

**ZABLUDOWICZ COLLECTION INVITES:
LINDSEY MENDICK
PERFECTLY RIPE
12 APRIL–3 JUNE 2018**

Exhibition Preview: 12 April, 6–9pm



Still Life at Plaza, 2018 (detail). Gouache and oil pastels on paper. Courtesy of the artist.

'I'm allowed Malibu and Diet Cokes. They're so delicious and I drink them with Fran and Nick as mozzies attack my legs. I never knew alcohol could taste this exotic. They smell like Hawaiian Tropic, and in the morning I am never sure if I can smell the aftermath of the night before or the residue of sun cream on my skin.'

Lindsey Mendick's installation *Perfectly Ripe* is a *mise-en-scène* featuring ceramic sculptures and an audio work. It reflects on a teenage holiday romance, burgeoning womanhood and a desire for revenge.

The starting point for this new body of work is a short autobiographical text written by the artist. It recounts a family holiday when she was 13¾ years old: the disco nights out, days spent lounging on the beach, and her sexual encounters with the entertainment staff. A recording of this text forms the soundtrack to the show, read by the artist and interspersed with snippets of music recollected from the dance floor.

The physical component of the show is an evocation of a restaurant terrace. On a gravel floor sit metal tables and chairs, some upended. From these sprout coral outcrops strewn with underwear, empty Malibu bottles, and the sprawling tentacles of an octopus. From the pergola above diners' heads hang masses of Terry's Chocolate Oranges.

Numerous severed body parts also populate the scene: knobby knees in cargo shorts, flip-flop-clad feet, and a bearded head on a fruit-strewn platter. This centrepiece references bacchanalian feasts and paintings by Old Masters, in particular *Salome with the head of John* (1510) by Sebastiano del Piombo [the National Gallery, London], which is based on the New Testament tale of a dangerous female seductress, the daughter of Herod II and Herodias, who demanded – and received – the head of John the Baptist.

Collaboration through shared making is central to Mendick's approach, and for this show she is working with her mother to produce a wall painting. There is also a contribution from artist Paloma Proudfoot, whose glazed eels slither out of Mendick's re-creation of a Jane Norman shopping bag – a feared status symbol the artists recall with horror from their school days.

Mendick's new body of work is motivated by anger at the dangerous situation she found herself in as a child, and her urge to confront the troubling aspects of coming-of-age stories as a genre. Her work addresses abuses of power by men, but also the emotional confusion that follows. Often laughed off when they seem too clichéd to question, such events are known about among family and friends, but remain unspoken. Mendick's installation merges the grotesque and the comic in a space that is generous and engaging, but far from simplistic in its emotional register.

Artist's Presentation Event: Sunday 13 May, 3pm Challenging the humblebrag nature of our online dramas and pseudo-breakdowns, in this performance Mendick exposes what it really means to be shameful and vulnerable. **This event takes place at the Etcetera Theatre.**

Zabludowicz Collection Invites is a programme of solo presentations by UK-based artists who do not currently have representation by a UK commercial gallery.

Lindsey Mendick (b. 1987, London, UK. She lives and works in London) completed an MA in Sculpture at the Royal College of Art, London, in 2017, and previously studied a BA in Fine Art at Sheffield Hallam University. Recent solo and two-person exhibitions include: *She's Really Nice When You Get To Know Her*, Visual Arts Center, Austin, Texas (2016); *Girls* (with Rebecca Gould) as part of *Periclo*, Oriol Wrexham, Wales; *Hot Flush*, STCFTHOTS, Leeds; and *Lindsey Mendick and Lynn Fulton*, One Thoresby Street, Nottingham (all 2015). Selected group exhibitions include: *If You Can't Stand the Heat*, Roaming Projects, London (2018); *You See Me Like a UFO*, Marcelle Joseph Projects, Ascot; *Herland*, Bosse & Baum, London; *In Dark Times*, Castlefield Gallery, Manchester; *You Were High When I Was Doomed*, IMT Gallery, London; and *Sell Yourself*, Patrick Studios, Leeds (all 2017). Mendick has been chosen to undertake the 2018 Alexandra Reinhardt Memorial Award Artist Commission at The Turnpike, Leigh.

NOTES FOR EDITORS

ZABLUDOWICZ COLLECTION

Zabludowicz Collection is a philanthropic organisation including a growing collection of contemporary art and a programme of international exhibitions, events and artists' residencies. Founded in 1994, the Collection is dedicated to fostering new audiences and a sustainable environment for contemporary art, offering a variety of opportunities and support for artists and art organisations. All of its activities are privately funded and free for the public to access.

The collection contains over 3000 works of art by more than 600 artists, spanning 40 years of art production. Its focus is on emerging art from the late 20th century to the present day and it is in constant development. The Collection has been directed since 2006 by Elizabeth Neilson.

In 2007 the Collection opened its main exhibition space in London, in a 19th Century former Methodist Chapel, where it has worked with artists, curators and the collection to produce exhibitions and events examining contemporary art practice in a public forum. The Collection now also runs an international programme of exhibitions, events, residencies and commissions across four permanent venues in the UK, USA and Finland. The programme is directed by Maitreyi Maheshwari.

For more information, images or to arrange an interview please contact:

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VISITOR INFORMATION

Admission: FREE

Thursday–Sunday, 12–6pm or by appointment

The **Café** serves tea, coffee, sandwiches and cakes during gallery opening hours.

The **Library** and meeting room can be booked for meetings, research, and to view film and video works in the Collection.

The **Shop** sells limited edition artworks, books and specially selected products. All books and editions are available online at: shop.zabludowiczcollection.com

Zabludowicz Collection is a not for profit organisation and 50% of the proceeds from editions goes directly to the artist, remaining funds support the future of the programme.

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