

Karen Burns

Student ID No: 98002141

*The 'presence' of the philistine: Sarah Lucas unleashes the ghost in
contemporary art.*

Research Practice Essay

2011

Abstract

This essay explores Beech and Roberts' theory of the philistine in relation to the emergence of The Young British Artists. It specifically addresses the work of Sarah Lucas in terms of philistine modes of attention. There is a focus on the collaborative aspect of artist, gallery and viewer in relation to sculptural and installation contemporary art.

“ Neither aesthetics nor its critique can go on living apart as if nothing was out of place” (Beech & Roberts, 2002, p. 126).

This essay will investigate Beech and Roberts’ current day philistine debate. An overview of these concerns will relate to the political readings of the Young British Artists who emerged in the late 1980s. I will discuss the importance of artist and feminist Sarah Lucas’ quintessential philistine *modus operandi* in contemporary art. The artist, viewer, and gallery collaboration will be explored in relation to sculptural and installation contemporary art. The museum/gallery, as a site of viewer perception, is discussed in terms of how readings of art can be affected by their surroundings.

One usually associates the modern concept of the philistine in the same way as German students of the 19th century did, as uneducated and uncultured. It is this traditional misconception of the philistine that Dave Beech and John Roberts, artists and theorists, want to dispel. The history of the philistine is fraught with the stigma of disgust, distain, and derogation. So much so, that the philistine has been isolated and alienated from discussion on art and aesthetics - dismissed into otherness. Beech and Roberts, in their book *the Philistine Controversy*, refer to philistinism as the spectres of the aesthetic – the ‘presence’ of the non-presence.

The debate of Beech and Roberts is not so much a defence of the philistine but rather a critique of art history and aesthetic philosophy that addresses the neglected notion of “philistine forms of attention and agency” (Beech & Roberts, 2002, p. 127).

Their aim is to seek answers to the precise political and cultural consequences of their theory on the philistine (Beech & Roberts, 2002, p. 127) and to rid it of derogatory implications. Ironically, it is the use of the derogatory that is the most interesting as it represents our base desires and hedonistic impulses: the taboos in society. In their three essays, Beech and Roberts flesh out their argument in support of the philistine as a counter concept to what they have named the new aestheticism of the left. This new aestheticism denies political and social implications of the art experience, believing art to be an autonomous stand-alone phenomenon.

This “counterconcept to aesthetic comportment is, quite simply, the concept of the philistine” (Adorno, as cited in Beech & Roberts, 2002, p. 1). In his *Aesthetic Theory*, Adorno acknowledges the critical role of the philistine. However, it is Adorno’s failure “to spell out its implication” (Beech & Roberts, 2002, p. 273) and to develop the philistine as a category of a potential provocateur in aesthetic discourse (Huhn, 2004, p. 247) that has urged Beech and Roberts to pursue their “philosophical ambitions for the concept” (Beech & Roberts, 2002, p. 273). Adorno steps outside the borders of Modernism, which supports the idea that that “art’s autonomy . . . [is] a total disengagement from the social” (Beech & Roberts, 2002, p. 42), to acknowledge the place of social relations within autonomous art, thus placing him between two camps, between new aestheticism and philistinism. For Adorno the social and aesthetics are not entirely separate but lie “asymmetrically” (p. 42). Beech and Roberts (2002) argue that “to think of the autonomy of art as independent from social questions, particularly political and sociological analysis, is

to cut works of art off from those external factors which constitute them” (p.41). Beech and Roberts aim to revive the philistine who offers a balance to current debates on new aesthetics, a revival of Kantian and post-Kantian outdated modes of aesthetic quality, and the autonomy of art above the values of popular culture. The philistine, according to Beech and Roberts (2002), “appears in left cultural debate as either radical agent of political resistance or the dupe of dominant ideology” (p. 150). This approach to the philistine, coupled with the blindness of its interpreters - not wanting to see - has had far reaching effects on the philistine as the banished aporia of aesthetic theory.

The concept of the philistine falls into two categories. The first category is associated with the uneducated who have no ability to distinguish pleasures, other than those derived from everyday life. The second category of the philistine is related to those who have an awareness of aesthetic pleasures and culture, but choose philistine modes of attention (Huhn, 2004, p. 247), perhaps because these modes are more exciting and satisfying, albeit destructive, while at the same time allowing a rebellious stance against the hierarchies of society – one could call it the teenager of aestheticism. The Aesthete refers to these modes as ‘idle popular pleasures’. However, these modes of attention are not the slovenly indulgences of the uncultured, but contain positive attributes and attitudes of the philistine as an expressive and free agent, a “proactive philistine” (Huhn, 2004, P. 247), who at the same time does not relinquish their so called ‘negative’ traits, such as voluptuous corporeal pleasures.

One of Beech and Roberts's (2002) main concerns of the new aestheticism is the resistance to, or denial of, bodily pleasures. "Kantian aesthetics speaks of blindness, such as the insensitivity of the philistine, but it may also be considered as itself blind, in its inability to acknowledge the diversity of bodily pleasure and approaches to art" (Beech & Roberts, 2002, p. 15). Looking back on history, it is not surprising that theory on aesthetics has denied bodily pleasures. In the traditional Christian canon, the body was seen as lustful and sinful, and anything other than marital intercourse was abhorrent. Historically, the main concerns of the masses were to acquire their day to day basic needs of food and shelter, and to stave off disease and hunger, a mode of survival (Beech & Roberts, 2002, p. 45). However, this does not excuse the new aesthetics to carry forward this traditional aspect of body negation, ousting the voluptuous, in contemporary aestheticism. What Beech and Roberts (2002) seek for in the philistine is

an empirical and discursive construction . . . [with] a dialectical identity which shifts and slides along the edges of what is established as proper aesthetic behaviour . . . where values, categories and forms of [philistine] attention can become incorporated into artist and aesthetic practice through intellectual and practical struggle. (p. 45)

Rather than attempting to reverse the privileging of one term over the other in the binary oppositions of the aesthetic/philistine, mind/body paradigm, Beech and

Roberts take a deconstructive approach that aims to erode existing clear cut distinctions. In this way, they hope to emancipate the philistine from any historical links, thus expanding the notion of the philistine into modes of attention, rather than as a static entity. Beech and Roberts' (2002) "counter-intuitive notion of the philistine has been developed . . . on the basis of postmodernism's blindness to the dynamics of cultural exclusion" (p. 276). This counter-intuitive notion, according to Beech and Roberts, breaks down the idea of the philistine as merely uncultured and opens up a new and expanded discourse in the critique of contemporary art (Beech & Roberts, 2002, p. 276).

Philistinism is needed to balance this denial of the body within new aestheticism. It is the "deferral of happiness" (Beech & Roberts, 2002, p. 43) within traditional aesthetics that Beech and Roberts' philistine wants to deconstruct, so that bodily responses and desires are acknowledged. Philistinism pushes the boundaries of aesthetic philosophy until certain behaviours, previously deemed improper, are accepted, thus altering the lines of demarcation. The borders against the voluptuous are continually being drawn and redrawn (Beech & Roberts, 2002, p. 45). For many artists, the body has been central to conveying core ideas and evoking responses. As human beings, we are not isolated from art. To deny bodily experience is to elevate aesthetics and make it elitist; this is not what art is about. The voluptuous that Beech and Roberts refer to, is at the heart of the work of many feminist artists. Art that is considered crude, raw and in-your-face has been necessary to feminism.

Sarah Lucas is the epitome of a contemporary feminist artist working in philistine modes of attention.

Highly engaged, emotionally aware and astute, Lucas emerged as a young artist in the Thatcher years of the late 1980s when Britain was in dire need of a change to a somewhat stagnant art scene. The exhibition *Freeze*, a three-part exhibition held over a period of several months, instigated by Damien Hirst and supported by colleagues and tutors from the London Goldsmith College of Art, marked the beginning of that change, and the birth of what was to become known as the Young British Artists (YBAs). *Freeze* was an innovative move towards a more contemporary, edgy art not recognised in Britain before - the staid stance of British art was finally over. The development of a myth ensued, a deliberate deployment with a succession of professional 'shows', sophisticated 'Openings' and media coverage that cemented them as rock stars of the contemporary art world (Ford, 1998, 134). The YBAs had pushed British art into the forefront of the contemporary.

John Roberts (as cited on Hopkins, 2000) argues that young British art had many attributes as it "represented a reaction against the intellectual obscurantism of critical postmodernism, promoting strains of strategic 'philistinism' and proletarian 'disaffirmation'" (p. 239). According to Suchin (1998) Beech and Roberts believed that many of the YBAs were "reacting against an institutionalisation of critical theory" (p. 102). Matthew Collings in his book *Sarah Lucas* says that the YBAs, many

of whom ironically are today distinguished members of the Royal Academy of Arts, have made an interesting and significant

Contribution to the contemporary cultural debate, refining, expanding and developing the issues that new art always raises. Their work clearly reflects many of the concerns of British society, as well as touching plenty of raw spots on the national psyche. It has engaged and entertained an audience who find in it a reflection of their own pleasure, anxieties and phobias.

(Maloney, 1998, p. 34)

Many factors have led to the success of the YBAs: the contentious nature of their materials, the content of their work, the readiness of the market place, audience receptivity, the influence of past art movements, self-promotion, and media coverage. The Goldsmith College of Art in London attended by the YBAs was a significant precursor to their success. The unconventional “non-hierarchical teaching programme . . . [of Goldsmith] stressed the democracy of material and meaning” (Maloney, 1998, p. 26). *Freeze*, Lucas says, was “a phenomenon . . . a whirl of socialability. That was the driving force, and for me, that involved a lot of drinking” (Were, 2011, p. 96). Here, Lucas gives us a glimpse into the philistine existence of how the group operated. Their solidarity was their strength and Charles Saatchi’s unyielding patronage their biggest asset. The YBAs were the newly cultivated partisan of the philistine who added liveliness to debates in critical

theory. Their emergence, according to Schubert (as cited in Renton & Gillick, 1991), was “a genetic accident . . . we had, by chance, a bunch of incredibly brilliant people emerging simultaneously and influencing each other” (p. 21). Their success augmented Beech and Roberts’s debate on the philistine in contemporary art.

The radical content of the YBA’s work, and the visual stimulus through physical objects, gave their audience the ability to “manifest a set of attitudes towards looking at and experiencing the world” (Maloney, 1998, p. 26). Their work directly invited audience participation, and it also cultivated a new range of audiences apart from the usual art-world scene: both the working class and the cultivated philistine. The notion of viewer comes to the forefront. Tactics aimed at attracting a critical audience were not merely a matter of fortuitous success but were smartly deployed.

On considering the art audience we also need to investigate the gallery space. Beech and Roberts (2002) believe that government monitoring of public galleries introduced in the second half of the nineteenth century was the ‘primal scene’ of the formation of the modern conventional conception of the philistine in arts institutional exclusion [It was a] lost opportunity for the . . . democratization of art . . . [and] its identification with ordinary modes of attention (p. 285)

The aim of the museum was to bring culture to the masses as a means to elevate decorum and respectability, and to educate – a cultural ideology. However, these

high standards were violated by philistine modes of daily social living, such as picnicking and socialising in the gallery environs. For this reason, it was decided to show the 'lesser' art works to the general public, and the more 'highly regarded' works to the more worthy connoisseur (Beech & Roberts, 2002, p. 285), a one rule 'for us' and another for 'them' attitude. Not only did the aim to enculture new viewers to aesthetics fail, but it widened the gap of cultural division, further separating the institute of art as an elitist culture from the uncultured, the philistine. This so called "harmony sought within the public gallery was the result of the violence of an imposed false universalism" (Beech & Roberts, 2002, p. 286).

The physical environs of the traditional 'white cube' gallery do not seem to have evolved very much from its nineteenth century counterpart. However, as far as the YBAs are concerned, its value lies in how the space is utilised as a neutral backdrop to the foreground of the everydayness of their art and to articulate the voice of the philistine. The work of Sarah Lucas, despite the evident sterility of the gallery, has the quality to arrest the participation of viewers and catch them off guard. Her work is perhaps best situated in alternative spaces, such as dockyard warehouses, car parks and shops. However, much appraisal must be given to the formatting used in installing her work into the white cube gallery space. When it comes to exhibiting her work, Lucas engages on all levels of collaboration, from curatorship to the writing and publishing of catalogues. She is the most eloquent of philistines.

Ideally, art exhibitions would accommodate a “degree of uncertainty not only about what we are looking at, but about what criteria we ‘should’ be using to judge it – and perhaps to wonder . . . if judgement is really our most intelligent or interesting response” (Rugoff, 2000, p. 26). Lucas’ work invites not only a viewing of works, but also an engagement that involves participation as part of a process in completing the work. Thus the traditional notion of viewer is reinvented into partner or collaborator. Beech and Roberts (2002) say that it has become a priority to give a voice to the public in challenging “established values, categories and the meanings of art (p. 286).

For Lucas (as cited in Were) “it is a matter of perception. I’m engaging the perceptions of others in my own” (p. 98). Perception of aesthetics and taste are value judgements used in the interpretation of art. Aesthetics “refers to philosophical notions about perception of beauty and ugliness” (Sturken & Cartwright, 2009, p. 48). Taste, on the other hand, is what the individual considers aesthetically interesting, stimulating, or of value. It is not inherent but “culturally specific . . . [and] informed by experiences relating to one’s class, cultural background, education and other aspect of identity” (Sturken & Cartwright, 2009, p. 48); in other words, it is acquired by the conditioning of upbringing. The philistine is automatically associated with working class ‘bad taste’ due to their so-called unfortunate, ignorant upbringing. The opposite of this is the ‘good taste’ value of the connoisseur who possesses “an authority on beauty and aesthetics” (Sturken &

Cartwright, 2009, p. 48), is well educated and, arguably, fortuitously placed. Lucas directs her art to a more populist audience, saying that

My idea of an audience is as broad as possible, as broad as the public. I believe the public does like art, and their stance against it is part of how they like it, they enjoy having a go at it. And I make my work with that in mind. I play on that. That people are not going to like it, or they're going to think it's a load of bollocks. (Button & Esche, 2000, p. 85)

There is not a foul word unturned when it come to Lucas' work. It is honest and tears through the grass roots of British working class society. Lucas deploys methods to attract and engage the philistine in the aesthete, responding to base and repressed instincts suggested by sexual innuendos of her objects, such as her use of fish to suggest the smell of female genitals. Her use of sexual innuendos is inscribed as a taken norm in her work, and yet she has 'made it' among the elite of contemporary art, having first exhibited at the Tate Modern in 1992. Lucas, in her work and her reputation as an artist, continually pushes the boundaries between philistinism and aestheticism

British sculpture changed with . . . Sarah Lucas. The lack of material transformation and the apparently effortless means of making expressed a tough street attitude that challenged the well made art of the home, forcing it

into a more direct confrontation with social difference and working class culture (Maloney, 1998, p. 31)

Lucas' work, like that of many of the YBAs, draws on Dadaism, Art Povera, Minimalism, Pop art, and Conceptual art genres. Lucas adopts methods and procedures from these genres, transmuting meanings through everyday materials. In most of her work, the body exists as an easily readable "cartoon-like schematic thing: ordinary objects from the home are arranged together to make a symbol of a female body, occasionally accompanied by a male" (Collings, 2002, p. 9). Her work wavers between nonsensical ambiguity and in-your-face literalness. Lucas typically employs furniture, food, and clothing in her work. Her sensation-arousing intent shows no shame in explicitly referring to bodily pleasures. She transforms underwear that is typically non-sexual and ubiquitous, into a volatile context of sexual reference. *Nude No. 2*, 1999 (Refer to Fig. 1, Image List) shows melon breasts and bottlebrush labia. The work has both reference to the still life and the nude (Collings, 2002, p. 14). It is crisp, minimal, to the point, and has an abstract quality. *Two Fried Eggs and a Kebab*, 1992 (Refer Fig. 2, Image List), shows fried egg breasts, and a kebab sandwich genitalia, situated on a table top. The body is reduced to a set of suggestive everyday items that are somewhat off putting, but witty and clever at the same time. The work is about a "transformation that takes place in the mind, which is obvious and subtle at the same time: one thing turns into another, while still being itself. But neither is very much" (Collings, 2002, p. 38). A photograph of

the table top - complete with eggs and the kebab – propped on the table, presumably representing the head, is an uncanny likeness to Rene Magritte's *The Rape*, 1934 (Refer to Fig. 3, Image List). Lucas says

I was thinking about reacting to what was directly around me, rather than what was in the art world or in art history. I think a lot of those ideas of what came before only come up afterwards – as with the example of Magritte. Now I can take the Magritte idea out of the work, because the photograph is part of the work. But it wasn't the foremost thing in my mind" (Collings, 2002, p. 39).

Lucas shows us how ideas show up in the work, without consciously summoning them. We can also get a sense of her flippant, haphazard methodology. In *Chicken Knickers*, 1997 (Refer to Fig. 4, Image List) despite the content of the work, the formal aspects are very clean. One sees a raw chicken, we think stuffed, ready for cooking and consumption. The fragmented body is aligned directly towards the camera. There is a sharp contrast between youth's innocence and the grotesque. Lucas brings the inside outside, leaving nothing to the imagination. The light strategically creates shadows of visual reference to the female genitals. Concerned with base pleasures of philistine engagement, Lucas shows a concern for everyday "degradation, decay and absurdity. As a consequence . . . [her work] possesses a particular 'grain' to its voice, retaining an edge, an awkwardness lacking in much of the YBAs (Garnett, 1998, pp. 18-19).

The cigarette as a motif is a philistine mode that has been prevalent in Lucas' work and is most offensive. Her use of this motif is interesting as, up until around the 1960s, smoking was an accepted cross cultural habit. *Fighting Fire with Fire* (Refer to Fig. 5, Image List), and the image of Sigmund Freud (Refer to Fig. 6, Image List) are both black and white photograph portraits that clearly depict contrasting attitudes between the philistine and philosopher. Both people are depicted smoking, each from different sides of the fence, albeit with an intellectual commonality. In *Fighting Fire with Fire* Lucas appropriates the defiant 'pissed off-ness', of the "young working-class male's interest in violence, sex and alcohol . . . unapologetic[ly]. By adopting it she exposed it" (Maloney, 2002, p. 31). On the other hand, the cigar for Freud symbolizes affluence and is suggestive of the gentleman's club. He is seen in contemplation and his direct gaze gives an air of confidence and self-assuredness, a knowing engaged look. Both images appeared on the exhibition opening invitation to her *Beyond the Pleasure Principle* shown at the Freud Museum in 2000.

Lucas' cigarette sculptures consist of penises and breasts, and items associated with 'low life', such as platform shoes, garden gnomes, and burnt out drag cars. One could well ask why anyone would want to sculpt with cigarettes. But this is exactly the kind of reaction that Lucas deploys in her work, to create tension, disgust and disharmony.

The artist doesn't have to be sincere . . . there can be a knowing insincerity which is actually a tool that allows the artist to make work that doesn't have to reflect anything of what they feel personally. They just hold a mirror up" (Paley, as cited in Renton & Gillick, 1991, p. 40).

This is exactly what Lucas presents to the viewer in *Where Does It All End*, 1994 (Refer to Fig. 7, Image List), which brings to the fore self-violating and indulgent moribund habits typically associated with philistine indulgences. What takes place in her work is "a conscious and problematic return of the repressed dimensions of the local and the low" (Garnett, 1998, p. 18). Lucas' work, however, operates on different levels between "the ideal and the actual" (Garnett, 1998, p. 18), emanating a cross cultural reflection.

The uses of lowly objects that Lucas uses are the 'staples' in her work: the toilet, a cross-cultural object; the tabloids, with sexual references; tights, because Lucas finds them sexy; skulls, as they have death connotations, the list goes on. Lucas has a flare for formalizing her work in terms of texture, shape, tone, contrast, line/curves, depth/flatness, intervals and space. Her work comes from a tradition that is the "side of modern art that is about assembling and arranging" (Collings, 2002, p. 17). It is the visual ideas in her work that captivate viewer participation. This can be seen in her recent installation *Nuz, Spirit of Ewe* (Refer to Fig. 8, Images

List) which followed her recent Two Rooms Residency in Auckland earlier this year. The work shows a recent softening as she sculpts tights, filled with Kapok, into fragmented nude body forms. There is still the presence of the toilets, but they appear as clean as the environment they inhabit. Compare her Self-Portrait, *Human Toilet II*, 1996 (Refer to Fig. 9, Images List) and *Is Suicide Genetic* (Refer to Fig. 10, Images List) to *Panoramadrama* (Refer to Fig. 11, Image List). Lucas' earlier use of the toilet represents human aspects of the psyche that people prefer to brush under the carpet, such as suicide, and the woman onto whom people can 'shit on'. *Nuz, Spirit of Ewe* (Refer to Fig. 8) shows how crass and class can sit side by side, just as it would be possible for the philistine and the aesthete - as a necessary tension and in opposition, where each has an equal place side by side.

The new philistine that Beech and Roberts (2002) present is a positive means of defending "the working class struggle and critics of culture and social division" (p. 42). However, the act of theorizing on the concept of the philistine, by way of its containment - harnessing, taming and framing - seems to be the opposite of the emancipatory notions of what Beech and Roberts are lobbying for, although it is by far an improved mode to the new aesthetics of Kantian myopia. Will the introduction of the philistine into debates on aestheticism alter the lines of demarcation in the aesthetics of art? One would hope so. The introduction of the concept of the philistine into ethical debates on art opens up the aporetic space - the wound of aesthetics - for dialectic discussion, where the philistine would exist on an equal footing with the aesthete. It is undoubtable that the philistine is the most

prevalent aesthetic in the contemporary art world, not the insidious outsider but as part of the intelligent experience of art. An affirmative stance for the philistine is undoubtedly imminent.

The work of Sarah Lucas is a voice of the philistine long denied. However, hers is not an 'oppositional' practice; she does not fall into the trap of privileging one voice over another" (Garnet, 1998, p. 18). Lucas' work reflects a trend in contemporary art and aesthetics that facilitates the dissolution of elitist barriers, similar to how Beech and Roberts want to deconstruct the binary oppositions of the aesthetic and the philistine. These are the grass roots evident in Lucas' work. Lucas' antiestablishment threads run deep in the veins of her work, but what is most interesting is that she rebels against what she relies upon most, the institute of art.

Bibliography

Beech, D., & Roberts, J. (Eds.). (2002). *The philistine controversy*. London, England: Verso.

Bonami, F. (Eds.). (2007). *Sarah Lucas: Supercontemporary*. Milan, Italy: Mondadori Electra.

Button, V., & Esche, C. (2000). *Intelligence: New British art*. London, England: Tate Publishing.

Collings, M. (2002). *Sarah Lucas*. London, England: Tate Publishing.

D'Alleva, A. (2005). *Methods & Theories of art history*. London, England: Laurence King Publishing.

De Oliveira, N., Oxley, N., & Petry, M. (2003). *Installation art in the new millennium: The empire of the senses*. London, England: Thames and Hudson.

Dziewior, Y., & Ruf, B. (Eds.). (2005). *Sarah Lucas*. Liverpool, England: Tate Liverpool.

- Ford, S. (1998). McCorquodale, D., Siderfin., & Stallabras, J. (Eds.), *Occupational hazard: Critical Writing on recent British art*. London, England: Black Dog Publishing.
- Garnett, R. (1998). Britpopism and the populist gesture. In McCorquodale, D., Siderfin., & Stallabras, J. (Eds.), *Occupational hazard: Critical Writing on recent British art*. London, England: Black Dog Publishing.
- Gaywood, J. (2005). "YBA" as critique: The socio- political inferences of the mediated identity of the recent British art. In Kocur, Z., & Leung, S. (Eds.), *Theory in contemporary art since 1985* (2005). Oxford, England: Blackwell Publishing.
- Hopkins, D. (2000). *After modern art: 1945-2000*. Oxford, England: Oxford University Press.
- Huhn, T. (2004, February). The pleasure of the philistine. *Oxford Art Journal*, 245-248. Retrieved from EBSCOhost.
- Moloney, M. (1998). Everyone a winner! Selected British art from the Saatchi collection 1987-97. In *Sensations: Young British artists from the Saatchi collection*. London, England: Thames and Hudson.

Muir, G., & Wallis, C. (2004). *In-a-gadda-da-vida: Angus Fairhurst, Damien Hirst, Sarah Lucas*. London, England: Tate Publishing.

Perry, G., & Wood, P. (Eds.). (2004). *Themes in contemporary art*. London, England: Yale University Press.

Renton, A., & Gillick, L. (1991). *Technique Anglaise: Current trends in British art*. London, England. Thames and Hudson.

Rugoff, R. (2000). Viewers wanted. In V. Button, & C. Esche, *Intelligence: New British art*. (pp. 24-28) London, England: Tate Publishing.

Schumacher, R. (2003). Sarah Lucas. In Schumacher, R., & Wizen, M. (Eds.), *Just love me: Post feminine positions of the 1990's from the Goetz Collection* (107-115). Koln, Austria: Verlag der Buchandlung Waither Konig.

Sensations: Young British artists from the Saatchi collection. (1998). London, England: Thames and Hudson.

Strange, R. (2003). Sarah Lucas. In Grosenick, U. (Eds.), *Women artists in the 20th and 21st century* (124-127). Koln, Austria: Hohenzollerning.

Recourse

Sturken, M., & Cartwright, L. (2009). *Practices of looking: An introduction to visual culture*. New York: Oxford University Press.

Were, V. (2011). On being serious. *Art News New Zealand*, 31(2), 96-99.

Appendix

Image List

Fig. 1. Lucas, Sarah. *Nude No 2*. Table, underwear, melons, brush, 60 x 120 x 60 cm, 1999.

Fig. 2. Lucas, Sarah. *Two Fried Eggs And A Kebab*. Table, photo, fried eggs, kebab, 151 x 89.5 x 102 cm, 1992.

Fig. 3. Magritte, Rene. *The Rape*. Oil on canvas, 73 .4 x 54.6 cm, 1934.

Fig. 4. Lucas, Sarah. *Chicken Knickers*. C-print, 42 x 42 cm, 1997.

Fig. 5 Lucas, Sarah. *Fighting Fire with Fire*. Iris print, 73 x 51.2 cm, 1996.

Fig. 6. Photograph of Sigmund Freud.

Fig. 7. Lucas, Sarah. *Where Does It All End?* Wax and a cigarette butt, 6.4 x 9.5 x 6 cm, 1994/95.

Fig. 8. Lucas, Sarah. *Nuz, Spirit of Ewe*. Installation, Two Rooms Gallery, Auckland, 2011.

Fig. 9. Lucas, Sarah. *Human Toilet*. C-print, 244 x 188.5 cm, 1996.

Fig 10. Lucas, Sarah. *Is Suicide Genetic?* Cibachrome, 50 x 40 cm, 1996.

Fig. 11. Lucas, Sarah. *Panaramadrama*. Tights, fluff, wire, ceramic toilets,
concrete blocks, 60 x 107 x 61 cm, 2011.



Fig.1

Lucas, Sarah

Nude No 2

Table, underwear, melons, brush

1999



Fig. 2

Lucas, Sarah

Two Fried Eggs And A Kebab

Table, photo, fried eggs, kebab

151 x 89.5 x 102 cm

1992



Fig. 3

Magritte, Rene

The Rape

Oil on canvas

73 .4 x 54.6 cm

1934



Fig. 4

Lucas, Sarah

Chicken Knickers

C-print

42 x 42 cm

1997

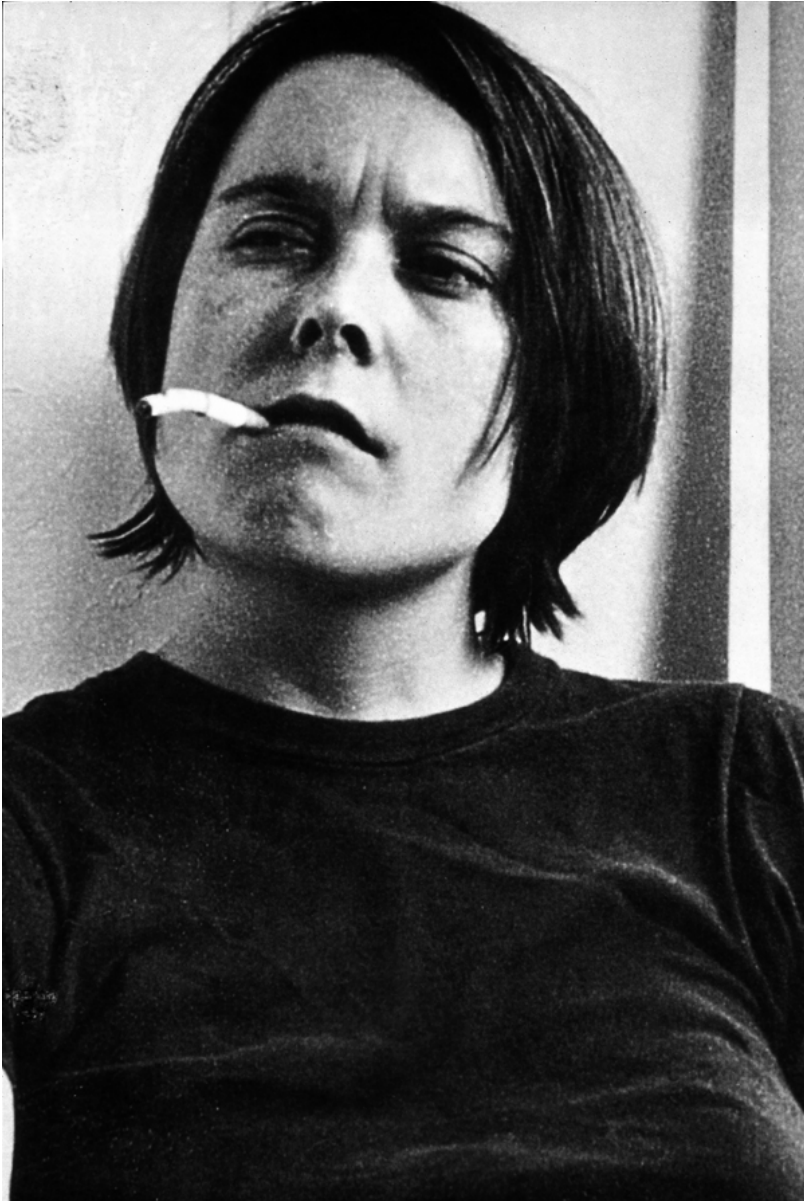


Fig. 5

Lucas, Sarah

Fighting Fire with Fire

Self-portrait

1999

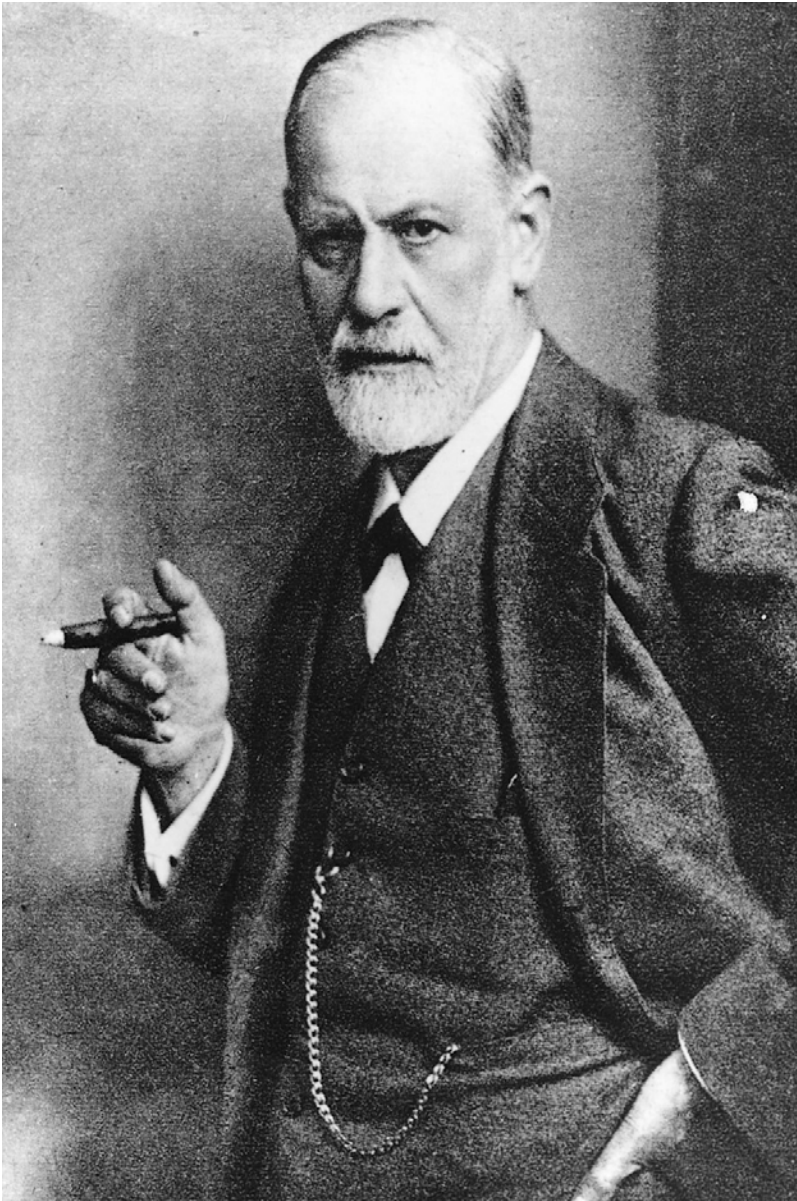


Fig. 6

Photograph of Sigmund Freud



Fig. 7

Lucas, Sarah

Where Does It All End?

Wax and a cigarette butt

6.4 x 9.5 x 6 cm

1994/95

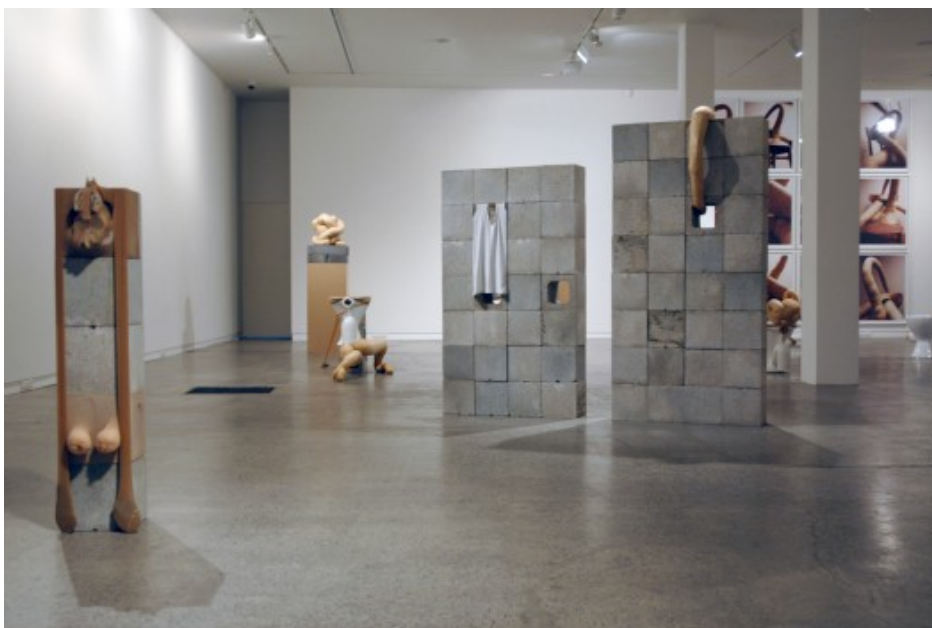


Fig. 8

Lucas Sarah

Nuz, Spirit of Ewe

Installation, Two Rooms Gallery, Auckland

2011



Fig. 9

Lucas, Sarah

Human Toilet

C-print 244 x 188.5 cm

1996



Fig 10

Lucas, Sarah

Is Suicide Genetic?

Cibachrome

50 x 40 cm

1996



Fig. 11

Lucas, Sarah

Panoramadrama

Tights, fluff, wire, ceramic toilets, concrete blocks

60 cm × 107 cm × 61 cm

2011