



**Teresa Hubbard/Alexander Birchler, *Holes*, 5 C-Print Photographs, each 121½ x 180 cm, 1997. ©Photo courtesy the Artists and Tanya Bonakdar, Gallery New York.**

## SARAH LUCAS

October 25, 2008 – January 31, 2009

The Goss-Michael Foundation, 2500 Cedar Springs Road, Dallas, (214) 696-0555, [www.gossmichaelfoundation.org](http://www.gossmichaelfoundation.org)

Even at the very first glance, you'll recognize it: two oranges and a cucumber arranged in a way to make it unmistakable. But it's the idea behind Sarah Lucas's lurid art that has made her into a well-known and successful young artist. Formerly a member of the Young British Artists — a collective of conceptual artists in the UK who were known to display shocking or daring themes — her work has been receiving attention since the '90s. And today, her exhibitions catch the eye of as many interested viewers as ever. Her body of work includes many visual representations of post-feminist thought, sensationalism, sexual slang, and stereotype. Using throw-away items such as cigarettes to create a pair of breasts, or even turning the camera around on herself in a series of self-portraits, Ms. Lucas's work asks the viewer to react, then question the very reaction. Was it based on assumptions and clichés? Slang and stereotype? *Cigarette Tits* (1999) features two circular forms lined with cigarettes fastened to a simple chair by way of a transparent brassiere. A piece entitled *Au Naturel* (1994) consists of a propped-up mattress with representations of a girl and boy using household items. The girl: two melons and a metal mop bucket, and the boy: an arrangement of phallic fruit. But one shouldn't lose Ms. Lucas's outright humor in her pieces. *Little Man Big Willy* (2000) displays the male genitalia formed from nylon, wearing a hard hat and sitting in a bucket. Even the title of the work represents the machismo stereotype the piece itself suggests. The bold sculpture *New Religion*, a neon outline of a coffin, plays the theme of death against a haloed and glowing form. Ms. Lucas's work has been included in most major surveys of new British art in the last decade — including *Sensation: Young British Artists from the Saatchi Collection* and *Intelligence: New British Art 2000* — as well as solo exhibitions and various international group shows. She was included in the ground-breaking group exhibition *Freeze*, in 1988, with contemporaries including Angus Fairhurst, Damien Hirst, and Gary Hume. Born in London in 1962, she still resides in the UK.

— Nicole M. Holland

## HUBBARD/BIRCHLER: *No Room to Answer*

September 14 – January 4

The Modern Art Museum of Fort Worth, 3200 Darnell Street, Fort Worth (817) 738-9215, [www.themodern.org](http://www.themodern.org)

After a career of more than fifteen years, the American/Swiss artist duo Teresa Hubbard and Alexander Birchler have become known for their picturesque, color-saturated photographic series and their deliberately slow-paced video installations that feature slow-pan shots, endless loops, and puzzling plot lines. Beginning with their early staged photographs, this exhibition presents key works from 1991 to 2008. Though best known for those photographic series and video installations, the couple's projects have also utilized other formats, including black-and-white photography, sculpture, performance-based work, and mixed-media installations. Regardless of the form, the artists explain that the work always bears a "strong presence of the performative, the sculptural, and the cinematic." In an early collaboration titled *Contestants in a Birdhouse Competition*, the natural history museum, with its contrived presentation of objects to portray historic events, inspired the artists to explore how stories are conveyed and how meaning is derived. Intrigued by the theatricality of objects, they used the institution's visual language in their own works, which included Plexiglas vitrines, display cases, objects and images in frames, dioramas, and old photographs. The artists' videos are characterized by dreamlike imagery that merely hints at a story line or resolution: In *Eight* (2001) a young girl in a party dress watches through a window as the remnants of her birthday party are soaked by the rain. In *Single Wide* (2002) a woman drives a truck into the side of a trailer. In *House with Pool* (2004) a woman and a teenager seem to inhabit the same house without ever crossing paths. In these works there is something that is not shown or said and moreover will never be shown or said. It is implied. This approach to narrative becomes a metaphor for situations of conflict and invented resolutions, not only for the characters on view but also for the viewer who essentially is being asked to understand the story based on subjective experience.



**Sarah Lucas, *New Religion*, Neon 15" x 21" x 71¼", 2001. Photo courtesy the Goss-Michael Foundation.**