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Nota di contenuto	Table of Content; Thanks to; 1) Introduction; a) How Does Banksy Depict Consumerism?; b) How is the Term Consumer Culture Used in this Study?; c) Sources; 2) Terms and Definitions; a) Consumerism and Consumption; i) The Term Consumption; ii) The Concept of Consumerism; b) Cultural Critique, Critique of Authority and Environmental Criticism; c) Consumer Society; i) Narrowing Down » Consumer Society«; ii) Emergence of Consumer Societies; d) Consumption and Religion; e) Consumption in Art History; i) Marcel Duchamp; ii) Andy Warhol; iii) Jeff Koons; f) Graffiti, Street Art, and Urban Art i) Graffiti iii) The Term Street Art; iii) Definition of Street Art; (1) Street (and) Art; (2) »Illegal« versus »Self-authorized«; (3) Word versus Image; (4) The Viewer of Street Art; (5) Street Art Is Site-Specific; (6) The Performative Aspect of Street Art; (7) Street Art Is Ephemeral and Participatory; (8) Street Art and Advertising; (9) Quality Characteristics of Street Art; iv) Urban Art; 3) London at the Turn of the Millennium; a) The London Art Scene since 1980; b) Damien Hirst and Young British Artists; c) What makes a British artist in the 1990s a Young British Artist?; 4) Banksy a) Street Art - The Rise of Banksy i) Why Did Street Art Increase around 2000?; ii) The Spectacularization of Art; iii) Barcode - »Barcode Leopard

« (2000); iv) Money; (1) »Cash Point« (ca. 2001-2005); (2) »Di-Faced Tanners« (2005); v) Leftist Consumption; (1) »IKEA Punk« (2009); (2) »Destroy Capitalism« (2006); b) Painting - »Crude Oils« (since 2000); i) The Series and the Exhibition; (1) The Framing; (2) Rats; ii) Selected Artwork; (1) Toxic Waste Barrel - »Crude Oil« (2005); (2) Shopping Cart - »Show me the Monet« (2005); (3) The Tesco Supermarket Motif and the Shopping Bag

c) Installation - »The Village Pet Store and Charcoal Grill« (2008-09)i) Fast-food Consumption - »Nuggets« and »Sausages«; ii) Animals as a Raw Material Supplier - »Leopard«; iii) Children, Consumption and Cosmetics - »Rabbit«; iv) Media Consumption - »Primates«; 5) Banksy and Damien Hirst; a) »Keep it Spotless (Defaced Hirst)« (2007); b) Hirst's Spot Paintings; c) »Keep it Spotless (Defaced Hirst)« (2007) Part 2; d) The Location Reference - Street and Art; 6) Artistic strategies for dealing with Consumer Phenomena; a) A Consumer Paradise Illusion?; i) The Controlled »Shock«

ii) Over-Identification and Ironyb) Banksy's Anti-Consumption, Political-Activist Caricature; i) Images of Images; ii) (Dis)placement and Staging; c) Brands not Products; d) Souvenirs; e) Advertising; e) (Im) material Things; 7) Appendix; a) Banksy's Pseudonym; b) Banksy's »Biography«; c) Banksy's Exhibitions; i) Banksy's Artistic Activities and Travels; ii) Banksy's Album Covers; d) Bibliography; i) Online Sources with an Author; ii) Online Sources without an Author; iii) Other Websites; iv) Printed Magazine or Newspaper Articles, Papers, Essays and Interviews

v) Books and Exhibition Catalogs

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## Sommario/riassunto

Bristol born Banksy is usually categorized as a Street Artist, although his art, in content and form, transcends a narrow understanding of this term. This publication primarily deals with Banksy as a contemporary Urban Artist and his relationship with consumer culture. It examines Banksy not only in light of his illicit work on the street, but also in regard to his gallery exhibitions. The study highlights representative works of his art, pieces which demonstrate his versatility, but also stand for different periods of his oeuvre. This book presents the first academic study of Banksy's art in English; with a history and discussion of the terms Graffiti, Street Art and Urban Art and a rich array of biographical information. It will be of interest to academics and the general public as well.

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