



Sarah Lucas
Florian
2013
bronze
135 x 495 x 250 cm
edition of 3 + a/p



Sarah Lucas
Kevin
2013
bronze
150 x 460 x 135 cm
edition of 3 + a/p

Both exhibited (editions): *Beyond Limits: The Landscape of British Sculpture 1950 – 2015*, Chatsworth, UK; *Sarah Lucas: NUD NOB*, Gladstone Gallery, New York, 07 March – 26 April 2014; *Sarah Lucas: NOB + Gelatin*, Secession, Vienna, 23 November 2013 – 19 January 2014.

Concrete editions: *Lightness of Being*, Public Art Fund, City Hall Park, New York, 25 July 2013 – 13 December 2013; Aspen Art Museum, Sculpture Garden, 22 October 2014 – 15 January 2015.

Since November 2015, an edition of *Florian* is permanently installed in Embassy Gardens, London. This is the first time that *Kevin* and *Florian* have been presented separately.

Sarah Lucas's large-scale bronze sculptures, titled *Florian* and *Kevin*, depict giant marrows or squash. The marrow has appeared multiple times in Lucas's art. It functions as a symbol of growth, fecundity and the English pastoral tradition – evoking Harvest Festival cornucopias and country fair competitions. Lucas has herself remarked upon the “tradition in England, mostly among men, of growing super large vegetables and showing them off at harvest time. A prize for the biggest.” *Florian* is from a pair of monumental sculptures (its companion piece is titled *Kevin*) cast in both bronze and concrete. The bronze versions - polished to resemble silver - have been displayed in exhibitions including Lucas's 2013-14 solo presentation at Secession, Vienna, in 2013, and a display of sculpture at Chatsworth House in 2015. In 2013, the concrete versions were on public display in City Hall Park, New York, where *Florian* rested in a curve on the grass, and *Kevin* – stouter and sturdier in appearance – sat amid shrubbery.

Florian and *Kevin* are two of the latest and most grandiloquent works in a long line of bronze casts by the artist. The imposing scale and gleaming finish render the vegetable simultaneously monumental and comic, austere and subtly absurd. In its majestic stature and smooth contours, the object recalled the scaled-up casts of Henry Moore – seemingly figurative and yet suggestive of a host of other organic or natural forms.

Sarah Lucas studied at the Working Men's College (1982–3), London College of Printing (1983–4), and Goldsmith's College (1984–7). The seminal group show *Freeze* (1988) was followed by solo shows *Penis Nailed to a Board*, City Racing, London, and *The Whole Joke*, Kingly Street, London (both 1992). In 1993 she collaborated with Tracey Emin on *The Shop*, Bethnal Green Road. She has since exhibited internationally – major exhibitions include MoMA New York (1993); Museum Boymans-van Beunigen, Rotterdam (1996); Portikus, Frankfurt (1996); the Freud Museum, London (2000); Tecla Sala, Barcelona (2000); and *In-A-Gadda-Da-Vida* (with Angus Fairhurst and Damien Hirst) at Tate Britain (2004). A retrospective took place in 2005 at Kunsthalle Zürich, Kunstverein Hamburg and Tate Liverpool. Recent international include residencies and exhibitions in Austria (*LUCAS BOSCH GELATIN*, Kunsthalle Krems) and New Zealand (*NUZ: Spirit of Ewe*, Two Rooms, Auckland) in 2011; Museo Diego Rivera Anahuacalli, Mexico City (2012; recently chronicled in the encyclopaedic book *TITTIPUISSIDAD*); and *Ordinary Things*, a major exhibition of her sculpture, at the Henry Moore Institute, Leeds (2012). From 2012-13, *SITUATION* – a space dedicated to her work at Sadie Coles – hosted eight shows. 2012 saw the publication of *After 2005 – Before 2012*, a publication on her work covering seven prolific years. Latest projects include surveys at Tramway, Glasgow (2014); Secession, Vienna (2013-14), and the Whitechapel Gallery, London (2013; accompanied by an extensive catalogue). In 2015 she represented Britain at the Venice Biennale; her current exhibition *POWER IN WOMAN* at Sir John Soane's Museum, London, brings three of her acclaimed sculptures from the Venice Biennale to the UK for the first time.