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LORI NIX

Lori Nix was born in Norton, Kansas, in the rural Midwestern United States, where not much happens except extreme changes in weather. She holds advanced degrees in ceramics and photography. She has been building and photographing fake landscapes and complex dioramas in her Brooklyn apartment for over a decade. Her work has garnered grants, and a cult following among young photographers. She has exhibited at ClampArt Gallery in New York City, the George Eastman House, Catherine Edelman Gallery in Chicago, Ellen Miller Gallery, Boston, the California Museum of Photography, and the G. Gibson Gallery in Seattle. Her work was featured in the diorama exhibition *Otherworldly* at the Museum of Arts and Design in New York City.

THE CITY

I consider myself a faux landscape photographer. I build meticulously detailed model environments which I then photograph, transforming fictional scenes into surreal spaces, where scale and perspective create tension between the material reality of the scene and the impossibility of the depicted narrative. In these spaces, between evidence and plot, the viewer's imagination is unlocked, engaged, and provoked. My scenes convey rich, complex, open-ended narratives in which several common themes prevail as basic elements: the constructed photograph, the landscape in turmoil, and a sense of danger married with humor. These are stories with messages, but without conclusions.

I am not interested in the grand idyllic landscape traditions of beautiful or heroic vistas. I look to the darker corners of life, the antagonizing forces of entropy, the ruins left in the wake of banal portents of grandeur. My scenes are devoid of people. This is important since I am showing the impact of civilization by what remains in the absence of humans. Evidence of human life is visible but the cause for their absence is left unclear, allowing the viewer to complete the narrative.

In my current series *The City*, I focus on the ruins of urban landscapes. I have chosen spaces that celebrate modern culture, knowledge, and innovation: the theater, the museum, the library, and the vacuum cleaner showroom. Here the monuments of civilization and material culture are abandoned, in decay and ruin, with natural elements such as plants, insects, and animals beginning to reclaim their habitats. This idea of paradise lost, or the natural world reclaiming itself, becomes more forceful as we face greater environmental challenges in the world around us.

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