

Lacey McKinney is a visual artist who lives and works near Syracuse, New York. Her work has been exhibited in solo, two-person, and group exhibitions at: Mana Contemporary and Novado Gallery in New Jersey; Pen & Brush, NARS Foundation, and Urban Zen in New York City; and at galleries in Virginia, Washington, and throughout New York. Her work can be found in various private collections and featured in publications including ARTnews, Huffington Post, The Jersey Journal, The Post-Standard, Syracuse New Times, and Style Weekly. Awarded artist residencies include McColl Center for Art + Innovation in Charlotte, North Carolina, Post Contemporary in Troy, New York, and Fremantle Arts Centre in Fremantle, Western Australia. She graduated with a Master of Fine Arts in Painting and Drawing in 2012 from the State University of New York at New Paltz. She is an Assistant Professor of Visual and Performing Arts at Finger Lakes Community College.

McKinney uses painting media to explore embodiment, feminist theory, how women are represented as subjects in art history, and implications of power structures. In her most recent work, depictions of differing corporeal flesh form faces of women to address perceptions of self and other. She pulls from the tradition of painting, to represent flesh and the body, and collage, to shift socially constructed meanings of the body, while also challenging both. As a contemporary artist, she takes previously dismissed narratives and repositions them as foregrounded visual amalgamations. Her interest lies in expressing complexity, movement and heterogeneous visual representations thereby expanding convention to the benefit of all - especially those who could start to see themselves reflected more often. She uses her art practice as a tool to enact political and social rearrangements that question the roles and dominance of specific images and image makers. Approaching these politically charged issues, she aims to bring her own experiences and complicated relationships within socially constructed hierarchies, where she does and does not benefit from the structures she is questioning.