

## Night Remains

The scenes in *Night Remains* allow the distant to become proximate. The emptiness and space resemble that of dreams; there is also a specific stylisation and concentration here. The meticulously arranged photographs are composed of a few different elements. They often possess a clarity, like a powerful insight. But what is it that we actually see?

In *Fountain*, the rippling water is captured in a frozen moment. The water takes on the appearance of shattered glass, arrested but not solidified. There is an empty lawn around the fountain and behind it trees and sky. The surroundings are so dark that the trees seem engulfed by the surging night. Instead of expressing symbols or metaphors, the photographs seem to convey metamorphoses. If the water is *like* glass, then that means it can also become glass. It always bears the potential for transformation. A possibility that also constitutes a threat.

There is a slow movement in several of the works in *Night Remains*. This is particularly evident in *Dancing Wall*, which together with *Nesting* could be viewed as a diptych. In *Dancing Wall*, there is a stone surface with irregular markings in the grey, pink and green colours of the granite, where lichens slowly grow, spreading across the stone. The marbled patterns intertwine. *Nesting* depicts hidden bodies wrapped in fabric; a knee, feet, arms, legs. No faces, however. The fabric falls in soft, undulating folds and the bodies move almost imperceptibly, just as would a mountain, although in another time frame. Or at least they seem to be moving, due to a flow between the real and the perceived.

In *Wormhole*, the clouds open up and release what looks like the moon but is in fact an under-exposed sun. It is very small and positioned precisely at the centre of the image. There are several layers of clouds framing the sun/moon. It is unnatural in a magical rather than artificial sense, and appears to constitute an image of underlying meaning and otherwise hidden paths. The gaze is directed towards that which it is not prepared for, such as the mythical notion that one must avoid getting too close to the sun.

In *Shapeshifter*, we encounter a figure dressed in a fur coat, with human hands and feet, facing an intense light source. The image is reminiscent of a particular experience: of already knowing something despite not being able to see. Someone turns away or hides their face, but you still know who it is. The somewhat tense figure is strange, yet at the same time quite familiar and ordinary. The veins of the body and folds of the fur fit well together; there is an open path here between the self and the other, and perhaps between man and animal as well.

With the distinct colour scheme, together with the draped fabric and arches, *Dancing Wall* and *Nesting* resemble Renaissance paintings, while the other works bring to mind the Baroque era, the avant-gardism of the 1900s or figurative painting of the previous turn of the century. Although echoes of several periods in art history resound in Lovisa Ringborg's works, the leading impulse is not about other images at all, but rather about

creating images *from scratch*, of something more shapeless. The inner life becomes a source – providing the same meaningful and simple gravitas that once gave rise to the myths.

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