

first floor
28, 29, 30 july 1994

three days only

lyndal walker

Using the process of dissimulation lyndal walker positions the viewer within a fantastical shopspace, in doing so bringing the viewer into an evaluative relationship with the otherwise invisible normality of this environment. This mimetic refabrication, utilizing the materials authentic to the 'real', in constructing an installation disparate to the real in it's placement in the gallery, it's function relative to this space, and the subtle shifting play with the objects and structures on display, produces an ironic refiguring of the functional.

Hidden within the ubiquitousness and generic regularity of shopfitting is the necessity of the consumption of a product, the calculated production of an urgency to consume. The objects of desire in this case are constituted firstly by the iconic representation of the attitude of punk, the safety pins and the photograph (a staple of retail and fashion in-store advertising) serving ironically as correlates in their nihilism for the disposability and inbuilt obselecence of fashion generally.

Interestingly even this the most outspokenly anti-fashion of fashions is forecast to be coming into fashion. The countercultural revolution that was punk at it's inception, becomes static, contrived and establishment in it's resurgence, containable within the commercial pragmatism of this seasons (most marketable) 'look'. The success of such a revival depending on the suceptability of a contemporary market to the nostalgic desire to recreate a place ideologically and even temporally outside of the constraints of the fashion of their current experience.

In counterpoint to this is the phenomenon of addidas, similarly riding partly on the tide of a nostalgia, this time perhaps for childhood, and the desire to stand outside the dictates of a fashion industry that artificially constructs desire for a look, often at the expense of function in the interests of saleability. Here it is the organic growth of a trend toward functional clothes that has created a fashion movement that subverts the fashion industry though concurrently playing into the hands of a multinational company. A position as tenuos as the house of cards with which it is represented here.

In exposing by repeating and exceeding the structures of the marketplace lyndal walker exposes also the seductiveness and pervasive power of it's reach.

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