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EMILIE CLARK : GOD IS A SHE



By J.A. Triligi for BUREAU OF ARTS AND CULTURE MAGAZINE SPRING LITERARY 2016

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It is rare, in today's modern art world, to view an artist's work, that is new and refreshing, stimulating and advanced by the works of scientist's from the 1800's. Emilie Clark has been creating a refreshing series of watercolors over that past few years that have caught our eye. A balanced mix of botany, zoology and eco - friendly feminism that carries none of the dogmatic baggage that often aligns itself with movements, theories and schools of thought. The works are detailed like

lovingly woven tapestries of an overgrowth of ideology that reminds one of the great garden of life itself. The artist explains, "I wanted the drawings to feel like one was *within* the composting process - the process that is so eloquently spoken about in Walt Whitman's, "This Compost," - "Such Sweet Things are Made of Such Corruptions," and indeed, the goal has been achieved. As if we have walked in the forest, among the fallen leaves, the wandering rivers edge, within the mud and guts of life's true force, during a torrid rainstorm, and suddenly, the sun begins to part through the clouds, the birds and other creatures emerge and quite miraculously reveal a fecundity abound.

***" If air, water and food are what biologically
make up the earth's household, one is faced
with the overwhelming reality that
that is literally everything. "***

- Emilie CLARK /

Artist

Culling inspiration from Martha Ann Maxwell, the first female field naturalist, vegetarian and taxidermist, has empowered and informed the visual style of the watercolors, as well as the various installation works that often accompany Ms. Clark's exhibitions. All of this background information is well and good, but, more to the point, the artworks themselves actually transcend all of the education. Too often, we are either dealing with, an artist with a whole gang of education and not enough technique, or a great efficiency and mastery of form, and a lack of honest knowledge. In this case, the stimulus does not override the end product, and for that, we need be grateful to this great body of work and the artist. The artwork itself also begs a much larger and more important question: Who actually created all of this gorgeous grandeur, this magnificent madness of life ? And if Women are the only human beings actually entrusted to carry the children into this world: Plant, Animal, Mineral and Human, than why is God, if there is one, always called a HE ? Ms. Clark's

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bewitching works have me thinking otherwise, neither bothered nor bewildered:
simply blown away.