



30 Mar – 20 May 2022

CARLA ÅHLANDER & CAMILLA LØW

Opening reception: Tue 29 Mar, 6–8pm

*You who have dreams born in the bone,
 Who are not alone going alone,
 Who cannot see where the light lies
 For the flame within your eyes,
 From the ends of your seas' four ways,
 Riddle me these mysteries.*

Harriet Monroe, *Quiet Music*

Quiet pulses at once refract and conjoin the works of Carla Åhlander and Camilla Løw. Through quiet, Carla's photographic series suspend their chosen subjects. Through quiet, the barely bare geometric forms of Camilla's sculptural pieces take on a social-spatial energy. Presented together, for the first time, **Carla Åhlander & Camilla Løw**, provides an occasion to comprehend the elegance of the inaudible.

Carla Åhlander's (b.1966, Lund, Sweden) soft grain photographs narrate moments that echo through life, provoking in turn an inquisitive mode of looking. In this exhibition, the tranquillity of empty rooms is illuminated in such a way as to transform our engagement with these humble spaces; to make us think of places not yet. **Camilla Løw's** (b.1976, Oslo, Norway) careful compositions redefine space through their physical presence. Working with mute tones, monochrome and mirror and more, here, Camilla's work animates the gallery's space, our encounters with and in it, by weaving silhouettes and contours into structural rhythms.

Far from a meek whisper, this exhibition unites two practices that ask us to comprehend the very hum of life. And through this low frequency, how our quiet encounters with and in the world can sing anew.

We would like to pay a special thanks to the Hospital Rooms for their support in facilitating the production of Carla Åhlander's photographic series that features in this exhibition.

Supported by:



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Carla Åhlander (b. 1966, Lund, Sweden), studied art history, performance and photography in Sweden, Italy and Denmark between 1985 and 1994. Often working through photographic series, Carla uses this medium to provoke inquisitive looking. Exploring structures of power as well as those that appear as trivial, Carla's seemingly quiet photos give new stresses to her subject matter; in doing so they reveal, as through a soft haze, memories and histories occluded by surface appearances.

Select exhibitions include: *Geister (ghosts)*, SCOTTYY, Berlin (2021); *Alle Erinnerung ist Gegenwart*, Neues Kunsthaus Ahrenshoop, Berlin (2019); *Pelle d'oca*, Villa Vertua Masolo, Italy (2019); BONE Performance Art Festival, Bern, Switzerland (2018); 9th Norwegian Sculpture Biennial, Oslo (2017); *Gruezi*, Kunstmuseum Olten, Olten (2016); *InterKontinental*, Belmacz Gallery, London (2016); *Noteringar: tillstånd, platser*, Fotogalleriet Format, Malmö (2014); *Perspektiven, After Work*, Schwartzkopffstraße nGbK, Berlin (2013); *Anyone for cricket?*, Kunstverein Horn, Horn (2013); *Gastarbeiter*, Italienisches Kulturinstitut, Wolfsburg (2012); *Boredom, Essays & Observations*, Berlin (2012); *Mellan händer*, Martin Bryder Gallery, Lund (2011); *Time is what keeps the light from reaching us*, The Liverpool Biennial (2010); *Gradual Change*, Axel Nordin Gallery, Stockholm (2010); *Immortality*, TENT — Center for visual arts, Rotterdam (2009).

In 2021 Carla received the Recherchestipendium from Berliner Senat. Previously, she has been the recipient of the Künstlerhaus Lukas Residency (2019), also receiving the Reclaim Award (2019).

Camilla Low (b. 1976, Oslo, Norway), graduated with a BA in Fine Art from the Glasgow School of Art. Through a visual language that recalls Constructivism and Minimalism, Camilla uses industrial materials to carefully compose her structures, often paring these geometric forms with evocative titles. Coming from a place of formal specificity, be this in relation to materials or sites, Camilla's works do not just reference space but allow for a redefinition of such space within the social psyche. Recent public sculpture commissions, such as *Broken Thrones* (2020) provide a case in point example of this socio-spatial redefinition.

Select exhibitions include: *Space Junk*, ISCA Gallery, Oslo (2021); *High Rise*, ISCA Gallery, Oslo (2020); *Alfabet*, Belmacz, London (2019); *B*, Belmacz, London (2019); *INSTRUMENTAL* (Camilla Low & Gert Marcus), Fullersta Gärd, Huddinge (2018); *Collective Collaborations*, British Council Collection (touring exhibition) (2018–19); *Alpenglühien — 100 years of Ettore Sottsass Jr*, Belmacz, London (2017); *Eye In The Sky*, Kunstnerforbundet, Oslo (2016); *NN-A NN-A NN -A – New Norwegian Abstraction*, Astrup Fearnley Museum, Oslo (2015); *Vibrant Matter*, KIOSK, Ghent (2015); *Nerves and Muscles*, Elastic Gallery, Stockholm (2015); *Chain On Chain*, Belmacz, London (2014); *Dumb Rocks*, Belmacz, London (2013); *The Space of Shape-Time*, The National Museum of Art, Architecture and Design, Oslo (2012). *The Vigeland Museum*, Oslo and Dave Allen / Camilla Low, Frieze Focus, Frieze Art Fair, London (2012). Culture & Leisure, New Art Centre, Roche Court, Salisbury (2010); *Social Geometry*, Schmidt & Handrup, Cologne (2010); *M*, Gallery AHO, Oslo (2009); *New Ruins*, Bergen Kunsthall (2008); *Embraced Open Reassembled*, Sutton Lane, London (2008); *Straight Letters*, Dundee Contemporary Arts, Dundee (2008); *Straight Letters*, Pier Arts Centre, Orkney (2008); *Broken Windows*, Elastic Gallery, Malmö (2007); *Henriette Grahner / Camilla Low*, Sutton Lane, Paris (2006); *Camilla Low*, Jack Hanley Gallery, San Francisco (2005).

Camilla's work features in numerable public collections, including: Skulpturstopp sculpture park, Norway; Pier Arts Centre, UK; The National Museum of Art, Architecture and Design, Norway; The British Arts Council Collection, UK; The Government Art Collection (UK); Region Skåne, Sweden; The Ruppert Collection of post-1945 Concrete Art Museum in Kultuspeicher, Würzburg, Germany; The Statoil Art Collection, Norway; The Storebrand Art Collection, Norway. In 2008 she was awarded the Statoil Hydro-Art Grant Prize for contemporary art.