

## CAROL RHODES & ALESSANDRO RAHO

The Week reviews an exhibition in a private gallery

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Carol Rhodes, *Factory Roof, Houses* (1995)

These two shows amount to an odd proposition. The lion's share of the gallery basement is devoted to the work of the late Scottish artist Carol Rhodes (1959–2018), and the exhibition aspires to museum quality, complete with vitrines of archival material and biographical notes. Rhodes deserves this: her interest as a painter was in “subtopian” landscapes – light industrial sites, shopping centres, motorway junctions. She painted them from a god's-eye view, as if perhaps monitoring activity from a private security firm's helicopter. Meanwhile, Alessandro Raho (b.1971) is still alive and painting, but is sidelined here to a utility room-like space. His work finds magic in the quotidian: a box of chocolates or a book, say, set against stark white backgrounds. Elsewhere, the ghost of David Lynch haunts three of his more complex paintings, one of a shady interior, two representing Los Angeles landscapes. He deserves more recognition – and a much bigger exhibition.