

CABINET

Lucy McKenzie
Approval of the Committees

17 November 2022 – 21 January 2023

CABINET
132 Tyers Street
Vauxhall Pleasure Gardens
London SE11 5HS

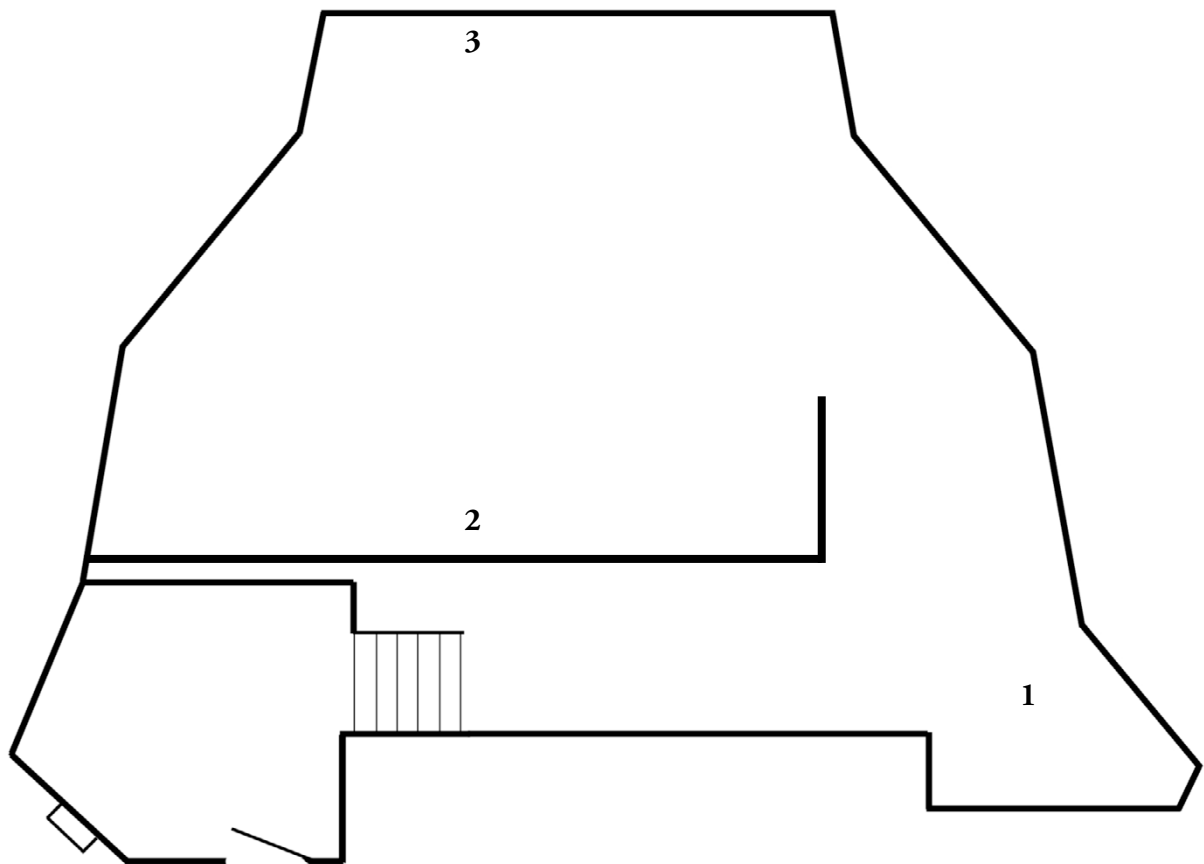
Inspired by history painting, allegorical narrative and, above all, the muralist tradition, McKenzie harnesses the propagandist purpose as a tool (conversely) for raising awareness. Carefully composed, peopled with objects, historical situations and figures, real and invented episodes, the scene's decorative treatment masks a critique of the official, heroic history of modernity in fashion, architecture and design. McKenzie's deliberate blend of registers, periods and figures reinforces her corrective, satirical take on an idealised narrative. As always in her work, she shows evident delight in the practice of painting, with mordant wit and a very real sense of aesthetic enjoyment. This new project freely associates critical and feminist issues with more personal, intimate concerns. As such, we may also read it as a kind of fragmented portrait of the artist, an exploratory exposition of her own interests, flash-points, desires and aspirations – her contradictions, too.

Street Vitrine II (Niche) presents a selection of mostly hand intarsia garments spanning from 2011–2021. A few of these garments were made at Ballantynes before it ceased to function in 2013. In 1921, the sons of David Ballantyne formed D. Ballantyne Brothers and Co. Ltd., a cashmere knitting factory in Innerleithen, Scotland. During the 1950s, the company moved into the fashion sweater market, rebranded as Ballantyne Sportswear Co. Ltd., developing intarsia designs that appealed to people of sophisticated taste. Ballantyne was recognized as one of the finest makers of cashmere in the world.

The Street Vitrine was dressed by Barbara Kelly and Howard Tong. Barbara Kelly dressed the windows for Berk, Burlington Arcade, 1998–2016, who sold Ballantyne and John Smedley – inspiration for the Niche vitrine.

Precisely (and while resolutely plying her own course) McKenzie reconciles two political strands in the making of art: political in the sense of “popular”, sharing forms that speak to individuals at all levels of society, and political in the sense of “progressive” – offering a critical, reformist vision of reality. We see how far her work, its economic roots in everyday reality, its blurring of codes and messages – sets out deliberately to break the separatist pact between contemporary art and the rest of the world. Hers is a practice which, though peppered with references to the “official” history of Western art, flirts endlessly with the margins to shift and decentralise its dominant axis, at a time when our need for multiple narratives has become a matter of survival.

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- 1 Atelier E.B
Street Vitrine II (Niche) 2020
Oil on wood, acrylic coated milled foam, carpet, wooden structure, textiles
140 x 120 x 220 cm
- 2 Lucy McKenzie
On the Prowl 2021-2022
Acrylic and oil on canvas with wooden frames
5 parts (H 400 cm x W 196, 315, 315, 315, 266 cm)
- 3 Lucy McKenzie
House of Prototypes 2021-2022
Acrylic and oil on canvas with wooden frames
5 parts (H 400 cm x W 210, 317, 317, 317, 209 cm)



Installation View, Lucy McKenzie, *Approval of the Committees*, Cabinet London, 17 November 2022 - 21 January 2023



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Installation View, Luey McKenzie, *Approval of the Committees*, Cabinet London, 17 November 2022 – 21 January 2023



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Lucy McKenzie

On the Prowl

2021-2022

Acrylic and oil on canvas with wooden frames

Part 1 of 5 parts (H 400 cm x W 196, 315, 315, 266 cm)



Lucy McKenzie

On the Prowl

2021-2022

Acrylic and oil on canvas with wooden frames

Part 2 of 5 parts (H 400 cm x W 196, 315, 315, 266 cm)



Lucy McKenzie

On the Prowl

2021-2022

Acrylic and oil on canvas with wooden frames

Part 3 of 5 parts (H 400 cm x W 196, 315, 315, 315, 266 cm)



Lucy McKenzie

On the Prowl

2021-2022

Acrylic and oil on canvas with wooden frames

Part 4 of 5 parts (H 400 cm x W 196, 315, 315, 315, 266 cm)



Lucy McKenzie

On the Prowl

2021-2022

Acrylic and oil on canvas with wooden frames

Part 4 of 5 parts (H 400 cm x W 196, 315, 315, 266 cm)



Lucy McKenzie
House of Prototypes
 2021–2022
 Acrylic and oil on canvas with wooden frames
 Part 1 of 5 parts (H 400 cm x W 210, 317, 317, 209 cm)



Lucy McKenzie

House of Prototypes

2021-2022

Acrylic and oil on canvas with wooden frames

Part 2 of 5 parts (H 400 cm x W 210, 317, 317, 317, 209 cm)



Lucy McKenzie
House of Prototypes
 2021–2022

Acrylic and oil on canvas with wooden frames
 Part 3 of 5 parts (H 400 cm x W 210, 317, 317, 209 cm)



Lucy McKenzie
House of Prototypes
 2021-2022

Acrylic and oil on canvas with wooden frames
 Part 4 of 5 parts (H 400 cm x W 210, 317, 317, 317, 209 cm)



Lucy McKenzie
House of Prototypes
2021–2022
Acrylic and oil on canvas with wooden frames
Part 5 of 5 parts (H 400 cm x W 210, 317, 317, 317, 209 cm)