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Damien Hirst's Medicine Cabinets

"I can't understand why most people believe in medicine and don't believe in art, without questioning either", said Damien Hirst in 1997.

In *Damien Hirst, Medicine Cabinets*, now exhibited at L&M Arts in New York, the artist brings people to believe in and question both of these valuable needs. Twelve medicine cabinets, the Sex Pistols' cabinets from 1989, are each named after one of the twelve title tracks of the band's debut punk album *Never Mind the Bollocks, Here's the Sex Pistols*. Assembled together for the first time, with track titles such as *No Feelings*, *Submission* and *Pretty Vacant*, they seem to offer a moment in which humans are hopeful, yet vulnerable, and perfectly mirror Hirst's renowned interest in the subject of death.

There seems to be an element of a subtle intimacy, in a cabinet, for example, entitled *Sinner* (1988), for which Hirst incorporated drugs that he found in his grandmother's medicine cabinet, and the realisation that peering into a medicine cabinet that isn't our own can be intimate, private and a little bit sinister. A four-part cabinet *The Sex Pistols* (1996-97) and a striking collection of pieces that feature the band's prints, T-shirts and posters, can be found alongside works such as *Bodies*, *Problems*, *No Feelings* and *Liar*, the four cabinets that were first shown in 1989. While medicine may be essential in our lives, Hirst's latest exhibition helps underline his equally vital influence in the art scene, then and now.

'*Damien Hirst, Medicine Cabinets*' runs until 11 December at L&M Arts, 45 East 78th Street, New York

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