

ANTI - *BODY*

BY LARA LINDSAY-PARKER AND HOLLY WALKER



A PUBLICATION.

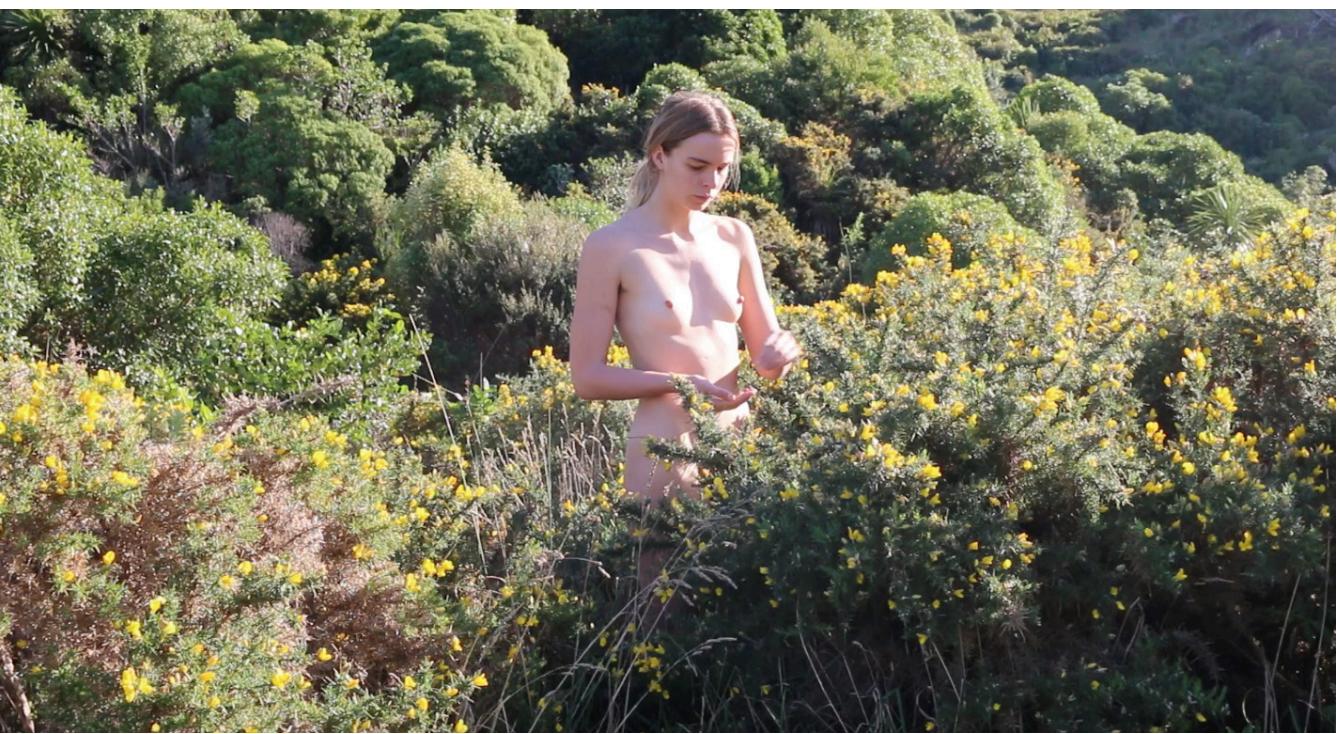
Anti-body aims to draw lines between the conflicting intimacy we feel towards an increasingly technological landscape and our innate desire to be connected to our earth. Through video and sculpture, the artists unearth relationships between their own bodies and metaphorical bodies created from their chosen areas of research into gender, identity and the environment. The artists use this bodily relationship as a catalyst to realise an emotional connection to these objects and the cultural significance they hold.

Holly Walker's artworks in *Anti-body* attempt to articulate an acknowledgement of the distance between her Pākehā female body and the land. While enlisting gorse as a medium, she reconsiders the language which often describes the plant, finding that such descriptions could be read as paralleling her own body and politics. Walker creates a space which exhibits the personified characteristics of gorse in relation to her own embodied self. She asks the viewer to remember the body's innate relationship to the land, in the present moment when it has become all too easy to either forget or to take our common but essential spaces for granted. Walker concentrates on harvesting the gorse and herself, in an overall effort to heal.

Lara Lindsay-Parker employs iconic technological objects and inserts them into sites that their bodies are not built for. Simultaneously unfamiliar and unsafe, she creates a collision of bodies to build a metaphorical premise that asks the viewer to contemplate the role of the body in both artificial and raw environments. Considering the trajectory of our techno-social condition, 'utopic' ideas have emerged that as a species we can be beyond earth and beyond the body. Lindsay-Parker invites you to think about this imagined landscape and the implications for people who have typically been defined and identified through their flesh. Will they be familiar? Will they be safe?

HOLLY WALKER

Gorse House (sculpture/installation)
Gorse Harvest (video)



“Origin Europe, a weed, described as ‘a plant out of place,’ a viral plant infecting the purity of the landscape, tenacious once established, out-competes and displaces most other plants, unwanted, grows vigorously, extremely challenging to eradicate”.

I could fabricate emotional solidity drawn from toxic materialised resources.

I had to stop and look at my feet, on the ground to remember a simplicity and power much bigger than me.

I looked at the ground and listened, until I remembered the perpetual wisdom held beneath me, which I superficially chose to ignore, because I can. I looked and saw parts of the earth that bear resemblance to my own body.

Gorse as a body I found held idiosyncrasies and politics we shared and at points, I held but lacked. I admired the strength the gorse gripped the land with, a need for placement. I wanted a weight holding my emotional self to the ground the way seemed so permanently fixed.

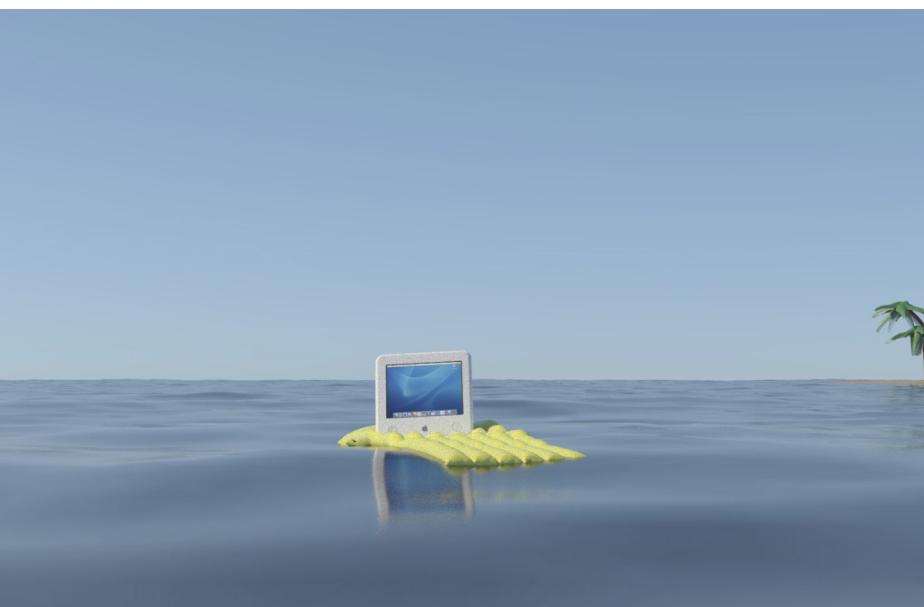
Through reading New Zealand horticultural literature, I found poetic and personified descriptions of the gorse that ran contingent to my own Pākehā body.

I built this house to incubate the conflicting traits of the gorse and myself. To offer ideas surrounding destruction and harvest. A space to understand an anger associated to the plants greed of the land, and a space to realise a natural robustness, my emotional body was deficient in.

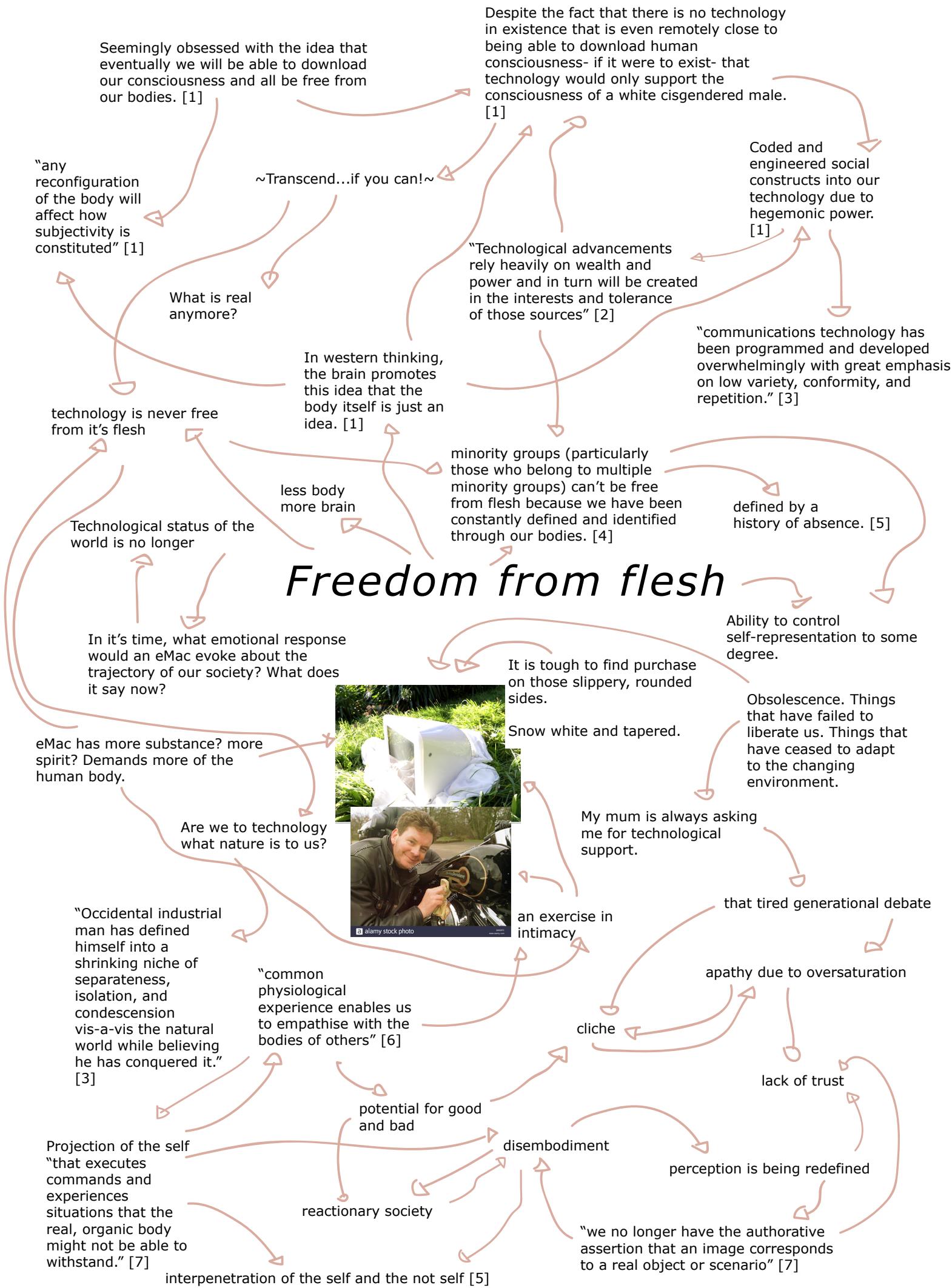
“Nature knows no plants as weeds, responds well to ‘tough love,’ brings grown men to tears, holds on tightly to soil, thorn fiercely protects the plant,

LARA LINDSAY-PARKER

Beach body (3 channel video)



The following is an exercise in attempting to localise my train of thought. Often fragmented and linked in ways that aren't immediately clear to the spectator, it serves to negotiate and navigate the fruits of my research, my body, my emotions, my subjectivity and my objectivity. Although it seems conceptually naïve at times, I think it's important to understand the complexity and extent that our technological landscape is being covertly constructed to serve and perpetuate the social and political interests of the hegemony. Particularly in relation to ideas surrounding freedom from the body (planet earth) and freedom from the body (human form) and the push to frame this 'freedom' as the ultimate form of liberation.



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