/00 (2019)

Wallpaper, Archival pigment prints, Privacy Film, Text*

240 x 400 cm

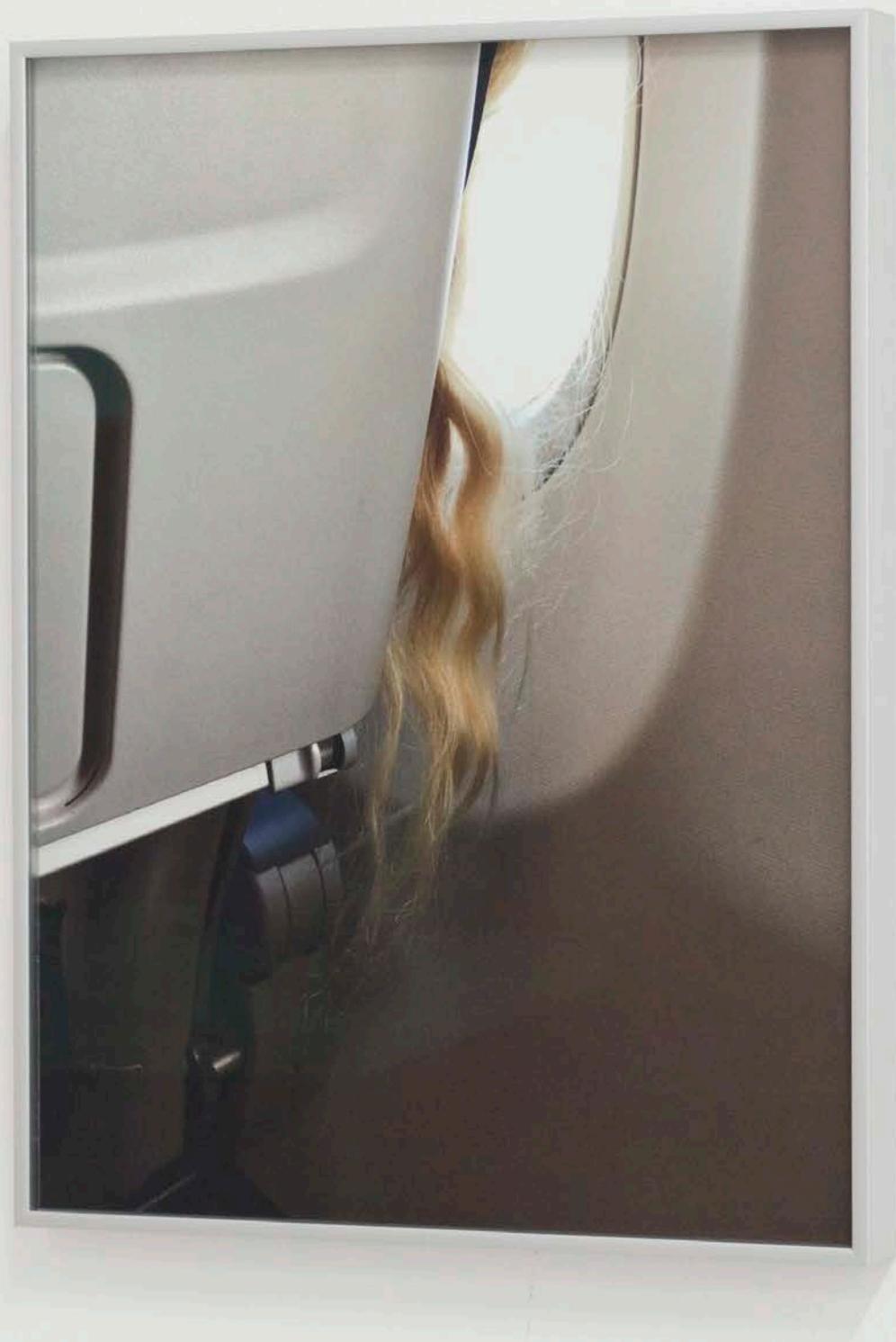
Wallpaper : 180 x 240 cm

Image I: 65 x 49 cm, Privacy Film/Text work: 19 x 30 cm, Image II: 53 x 40 cm

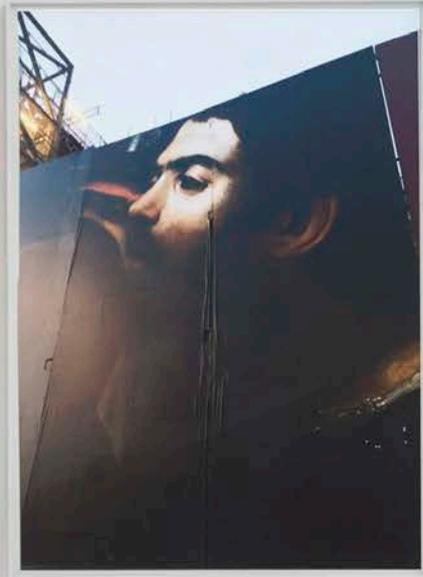
* The architecture in the city is formed of metal and glass, materials you can mirror yourself in.

ONXY ~ a semiprecious variety of agate with different colors in layers

Pupil ~ from pupa: doll - the tiny reflected images visible in the eye



It looked like horses galloping towards us in the pink sunset (2019)
Archival pigment print
47 x 35 cm



I 76891 SUN
II How entropy increased in an isolated system
III Sushi Hands
Archival pigment print
21 x 28 cm, 60 x 45 cm, 32 x 43 cm



Partially Permeable Membranes (2019)
Styrofoam box, Watermelons, Pump
40 x 60 x 40 cm

Installation View
Sundy, London

<https://vimeo.com/366437397>
Password: PPP



Myrmex (2018)

HD Video, 16:9, colour, stereo 3.24 min loop

stills from video

Ants scurry across the fragmented surfaces of classical Greek sculptures in the Agora, showcasing a zone of subsistence within an ancient marketplace.

<https://vimeo.com/170754823>



Decoy (2015)
HD Video, 16:9, colour, stereo
4.48 min

Video Stills

Synopsis: A decoy crow in a empty pool in a park. The decoy crow attract the local crows in the area and create confusion and upheaval in their group.

https://www.dropbox.com/s/68z2cokwyc2blk2/Decoy_ElisabethMolin.mov?dl=0

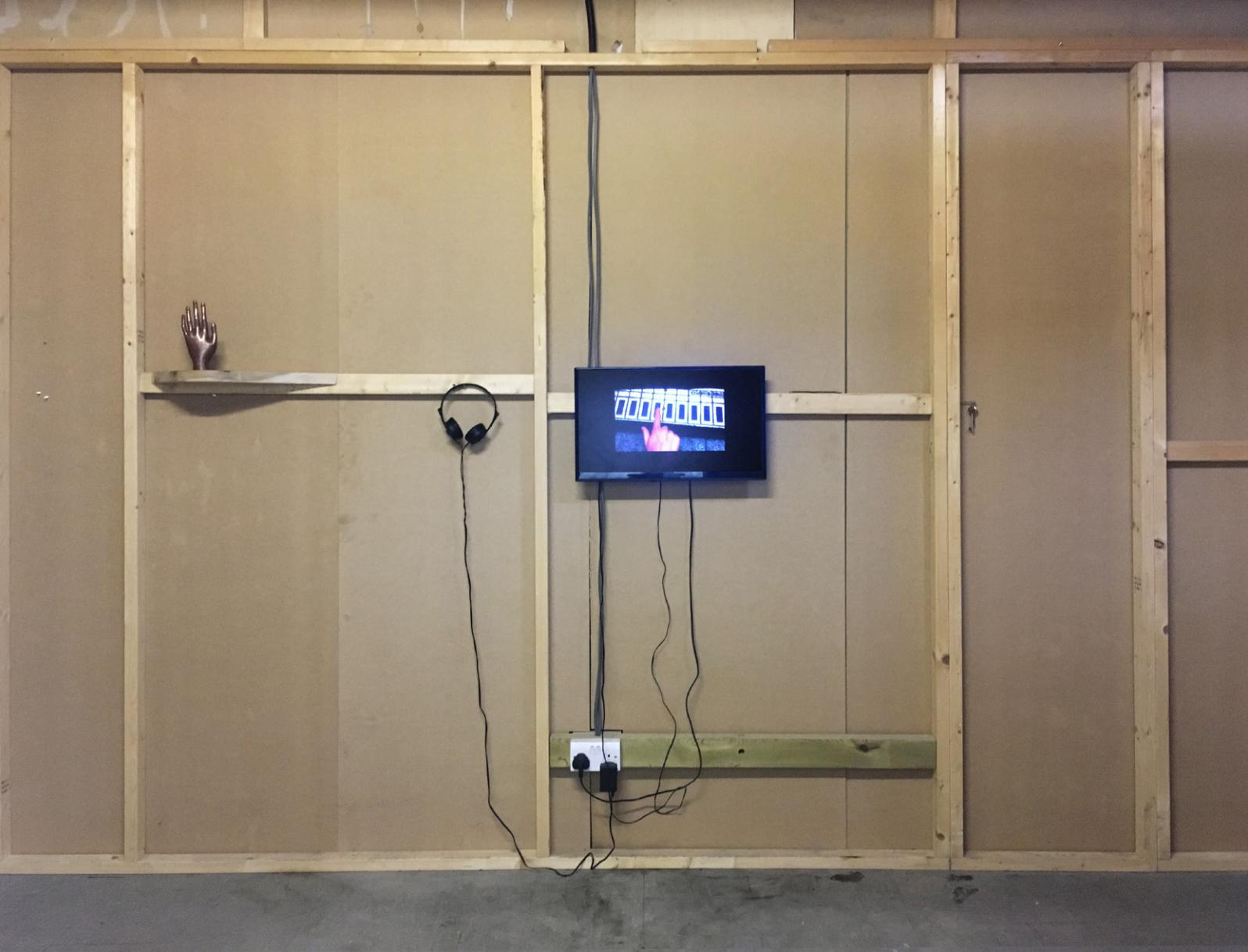
Notes on Darkness (2018)

Stone, Optoma mini projector, A Short History of the Shadow by Victor I. Stoichita, blanket, HD Video, 16:9, colour, stereo, 12.59 min

Installation View

SixtyEight Art Institute, Copenhagen





Somewhere in SE (2017)

Video Installation

Wood, LCD Monitor, Media Player, Headphones

HD Video, 16:9, colour, stereo

3.51 min loop

Dimensions Variable

Installation View

Zona Mista, London



Peripheral Encounters (2013)

Mixed Media Installation

Photograph, Red Cable, Cube Monitor, Headphones, LCD Monitor, 2 Projectors

Dimensions Variable

Installation View

RCA Graduate SHOW, London, UK



Mike (2013)
Combat gear, Addison Lee Uniform
Continuous Performance

Still from performance
RCA Graduate SHOW, London, UK

Description: Mike is an Addison Lee Courier who dresses in full body combat gear. During the exhibition I invited him to circulate around the exhibition space, performing himself.

SCENE 1 — TONGUES



A: Hi, how are you?

B: I'm just doing some distancing math

A: Isn't magic a bit overrated

B: With magic do you mean the aura of the work?

A: I was thinking more about the shadow of it

A starts peeling an orange

B: Ask Walter Benjamin

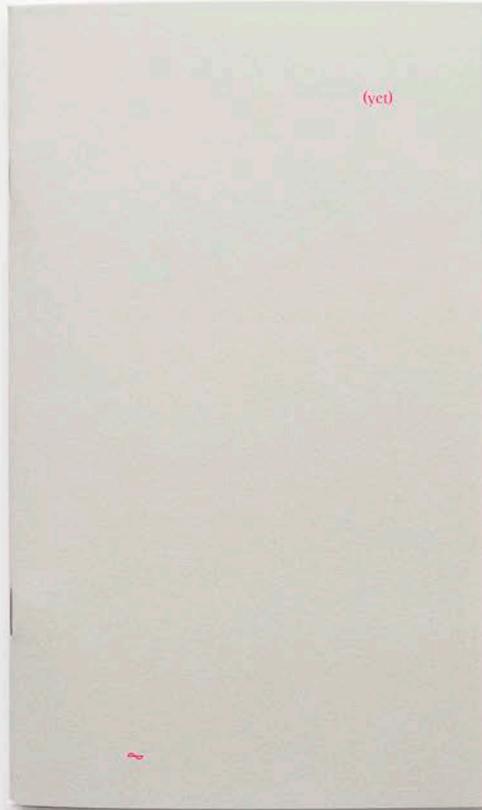
A: What if things could speak, what would they tell us?



fanta for the ghosts (2021)
Edition 450, 46 pages, Offset

page 4-7

fanta for the ghosts is a fictitious play, circulating around the spirit, agency and languages of everyday objects.



(yet) (2020)
40 pages, edition of 500, offset

Front page

(yet) is journey through everything in between; transit zones, temporary shelters, weightlessness and virtual spaces.



COMFORT 7/32/00 (2020)
40 pages, edition of 500, offset

Front page

The title COMFORT 7/32/00 refers to a note I found on the street one day, that became a portal into a state of mind or a particular time, although the time was out of date or imagined, floating in between past, present and future. The book is a journey through this imagined place, where vision oscillates between perception and mechanics, where objects and materials are in permanent state of melting or intersecting.

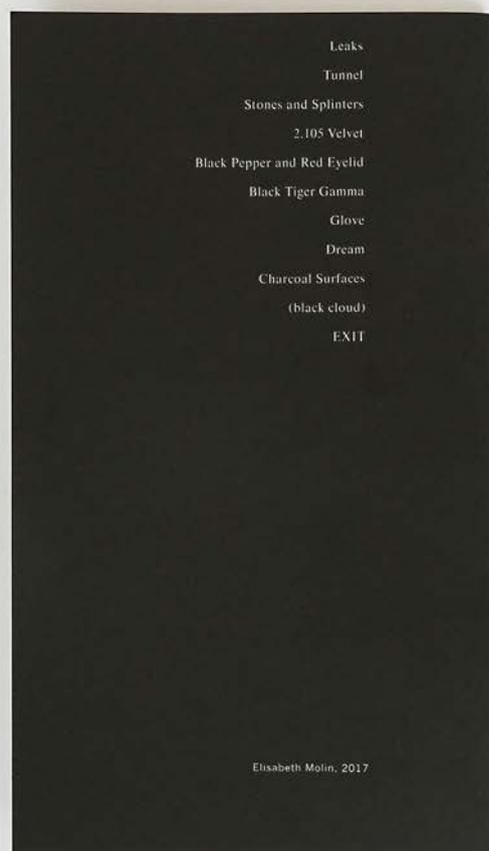


Lies and Diet Coke (2017)
Edition 200, Pages 40, Offset

Front Page

Lies and Diet Coke is a collection of notes and poems written over the period of one year. It relates to failures in representation, the night time and how technology affects notions of distance and proximity.

Link to writing: <http://elisabethmolin.com/liesanddietcoke/>



Black Rooms (2017)
Edition 200, Pages 40, Offset

Back Side

Black Rooms is an exploration of the book as mental architecture, where language builds up and breaks down notions of space. The book includes 11 different fictitious spaces.

Link to writing: <http://elisabethmolin.com/black-room/>