

A photograph of a young child wearing a blue dress. The dress has two large, light-colored patches on the chest. The left patch features a drawing of a bunny and the word 'BUNNY' in white, bold, sans-serif capital letters. The right patch features a drawing of a rabbit and the word 'RABBIT' in white, bold, sans-serif capital letters. The child is standing in front of a brick wall. The overall image has a halftone or dithered texture.

BUNNY **RABBIT**

SARAH LUCAS

10 June - 27 July 2024

CONTEMPORARY FINE ARTS BASEL

TOTENGÄSSLEIN 5 WWW.CFA-GALLERY.COM

As part of a long commitment to readily available materials, Lucas uses tights filled with stuffing to make soft sculptures. Associated with sex and femininity, tights have an enduring appeal to her, first appearing in her work in 1993.



Sarah Lucas
„BUNNY RABBIT“ 2022
resin and acrylic paint
93,8 x 77,7 x 114,4 cm /
36 7/8 x 30 5/8 x 45 in



„I hang sculptures onto chairs, which means the chair becomes an integral part of the work. The character of the chair lends mood and meaning to the sculpture.“

-Sarah Lucas

Sarah Lucas
„CHERIE“ 2022
bronze, concrete and mild steel
Edition 1/6 + 2 A/P
96.8 x 33.9 x 78.8 cm /
38 1/8 x 33 7/8 x 31 in



Installation view - BUNNY RABBIT - CFA Basel 2024, Photo: Gina Folly



Sarah Lucas
„STOOKS“ 2023
digitally printed wallpaper
Edition 1/6
dimension variable

„Humor is about negotiating the contradictions thrown up by convention. To a certain extent humor and seriousness are interchangeable. Otherwise it wouldn't be funny. Or devastating.“

-Sarah Lucas



Sarah Lucas
„JANE B.“ 2024
tights, wire, wool, shoes, wig,
acrylic paint and plastic chair
91 x 73 x 93 cm /
35 7/8 x 28 3/4 x 36 5/8 in





Sarah Lucas
„BUNNY (roof series)“
1995 - 2024
Edition 1/3
c-print
150 x 150 cm / 59 x 59 in



Sarah Lucas
„Supersensible“ 1995
digitally printed wallpaper
Edition 1/6
dimensions variable

Sarah Lucas
„MON PIED (roof series)“
1995 - 2024
Edition 2/3
c-print
150 x 150 cm / 59 x 59 in





Tit Tom 1 can be seen as a subtle reference to Edouard Manet's 1863 painting, Olympia, of a naked courtesan lying on her bed, staring out, returning the male gaze. Olympia's black cat stares too, and links here to Tit Tom and the 'Bunny' sculptures.

Sarah Lucas
„TIT TOM 1“ 2023
bronze
Edition 2/6 + 2 A/P
38,5 x 33,9 x 64,2 cm /
15 1/8 x 13 3/8 x 25 1/4 in



Installation view - BUNNY RABBIT - CFA Basel 2024, Photo: Gina Folly



Self Portrait with Fried Eggs, 1996

SARAH LUCAS

Sarah Lucas has established herself as one of Britain's most influential artists since she burst onto the scene in the late 80s as part of the generation of Young British Artists. Lucas' career took off after she participated in the exhibition *FREEZE*, orchestrated by fellow artist Damien Hirst in 1988. She started gaining international recognition after a show organized by the legendary Georg Herold in Frankfurt am Main in 1996, where she first caught the attention of our then young gallery. In the same year Contemporary Fine Arts opened their first solo exhibition - *Is Suicide Genetic* - with Lucas.

The well-established artist hasn't stopped reaching new heights ever since. In the late 90s Sarah Lucas had multiple solo museum shows all across Europe. The show *In-A-Gadda-Da-Vida*, a three-person exhibition at Tate Britain alongside Damien Hirst and Angus Fairhurst in 2004 not only solidified Sarah Lucas' position in the art world but showed her pushing past the typical boundaries of museum shows. Whitechapel Gallery in East London hosted Lucas' first major retrospective in 2013. In 2015 Lucas represented Britain at the 56th Venice Biennale, in 2023 she opened her hugely successful retrospective *HAPPY GAS* at Tate Britain and in June 2024 she celebrates the opening of her retrospective *Sense of Human* at Kunsthalle Mannheim, which will run until October 2024.

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