
This volume is one of the latest in the series *One Work*, published by Afterall Books. It “is a unique series of books, each of which presents a single work of art considered in detail by a single author. The focus of the series is on contemporary art and its aim is to provoke debate about significant moments in art's recent development.”

Sarah Lucas was born in 1962 in London, where she went to school and has continued to work. She is considered one of the Young British Artists (YBAs), “a group of conceptual artists, painters, sculptors and installation artists based in the United Kingdom, most (though not all) of whom attended Goldsmiths College in London. The term Young British Artists is derived from shows of that name staged at the Saatchi Gallery from 1992 onwards, which brought the artists to fame.” Others in this group include Tracy Emin (with whom Lucas has collaborated), Sam Taylor-Wood, Chris Ofili, and Damien Hirst, in whose personal collection the work *Au Naturel* resides.

Given the close focus of the series, Sarah Lucas: *Au Naturel* is not meant to be, nor does it serve as, a general introduction to the oeuvre or life of the artist. It does provide, as promised, a close reading of a single work, putting that work into the context of the artist, her predecessors, and her environment. Amna Malik, faculty member at the Slade School of Fine Art, London, traces Lucas’ influences from the ready-mades of Duchamp, through minimalism (Serra, Flavin, et al.) to her cohorts among the YBAs, such as Emin. Malik spends much of the book discussing the roles of sex, gender, and sexuality in Lucas’ work, placing Lucas in the later generation of women artists who have tried to react against the previous generation’s “overt displays” of feminist rage by taking on in their work the personae of their male colleagues.

This volume, while slim, is not easy reading, thus most appropriate for graduate students, or advanced undergraduates in the field of art history. Understanding the critiques and the contexts offered requires a fair amount of previous knowledge. Illustrated with both black and white and color images, this volume nonetheless references works that are not illustrated. The book includes numerous footnotes, but neither bibliography nor index. For any library with an interest in contemporary art, which supports graduate level research, the series *One Work* is highly recommended.

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