



Sarah Lucas: Au Naturel

By Amna Malik

Afterall Publishing. Paperback. Book Condition: new. BRAND NEW, Sarah Lucas: Au Naturel, Amna Malik, Amna Malik opens her study of Sarah Lucas's Au Naturel (1994) by asking "Does art have a sex? And if so, what does it look like?" Au Naturel is an assemblage of objects--a mattress, a bucket, a pair of melons, oranges and a cucumber--that suggest male and female body parts. Through much of Lucas's work, and particularly through Au Naturel, Malik argues, we are placed in a position of spectatorship that makes us see "sex" as so many dismembered parts, with no apparent morality attached--no implication of guilt, shame, or embarrassment. The sardonic and irreverent nature of Lucas's observations, moreover, violates certain assumptions about what kind of art women artists make. This, Malik proposes, is the significance of Lucas's work for a later generation of artists who are unburdened by the need to insist on questions of gender and sexual politics as a necessary subject for the woman artist. Lucas's shift between high and low art and culture operates as a shift between "high" aesthetic ideas about the art object as a metaphoric play of meaning and its "low" associations with the materiality of the literal...

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An installation view of "Sarah Lucas: Au Naturel" at the New Museum. The wall-size images convey the artist's swagger, bravado and confidence, and "This Jaguar's Going to Heaven" (2018), foreground, consists of a severed 2003 Jaguar X-Type collaged with cigarettes. Credit...Charlie Rubin for The New York Times. By Martha Schwendener. Oct. 16, 2018. In subway advertisements throughout the city, the artist Sarah Lucas appears in a self-portrait, tomboyish and wearing a T-shirt emblazoned with the words "Selfish in Bed." Rhetorically or symbolically, she is turning the tables on millennia of fem "Sarah Lucas: Au Naturel" is curated by Massimiliano Gioni, Edlis Neeson Artistic Director, and Margot Norton, Curator. Over the past thirty years, Lucas has created a distinctive and provocative body of work that subverts traditional notions of gender, sexuality, and identity. Since the late 1980s, Lucas has transformed found objects and everyday materials such as cigarettes, vegetables, and stockings into absurd and confrontational tableaux that boldly challenge social norms.