



## The Clash of Nature and the Human Imprint in “Farewell, Eden”

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<http://aeqai.com/main/2016/02/the-clash-of-nature-and-the-human-imprint-in-farewell-eden/2alinemarecoiled/>

During the 19<sup>th</sup> century, landscape painting was a popular form of expression for artists to celebrate mankind’s dominion over nature. Pastoral scenes of manicured lawns, tamed gardens and ripe harvests depicted a peaceful, almost perfect world where man and nature thrived in harmonious union.

Currently on view at Descanso Garden’s Sturt Haaga Gallery, “Farewell, Eden” presents us with a much different perspective. Now that our ecosystem has been severely compromised after years upon years of so-called human progress, our old, romantic notions about nature no longer apply as an accurate representation of our planet’s health. Comprising 62 pieces by 13 Los Angeles based artists, “Farewell, Eden” poignantly articulates this reality across three gallery spaces, each of which afford viewers visual contact with the surrounding gardens.

Aline Mare is another artist who examines the ever-morphing relationship between the organic and artificial by weaving together digitally scanned imagery that she alters and reworks to create richly layered prints that seem almost ethereal. Among five of her works on view is *Coiled* (2013), which comes from a series Mare based around found objects she collected along San Francisco’s shoreline, where the city’s ominous footprint converges with nature. The print’s focal vector is a contorted spring, dislodged, perhaps, from an old mattress or recliner. Obfuscated by shadowy smears and erasures along with hundreds of spontaneous fine yet rigid markings, the spring could be floating, somewhere beyond the earth’s atmosphere. A faint grass-like wisp, coiled around its base, however, seems to be pulling at the spring, grounding it to our natural world as if to say, we must learn to exist together.