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Barry McGee



Synopsis

Barry McGee's art buzzes with an infectious street vitality that celebrates the rich pageant of city living, while lambasting its ills, overstimulations, frustrations, addictions. His early years as a graffiti artist, tagging on the streets of San Francisco under such monikers as Ray Fong, Twist and Twisto, still nourish his drive to inscribe the blank face of modern life with the personal and the handmade. A part of the early 1990s art and graffiti boom associated with San Francisco's Mission School (others include Clare Rojas, Chris Johanson and Aaron Noble) and with the Beautiful Loser generation, McGee synthesizes a wide range of resources, including the Mexican muralists, anonymous street art and San Francisco Beat poetry, all of which are notably characterized by a sense of public address that McGee never neglects to convey in his own work. His paintings, drawings and installations spill over with graphic energy and political anger, and direct exhortations to his audience to respond to the life around them. This hardcover artist's book takes the form of a visual collage, incorporating photographs, drawings, paintings and documentation of past and present installations. It is the definitive volume on a much-loved artist. Barry McGee was born in San Francisco in 1968 and studied at the San Francisco Art Institute. He continues to live and work in that city. He has had solo exhibitions at Brandeis University's Rose Art Museum in Waltham, Massachusetts, Deitch Projects in New York and the Watari Museum of Contemporary Art in Tokyo.

Book Information

Hardcover: 176 pages

Publisher: Damiani (February 28, 2010)

Language: English

ISBN-10: 8862080964

ISBN-13: 978-8862080965

Product Dimensions: 9.7 x 1 x 12.7 inches

Shipping Weight: 3.2 pounds (View shipping rates and policies)

Average Customer Review: 4.4 out of 5 stars Â See all reviews Â (11 customer reviews)

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Customer Reviews

Like many of Barry McGee's previous publications his latest book is a mish-mash of sorts and

incorporates a mixture of photographs and artworks. In one sense it makes sense since McGee's street art is considered essential to his work. But there are also snapshots mixed in and it feels a little disjointed. I like the reproductions of his traditional 2D artworks (canvases, works on paper) and wish there were more of it in the book. Hopefully some day someone will publish a book just on his gallery work. The book is ok, not great. If you're a McGee fan you'll know what to expect. For those new to his art try and look through it first before deciding to purchase.

BY A MILE the best book to date that show cases Barry Mcgee's work. The book is SUPER thick, Pictures are in color, quality of the pictures is incredible. Barry Mcgee raises the bar when it comes to putting out a book. The book is worth every penny. I liked it so much I bought 2, one for me, and one for my girlfriend. CANT GO WRONG WITH THIS BOOK!

Yes this is the heaviest book of mcgee's thus far. weight wise, content wise. At least image wise that is. Beautiful, excessive, kinda small in size like a big fat sketch book. This might lend itself to the distacted variable ethos of the street, where the work has a short shelf life and an even shorter period in which to engage the viewer. Yes, you should probably own this book, if you like McGee's work. With the scattershot approach and the distracted view already available prevalent and so expected in viewing public graff the scrap book approach and the cropped close quarters feel of this book might actually lend itself towards digesting the work and help the viewer gain a window necessary to digesting work of this nature with its variable perspective approach. For the written content; the meat and potatoes is still in the "Regards" exhibition booklet from the Walker Art Center Exhibition. This is where Barry comes alive and speaks from the heart. The Fondazione Prada book comes across more so as a sketch book and an extensive one at that.

If you are a fan of Barry McGee you need this book. If you a fan of San Fransico, Sufring, Pandemonium, and every thing that comes out at night you need this book. This book kicks you in face with overwhelming amounts of visual stimuli, which my induce a seizure(Not really, I just thought it sounded good). The large coffe table style format of this book lets you really get into the intense, bizarre, and some times comical photograph. One of my favorite parts of the book, is the double page layout of art store shoplifters mugshots acompanied with the items they were trying to steal. The paper in this book is nice and thick it gives a good feel when you are looking through it. Like I said before if your a fan of Barry's or you know some one how is the is a gem of a book.

This is a great Book. I find it to be THE book to have concerning Barry McGee's art career thus far. I have seen all of his other catalogs and this one is by far the most complete. Barry McGee has one other catalog entitled Hoss from a show in 1999, this is a small catalog, but there is an interview that is more truthful than the one in this publication. All in all I would say that this is a great Book, highly recommended!!

This is easily the longest book on Barry McGee at 300+ pages and it's also in color so two stars for that. Unfortunately, most of the pages are filled with photos of streets, graffiti, and wide views of installations. Because of the small size of the book (6 x 9) it's hard to see much detail of the actual artwork. Some of the pages reproduce the art as a full page, but most are photographs of the scenery. The book cover shows off the artwork nicely, but there are only a dozen or so "art" pages. This definitely shows the locations where McGee's art appears, but it's hard to make out the art. This is not really an 'art book' with full page reproductions of artwork, but more of a chronicle of McGee, photographs of locations, photos of people, photos of installations. You can say that the locations are a part of the art but when you want to see a closeup shot of a bottle with a painted face on it you'll be disappointed. All of the books on McGee suffer in really showing of the painting/illustrations McGee Does because they all take the documentary approach in showing photos of locations with McGee art. But the photos are snap-shot quality and the painted art is secondary.

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