

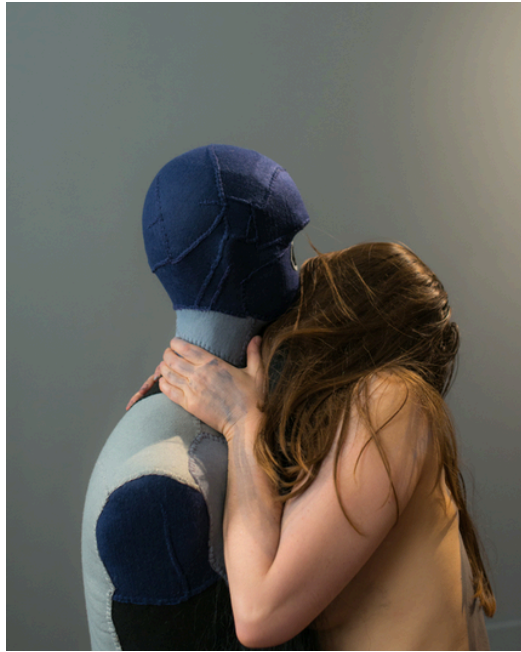
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Influences - 22 Nov 2017

Portfolio: Florence Peake

With her current show at Studio Leigh, London, the artist shares some important images

By Florence Peake



Jonathan Baldock,
'The Soft Machine',
2014, Chapter Arts
Centre, Cardiff.
Photograph: Warren
Orchard

Jonathan Baldock

Jonathan has been a huge influence on my practice. I first collaborated with him in 2014, at the artist-run space Primary in Nottingham, on a piece where I activated his sculptures with my movement. The individual works are bold and bodily and I think of his installations as an environment, a sculptural landscape that also animates me. I found working with his sculptures deeply erotic and psychological in a kind of Jungian fuck-me-here-and-now sort of way. A kind of subconscious, get inside your dreams and lull me awake with visitations from dildoesque objects, whispering sirens love songs. I grapple with the interiority and an audacious slap of exteriority in colour, symbolic language and eerie pagan sexuality when touching and moving with Jonathan's sculptures. I forget there are people watching. Seeing this photograph after performing this work I felt the internal experience, the kinaesthetic memory of touching and being with the centaur sculpture. When meeting this sculpture it was like falling perversely in love. In love with an object, in love with a mythological sex doll, a kinky centaur, it was a kind of fertility rite.