

The exhibition brings together four works that trace a quiet narrative of structure, dissolution, and human presence in the aftermath of function.

Nine plaster sculptures depict factories – fragile, pale, and partially broken. Their forms recall a past era, stripped of utility but still standing, like quiet relics.

Two of the factories are accompanied by charcoal drawings of smoke rising from their chimneys. The smoke drifts and dissolves, more memory than matter – a soft, black echo suspended in air.

Another drawing shows a person reading a newspaper. The moment is still, introspective – the gaze turned inward, the surrounding room barely there.

The final work is a painting of a canal. The water is dark, the colours muted and bleeding, as if something toxic has slowly spread across the surface. The canal becomes both passage and boundary – a site of quiet contamination.

Together, these works inhabit a space where remnants and traces speak louder than events. What remains is form, gesture, and the suggestion of what was — even as we continue to manufacture and shape the world around us.

Carl-Oskar Jonsson, born in Huskvarna (1991) lives and works in Berlin and Huskvarna, Sweden.