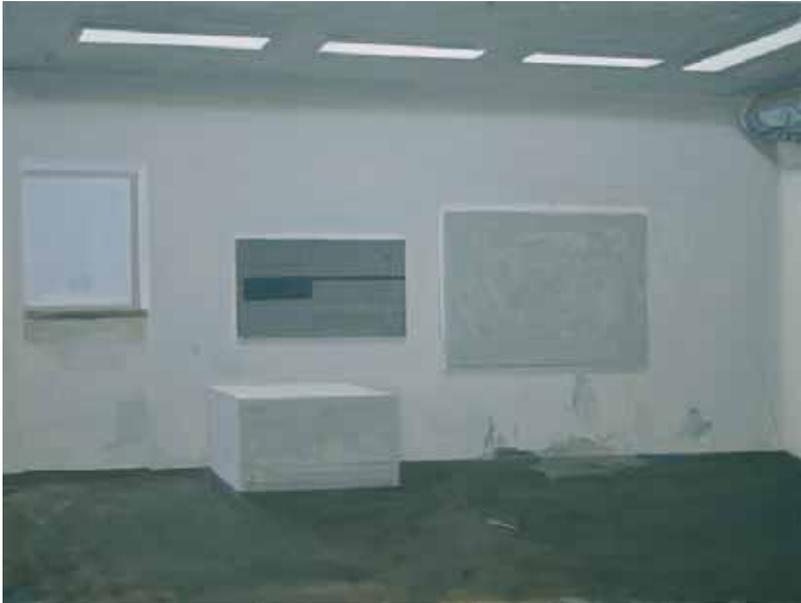




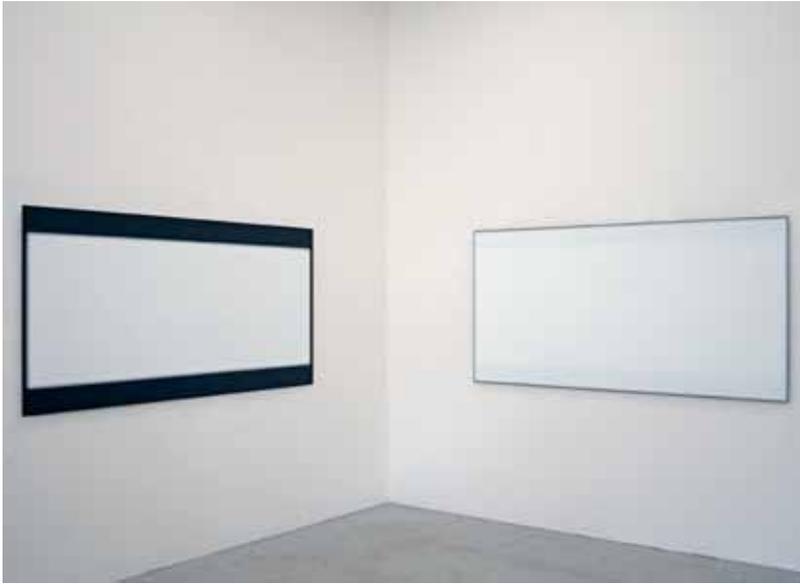
Vilhelm Hammershøi *Interior with Woman at a Piano*



Richard G. Carlsson *Studio*



Marie Andersson *Antichambres*



Per Kesselmar *Wide Screen A1, Pale Wide Screen*



Karin Ohlin *Wooden Piano*

minimal – intensifying the low-key

February 23 – March 20, 2008

The relationship between gesture and expression can at times take on an entirely different manifestation than normally expected. Large gestures are not always expressive, and the low-key can acquire a surprising intensity that steadily increases in strength. What is at first discerned as a virtually inaudible whisper gradually catches our attention. A clear example of this is the painting of Vilhelm Hammershøi. From one room we gaze into another, one either empty or inhabited by a lone figure turned away from the viewer. The diffuse blue-grey light offers a stillness that seizes one's attention, and this concentration, in turn, causes time to stand still. The image is both ethereal and condensed, tangible and dreamy at the same time.

This specific intimacy can also be found in the art of Per Kesselmar, Karin Ohlin, Marie Andersson, and Richard G. Carlsson – active in a completely different century. The composed and refinedly sensuous are qualities their works share; another common trait is a distinct sense of presence. While some works either depict clearly identifiable rooms or evoke the experience of a spatial dimension more complex in nature, other works position themselves in the physical space with a distinct tangibility. Common to all is a colour spectrum spanning a field from white to black but where the grey register dominates. Light – often dim but also dazzling – constitutes a connecting element. Here we can also detect a movement that eradicates the traditional boundaries between genres: the paintings appear as objects and the photographs possess qualities of a painterly kind. Just as in Hammerhøi's case, the limitations create a peculiar, not to mention paradoxical, richness.

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