Requiem—Реквієм

Damien Hirst—Деміен Хьорст
Requiem is not just the end but the beginning. Not just the epitome of life but hope for the future. After night comes a new dawn. A new page follows the one before.

I believe that Damien Hirst continues to push and challenge boundaries with his creativity. Requiem opens a new chapter for him. We see a different Hirst in our midst.

This exhibition is of great significance but what is most important for me is that the opportunity to see Hirst’s new body of work occurs first in Kyiv.

Damien’s exhibition in Kyiv symbolises the reciprocal and mutually beneficial relationship between contemporary Ukrainian culture and that of the rest of the world. They share a common ground.

Discover and enjoy.

Victor Pinchuk

Requiem – це не лише закріплення, але й початок. Не лише підсумок, але й вищі. Після ночі – день. За перекритою сторінкою – нова.

Я висновував, що Даміен Хаірст все-таки доводить свою творчу потужність до того рівня, що загрунтований там, в Києві. Реноме випливає, нині глядаємо новий, інший Хаірст.

Це друк важливість може для сучасної культури. Але особливо для мене це важливо, що відринчу побачити нового Хаірста можемо сьогодні у Києві.

Київський Реноме Хаірста означає, що Україна та Світ – його культура сучасності – цякає та потребує ще однієї.

Ми імовірно в одному шляху.

Дивись. Відчуваїте.
Eckhard Schneider How do you see your exhibition at the PinchukArtCentre in relation to your career as an artist?

Damien Hirst It feels like a museum retrospective, and it’s only the second time I’ve had a retrospective show in a museum; the first time was in Naples at the National Archeological Museum.

ES You are showing a complete sequence of new works for the first time in Kyiv. Why especially here, and do you think the new paintings can be compared from the artistic relevance with your early works of the 90s?

DH The new paintings are very different, but I’m really happy to be showing them in this context, and it’s great to show them all together. I’ve done this at the ArtCentre once before, and we had queues around the block.

ES Your new paintings have an intense emotional impact. Do you see any cultural links to the current conditions of Ukrainian society?

DH Art’s about invention, and we are all desperately trying to invent a better future, and to learn from our past. I see a healthy, hungry audience for art and all types of culture in the Ukraine, and that inspires me.

ES Would you like to tell us something about your personal relationship to Victor as an individual, and as a collector?

DH I don’t have relationships with many collectors, but I do with Victor. He and his wife Elena, I consider to be my friends. The fact that he started his collection in the year 2000 means I only just got in (laughs), but you get a sense somewhere, and today is a good day as any. You’ve got to be a very brave collector to start a collection from today, but that’s how the best collections are made: by somebody with vision and foresight who is bold enough and generous enough to look into the future and not be seduced by the past. And of the many people who collect my art, and say they are going to build a museum for the people, I believe Victor is one of the few who will actually do it (laughs). He takes philanthropy very seriously, and to an artist, that’s an amazing and rare thing.

ES What is for you the most exciting part of the exhibition at the PinchukArtCentre?

DH Seeing my work in one space like this, together with the new skull paintings I’ve never exhibited before, and knowing there’s an audience out there that is excited about my work and wants to see more contemporary art.
Eckhard Schneider

Damien Hirst, at 43 years old, has long been an artist of historical significance, a position he has always instinctively understood. This is shown dialectically in two fundamental stances. Firstly, he has always insisted on making his own rules concerning the production, reception and marketing of his work. Through all the changes of recent years, this heightened sense of artistic autonomy is striking in its radical consistency. And secondly, Hirst has a profound respect for his fellow artists, combined with a curiosity and bold admiration that characterises his direct engagement with their artistic positions. Ultimately, however, these two qualities reveal that the actual core of his work as an artist is his consideration of the fundamental issues of art.

At the end of the 1980s, as a student in his mid-twenties at London’s Goldsmiths College, he organised ‘Freeze’ (1988) and ‘Modern Medicine’ (1990) – both shows that first brought together a new generation of British artists and made Hirst a leader of the YBAs. Together with fellow artists including Angus Fairhurst – to whom, twenty years later, he has dedicated a moving triptych within his ‘Fall from Grace’ exhibition in 2013 – he addressed themes of death, life and sexuality that the artistic positions of his generation of British artists and made Hirst a leader of the YBAs. And wherein lies the legacy, the American Minimal Art tradition and the fleshy emotionality of an artist like Francis Bacon. And herein lies the legacy, the American Minimal Art tradition and the fleshy emotionality of an artist like Francis Bacon.

But unlike Bacon, whom he admires and whose work has exerted a great influence on his own, Hirst decided, with his iconic works of the early 1990s, ‘A Thousand Years’ (1990) and ‘The Physical Impossibility of Death in the Mind of Someone Living’ (1991), to take a cool approach to his artistic themes of life, illness, death and destruction. With these works and those that subsequently built on them, he achieved a perfect combination of Duchamp’s legacy, the American Minimal Art tradition and the bodily emotionality of an artist like Francis Bacon. And bacon has the radical nature of his artistic gesture, which involves taking the cool aesthetic of previous generations from Duchamp through to Judd, LeWitt and Flavin, and demonstratively charging it with existential fears.

Borrowing Duchamp’s concept of the readymade and the American Minimalist’s model of neutral industrial form emptied of meaning, Hirst was able to bring the horrors of reality back into contemporary art as the more dramatically in the form of dead animals, pills, instruments and medicines. In this way, he directly engages with humankind’s despair, and ultimately fights struggle against death. This is what makes works like ‘The Physical Impossibility of Death in the Mind of Someone Living’ and ‘A Thousand Years’, with their physical and metaphorical impact, the most brutal cold-blooded “falls from grace” of late twentieth-century contemporary art.

Concurrent with a major retrospective of the artist’s work, the PinchukArtCentre is also presenting the artist’s new skull paintings. Their exhibition, at the end of the first decade of the twenty-first century, could be considered as radical as the historical moment in the 1990s when Hirst first showed his aforementioned “brutal, cold-blooded” masterpieces. For the first time, forty new paintings are being shown, a significant cycle of works that represents a bold new direction in Hirst’s artistic enterprise. Although Hirst has always painted extensively alongside his work as a sculptor, in the new skull paintings which have occupied him over the last two years, Hirst reveals the emotional nakedness of the paintings’ motifs as well as the fragility of the painterly process.

Hirst is an artist who, in mid-career, dares to make a fresh start that could not have been more dramatic after last year’s high-profile auction at Sotheby’s. Here is an artist who is reinvigorating himself. Someone who for years was synonymous with carefully calculated production within a studio system is now turning to the most direct form of production, with all the attendant artistic consequences: facing the canvas, the individual painterly act, the creative process, the artist’s emotional balance – alone; being at the mercy of issues raised by the picture, at the mercy of the creator, of oneself.

On four exhibition levels and in the specially-built cube, in a show featuring over ninety works including iconic early pieces from the 1990s, sculptures and pictures from recent years, together with the new skull paintings, the PinchukArtCentre proposes an entirely new discourse on Damien Hirst’s work as it has never been seen before. This radical and innovative concept is made possible above all by the loaning of key works from private collections. The selection of works and the concept for their presentation were developed in close cooperation with Damien Hirst and Victor Pinchuk, giving visible expression to the great passion for art shared by the two men.

In the PinchukArtCentre’s brief exhibition history thus far, ‘Requiem’ is a powerful demonstration of the artist’s unbroken creative energy and of the benefactor’s passionate commitment to contemporary art and to Ukraine’s ongoing cultural development.

With this exhibition, the PinchukArtCentre team is proud and happy to be able to make an important international contribution to the debate surrounding one of the leading artists of our time.

Thanks are due to all those who made this event a reality, to the staff at the PinchukArtCentre and at Science Ltd, and especially to Damien Hirst.
Демон Хоруст у світі 65 років вже давно є митним історичним масивом, на якому зображено саме цей період. Це досить традиційне багатство, в якому зображено національні та міжнародні події, які відбуваються у світовій історії.

На кінці 1990-х років, коли було здійснено кілька важливих історичних подій, Хоруст поставився до своєї історії, коли він став величезним об'єктом для всього світу. Це було здійснено із зовнішнього боку, зокрема через майже тисячі років, коли він став важливим історичним об'єктом для всього світу.

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A Conversation:

Damien Hirst

Do you ever worry about what you’re doing? I sometimes go in the studio and think what the fuck is all this stuff? There are so many different ideas it can often feel like the outpourings of an insane mind.

I’m a working-class artist, so I’m not someone who has a lot of ideas. Instead, I take the ideas that I do have and examine every inch of them from top to bottom, again and again. Then I work from the results. So while I envy the crazy state of your brain, it’s not something that I’m capable of. Kind of depressing, really.

DH I don’t mind saying I find it difficult to square up the money and the fame with the art and integrity. Do you not care?

TM Actually, I don’t feel particularly rich or famous. My daily life consists of eating my mother’s home-made box lunches or the food from the local supermarket, keeping my large and creative staff on their toes, piling up regrets, falling apart, and then exhaustedly going to bed on a layer of two sleeping bags. These days I’ve knocked my body out of balance and have been going to an acupuncture therapist. But even then, I’m still a lot more blessed than other artists. The very fact that we can exchange this back and forth is, for me, a dream come true.

DH I sometimes think with all this success comes too much responsibility. I kind of think I have to reinvent myself every day and then you’ve always got to ask yourself, “in whose terms am I successful?” And ask yourself, “is that good?” Cos there’s so many ways to measure success. A lot of them bad.

TM I grew up in a poor family. Until I was in elementary school, we lived in a small shack that my father built by hand. It was the kind of place where a simple change in the weather could drive you mad – noisy when it rained, cold when it snowed, and in the summer you couldn’t bear to be inside.

DH Now that you’re at the top, do you enjoy being an employer?

TM Yes. There’s something very important in the feeling that I get from being responsible for my employees. Maybe I look at my company as some kind of pseudo-family.

DH I remember reading something you wrote a while back about starting to produce art in a studio or factory set-up. You wrote:

Whether you are in contemporary art or not, supporting a lifestyle with painting and art has always been severely problematic. In fact, it should have been an impossible goal to realize for me to live in Japan, creating contemporary art with the management I wanted to place where I could make what I want when I wanted to make it. I had a number of happy encounters, and somehow made it through, but even still maintaining an environment where I could consistently make good works over a time period of months and years has been difficult in the extreme.

Since it won’t do to sit in one place and constantly make the same thing, one always has to be making something new, and even more or, something right. It’s a process that involves a lot of experimentation and failure. I think that it is only with this realization that the act of creation can truly begin, but not many of my colleagues are of like mind. Even still, art must go on. It must evolve. This is how Hiropon Factory (my first studio) got its start, in spite of the unrelenting reality that made it clear this was not a one-man job. The workshop system is one that has worked in the fields of Japanese painting and sculpture; rather, I think it is a natural progression.

DH I like being an employer. It scared me at first but I like the responsibility now. I never thought in my wildest dreams I’d end up being a successful artist employing a huge workforce of assistants, but hey…

TM I chose to be an artist because I thought it would allow me to work alone. Now I employ over 100 people. That part feels a bit ‘unnatural’.

DH If it helps artists make great art then I’m all for it! (laughs)

TM It would be great if you could share with me how you have positioned yourself (for example, your significance/value and placement, etc.) into the annals of art history.

Takashi Murakami

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TM It would be great if you could share with me how you have positioned yourself (for example, your significance/value and placement, etc.) into the annals of art history.
DH: Wow! Annals of art history! (camp voice) My wife says ‘I’m not anal enough! (laughs)’ I don’t really think about it like that, though! Do I remember looking at the books in the huge art library in Leeds when I grew up and thinking FUCK!!!? I’ve got to read all this shit before I can even start to be an artist. I must have been about 16 years old, I never really believed that there’d be a book about me in one day. The sad thing though is that most of those dudes in the books were dead.

But then Nietzsche said ‘art is the desire to be different, the desire to be ourselves.’

TM: Art is the peculiar trait of human beings, wherein we find enjoyment in meaningless behaviour.

DH: How do you make art, what processes do you go through?

TM: I have about four designers who undertake such tasks as tracing the draft plans and choosing the colours. Then, the data for the plans are distributed among the studios in the suburbs of Tokyo and the studio in Long Island City, where a total of about 40 staff members (about 20 staff members in each studio) paint the work. Annually, even if we put the pencil to the metal, around 30-40 works are completed.

In comparison, you create a voluminous number of works. I’m so jealous! What about you? Would you like to know more about your process for creating work?

DH: I’ve been expanding for over 20 years really, and most people who work with me have stayed with me so I get to know people very well, I have their strengths and weaknesses, and I delegate wherever I can. I have one guy I work with called Hugh and we’ve been friends since I was 16 years old. He used to make art but stopped and started working for me and he kind of stops me disappearing up my own ass. I always look for short cuts and I’m very impatient. Once I work out how to do something I kind of try to make a lot quickly then move on to something else. I always finish pieces and I’m the only one who has the ideas. But the key is to delegate. And I make sure I enjoy myself.

TM: What are the issues that you believe are worthy for creators to promote as themes?

DH: I like the old ideas, life and death, good versus evil, hot and cold, love, sex, death, desire. All the big ideas, romance. I guess terrorism is good for today but it’s not a very timeless issue and I think art should strive to be timeless; a thing my friends think is a better theme. I like religion, science, all that shit, the small and the big stuff. I love painting, I love complex.

TM: Doodles rendered in oil paints or acrylics become paintings, so, really, it’s hard for me to speak about matters of complexity.

DH: Speaking about complexity means it’s gotta be time for a delegation. And I make sure I enjoy myself.

TM: I enjoy painting. Both looking at paintings and producing them is fun, it can also help me say the place isn’t there. By the way, I would love to see your works of yours that deal with sex.

DH (laughing) I made a piece called ‘The Problems with Relationships’. It’s an advertising billboard: a tri-vision board that moves and has 3 images and it just keeps revolving. 1st image is a hammer and a peice, for violence, 2nd is a jar of mustard and a cucumber, for sex; and the last image is the text ‘the problems with relationships’. It’s also very romantic. I also made a piece called ‘She Wanted to Find the Most Perfect Form of Flying’. It was a tunkt with two dead cows that fucked in each tank until they turned and fell apart and there was no small cow I was going to use them to take away the smell. I may still do it.

TM: I’m sure you’s a global arister, please tell me about your favourite location in the world for good food, as well as a favourite dish that you’ve had.

DH: I had a friend who once said about travelling by Concorde, ‘if you want to get there fast, then you really should left the day before’. I once read a great thing you said about being Japanese and squaring your particular brand of beauty with the flavour of my sauce. In talking about your vision of beauty, you said the following:

I have the usefulness of having been born in Japan. As a direct result, after only ten days spent socket, I can start saying Japanese food. I tried various ways to appear my approved virgin, but fairly I just give in to my desire and do it. My vision of ‘beauty’ is based on my desires, my body, my memories – it can’t be helped if it stinks of my sauce.

Japanese contemporary art has a long history of trying to hide the soy sauce. Perhaps shall we strengthen the flavour in place the foreign palate, or perhaps shall we simply throw up your sauce out of the window and unconditionally embrace the cause of French or Italian cuisine, becoming the Westerners whose model of conformance art they follow? We’ve been sitting out for years. Though it may be easier, that path is not for me, I think. No matter how much trouble it takes, I see the need to create a universal taste – a common tongue – without cheating myself and my Japanese core. I should trust my own taste buds and use them to guide me as I continue to blend seasonings, not cheat myself with something else...

DH: Sounds good. What music do you listen to?

TM: Enya. Also, Fishmans.

DH: My partner Maia says I’ve got no taste in music, but she’s not into the Beatles. I love the Beatles, I think they were more influential on me than Picasso. Do you like the Beatles?

TM: Hmm. I love the Beatles, but I get more of a buzz from seeing the studio of young artists.

DH: Can you tell me something fundamental about your studio?

TM: Etiquette and decorum are important.

DH: I do the staff control that aspect of the studios, they can paint naked if they want as long as the end result is what I’m after. (laughs) In your work, you deal with the big subjects, don’t you?

TM: I do think that art is essentially about ‘life and death’.

DH: I agree with that. If you’re gonna pray, why not pray to art? Art won’t let you down. ‘What’s your take on the objective and the subjective in art?’

TM: I see it as it relates to age. I see subjective as a reflection of undefiled spirit, and objective as the conclusion of fully developed spirit.

DH: Do you think that there is a way to avoid hatred? Would you want to?

TM: I think it comes down to the ingenuity of a person’s DNA.

DH: Apart from death, are you fearless?

TM: I fear a great many things. Too many to mention.

DH: What’s your take on the subjective in art?

TM: The history of the future that I believe will remain after death.

DH: And what’s the future?

TM: Hope.

DH: The present?

TM: Hell.

DH: That’s harsh. Is it making life better for you?

TM: Hmmm, it might be so for very few people, but for those with their screws tightened properly, art is pretty meaningful.

DH: What’s your favourite colour?

TM: Pink.

DH: What’s your least favourite colour?

TM: Viridian green.

DH: Thought so (laughs). What’s your least favourite colour?

TM: Pink. Viridian green.

DH: Do you use irony in the paintings?

TM: I never destroy them, but I very often produce new versions of them, which I think of as ‘replacements’ of the original ideas. I do not destroy; I just rework them. And I just work on them until the screws tightened properly, art is pretty meaningless.

DH: I sometimes use it, sometimes don’t, but my happy face flower paintings are clusters of satire.

DH: What’s your favourite colour?

TM: Pink.

DH: Thought so (laughs). What’s your least favourite colour?

TM: Hmmm. Viridian green.

DH: How did the computer change the way you work?

TM: It allows me freedom in finding around with my compositions. The flexibility is great.

DH: The history of sculpture was often written by painters who ventured into sculpture: Matisse, Picasso, etc. What about your sculptures? Are they a painter’s sculptures?

TM: I think so. For example, I could never make anything in a sculpture-like context, in the way that Anthony Caro does.

DH: So do you see yourself as a painter, a sculptor or an artist?

TM: I’m an artist so I’m pretty bad at painting and sculpting.

DH (laughing) What do you think of Jeff Koons and Richard Prince?

TM: I think Jeff is great beyond words. In some ways, the quality of his ‘Balloon Dog’ is a milestone in contemporary art. And Richard Prince, I love the Brooke Shields picture he did [‘Spiritual America’]. There was a time when I created many works in the manner of that picture.

DH: I feel really lucky to be an artist. When I was a kid, I never even imagined that I’d ever get paid to do something I enjoyed, did you ever feel like that?

TM: That’s just the gods choos for you. We artists are merely canals. We’re machines that receive messages from space and then transmit them.

DH: Yeah but me, too me. I like what Francis Bacon said, “when I die just put me in a refuse sack and throw me in the gutter.” Hey, maybe we won’t die? Maybe we are the first two people who don’t die! I fuckin hate death! It’s a bummer man. Samuel Beckett said a great line about death, “death doesn’t trouble us to make a day.” That about sums it up for me.

TM: As I’m just a vehicle for the art, what I’m really worried about is what happens after I die.

DH: I hear ya. ‘What was that great thing you said about working for the sake of beauty?’
I said:

I will always work for the sake of ‘beauty’. It is because ‘beauty’
gives reality to the fantasy that when [people] stand before it,
everyone is equal, if only for a moment. It is the culmination
of people’s desire to truly understand one another. That is what
I work for. I pray every day that I can maintain this passion
until I die, that I can live earnestly and fulfil my role as a
disciple of ‘beauty’.

DH: Amen to that brother! What do you make of the art world?

TM: In my opinion, the history of post-World War II art has
consistently been directed by the initiatives of the countries that
were victors in World War II. Ditto for Great Britain; ditto for
the US. What is your view?

DH: There’s a great statement written on the arch around
the entrance to the Victoria and Albert Museum in London. It says,
‘the excellence of every art is measured in the complete
accomplishment of its purpose.’ I love that statement and think
it’s pretty much universal.

I look for universal triggers. I mean, slipping on a banana skin
is funny in any culture, always has been and always will be. As an
artist I always look for things like that. There’s that great noon
pace by Bruce Nauman with the statement, ‘the true artist helps
the world by revealing mystic truths.’ That says it all for me,
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consistently been directed by the initiatives of the countries that
were victors in World War II. Ditto for Great Britain; ditto for
the US. What is your view?
Я шукаю його весь час, і навіть коли він зникне з моєї зори, він з'являється тут і там, в моїй сонячній глибині.

Сьогодні я почула, як його серце гудить в моїх вухах, і я відчула, як його дихання повільно стурбовує моє дихання.

Я шукаю його в кожному куточку світ, я шукаю його в кожній тені, я шукаю його в кожному вітру.

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takashi murakami: summon monsters? open the door? heal? or die?


Ibid., page 130.

Ibid., page 147.

1.

2.

3.

I вижу, де Джофф просто-непросто відчуває незвичайний зміст своїх дій. Він здатний підійти до його змісту, але саме через такий зміст він має можливість відчуття його неперевершеної сили. Він віддає йому найбільшу підтримку, незалежно від того, якими змістами він зазнає. Він має можливість зазнаць його неперевершеної сили, не змінюючи його.
As described with such formidable clarity by the works gathered together in Requiem, the visual impact of the art of Damien Hirst is immediate and visceral. The viewer is confronted in each work with the physical representation, or in its meticulously honed depiction, of those beliefs, ideas, conditions and institutions which shape the common basis of human experience. Mortality, faith, medicine, religion, wealth and aesthetics comprise the principal themes and subject matter of Hirst’s paintings, sculptures and installations. The caustic interplay of these fundamental concerns, and their intrinsic relationship to the individual and society, are brought to life in works of exquisite aphoristic refinement as well as graphic violence and sheer spectacle.

In this, the art of Damien Hirst might be likened to a vast museum of the human psyche, in which beauty can become the agent of death, and science the language of religion. The materials used in each work possess an uncompromising directness and intensity, the combination of which serves to create their intense romanticism and massively heightened empathetic presence. Hirst has always made a medium of the ready-made materials of medical and scientific packaging, symbolism and technology in his art, contrasting their stark, clinical functionality with the messy and fragile stuff of organic existence. The raw residue of organic matter and detritus, from preserved animal parts and insects to cigarette ends and scalpels, are housed within pristine scientific containers and chemical materials. From this juxtaposition of the once living and palpable, and the coldly scientific and impersonal, a vivid aesthetic language emerges, concise and minimalist in its brutality – as much as a reminder of the First Anthem in the Anglican Christian service for the Burial of the Dead: ‘In the midst of life we are in Death.’

The ceaseless interplay of these fundamental concerns, and their collapse and catastrophe, is neatly summarised in ‘The History of Pain’ (1999), in which a white inflatable beach ball is held in suspension, by an electrically powered air blower, over a field of viciously sharp and pointed knives. The viewer is immediately attracted to the precarious, airborne dance of the beach ball – and empathetically drawn to imagine what will happen if the air supply wavers or stops, and the ball drops onto the unyielding knife points.

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But the visual language of Hirst’s art is as quotidian as it is touched with dark philosophical humour. The works articulate the restless human search for certainty, in the face of constant oscillation between states of hope and fear. On the one hand, the art of Damien Hirst reflects an equation between mortality and vanity, between apparent candour and utter portent, or even menace. The conceit of an inflatable ball held in airborne suspension was also described by the artist in a work titled ‘Loving in a World of Desire’ (1996). Vivid with primary colours, this sculpture appeared at once enigmatic and open-handed, industrially functional and bright with child-like playfulness. A vital strand of Hirst’s art, rendering operational its ability to provoke not simply intellectual thought but deeply felt realisation, derives from such a fine tension between apparent candour and utter portent, or even menace.

An earlier, iconically titled work by Hirst, ‘I Want to Spend the Rest of My Life Everywhere, with Everyone, One to One, Always, Forever’ (1991), provides a dense rehearsal for both ‘The History of Pain’ and ‘Loving in a World of Desire’. In this earlier work, a single ping-pong ball is kept aloft by a compressor linked by rubber tubing to a spray-gun, the mechanism clamped to the right hand side of the joint between two sections of glass which comprise a raised axis. There is a sculptural finesse to this work, and a conceptual elegance, which sets in place many of the traits dependent on the unknown and unknowable power of the air supply, but all equally certain that one day we will drop towards the raised blades. The concept of an inflatable ball held in airborne suspension was also described by the artist in a work titled ‘Loving in a World of Desire’ (1996). Vivid with primary colours, this sculpture appeared at once enigmatic and open-handed, industrially functional and bright with child-like playfulness. A vital strand of Hirst’s art, rendering operational its ability to provoke not simply intellectual thought but deeply felt realisation, derives from such a fine tension between apparent candour and utter portent, or even menace.

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Hirst’s exploration of mortality, and, more importantly, the human ability to conceive mortality as a fact, might be seen as the basis of his art. The structure of this painting and the lifelong process of dying are themes which run throughout his work. But this consciousness on mortality is framed and framed by an equivalent fascination with dramatic spectacle and the extravagant design of cathedral windows. In the art of Damien Hirst, as in the art of Francis Bacon, the body is often depicted in visual and emotive corporeality.

‘Death Explained’ (2007) comprises a mature dark brocaded down in length, and the two halves placed in matching steel and glass cabinets, which side by side. This work is shown in an installation with his ‘Death Defined’, comprising a singular steak, which is the same length as the one in ‘Death Explained’. Together, these two works are part of a two-week series entitled ‘Coming to Terms with and Trying to Understand the Complexity of Feelings and Ever Changing Fears and Doubts that Every Human Being Experienced When Faced Every Moment with the Uncomfortable Uncertainties of Death’. This work underlines a paradox: ‘visionary’ iconography of his own art making – notably to his sculpture ‘The Physical Impossibility of Death in the Mind of Someone Living’ (1991), in which, famously, a shark was placed in a tank of formaldehyde. In the work comprising ‘Death Explained’ and ‘Death Defined’ we see a similar ensemble of media articulating the same human consciousness of mortality. The narrative is brief, fragile and unrelenting. The work is told with the same directness – part illustration, part fable – that can be found in pre-Christian or tribal art.

Throughout the art of Damien Hirst there exists a primal power of the sort identified by the illustrous art historian E.H. Gombrich at the beginning of his classic book ‘The Story of Art’ (1950): ‘We cannot hope to understand these strange beginnings of art unless we try to enter the mind of the primitive peoples and find out what kind of use is made of pictures, not as something to look at, but as something powerful to use. I do not think it is really so difficult to scrape away this feeling, that there is a use of pictures which makes them think of pictures, not as something nice to look at, but at something powerful to use. We cannot understand these strange beginnings of art unless we try to enter the mind of the primitive peoples and find out what kind of use is made of pictures which makes them think of pictures, not as something nice to look at, but as something powerful to use. I do not think it is really so difficult to scrape away this feeling, that there is a use of pictures which makes them think of pictures, not as something nice to look at, but at something powerful to use.

In an age when visual culture is ubiquitous, multimedia and monumental, Hirst creates an art which is simultaneously refined, poetic and declamatory. In the absence of death he is precisely balanced between a cold stillness, solitude of scientific technology, and the most vivid depictions, in terms of both religion and natural science, of the transience of life. This second component of his artistic language is particularly pronounced in the works Hirst has made using butterflies and butterfly wings. In Requiem there are several major examples of these works, including the seven-panel butterflies on household gloss on canvas, ‘Ariel’ (2006) (after the poem by Sylvia Plath), and the six panels, butterflies and household gloss on canvas, ‘Six Lovely Months’ (2008). These two works are perhaps the most formally simple of Hirst’s butterfly pieces, and they establish a powerful visual tension between the frailty and exquisite qualities of the butterflies, and the somewhat drab, industrial colours (like shades of car paint) of the household gloss backgrounds on which they are fanned. The effect is both mystological and poetic: the sense of a tiny life arrested, and of a transient, short-lived beauty. It is typical of Hirst’s acuity to work with a medium – in this case butterflies – that is poetic and laden with symbolic meanings in itself; the medium becomes the meaning of the work, its language heightened.

Historically, in Greek, Celtic, early Christian and Chinese mythology, the butterfly has been regarded a symbol of the soul. Indeed ‘Psyche’ is the Greek word for both ‘soul’ and ‘butterfly’, giving rise to the notion that human souls become butterflies while seeking reincarnation. In some Christian symbolism, also, Christ is depicted with a butterfly in His palm. Such mythological and religious spiritual understanding seems in place in Hirst’s butterfly work ‘Karma’ (2008) with its reference to the accumulation and exchange of a soul’s moral balance – and the brilliantly patterned re-imagining of the ‘Doorways to the Kingdom of Heaven’ (2007), based on the extraneous design of cathedral windows. (Hirst has also made several butterfly paintings titled after specific palmtops.)

Hirst makes work which mixes media – his paintings can contain other elements, just as in some of his sculptures diverse aspects of painting. In a manner comparable to that of Marcel Duchamp and Richard Hamilton, the art of Damien Hirst is conceptually driven to seek the most effective and original form for each individual idea. Unique to Hirst, however, is the constant interplay and reference between different works and series of works. It is as though he brings an idea to life, and then allows it to run and develop through the continuing progress of his art. This brings up the subject of what the paintings are titled in a specific way: they start with ‘Beautiful’ and end with ‘Explosion’.

‘Beautiful Explosion of Vanity Painting (with butterflies)’ (2007) combines Hirst’s iconic spin painting style with the motif of his butterfly paintings. Thus spin paintings with skin images on them are titled in a specific way: they start with ‘Beautiful’ and end with ‘Painting’, and have the name of a god and an atonement state in the title. Thus, in ‘Hirst’s four seals on the same painting, there are four atonement states and four gods. This rather is a layout effect – a density of Hieratic qualities, as though to concentrate the very qualities, dramatic and mythic, for which the artist has become so famous. There is a richness of mood to these works, which combine various aspects of Hirst’s aesthetic, and introduce an apocalyptic scale.

In ‘Beautiful Rainbows’ (2006), an example of this artistic style is pertinent. The painting of the God Apollo and a rainbow, a symbolic representation of a remaining span of human life, cannot hope to understand these strange beginnings of art unless we try to enter the mind of the primitive peoples and find out what kind of use is made of pictures, not as something nice to look at, but at something powerful to use.

Elsewhere, specifically in the series The Birth Paintings, made by Hirst in 2006 within the genre of his Fact Paintings, there is an openly pale and wavy execution of artificial light, disclosing muscular wounds and the now boldly tawny covered by darkness. As with all of Hirst’s Fact Paintings, these works appear both photo-realistic and iconographically – ‘Closing the Wound I, II and III’ (2006) – an effect which radically heightens, and somehow renders them in the same instant, tender and explicit nature of their subject matter.
But one can also see how these paintings represent a major consolidation of themes in Hirst's art. The artist's fascination with surgery, medical environments and the symbolism of mortality is combined with his inquiries into the realm of corporeality; the internal constitution and workings of the human body are brought to brutal light, the wonder of their 'mysteries' allowed to declare itself in its own physical language, rather than through romanticised codes. There is also a vulnerability and disquiet to these paintings; the 'Happy Family' (2006), of Hirst, his wife and their newly born child (a group impossible not to relate to biblical themes) are both proudly happy and vulnerable – as answerable to the vagaries and whims of mortality as the rest of the artist's subjects.

Hirst also, in his series of cancer screening images, for example, '<P520/211 Cancer screening of the small intestine (normal tissue morphology), SEM_SPL.jpg>'(2007), confronts one of modern society's most enduring and emotive fears. In this series of works, combining inkjet and household gloss on canvas, with collage elements such as glass and scalpel blades, Hirst reveals the qualities of abstraction in the realm of medical photography. The colours of these works – fantanatic, indiscernible and paletteless blue – belie the potentially tragic and immovable nature of the images they depict. That which appears like coral is a precious mineral, or an imaging of a planet's surface, might also be a death warrant: appearance belies meaning.

As Requiem surveys Hirst's art from the early 1990s to the present, the viewer becomes immediately aware of the biblical scale on which the artist is envisaging his work; in his lucidity no less than his tireless enquiry into the unknowable sleep with which our brief lives are surrounded, Hirst is one of the great religious artists of the modern period. For it is only within the confinement of religion to science, and the rational to the non-rational, that one finds the breadth of speculation through which Hirst relates unwavering realism to cosmic irony, bathos and splendour.

But does it mean that the paintings are not works of art? Hirst and his wife and their newly born child (a group impossible not to relate to biblical themes) are both proudly happy and vulnerable – as answerable to the vagaries and whims of mortality as the rest of the artist's subjects. 

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Аналітично роботу «Хвост», так і випуск можна назвати роботою Степанського 2008, в якому подія збудоване числа та численними ознаками, у якій помітно підійча національності, музичної пам’яті, та емоційного виразу. Відома німецька композиторка, яка вже незабезпечена творчим змістом, випускає нову роботу, у якій допомагають сцени і танцювати, як це, як пародійна, утворює матеріальні, єдиною з тексту відбувається незвичайна та емоційна смерті.
ресурсов: реальность наукоємного країнського та інноваційного розвитку, атрактивність ринків, інноваційні форми управління, тимчасом на тлі навколишньої середовища. Також вони особливу увагу приділяють питанням, які впливають на допомогу в розвитку громадянського суспільства.

У сфері роботи в та контексті на, наприклад, у Держкомстаті, працює з інноваційними технологіями, аніже використовують сучасні методики, що дозволяють ефективно обробляти і зберігати великі обсяги даних.

Своєчасне відповідь на інноваційні підходи є ключовою до успіху в розвитку державного управління. Такі дії сприяють їхній ефективності, а також зменшують ризики із розвитку суспільства.

Конкретні приклади в рамках національних інноваційних стратегій, які на сьогодні є в основному результатом міжнародних співпраць, показують, що спільний розвиток дозволяє ефективно використовувати потенціал країн, що спільно розвиваються. Це не лише сприяє розвитку економіки, але і підвищує якість життя громадян.

Усі вказаний аспектів, особливо в питаннях хімічної та біологічної безпеки, створення інноваційних центрів, впровадження інновацій, створення відповідних наукових установ, підтримка інноваційних ініціатив, стимулювання наукових досліджень та інновацій, сприяє збільшенню інноваційних процесів в різних галузях економіки.

Висновок: Важливо, щоб інноваційні стратегії були спрямовані на удовлетворення потреб населення, залучення інноваційних ресурсів, але і в чіткому відбитті змін у соціально-економічному розвитку країни.
Steel, glass, flies, maggots, MDF, Insect-O-Cutor, cow’s head, sugar and water

A Thousand Years (detail)
1990
83 3/8 x 35 7/8 x 84 5/8 in

81 x 35 7/8 x 84 5/8 in
The History of Pain

MDF, stainless steel, air blower, and beach ball

37.3 x 98.8 x 98.9 in
Oil on canvas
HIV Aids, Drugs Combination
2006
36 x 48 in
Stainless steel and glass
with painted resin,
plaster and metal pills

When There’s a Will,
There’s a Way
2007

72 x 108 x 4 in
Stainless steel and glass with painted resin, plaque and metal pills

Where There’s a Will, There’s a Way (detail) 2007

72 x 108 x 4 in
Oil on canvas
3 HIV/AIDS Drugs
2008
108 x 72 in
Glass, steel, shark, acrylic, and formaldehyde solution

Death Denied
2008
84 3/4 x 202 1/2 x 74 1/8 in
Death Explained
2007
Glass, steel, shark, acrylic
and formaldehyde solution
84⅜ x 202⅜ x 48⅜ in (x 2)
Glass, steel, shark, acrylic and formaldehyde solution

Death Explained
2007

84 3/4 x 202 3/8 x 40 3/8 in (x 2)
Household gloss on canvas
Catatonia Painting
2007

96 x 84 in
Beautiful Quetzalcoatl
Dysphoria Painting
2007
Beautiful Christ
Euphoria Painting
2007

Household gloss on canvas
96 x 84 in
Household gloss on canvas
Beautiful Hades
Transcendence Painting
2007
96 x 84 in
Butterflies and household gloss on canvas  
Ariel  
2006  
108 x 72 in [x 7]
Six Lovely Months
2008
24 x 18 in [x 4]

Butterflies and household
gloss on canvas
Argininosuccinic Acid

Household gloss on canvas 152 x 180 in

1995
Oil on canvas

2008

48 x 36 in
Glass, stainless steel and surgical equipment

Night of the Long Knives
2008

76 x 148 x 19 in
Silver
Saint Bartholomew,
Exquisite Pain
2007

98¼ x 43¼ x 37¾ in
Edition 3/3
Butterflies and household gloss on canvas

Doorways to the Kingdom of Heaven

2007

115 7/8 x 96 in [centre panel]
110 3/8 x 72 in [c.2]
Butterflies and household gloss on canvas

Doorways to the Kingdom of Heaven

2007

115 / 7 in (center panel)
100 / 7 in (left & right)
False Idol
2008
Calf, gold, glass, gold-plated steel and formaldehyde solution
44 1/4 x 62 7/8 x 29 3/8 in
False Idol (detail)
2008
Calf, gold, glass, gold-plated steel and formaldehyde solution
44 1/2 x 65 3/8 x 29 3/8 in
Karma
2008
Butterflies and household gloss on canvas
60 x 60 in
Butterflies and household gloss on canvas

Idolisation
2007
96 x 84 in
And the Lord God Made Them All
2005–2006

Glass, stainless steel and animal skeletons

80 x 14 x 14 5/8 in
And the Lord God made them all (detail)
2005–2006
Glass, stainless steel and animal skeletons
80 x 343 x 143 5/8 in
Oil on canvas
Two for Joy
2008
80 x 51 cm [x 3]
Horror at Home
1995
GRP composite, foam and contents of ashtray
27% x 96 in [diameter]
Nothingness
2008
Glas, stål, MDF, aluminium
and drug packaging
72 x 108 x 12 cm
Nothingness (detail) 2008
72 x 108 x 12 in
UV inks and household gloss on canvas with hair, glass, scalpel blades and religious medals

Second Series Biopsy: M132/655-Leukaemia_blood_cancer_cells_scanning electron micrograph SPL.jpg

2008
Household gloss on canvas
Beautiful Romance in the Age of Uncertainty Party Painting XI
1992
84 x 168 in
Birth (Cyrus)
2006
Oil on canvas 18 x 24 in
Closing the Wound
I, II, III and IV
2006

Oil on canvas
24 x 18 in [4 x 4]
Happy Family
2006
Oil on canvas
36 x 48 in
UV inks and household gloss on linen with blades and diamond dust
UV inks and household gloss on canvas with blinks, flock and glass

2007

144 x 96 in

Mollusca, Conchifera, Mytilidae: M. tenue (3D) - Molluscum contagiosum, LM, SPL.jpg
UV inks and household gloss on canvas with glass and blades

2007

Cancer screening of the small intestine
(normal tissue morphology), SEM SPL.jpg

144 x 96 in
Nothing Matters
The Empty Chair
2008
Oil on canvas
90 x 60 in [x 3]
The Promise of Money
2003
Dimensions variable

Objects: cow hair, sling, chain, hook, blood, Iraqi money and mirror
The Promise of Money (detail)

Rust, cow hair, sling, chains, hooks, blood, Iraqi money and resin

2005

Dimensions variable
Temple (detail)
2008
Lacquered paint on bronze
259 7/8 x 129 7/8 x 78 3/4 in
Edition 1/3
Temple
2008
Lacquered paint on bronze  259 3/4 x 129 7/8 x 78 3/4 in  Edition 1/3
Heaven Can Wait (detail)
2008
36 x 36 in [x 3]

Butterflies, cubic zirconia and household gloss on canvas
Butterflies, cubic zirconia and household gloss on canvas

Heaven Can Wait
2008
36 x 36 in [x 3]
Enamel paint and household gloss on canvas

Hydrogen Tetrachloroaurate
2008
52 x 44 in
Enamel paint and household gloss on canvas
Aurous Bromide
2008
69 x 87 in
Stainless steel and glass
with painted resin,
plaster and metal pills

Lullaby Autumn
2002
72 x 108 x 4 in

144
Glass, stainless steel, fish, fish skeletons, acrylic, MDF, paint and formaldehyde solution

Here Today, Gone Tomorrow
2008
80 x 144 ⅓ x 144 ⅓ in
Beautiful Elena Orchid Painting
Household gloss on canvas
72 in [diameter]
2007
Butterflies and household gloss on canvas

Immortal Life
2008
96 in [diameter]
Beautiful, V for Victory, V for Victory. It's a Beautiful World
in the Japanese Garden Painting
2007
Household glass on canvas
72 in [diameter]
Schizophrenogenesis
2008
Stainless steel, glass, cow's heads and formaldehyde solution
18 x 72 x 18 in
156
Flies and household gloss on canvas

Revolution
2008
84 in x 84 in
Butterflies and household gloss on canvas

Civilisation Follows the Plough

2005

84 x 84 in [2]

160
The Child’s Dream (detail)
2008

Foil, resin, gold-plated stainless steel, glass and formaldehyde solution

65 x 91 x 37 in
The Child's Dream
2008

Foal, resin, gold-plated stainless steel, glass and formaldehyde solution

67 x 91 x 37 in
Gold-plated stainless steel, glass, cigarettes and cigars

Purgatory
2008

93 x 197 1/8 x 9 3/8 in
Beautiful Explosion of Vanity
Painting (with Butterflies)
2007
84 in [diameter]
Butterflies and household
gloss on canvas
I Want to Spend the Rest of My Life Everywhere, with Everyone. One to One, Always, Forever, Now (detail)
1991

Glass, compressor, rubber tubing, spray-gun and ping-pong ball
Dimensions variable
Glass, compressor, rubber tubing, spray-gan and ping-pong ball

Dimensions variable

I Want to Spend the Rest of My Life Everywhere, with Everyone, One to One, Always, Forever, Now

1991
Away from the Flock
1994
Glass, steel, lamb and formaldehyde solution
174
The Acquired Inability

to Escape (Purified)

2008

Glass, steel, Formica, MDF,
office chair, ashtray, cigarettes
and lighter

86 1/8" x 119 1/8" x 78 in
Epitaph
2008
Butterflies, skull and 
household gloss on canvas 
36 x 24 in
Resurrection
1998–2003
Glas, paint and
human skeleton
84 x 84 x 84 in
Two cat skeletons and perspex

The Circle of Life

2008