

Ulrich Blanché

Damien Hirst

Gallery Art in a Material World

Damien Hirst constantly faces the accusation that he creates merely popular, salable, or easily consumable art. However, this accusation of "selling out" is closely linked to the great popularity that he enjoys. Discussions about the aesthetic value of art and the importance of consumer culture are incorporated into his works and highlight how the artist has been able to exemplify the consumer culture of our age. This study analyzes works from different periods of his oeuvre, such as the *Natural History* series, the Spot Paintings, the *Diamond Skull*, and Hirst's collaborations with Street Artist **Banksy**. They are examined in the context of materials, iconography, and history of ideas with regard to their framing of consumer culture. This is one of few books on Hirst not published by the artist himself or under his influence. In this academic study, **Ulrich Blanché** also gives a compact overview of the Young British Artists in London in the 1990s.

About this Edition

Street Artist Banksy and former Young British artist Damien Hirst are two of the most popular representatives of British contemporary art. Situated in a triangle of art, consumerism and pop culture their work is among the most observed. A systematic academic study of their artistic viewpoints and references to consumer culture has long been waited for, and Ulrich Blanché is finally closing this gap: He examines Hirst's and Banksy's art against the background of the London art scene since 1980. Blanché points out connections to Duchamp, Warhol and Koons, and reflects on the role of the recipient, the meaning of location and, especially, the references between art, consumer culture and marketing in their pieces. This two volume edition is the translated and expanded version of the authors dissertational thesis.

[Banksy. Urban art in a material world](#)

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