

DOMOBAAL

Daniel Gustav Cramer

Although landscape painting has pretty much died because of the impossibility of saying anything new in the genre, photographers have turned to it with gusto. From the Bechers to Axel Hutte, German photographers have been especially keen on exploring the post-romantic landscape. A photograph by Royal College of Art graduate Cramer could have been taken at the site of a Caspar David Friedrich painting, but the drama and romanticism are now choked from overuse. Cramer's forests have faintly melancholic moods because they look so insufficient: nature is worn out, almost barren, and yet a hint of its persistence, and power to renew itself, resides in the density of green.

Craig Burnett

Time Out, The Guardian Guide, exhibition preview, Saturday 16 October 2004