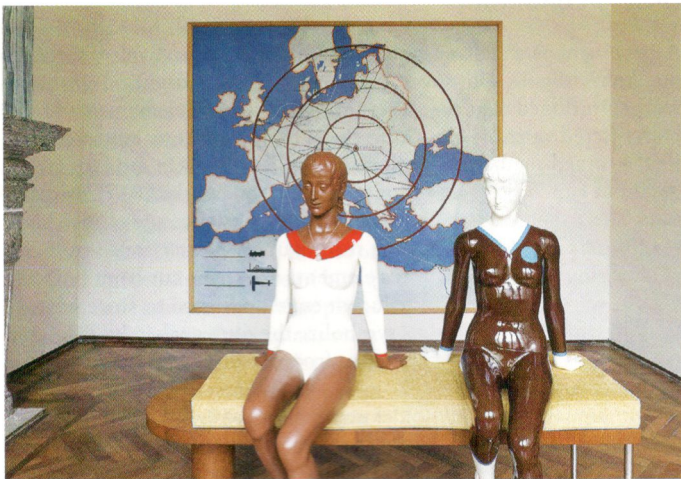


# Lucy McKenzie

FONDAZIONE BEVILACQUA LA MASA, PALAZZETTO TITO

Lucy McKenzie's exhibition at the Palazzetto Tito (one of the venues of the Fondazione Bevilacqua La Masa, whose headquarters are in the Piazza San Marco in Venice) offered visitors a totally immersive art experience. The Scottish artist took advantage of the context and venue to create a cohesive body of new works, in which she abandoned every form of naturalism and camouflage in favor of abstraction. This solo show, titled "*La Kermesse Héroïque*" after Jacques Feyder's 1935 French film of the same name, unfolds throughout the first two floors of the palazzo, with twelve works installed in six connecting rooms. The spatial relationship between the sculptures, paintings, furnishings, and lighting mirrors the equilibrium of the architectural space, giving the impression that everything has always been there. Yet the *kermesse héroïque* is also a world of appearances, a theater of mannequins and stage sets, where in each room a dimension of abstraction—which simultaneously comforts, disturbs, and inexorably transfigures the very notion of habitation—continuously confronts the visitor.

Indeed, the exhibition could also be interpreted as a fragment of a larger, amorous discourse on residency, as it was inspired by the artist's recent acquisition of a villa that goes by the name De Ooievaar, in



View of "Lucy McKenzie," 2017.  
Photo: Kristien Daem.