

## POWER IN WOMAN | Sarah Lucas



### THE ARTISTS .....

Sarah Lucas was born in London in 1962. She studied at the Working Men's College from 1982 until 1983 before moving on to the London College of Printing and finally Goldsmith's College where she studied from 1984 until 1987.

A leading contemporary artist in Great Britain, she exhibited in the notorious group show 'Freeze' in 1988 and was part of a group of YBAs (Young British Artists) that became a movement in the 1990s. She has exhibited worldwide and was commissioned to represent Britain in the Venice Biennale in 2015.

Lucas' work spans a wide range of disciplines including photography, sculpture and installations. One of the underlying features of her work is humour and the use of everyday objects to make up sexual puns.

### THE WORK .....

In this work there are three sculptures from an original set of ten, called 'Muses' which show the female form in plaster casts. Each female is literally topless from the waist up, with the sculpture coming to an abrupt halt at the waist. The poses of the women range from coy to confrontational.

Lucas has cast the sculptures straight from the model giving her little chance to refine the sculpture. This gives the viewer a truer reflection of the female form, unlike more traditional sculptures which have been carved and a more 'idealised' version of the female form created.

Lucas places cigarettes on and within the sculptures, again using everyday objects in the artwork.

Traditionally, sculptures of the human form are placed on plinths, which elevate the sculpture so that the viewer is looking up at the sculpture. Lucas on the other hand sets her sculptures on desks and chairs, again reminding us about the everyday and breaking away from more traditional ways of working.

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## CURRICULUM LINKS .....

### **In School:**

- ◆ Discuss what other items could you use in your work to link to the everyday? What effect has it had taking away the top half of a woman's body? How might you create a visual pun?
- ◆ Create fake newspaper articles, use newspapers to cut up lettering and create your own front pages. Look at the way newspapers play with words in their headlines.
- ◆ Think of some other 'everyday' items that you can collect in abundance, how could you involve these with the work that you have been making to comment on today's society.

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## CURRICULUM LINKS .....

### **In the exhibition:**

- ◆ Can you walk all the way around and up to the sculpture?
- ◆ What interesting viewpoints can you find and document? What is the most suitable way of documenting the sculpture?
- ◆ Does the sculpture have a recognisable shape? Describe it in detail.
- ◆ What size is the sculpture? What effect does this have on you, the viewer?
- ◆ How does this sculpture link with its environment?
- ◆ Look at the sculpture; can you work out how it has been put together? Do you recognise any of the materials used? What effect does this have?

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## GCSE AND A LEVEL .....



Describe in detail what you see? What materials has the artist used? What effect does the piece of work have? How might you incorporate the materials or ideas into your own work? Make a detailed annotated drawing of the piece of work. Find an interesting viewpoint and take a series of three photographs.



Develop a piece of work that suddenly stops, this could do be drawing that gives the viewer a hint at the content or like Lucas a sculpture that takes away important elements.



Make detailed notes about the sculpture, commenting on materials used, composition, situation, how the sculpture relates to its environment and make sketches to back up your writing. What affect has chopping the top half of the body off had? Which important parts have been taken away?



Make notes about the sculpture. Listen to the people looking at the sculpture and note down what they are saying about it.



Take photographs from around the sculpture and also of the sculpture in its surroundings.

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## LITERACY KEYWORDS .....

CAST

SCULPTURE

POSE

EVERYDAY

PUN

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OTHER ARTISTS TO LINK TO .....



MARC  
QUINN



MARCEL  
DUCHAMP