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***EMILIE CLARK: SWEET CORRUPTIONS OPENS JUNE 2***

With **Emilie Clark: *Sweet Corruptions***, Lynden continues its series of occasional exhibitions that investigate the work of artists who have taken women, nature and science as their subject. Since 2003 Clark has inserted herself into the works and lives of Victorian women scientists and naturalists including Mary Ward, Mary Treat, Martha Maxwell, and Ellen Henrietta Richards. Treating her studio as a laboratory, Clark literally restages much of the research these women undertook. This investigative activity and her archival research and writing inform a practice that involves painting, drawing, installation and sculpture.

The exhibition opens with a reception on Sunday, June 2, 2013 from 3 to 5 pm and remains on view through August 25, 2013. The reception is free and open to the public. The Lynden Sculpture Garden is located at 2145 West Brown Deer Road, Milwaukee, WI 53217. A catalogue will be published in conjunction with the exhibition.

**Images available at:** [**http://lyndensculpturegarden.org/press**](http://lyndensculpturegarden.org/press)

**More information at:** [**http://www.lyndensculpturegarden.org/exhibitions/women-nature-science-emilie-clark-sweet-corruptions**](http://www.lyndensculpturegarden.org/exhibitions/women-nature-science-emilie-clark-sweet-corruptions)

*Sweet Corruptions* departs from the work of Ellen Henrietta Richards—a sanitary chemist who studied air, water, and food. Richards was the first female student and then professor at MIT, and brought the word ecology into the English language. Richardsʼs research—like that of the other scientists Clark has studied—points to transformations of organic material that suggest both fluid categories and vast networks of interconnectivity. Following Richardsʼs air, water and food taxonomy, Clark interweaves them through the provocation offered by Walt Whitman in his poem “This Compost”: “Such sweet things are made of such corruptions.” Elaborating on Richards, Clark sees compost not just as a mundane mode of regeneration, but also as an engine of cosmology. Both Richardsʼs practice and Clarkʼs involve careful testing, sustained empirical inquiry, structured interaction with daily life, and ultimately, world building.

*Sweet Corruptions* transforms Richardsʼs early thinking about ecology into paintings, watercolors, texts, and installations in which the detritus of everyday life becomes a complex and often beautiful cosmology. The watercolors and paintings in the gallery are based, in part, on Clarkʼs process, over the course of a year, of preserving her familyʼs food waste—one month for each season. The paintings emerge not as fanciful still lives of garbage heap composting, but rather as intricate compositions that blend full abstraction with carefully rendered studies of the fauna and flora in her daily detritus. Clark meticulously documents the surprising lives of her preserved food scraps, describing in detail such processes as desiccating and pickling carcasses, and also elaborates on her shifting understanding of her ongoing practice.

Clark’s project at Lynden has been shaped by her visits to Milwaukee over the past year and her growing familiarity with Lynden, its sculpture collection, and the city’s vital urban agriculture movement. Her installation in Lynden’s dining room--the one room of the house that remains as it was when Harry and Peg Bradley, the original owners, were in residence—is a kind of memento mori, re-animating the space with the relics of meals past. Her project on the grounds extends the world she originally built in her studio, echoing Richards’s practice of shipping microscopes and slides to young women around the country and corresponding with them about science. Clark has redesigned her original indoor functional field research station to take its place among the monumental sculptures the Bradleys collected, in the landscape they commissioned, and has incorporated a working aquaponic system stocked with fathead minnows from Lynden’s Big Lake. Clark is collaborating with Alice’s Garden, SeedFolks Youth Ministry, and Urban Underground’s Fresh Plaits program to create a trial garden as part of the installation; she has been corresponding with the local teens as they plant and grow seeds in Milwaukee, and she tends a parallel garden in her apartment in New York. They will all come together to plant the garden during Clark’s residency at Lynden in the last week of May, and the garden will form the basis of an ongoing community project.

A catalogue will be published in conjunction with the exhibition with an essay by Veronica Roberts; it will include “The Art of Right Living,” a publication Clark created for *Sweet Corruptions.*

This exhibition and the projects surrounding it are generously supported by a grant from The Brico Fund.

**About the Artist**

Emilie Clark’s work involves drawing, painting, installation and writing. Following her exhibition at the Lynden Sculpture Garden, her drawings and food detritus will be traveling to the Nevada Museum of Art in Reno for a solo show and her field station will go to the San Jose Museum of Art for *Around the Table: Food, Creativity, Community*. She will also be featured in the inaugural exhibition at the Children’s Museum of Art in New York. Clark was selected as one of four artists in residence at The Drawing Center for 2013. In 2010 Clark was the first Artist in Residence at the Brooklyn Botanical Garden. Her residency culminated in a solo exhibition in the Steinhardt Conservatory. Her work has been in many group exhibitions throughout the United States and Europe, including the Weatherspoon Museum’s 2012 Biennial *Art on Paper*, the Royal Hibernian Academy in Dublin, Ireland; and, in New York, Wave Hill, Smack Mellon and the Arsenal . Her work has been featured in publications including *Bomb*, *Printed Project* and *Cabinet Magazine*, and has been reviewed in *The New Yorker*, *The New York Times*, *Huffington Post*, *Art in America*, *Art Week*, the *Village Voice*, and *Time Out New York*. Emilie Clark is the recipient of numerous awards, including the Pollock Krasner award and the Rockefeller Foundation’s Bellagio fellowship. Clark has collaborated extensively with scientists and poets and has been published in numerous books, journals and periodicals. Born and raised in San Francisco, Clark received her BFA from Cornell University in 1991, and moved to New York City from the Bay Area in 1998. She received her MFA from Bard College in 2002. Emilie Clark is represented by Morgan Lehman Gallery, New York, where she exhibited an earlier state of *Sweet Corruptions* in the fall of 2012.

**About the Lynden Sculpture Garden**

The Lynden Sculpture Garden offers a unique experience of art in nature through its collection of more than 50 monumental sculptures sited across 40 acres of park, lake and woodland. The sculpture garden is open to art and nature lovers of all ages on Mondays, Tuesdays and Fridays from 10 am to 5 pm; Wednesdays from 10 am-7:30 pm; and Saturdays and Sundays from 12 noon to 5 pm. Closed Thursdays. Admission to the sculpture garden is $9 for adults and $7 for students and seniors; children under 6 and members are free. Annual memberships are also available.

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