

SEASCAPE AND THE SUBLIME (2005), Holly King

This is the first stop on the [Public Art, Nature and the City](#) tour.

If you are able to look down or imagine the view from the top of the escalator, you will notice a functional space where the EV building meets the MB tunnel and the metro. Holly King's *Seascape and the Sublime* jumps out at us: waves hug the shore and melt into a caramel-covered sky. Commissioned through an open call sponsored by the Concordia University Part-Time Faculty Association, King's artwork was installed in 2005 to celebrate the Union's fifteenth anniversary. This work was created by a part-time professor in the Faculty of Fine Arts, and so it holds a particular significance for university life.

Although it is a monumental photographic print, *Seascape and the Sublime* does not capture any known coastal space. In fact, it is a photo of a table-top miniature constructed by the artist. In other words, *Seascape and the Sublime* is visual fiction, which King describes as her favourite piece of public art. If you can, take a moment to examine the photograph from up close, or imagine what it might look like from this view. What materials do you identify in the miniature's maquette's construction?

Initially trained as a performance artist, Holly King has spent much of her career as a mise-en-scène photographer. Part image-maker, part production designer, and part choreographer, King has developed an unusual yet effective process that creates striking images: *Seascape and the Sublime* is no exception. To create the work, King gathered materials such as chicken wire, plaster, reflective plastics, mylar and wood board. Using the board as her backdrop, King painted the water, the clouds, and the sky. After the model's production, King lit the diorama from various positions and photographed it to produce a chromogen print, meaning it was printed on silver halide emulsion paper.

The image is an illusion, a paradox, and a post-modern treatment of a landscape. Due to its emphasis on the sublime, this work is part of a romantic landscape tradition, one which emphasizes imaginative and emotional interpretations of the natural world.

Are you drawn in by the image? Imagine where you think is the best place to view the artwork? If you are able to, take a moment and move back from the image. Does the image change perspective as you get closer or move away? Pause this recording and if you are able to, try going up and then back down the escalator to explore a change in perspective.

Although this landscape might not correspond to an exact place, it is still capable of acting as a window into another world.

To continue this tour, click on [The Four Seasons](#) by Yehouda Chaki.