

Yba Young British Artists

Grant Pooke

Yba's. Young british artists G. Piero Rabuffi, 2017

High Art Lite Julian Stallabrass, 1999 *High Art Lite* takes a critical look at British art of the 1990s. It provides an analysis of the British art scene, exploring the reasons for its popularity and examines in detail the work of the leading figures.

High Art Lite Julian Stallabrass, 2006-11-17 This searing book has become the authoritative account of the new British art of the 1990s, its legacy in the 21st century, and what it tells us about the fate of high art in contemporary society. *High Art Lite* provides a sustained analysis of the phenomenal success of YBA, young British artists obsessed with commerce, mass media and the cult of personality – Damien Hirst, Tracey Emin, Jake and Dinos Chapman, Marcus Harvey, Sarah Lucas, among others. In this fully revised and expanded edition, Julian Stallabrass explores how YBA lost its critical immunity in the new millennium, and looks at the ways in which figures such as Hirst, Emin, Wearing and Landy have altered their work in recent years.

Lucky Kunst Gregor Muir, 2010-01-25 These days artists like Damien Hirst and Tracey Emin are major celebrities. But Gregor Muir knew them at the start; his unique memoir chronicles the birth of Young British Art. Muir, YBA's 'embedded journalist', happened to be in Shoreditch and Hoxton before Jay Jopling arrived with his White Cube Gallery, when this was still a semi-derelict landscape of grotty pubs and squats. There he witnessed, amid a whirl of drunkenness, scrapes and riotous hedonism, the coming-together of a remarkable array of young artists – Hirst, the Chapman brothers, Rachel Whiteread, Sam Taylor-Wood, Angus Fairhurst – who went on to produce a fresh, irreverent, often notorious form of art – Hirst's shark, Sarah Lucas's two fried eggs and a kebab. By the time of the seminal *Sensation* show at the Royal Academy YBA had changed the art world for ever.

Contemporary British Artists of African Descent and the Unburdening of a Generation Monique Kerman, 2017-10-27 This book explores the notable roles that contemporary British artists of African descent have played in the multicultural context of postwar Britain. In four key case studies—Magdalene Odundo, Veronica Ryan, Mary Evans, and Maria Amidu—Monique Kerman charts their impact through analysis of works, activities, and exhibitions. The author elucidates each of the artists' creative response to their unique experience and examines how their work engages with issues of history, identity, diaspora, and the distillation of diverse cultural sources. The study also includes a comparative discussion of art broadly defined as

“black British,” in order to question assumptions concerning racial and ethnic identities that the artists often negotiate through their works—particularly the expectation or “burden” of representing minority or marginalized communities. Readers are thus challenged to unburden the artists herein and celebrate their work on its own terms.

Contemporary British Art Grant Pooke, 2012-11-12 The last few decades have been among the most dynamic within recent British cultural history. Artists across all genres and media have developed and re-fashioned their practice against a radically changing social and cultural landscape – both national and global. This book takes a fresh look at some of the themes, ideas and directions which have informed British art since the later 1980s through to the first decade of the new millennium. In addition to discussing some iconic images and examples, it also looks more broadly at the contexts in which a new ‘post-conceptual’ generation of artists, those typically born since the late 1950s and 1960s have approached and developed aspects of their professional practice. Contemporary British Art is an ideal introduction to the field. To guide the reader, the book is organised around genres or related practices – painting; sculpture and installation; and film, video and performance. The first chapter explores aspects of the contemporary art market and some of the contexts within which art is made, supported and exhibited. The chapters that discuss various genres of art practice also mention books that may be useful to support further reading. Extensively illustrated with a wide range of work (both known, and less well-known) from artists such as Chris Ofili, Rachel Whiteread, Damien Hirst, Banksy, Anthony Gormley, Jack Vettriano, Sam Taylor-Wood, Steve McQueen and Tracey Emin, and many more.

Still Life Val McDermid, 2020-10-06 A Scottish police inspector deals with forgeries and false identities in a new murder mystery in the “superior series” (The New York Times). When a lobster fisherman discovers a dead body in Scotland’s Firth of Forth, DCI Karen Pirie is called into investigate. She quickly discovers that the case will require untangling a complicated web—involving a long-ago disappearance, art forgery, and secret identities—that seems to surround a painter who can mimic anyone from Holbein to Hockney. Meanwhile, a traffic accident leads to the discovery of a skeleton in a suburban garage. Karen has a full plate, and it only gets more stressful as the man responsible for the death of the love of her life is scheduled for release from prison, reopening old wounds just as she was getting back on her feet. From a Diamond Dagger Award winner and multiple Edgar Award finalist, *Still Life* is a tightly plotted mystery featuring an investigator “whose unwavering confidence is tempered by a strong dose of kindness and sense of justice” (Booklist). “There are few other crime writers in the same league.”—Maureen Corrigan, The Washington Post

Community Art Kate Crehan, 2011-11-01 Exploring key issues for the anthropology of art and art theory, this fascinating text provides the first in-depth study of community art from an anthropological perspective. The book focuses on the forty year history of Free Form Arts Trust, an arts group that played a major part in the 1970s struggle to carve out a space for community arts in Britain. Turning their back on the world of gallery art, the fine-artist founders of Free Form were

determined to use their visual expertise to connect, through collaborative art projects, with the working-class people excluded by the established art world. In seeking to give the residents of poor communities a greater role in shaping their built environment, the artists' aesthetic practice would be transformed. Community Art examines this process of aesthetic transformation and its rejection of the individualized practice of the gallery artist. The Free Form story calls into question common understandings of the categories of art, expertise, and community, and makes this story relevant beyond late twentieth-century and early twenty-first-century Britain.

Love Wars Mary Irwin, 2025-02-06 This is the first dedicated overview of the international television romantic comedy genre, Mary Irwin builds on the critical work on cinematic romantic comedy to offer a dedicated critical analysis of the romantic comedy on the small screen. Drawing on series from the 1960s to the present day, Irwin presents five themed chapters around the theme of romantic love, from searching for it and finding it to the love wars of the book's title to finding love later in life and in places you didn't expect. Chapters explore the genre's key recurrent themes: evolving attitudes to love, relationships, sex, class and money, feminism and post-feminism, changes in the nuclear family (dramatised through contrasting romantic relationships) and shifting discourses of masculinity, situating them within the specific socio-historic and cultural context in which the series are set. Throughout, Irwin underscores the centrality of women, their friendships and their personal and professional lives and experiences to the television romantic comedy genre, demonstrating that it is prominence of female characters and their interests and concerns which have most significantly affected the genre's thematic focus. Crucially, this thematic approach allows for explorations both of similarities in representations to be found in series decades apart and the way in which such representations ebb and flow across time. Additionally, the international nature of the comedies selected also makes possible comparison beyond national boundaries.

Factual Nonsense Darren Coffield, 2013-05-01 Joshua's gallery 'Factual Nonsense' was quite unlike any other. Called a 'crazy powerhouse of ideas' it was a kind of cultural think-tank located in the then run-down East End area known as Shoreditch, which would later become a cohesive and creative hub (since rebranded as 'Silicon Roundabout'). Joshua was the driving force that turned the area's fortune and reputation around. Under the auspices of his Factual Nonsense banner, he held some of the most important and influential public art events of the late 20th Century. The first of these was an anarchic swipe at the notion of a traditional village fete called 'A Fete Worse than Death', with some of the biggest but the still yet unknown stars of the art world, including Damien Hirst and Angus Fairhurst, famously dressed as clowns and produced the first spin paintings at the Fete (for sale for the princely sum of £1). Whilst Hirst's spin machine has, from lowly beginnings at the Fete, gone on to appear recently at the World Economic Forum, a billionaire's playground, creating spin paintings for rich oligarch's wives as entertainment, Joshua was to die alone, poverty stricken back in 1996 on the cusp of international fame. Never reaping the rewards that were to come from the economic upturn and Charles Saatchi's Sensation exhibition, his

death was a marker for the beginning of an era of international fame and success for his contemporaries and the end of the 'classic' avant-garde. The list of the seventy or so names of people I have interviewed for the book over the past year reads like a who's who of the contemporary art world, with contributions from the likes of Jay Jopling, Damien Hirst, Sarah Lucas, Sam Taylor-Wood, Gary Hume, Gavin Turk, Maureen Paley and Sir Peter Blake. Although Joshua never achieved the recognition that he deserved in his lifetime, he was a pivotal figure in the London art scene during the early 1990's. Josh moved into Hoxton and opened a gallery there and started a veritable art movement, while the place was a neglected London backwater. His lasting legacy was to bring together a group of artists and gallerists and create what is now known as the YBA scene. The text is illustrated with previously unseen photographs, letters and extracts from Joshua's diaries, which give insight into his thought process as well as the deterioration of his mental state towards the end of his brief but eventful life.

The Daily Book of Art Colin Gilbert, Dylan Gilbert, Elizabeth T. Gilbert, Gabriel Guzman, Rebecca Razo, Sharon Robinson, Amy Runyen, David Schmidt, 2009-10-01 In today's fast-paced world, creative people are as eager as ever to pursue their artistic passions, but many of them simply don't have enough time. Catering to this modern dilemma, we've concocted the perfect remedy for over-burdened artists. The Daily Book of Art includes a year's worth of brief daily readings and lessons about the visual arts that entertain as they inform. Ten exciting categories of discussion rotate throughout the course of a year, giving readers a well-rounded experience in the art world. From color psychology and aesthetic philosophy to the proverbial argument over whether elephants really can paint, art-starved readers will encounter a broad range of inspiring subjects. The ten categories of discussion include Art 101 Philosophy of Art Art Through the Ages Profiles in Art A Picture's Worth 200 Words Art from the Inside Out Art Around the World Artistic Oddities Unexpected Art Forms Step-by-Step Exercises

The Oxford Handbook of Postwar European History Dan Stone, 2012-05-17 The postwar period is no longer current affairs but is becoming the recent past. As such, it is increasingly attracting the attentions of historians. Whilst the Cold War has long been a mainstay of political science and contemporary history, recent research approaches postwar Europe in many different ways, all of which are represented in the 35 chapters of this book. As well as diplomatic, political, institutional, economic, and social history, the The Oxford Handbook of Postwar European History contains chapters which approach the past through the lenses of gender, espionage, art and architecture, technology, agriculture, heritage, postcolonialism, memory, and generational change, and shows how the history of postwar Europe can be enriched by looking to disciplines such as anthropology and philosophy. The Handbook covers all of Europe, with a notable focus on Eastern Europe. Including subjects as diverse as the meaning of 'Europe' and European identity, southern Europe after dictatorship, the cultural meanings of the bomb, the 1968 student uprisings, immigration, Americanization, welfare, leisure, decolonization, the Wars of Yugoslav Succession, and coming to terms with the Nazi past, the thirty five essays in this Handbook offer an unparalleled

coverage of postwar European history that offers far more than the standard Cold War framework. Readers will find self-contained, state-of-the-art analyses of major subjects, each written by acknowledged experts, as well as stimulating and novel approaches to newer topics. Combining empirical rigour and adventurous conceptual analysis, this Handbook offers in one substantial volume a guide to the numerous ways in which historians are now rewriting the history of postwar Europe.

Bank Job Hilary Powell, Daniel Edelstyn, 2020-09-17 These art avengers...took on toxic debt culture—and won.—The Guardian [They] want to blow up the whole financial system.—The New York Times Art hacks life when two filmmakers launch a project to cancel more than £1m of high-interest debt from their local community. Bank Job is a white-knuckle ride into the dark heart of our financial system, in which filmmaker and artist duo Hilary Powell and Dan Edelstyn risk their sanity to buy up and abolish debt by printing their own money in a disused bank in Walthamstow, London. Tired of struggling in an economic system that leaves creative people on the fringes, the duo weave a different story, both risky and empowering, of self-education and mutual action. Behind the opaque language and defunct diagrams, they find a system flawed by design but ripe for hacking. This is the inspiring story of how they listen and act upon the widespread desire to change the system to meet the needs of many and not just the few. And for those among us brave enough, they show how we can do this too in our own communities one bank job at a time.

Dark Matter Gregory Sholette, 2010-11-05 Art is big business, with some artists able to command huge sums of money for their works, while the vast majority are ignored or dismissed by critics. This book shows that these marginalised artists, the 'dark matter' of the art world, are essential to the survival of the mainstream and that they frequently organize in opposition to it. Gregory Sholette, a politically engaged artist, argues that imagination and creativity in the art world originate thrive in the non-commercial sector shut off from prestigious galleries and champagne receptions. This broader creative culture feeds the mainstream with new forms and styles that can be commodified and used to sustain the few artists admitted into the elite. This dependency, and the advent of inexpensive communication, audio and video technology, has allowed this 'dark matter' of the alternative art world to increasingly subvert the mainstream and intervene politically as both new and old forms of non-capitalist, public art. This book is essential for anyone interested in interventionist art, collectivism, and the political economy of the art world.

Introducing Japanese Popular Culture Alisa Freedman, 2023-04-18 Specifically designed for use in a range of undergraduate and graduate courses, while reaching specialists and general readers, this second edition of *Introducing Japanese Popular Culture* is a comprehensive textbook offering an up-to-date overview of a wide variety of media forms. It uses particular case studies as a way into examining the broader themes in Japanese culture and provides a thorough analysis of the historical and contemporary trends that have shaped artistic production, as well as politics, society, and economics. As a result, more than being a time capsule of influential trends, this book teaches enduring lessons about how

popular culture reflects the societies that produce and consume it. With contributions from an international team of scholars, representing a range of disciplines from history and anthropology to art history and media studies, the book covers: Characters Television Videogames Fan media and technology Music Popular cinema Anime Manga Spectacles and competitions Sites of popular culture Fashion Contemporary art. Written in an accessible style with ample description and analysis, this textbook is essential reading for students of Japanese culture and society, Asian media and popular culture, globalization, and Asian Studies in general. It is a go-to handbook for interested readers and a compendium for scholars.

Bauman and contemporary sociology Ali Rattansi, 2017-08-01 This is the first single-authored critical engagement with the major works of Zygmunt Bauman. Where previous books on Bauman have been exegetical, here an unwavering light is shone on key themes in the sociologist's work, exposing serious weaknesses in Bauman's interpretations of the Holocaust, Western modernity, consumerism, globalisation and the nature of sociology. The book shows how Eurocentrism, the neglect of issues of gender and a lack of awareness of the racism faced by Europe's non-white ethnic minorities seriously limit Bauman's analyses of Western societies. At the same time, it points to Bauman's repeated insistence on the need for sociologists to take a moral stance in favour of the world's poor and downtrodden as being his most valuable legacy. The book will be of great interest to sociologists. Its readability will be valued by undergraduates and postgraduates and it will attract a readership well beyond the discipline.

Art and War Laura Brandon, 2012-11-25 This is a truly encyclopedic survey of artists' responses - both 'official' and personal - to 'the horrors of war'. Art and War reveals the sheer diversity of artists' portrayals of this most devastating aspect of the human condition - from the 'heroic' paintings of Benjamin West and John Singer Sargent to brutal and iconic works by artists from Goya to Picasso, and the equally oppositional work of Leon Golub, Nancy Spero and others who reacted with fury to the Vietnam War. Laura Brandon pays particular attention to work produced in response to World War I and World War II, as well as to more recent art and memorial work by artists as diverse as Barbara Kruger, Alfredo Jarr and Maya Lin. She looks finally to the reactions of contemporary artists such as Langlands and Bell to the US invasion in 2001 of Afghanistan and the 'War on Terror'.

Expressionism Colin Rhodes, 2025-03-06 Expressionist artists believed in the art objects ability to communicate emotion, irrespective of any representational or narrative content. In this comprehensive introduction to one of the most radical artistic movements of our time, writer, artist, curator and educator Colin Rhodes traces the thread of expressionist thought from the nineteenth century to the present day, mapping its various manifestations across Europe and the USA, as well as parts of Africa, Asia and South America. By paying particular attention to nuanced issues of gender, sexuality, and cultural appropriation Rhodes challenges the received art-historical narrative and reassesses it in the context of broader twentieth and twenty-first century artistic practice. Generously illustrated, the diverse selection of artists featured in this book range

from Wassily Kandinsky, Erma Bossi, Francis Bacon, and Mark Rothko to Ursula Schultze-Bluhm, Gillian Ayres, Purvis Young and Jadé Fadojutimi.

Art, Money, Parties Jonathan P. Harris, 2004-01-01 From the phenomenally successful new Tate Modern to the DIA: Beacon and Liverpool Biennial, contemporary visual art seems more than ever enmeshed in prominent public institutions and new forms of patronage, whether public commissions or corporate sponsorships. In *Art, Money, Parties*, renowned figures from the art world—including artists, dealers, and gallery owners—join scholars to consider these new institutional faces of contemporary art, their influence on art and artists, and how they affect the future of art. The essays in this collection, which originated at a conference organized by Tate Liverpool and the University of Liverpool, offer frequently contentious positions on the role of new institutions and patronage in the world of contemporary art. For example, while Liverpool Biennial director Lewis Biggs delivers a fairly optimistic assessment of the state of contemporary art, scholar Paul Usherwood unleashes a scathing critique of recent public art commissions. From opposing perspectives, gallery owner Sadie Coles reviews the history of her own involvement in the art world during the 1990s, and artist Stewart Home offers a sharply contrasting view of the value of the art produced in that decade. Rather than an attempt to craft a consensus, though, *Art, Money, Parties* is instead an effort to map out the position of—and possibilities for—contemporary art in a period of growing public sponsorship and attention. The vibrant, growing interest in contemporary art—evidenced by the success of the institutions under consideration—makes *Art, Money, Parties* a timely and indispensable contribution to any debate on the present and future of art.

Art Book News Annual, volume 4: 2008 **Art Book News Annual, volume 4: 2008** ,

Immerse yourself in heartwarming tales of love and emotion with this touching creation, **Yba Young British Artists** . This emotionally charged ebook, available for download in a PDF format (Download in PDF: *), is a celebration of love in all its forms. Download now and let the warmth of these stories envelop your heart.

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