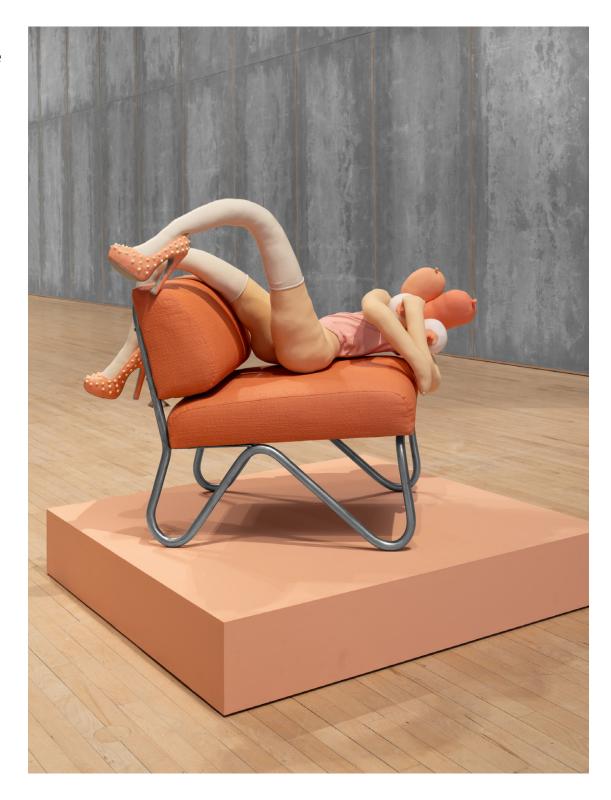


As part of a long commitment to readily available materials, Lucas uses tights filled with stuffing to make soft sculptures. Associated with sex and femininity, tights have an enduring appeal to her, first appearing in her work in 1993.



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

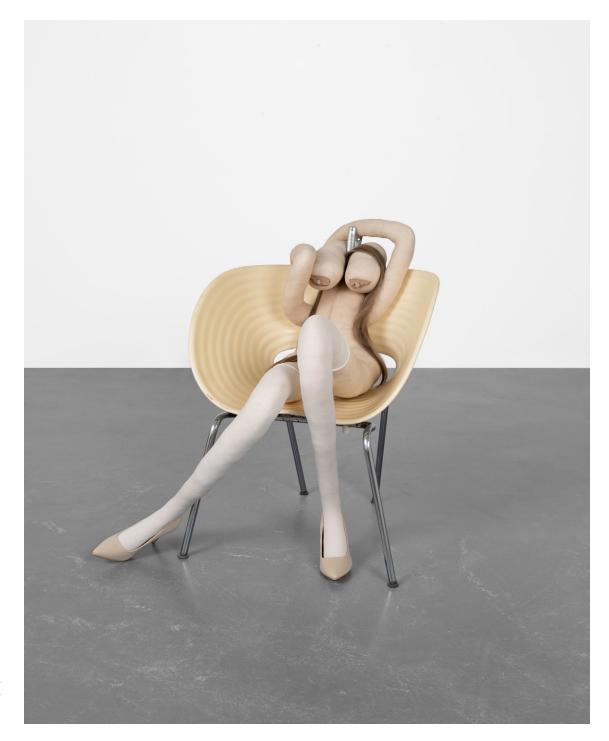
Sarah Lucas "CHERIE" 2022 bronze, concrete and mild steel Edition 1/6 + 2 A/P 96.8 x 33.9 x 78.8 cm / 38 1/8 x 33 7/8 x 31 in





"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 devestating."

-Sarah Lucas



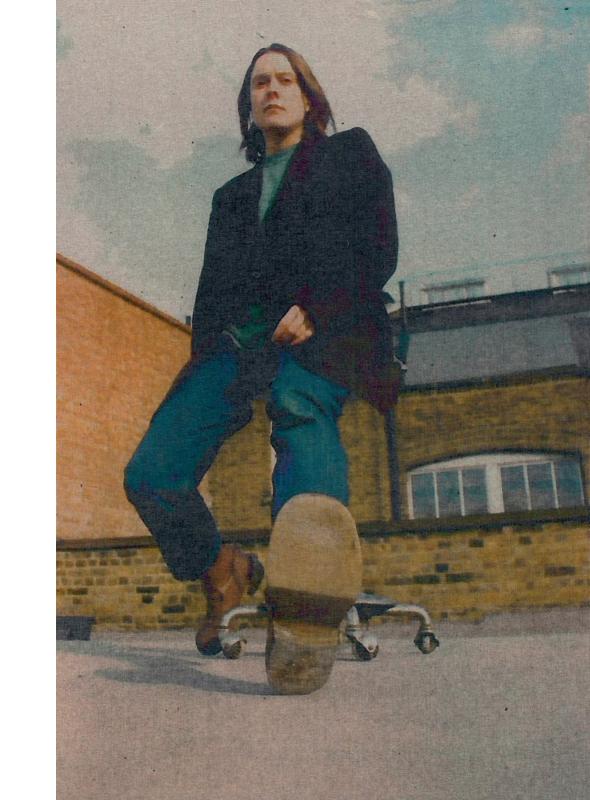
Sarah Lucas "JANE B." 2024 tights, wire, wool, shoes, wig, acrylic paint and plastic chair 91 x 73 x 93 cm / 35 7/8 x 28 3/4 x 36 5/8 in





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





Sarah Lucas "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





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 partcipated 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 boundries 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.

