The late Thompson’s brilliant oil paintings capture bleached-out desert landscapes, with land and sky depicted as two abstract blocks of pigment. In the center of these square-formatted compositions are tiny structures, both inviting and foreboding. (She’s just as versatile when capturing abandoned roads or domestic light fixtures.) Kurland’s photographs—mostly of many-horsepowered cars and the men who work on them—add a grease-stained musculature that contrasts with Thompson’s romantic, sunlit visions.