

The background is a textured, abstract composition of warm colors. It features large, overlapping shapes in shades of mustard yellow, burnt orange, and deep red. The overall effect is warm and organic, with a grainy, paper-like texture.

CAMILLA MARIE DAHL

Warmth in Two Tones

Opening Reception: April 16, 2026 | 6–8 PM

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Warmth in Two Tones

With *Warmth in Two Tones*, Camilla Marie Dahl brings together two distinct bodies of work that explore the idea of home—not as a fixed place, but as an emotional landscape shaped by memory, imagination, and daily rituals.

Working across painting and sculpture, Dahl constructs spaces that feel both intimate and slightly out of time. One series emerges from a dense, tactile process combining carved foam, crushed marble, and oil paint. The surfaces appear almost sculptural, holding traces of landscapes that echo the artist's lived environments: barns reminiscent of her childhood in New England, cypress trees lining the driveway of her home in Spain, and tulips that mark the entrance of the house each spring. These motifs are not presented as literal depictions, but as fragments filtered through memory—images softened by familiarity and warmth.

Alongside these textured works, a parallel group of paintings revisits the miniature interiors of the artist's childhood dollhouse. Reimagined through the perspective of adulthood, these spaces become carefully composed domestic scenes. Rooms are rearranged, artworks appear on the walls, plants and textiles animate the interiors. The painting *Ocean View*, the largest in the series, captures a living room bathed in deep red light, its walls filled with seascapes. The title hints at a view that may or may not exist—a quiet play between aspiration, imagination, and the comforts of interior life.

Throughout the exhibition, flowers act as subtle anchors. Tulips recur across paintings and sculptural forms, sometimes standing upright, sometimes gently bending as they begin to fade. They function as quiet markers of care, presence, and seasonal renewal—small gestures that transform a house into a home.

Across these works, Dahl constructs environments where texture, color, and light evoke a sense of familiarity that feels both personal and universal. Rather than depicting specific places, the works invite viewers into a shared emotional territory—one where memory, imagination, and the rituals of everyday life quietly overlap.



Camilla Marie Dahl

Camilla Marie Dahl (b. 1993) lives and works between Cornwall, Connecticut, and La Bisbal d'Empordà, Spain. Working across painting and sculpture, Camilla Marie develops richly textured surfaces that blur the boundary between image and object. Drawing from personal landscapes and domestic interiors, her work explores the idea of home as an emotional terrain shaped by memory, lived experience, and imagination.

Camilla Marie received a BS from Skidmore College and an MFA from the New York Academy of Art.

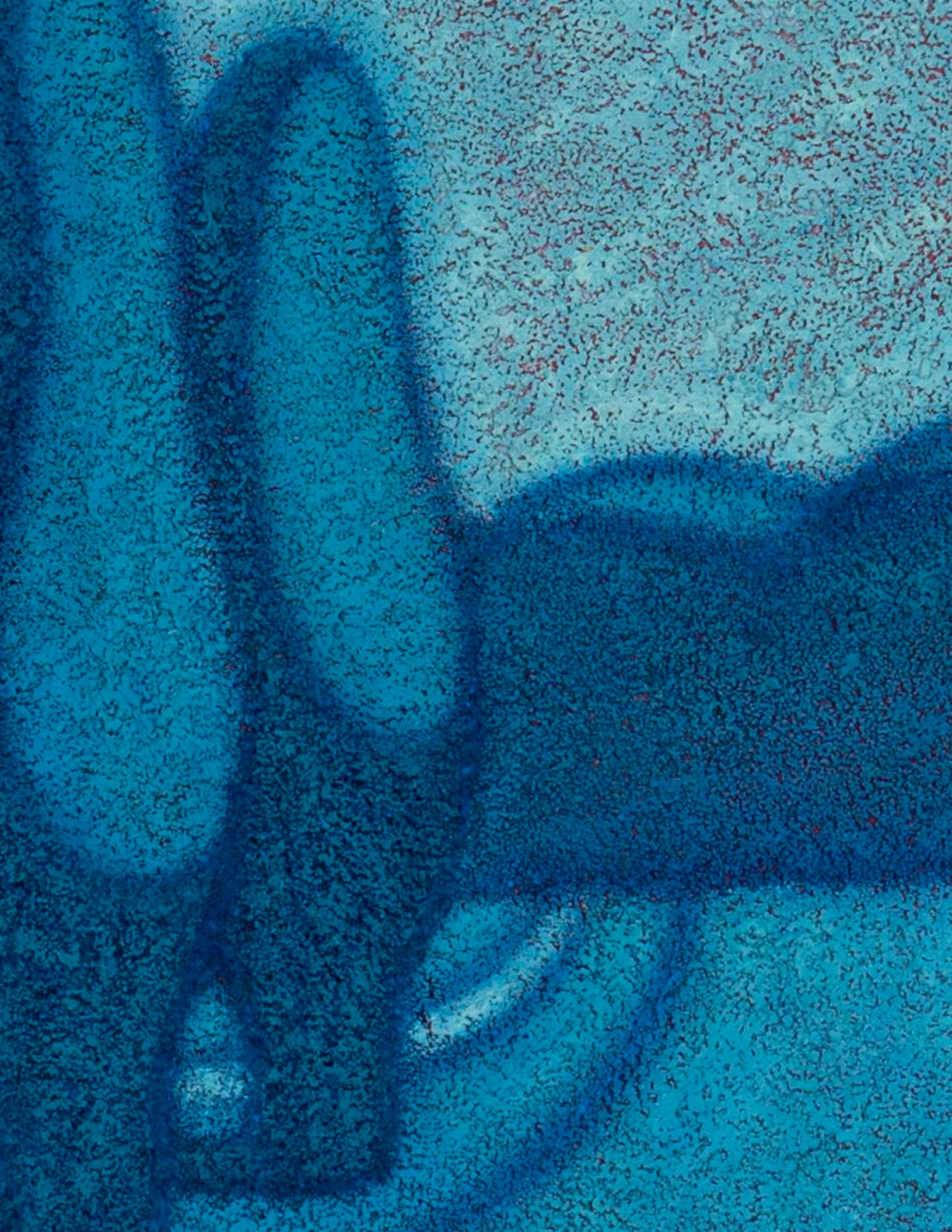
Recent solo exhibitions include *The Way Home*, Unit London (2024); *Sun and Stone*, F2T Gallery, Milan (2023); and *Weathervane*, Ross + Kramer Gallery, East Hampton (2023). Her work has also been presented in group exhibitions including *Fantasyland*, Room 57 Gallery, New York (2025); *Transfigurations of Reality*, OPA Projects, Miami (2025); *Land of Internal Wonders*, Natasha Arselan Projects, London (2023); *Reverón/Solar*, El Castillete, Madrid (2023); and *Lost in the Worlds*, F2T Gallery, Paris (2022).

Camilla Marie is a recipient of the Elizabeth Greenshields Foundation Grant (2019, 2021). She has participated in several international residencies, including El Castillete, Madrid; Cuttyhunk Island Artist Residency, Massachusetts; and La Ceiba Gráfica, Veracruz, Mexico.



Night Drive, 2025

Crushed marble, foam, acrylic, soft pastel, and oil on panel in ayous frame
113 x 153 x 7 cm - 44.48 x 60.23 x 2.75 in.





Sun Valley, 2025

Crushed marble, foam, acrylic, soft pastel, and oil on panel in ayous frame
165 x 115 x 7 cm - 64.96 x 45.27 x 2.75 in.



Violet Drive, 2025

Crushed marble, foam, acrylic, soft pastel, and oil on panel in ayous frame
83 x 83 x 7 cm - 32.67 x 32.67 x 2.75 in.





Night Peppers, 2025

Crushed marble, foam, acrylic, soft pastel, and oil on canvas in ayous frame
123 x 83 x 7 cm - 48.42 x 32.67 x 2.75 in..



Silo, 2026

Crushed marble, foam, acrylic, soft pastel, and oil on canvas in ayous frame
153 x 203 x 7 cm - 60.23 x 79.92 x 2.75 in.





A Warm Welcome, 2026

Crushed marble, foam, acrylic, soft pastel, and oil on canvas in ayous frame
133 x 133 x 7 cm - 52.36 x 52.36 x 2.75 in.



Late Bloom, 2026

Crushed marble, foam, acrylic, soft pastel,
and oil on canvas in ayous frame

76 x 53 x 7 cm - 29.92 x 20.86 x 2.75 in.



Twin Barns, 2025

Crushed marble, foam, acrylic, soft pastel,
and oil on panel in ayous frame

33 x 33 x 7 cm - 12.99 x 12.99 x 2.75 in.



Ocean View, 2026
Oil on canvas
180 x 180 cm - 70.86 x 70.86 in.





The Yellow Armchair, 2025
Oil on canvas
100 x 75 cm - 39.37 x 29.52 in.



The Sitting Room, 2026
Oil on canvas
125 x 175 cm - 49.21 x 68.89 in.





Porch, 2026
Oil on canvas
125 x 175 cm - 49.21 x 68.89 in.





The Peach Room, 2026
Oil on canvas
90 x 120 cm - 35.43 x 47.24 in.



Periscope, 2025
Epoxy clay, steel, foam, and acrylic
53 x 30 x 30 cm - 20.86 x 11.81 x 11.81 in.

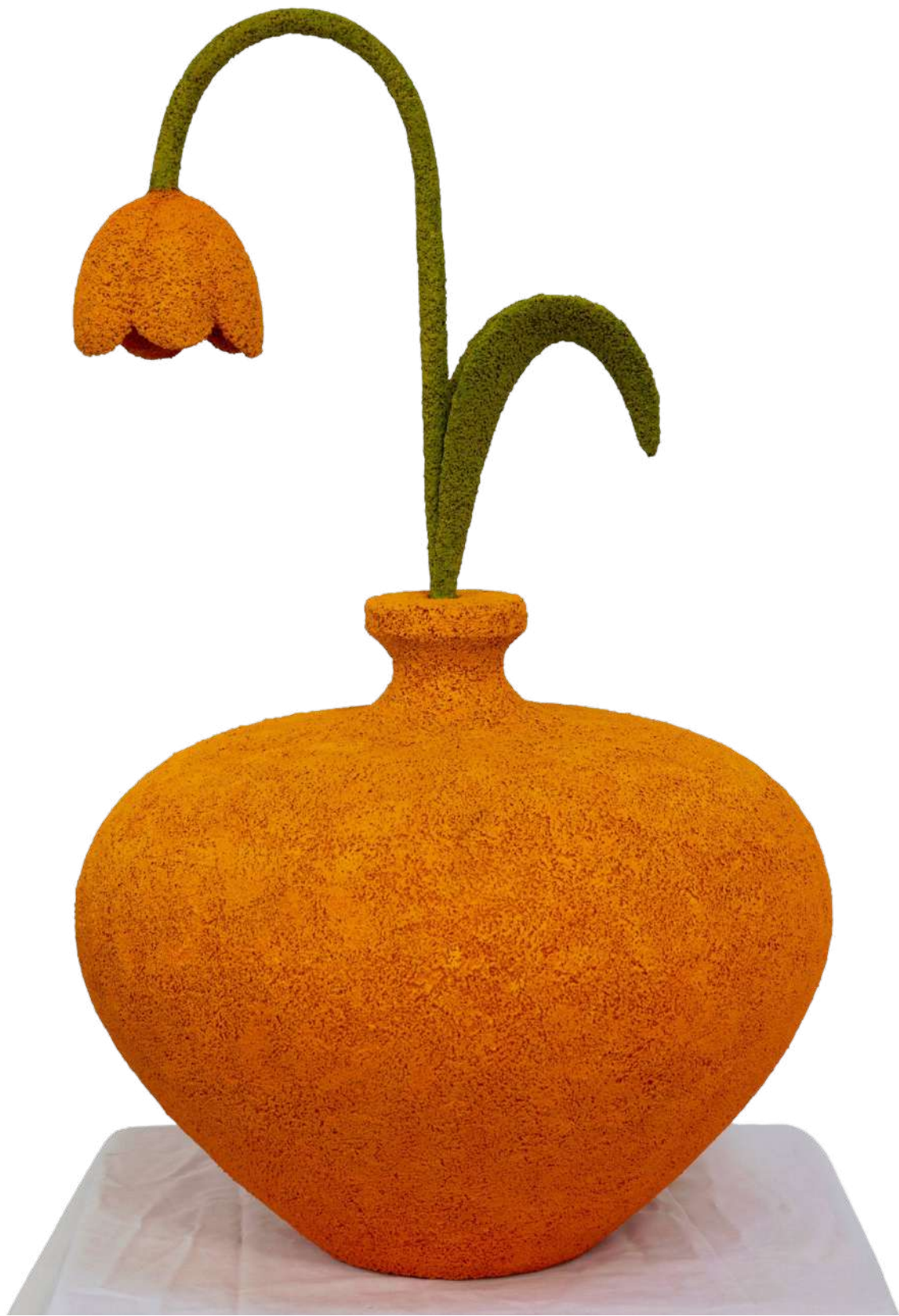


Chorus, 2026
Epoxy clay, steel, foam, and acrylic
78 x 70 x 70 cm - 30.70 x 27.55 x 27.55 in.

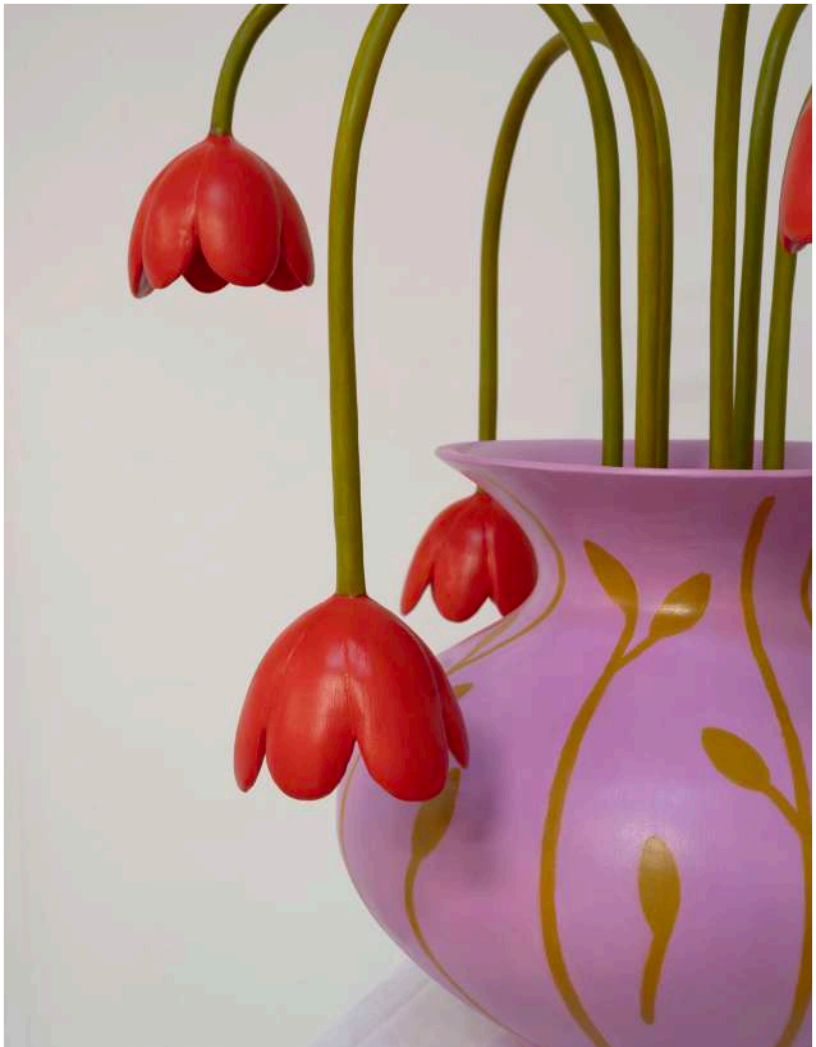


Lotus, 2026

Crushed marble, epoxy clay foam, steel,
oil and acrylic
91 x 26 x 26 cm - 35.43 x 10.23 x 10.23 in.



Clementine, 2026
Crushed marble, epoxy clay foam, steel, oil and acrylic
78 x 48 x 48 cm - 30.70 x 18.89 x 18.89 in.



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