

Shannon Cartier Lucy, *Woman with a juice box* 21 Nov., 2025–10 Jan., 2026 6 Minerva Street, London

In *Woman with a juice box*, Shannon Cartier Lucy's most recent suite of paintings continue a subversion of the aesthetics of nostalgia, via a distortion of the visual language of American domesticity. In her work, the Nashville-based artist seeks to unearth repressed feelings and ideas, exposing the psychological claustrophobia of a past at once personal and collective.

In her most emotionally autobiographical group of works to-date, the artist combines her signature cropped compositions and anonymous figures with motifs from childhood. In their charged stillness, figures interact with objects including building blocks, a curling plastic straw, coloured pencils, a juice box and more, in order to engender a confronting tenor of oddly familiar discomfort within the exhibition. The uncanny combination of disobedience and estrangement with sentimental intimacy that continues to be characteristic of Lucy's work here enables the artist to examine the psychological architecture of adulthood. In *Woman with a juice box*, the artist's focus remains our relationship to our repressed memories, thoughts and feelings and by extension, how we unrelentingly seek their resolution. Lucy imagines and constructs her compositions akin to the way our subconscious builds dreams: through non-linear connections that often confuse and distort reality into an otherwise unforeseen sequence of images and perceptions.

The charged stillness of Lucy's filmic scenes in *Woman with a juice box* betrays the influence of directors Robert Bresson and Michael Haneke on her work. Both filmmakers, while opposed in their understanding of the image and its ethics, share a rigorous belief in cinema as a moral act. Stylistically, Lucy borrows from the cinematography of these directors, with her paintings mimicking their disciplined form in their precise framing and restrained emotion. These decisions force the spectator into an active, often uncomfortable position. The artist similarly seeks to invoke a

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viscerally somatic response from the viewer with her works, reaching towards a different part of the mind than words can access. The ambiguous, nonspecific narrative within these paintings invites — and expects — a projection from the viewer, which in turn implicates them within the internal psychology of each work. For Lucy, as indeed for Bresson and Haneke, the act of looking becomes a moral responsibility.

In many of Lucy's works, the theme of the ethereal disciplinary figure or parent re-emerges, to represent the wider systemic forces, social structures and external authority that individuals operate within, however unconsciously. In opposition to this, while still seeking comfort and care, gestures of childish rebelliousness engender a modality of defiance. This tension resides predominantly in the figure of the woman in the paintings, who occasionally resembles the artist herself, despite largely obscured features. By visualising an adult self in these works, punctured with a lexicon redolent of more immature frustrations and anxieties, Lucy exposes, then seeks to reintegrate, a secondary psychological plane — or subconscious emotional register — in the works. The inner child, a vulnerable innocent self that we each remain inextricably linked to, populates these works as much as it does our innermost psyche, replete with a similarly consequential need for emotional attendance. In *Woman with a juice box*, the outcome is a surreal proposition that converges present with past, wherein emotion confuses memory and comfort feels uneasy.

Gallery (Left–Right)

Man with a Flav-r-straw, 2025

Oil on canvas

66 × 91 cm

Untitled (boat), 2025

Oil on canvas

122 × 76 cm

Woman with a juice box, 2025

Oil on canvas

89 × 91 cm

Woman with noodle necklace, 2025

Oil on canvas

81 × 107 cm

Pencils, 2025

Oil on canvas

86 × 66 cm

I was rude, 2025

Oil on canvas

107 × 79 cm

Untitled (hand, pencils), 2025

Oil on canvas

102 × 56 cm

Woman with blocks, 2025

Oil on canvas

76 × 137 cm

Shannon Cartier Lucy (b. 1977, Nashville, USA) lives and works in Nashville, Tennessee. Her work will soon be included in the exhibition *In Her Place* at the Frist Art Museum, Nashville. Recent solo exhibitions include Galerie Hussenot, Paris (2024, 2020); Night Gallery, Los Angeles (2023); Massimo De Carlo, Milan (2022); Lubov, New York (2021, 2020); Massimo De Carlo, Hong Kong (2021); Soft Opening, London (2021); Nina Johnson Gallery, Miami (2020). Lucy's work has also been included in group exhibitions at Pinakothek der Moderne, Munich; CCS Hessel Museum of Art, New York and Karma, New York. Cartier Lucy is a two-time recipient of The Elizabeth Greenshields Foundation Grant (2019, 2021). Her monograph *Better Call It Grace* was published by Hassla Books in 2021. Lucy holds an MSc from the University of Tennessee, Knoxville (2017) and a BA from New York University (2000).

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