

Lacey McKinney uses painting media to explore embodiment and implications of power structures. She pulls from the tradition of painting, to represent flesh and the body, and collage, to shift socially constructed meanings of the body, especially concerning gender. 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. 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.

McKinney is a visual artist who is based 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, International Gallerie, 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.