



On until the 19th of November at the Serpentine Sackler Gallery, Torbjørn Rødland's exhibition *The Touch That Made You*, looks uncannily like it could exist within the vast image catalogue of modern commercial photography. Yet it is in its deliberate variations from the established norms of this modern iconography that the show gains its interest. Models represent themes larger than themselves, couples are paired in heavy contrast to one another, still lifes seems to suggest a sense of subject rather than being merely pictures of things. The film (*132 BPM*, 2005) shown in the gallery's central room takes a techno beat as its protagonist, which, for a joyfull 13 minutes, gains life through the objects and people it moves. As the title suggests the exhibition's main aim is to deride the notion that photography is somehow more clinical than painting or sculpture, to demonstrate that it too depicts a keen sense of tactility, and this it wholly achieves through intense viscosity.