

ELIZABETH THALLAUER

Selected works 2014-2025



Salt, 2023

Installation, mixed media

Magnesium sulfate, sea salt, ceramics, acrylic, glass, moss, soil, cellophane, sound

Salt is built around the processes of transfer and interaction: of moisture, of minerals, of organic growth, of time. Salt functions both as a substance and as an archive. Scattered across surfaces, it slowly crystallizes, drawing moisture from the air.

Here, the salt is not static; it migrates, dissolves, and recrystallizes. The transparent cube provides a safe space for the living plant from the aggressive salt.

The installation is a fragile system, balancing between desiccation and hydration, crystallization, and growth.





If the human species is to survive

the calamities of the Anthropocene

what myth will help us remake the world?

the calamities of the Anthropocene

what will help us remake the world?



MYTHOS, 2023

This installation unfolds as a distinct model that brings together biology, technology, and mythology. Inspired by the myth of the fountain of eternal youth, the elements give concrete form to the themes of biohacking and technological progress.

The installation integrates the mathematical model Game of Life, created by John Conway. The cellular automata evolve in real time—the patterns emerge, stabilize, and disintegrate according to simple programmed rules, simulating birth, survival, death, and rebirth.

Sculptural forms resembling organic substance descend from the top of the five-meter-high ceiling, mounted on a mesh scaffold of humanoid shape. Pipes run through some of them, like artificial veins, simulating artificially created vitality.

Natural-grown branches pierce and support the synthetic structures, connecting the organic matter with encoded life cycles.

On the second floor, a video can be seen, focusing on the oldest living trees in the region – the five-hundred-year-old oaks of Plattenberg. Concrete poetry in the form of a computer command creates various formulas for measuring time, as the words repeat, mutate, and change, reflecting the logic of the Game of Life, where Immortality remains an emerging illusion within the framework of limited rules.



// Start a new life
Create new cells
// How likely for a
float probability of Ete





Inseparably Separable, 2022
Kulturforum Fürth

If we interpret the idea of urban identity as a social construct—a fluid and cultural collage, as cultural Theorist Ivaylo Dichev calls it—we find many common elements with dispersed systems. The individual's need for their own Identity creates a unique microcosm of interaction.

In this specific installation, the mechanical multilayered mixing of water and oil represents a metaphorical visualization of this idea. The two components mix temporarily with one another without altering their properties, after which they separate again. They never merge into one, but are part of a single system and are in constant communication with one another.

The visualization takes place in real time and is accompanied by two video sequences. One follows ants, busy with their own affairs, moving chaotically horizontally.

In the second sequence, colorful butterflies slowly fly upward and dissolve into the darkness, before reappearing.

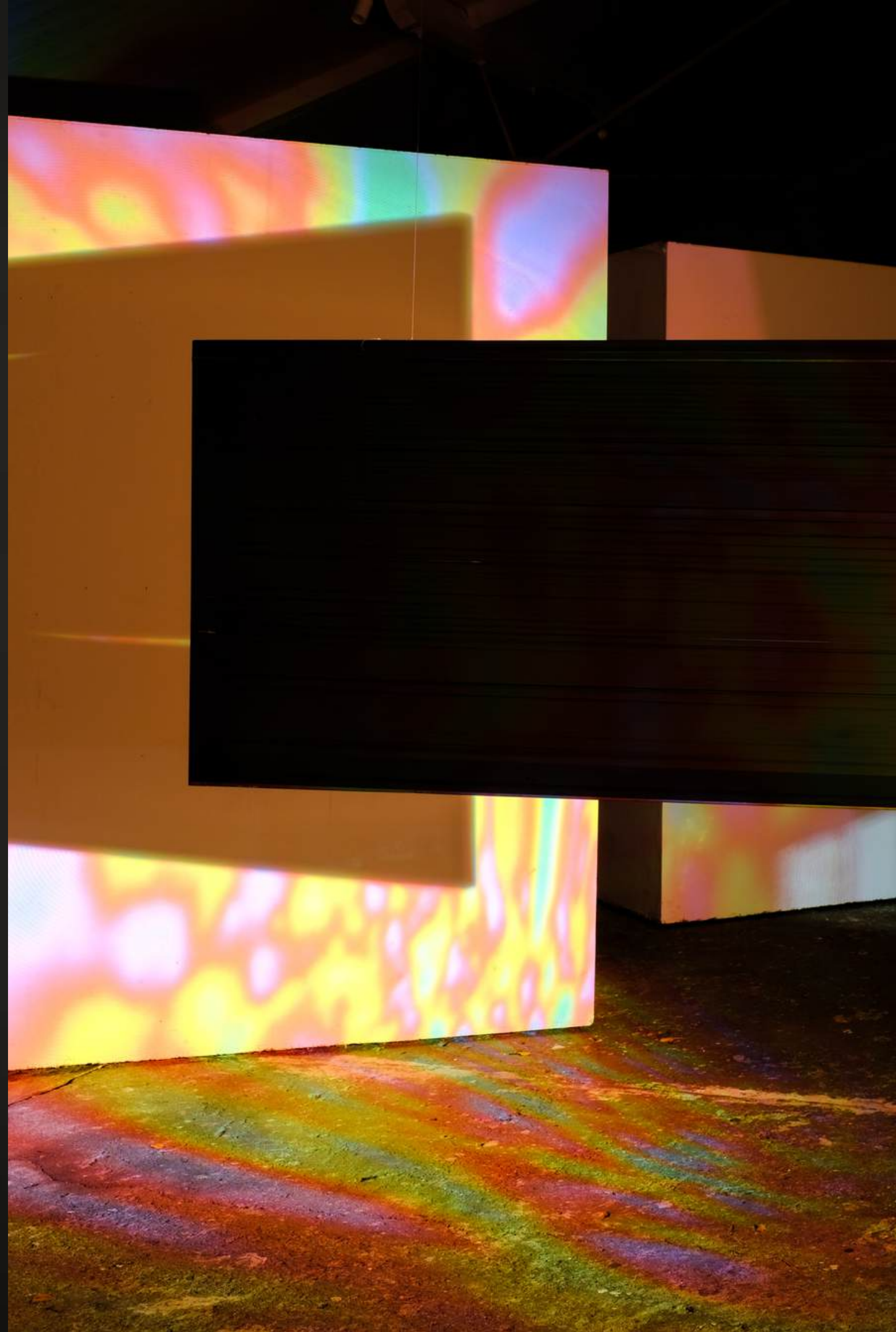
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Colored liquid oils, digital print,
2 ANSI 5000 projectors, overhead projectors,
LED spotlights
Collaboration with Joanna Maxelon









Time Shift, 2020

The project was realized at the invitation of Kunstort Badstrasse 8 during the lockdown. The aim was to create a spatial work that would be accessible to viewers within the constraints of the restrictions, as well as to create an online product.

8'7'' film

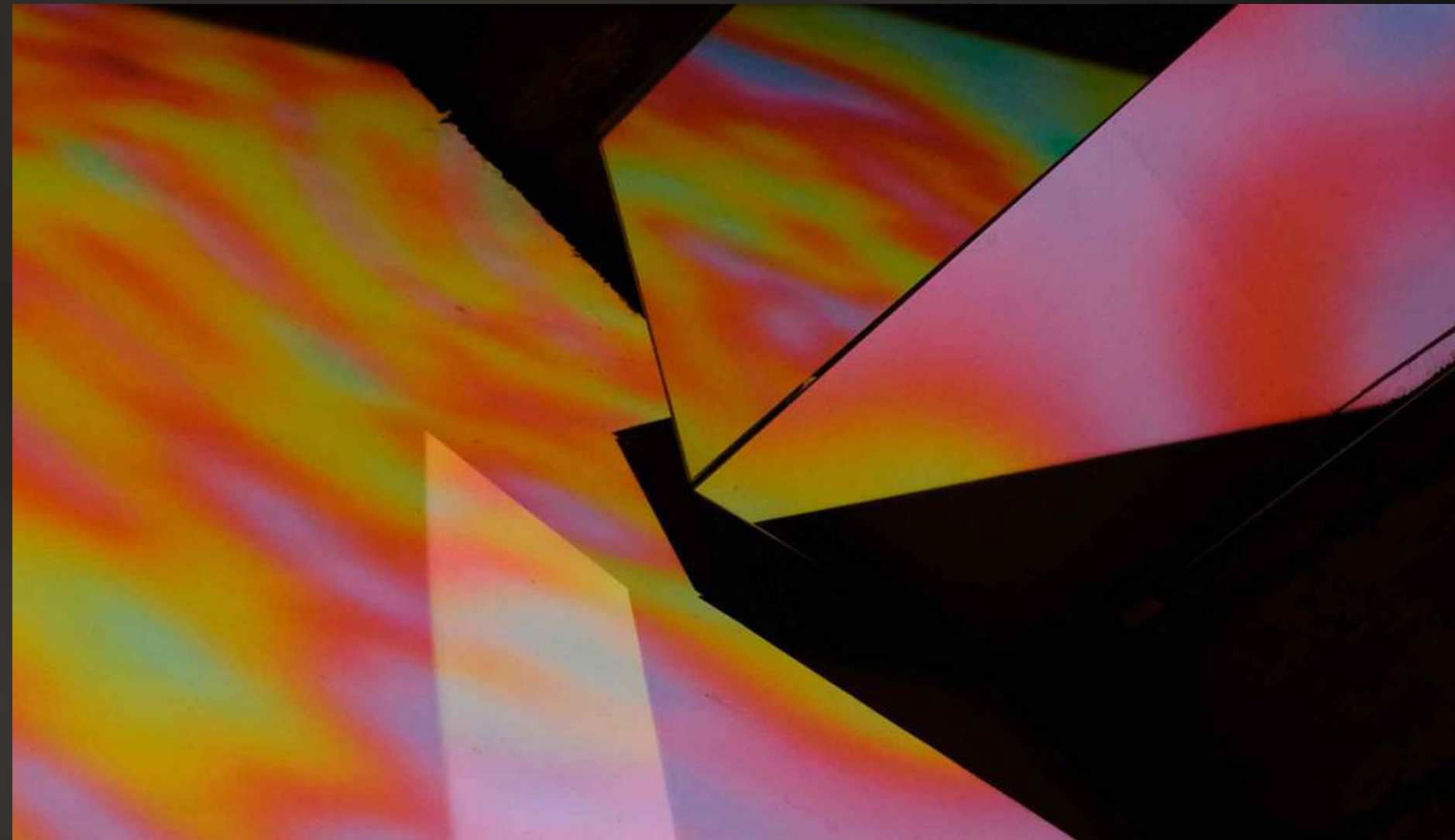
VHS tapes, digital print, motors, overhead projectors, mirrors, LED lights,
Electronically composed sound

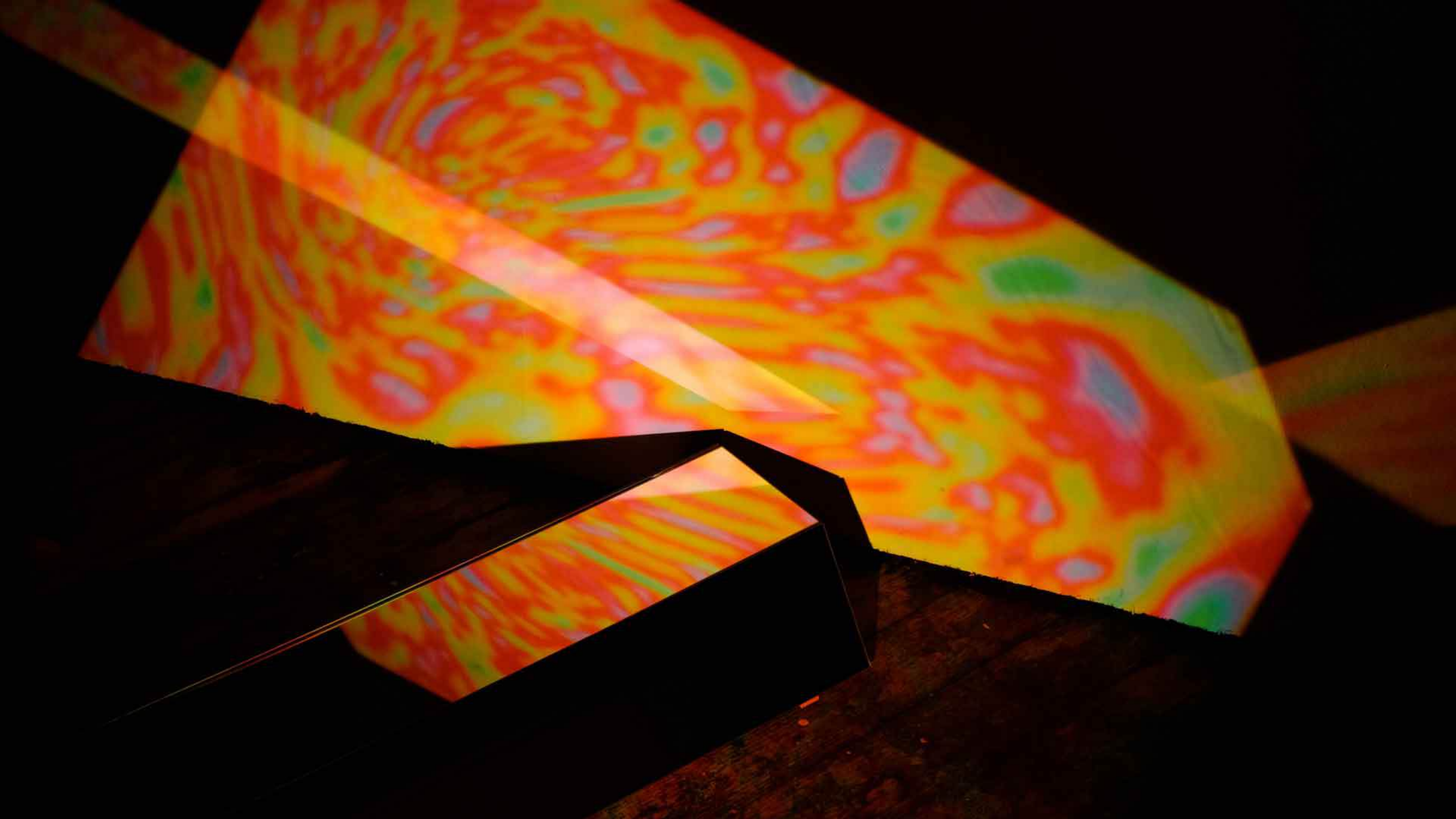
Time and timelessness. How does the perception of time and space change when we are removed from our daily routines?

The space is constantly decomposed through light, shadow, and color, and then recomposed, but now altered beyond recognition.

The original interior is partially legible, but its components are perceived as if in a dream. Mirrors mounted at an angle create ephemeral light sculptures that reinforce the sense of unreality.

<https://youtu.be/MtWEPi1Ex0w>
7'9''





Fleeting Memories, 2022

Sigismund Chapel in the Thon-Dittmer Palace,
Regensburg

Time flows like a quiet river, carrying us
from the shallow, bright waters of childhood
to the deep waters of growing up.

In its current state, we shed
our old skins and take on new names,
learning that identity is more
a shifting sky than a static portrait.
Growing up is like standing between the
seasons – one hand still warm from summer,
the other already cooled by the autumn
breeze.

Around us, the climate is also changing, not
only in weather but also in mood: storms of
doubt, droughts of certainty, sudden blossoms
of self-knowledge.

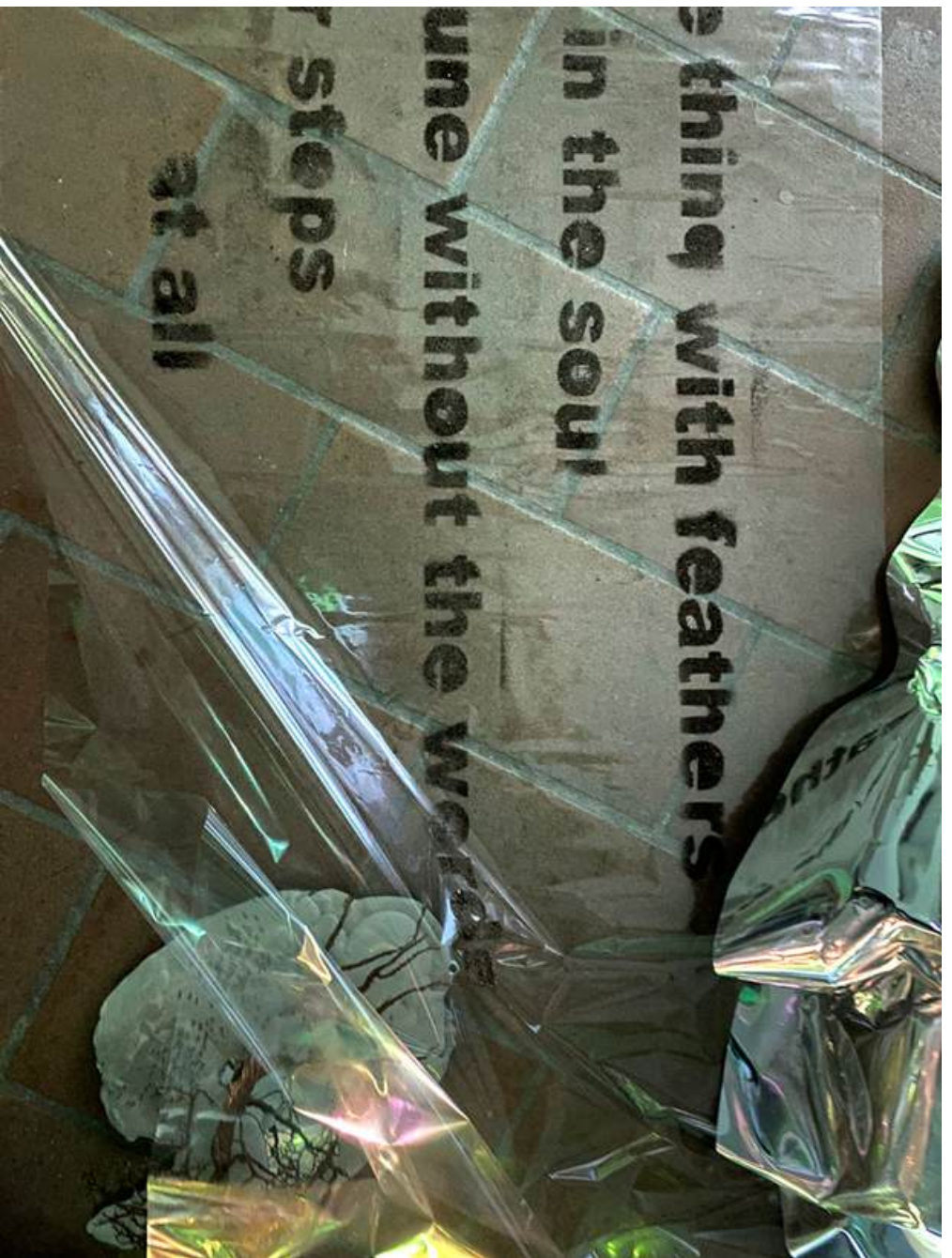
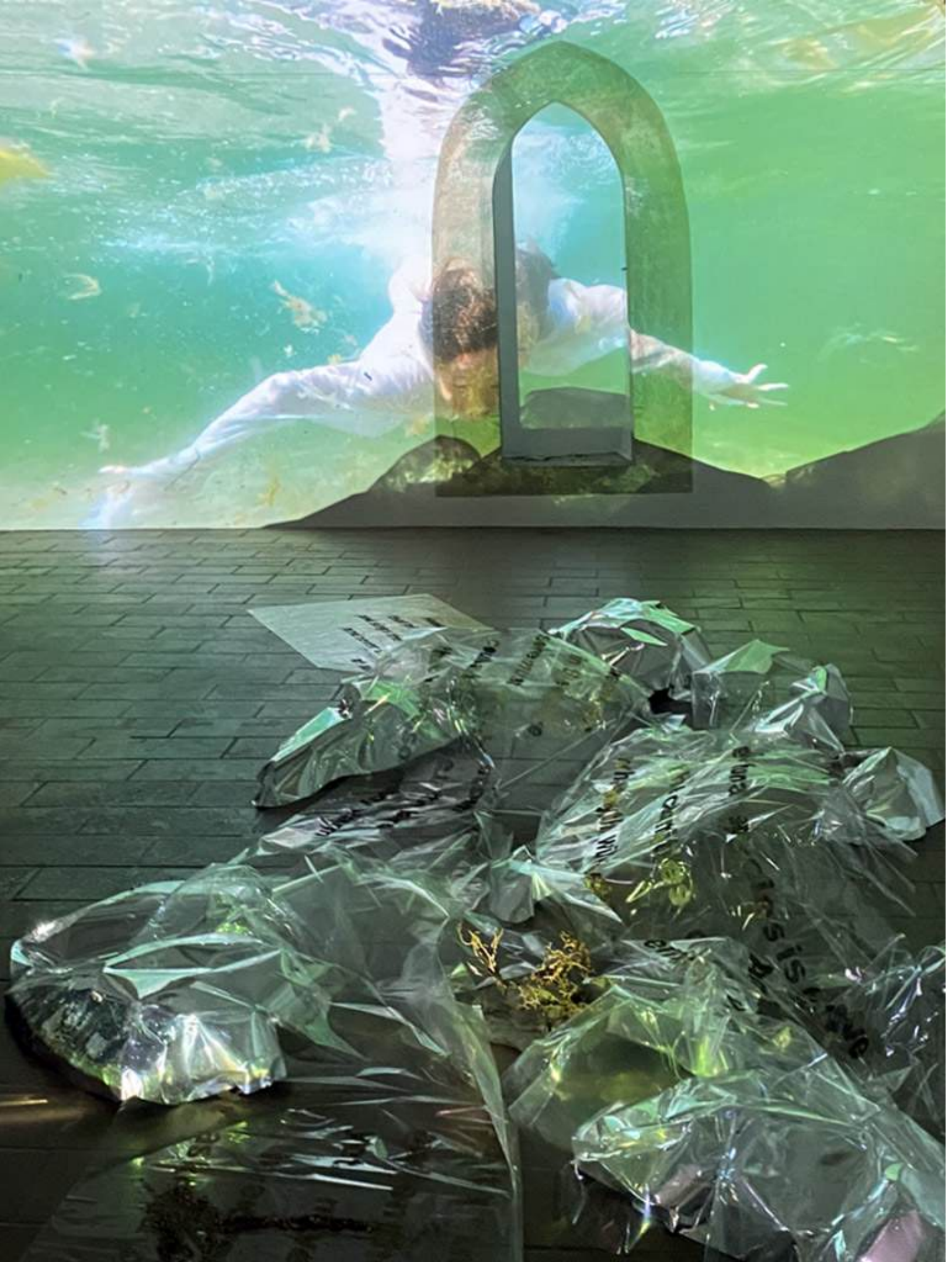
Video / 2 channels, sound, cellophane, sand,
polypropylene

A poetic metaphor interpreting the themes
of identity and time.

Collaboration with Joanna Makselon









Metamorph 2.0, 2020

Mixed media

Dimensions vary

Metamorph 2.0 is a narrative installation that explores the general processes of transformation—real and fictional, physical and psychological.

The installation reflects natural evolutionary processes, as well as biotechnological innovations and trends in physical and physiological bio-optimization. It is constructed as a fictional laboratory—a conglomerate consisting of various thematic departments.

All objects are interconnected and allow the viewer to combine and interpret them freely.

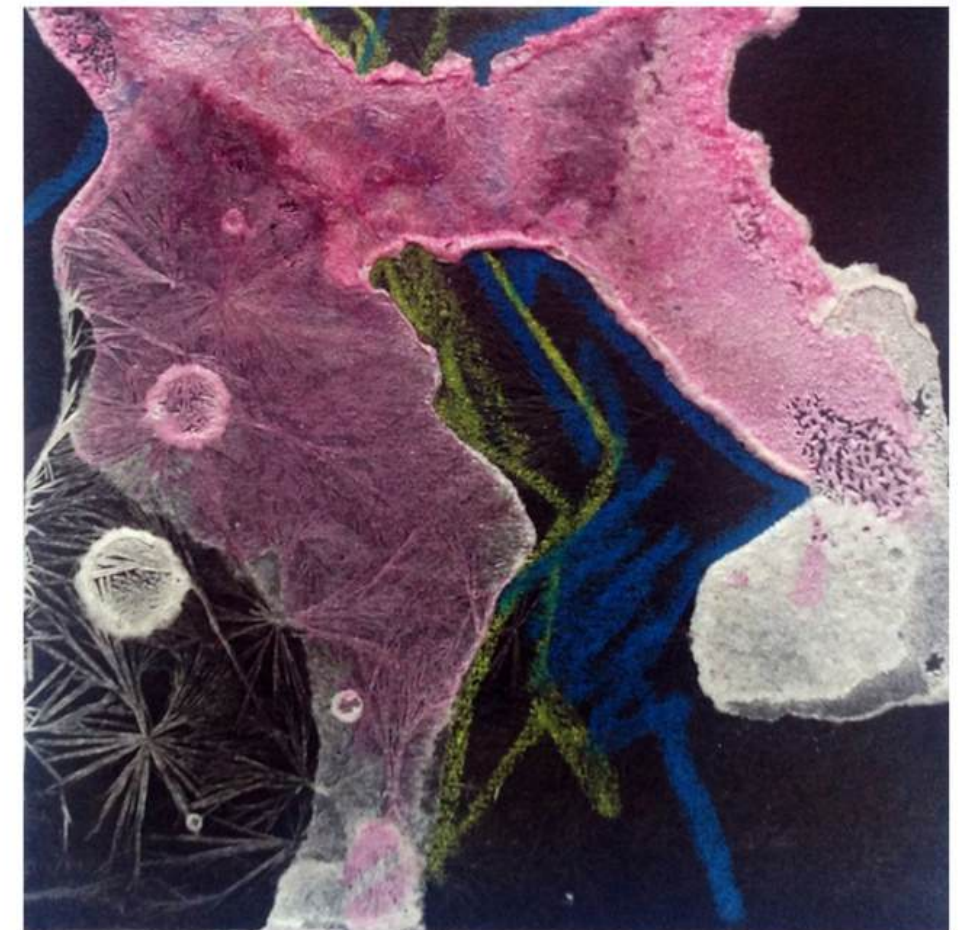




Crystal Drawings, 2019

Acrylic, chalk, and magnesium sulfate
on paper
Varnished, stabilized

A series of abstract drawings on paper,
ranging in size from 8 to 60 cm





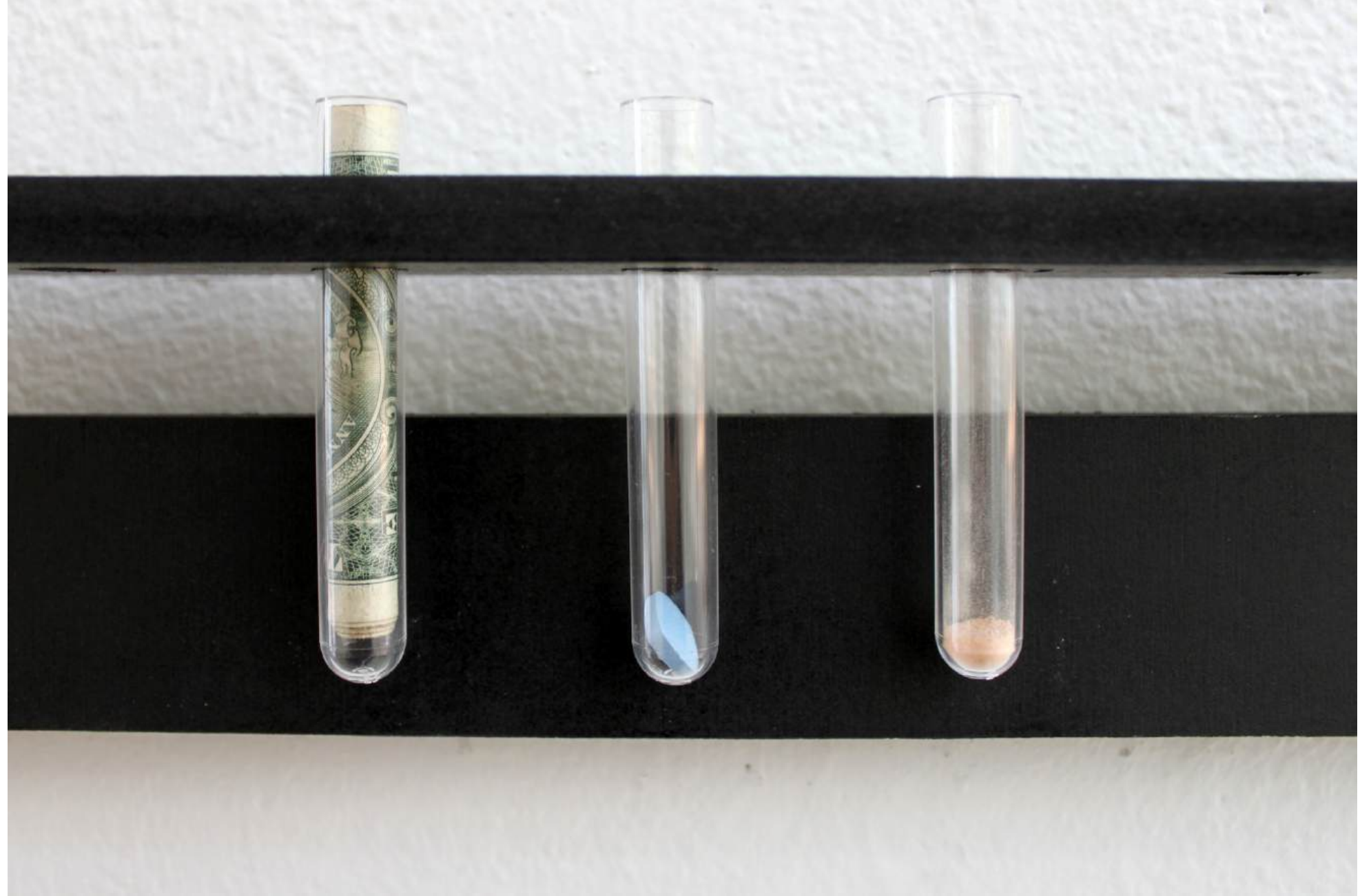
The Rainbow is Black and White, 2017

“The Black-and-White Rainbow” is a multimedia installation that explores the theme of neurostimulation of the human brain in the age of digital addiction.

A collection of real and fictional psychoactive substances and ingredients forms a set of stimulants that affect the human brain biochemically or psychosomatically.

The arrangement of the installation’s elements follows a progression from the material (psychoactive substances, combinations thereof, concoctions) to the virtual (simulation, visual consumption).







A Tale About a Unicorn and Flying Popcorn, 2016

Recrystallized medications on paper

The title itself, "A Tale About a Unicorn and Flying Popcorn," suggests an unusual theme.

Executed in a strictly monochromatic and minimalist style, the installation is initially perceived as a purely aesthetic product.

On a roll, not fully unrolled on a four-meter table, are placed unlabeled black cardboard rectangles with grids of various psychoactive substances crystallized on them.

When the QR codes printed on the strip mounted on the wall are scanned, they lead to information from official sources, historical events, songs, conspiracy theories, political lobbying, and scientific research on the black market for psychoactive substances.

The circle closes with a drawing in which, upon close inspection, the structural formulas of chemical compounds can be discerned.

The installation presents various perspectives on the topic without claiming to be exhaustive or didactic. The roll hanging at one end of the table and the partially empty slat leave room and opportunity for future development.





Caerulus, 2014

Polypropylene, electronically composed sound, LED lights, Arduino controllers

The installation was created at the invitation of the organizing committee of the Kronach Leuchtet Festival
Kronach Leuchtet

Visitors immerse themselves in the installation, where two-meter-tall objects emit a slowly pulsating light and float quietly through the space.

The electronically composed sound complements the complexity of the viewer's visual and tactile perceptions.



