

Andreas Gursky*Gelsenkirchen*

Through subtle photographic manipulations and large scale perspectives, Gursky's photographs played a pivotal role in elevating the artistic status of photography to that of painting. As seen in this work, Gursky's images of exterior spaces, often from physically impossible birds eye vantage points, juxtaposes natural and manmade environments in order to blur distinctions between the two. The structured geometric shapes of the crowded pools reminds the viewer of their urban design, while their placement within what appears to be an unpopulated countryside questions contemporary notions of respite and leisure.

William Keith*Grazing Cattle*

Similar to the 19th century sensibility of the sublime—seen in the powerful gushes of Sydney Laurence's waterfalls—Keith romanticizes the various elements of his pastoral landscape. The aesthetic theory of the sublime posited that the beauty of nature was almost fearsome in its overwhelming power and majesty. The large scale of the painting relays an unspoiled expanse teeming with life that leans towards romantic rather than imposing. Towards the bottom, the stream that runs throughout the valley acts as a nourishing life force uniting flora and fauna with the geographic elements of the landscape. Nature is presented as peaceful, even spiritual, in its simplicity.