

GARDEN

Utopian Visions Art Fair

Embankments: strategies in natureculture

Genevieve Belleveau and Themba Alleyne, Sarah Rosalena Brady, Sarah McMenimen, Lindsey A Schulz, Kyle Welker

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For the first iteration of Utopian Visions Art Fair, Garden presents *Embankments: strategies in natureculture* exhibiting a selection of works by Genevieve Belleveau and Themba Alleyne, Sarah Rosalena Brady, Sarah McMenimen, Lindsey A Schulz, Kyle Welker. Embankments, levees, and dams are infrastructures preventing bodies of water from flooding the surrounding area. These walls or banks of earth can be constructed by both humans and nonhumans, as well as by rivers themselves over time, creating and protecting surrounding ecosystems. For *Embankments*, six artists offer tools for examining interrelatedness. The works all blur the edges of their own objecthood, collapsing distinctions between Human, Nature, and Culture.

Sacred Sadism (Genevieve Belleveau and Themba Alleyne) is a line of ecofetishist functional art objects made of salvaged wood, copper and high-quality plant replicas. The brand began as a conceptual art piece by artist Genevieve Belleveau in 2014. Upon moving to Los Angeles she was instantly inspired to create a line of impact play tools made of high quality fake plant materials. She has explored this concept in performance, photography, video and in investigating her personal connection to BDSM and power exchange. When she met and married her partner Themba Alleyne they discovered a shared passion for the spiritual, creative and earth based side of kink and he offered his woodworking skills to collaborate on the line of implements Genevieve had been imagining. They are avid explorers of BDSM, sex education, spirituality and ecosexual expression and hope this line of toys will help transform people's preconceptions of S&M and make it more accessible to all. A way for all folks from all walks of life to expand their consciousness and play!

Sarah Rosalena Brady is an interdisciplinary artist working in new media, sculpture, and sound based in Los Angeles. Her work explores alternative structures using digital technologies and computation to refigure objects under colonization. Brady weaves technologies of the past and future to explore the limits of systems (linguistic, mathematical, environmental) to point where they break down and create new possibilities. She challenges Western ideological systems to imply a different contextual model that is transformative and transformational: a shapeshifter. Shapeshifting reformation aims to develop chimeras or techno-hybrids through the lenses of artificial life to reauthorize power. She was recently given the Steve Wilson Award from Leonardo, International Society for Art, Sciences, and Technology. Her work has been shown at the de Young Museum, SOMArts Cultural Center, Fylkingen (SE), Centro Cultura Digital (MX), and Ars Electronica.

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Sarah McMenimen (b.1984, Honolulu, HI) is an artist living and working in Los Angeles. She received her MFA at UCLA in New Genres in 2014 and was awarded a Shandaken Fellowship in 2016. Recent solo exhibitions include Species, Atlanta; Lock-Up International, Istanbul; Cudayh, Los Angeles; Commonwealth and Council, Los Angeles; and Important Projects, Oakland. Recent group exhibitions include Redling Fine Art, Los Angeles; Depart Foundation, Malibu; Samuel, Chicago; Falcon's Nest, Los Angeles; NowSpace, Los Angeles; Hester, New York City; MOCA, Los Angeles; and Paule Anglim, San Francisco.

Lindsey A. Schulz was born and raised in Santa Rosa, California. She received her BFA from Otis College of Art and Design in 2011, and an MFA in 2015 from California Institute of the Arts. She currently lives and works in Los Angeles, California. Her work often employs a scientific approach to experiences, breaking down complicated emotional states or bodily realities into a series of mathematical decisions informed by archival impulses. The intimate experiences are exhumed in attempt to order information and frame meaning. Schulz focuses on labor, repetition and death through preservation to discuss the ways in which we perform for each other. The resulting works carry a tension that come from the attempt to order aspects of life that fall outside of categorization.

Kyle Welker (b. 1985) makes work for bees, and for plants. He finds inspiration in looking at systems found in nature and restructuring them through his work in expanded sculpture, installation and interactive environments. His work is found in forgotten corners of the Mojave Desert, abandoned farmsteads in rural California, and in quiet backyards of urban America. The passage of time, weather and the interaction of living things play a collaborative role in the creation of his work. He appreciates the unknowing and the chance that these collaborators provide and looks forward to the observation of their alterations over time. He currently spends quite a bit of time thinking and watching things grow in Los Angeles, California.