



LIFESTYLE CONCEPT

LIFESTYLE CONCEPT
D&K, MADELINE KIDD, LISA RADFORD,
MEREDITH TURNBULL, ALEX VIVIAN

7 May - 7 June 2014

Lifestyle Concept brings together a group of works that explore the practical, aspirational and desirable, by borrowing from the aesthetics of commercial design. Various they work with stylised and abstracted expressions of interior design, domestic décor and fashion. There is an element of remove in many of these works: of artists working at an ironic distance from a certain lifestyle or in the works themselves as reinterpretations of an object or lifestyle.

Both Madeline Kidd and D&K are interested in notions of aspirational living, luxury goods, and advertising techniques. Kidd's paintings and sculptures are designed almost to the point of excess, using techniques of set design and advertising tools of visual seduction. Stylistic references include 80s digital illustration and graphic designers such as the Italian Memphis Designs. Her works are constructions of graphic art skill, prop-like objects, clean, flawless depictions of a luxury lifestyle.

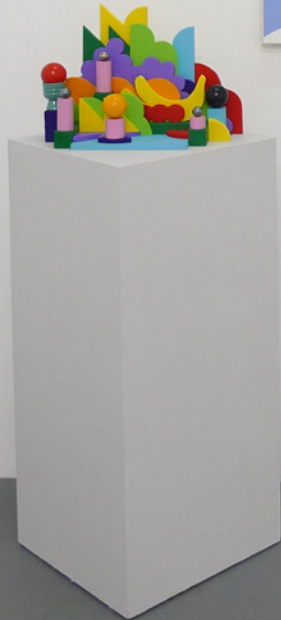
D&K (Nella Themelios and Ricarda Bigolin in collaboration) present *22 beige rosé (branding)* and *08 vanités (dress)*, a new work exploring the erasure and obfuscation of D&K's existing brand signatures. The work comprises an assemblage of abstracted garment parts draped and pinned to the wall, using an incongruous range of materials (from upholstery foam to silk cotton duchess satin). The work includes an extended label, which aims to evoke the aspirational qualities bound up in the materials themselves. The language of luxury brand beauty products both banal and pretty is used to relate the way these items are usually the most accessible and in themselves are aspirational antidotes to lusting for a luxury lifestyle. An eyeshadow and foundation colour form the basis of the brand signatures both as representations of materiality but striving towards an unstable and impermanent brand identity. In this way the installation stages the construction and deconstruction of the D&K brand, alluding to artifice and luxury and playing with the clichés of high fashion.



Alex Vivian creates work from discarded objects and clothing, and operates from a position of distance from the domestic design and the lifestyle aspirations that are often referenced in his work. Here he presents *Housing scene (used)*, a disturbed vignette formed of domestic objects at the ends of their life, soiled and degraded with use and misuse. An old children's highchair sits atop a dirty plinth, beside it a grubby phone wrapped in bandages of flannelette, the lot is then coated in a viscous layer of Vaseline.

The relation of Meredith Turnbull and Lisa Radford to their source inspirations is more reverential. Turnbull is interested in the aesthetics of modernism (and various other art historical traditions) in decor and decorative arts and in the unification of art and craft. She has created a pair of formal wooden sculptures for the exhibition that are inspired by DIY woodwork and reminiscent of screens, room dividers or practical shelving whilst also existing as minimalist sculpture, within a gallery space.

Lisa Radford shares with Turnbull an interest in the connections of art and design. Her paintings here are direct samplings of elements of the commercially designed environment, reconfigured as art objects. Previous works depict patterns from sources such as bus and train seat fabrics, here she presents new *Furniture Paintings* borrowing from patterns in our everyday environment, including tiles and a blanket. Where the original artist/ designer (or designers) of the source objects are unacknowledged or unknown, here Radford returns the designs to a fine art expression through her paintings.



Madeline Kidd
Landscape with fruit plate and white wine, 2013
oil on canvas
92 x 86 cm



Madeline Kidd
Fruit plate abstraction, 2014
balsa wood, acrylic and enamel paint,
billiard balls, marbles, egg cup
28.5 x 40 x 16 cm



Lisa Radford
Furniture Painting (Blanket tissue), 2014
acrylic on board, framed
32 x 42 x 5 cm



Lisa Radford
Furniture Painting (Tissue text), 2014
acrylic on board and acrylic on linen, framed
32 x 42 x 7 cm



Lisa Radford
Furniture Painting (Tile), 2014
acrylic on linen, tape
40 x 30 cm

Lisa Radford
Furniture Painting (Text), 2014
acrylic on linen, tape
39 x 30 cm

Lisa Radford
Furniture Painting (Text), 2014
acrylic on linen, tape
38.5 x 31 cm



Meredith Turnbull
Room Divider: Composition I, 2014
pine, blackwood, aluminium rod, stainless steel screws
240 x 122 x 9 cm



Meredith Turnbull
Room Divider: Composition II, 2014
pine, blackwood, aluminium rod, stainless steel screws
240 x 122 x 9 cm



Alex Vivian

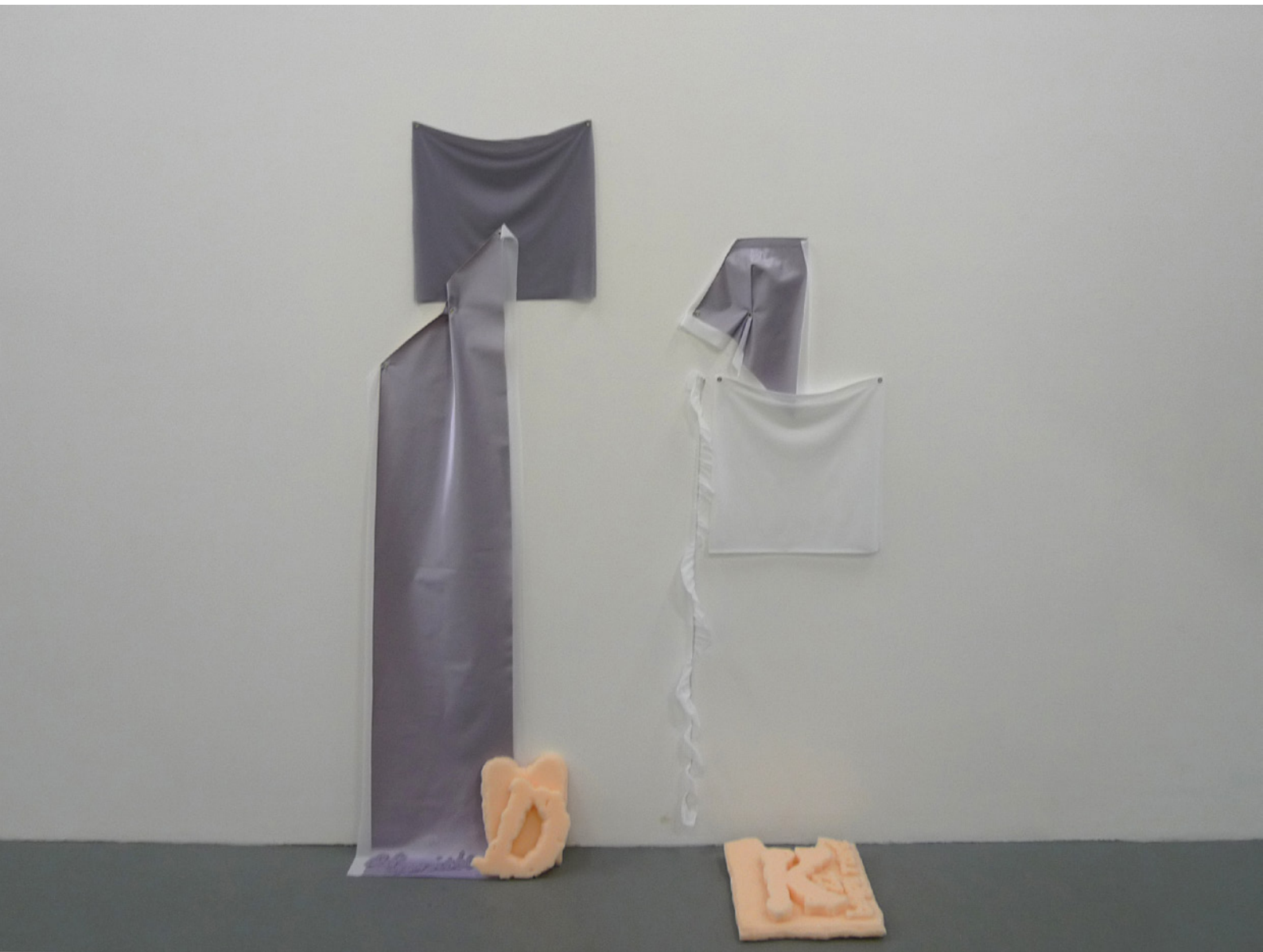
Housing scene (used), 2013-4

dirty plinth, high chair, petroleum jelly, phone,
plastic, dirt, bleached flannelette, footprints
dimensions variable



D&K

22 beige rosé (branding) and 08 vanités (dress), 2014
foam studies and gown slips
dimensions variable



**D&K, 2014, 22 beige rosé (branding) and 08 vanités (dress)
foam studies and gown slips;**

D&K, 2014, *Les 4 ombres en 08 vanités gown slip* that incidental bias glamour gown
dusty violet shimmer lilac crumble shake smudge eyeshadow around your cartoon eyes,
looking hopeful;
Cotton twill back silk satin, nylon lycra mount, fusing, eyelets

D&K, 2014, *Les 4 ombres en 08 vanités branding*, eyelids lined, mortar and pestle my amethyst
crush, good quality - they always do the the best eyeshadows,
hand cut nylon lycra lining

D&K, 2014, *Les 4 ombres en 08 vanités bustier diamond fragment*, arrow anchor bias fold curves
along the bust impressing within a budding grove, Madeleine.
Cotton twill back silk satin, nylon lycra mount, fusing, eyelets

D&K, 2014, *Le Blanc et Les 4 ombres en 08 vanités* effortless beauty napkin additions, when
nothing can really become something *je ne regrette rien*.
nylon lycra lining, fusing, eyelets

D&K, 2014, *from lingerie frill*, a decorative void that connect two things, not so straight and narrow
but a meet between two points; no, not functional lingerie;
gathered nylon lycra lining, rubber elastic

D&K, 2014, *foam like sweet heart bodice and folded t shirt sections*, the pigments evaporate neat on
clean skin, finally realness renders naturalness.
hard carved 25mm medium density furniture foam

D&K, 2014, *Le Blanc en 22 beige rosé branding*, 'D & K' foam void desire cladding around that
object of desire, our colours match on the screen.
hand carved 25 mm medium density furniture foam

D&K, 2014, *Le Blanc en 22 beige rosé branding*, its a great foundation with SPF 31+ a little too
much pink though, that pinkish beige cakey around complexities and skin, bruised outline when
whitening agents yellow, a bit;
hand carved 10 mm medium density furniture foam



D&K (Dolci & Kabana)

Italiano/Greco coolness, that famous brand, personal and professional, love, life, fashion and art: best buddies. An ongoing project by designer Ricarda Bigolin and curator Nella Themelios investigating, imitating and critiquing the aspirations and strategies of fashion branding.

Madeline Kidd

Madeline Kidd's practice can be defined as the curating of contemporary artworks, representational or abstract, into real and pseudo-fictional domestic settings. The sculptures, paintings, installations and theatrical designs that she produces are conceptualized as 'set pieces' or what is known as 'costume sculpture'. Commonplace and familiar icons of interior decoration, such as paintings, floral arrangements, fruit plates, and abstract sculptures are appropriated and recreated into her work.

Kidd's work as an art director for film and theatre has had a direct influence on her art practice. As part of the 2010 Next Wave Festival, she exhibited Washroom, an installation inside the change rooms at the Melbourne Cricket Ground where the rooms were elaborately dressed like a set, creating a fictitious reality of the MCG's Inner Sanctum. Recent exhibitions include Sculpture Party, at C3 Gallery, the Third/fourth Melbourne artist-facilitated Biennial at the Margaret Lawrence Gallery and Industrial Estate in Heidelberg West. She has curated several exhibitions including Sushichampagnepaintinsculpture, which situated artwork within a domestic space, another theme of her work. Currently she is exhibiting Decor8 in the window space at Craft Victoria. Kidd will hold a solo exhibition at Daine Singer in July 2014.

Lisa Radford

Lisa Radford is an artist who writes and teaches. She has exhibited in Australia and overseas, is a member of TCB art inc. and currently teaches in the Painting Department at the Victorian College of the Arts. Her practice examines social relationships through various strategies and projects including painting, writing and coordinating exhibitions.

Recent exhibitions include Dear Masato, all at once, Margret Lawrence Gallery, Victorian College of the Arts, 2014; c. At Sea, Before Dinner, West Space, 2013; Like Mike, Charles Nodrum Gallery, Third/Fourth, Margret Lawrence Gallery, Victorian College of the Arts, 2013; Fury Road, Appendix, Portland (USA), Test Pattern, University of Sydney Art Gallery, 2012; The Zero Dollar Show, WestWing, Melbourne, 2011 and dot dot dot, Lismore Regional Gallery, New South Wales 2011. In 2012 she was the editor of UN Magazine 6.1 and 6.2. She regularly contributes to Stamm, an online writing collective and has recently contributed texts to Discipline on the work of Geoff Newton, and a text with Jarrod Rawlins titled The Outback Denier. In 2010, she co-authored with Jarrod Rawlins a book on Jon Campbell. She is currently undertaking a PhD at Monash University.

Meredith Turnbull

Meredith Turnbull's practice focuses on the form and function of a sculptural/craftwork project. The project is concerned with individual artworks that engage various scales, art historical traditions and artistic genres – and manifests in the active creation of connections between images, jewellery, decorative objects and sculptural components through spatial practice. Recent projects and exhibitions extend an ongoing interest in combining approaches to sculpture, craft and display through notions such as excess, embellishment, adornment and décor.

Meredith Turnbull has a BFA from RMIT, BA (hons) from La Trobe University and is a current Fine Art PhD candidate at Monash University. She has held solo exhibitions at Bus Projects, The Other Side, West Space, Rae & Bennett, Centre for Contemporary Photography, Pieces of Eight, TCB art inc, The Narrows, Craft Victoria and Platform (with Bridie Lunney) and Conical (with Ross Coulter). Turnbull was recently commissioned to create a children's project space for Melbourne Now at the National Gallery of Victoria.

Alex Vivian

Alex Vivian has a Diploma of Visual Arts from RMIT University and a Bachelor of Fine Arts from the Victorian College of the Arts. Vivian makes installation works that typically involve domestic objects and items of clothing that, having been altered via transgressive processes, are removed from their original function. Whether installed in sprawling arrangements scattered throughout the exhibition space, or, as in more recent works, displayed as singular sculptural elements relying on the visual language of museum plinths, Vivian's work is steeped in references to the body.

Recent solo exhibitions include: Men's apparel, distressed, Craft Victoria, 2012; An oversized jacket, jeans that fit, Hopkinson Cundy, Auckland, New Zealand, 2011; A Face; falling beyond (Classic, plinth, socks), Studio 12 Gertrude Contemporary, Melbourne, 2011; and Catcher/ tube socks. (Ewok, kyote, baby fred fl instone, scamp, Quix bunny in the rye.), Gambia Castle, Auckland, 2010. Selected group exhibitions include: Pulp tongue, Sydney College of the Arts, 2011; State of decay, Chapman & Bailey, Melbourne, 2011; One-Person Group Therapy, BWA Awangarda Gallery, Wroclaw, Poland, 2011; Stolen Library, Y3K Gallery, Melbourne, 2010; Canadian Pharmacy, Neon Parc, Melbourne, 2010; *tastes self* (with Kate Smith), Hell Gallery, Melbourne, 2009; The Second (Fourth) Melbourne Biennial of Art, TCB art inc., Melbourne, 2008; and the Joint Hassles project space, Melbourne Art Fair, 2008.



Enquiries:
Daine Singer 0410 264 036, info@dainesinger.com