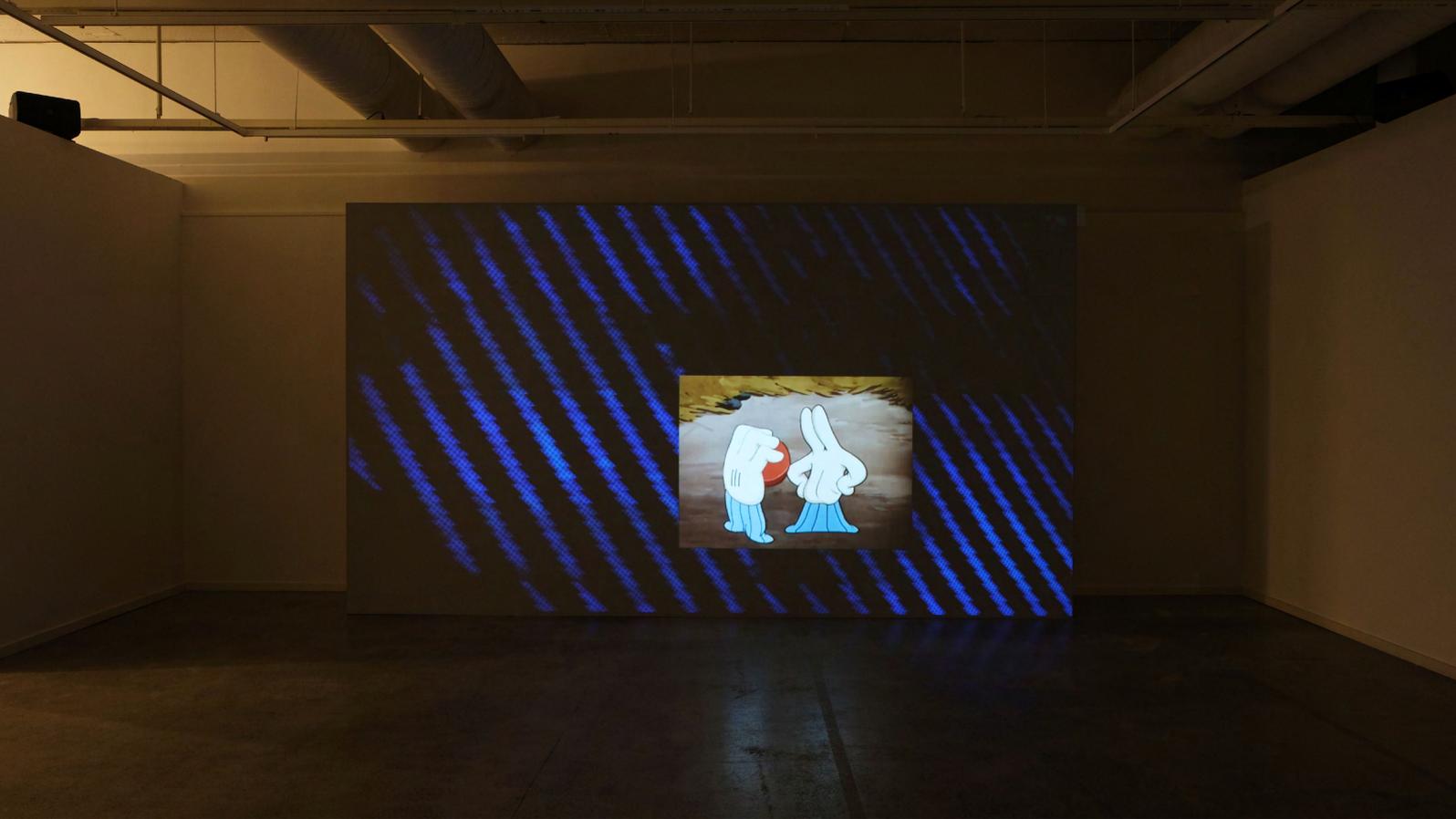


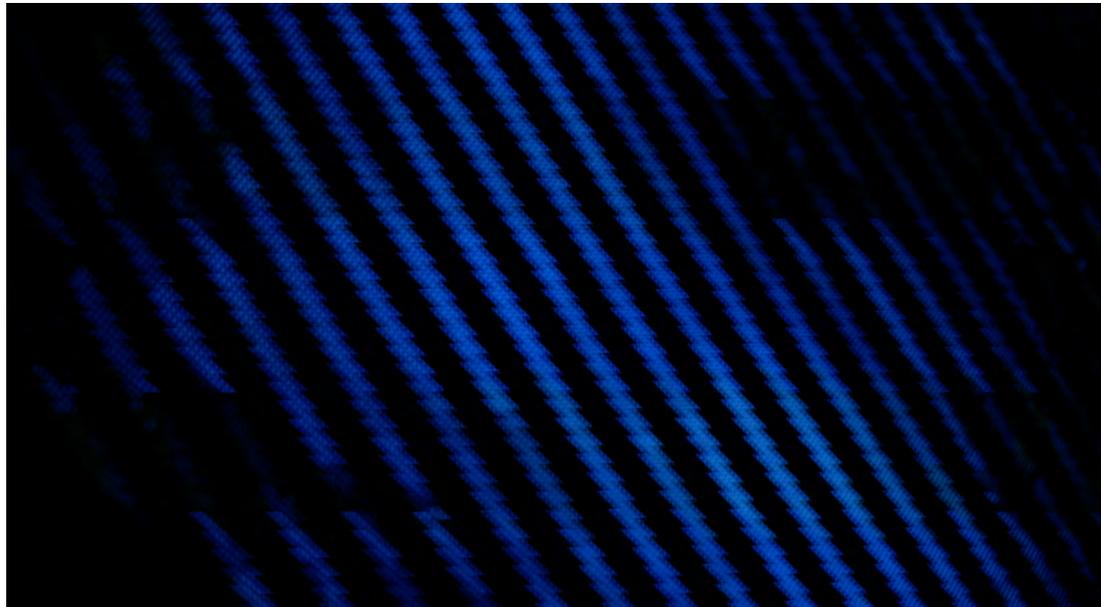
Elisabeth Molin
Selected Works



At the edge of perception (2021)
HD Video, 16:9, colour, stereo, 7.51 min loop

___(dizzy)*~, Installation View, Galleri Format, Sweden

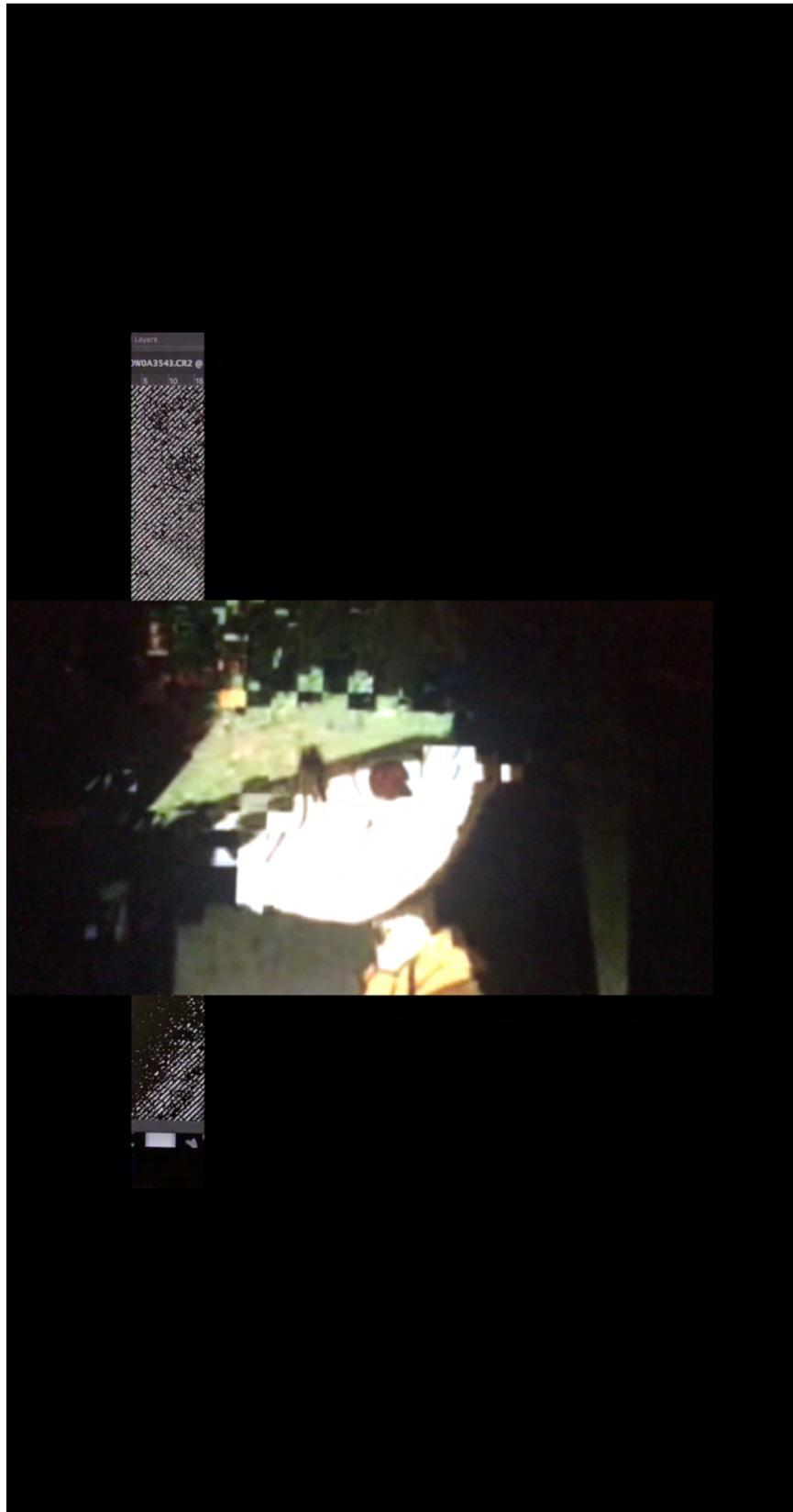
exhibition text: http://galleriformat.nu/en/uncategorized/upcoming-elisabeth-molin-___dizzy/



At the edge of perception (2021)
HD Video, 16:9, colour, stereo, 7.51 min loop

stills from video

<https://vimeo.com/454908674>
password: eop



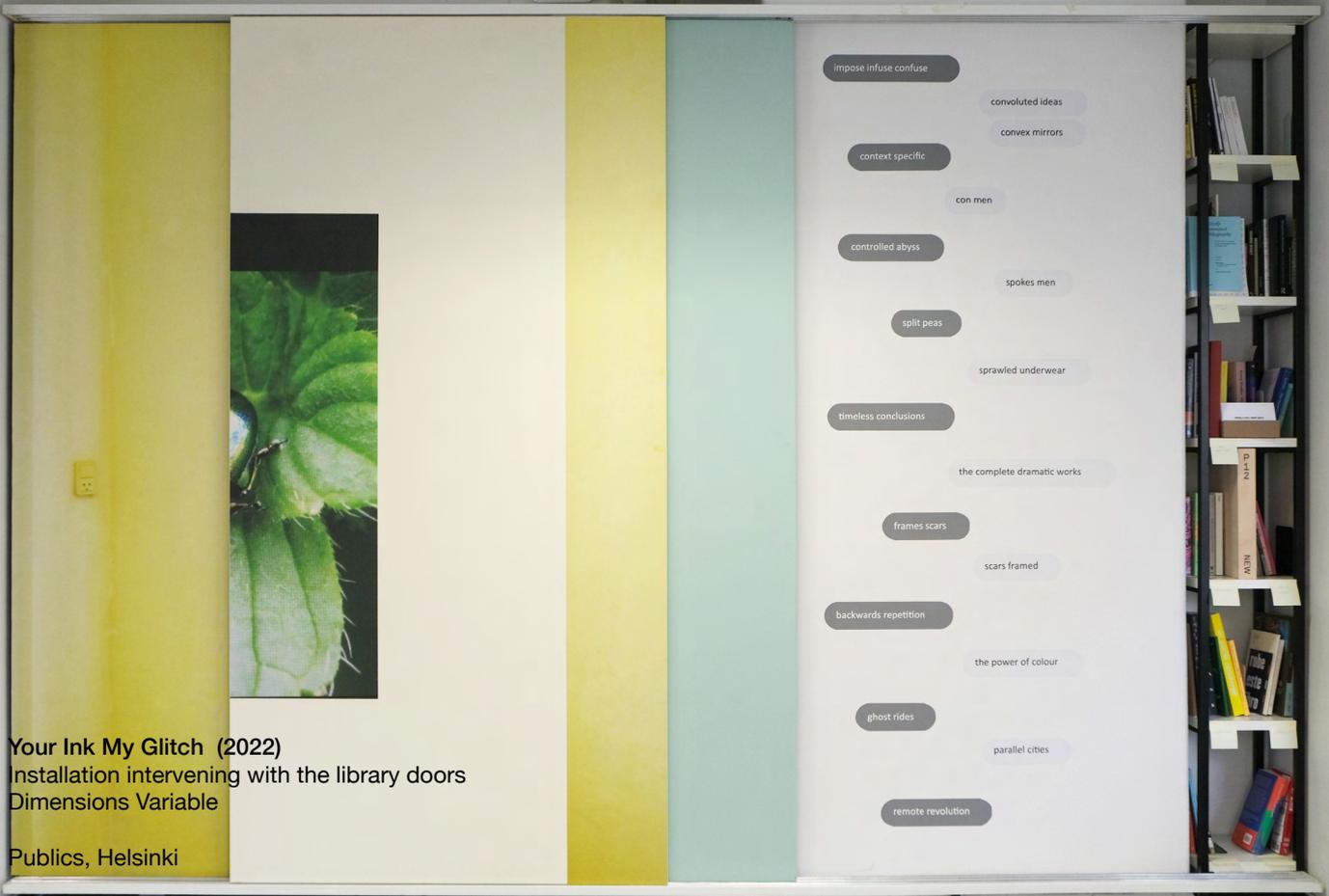
all.the.time

HD Video, 16:9, color, stereo
5.42 min loop

Stills fra video

<https://www.dropbox.com/s/2484e5p3r5ckdfw/Untitled.mov?dl=0>

all.the.time is a visual and textual montage exploring the textures and materiality of time in the digital media. The montage combines footage where time is marked in gestures such as evaporation, pulses, glitches and time lines.



Your Ink My Glitch (2022)
Installation intervening with the library doors
Dimensions Variable
Publics, Helsinki

- impose infuse confuse
- convoluted ideas
- convex mirrors
- context specific
- con men
- controlled abyss
- spokes men
- split peas
- sprawled underwear
- timeless conclusions
- the complete dramatic works
- frames scars
- scars framed
- backwards repetition
- the power of colour
- ghost rides
- parallel cities
- remote revolution



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

Link to videos:

<https://vimeo.com/663699982>

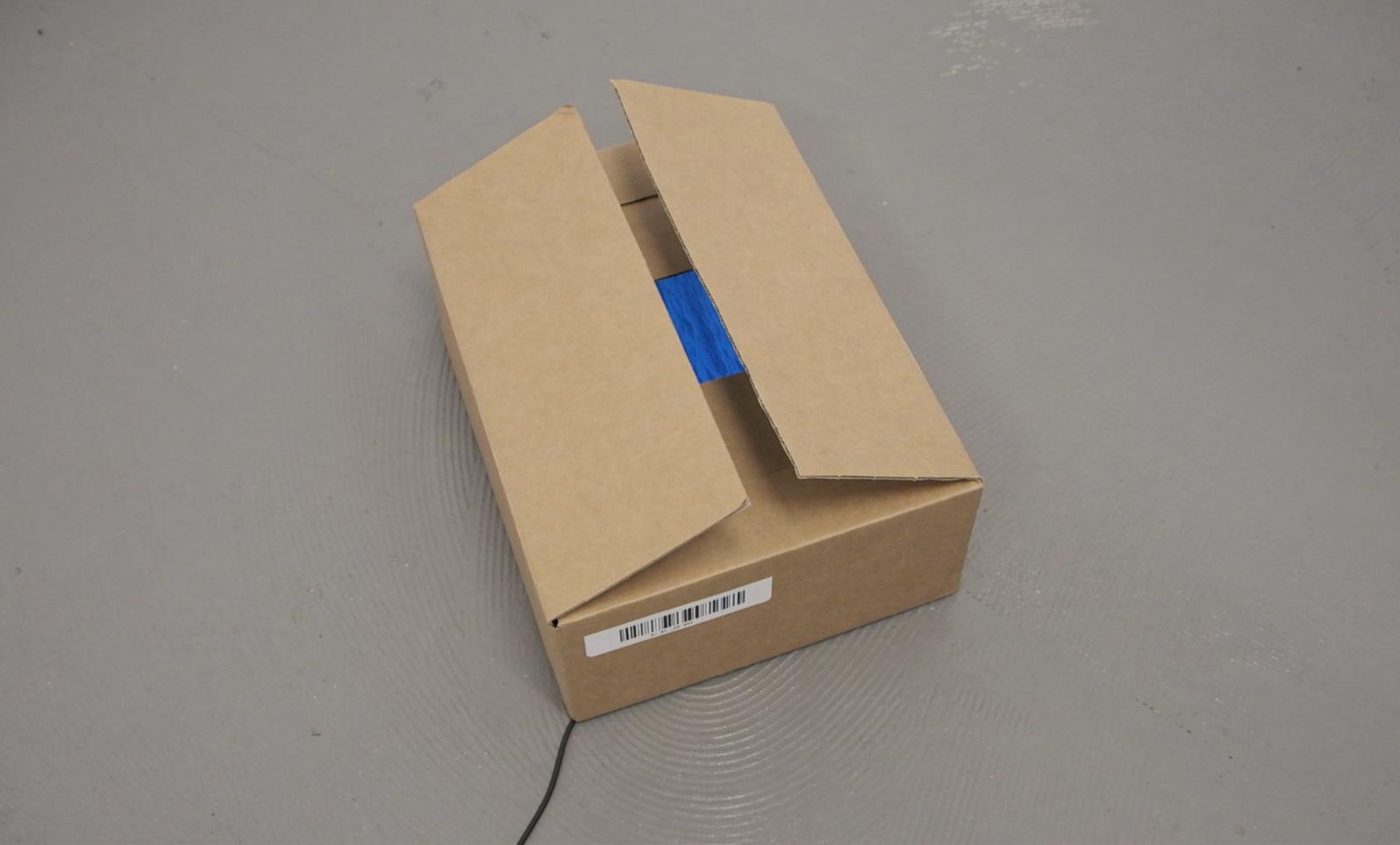
password: skin





glands expand, liquid aid sleep (2021)
wallpaper, oak bark extract, plastic bottles
130 x 30 x 25 cm

Installation View



Dreams that makes you sea sick (2021)

Cardboard box, monitor, cable, HD Video 2.35 min loop
11 x 32 x 22 cm

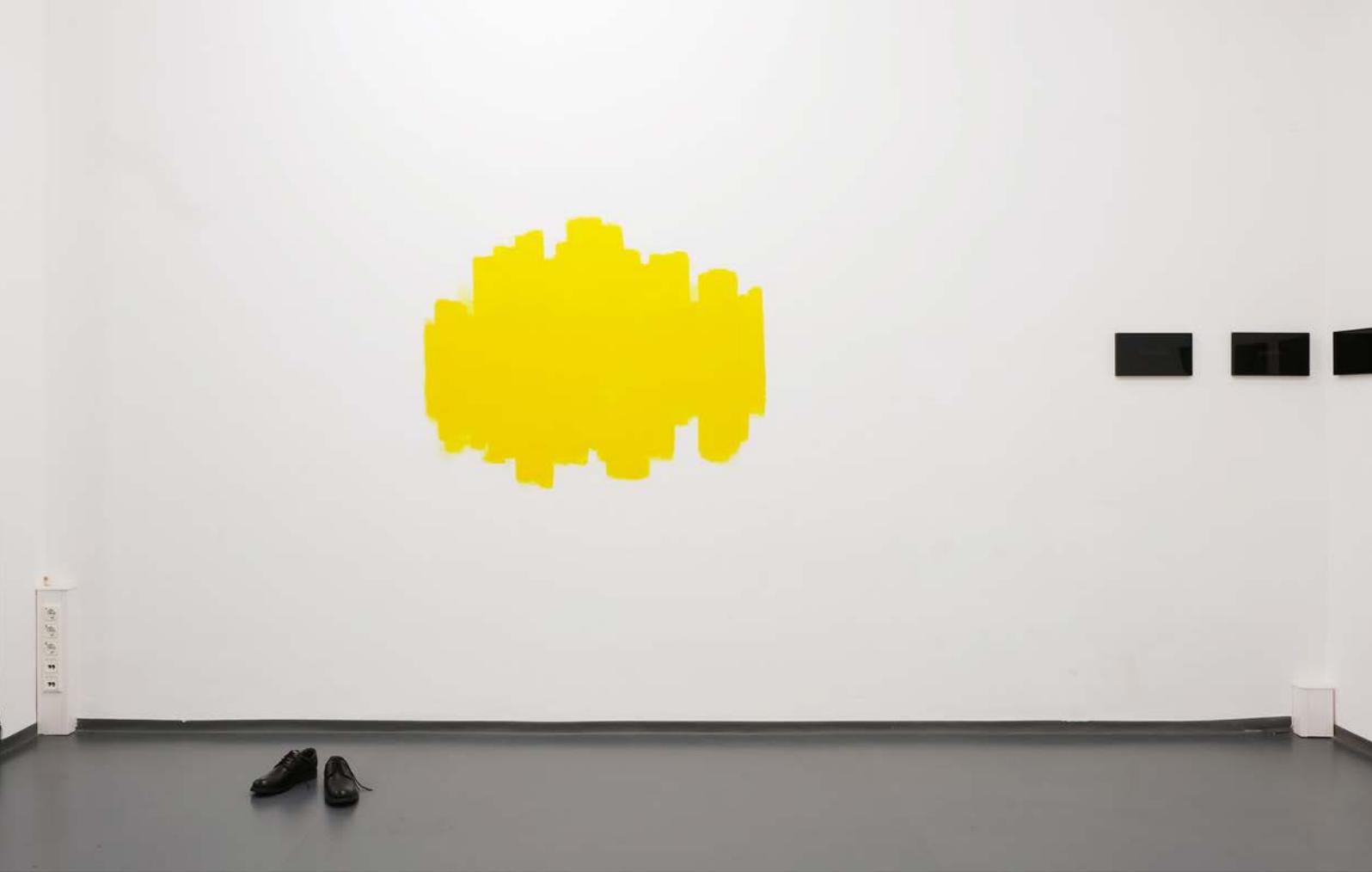
vimeo link: <https://vimeo.com/628370990> password: hi



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

Installation View

Descriptions of time; 'over night', 'last month', 'for the first time', 'could end at', 'since the' is cut-out from newspapers and placed in frames with a layer of privacy film on it that reveal and hides the content depending on ones movement in the space.



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



Stub (2020)
Ceramics
dimensions variable

Installation View

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



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



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

Installation View
Sundy, London

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



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, Image II (Punctum I) : 19 x 30 cm, Image III: 53 x 40 cm

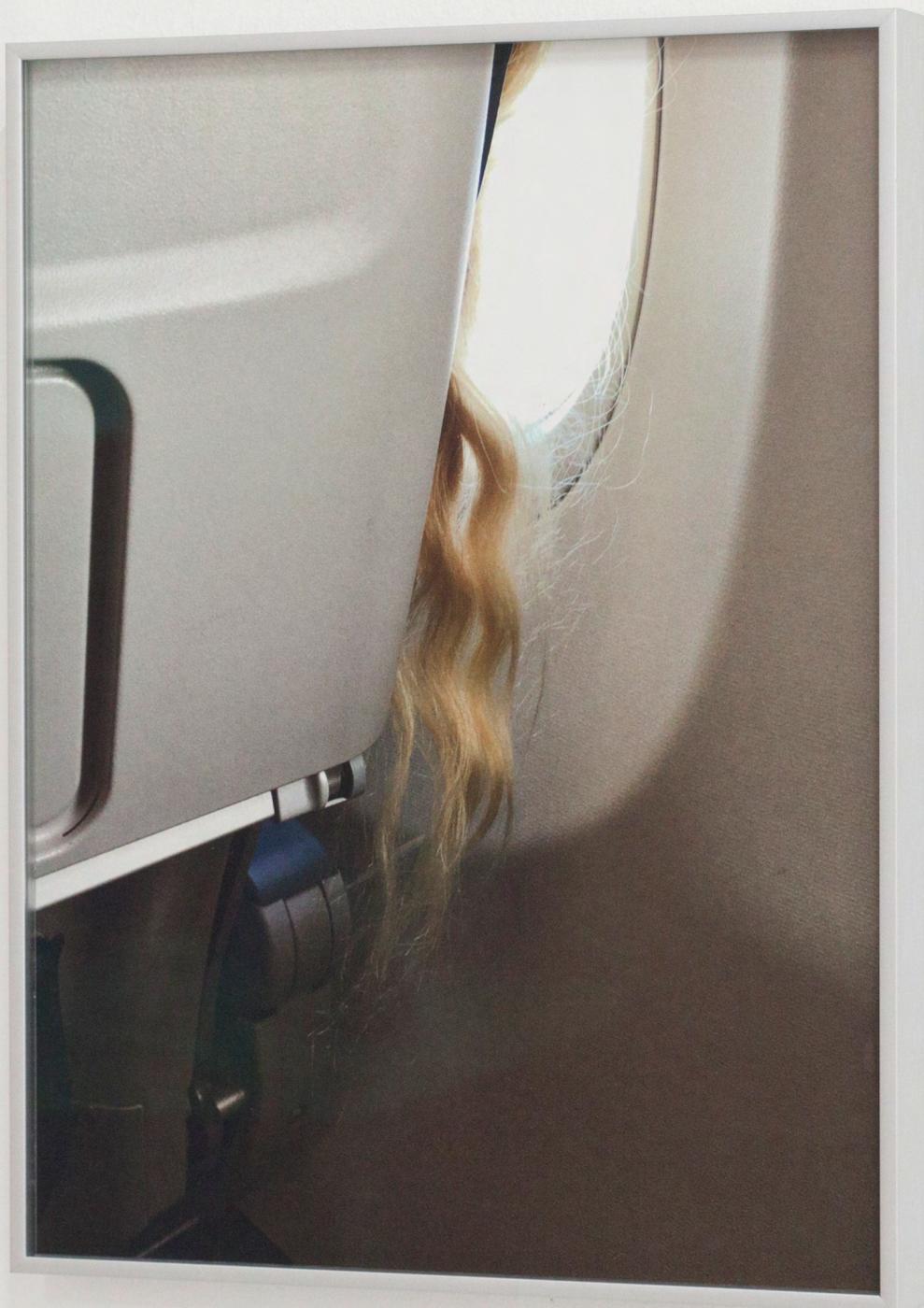
Installation View

*

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



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

The video was made after hearing about how crows get attracted to images and copies of themselves. I found this interesting as an analogy of photography, as a medium that both camouflages with reality and acts as a proxy for it.

<https://vimeo.com/manage/videos/237028611>

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

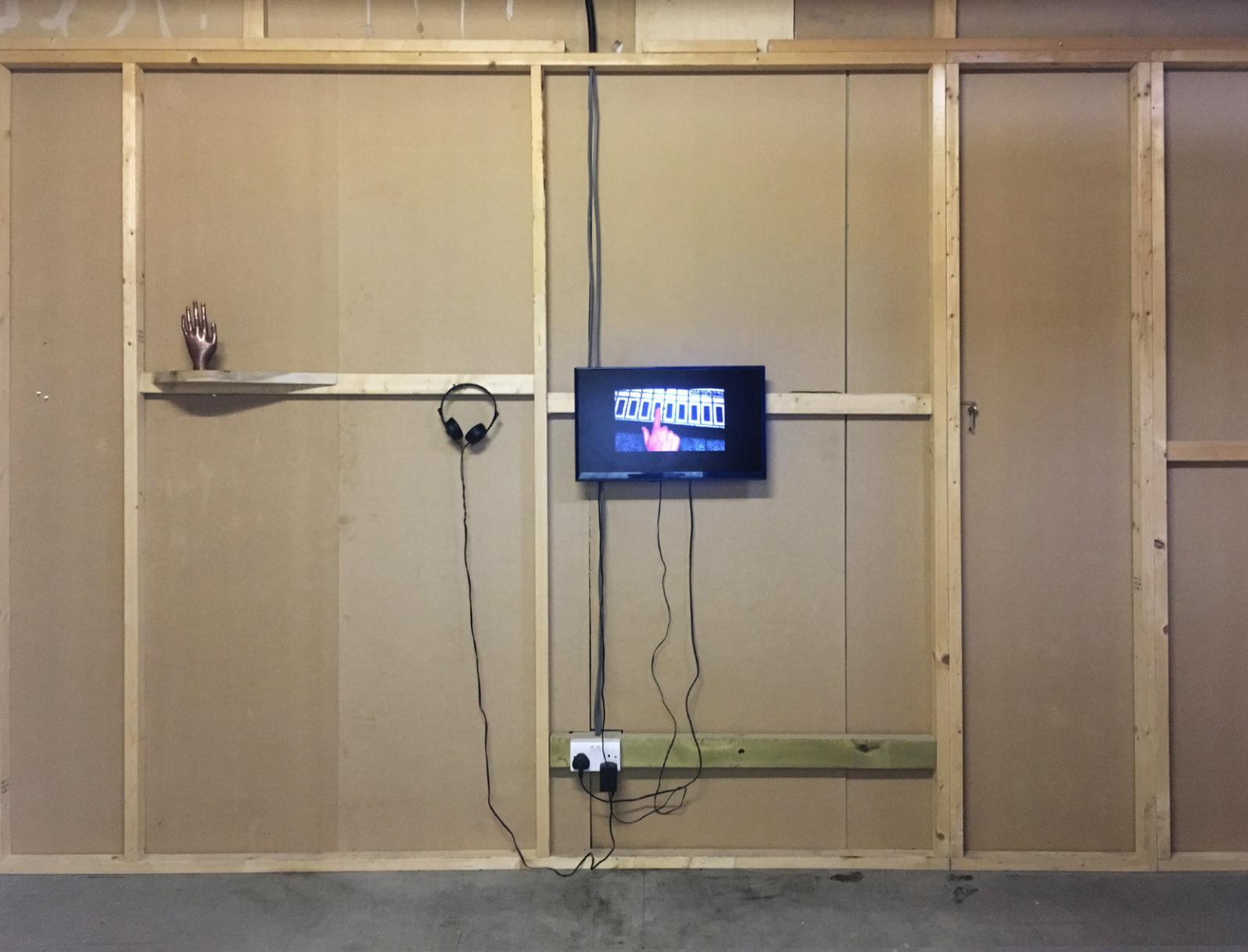




Atë (2018)
Edible Chocolates
Installation and performance

Atë refers to the goddess of ruin and folly in Greek mythology and is made from edible chocolates. Guests of the exhibitions were invited to consume them.

Installation View



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

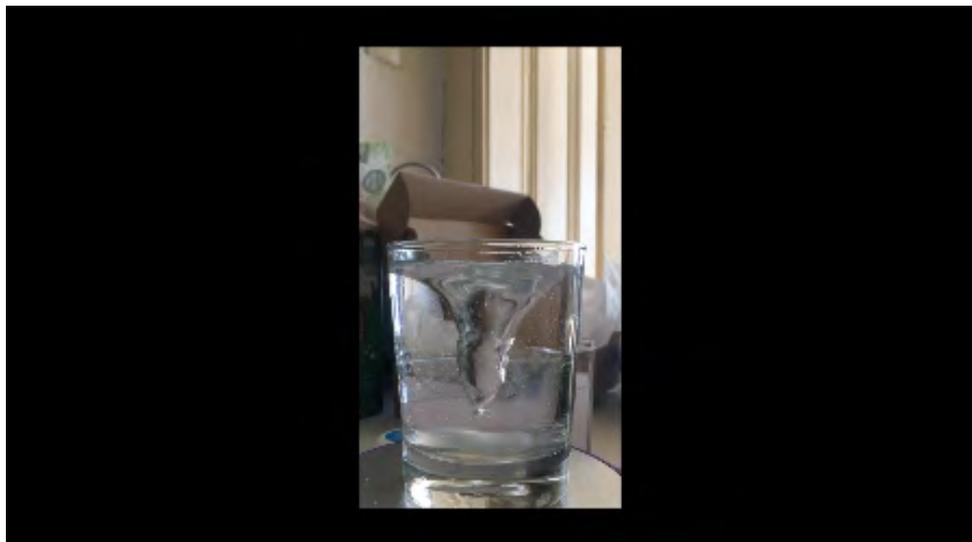


Somewhere in SE (2017)
HD Video, 16:9, colour, stereo
3.51 min loop

Video Stills

<https://vimeo.com/231062589>
password: sia

The video is part of a series of video montages, made in different spaces of temporary inhabitation or living. They investigate the folds, gaps and textures of those spaces and fictionalizes them through minor interventions.



set of ends (2020)
HD Video, 16:9, colour, stereo
2.21 min

Stills from video

<https://vimeo.com/638431181>
password: 200

The video is part of a series of video montages, made in different spaces of temporary inhabitation or living. They investigate the folds, gaps and textures of those spaces and fictionalizes them through minor interventions.



No 16 (2017)
HD Video, 16:9, colour, stereo
2 min

Video Stills

<https://vimeo.com/223984374>
password: 1111

The video is part of a series of video montages, made in different spaces of temporary inhabitation or living. They investigate the folds, gaps and textures of those spaces and fictionalizes them through minor interventions.

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

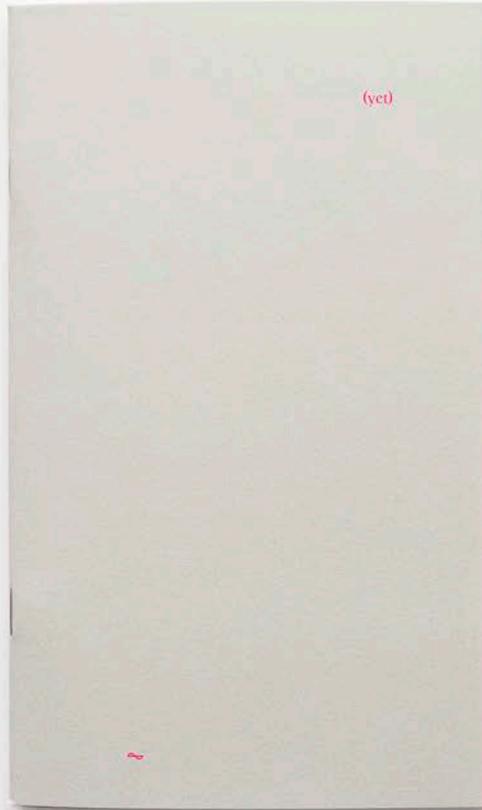
A: What if things could speak, what would they tell us?



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.

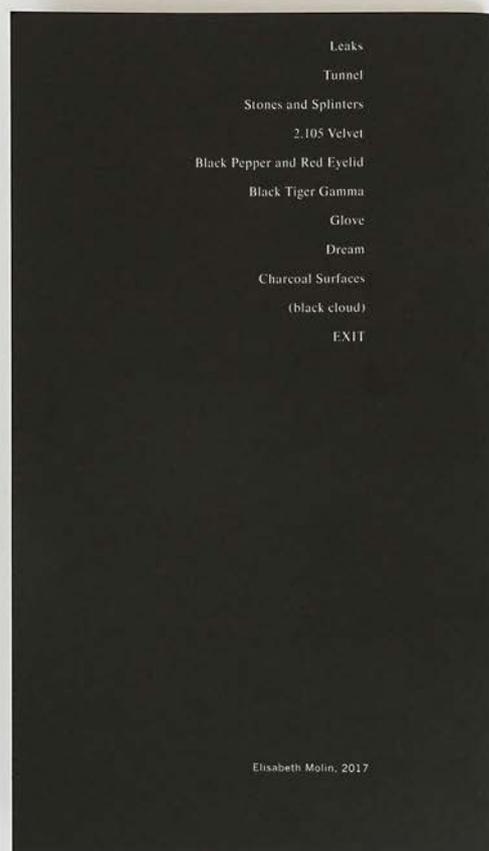


Lies and Diet Coke (2017)
Edition 200, Pages 40, Offset

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/>