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LUCY STEIN

DIRTY MAGPIE

May 5 – June 16 2007

DIRTY MAGPIE (the state I am in)

A HEADY BROTH OF PARANOIA, SYNESTHESIA, DREAMING OF SMOOTH CONTOURS AND VAGINA DENTATA ...

NO LONGER GRRRLS HIDING BEHIND THEIR UNKEMPT TWO TONE HAIR – MINE AS A SHEEPISH CHUBBY TEEN. RECENTLY IT WAS GIRLY GIRL WITH HEART SHAPED FACES – THE OFFERING – COS YOU CAN'T SET AWAY FROM STRUCTURE, HONEY, DOLL, DOLL FACE. NOW THEY HAVE MATURED INTO BOWL HEADS, THE HAIRCUT OF CHOICE FOR THE WORLDLY YOUNG FEMALE ARTIST. THAT OR THE ASYMMETRICAL LESBO EURO/CANADA CHIC – THE SHARPNESS DOES WONDERS FOR A FULLER FIGURE. AN INSTANT HIT AND ONE THAT CAN TAKE ON THE GANGLY BOYS WITH THOSE METABOLISMS.

EVEN THOSE WHO QUIVER AND SQUIRM AS THEIR EYES GLAZE OVER, AND YOUR FLABBY BELLY SQUELCHES WITH YUMMY PHLEGM. YOU BECOME A BEACHED SEAL. SAFE

HANNAH WILKE IS DEAD AND DID A FABULOUS JOB OF IT.

MYSELF, I AM FOR AN ART THAT SPEAKS TO THE LAME SOULS. DON'T TRY TO BULLY, AND GET HIGH FROM LOCATNG THE PSYCHIC WEAKNESS IN THE ROOM.

BUT...MY SYNESTHESIA MAKES ME MORE INTERESTING THAN YOU!

DON'T FORGET YOUR RESCUE REMEDY, NOW A TRIAL TO TAKE ON PLANES. CONTROL YOUR DRIPS, YOUR DRIP. FEAR OF FLYING! DRIP DRIP DRIP ON YOUR TONGUE.

I AM FOR AN ART OF PEOPLE WHO ARE HAPPIEST IN MUNICIPAL SWIMMING POOLS AND EDGE OF TOWN SPORTS CENTRES, THAT MAKES YOU WANT TO PRACTICE YOUR KEGELS!

DIRTY MAGPIE – PICKING GRUBBILY OVER EVERYTHING THAT IS MINE AND THEIRS, SEARCHING FOR THE GLIMMERING SHIMMERING ONES AND ROUGHING THEM UP. PLUS, A HUGE NEUROTIC AND DEBILITATING FEAR OF DEAD BIRDS ...

LUCY STEIN

Bright yellow capital letters form the words „Oh! The Shame“. Where painters might sign their name, Lucy Stein introduces language hinting towards her intent in this two-women composition where the complete narrative line is left to the viewer's appreciation. In negotiating highly charged figuration within an abstract empty environment, Stein defines boundaries to the interpretative process while allowing room for a free ranging process of thought-association. In this work dated 2007, two female figures are caught in the dim lights of what one might recognize as a late night dark alley, setting the ground for a cryptic relationship whose premises and aftermaths are open. Stein conflates the figures with a tangible feeling of guilty shame, as one of the youthful ladies brings her hand to her face in a shocked gaze, while the other inclines her head down while propping her hands forward together, almost in a child-like way, mocking innocence. In another work, Stein depicts a boy standing sideways, looking straight at the viewer, in what any would consider an embarrassing moment of intimate arousal, a motif recurring in „Sex people are everywhere“ (2007) where an unidentified male is wandering in a muddy landscape.

Stein's unforgiving yet non-judgemental standpoint is omnipresent in the rest of her production. In often tortured, uncensored compositions, she depicts casual scenes of inappropriateness and sometimes taboo activities. But where Stein's position as an observer may be interpreted as incisive and unforgiving, it is the unflattering portrait of her own generation she is depicting, exploiting and re-appropriating the iconography of late pop feminism up to a painful degree.

In another series of paintings Stein addresses issues related to addictions and the therapeutic use of the widely used psychotropes and mood-enhancing substances.

Stein's paintings, drawings and collages speak the language of psychic beauty and of a new post-feminist sensibility. New works like „Soft and Battling“ (2007) have a strong graphic quality and a deep engagement in painting and subject. „Blue eyed bowl head receptacle“ is a painting of a giant girl with a weirdly deformed face looking like a wound. Lucy Stein speaks of synesthesia in her work, a sensation where color and sound, or other disparate aspects are experienced and realized as one aesthetic expression. In that sense there is an inner logic in Stein's works having a specific color range and formal familiarities to their subject matter and psychological charge. Her new paintings executed in New York are less opaque and pastos. They have lighter, more luminous yet still acidic colors delivering a sensation of self-conscious fragility and aggressive vulnerability.

DIRTY MAGPIE at BROADWAY 1602 is British artist LUCY STEIN's first solo presentation in the US. Born in 1979, STEIN studied at Glasgow School of Art. In 2006 she was nominated for the Beck's Futures Award, ICA London, and had a solo show at the Stedelijk Museum Bureau, Amsterdam, where she attended the De Ateliers Residency.