

structure's surface skin

Gabi Lardies

A text in response to Antje Barke's exhibition *Seven Islands*.  
Exhibited at RM Gallery & Project Space, August 2021



■ will meet ■ in this place of constant beckoning becoming

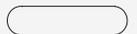
Here futures haunt the present never materialising promises ■  
~~on the floor~~ ■ never arrived

We are left ~~with abandoned attempts~~ heavy traces ■



An assemblage of dismembered ■  
delicately ■ functional overlooked  
re articulated forms ~~in the~~ quiet

Bodies bound to others & elsewhere  
movement structured by ■ ■





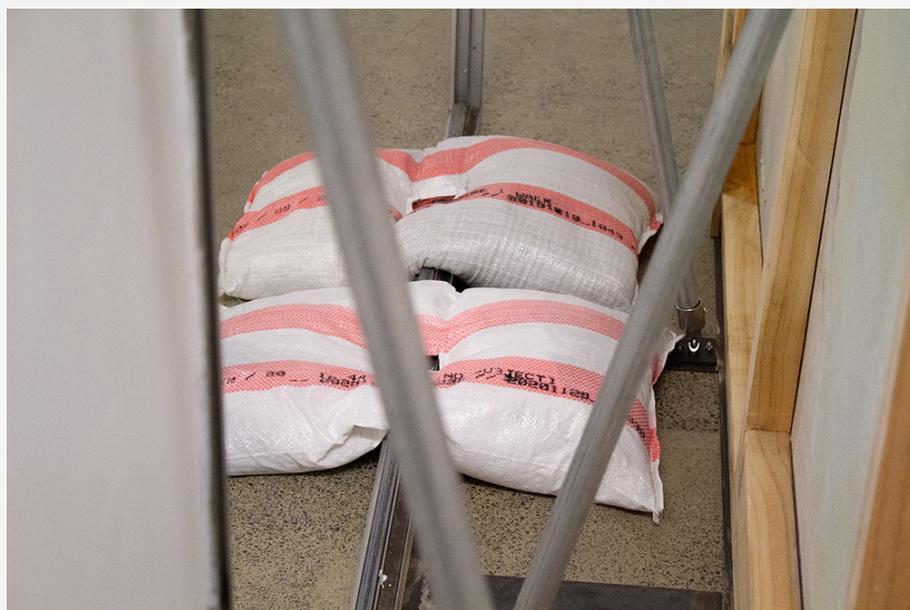
the same ~~old~~ gestures of growth [redacted]  
facing ~~the~~ finitude

Here are fragments of love ~~letters~~  
blowing through ~~the~~ desolation  
here the sky lowers into [redacted]

[redacted] passed by white ~~painted~~ windows  
opaque vacancy misted blue light

these [redacted] are extractions chipped  
from the inside to ~~become a~~ hardened [redacted]  
sticky on hot days lifting wavy mirage

the body Encrusted with [redacted]  
Unsaid [redacted] in partial [redacted]



Here too the  evaporates  
~~the horizon closes~~

We linger over the austere   
~~which has become~~   
reservoirs of the edges ~~of things~~

disappear into the ~~background~~  
noise of the street fragile

silent  libraries the grass  
growing ~~wild~~ in ~~public~~ parks  
people faces partial and floating

gravity is a  inside  silently  
spreading ~~holding~~ together within

An historical sequence ~~jarring~~  
against the  constraints

Here ~~is~~ a reverberating   
of things repeating out of order  
Where is it  we are exactly

An infrastructure of repetition  
the  in a new colour

leaves us with ghosts  
Promised  haunt   
It is mitigation now ~~a new~~ avoidance

Here the  become the structure's  
surface skin ~~quietened~~ and

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█ believed for so long longer than  
█ possibly could in █

Endless transitions breakages  
renovations atop swaying  
foundations █ like

we built a house on █  
or stolen land It's tender

long anticipated change arrived  
and turned out to be no change  
at all instead a █

these are new █ ruins of █  
the refusal to break down to █

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Here the liquid is  drying  
 body is stood in for

the  not an outward image  
~~instead~~ dispersed and recaptured  
a collective memory ~~a place~~ we have been

on the edges of all ~~our imaginings~~  
intimacy in pieces in public

The ~~overlooked~~  motions  
of talking to  or  to   
this same way again around the edges

I look ~~elsewhere~~ as we move  
 past leaving constantly

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met in this place of becoming  
 repeated and and held

Here where the Earth rose in  
 to become elsewhere and the sky  
 collapsed into a

a wounded place(s) to stop  
 a of progress

look for the horizon fragments  
 to find and to re e to re  
 allow for things

Bodies bound in space  
 heavy traces stilled in the present

**Antje Tamae Barke** is a Japan-born, Pākehā New Zealand multidisciplinary artist whose work explores the intersection of lens-based media and sculptural installation. She completed her MFA from Elam School of Fine Arts in 2019. Recent shows include *Iteration 10*, *Mothermother* at The Auckland Art Fair (2021); *Elam Graduate Exhibition* (2019); *Give Me Space*, Corbans Estate (2018); and was a finalist in the 25th Wallace Arts Awards (2016).

**Gabi Lardies** is a 1.5 generation New Zealander with an Argentine background. She is an artist / writer / publisher with an autoethnographic impulse and a weakness for printed matter. She too completed her MFA from Elam School of Fine Arts in 2019, and has since studied Sociology and English at the University of Auckland. She is currently the Artist in Residence the Te Tuhi Parnell Station Studios, spending most of her studio time writing. You can find more of her words in *The JavaScript*, *Dwelling in the Margins*, *DIRT*, *Poetry New Zealand Yearbook 2021*, and various places online.

**Seven Islands** was a solo showing of new work by Tāmaki Makaurau-based artist Antje Tamae Barke at RM Gallery and Project Space 4-28 August 2021. As a meditation of narrative projected onto periphery spaces, these works explore the interpretation of two locations; a road trip in Quebec in 2017 and wanderings in Tāmaki Makaurau.

