

PRESS CONTACT

Molly Krause

molly@molly.nyc

Molly Krause Communications

www.molly.nyc

**Lauren Henkin's *Second Nature* marks the
Center for Maine Contemporary Art's new
Toshiko Mori-designed facility's
inaugural photography exhibition**

Second Nature runs August 28 – October 23, 2016;

*The first female to exhibit in the new space, Lauren Henkin will show a collection of
conceptual photography works that explore our increasingly synthetic relationship
with nature*

Rockland, Maine – August 9, 2016 — As part of the new CMCA's Opening Season Exhibitions roster and following Alex Katz's *Small Paintings*, Lauren Henkin will show 79 new works across 2,285 square feet of gallery space designed by Toshiko Mori, whose other architectural projects include the 2012 renovation of Sean Kelly New York.

Through several compositionally distinct components, *Second Nature* will address the ubiquity of manmade barriers between nature and its modern viewer. Some of the groupings of work will depict the literal barrier between the viewer and nature (like a bug screen obscuring an otherwise picturesque view from a window). Other works, like photos of computer monitors displaying crowd-sourced nature photos, resting cursor arrow intact, will question what constitutes the very experience of engaging with nature; for example, if one's social network is inundated by different views of the same landmark a dozen times over, might one feel as though he or she has already "seen" it?

In an alternative conceptual exploration, the *Botanicals* series will depict what on first glance appears to be familiar, saccharine, stock photo-like images of flowers. On closer inspection, though, the clear acrylic "dew" and stray thread become evident; the subject matter is artificial flowers.

Anchoring the exhibition's conceptual works will be 40 postcard-sized, silver gelatin contact prints resting in organized rows atop two artifact display tables in the center of the room. Presented as relics, *Those I Knew* will ground the exhibition by impelling the viewer to acknowledge nature photography's historical, non-digital roots in the context of what the genre has enabled itself to become.

Second Nature will be on view August 28 – October 23 at the Center for Maine Contemporary Art at 21 Winter Street in Rockland, Maine. For museum hours and information, visit www.cmcanow.org.

APPENDIX: SELECTED WORKS

As with Henkin's Central Park series (*The Park*, acquired by Yale University in 2015), central to the genesis of *Second Nature* was a statement that the artist encountered early-on in her formal studies; wrote cultural critic Susan Sontag: "Photographs have increased our access to knowledge and experiences of history and faraway places, but the images may replace direct experience and limit reality." (*On Photography*, 1977)

eScapes, large format photographs of crowd-sourced nature images viewed on computer monitors, complete with resting arrow cursor and distorted by the faintly gridded moiré pattern that comes about when one attempts to photograph a screen:



Half Dome as Viewed from Glacier Point, Yosemite National Park. Original Photo by DAVID ILIFF; Creative Commons License CC-BY-SA 3.0 (2015). 30³/₈ x 48 inches. Pigment print.



A Virtual View of the Moon Showing Clementine Data, Photo by NASA/Goddard Space Flight Center (2015). 19 x 30³/₄ inches. Pigment print.

Indoor/Outdoor Living, the Maine wilderness as viewed from inside the artist's home through a window frame:



Indoor/Outdoor Living 3 (2014). 40 x 32 inches. Pigment print.

Botanicals series, picturesque floral compositions actually composed of cheap artificial flowers:



Poppies (2014). 40 x 32 inches. Pigment print.