



47986 02248 (chair)

Parts of wooden chairs, textile,
wood glue, screw, nail
2025

*Behind a hive, into which
bees are flying (shelf)*

Ikea shelf, clothes, sewing
thread
2025

Half unveiled (blinds)

Hat shelf, wooden frame,
blinds, angle iron, screw
2025

Mystic brown (iron)

Iron powder, paper, textile,
wallpaper paste
2025

Mystic gray (charcoal)

Charcoal, paper, textile,
wallpaper paste
2025

Mystic red and white (oil)

Oil paint, acrylic paint, textile,
paper, wallpaper paste
2025

Floater (dermis)

Textiles of furniture
2025

Floater (membrane)

Textiles of furniture
2025

*Instead of gathering honey
(night landscape)*

Video, 22:26 min
2025

A-Oooo3 (house)

Photography on copy paper,
tape
2025

Fantasy House, dark adaptation

KULTURRÅDET



Region Stockholm



marabouparken

MARABOUPARKEN KONSTHALL

Löfströmsvägen 8, Sundbyberg. www.marabouparken.se

MARABOU® är ett registrerat varumärke och ägs av Mondelēz International. Kännetecknet MARABOU® används i enlighet med licens.

Karon Nilzén

25 October–7 December 2025

marabouparken

KARON NILZÉN
FANTASY HOUSE, DARK ADAPTATION

Dark Adaptation

It is twilight. The room consists of three walls. The floor is black, the ceiling is missing. The walls can be moved. The floor can be lowered and raised. The walls may fall at any moment or be pushed together. The floor can sink into an abyss. The room looks like any other room. Like a skull with blind windows. With rows of teeth made of white-painted metal. With closed doors and screwed-tight vents. Everything floats in here. The mirrors are double-sided and everything feels very real.

Dark Adaptation

A clock on the back wall shows that it is midnight. Footsteps move across the floor toward the window and disappear there. The tenant wonders who it is that walks through the rooms. Almost every night the footsteps return. The tenant imagines who it might be that cannot be seen.

Dark Adaptation

Some rooms cannot be entered. The guest room and the bathroom. The hallway is fine. The kitchen a narrow path, the living room a narrow path. He had lost control, yet didn't know who or what had taken it. It was rather pleasant.

Dark Adaptation

Everywhere full of people. Nothing I wanted to have, nothing I wanted to do. Electronic doors like a gigantic ghost mouth. It devours people. A digestive system of corridors, escalators, and floors. A slight dizziness, a sensation of lack of oxygen. We move forward, inward toward the open rebar structure and the torn-off concrete blocks. Hung from the opened roof and around the crater's edge. Petrified lumps of flesh.

Dark Adaptation

From where he stands he can see the horizon in all directions. The water is black, or rather without color. It is hypnotic. The airplanes are down there, and the ships, and the orchestra. The music can be heard somewhere, and the silence. He doesn't understand how the sea can be there, in his apartment. It is beautiful and terrible.

Dark Adaptation

The room lies in half-light. The apartment has no view in or out. The windows carefully taped shut. A T-shirt and a bottle of cleaning fluid. An empty plastic bottle and a transparent plastic bag by the door. She puts everything into a garbage bag, ties it

shut, and sets it in the kitchen. The room must be empty, except for the five chairs. They said four o'clock; now it's a quarter to. The wind has picked up. She looks at the clock again. Eleven minutes left. She feels tired, longing for the shape-shift.

Dark Adaptation

The air stands still, lying over the stage heavy and silent. Everything, furniture clothes trash, seems to have melted together. The blinds are drawn. The low sun warms dusty slats. Above the bed and the body lies a mist, or at least, that's how it appears, and almost imperceptibly, the lighting

Karon Nilzén works with sculptural objects, which are often based on found everyday objects. In their new forms, they are both recognizable and alien. Through disassembling and re-assembling, he infuses the objects with new energy and meaning. For Marabouparken konsthall's project room, he has put together an installation that fills the room with a variety of different objects and images, in a wide array of materials and techniques, that together create an intuitive whole. Here Nilzén creates a room where the body's awareness of its surroundings is heightened in relation to the exhibited objects. The defamiliarization of the objects and their original function strengthens our perception of them and ourselves. Our sight slowly adjusts itself – like when the eyes adjust to the darkness. Dark adaptation.

– Erik Sandberg

KARON NILZÉN (b. 1994) is an artist based between Stockholm and Copenhagen. He graduated from the Royal Institute of Art in Stockholm (2022) and has exhibited at, among others, Konsthallen Trollhättan (Trollhättan), StudyForArtPlatform (Stockholm), Åmåls Konsthall (Åmål) and Galleri Rostrum (Malmö).