

SKETCHBOOK

JOHN YEADON

1981–1983

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Beach Party in progress, 1981

Sketchbook II

John Yeadon has reinvented himself several times over his long career. Accordingly, he is difficult to brand, as he says: "keep them guessing!" It is not surprising then that this second volume in his Sketchbook series is dramatically different from the first.

The 1980s was an extremely productive time for the artist, this publication is selected from 15 sketchbooks produced from 1981 to 1983 and begins with drawings he did on a residency in Prague.¹ Prior to this Yeadon visited artists and studios in Cuba² and the Soviet Union 1976, and 1980. The contemporary art of Prague was particularly influential as was the DDR exhibition, 'Tradition and Renewal', at the Herbert Art Gallery in Coventry held later in the decade.³

Yeadon has constantly attempted to discover new ways of introducing figuration in his painting. He was fascinated by the painting of so-called 'Eastern Bloc' countries that have had a different trajectory in 20th century to the Modernism prevalent of the West. Though Socialist Realism was dismissed and caricatured in the West, Yeadon encountered a refreshing pluralistic variety of the official and non-official art of these countries. His subsequent painting was dubbed 'Grotesque Realism' and he was particularly influenced by the writings of the Soviet semiologist Mikhail Bakhtin on Grotesque Realism and carnival.

A number of the drawings included here are preparatory studies for larger works, rehearsing and testing out ideas; as in 'Beach Party' and 'The Deluge'. Other formulations did not make it out of the sketchbook. As the site of the conception of the initial idea some of the drawings have changed little in the development to the finished painting as with 'The Raising of the Exocet'. Sometimes the first attempt is the best one, but not always. However, it is possible to get it right the first time!

The observational studies of the first Sketchbook continues but, by this time, he observes human behaviour in all its human folly. His theatre is the absurd. Much of the work is political, full of contradictions and seeks to pose questions. Central to this is sex, often seen as a preposterous activity, yet witty and 'in your face'. At a time of the AIDS paranoia and 'gay blame' Yeadon was defiant and visible as an artist grappling with the themes of the times. Consequently, his work represents a resistant account of sexuality.

¹ Yeadon was a guest of the Czech Artists Fund 1981 on the 40th anniversary of the destruction of Lidice. Lidice was twinned with Coventry in 1947.

² World Youth Festival, 1978.

³ The exhibition was organised by The Museum of Modern Art, Oxford and the Ministry of Culture for the German Democratic Republic, 1984.



Sketchbook
1981



Beach Party
Acrylic on canvas
258 x 305 cm, 1981



Sketchbook
1981



British Scene
Acrylic on canvas
213 x 300 cm, 1981



Sketchbook
1981



The Deluge
Acrylic on canvas
213 x 269 cm, 1982



Sketchbook
1981



The Blind Leading the Blind
Etching 15 x 15 cm, 1982



Sketchbook
1982



Democratic Circus State Apartments
234 x 152 cm, 1982



Sketchbook
1982



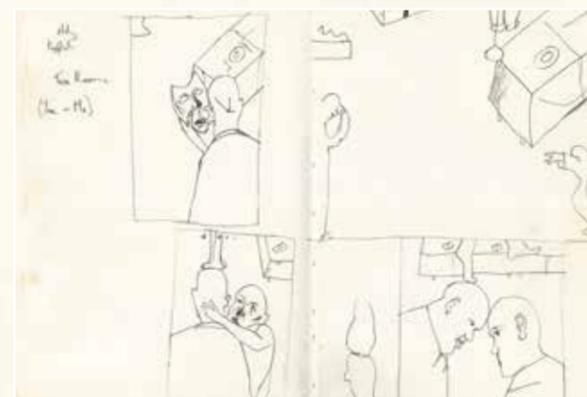
Democratic Circus State Apartments
(detail)



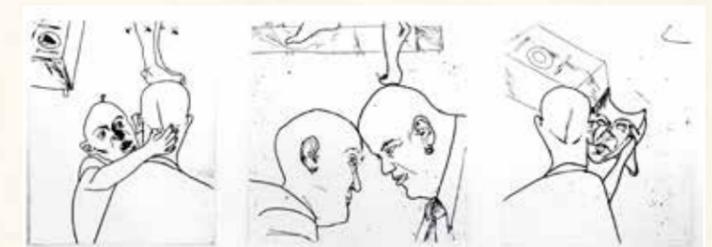
Sketchbook
1982



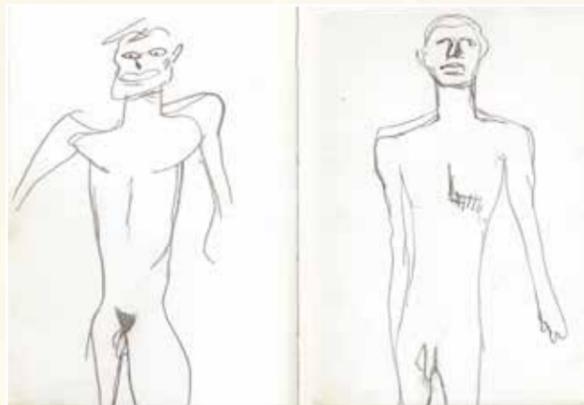
Assembly Rooms
Acrylic on canvas
234 x 224 cm, 1982



Sketchbook
1982



Tea Rooms Etching
Triptych 9 x 7.5 cm, 9x9 cm, 9x7.5 cm, 1982



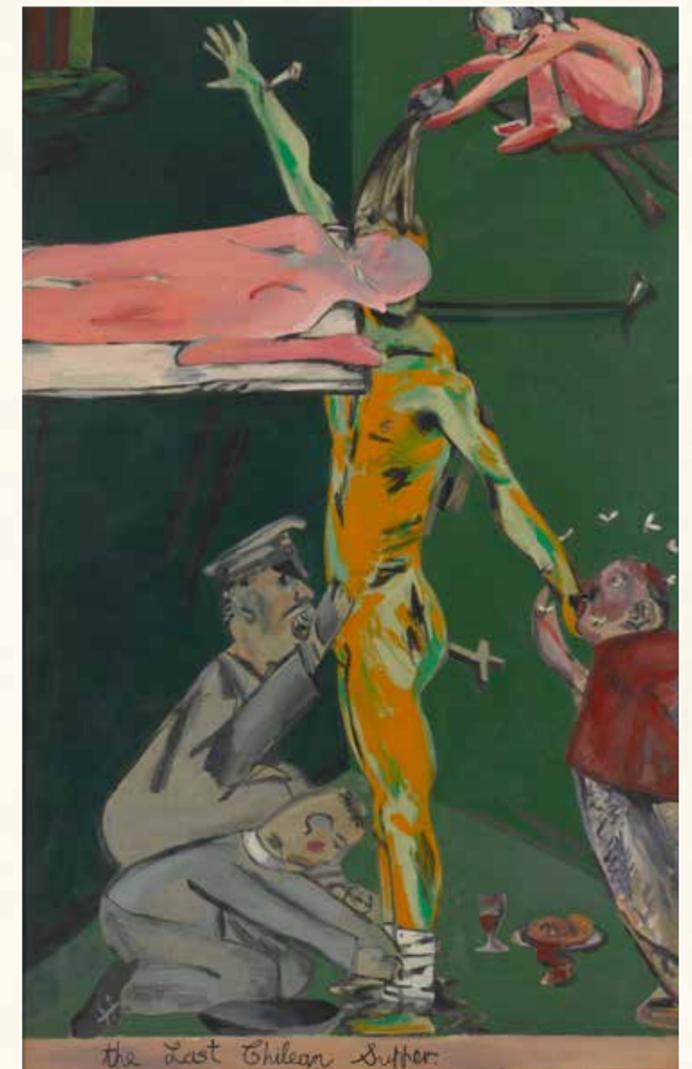
Sketchbook
1983



Herostratus Beautiful Hero
259 x 183 cm, 1983



Sketchbook
1982



The Last Chilean Supper
203 x 127 cm, 1982 (Arts Council Collection)



Sketchbook
1982



Boy Venus
184 x 223 cm, 1982



Sketchbook
1982



Midnight on Freedom
183 x 223 cm, 1982



Work, Ford Madox Brown, 1863
Oil on canvas, 684 × 999 mm
Birmingham Museum and Art Gallery



Jubilee, Derek Jarman,
film-poster montage and film-still, 1978



The last of England, Derek Jarman,
Soundtrack cover and film-still, 1987



Autre's Adventures in Sub-RosaLand

*It's no use going back to yesterday,
because I was a different person then.*
– Lewis Carroll
'Alice's Adventures in Wonderland'

*The way in which I create myself is by
means of a quest. I go out into the world
in order to come back with a self.*
– Mikhail Bakhtin

A new decade, and a new political temper, and with it; opportunism. A new era will also invite optimism and usher in a search for a revised visual style.¹ Just as the excessive 1980s saw the emergence of conspicuous consumption and media glitz, accordingly, the astringent 1970s art movements of minimalism and conceptual art gave way to an irresistible return to narrative, figuration, and the 'New Image' painting. This led to the zealous consumption of the contemporary art object, art-stars, and inflated prices at auction.

World-politics summoned up schematic larger-than-life anti-heroes. Thatcher, the myth-encrusted 'iron-lady', Reagan the cold-war warrior, Chile had the tin-pot General Pinochet. Keynotes in the UK included rabies, Green Common's Cruise missiles, the Falklands conflict, the beleaguered 1984–5 miners' strike, Poll-Tax riots, and mass unemployment.

Out of this ferment our artist commits to producing a transgressive, relevant art which grapples with this subject-matter. He hones a taciturn draughtsmanship in which mark-making – in keeping with the subjects depicted – becomes cursory, confrontational, violent.

*Imagination is the only weapon
in the war against reality.*
– Jules de Gaultier

Drawing becomes an abrupt furtive inscription, evoking political graffiti, or the offensive scrawls encountered on toilet cubicle walls; an urgent missive, like satirical cartoons questioning the status-quo (Goya, Gilray, Grosz, Dada, Spitting-Image).

And the 1970s British comedy of puerile seaside-postcard is replaced with an alternative, caustic fast-paced comedy-club punk-rant. Some of these sketches appear to suggest one-liners, put-downs, sight-gags.

The isolated subject of figuration is sometimes naturalistic, betraying evidence of an actual sitter, but also occurs as a stylised pastiche from a cartoon-strip, or children's art. These pluralist styles often occupy the same picture space. And in a modern equivalent to the carnival, young men are disinhibited from the use of poppers in a subculture night-club, they convey an eroticised loss of self.

On the streets too there were new youth tribes, street parties, riots, and racism. Curb-crawlers, stray-dogs, bus queues, idle policemen 'on the beat' for a quick arrest after dark and back to the station for a cuppa...

The private domain of intimate moments is impinged upon by the state and world events. The TV's cathode ray illuminates the corner of the hotel room with random atrocities that permeate a stolen display of affection. The embrace morphs into a semaphore of gestures and poses echoing acts of conflict and torture. The Male nude tradition is updated: Aubrey Beardsley, Egon Schiele, Francis Bacon, David Hockney, Tom of Finland... John Yeadon.

The plenum of 1980s society, its popes and prostitutes, dominatrixes and rent-boys, finds its way in splendid procession through these pages. These characters and cyphers would eventually be distilled from the era and its myriad tensions into the artist's major history painting series. To this viewer (Yeadon may well disagree) these busy carnivalesque compositions evoke Ford Madox Brown's 'Work' (1865), and two films that bookend the decade by Derek Jarman, 'Jubilee' and 'The Last of England' (the latter title another reference to Madox Brown).

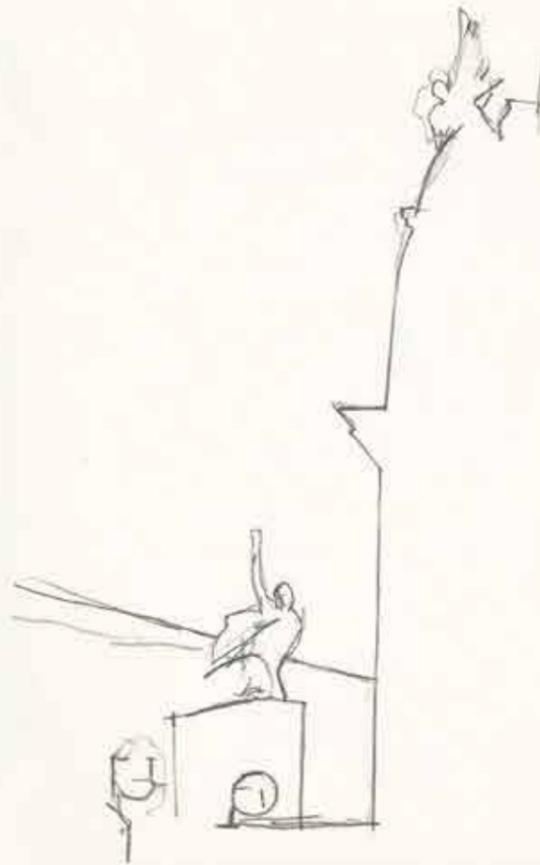
In retrospect, the 1980s were a salient moment in which to rehabilitate the genre of history painting; just ten years later Francis Fukuyama would declare the end of history.¹

Stephen Pochin

¹ The 1970s...lacklustre governments clinging to the remnants of the Post War Consensus, causing disillusionment of the electorate to the point of counter-revolution by 1979. (Alice O'Driscoll, newhistories. sites.sheffield.ac.uk). Other themes of the decade include a stagnating economy, industrial turmoil, record unemployment, the three-day working-week, inflation, power-cuts and the 'Winter of Discontent'.

² Francis Fukuyama, *The End of History & the Last Man*, Free Press, 1992.

nám Republiky, Prague.

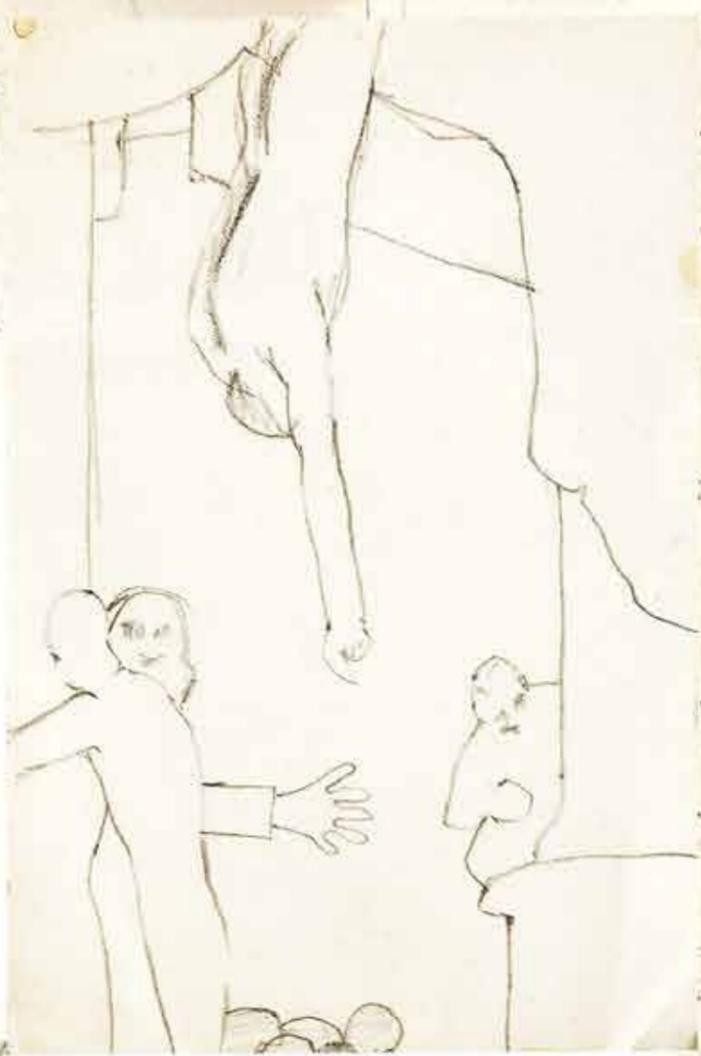
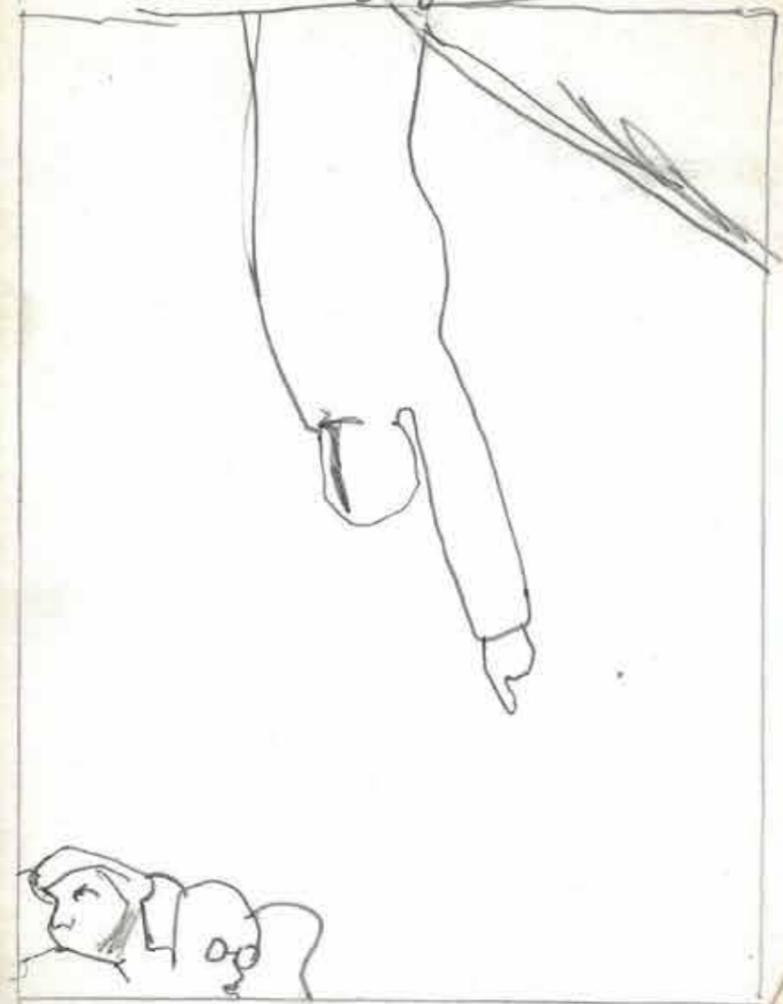


St. Nicholas, Prague



St. Nicholas, Cath.
Prague

The Dangling Man



After The Martyrdom of St Andrew
Lucas Tristan

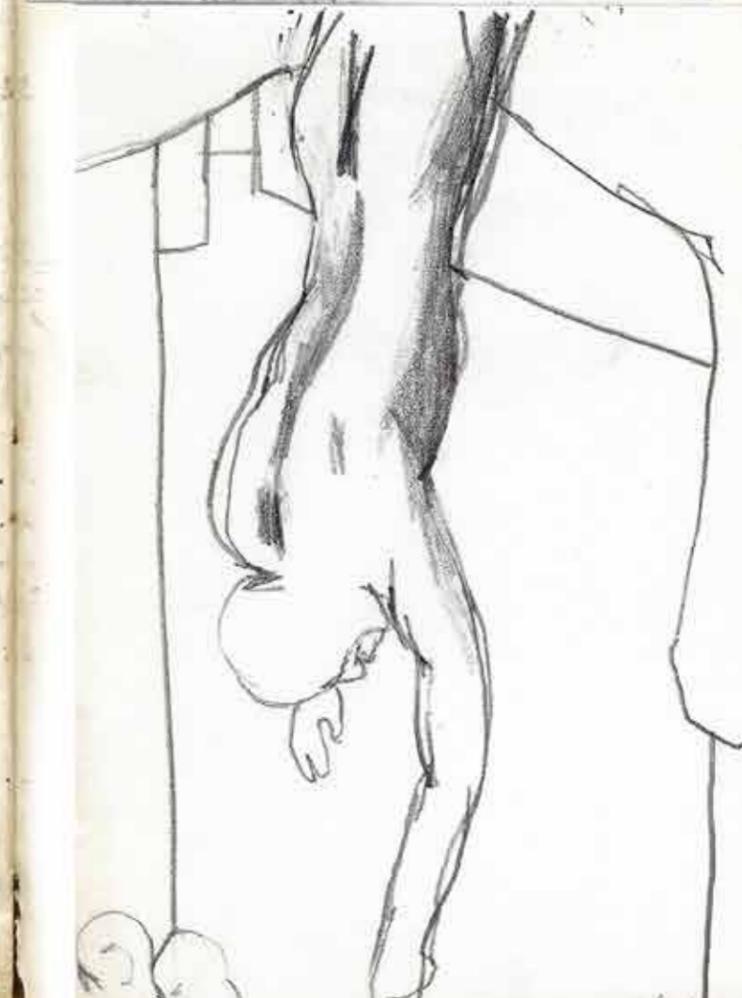
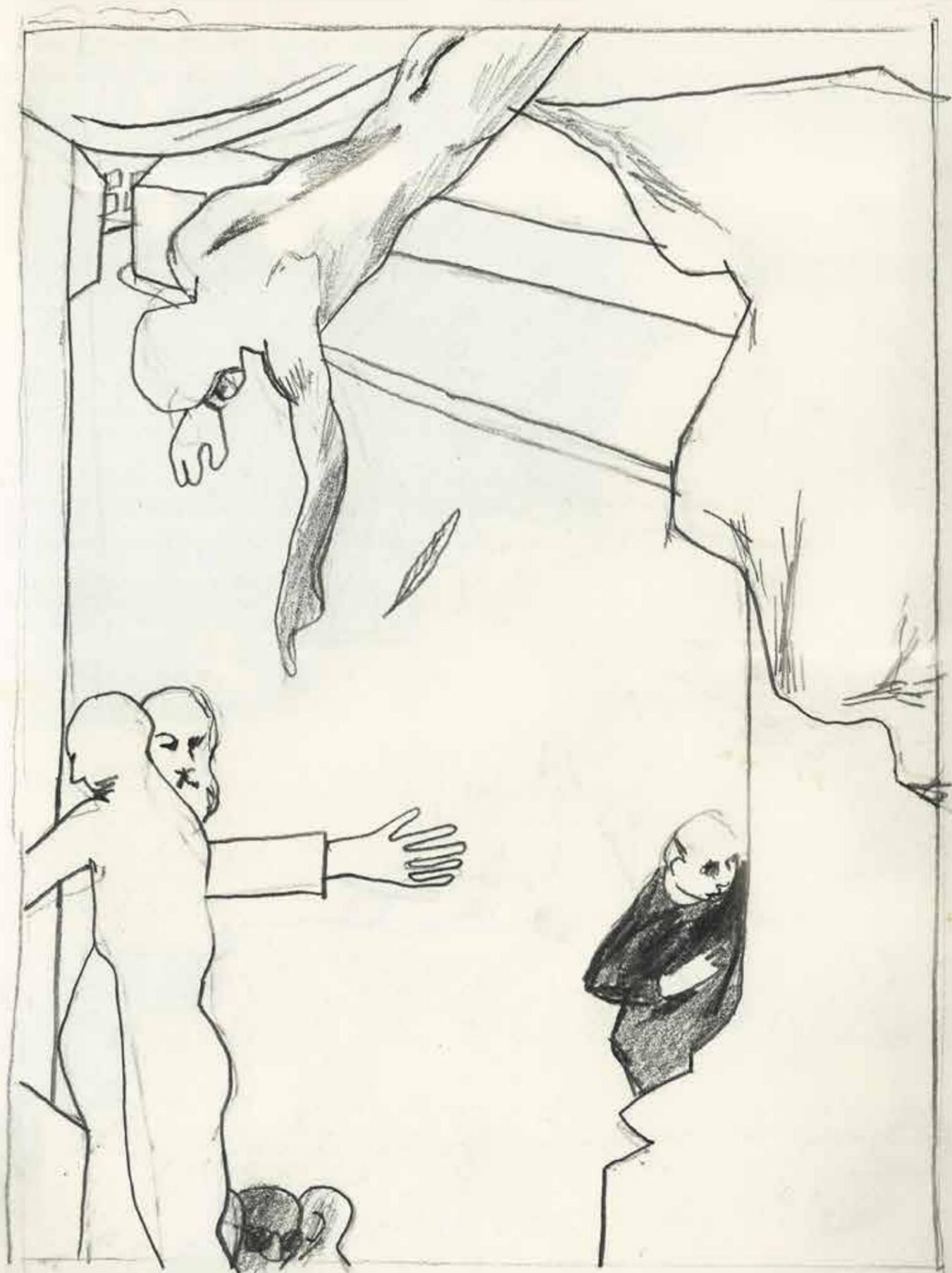


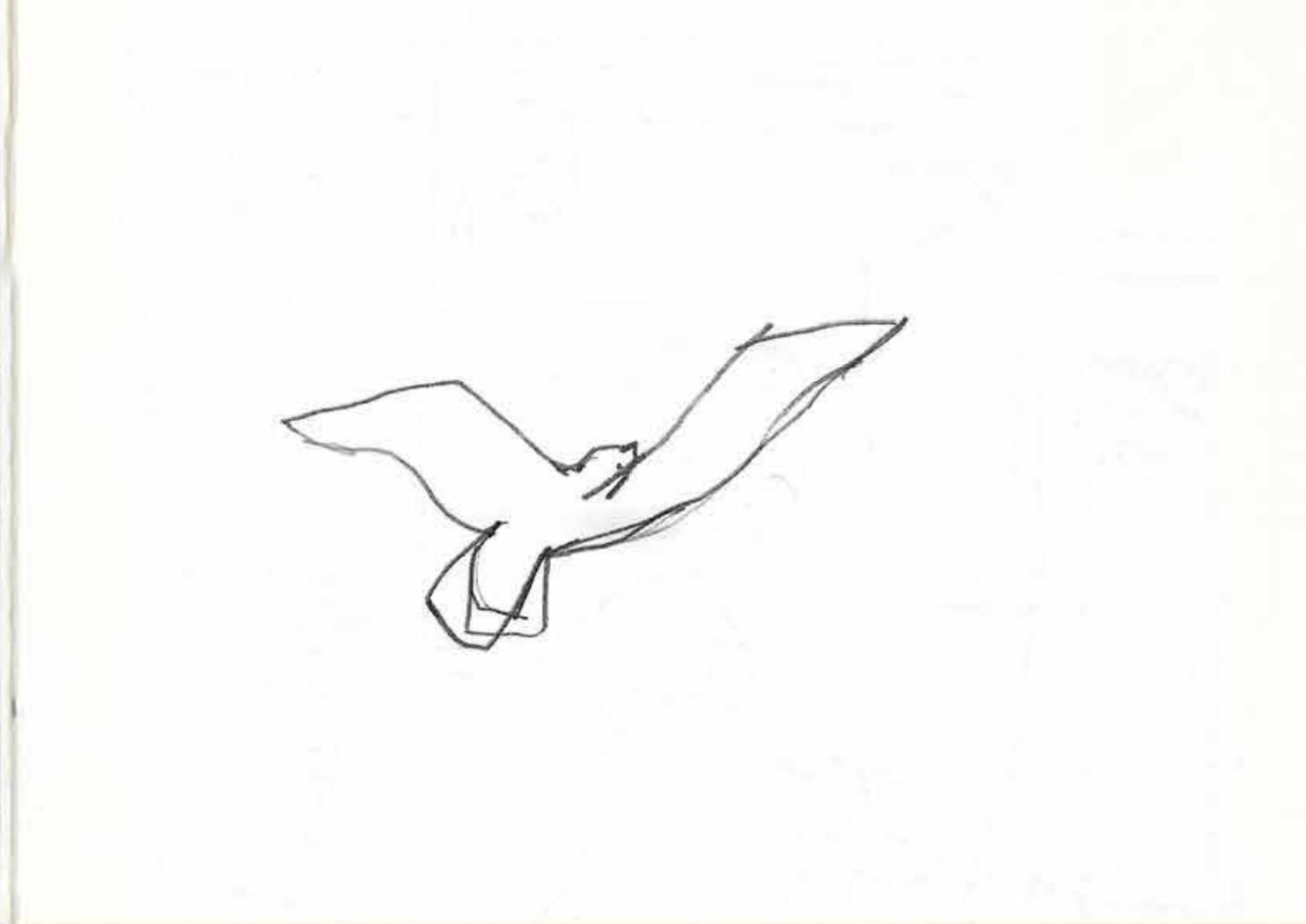


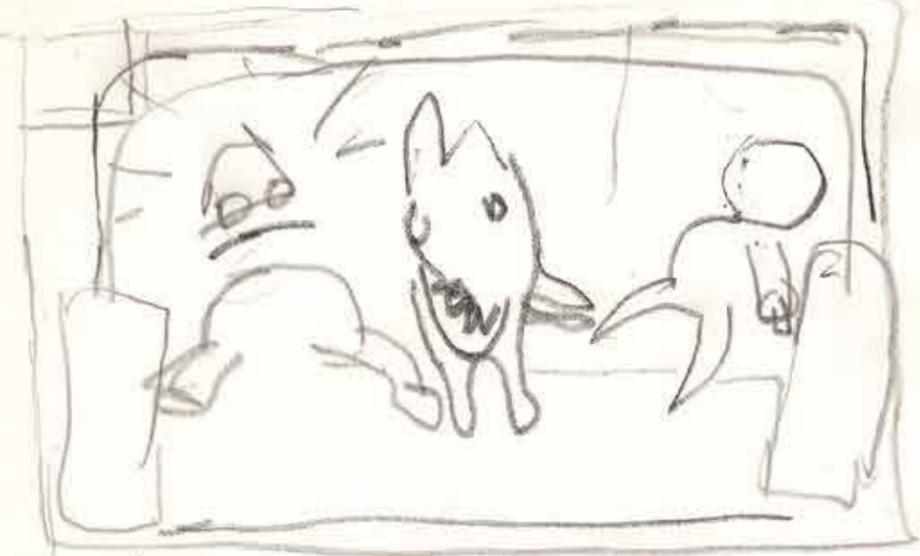
Figure coming from above.

Standpoint Respects



Icarus Returns Home

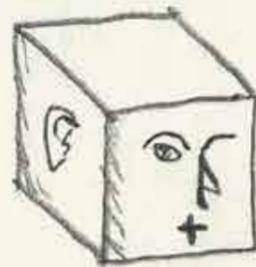




The Generals



The generals



Chile
Falklands

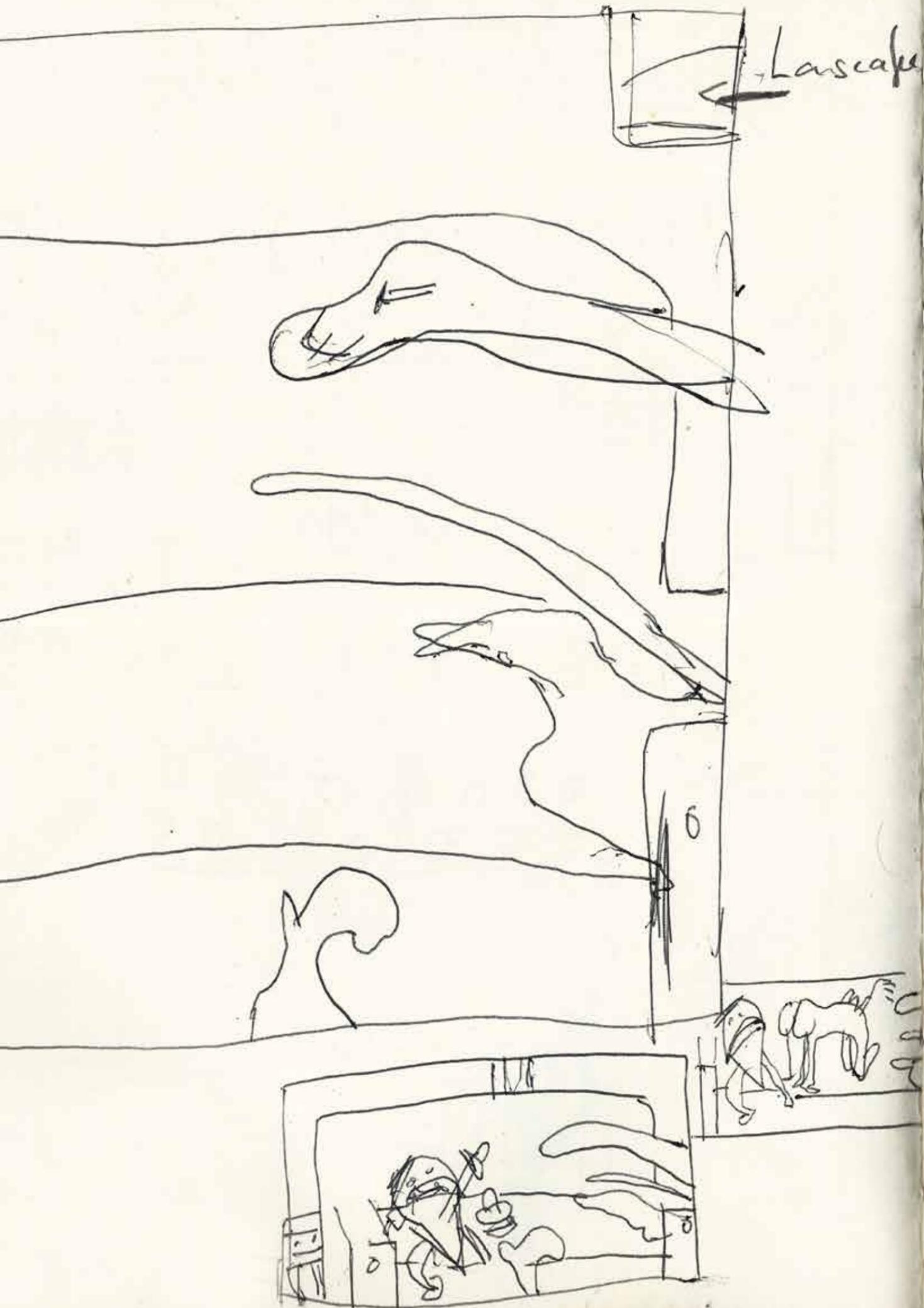
The generals Picnic.



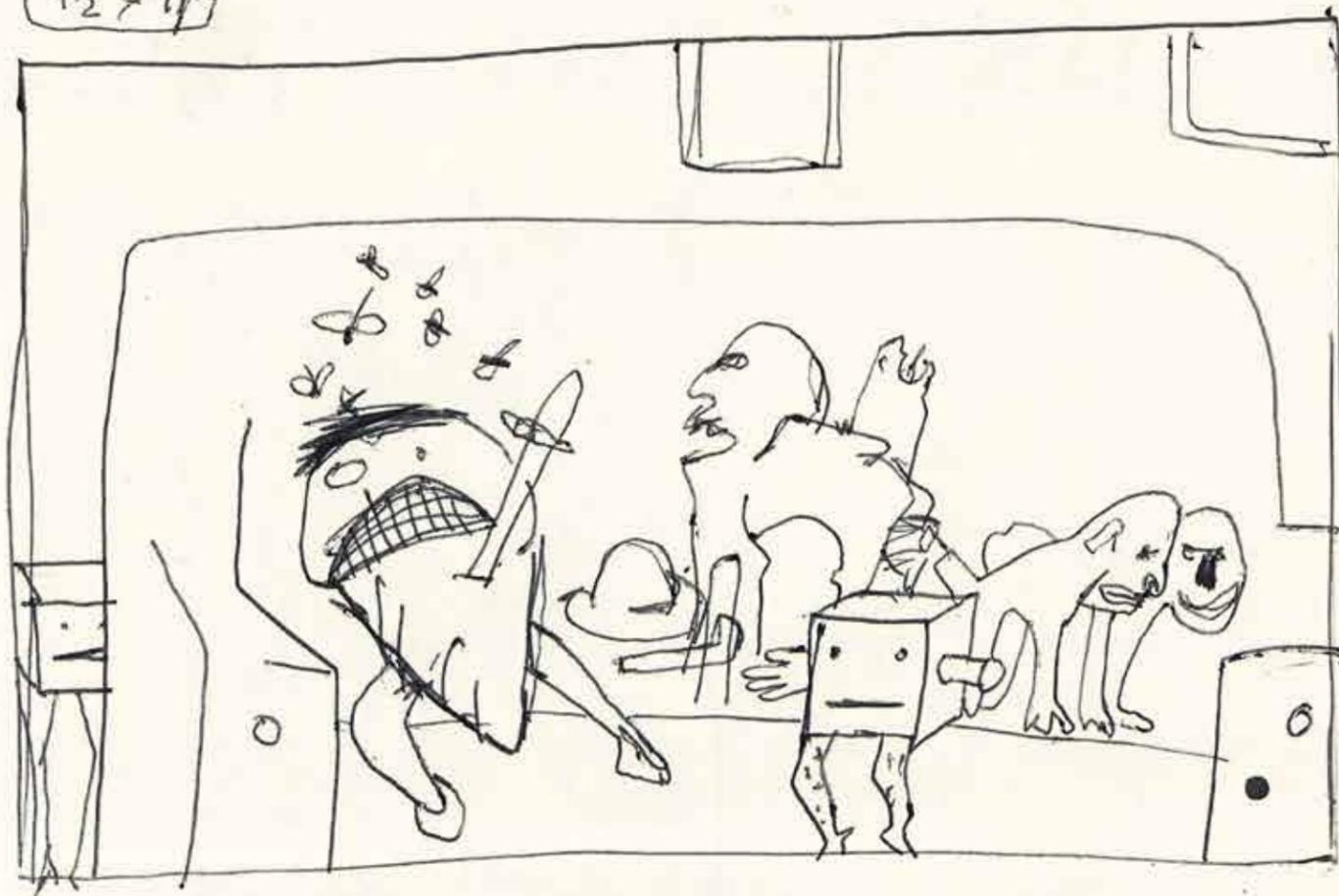
They Come Out at Night.

JVE

Landscape



87 x 81/1.
 4 1/2 x 7 1/4



Guests Picnic

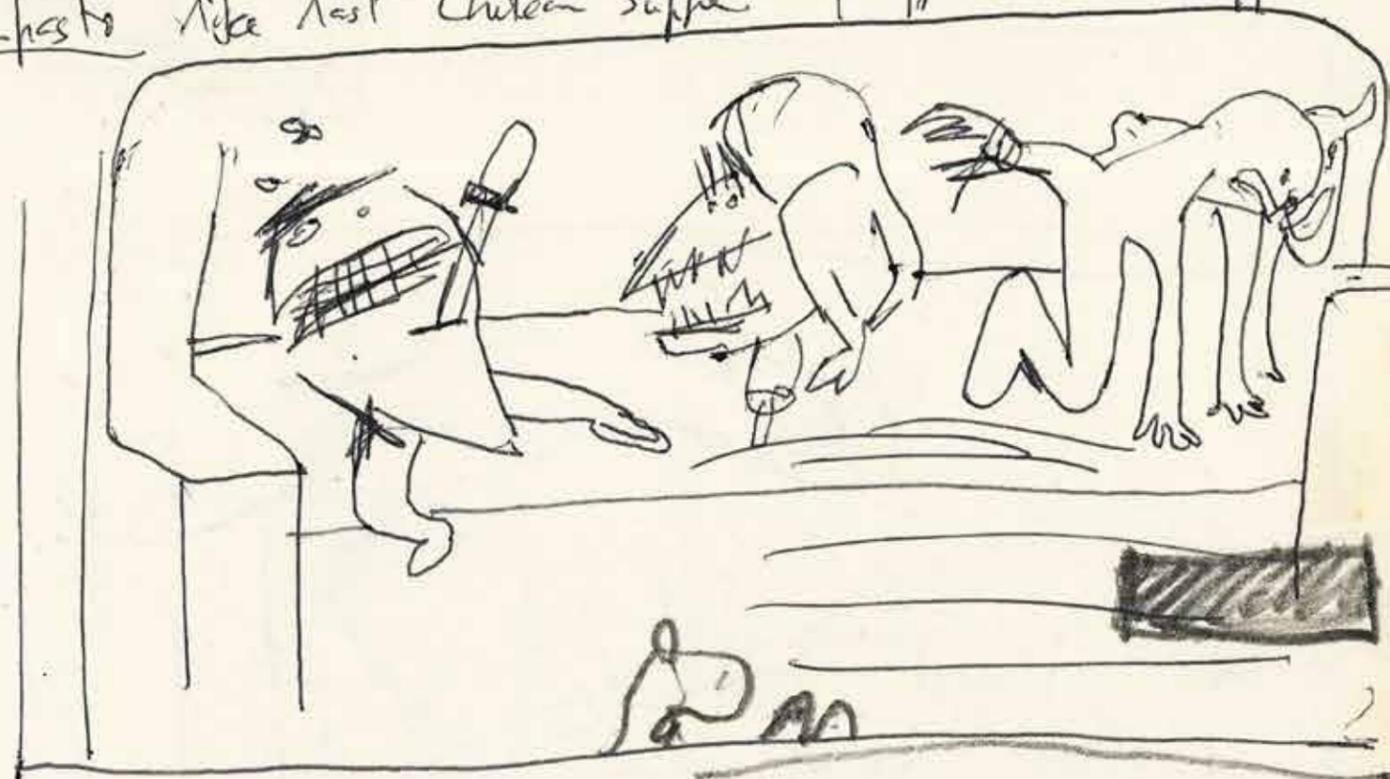
Dogs of War.



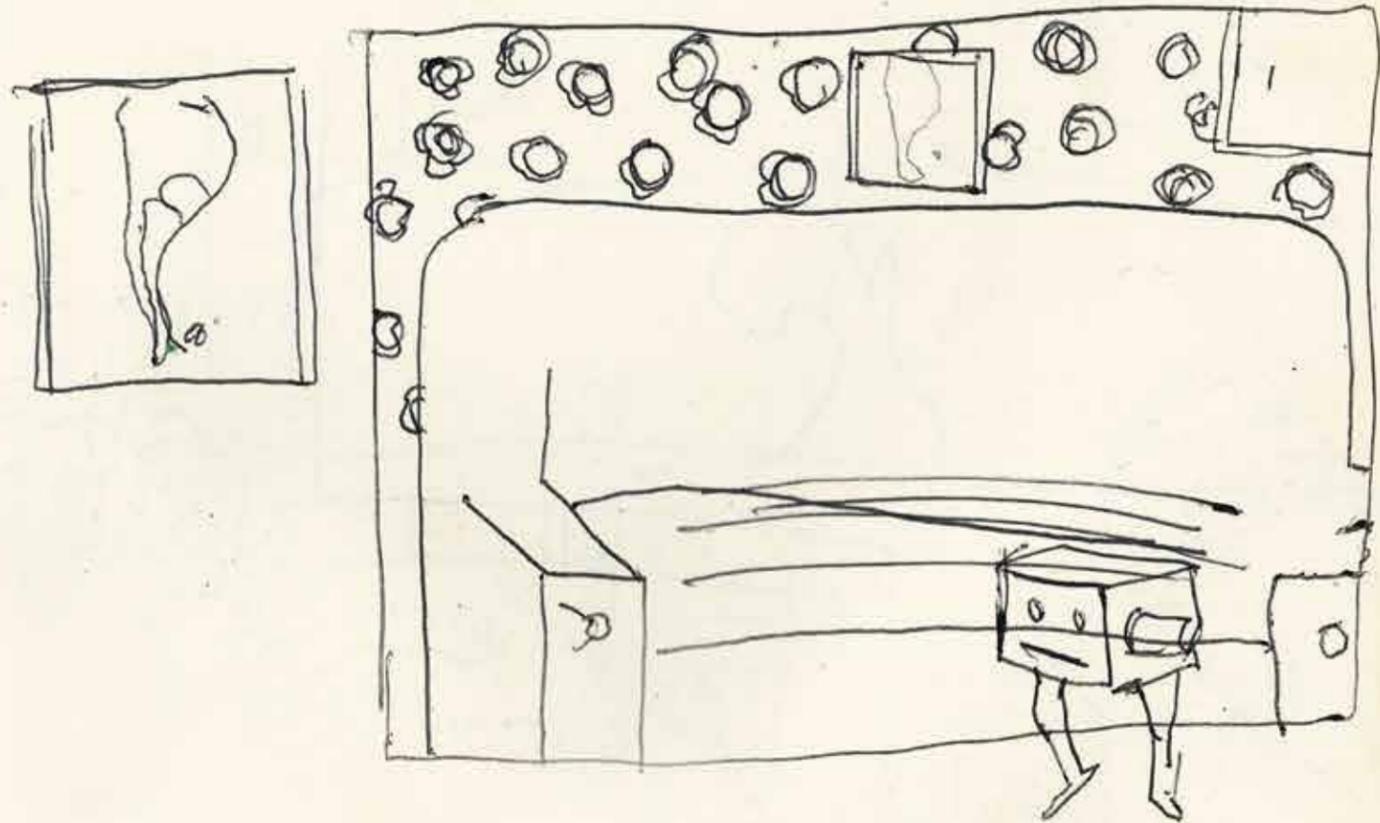
Sofa in front of Tele



Large party on the 'Generals Picnic'
i-pesto like last Chilean Supper



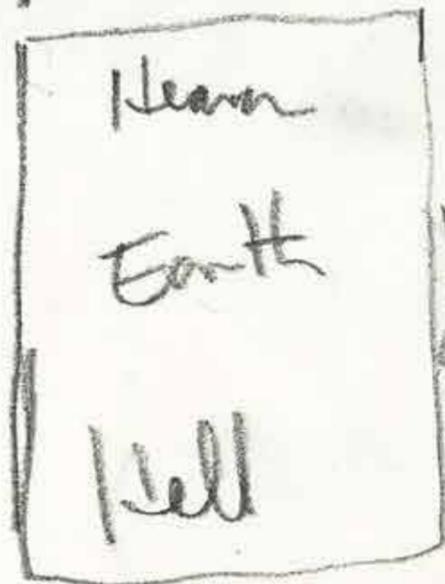
Generals Picnic





The melting pot.

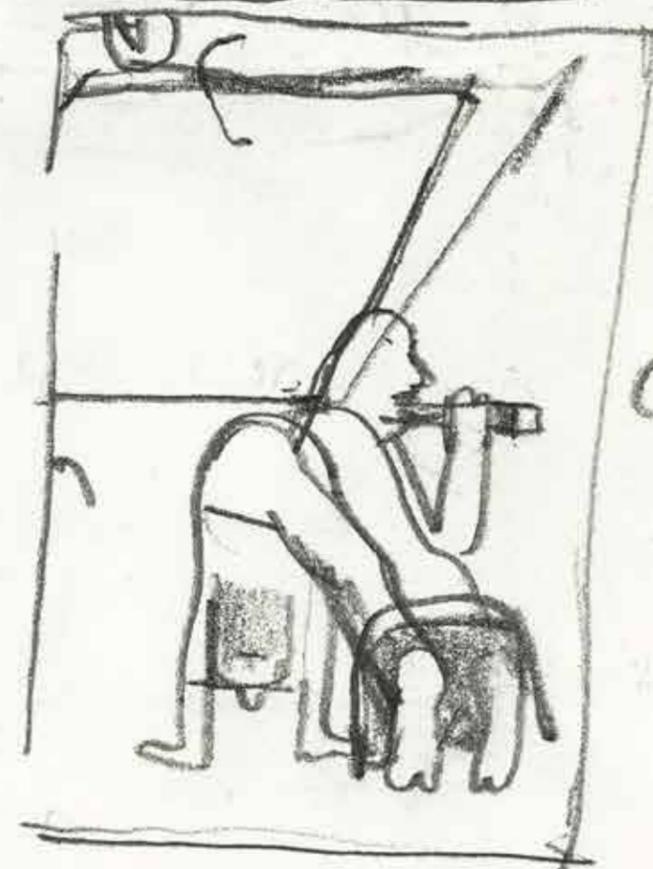
Aholosis



FALL

Vessel
air water
- fire

People under Table
 world upside down
 eating flesh
 (The devil)
 Player's instincts
 eating scraps
 Grotesque Realism



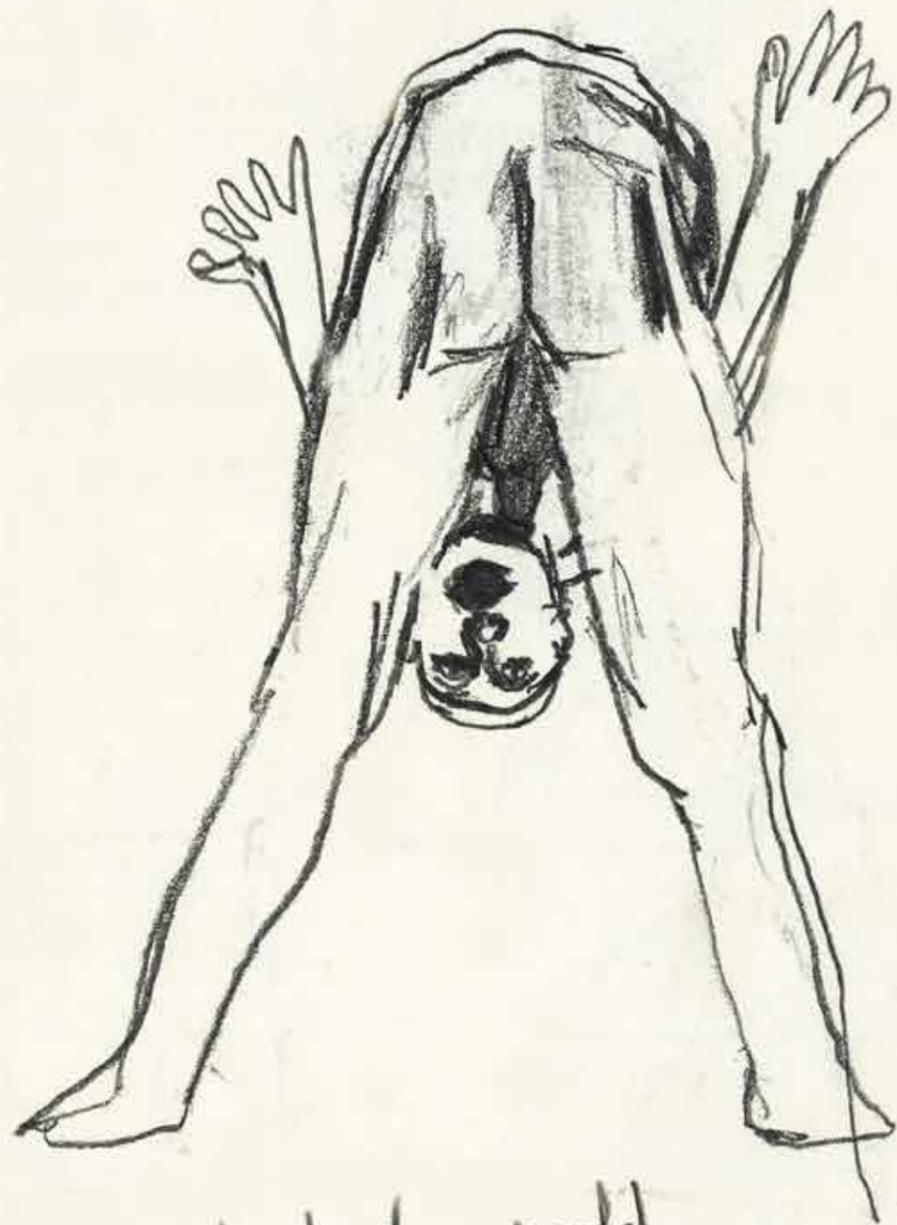
God -

Protect & Survive.



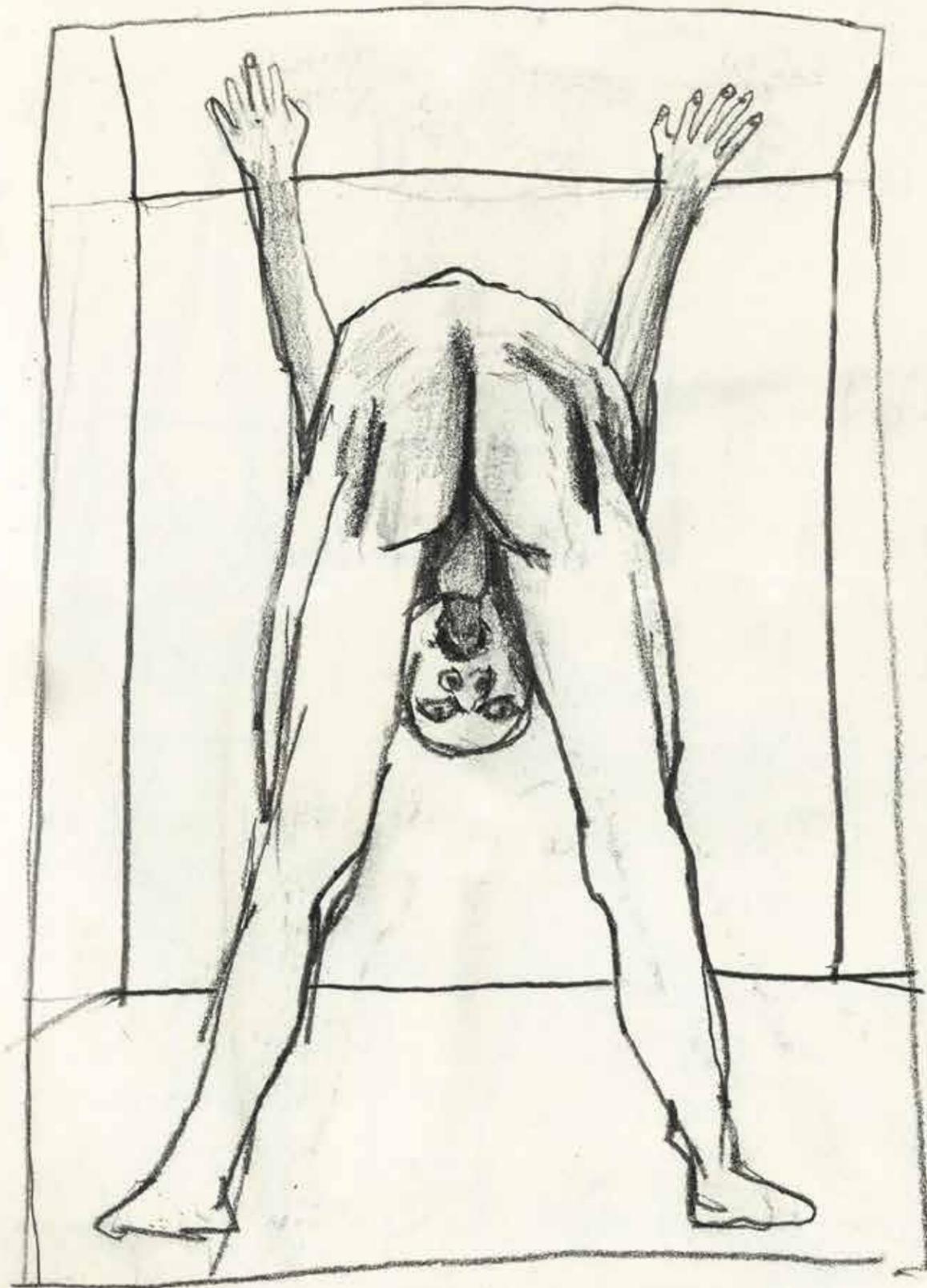
On the other hand.

Another Point of View



Upside down world.
Self-regenerative image.

4



Another Point of View

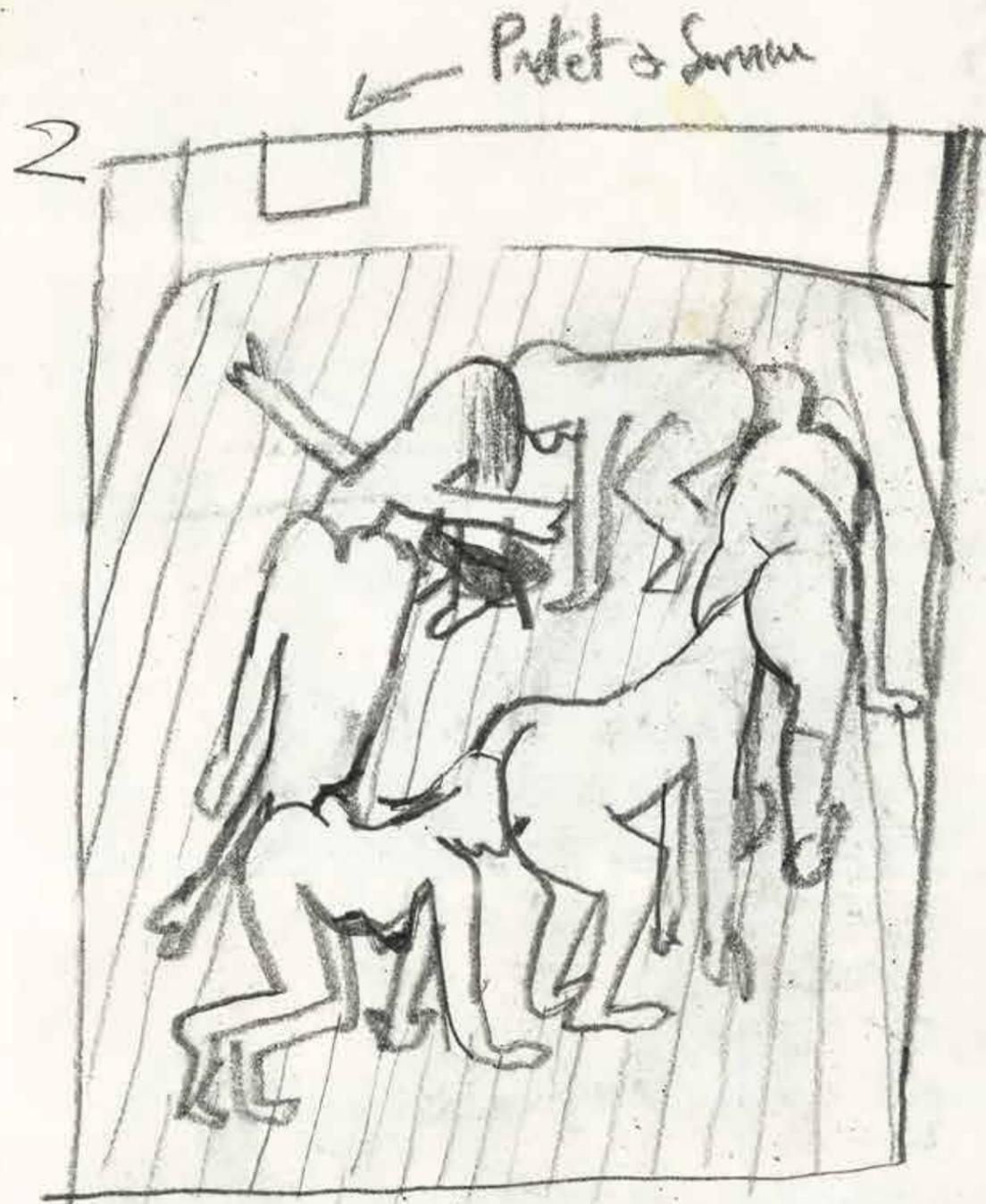
5782

Plague as a later image
of Nuclear war than the Deluge.



'Those who burn books
burn people'

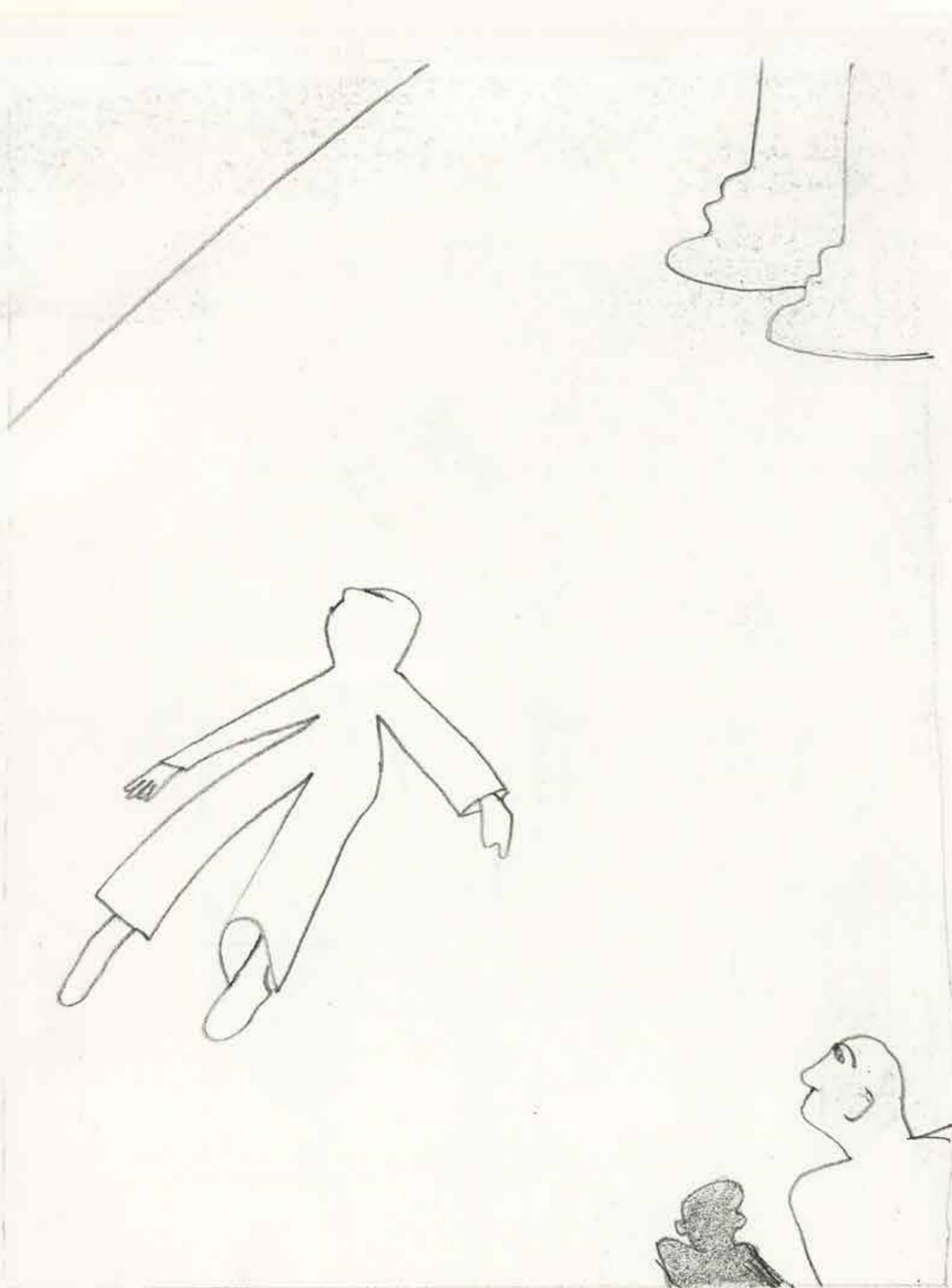
Herbert Ullrich



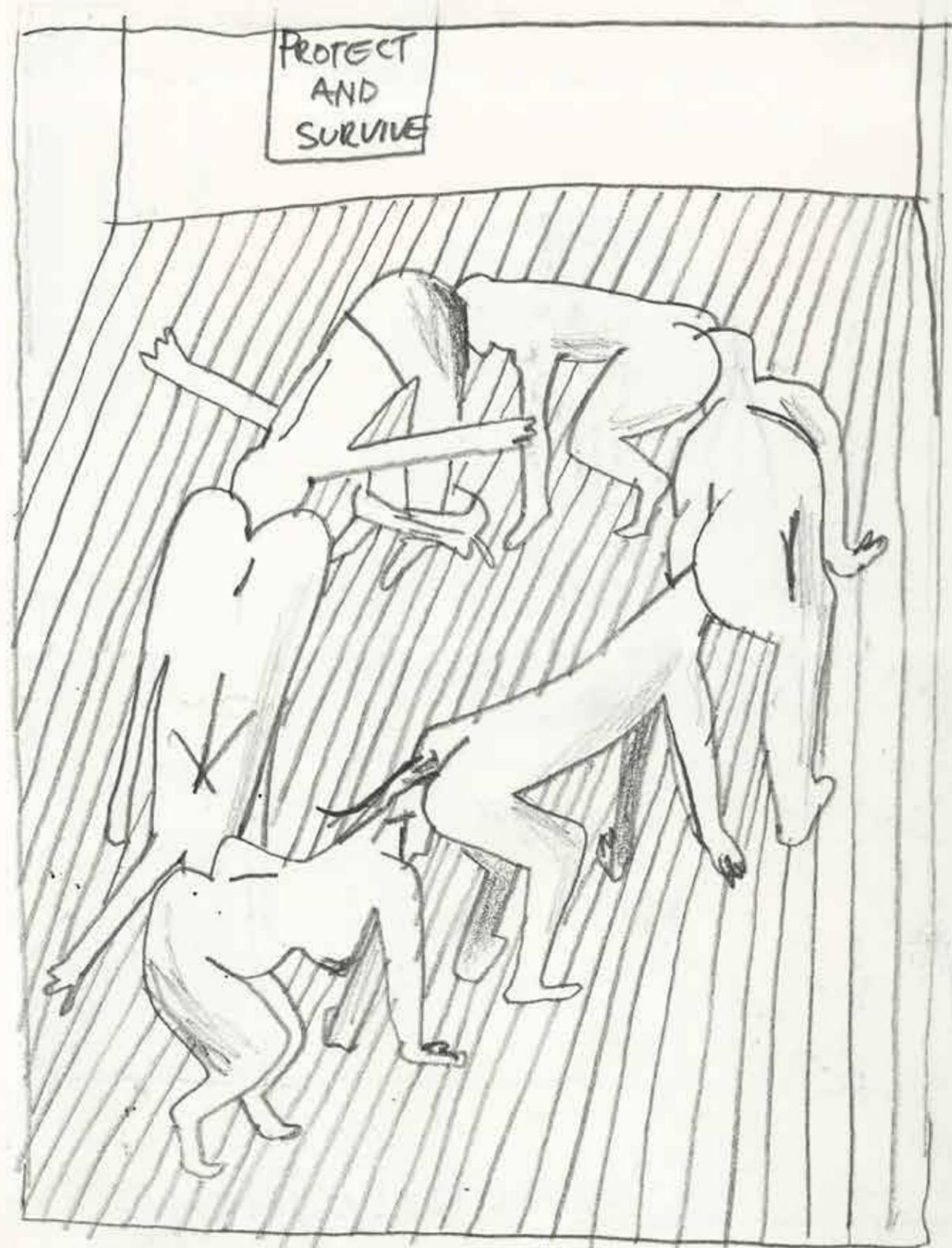
The Blind leading the Blind.

Albert Camus. The Plague

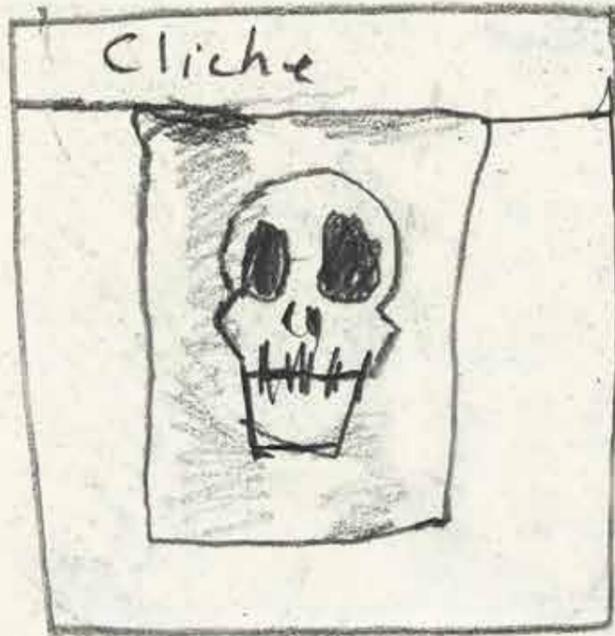
The Fall.



Boys playing at Soldiers

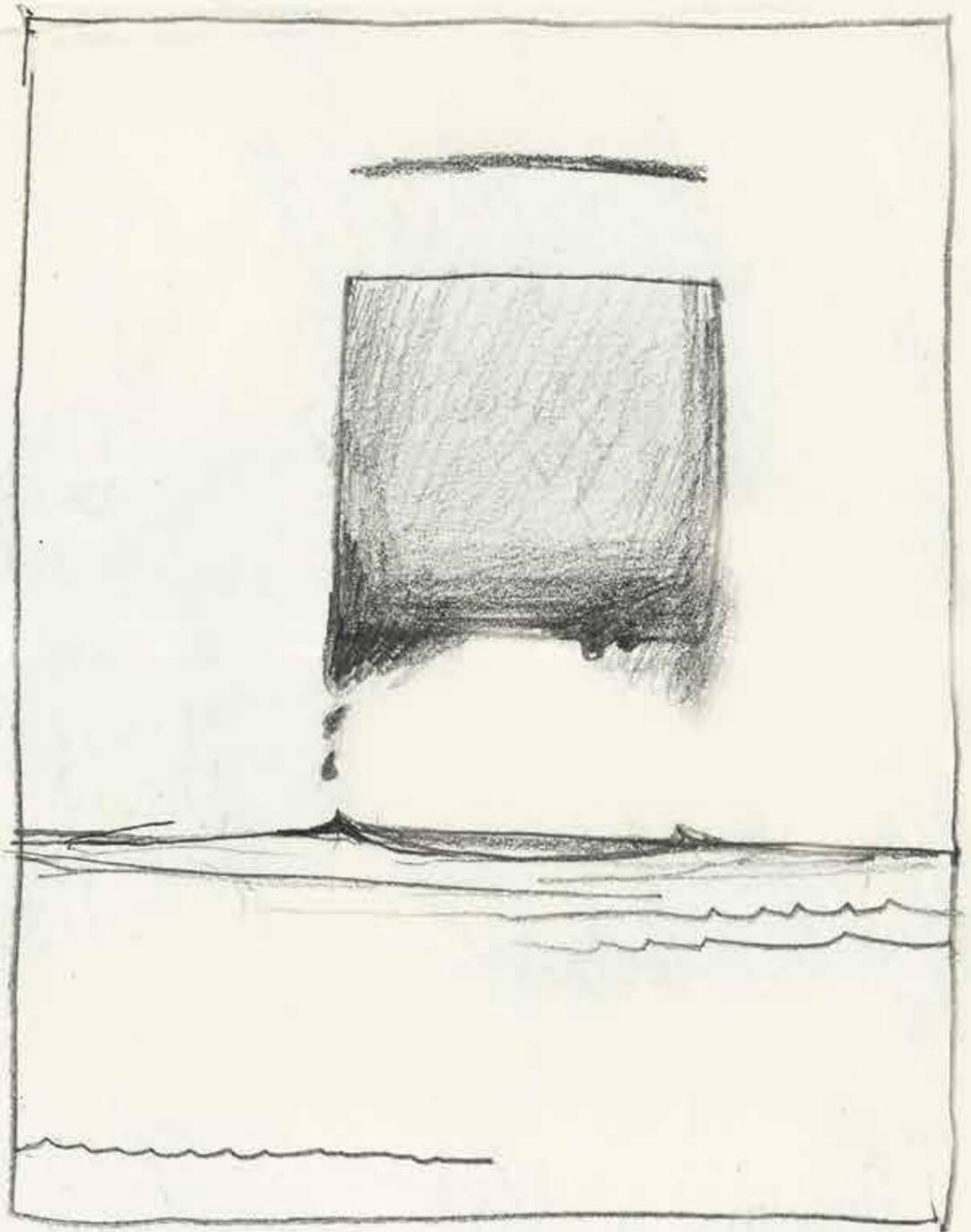


The Blind Leading the Blind.



Or Archetype

Cliche or Archetype



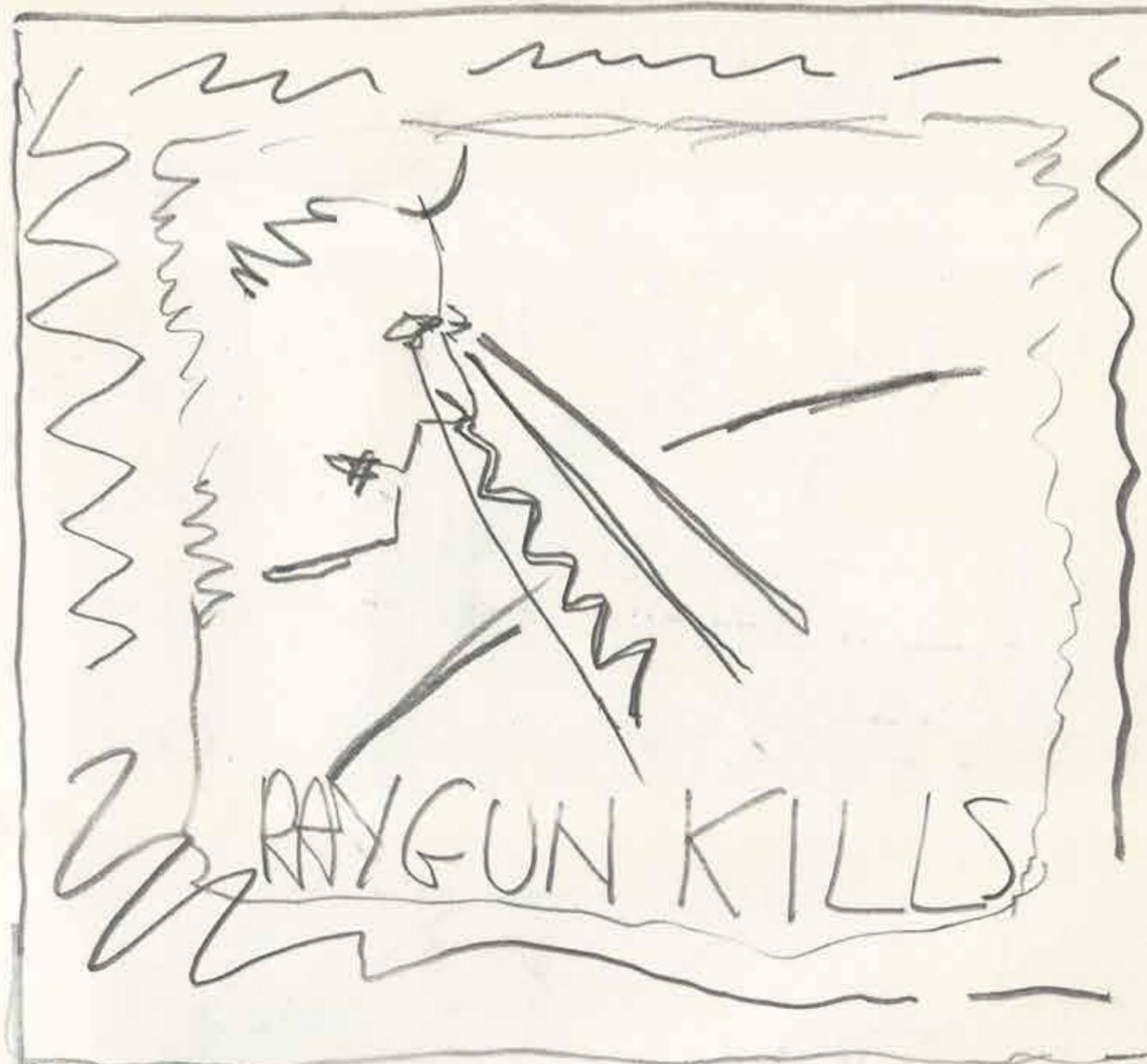
Its a Joke

Is there Life before Death

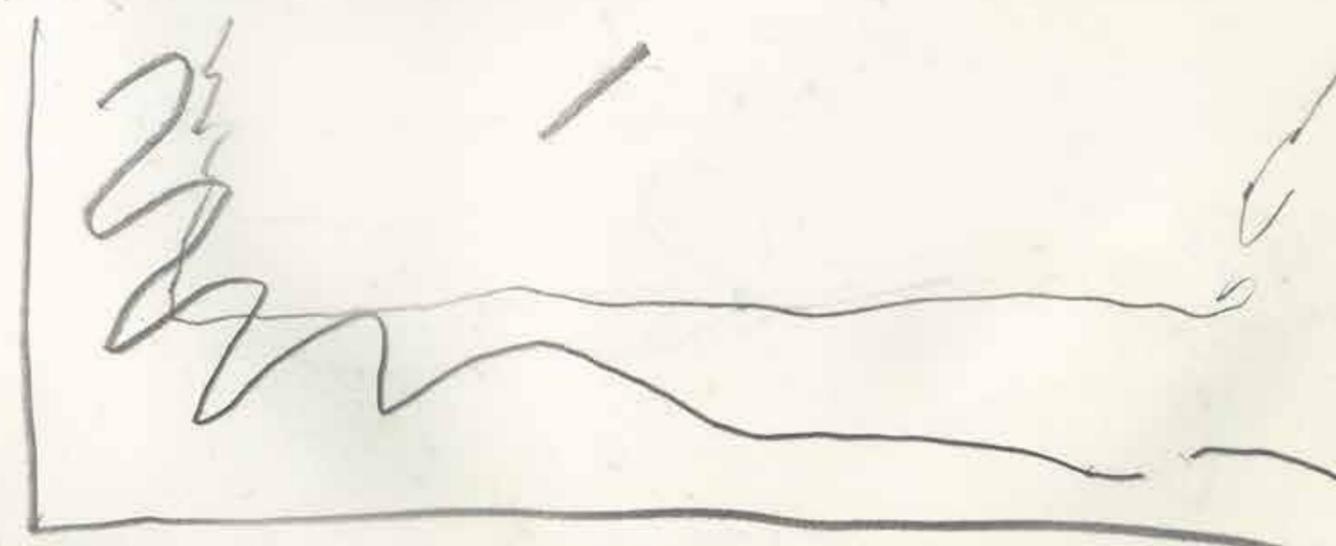
Peace Wall

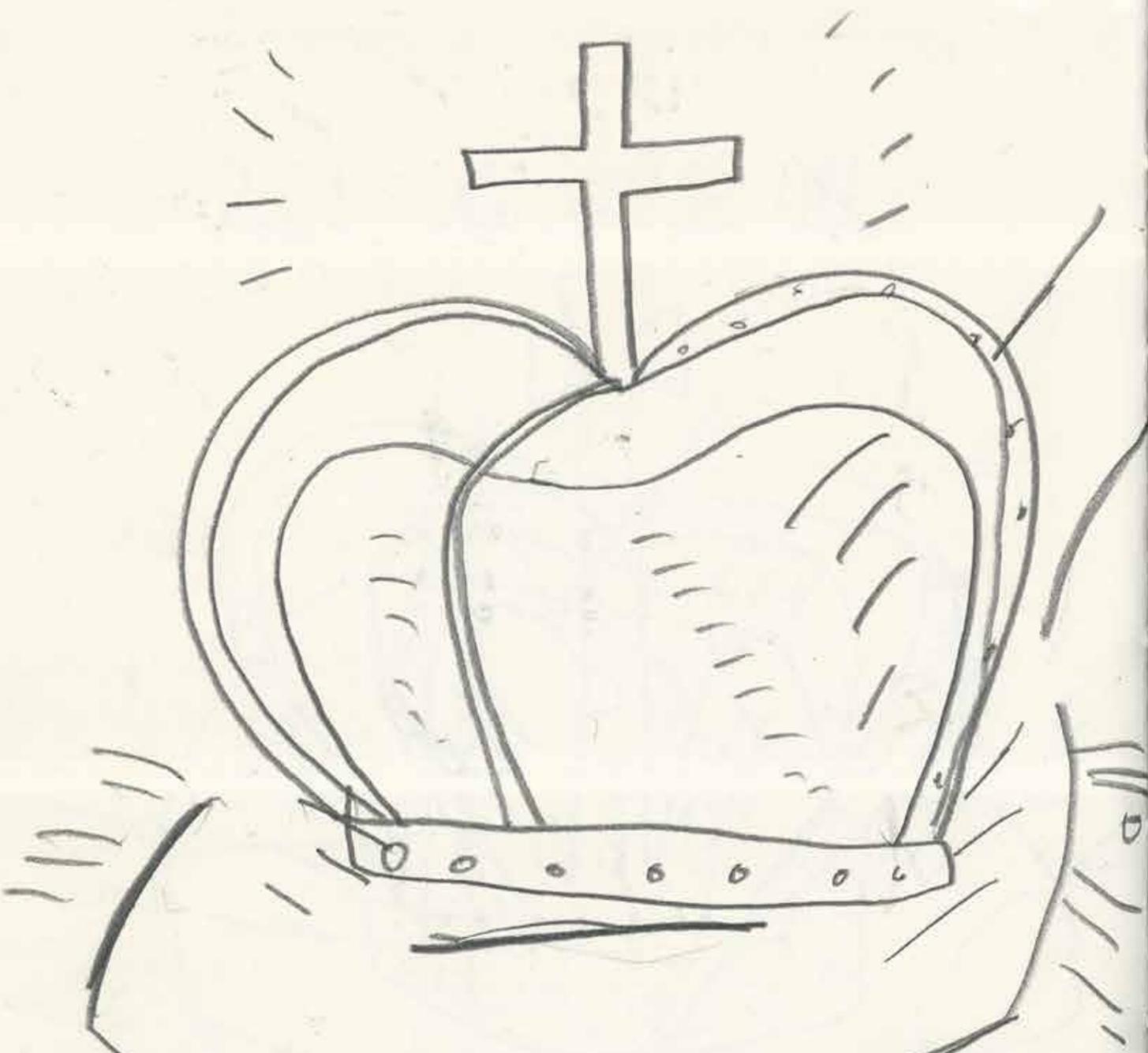


Stain Canvas Red & Blue.
little row canvas.

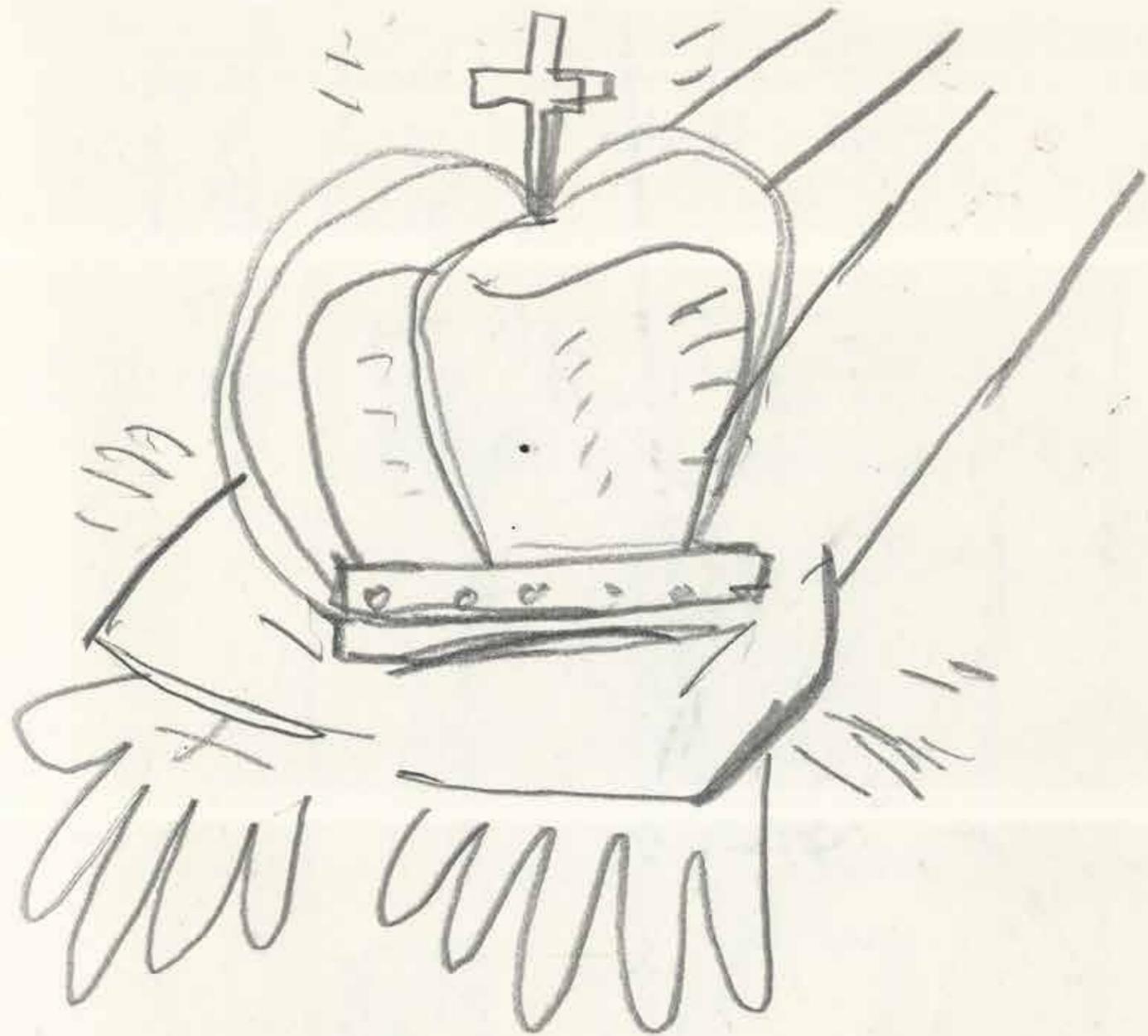


RAYGUN KILLS

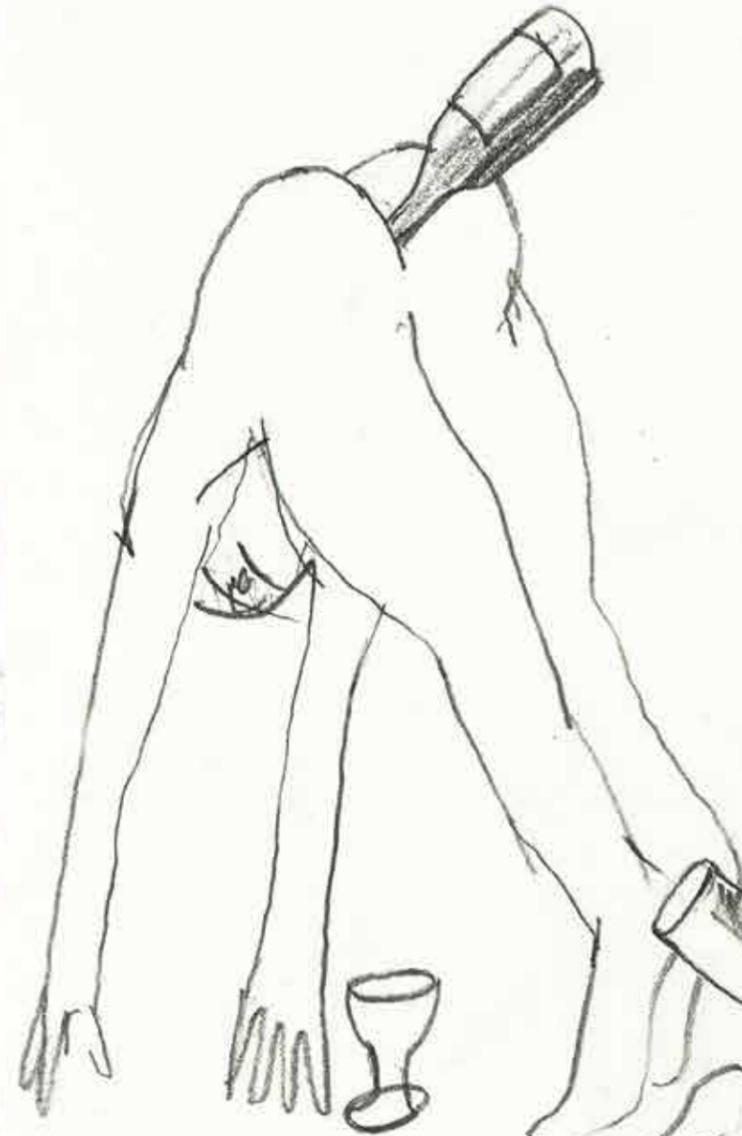




God Save Us All.

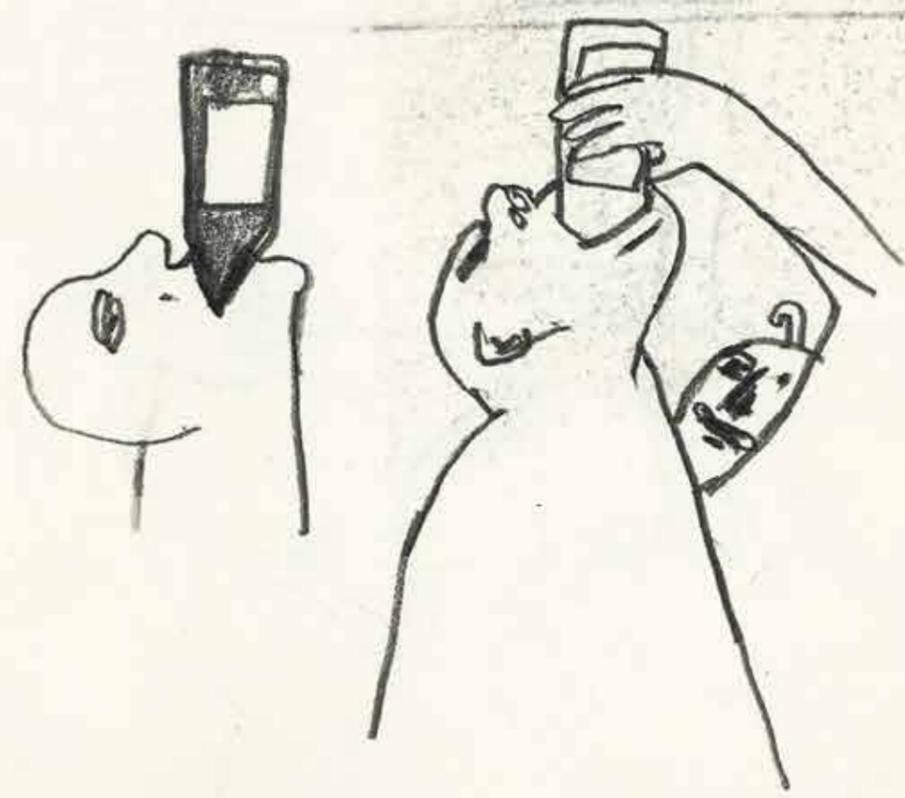
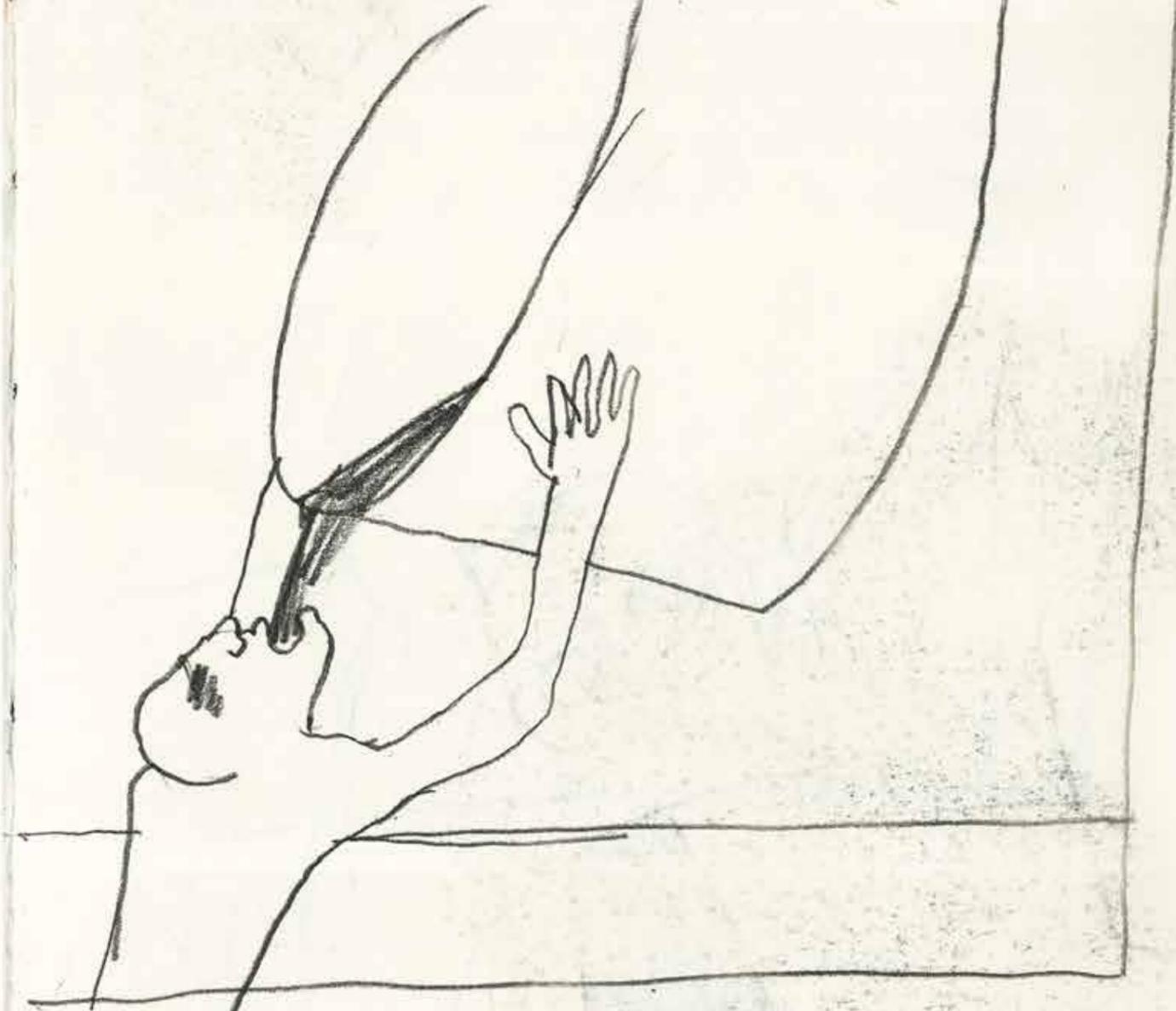
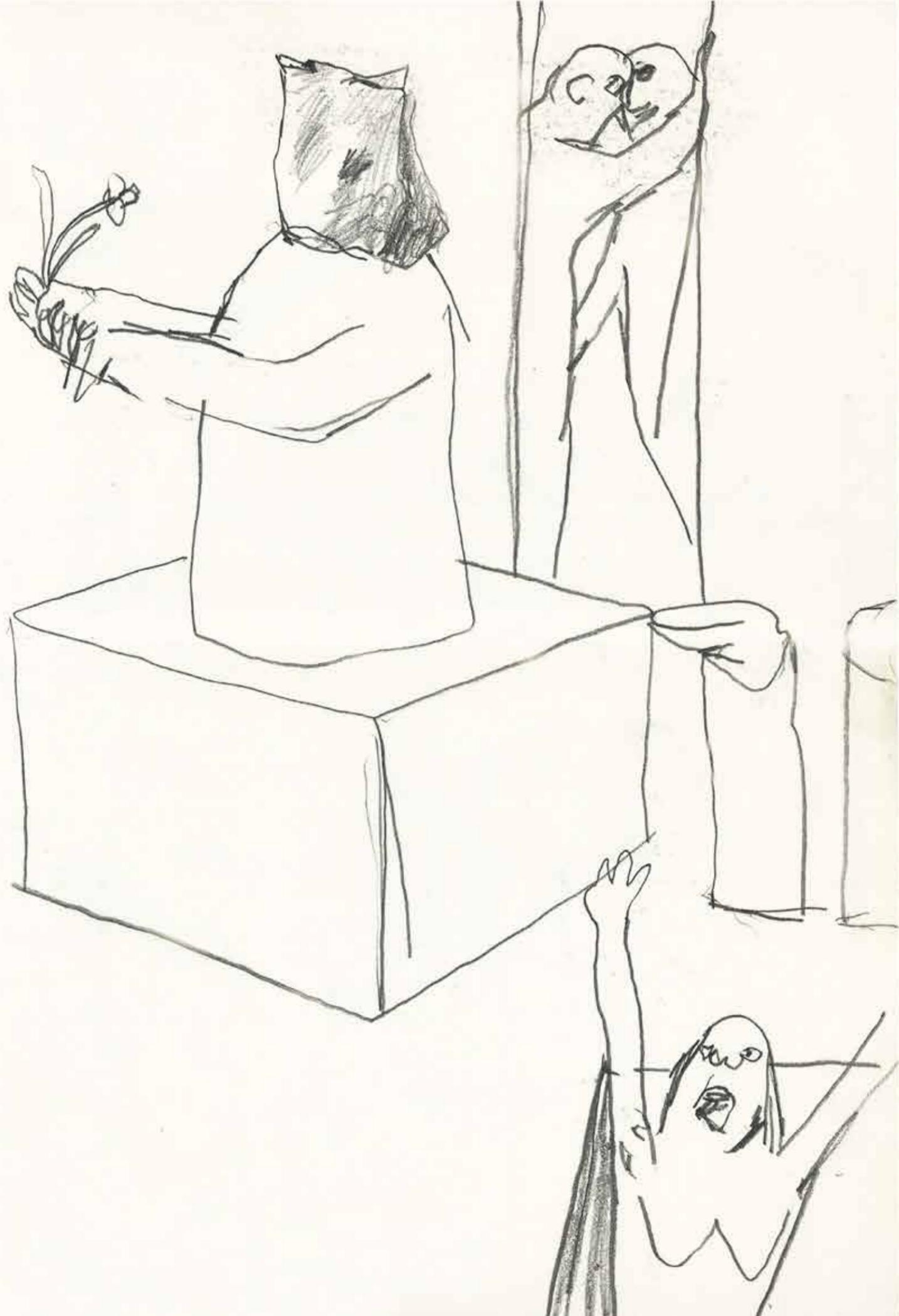


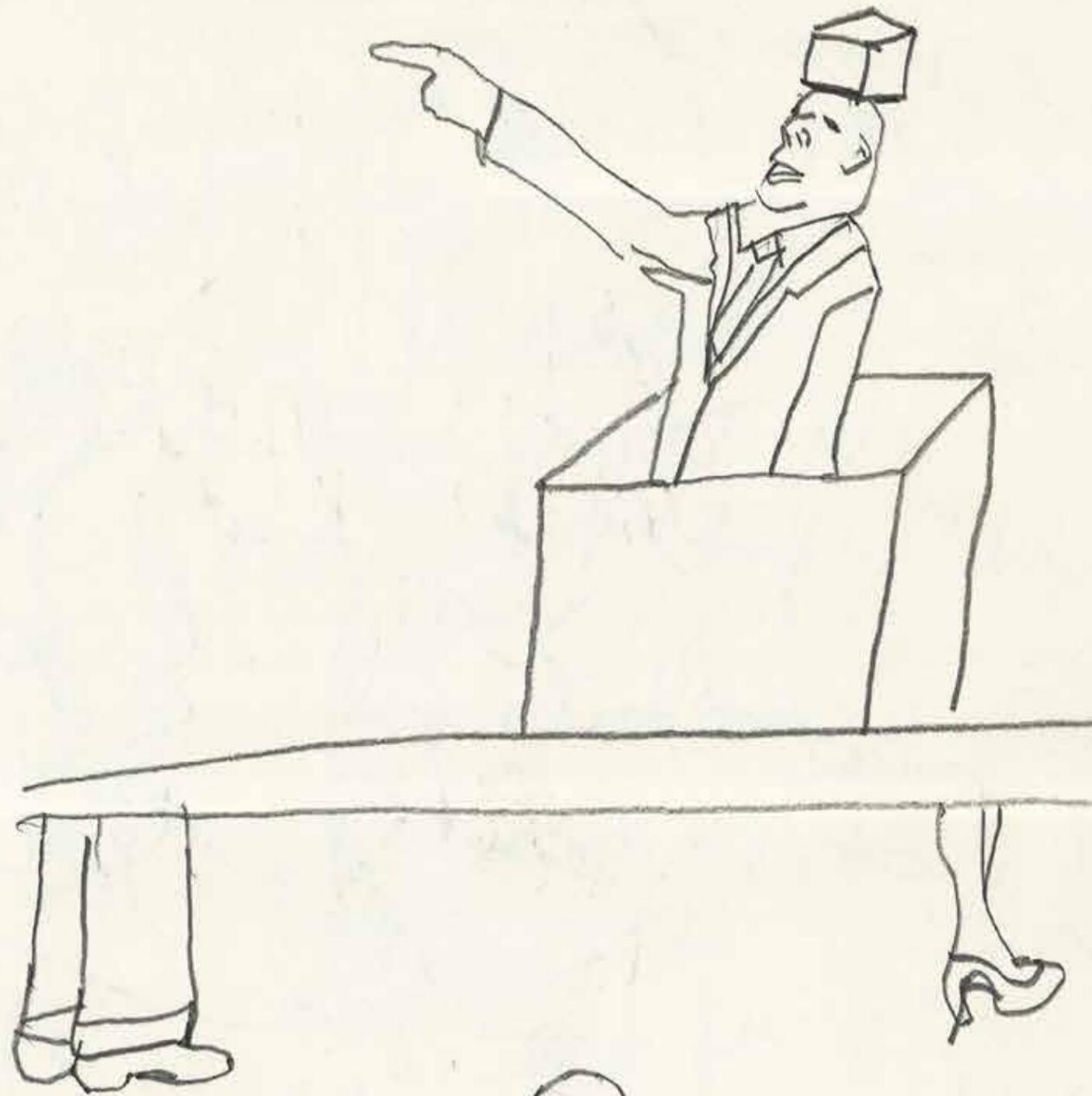
God Save Us All.





Tear out my Soul.





JAN STEEN

Hood



Monkey hobby Cat.
Adam & Eve.
Monkey screaming Cat.
Lancer.

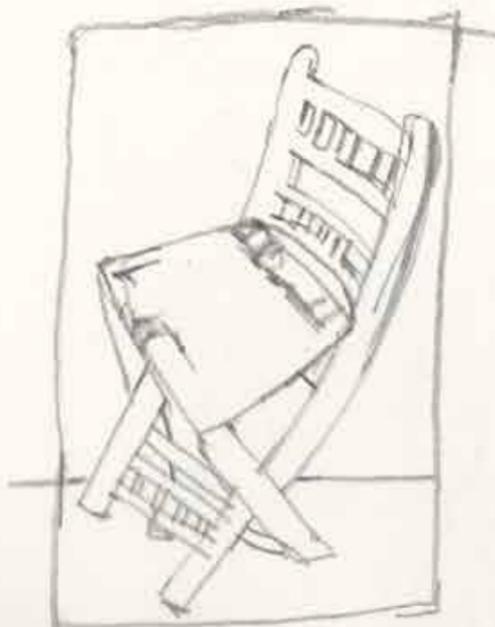
See. Gerard Ter Borch, P. Van Kesteren van der
Silalder.

Hendrick ter Brugge.

Democritus / Heraclitus.

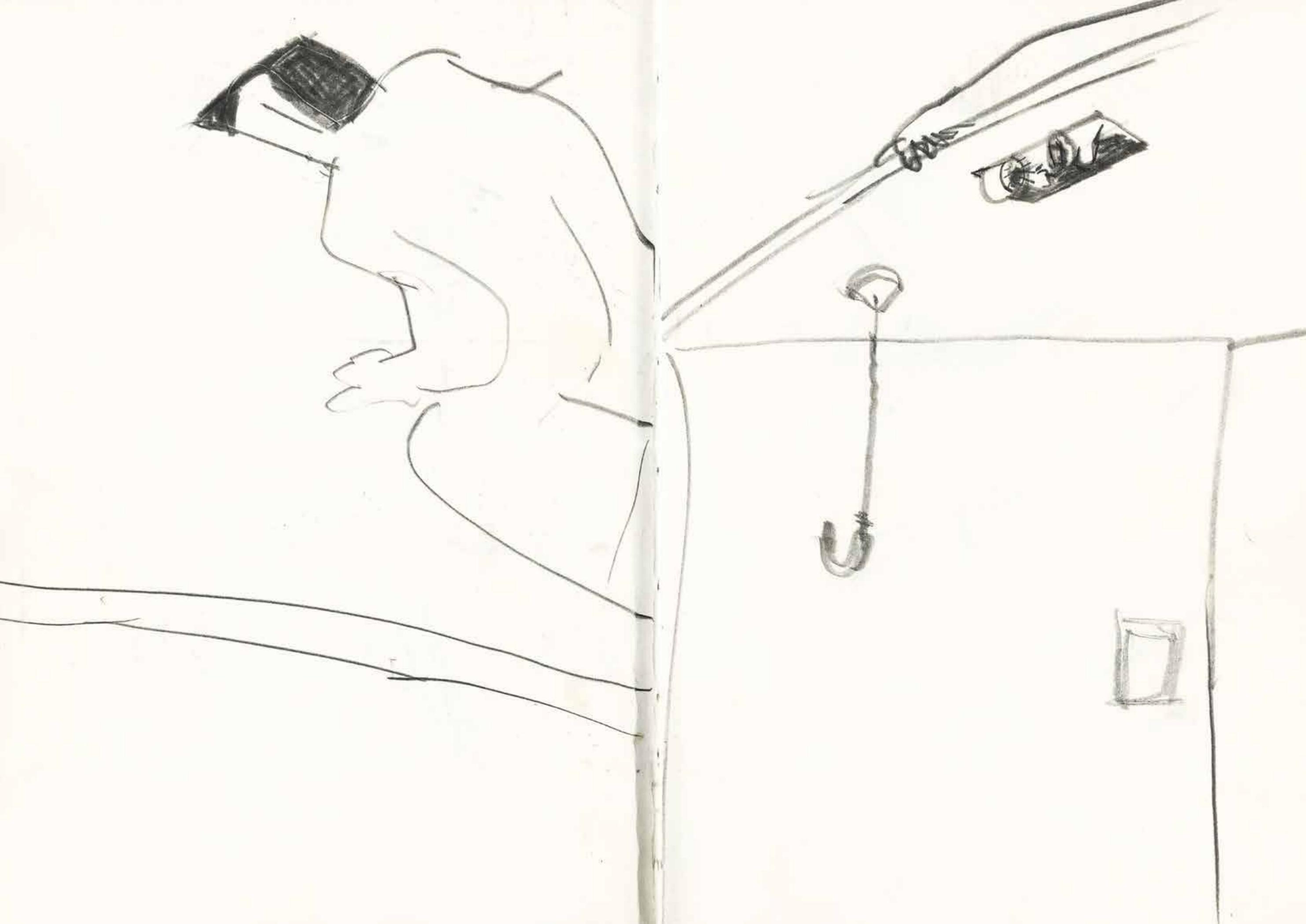
Adoration

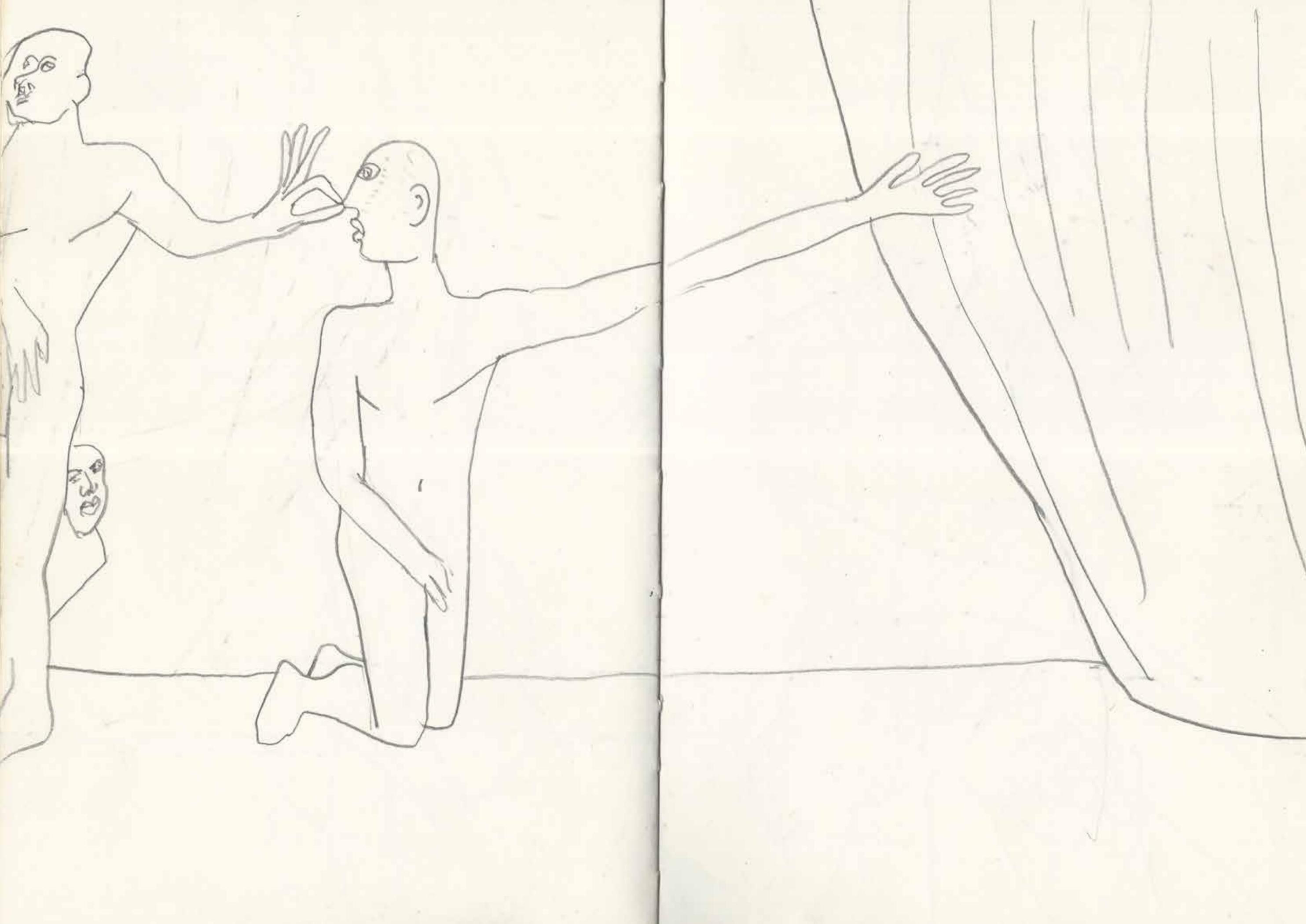
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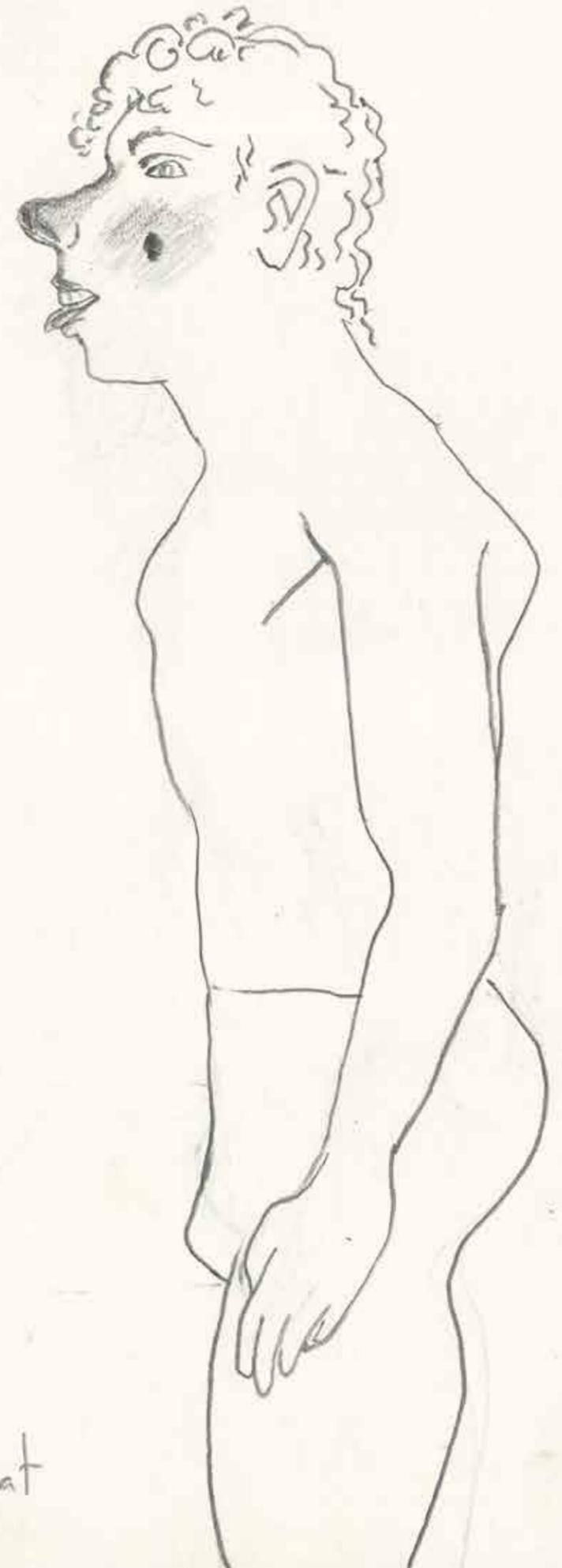


Red Chair Monkey & Cat
in Assembly Rooms.



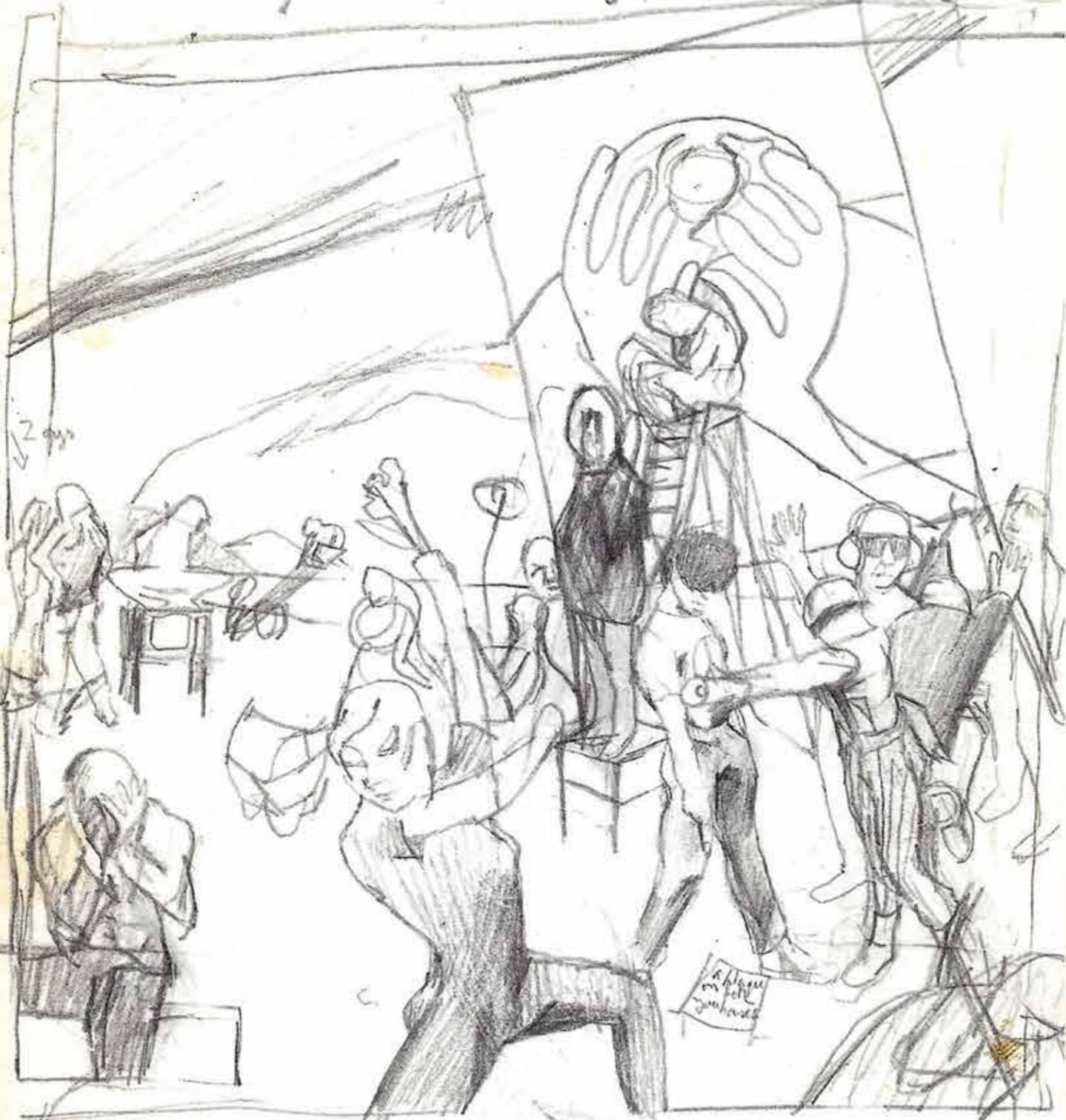






The Zombi looking at
Phosphores

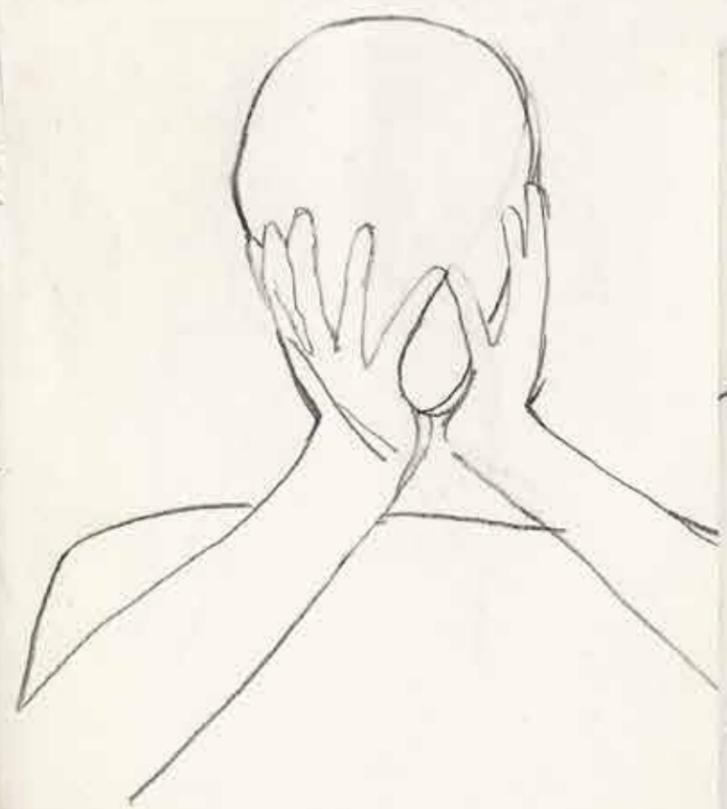
Goya / People holding banner from my photo



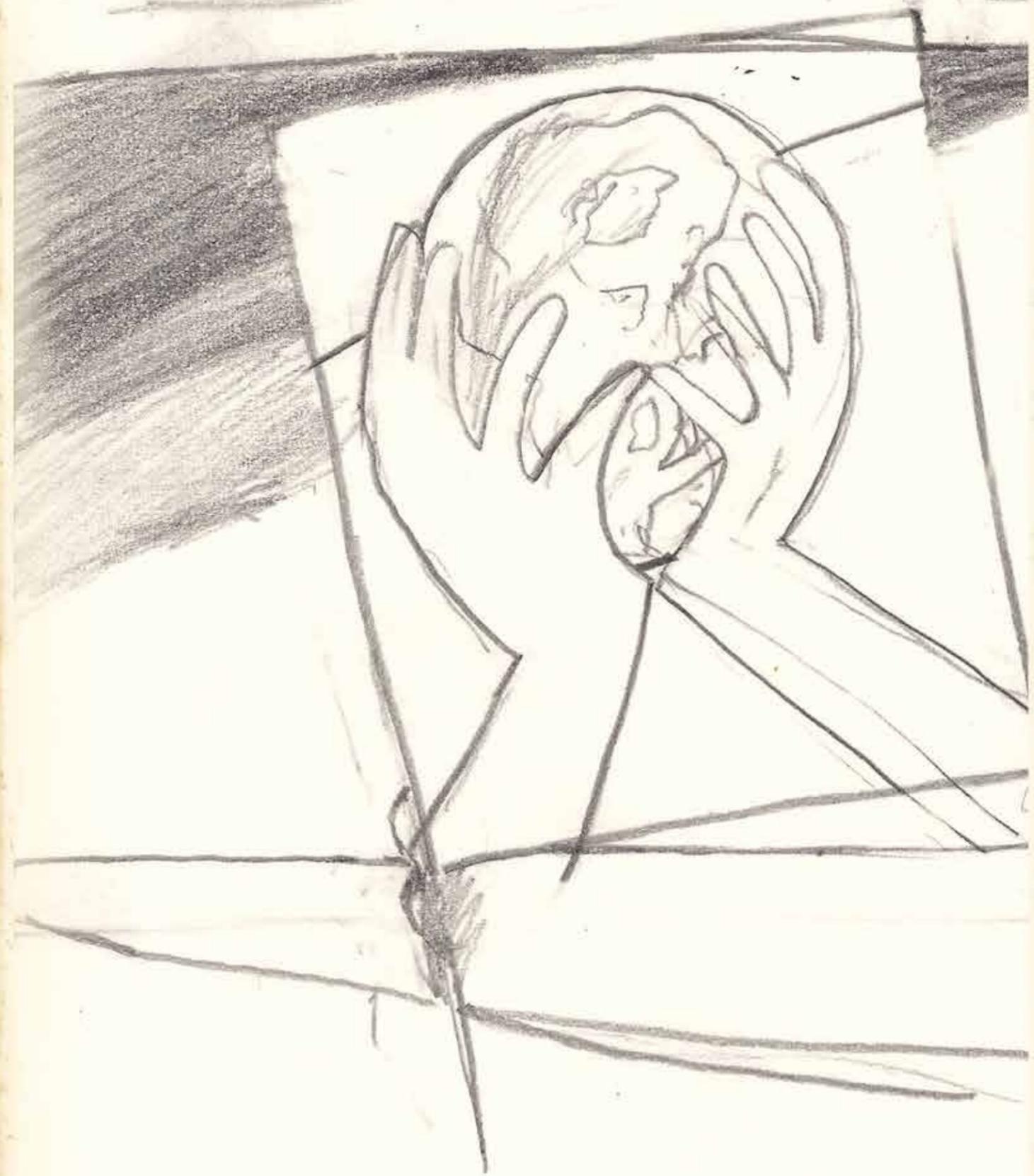
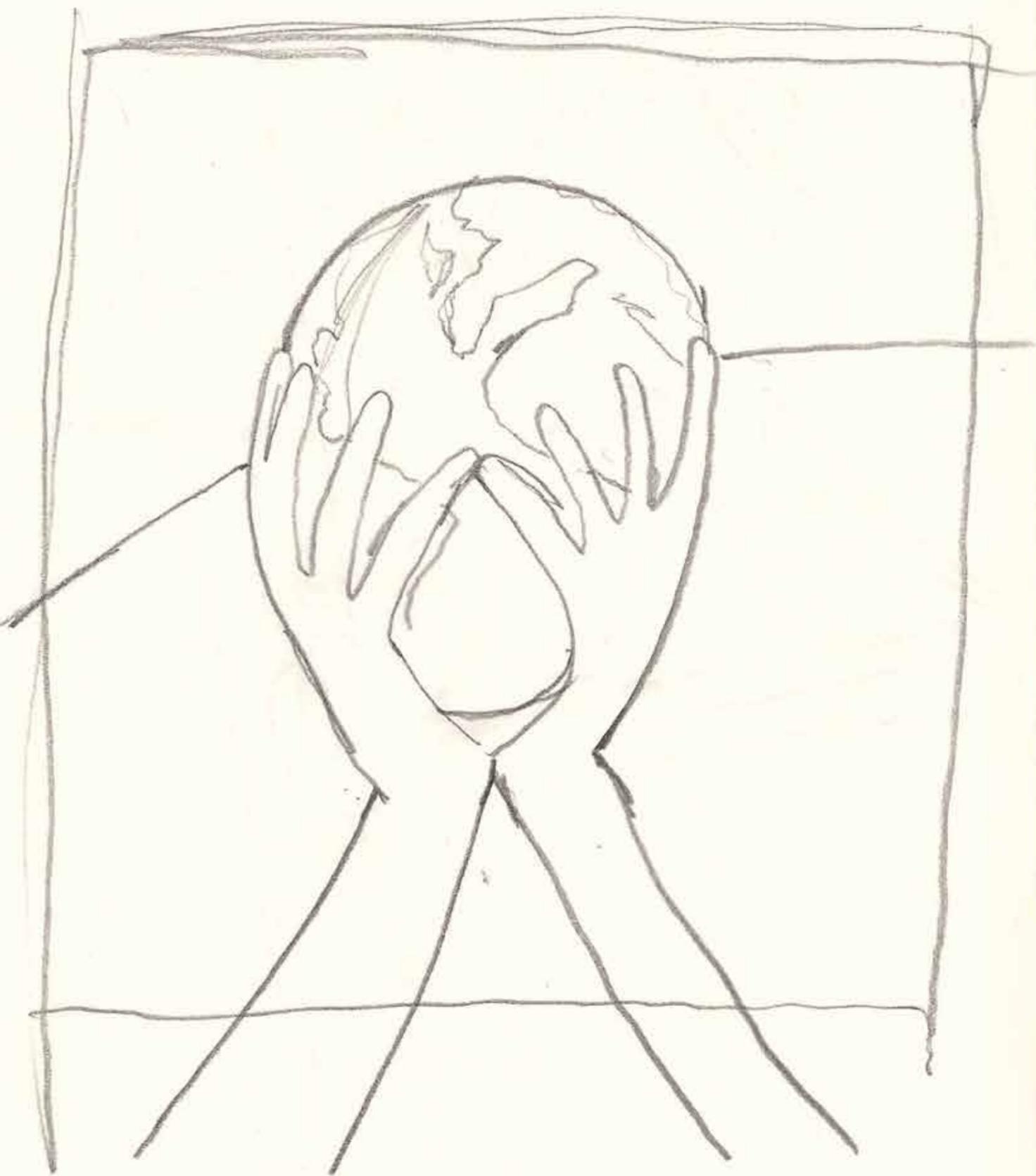
After Goya - Easter



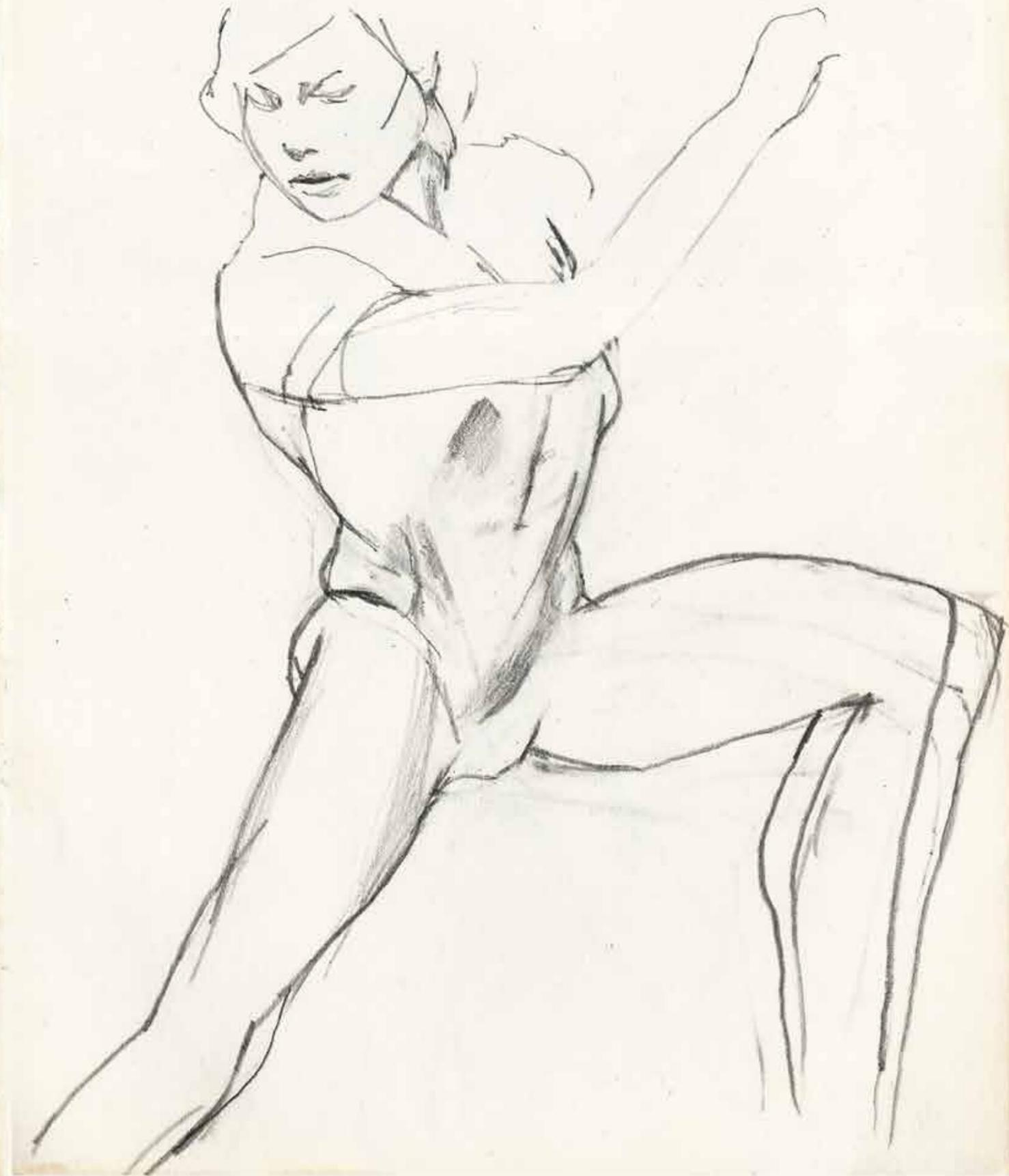
①. Moscow 81



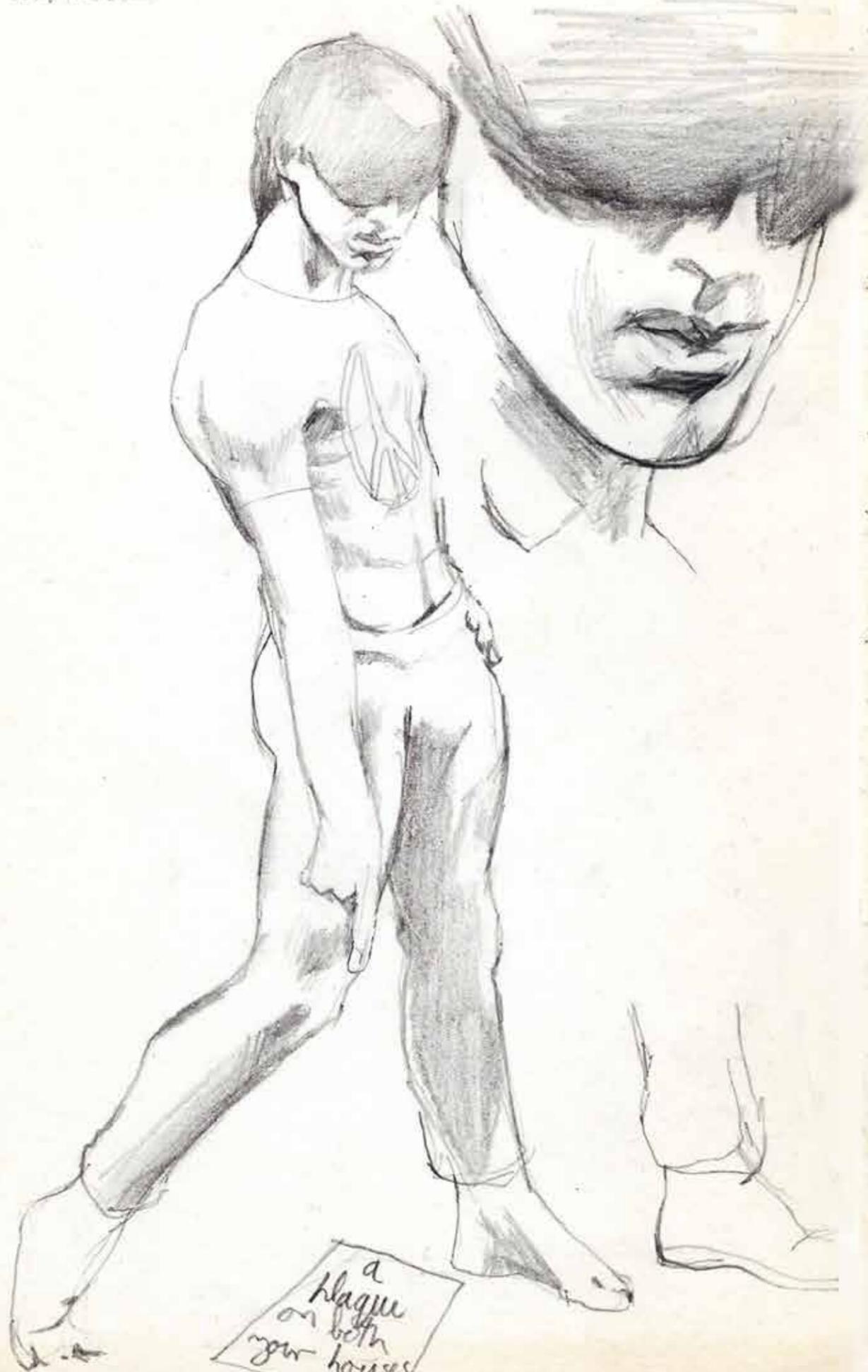
Save the World.



figitzz air trousers.

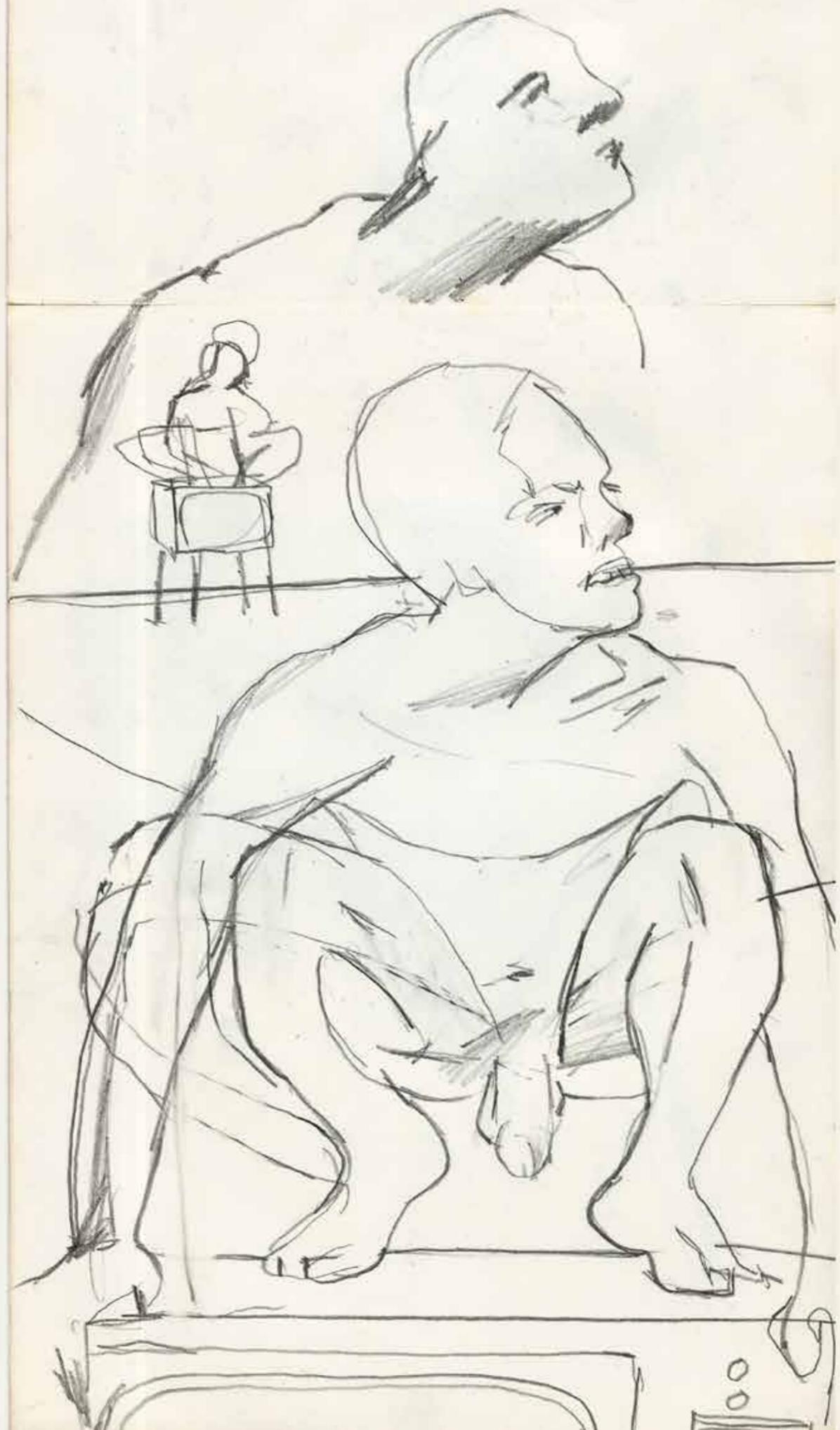


Smaller model

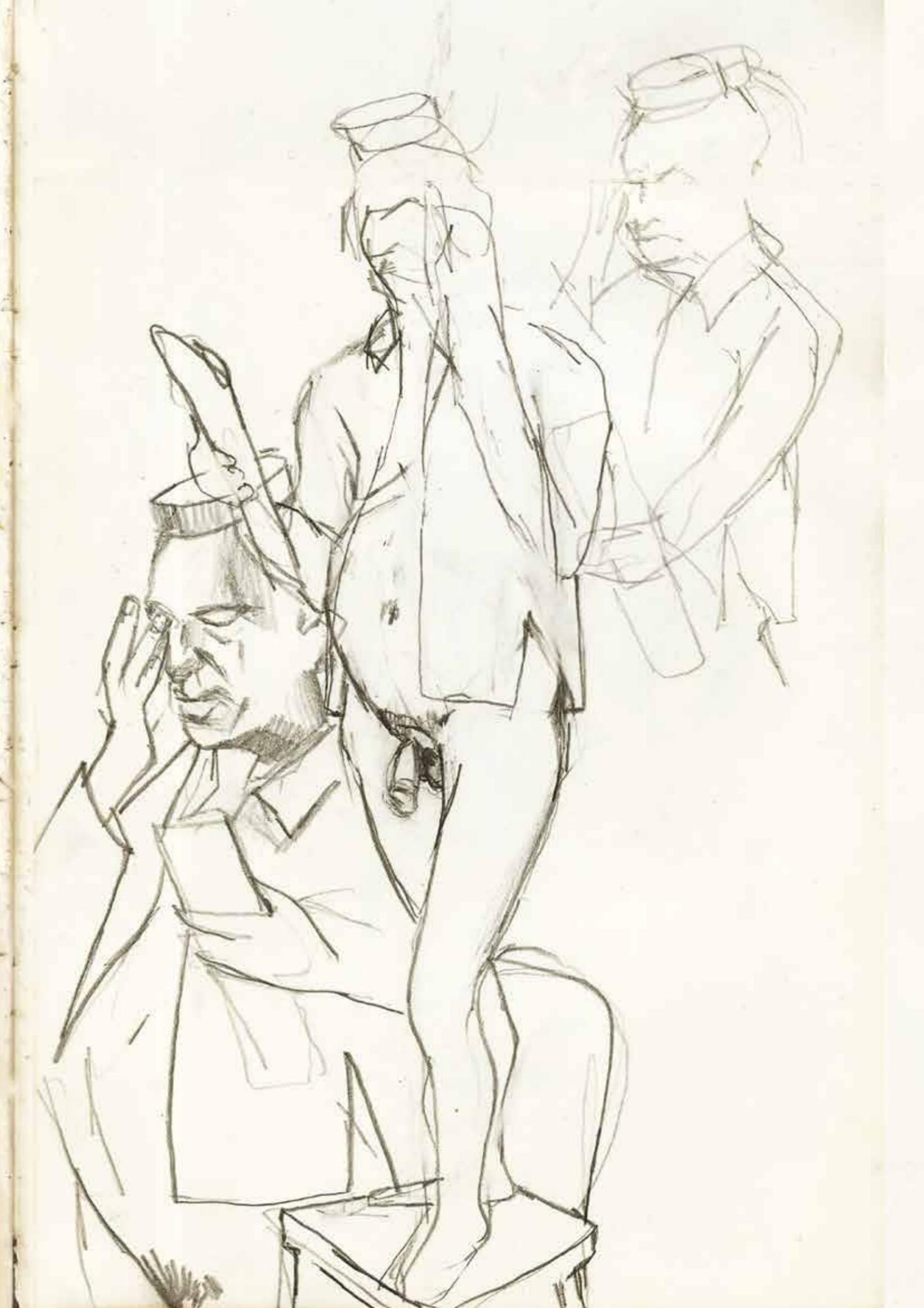
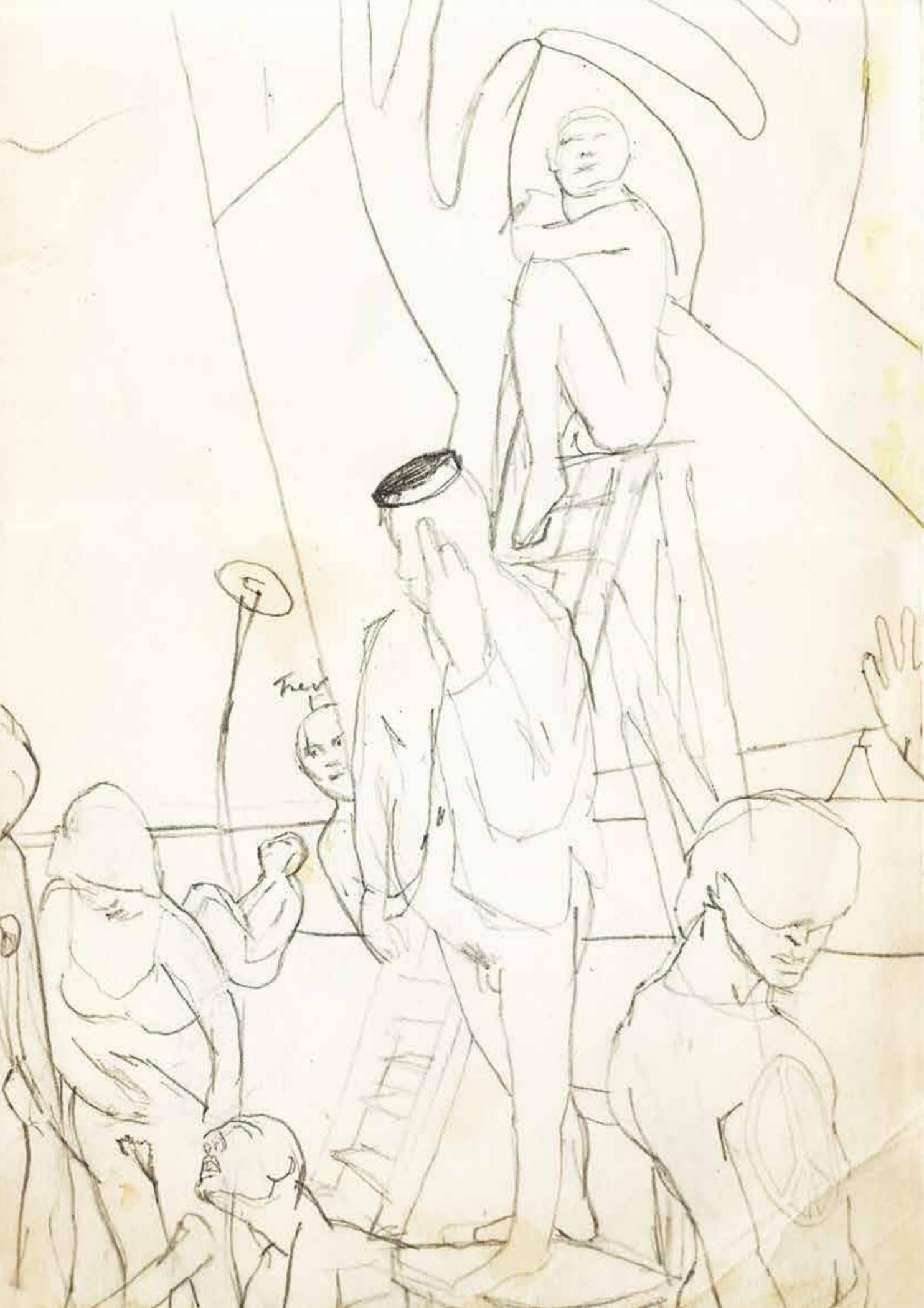


a
plaque
on both
your houses

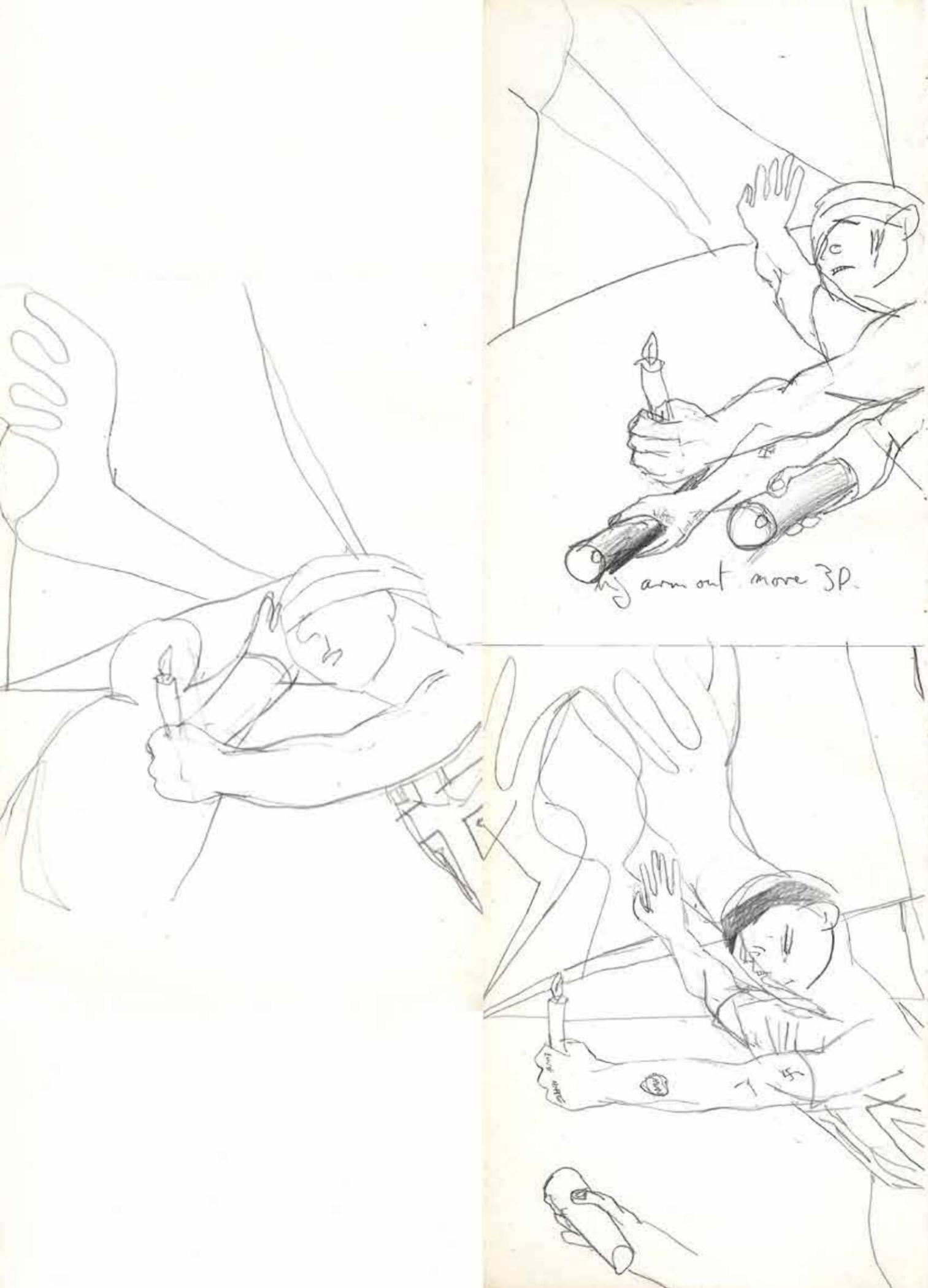




Crouching figure / Corpus Ballet



Green Hildfold

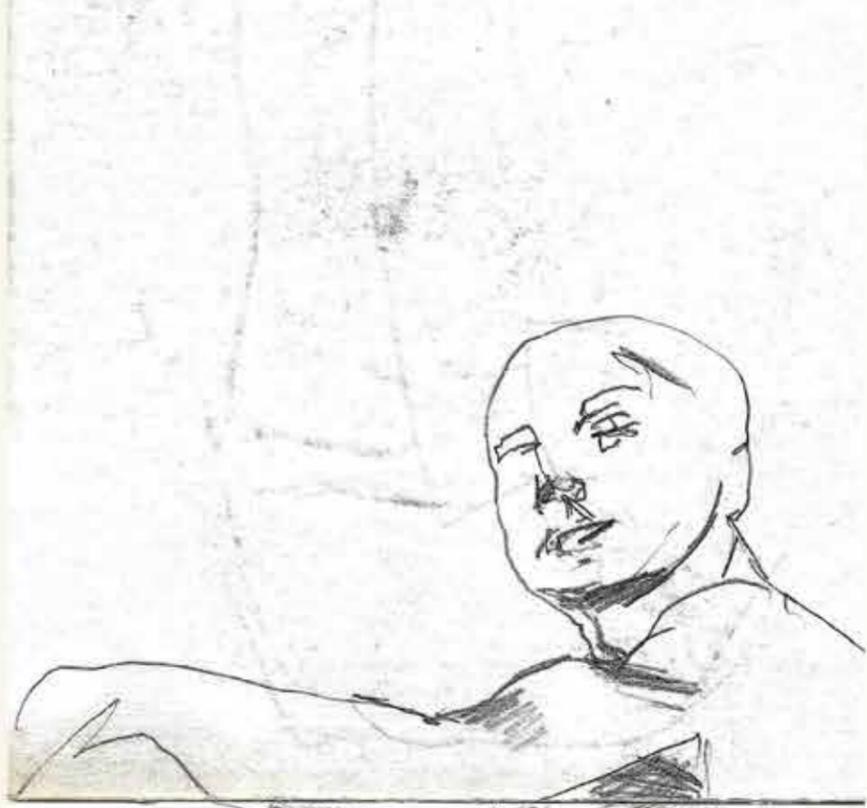




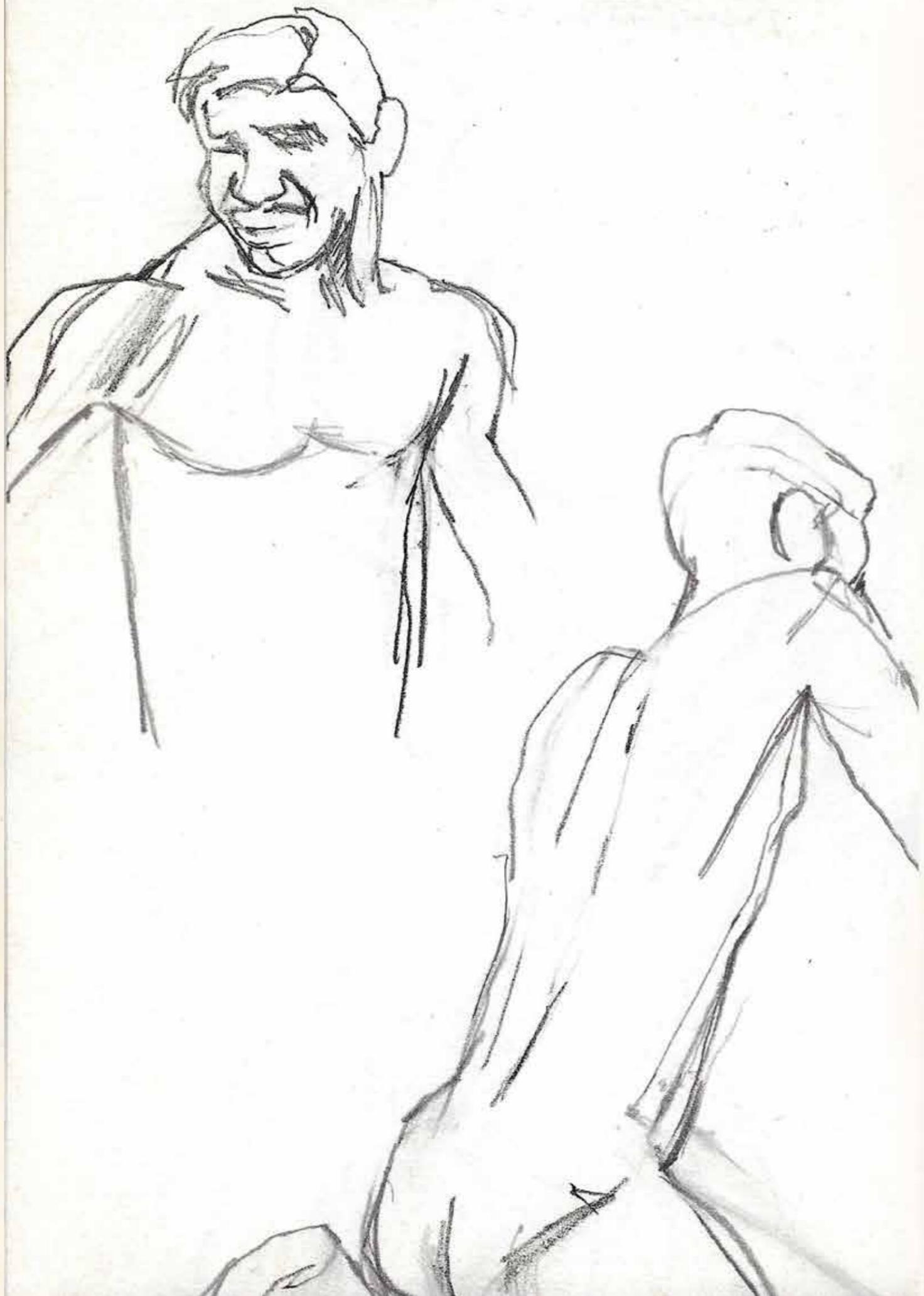


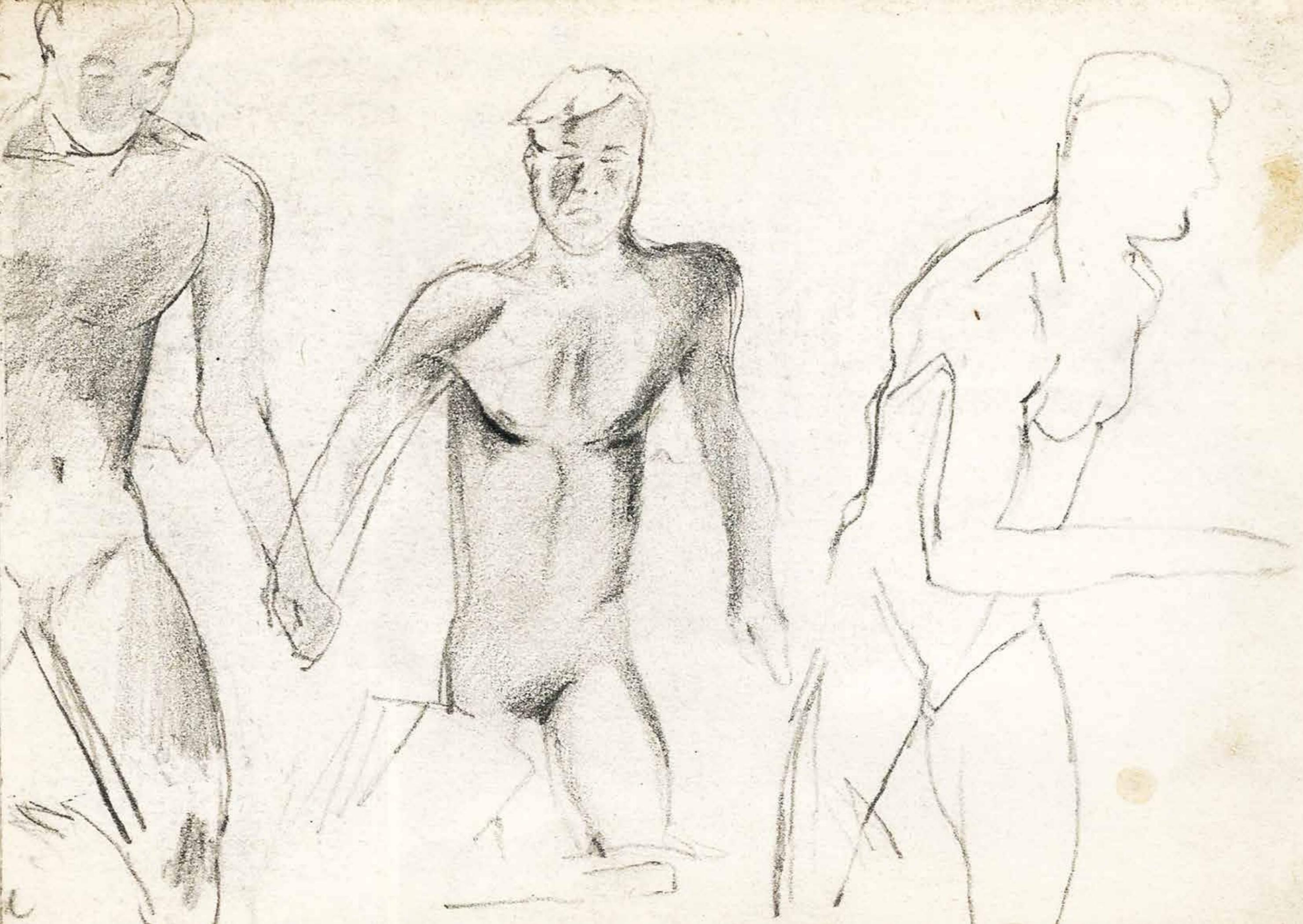


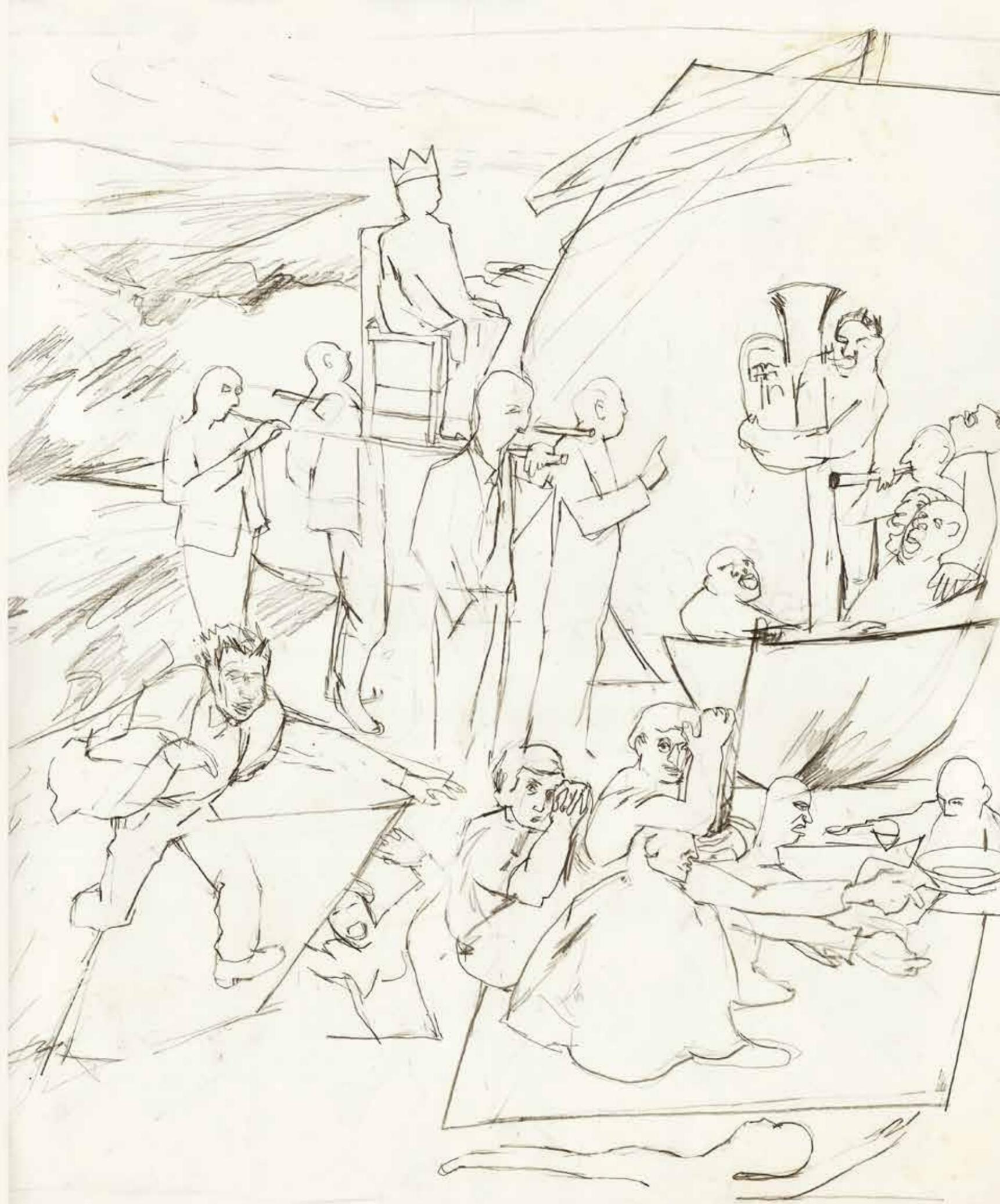
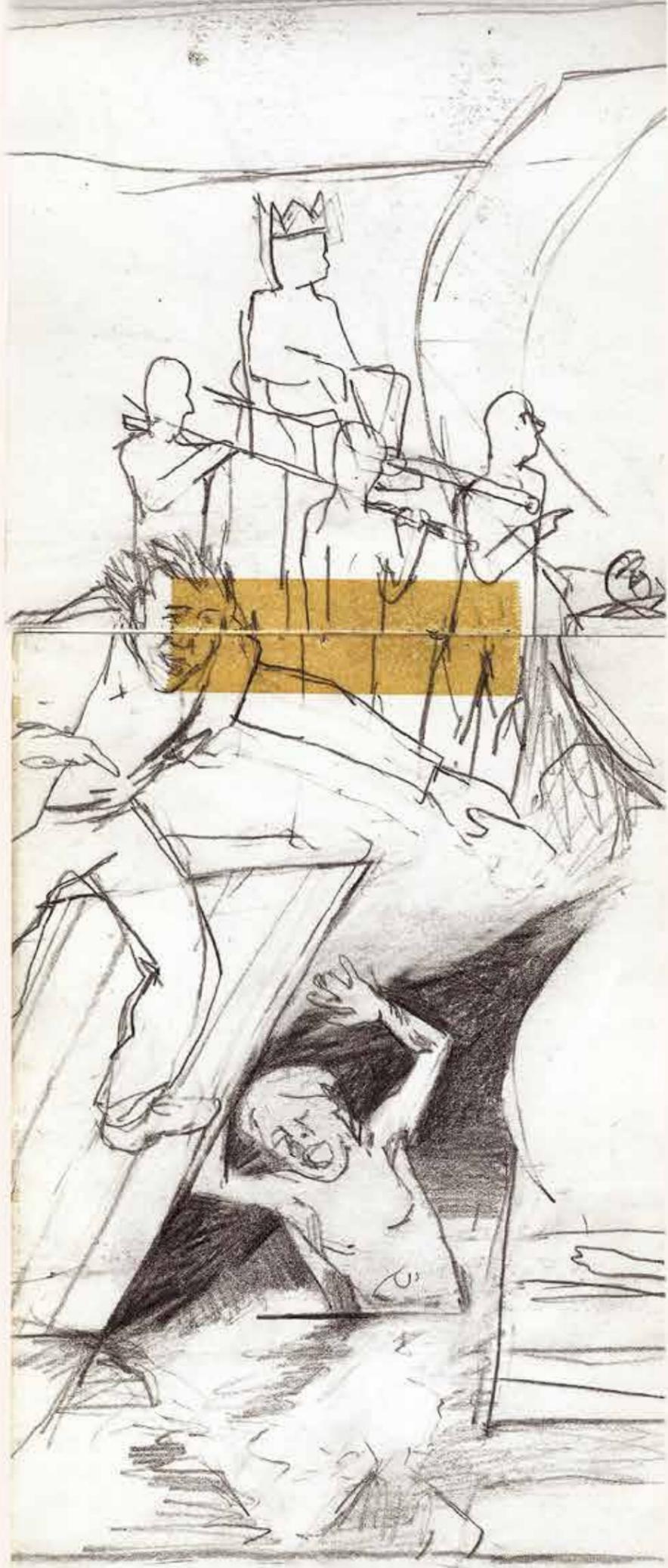




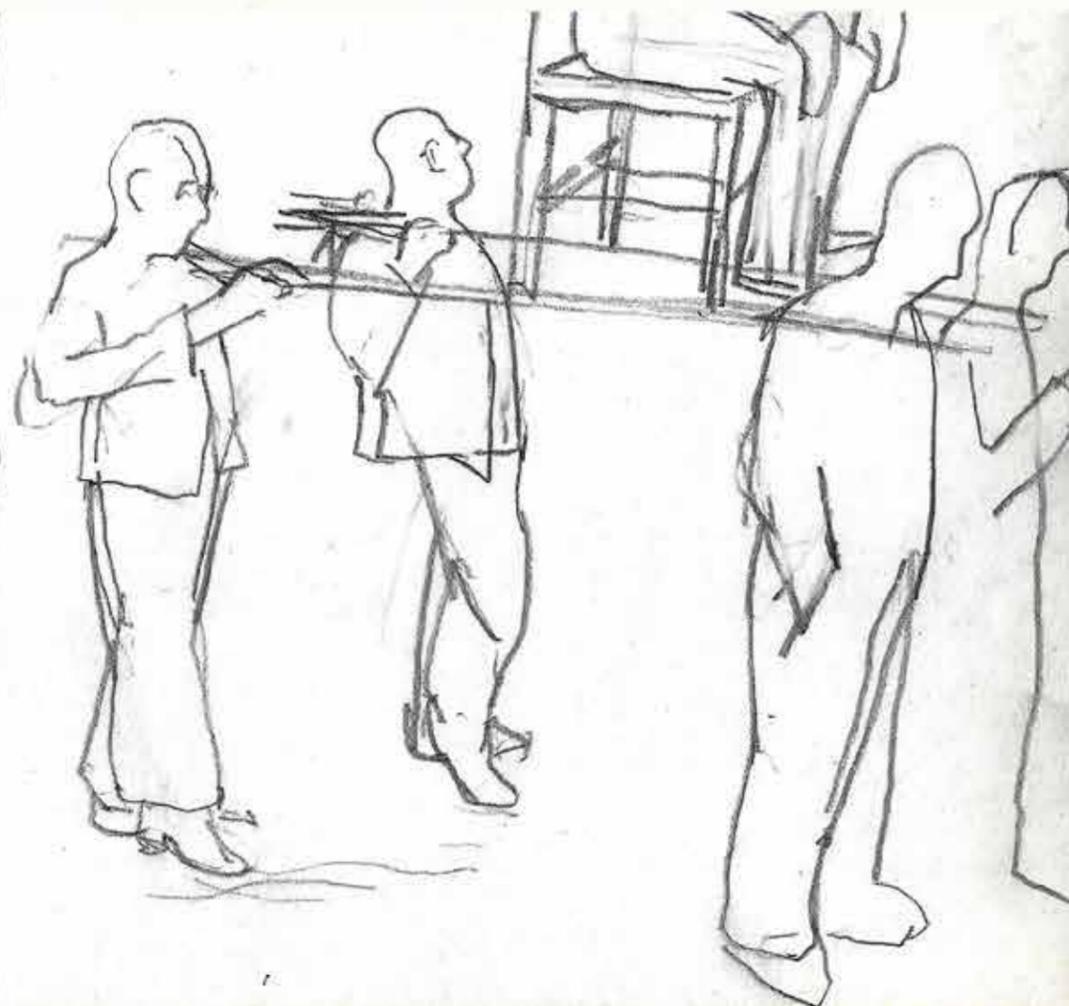
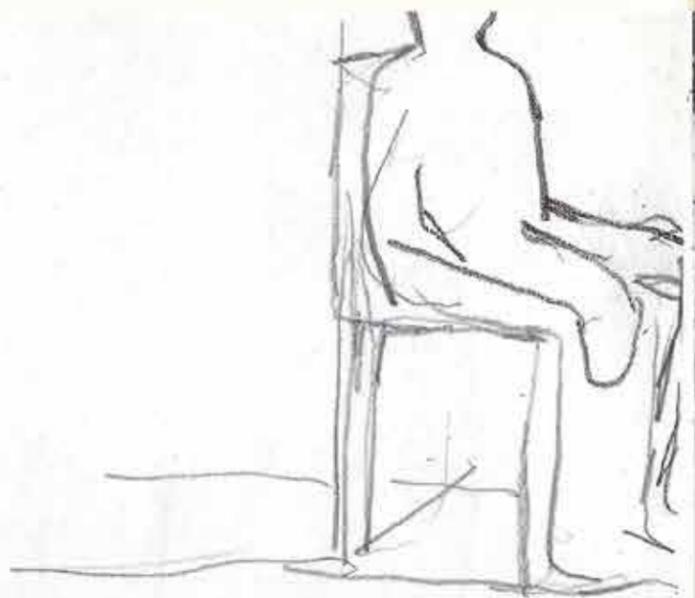


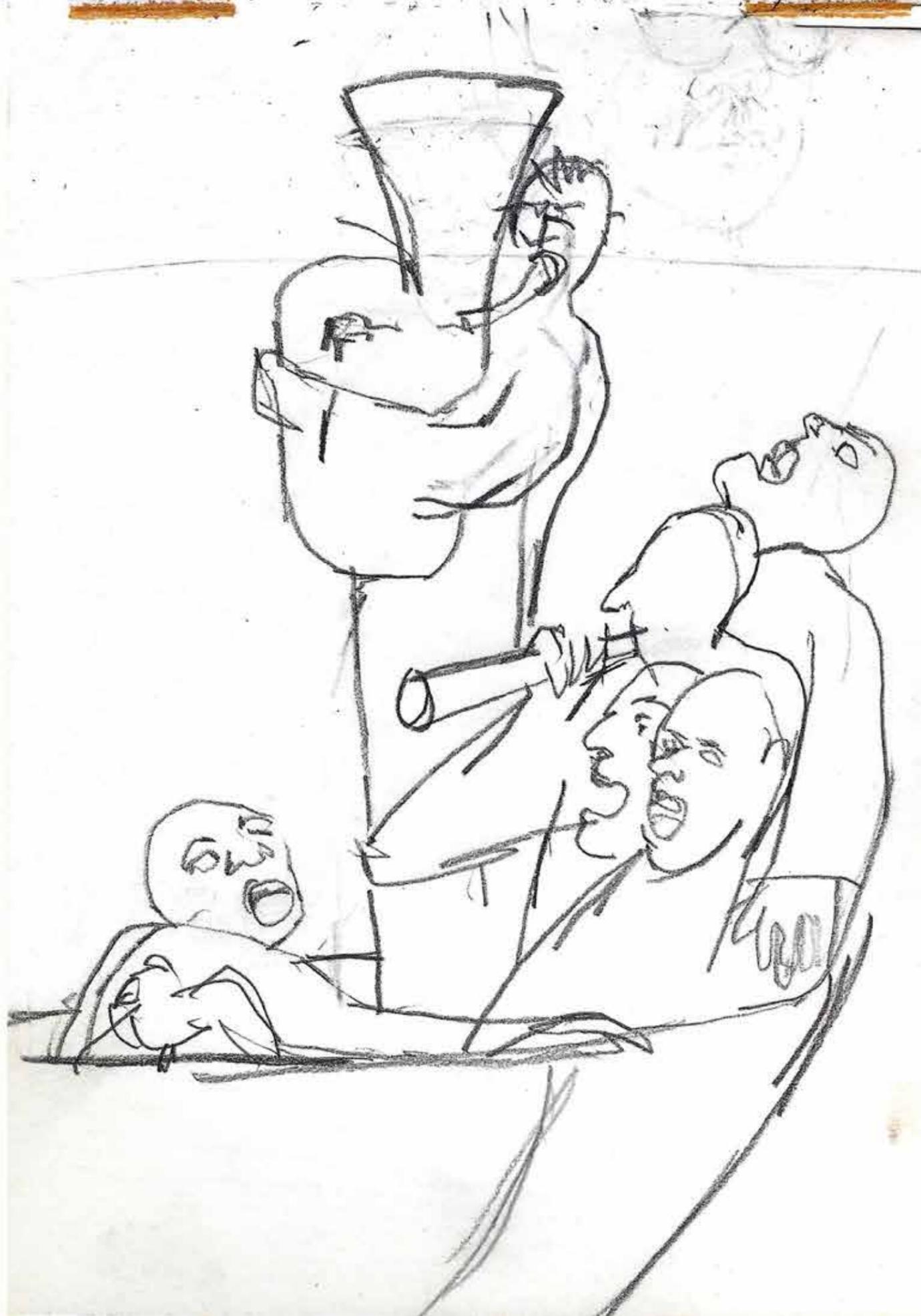






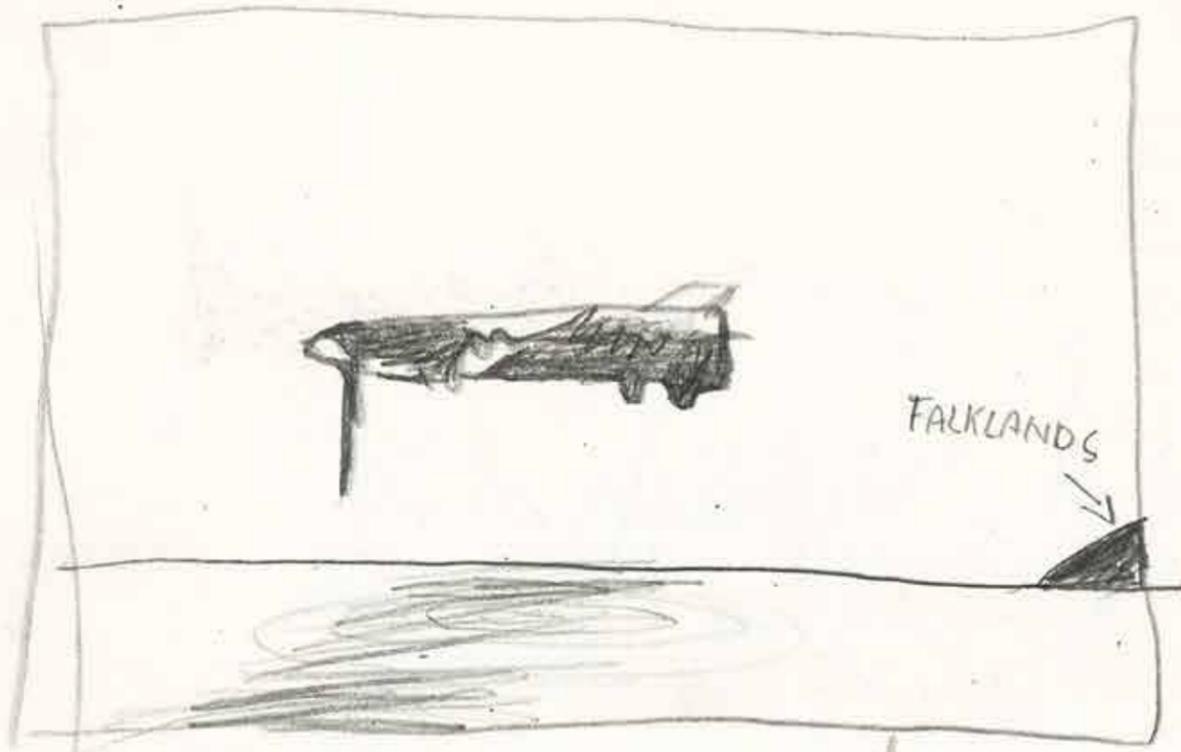








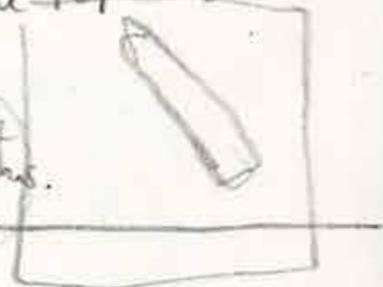
Ref female jagade dan.



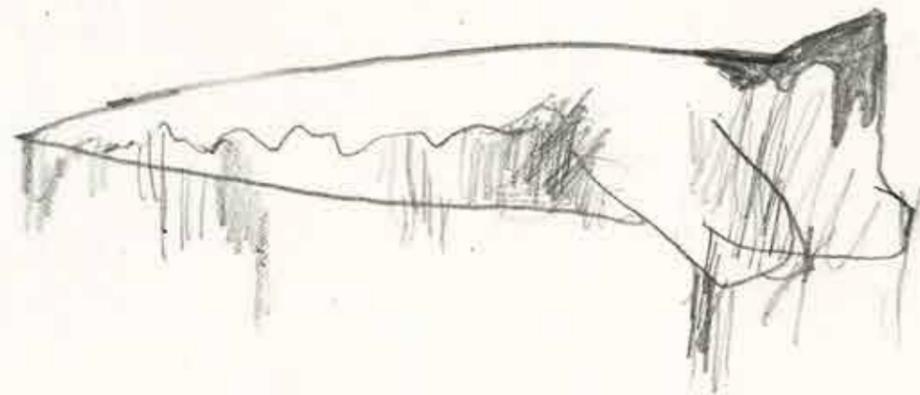
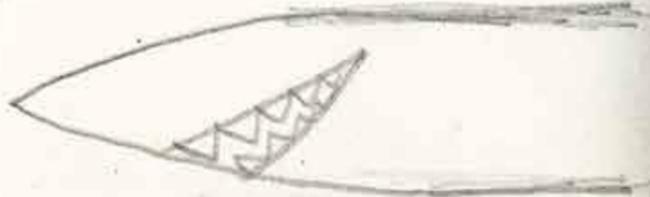
The Raised Exocet.

Etching. Slide or Adeltyle / Chile. / See Sump. / Tree.
Strong Bed Pantons. 10% of the Population.

Ride a Code Horge
images in Strong Bed Pantons.



The Raising of the Exocet

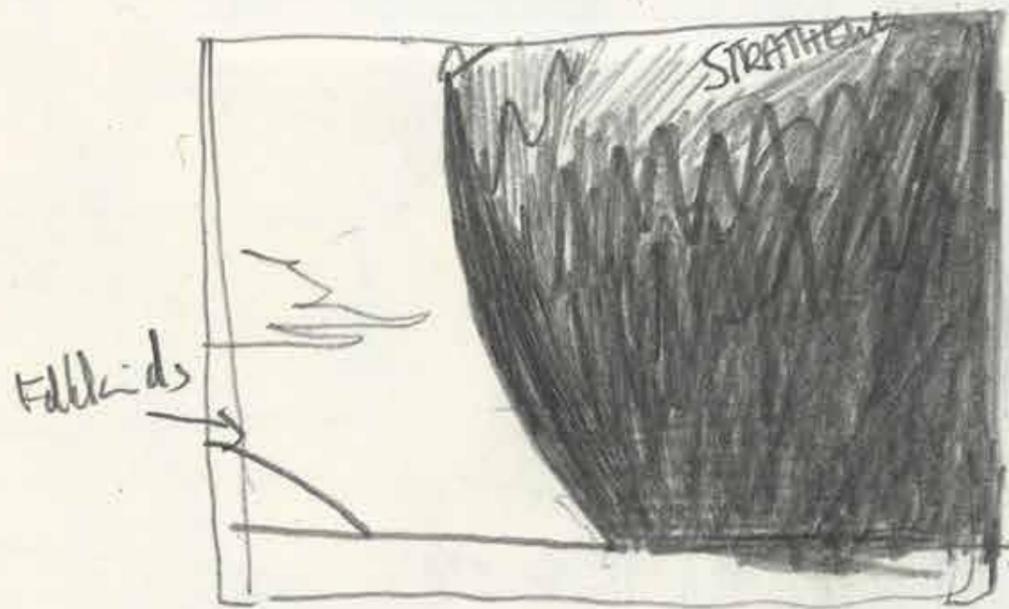


Falblonds Death Ship

The Death Ship Strathewe

Sets sail from the River Tees

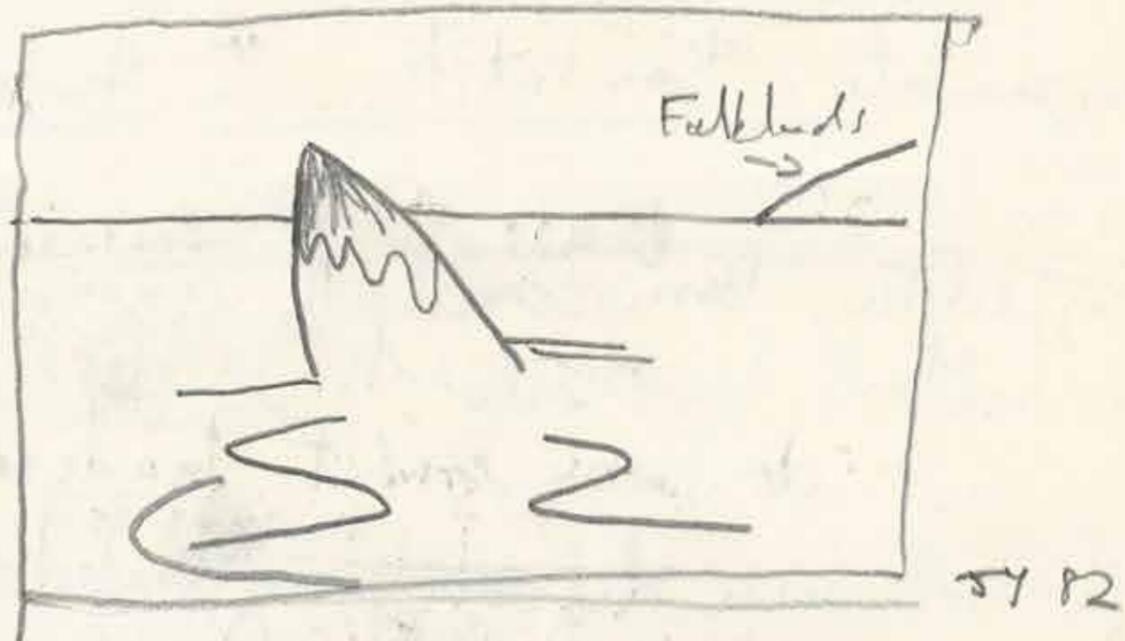
The Death Ship Sets Sail.



The Death Ship Strathewe Sets Sail.

The War of Thatchers Face

THE EMPIRE STRIKES BACK



"And everybody praised the Duke

who this great fight did win."

"But what good came of it at last?"

Quoth little Peterkin: —

"Why that I cannot tell," said he,

"But 'twas a famous victory"

Robert Southey

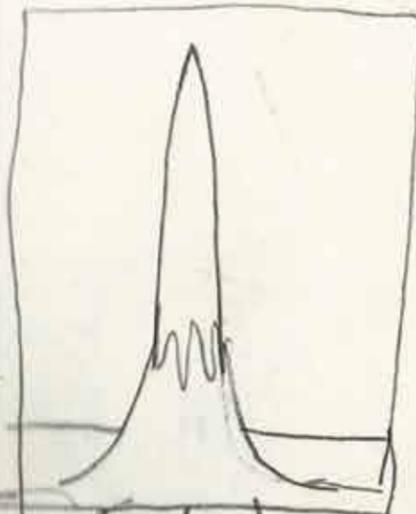
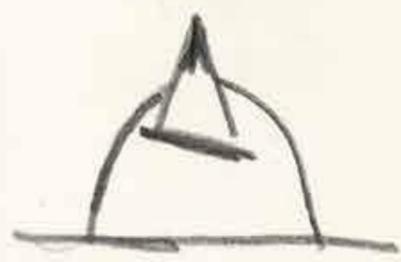
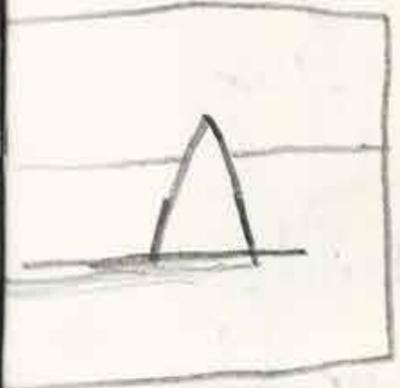


Turris Shroud

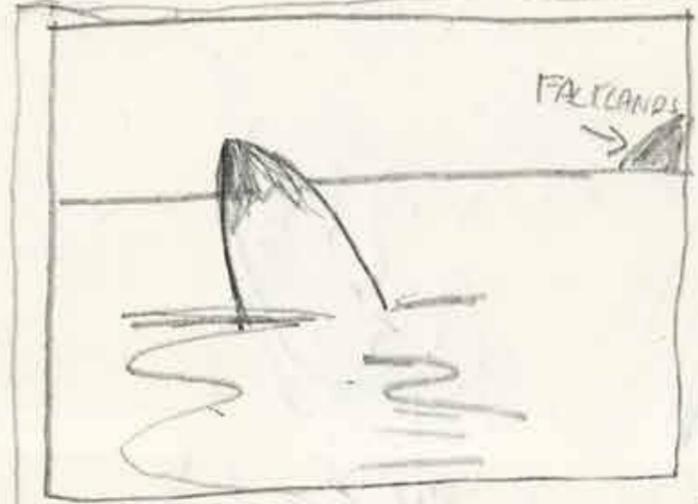
Elgus of a
Zombie

Changes
The Borgy Man / Days of War / When Tom Up / Last Children Sabbath -
Slays of Deshad.

They shoot horses don't they. - Health Workers strike.



Trident

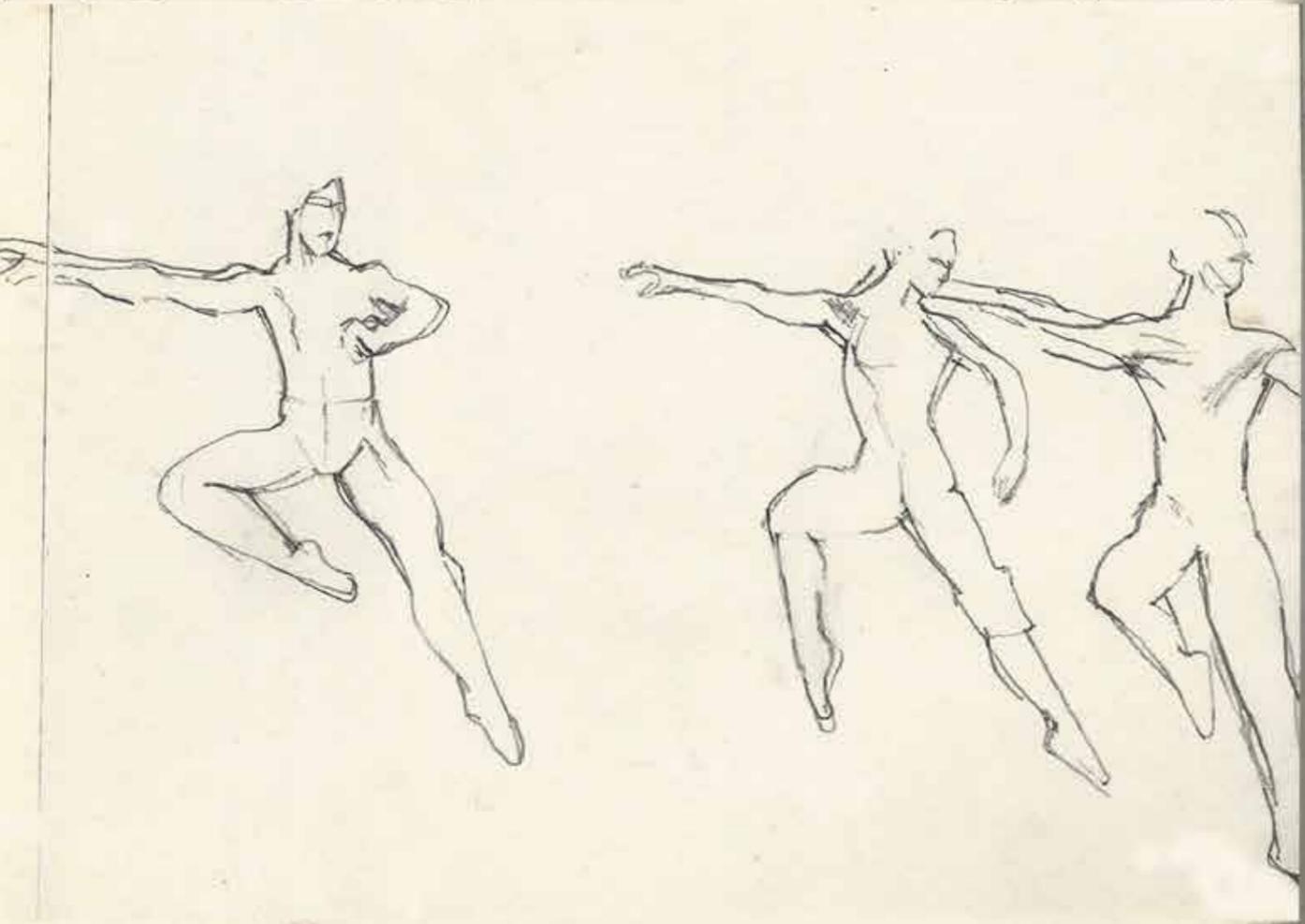
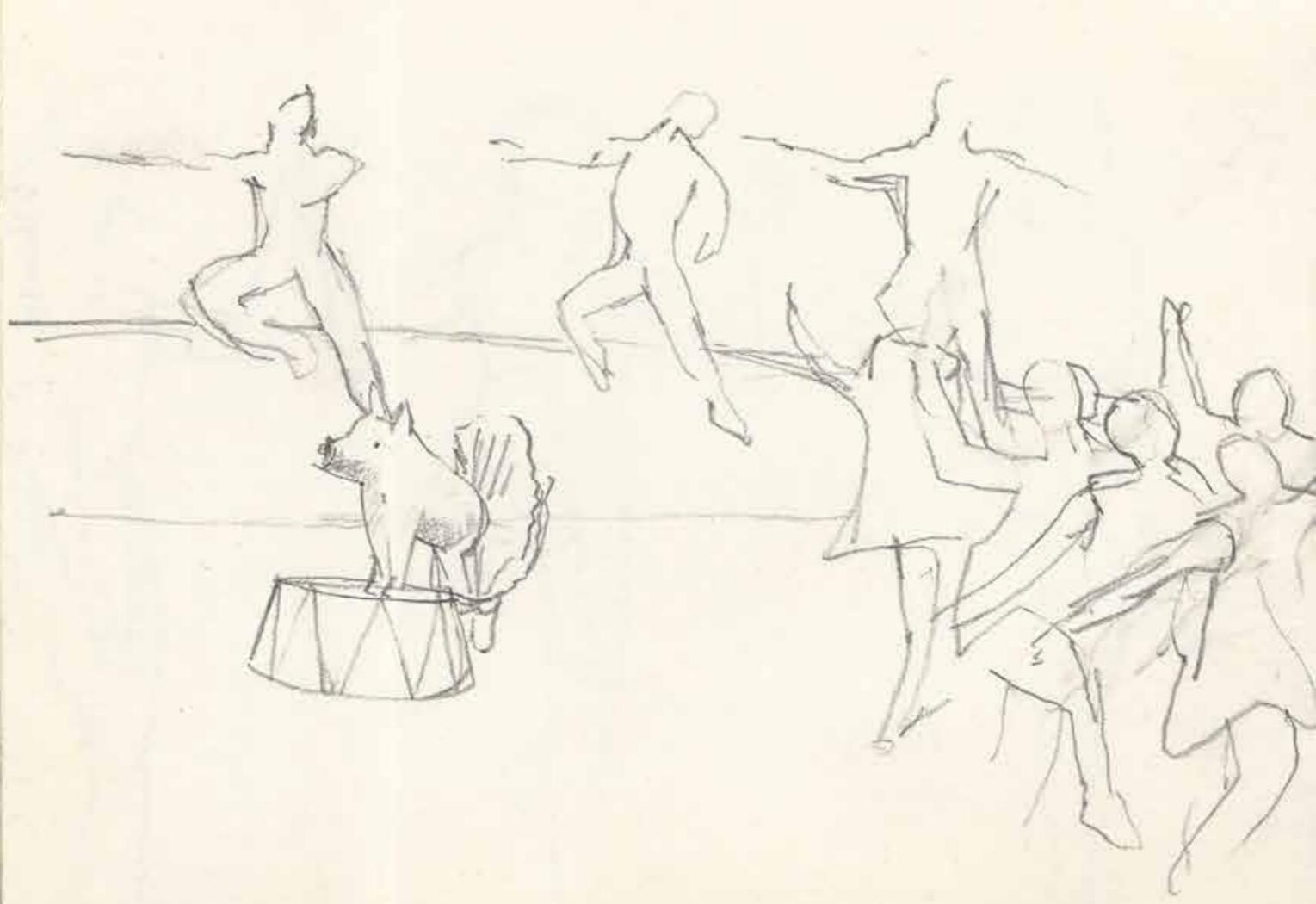


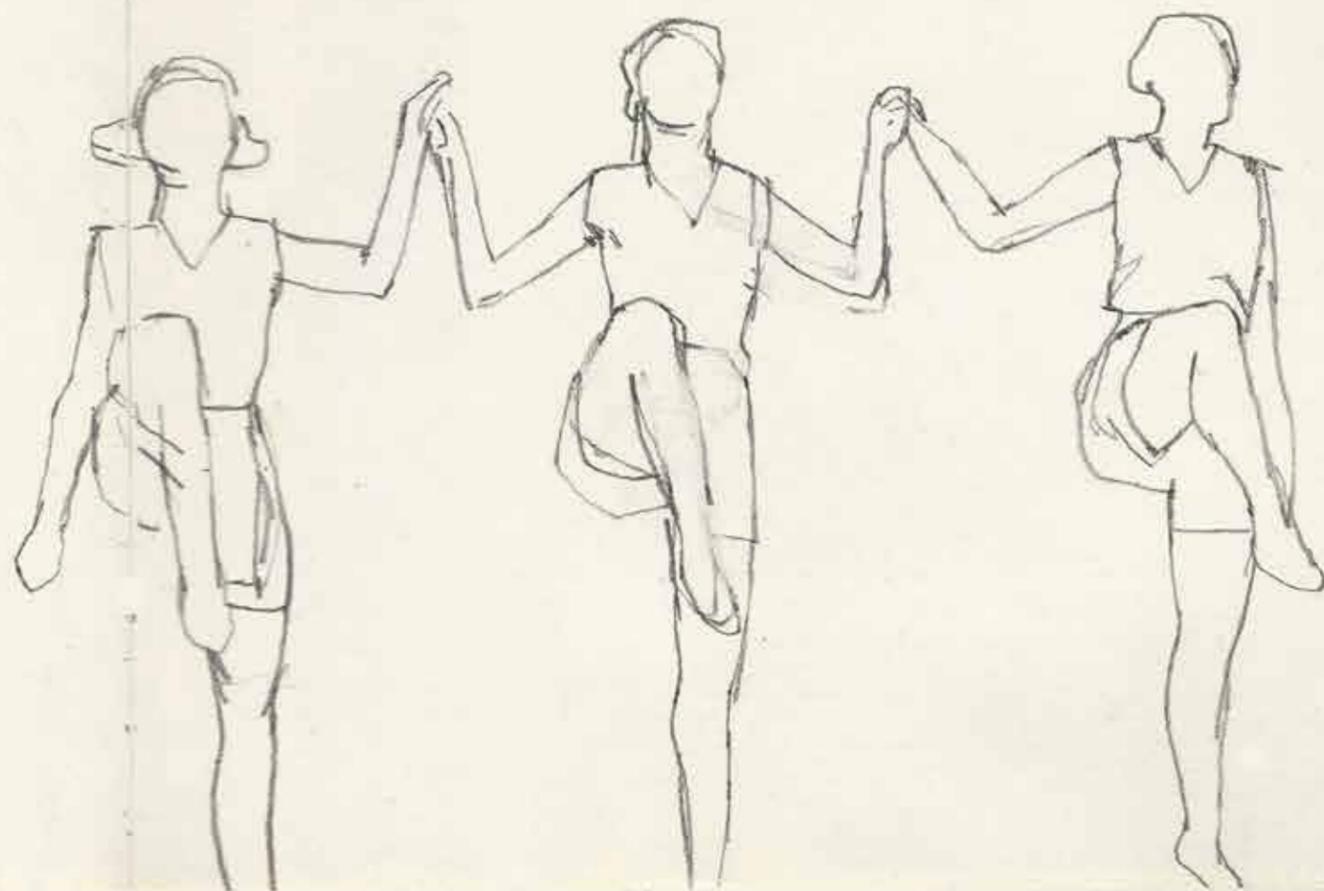
Robert
Southery

"And everybody praised the Duke
Who this great fight did win."
"But what good came of it at
last?"
Quote little Peterkin: —
"Why that I cannot tell," said
he,
"But 'twas a famous victory."



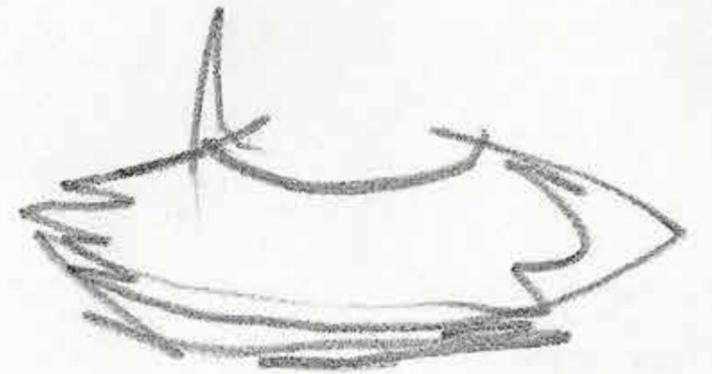
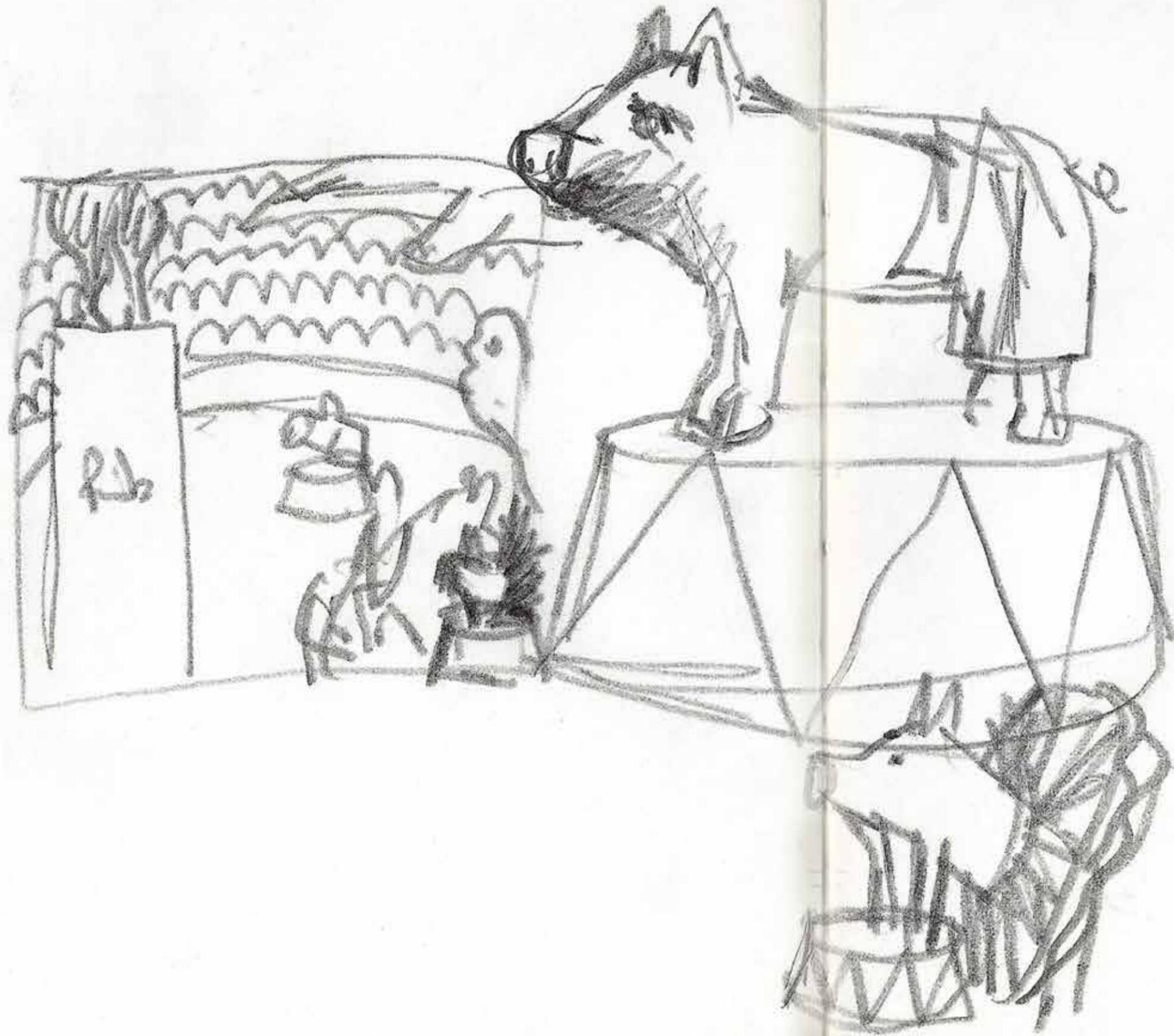
FLOATING OBJECT





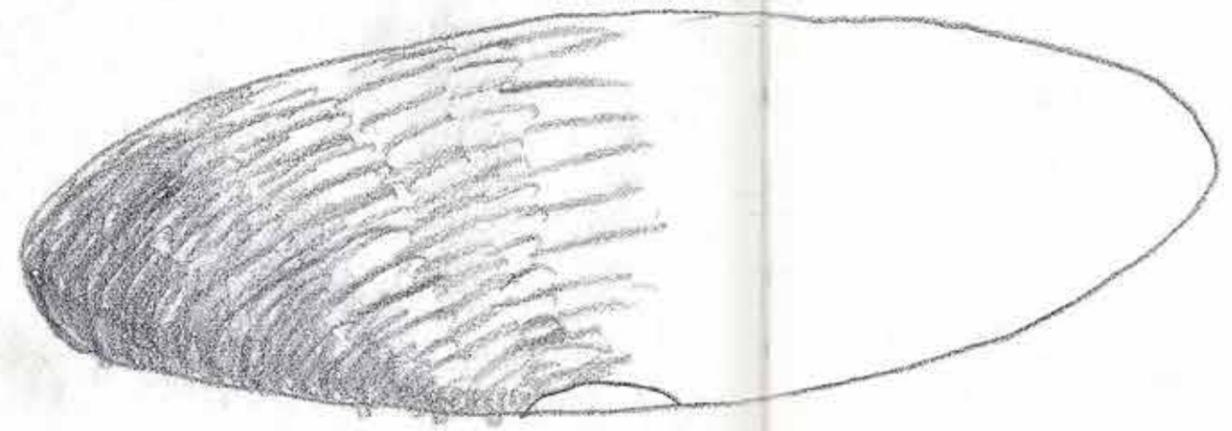
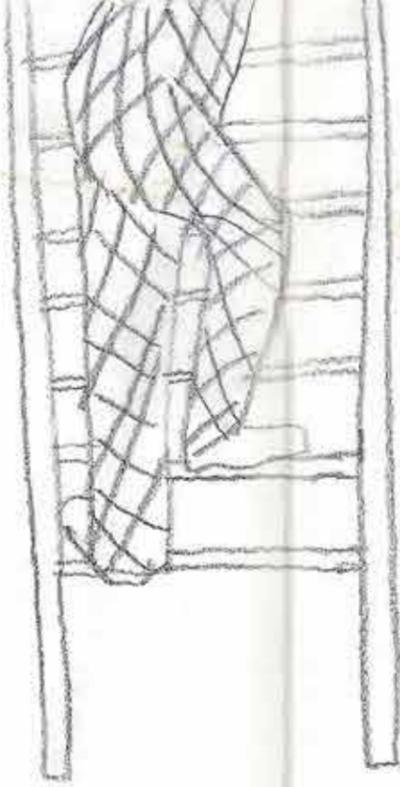
Democratic Cewins

(Horse and Pig in trousers)
Comment from H. (Nils) Darwood
on Sveralism.



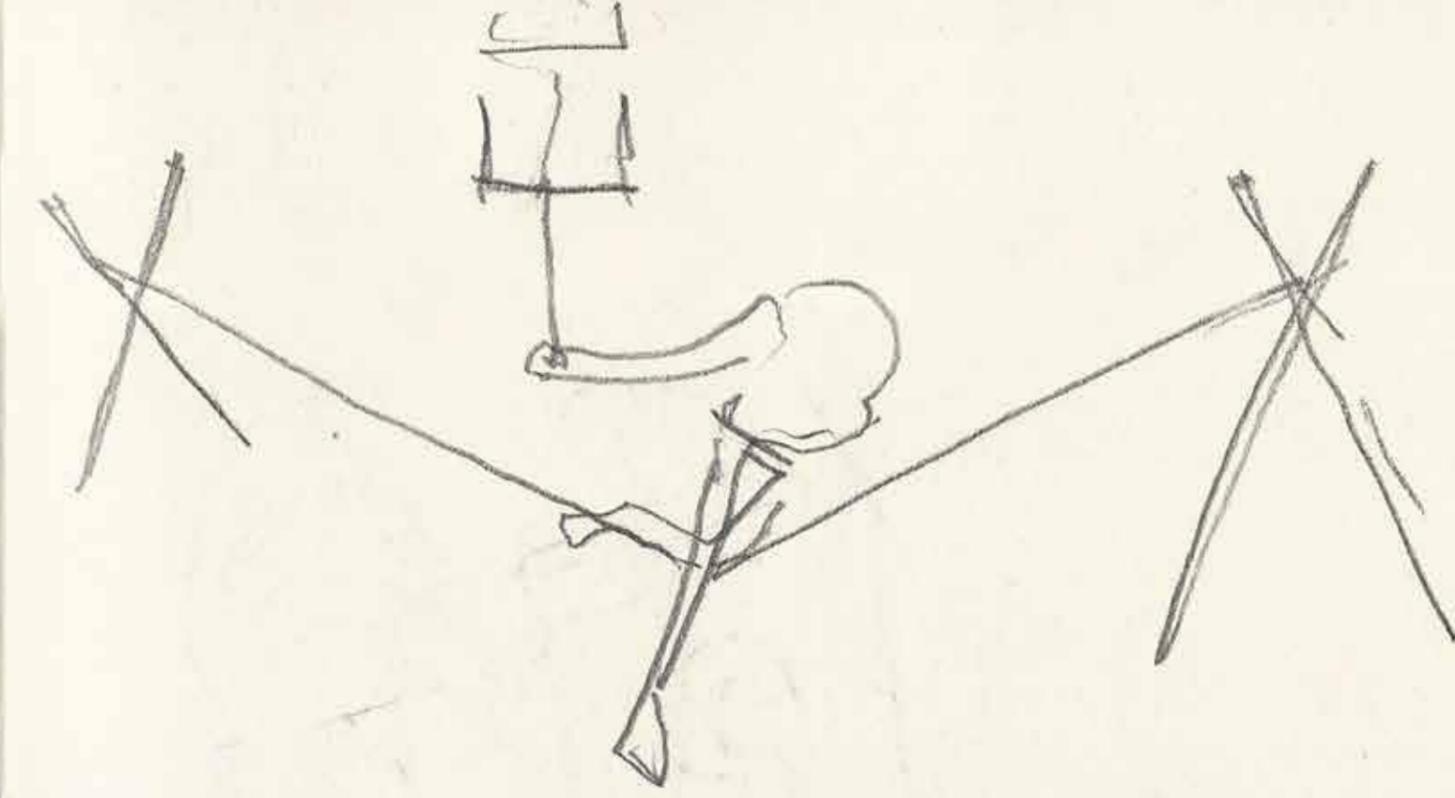
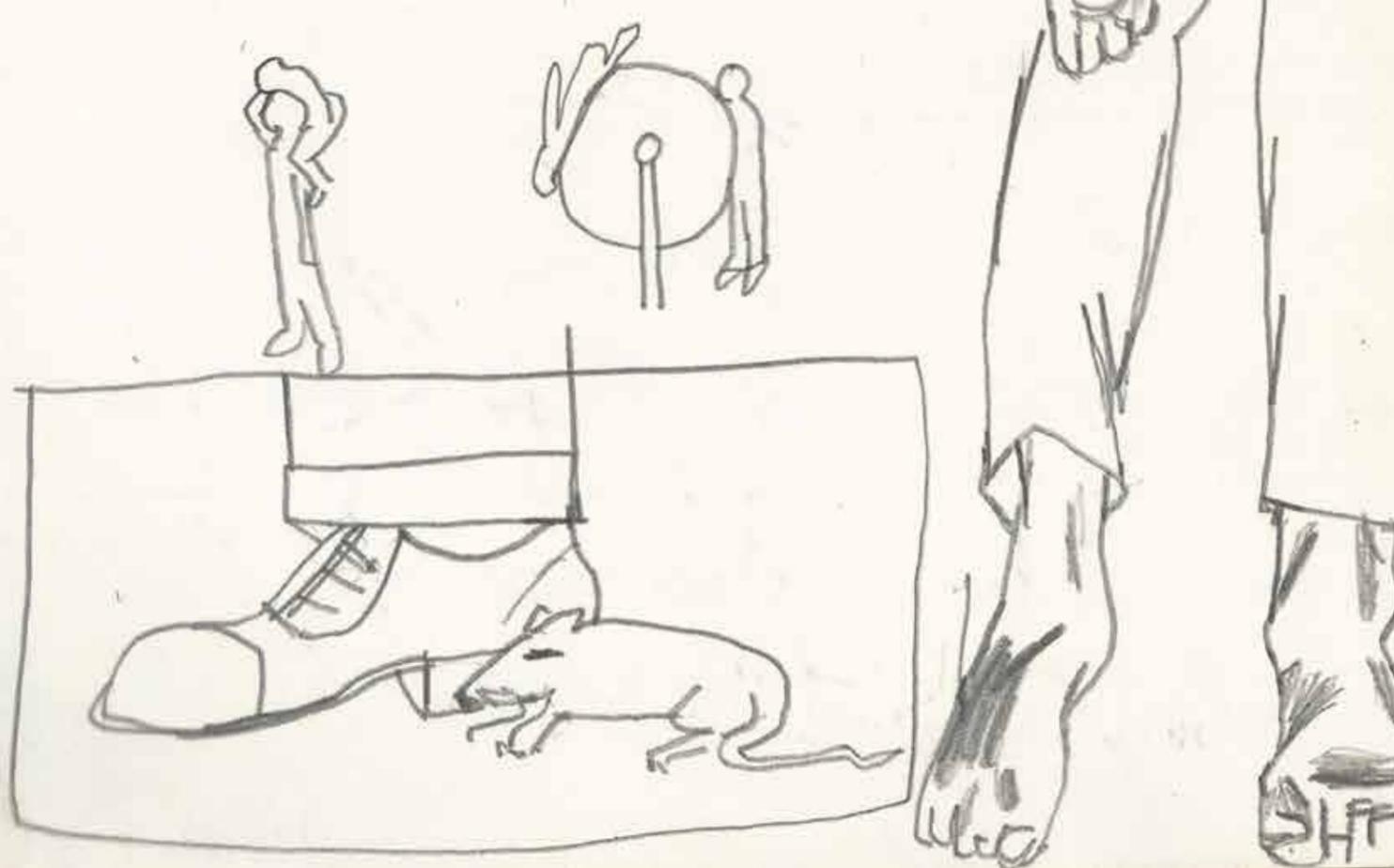


The tight rope (Market Place)

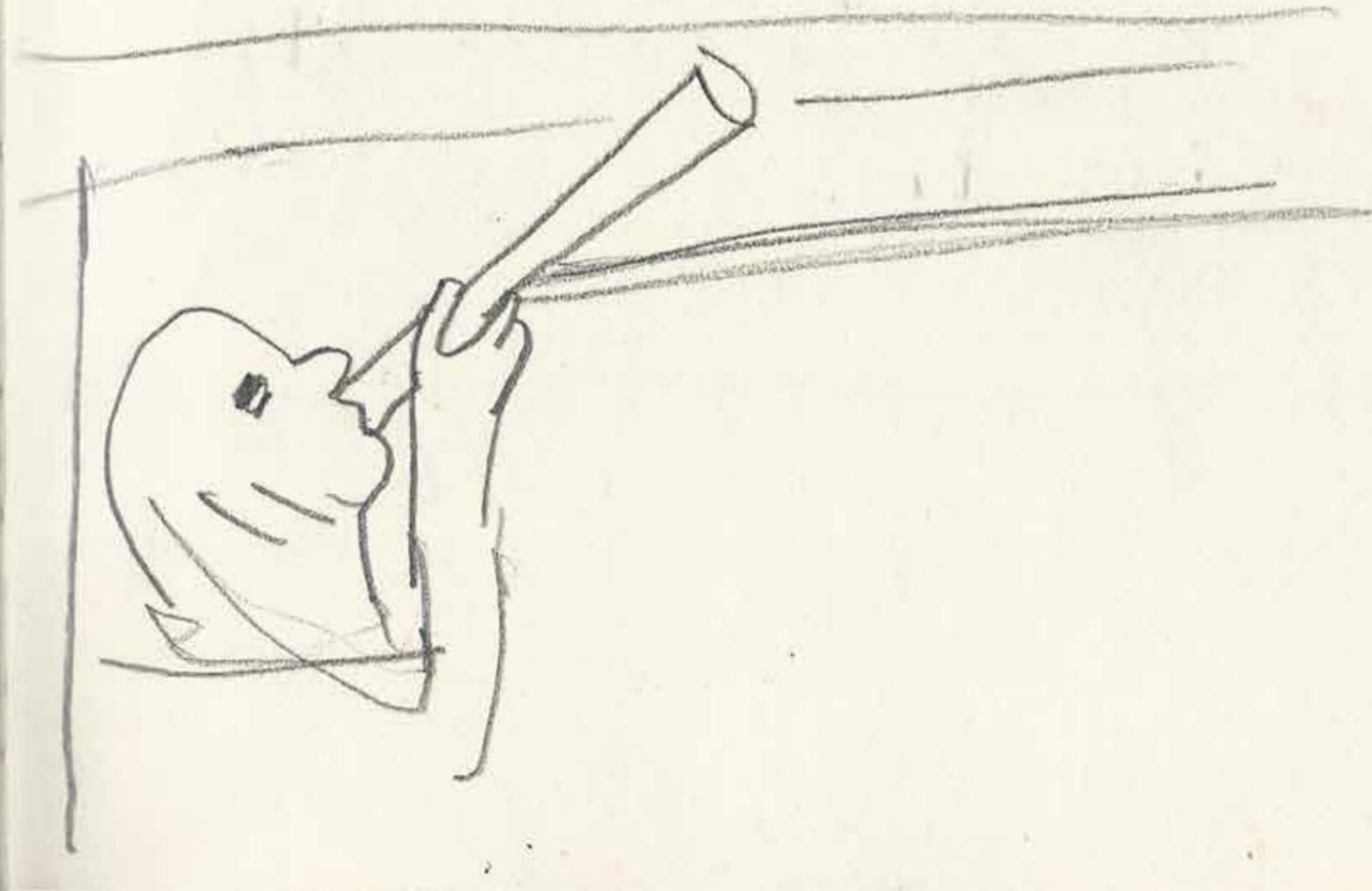




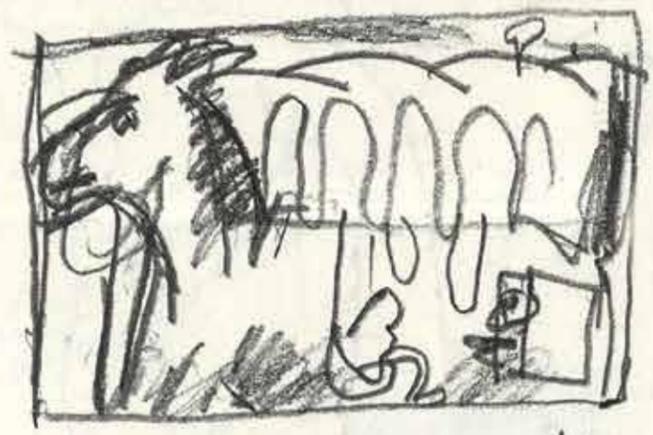
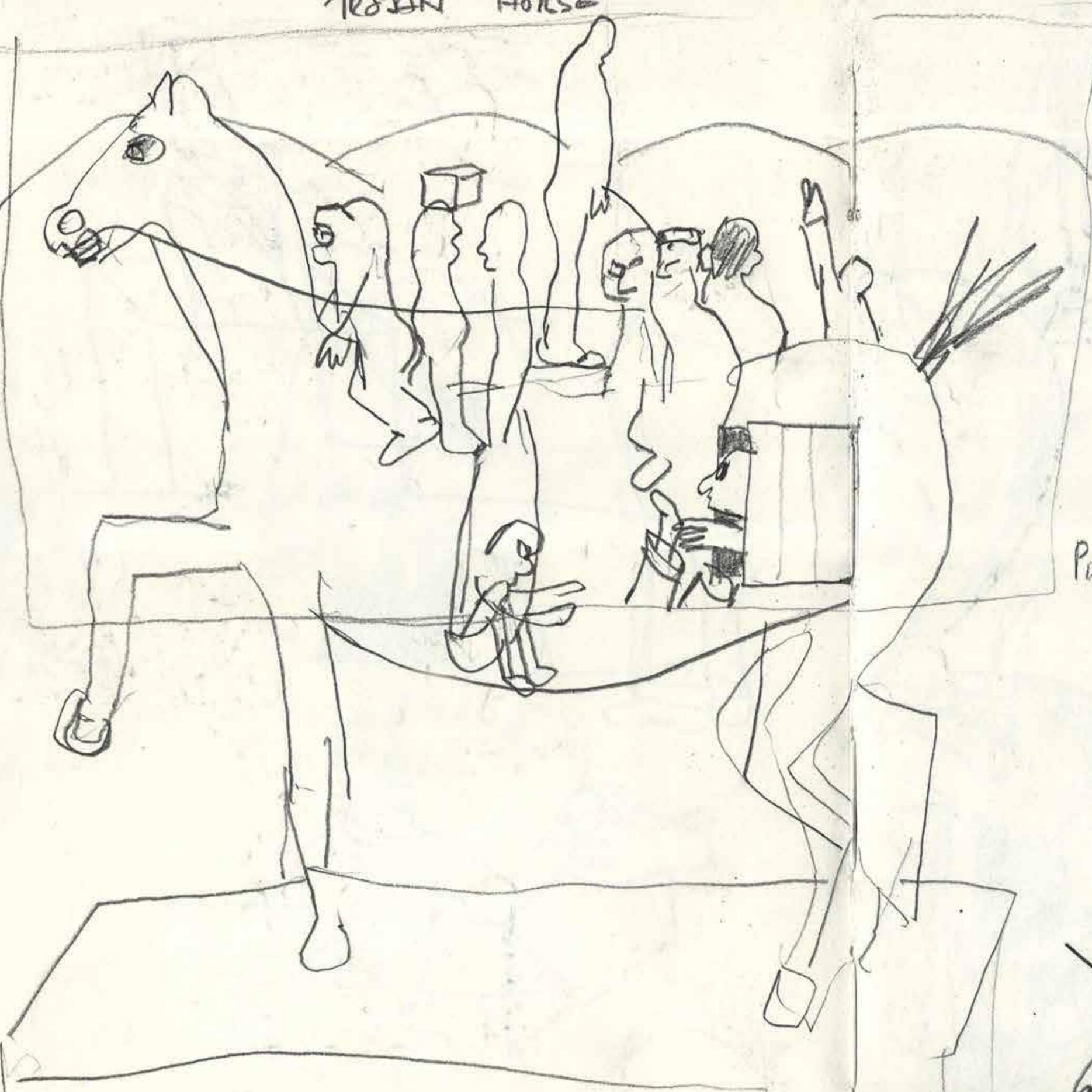
Gullivers travels.
The Market Place.



performs on the
Slack rope



TRAIAN HORSE



Party.

detail
see Alan Page

The Trojan Horse.

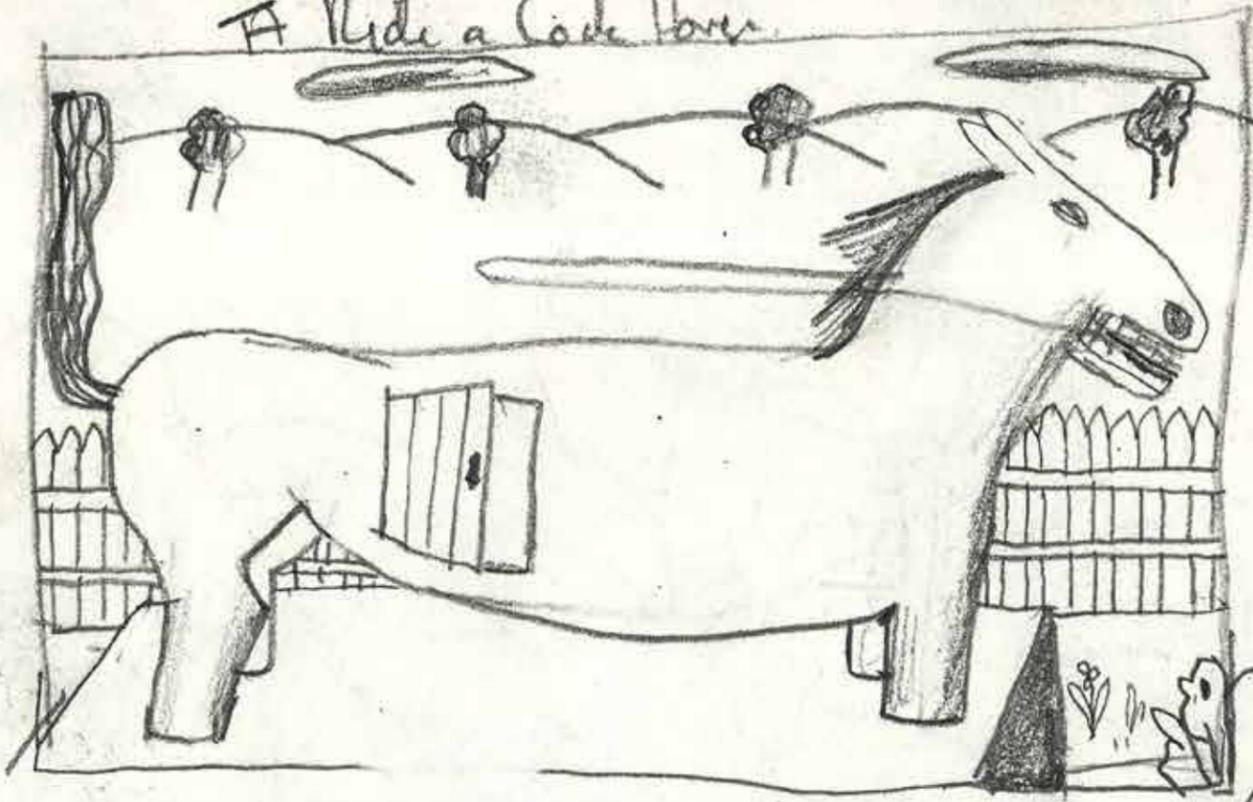
(Uncle Tom Cobby and
All)

Ride a Cock Horse.

Passing off the horse eating, singing dancing,
smiling kissing, drinking drunkenness
laughing, hugging, falling off the horse
sleeping.



A Ride a Code Horse



25-30 figures on ad hanging on to the horse. & falling off.

Activities

Bugging.

Pissing.

Falling off

Kissing

Eating

Drinking/Drunkenness

Hanging in cradle

sleeping.

Looking in wallet

Looking at watch

Saying.

figures in ears.

bleeding nose

sitting, standing, crouching, lying

crouching figure smoking

Dancing.

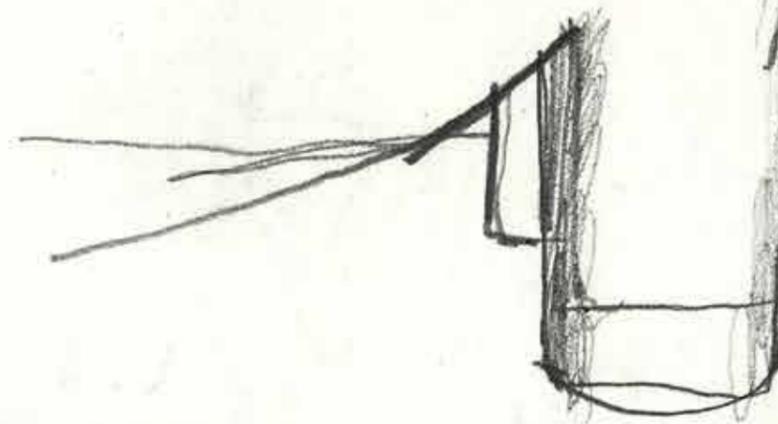
Peeping out (door reference to Trojan Horse)

figures in mouth

arguing

biting.

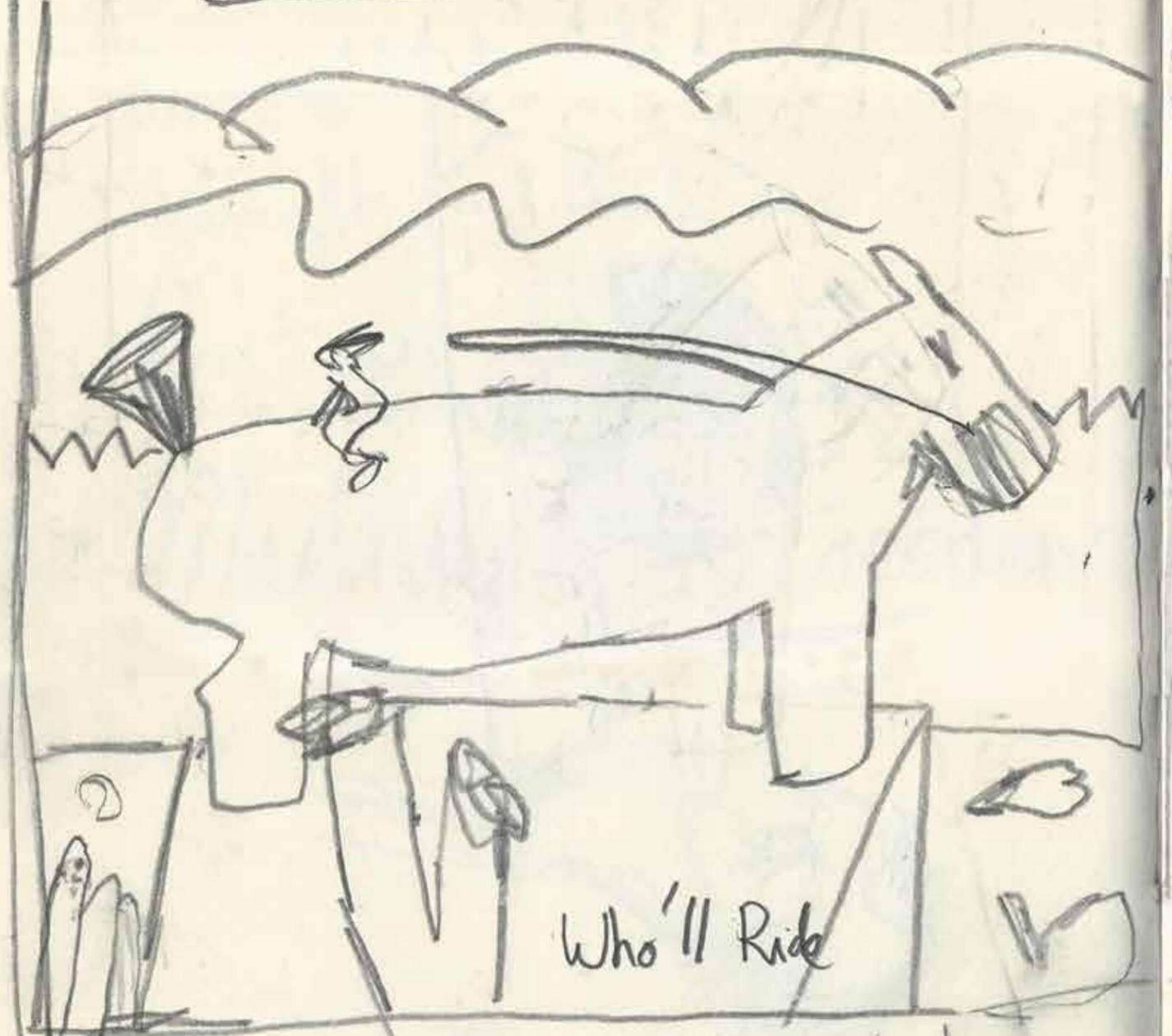
a wolf.



see Chagall



Summer of Discontent



Who'll Ride

Summer of Discontent

Who'll Ride



Red Yellow Blue Red

etdy.

(ISA of S...
W... a Star ^{Death side set sail / Poem}

3 Falklands / (The War of the Malvinas)

Computer use.

eg. Computer a holiday in Bloodfoot

Computer watching TELE

Computer visits to National gallery

Computer plays Bad

Ten Percent of the Population

When You're Up You're Up.

You've got to draw the line

Some where.

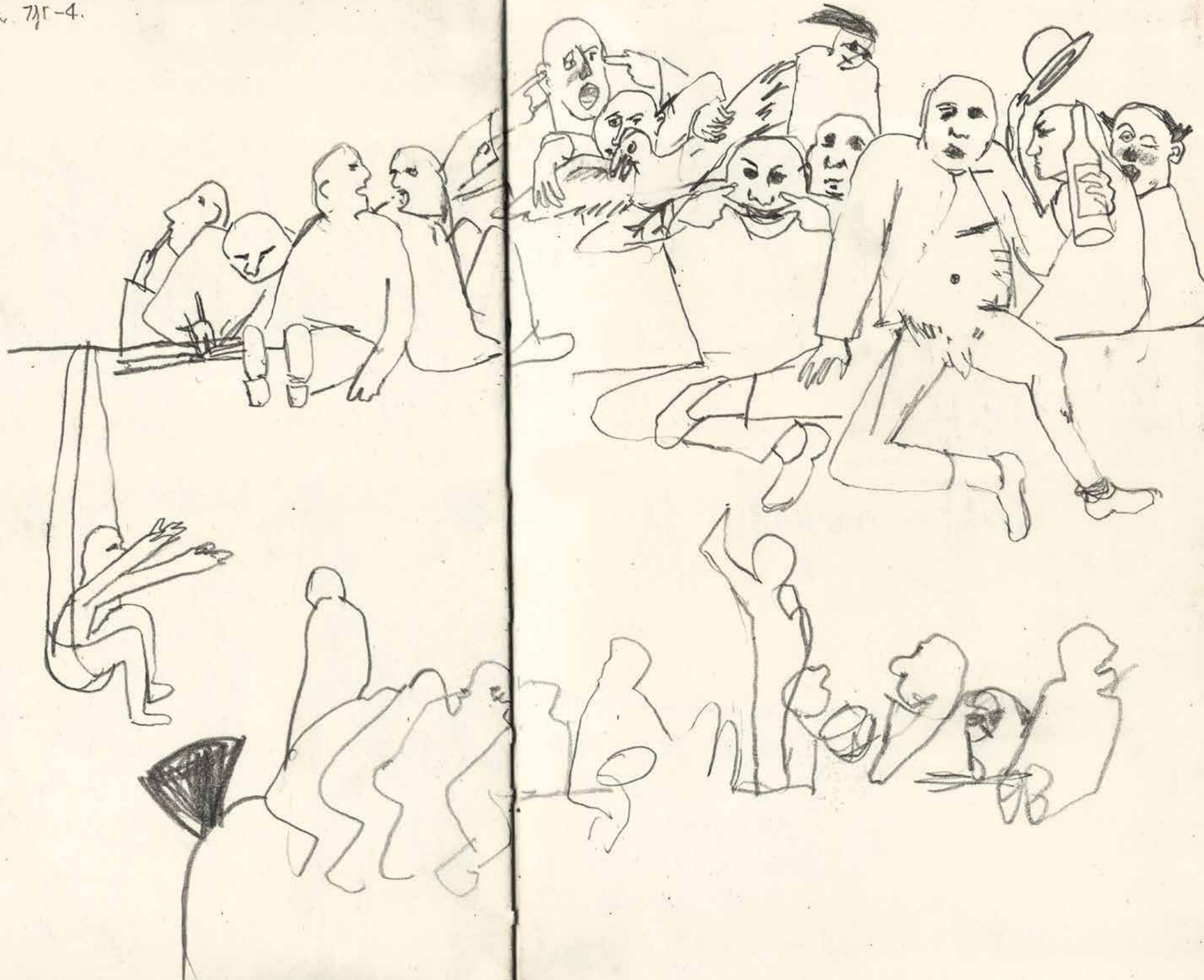
Lies.

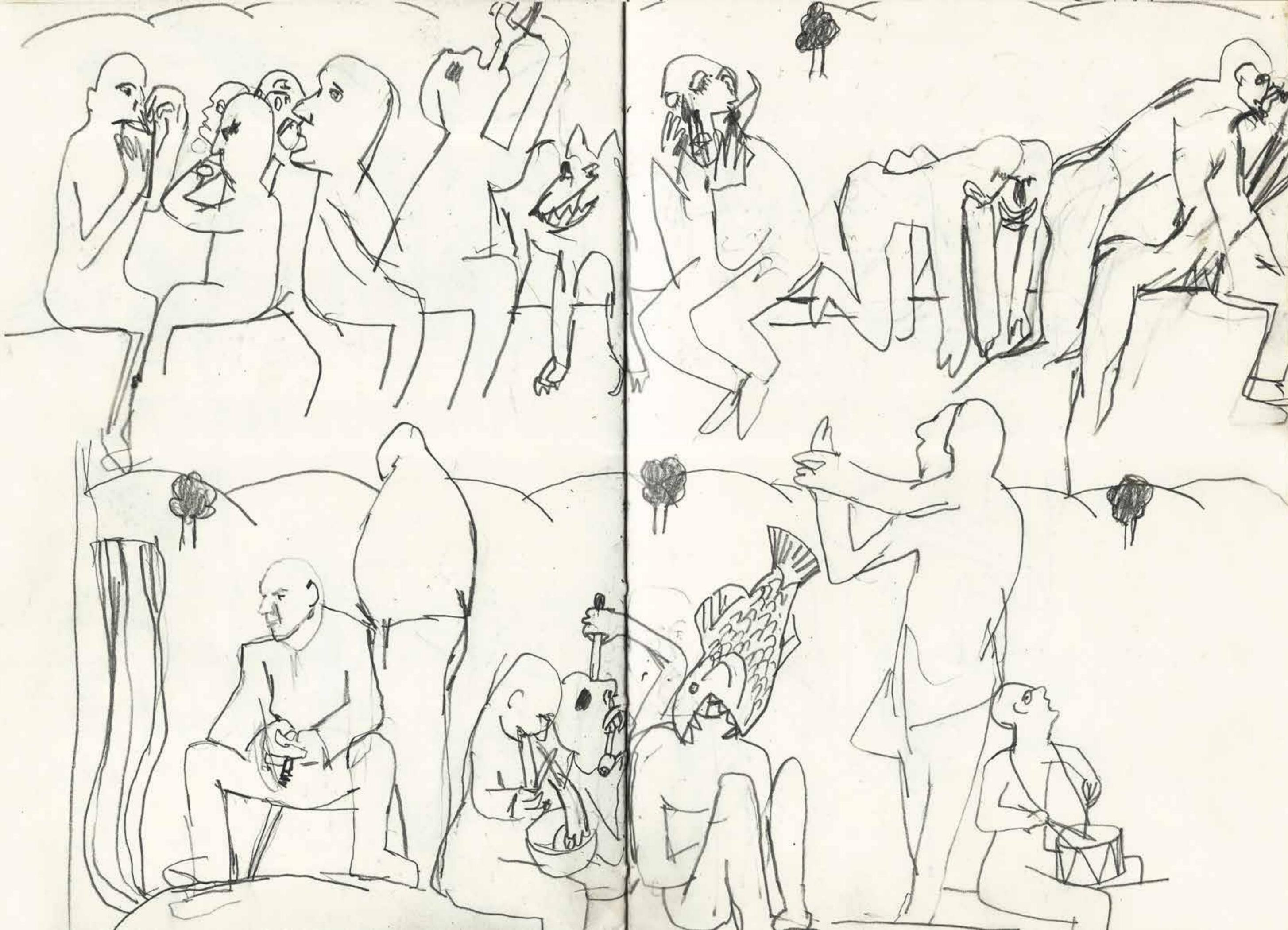
Strange Bed Partners.

Up a tree.

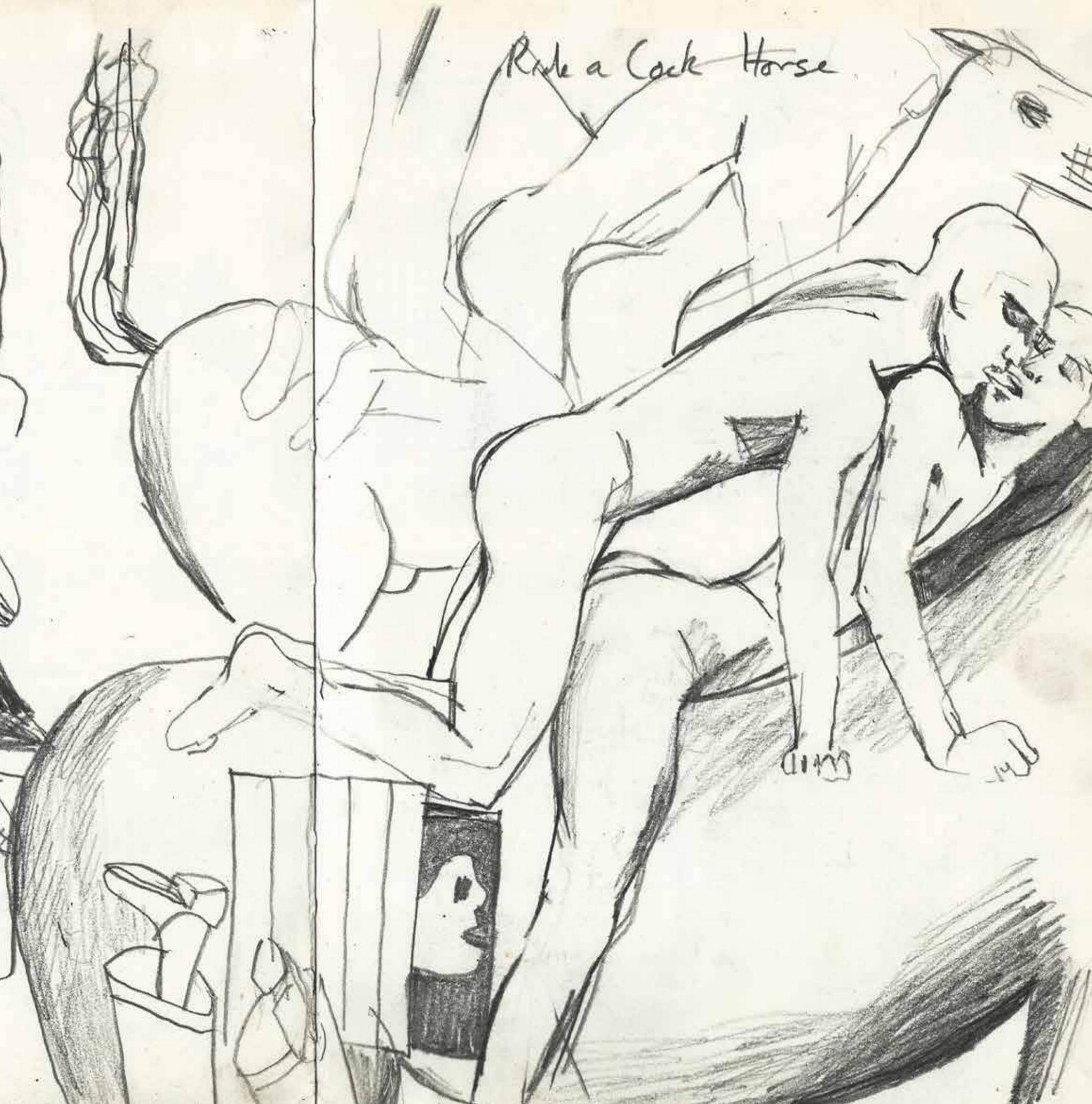
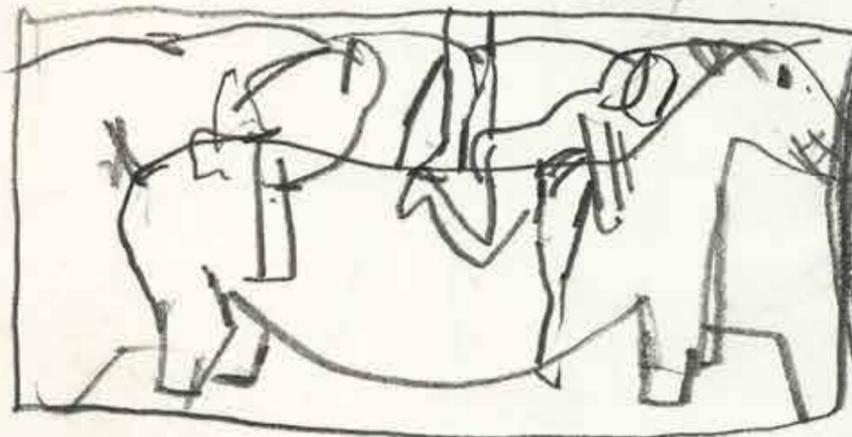
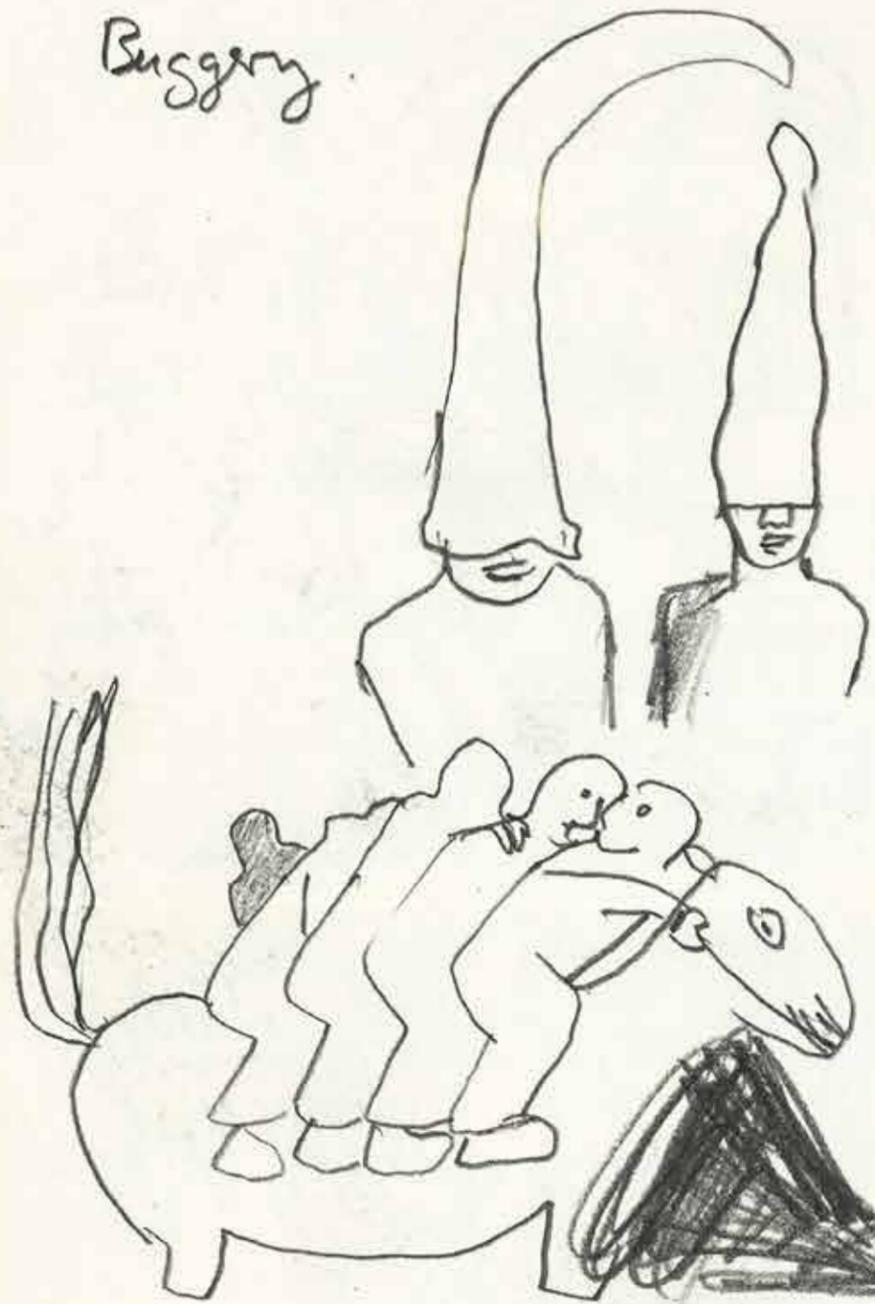
It transpired. In the Wilderness.

Do canvas before Easter 7/1-4.



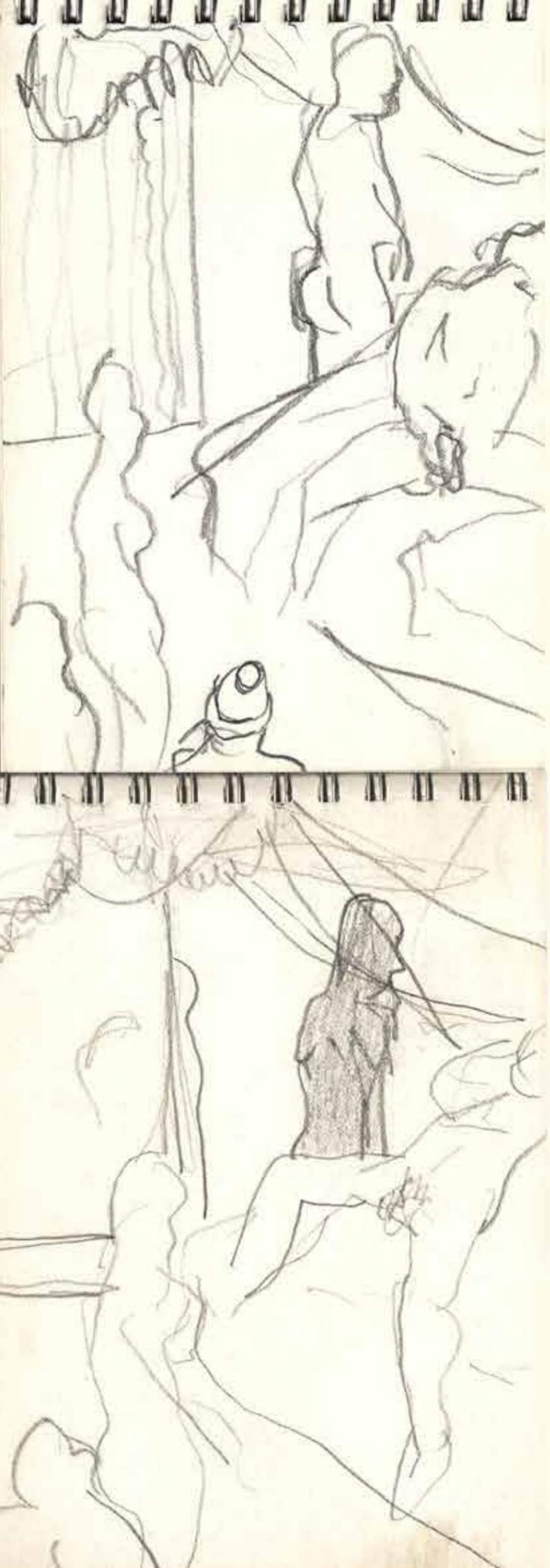


Buggery

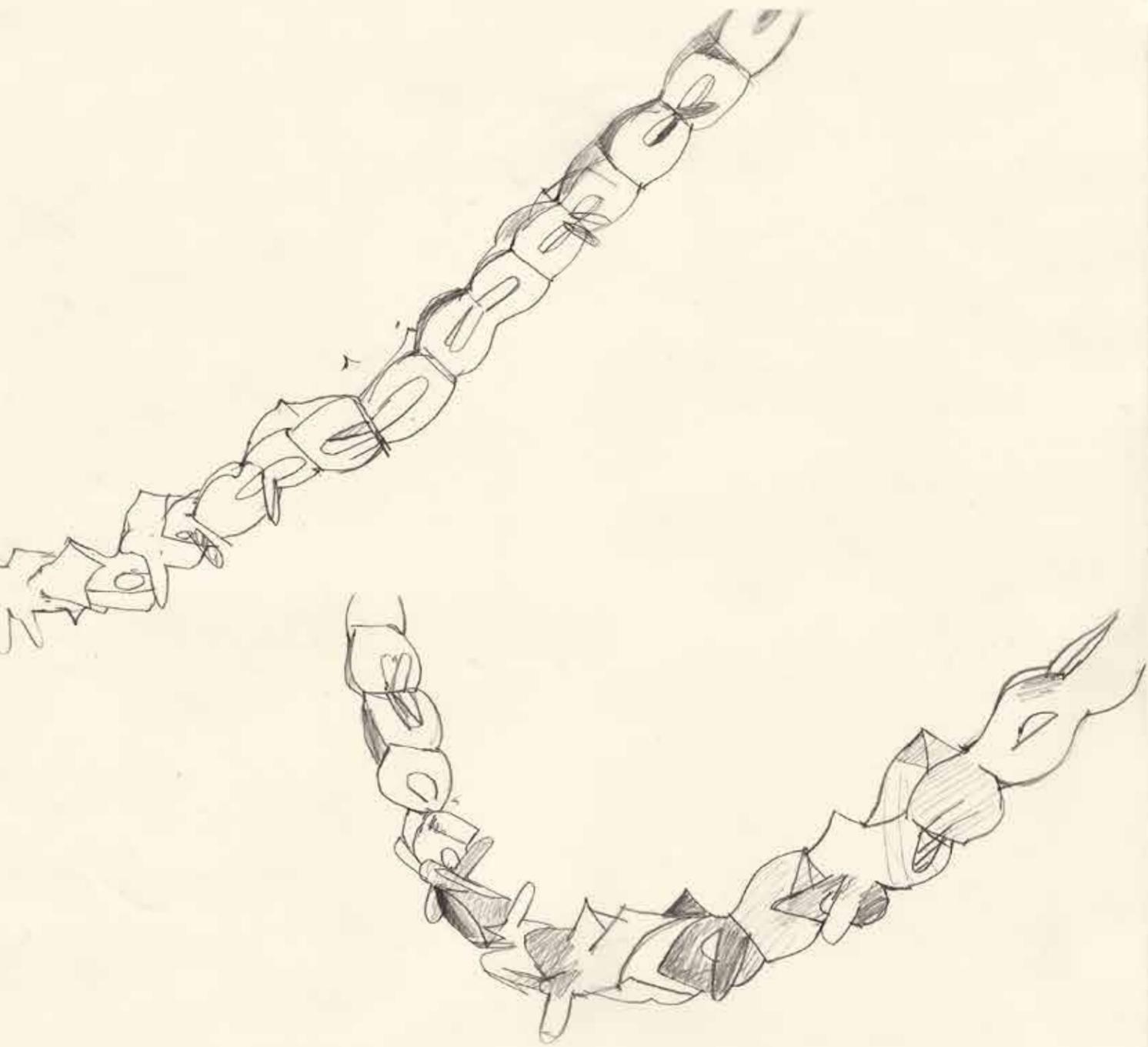


Ride a Cock Horse

11/13

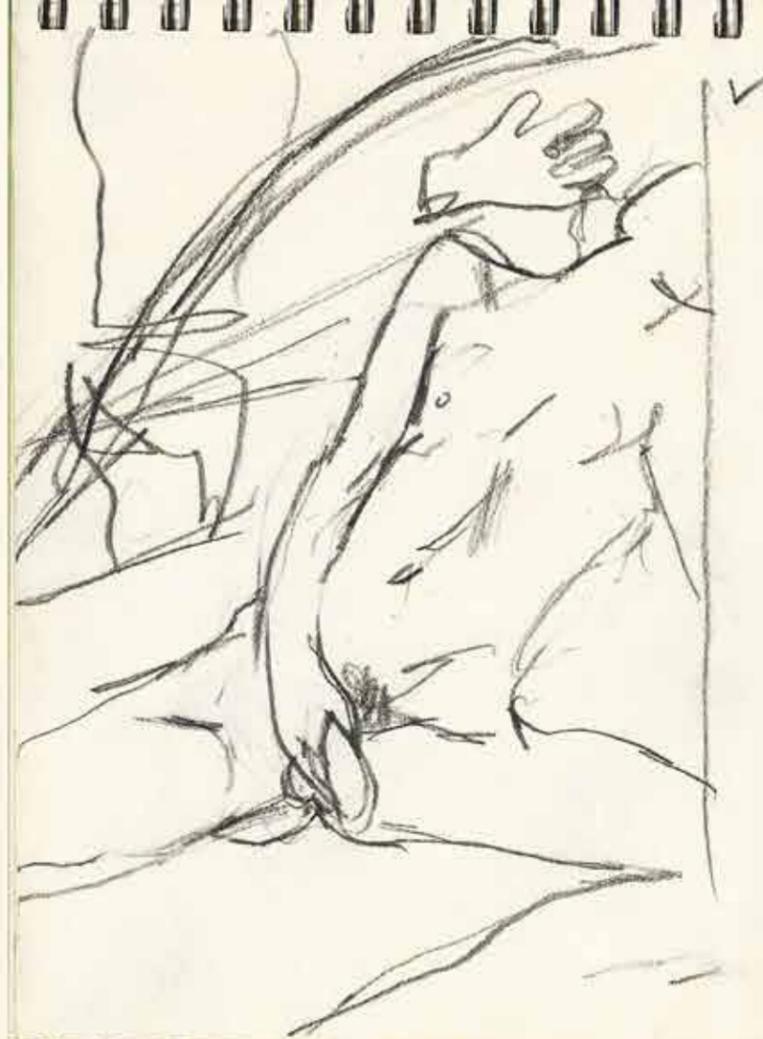


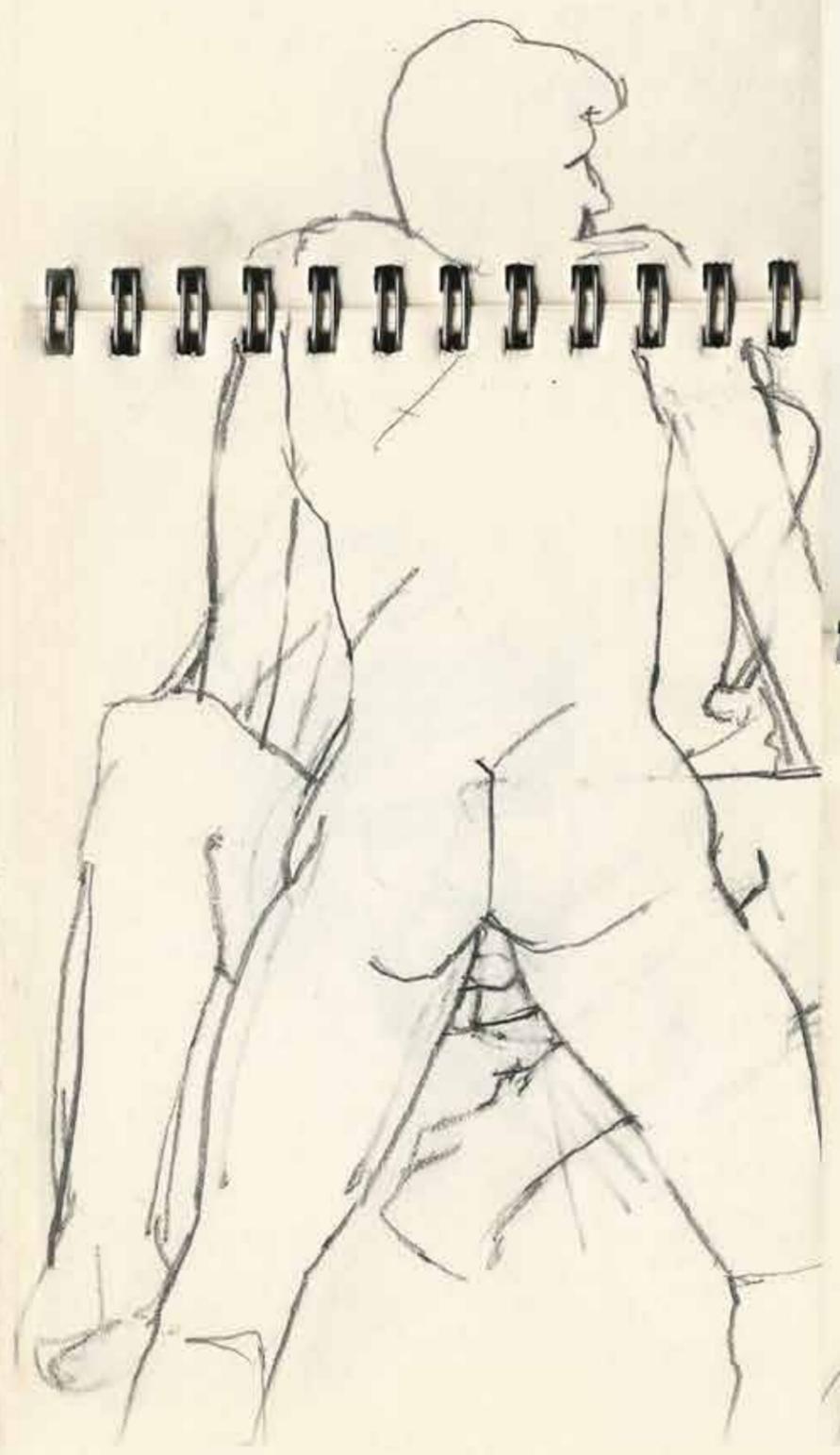
Figures on sheet.

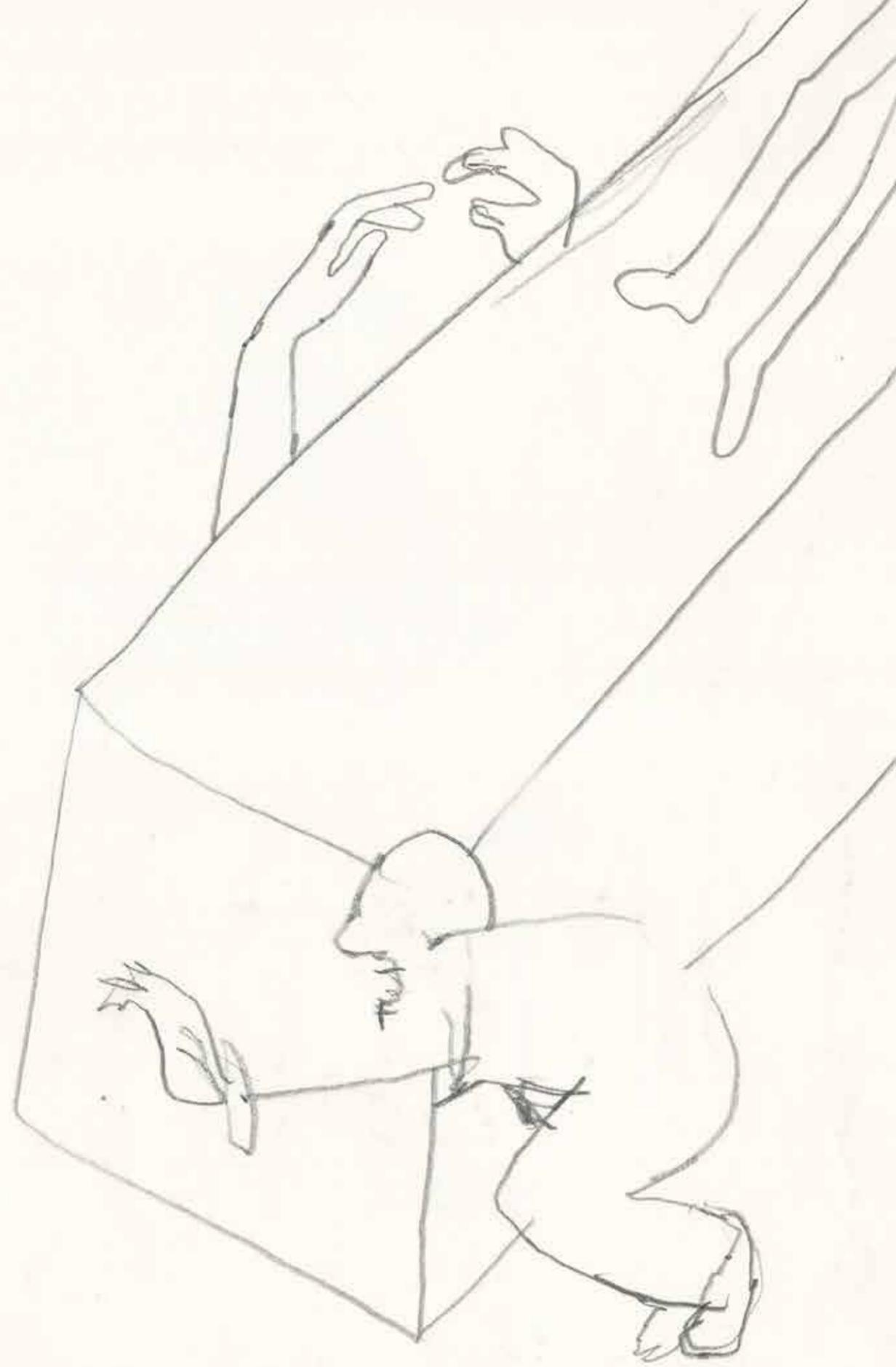


State Apartments. Brothel. 1st Panel.

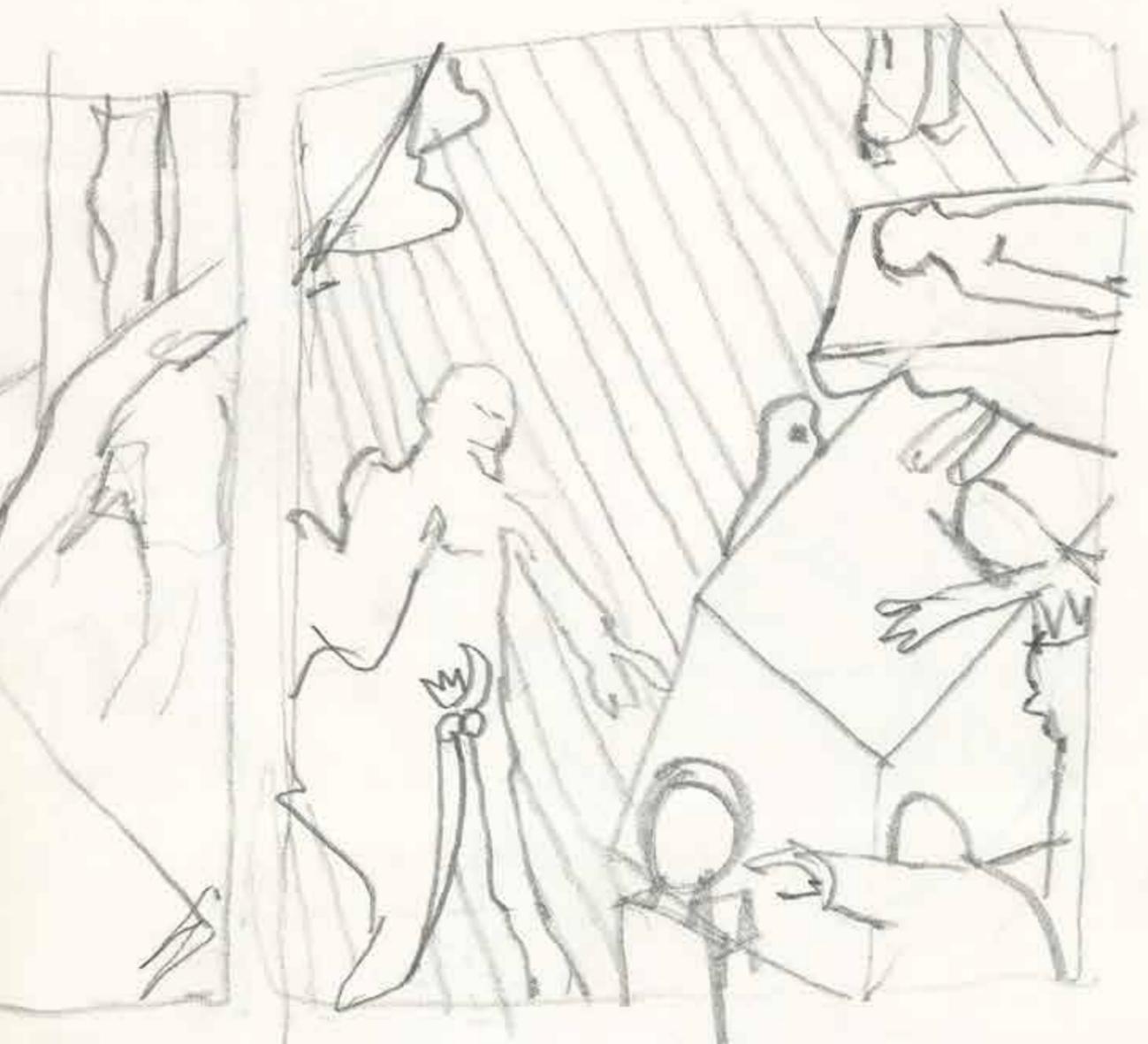




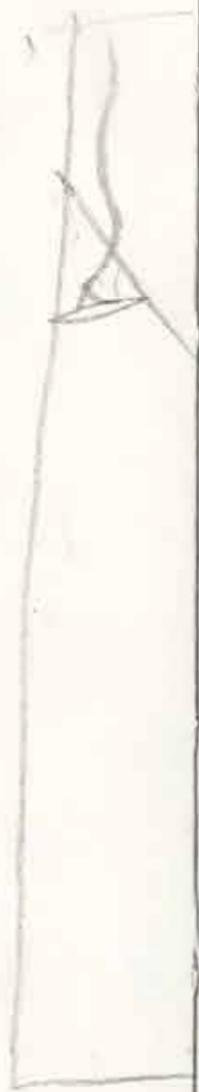








Mirror

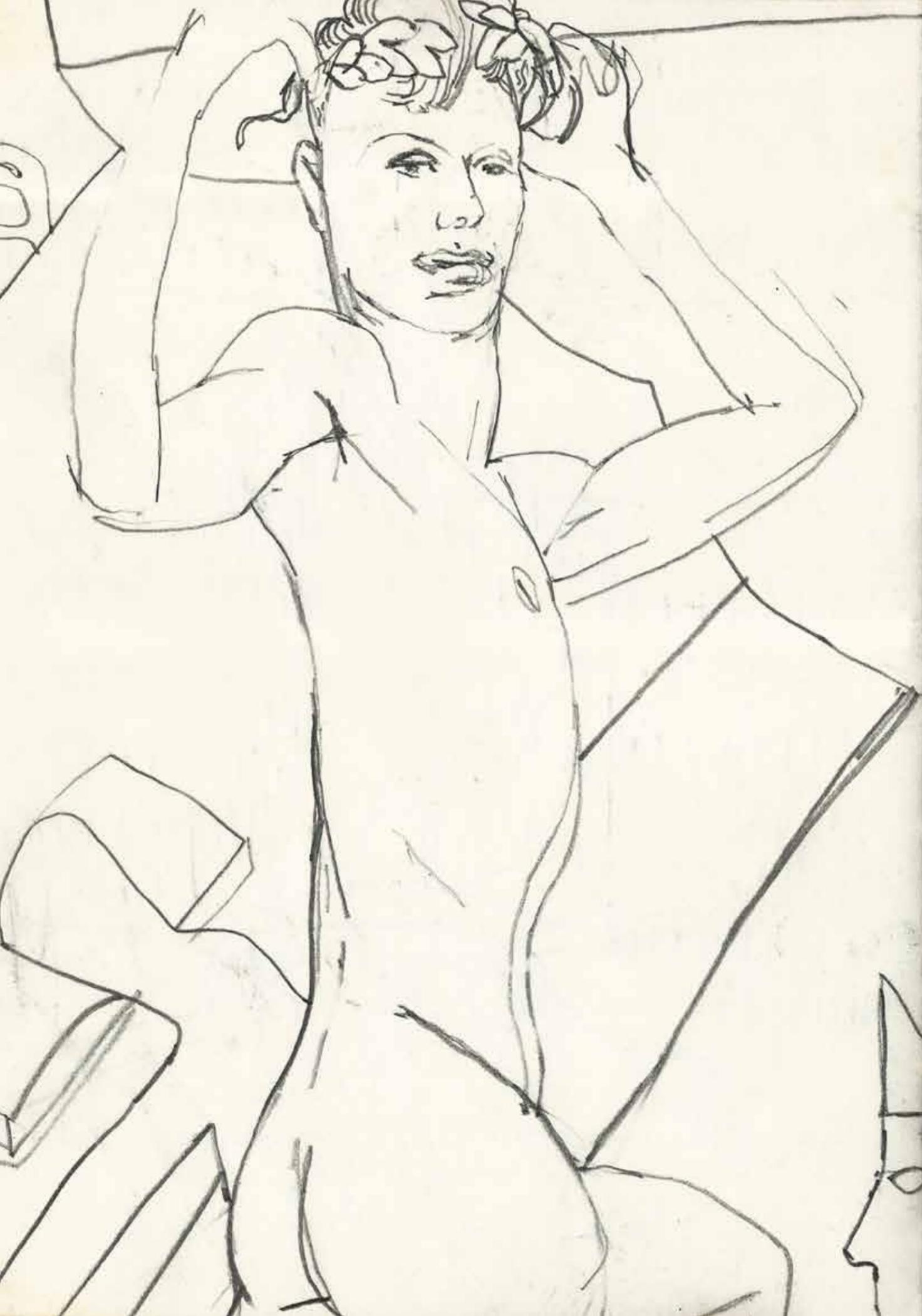


State Apartments

The Assembly Room

Two Rooms



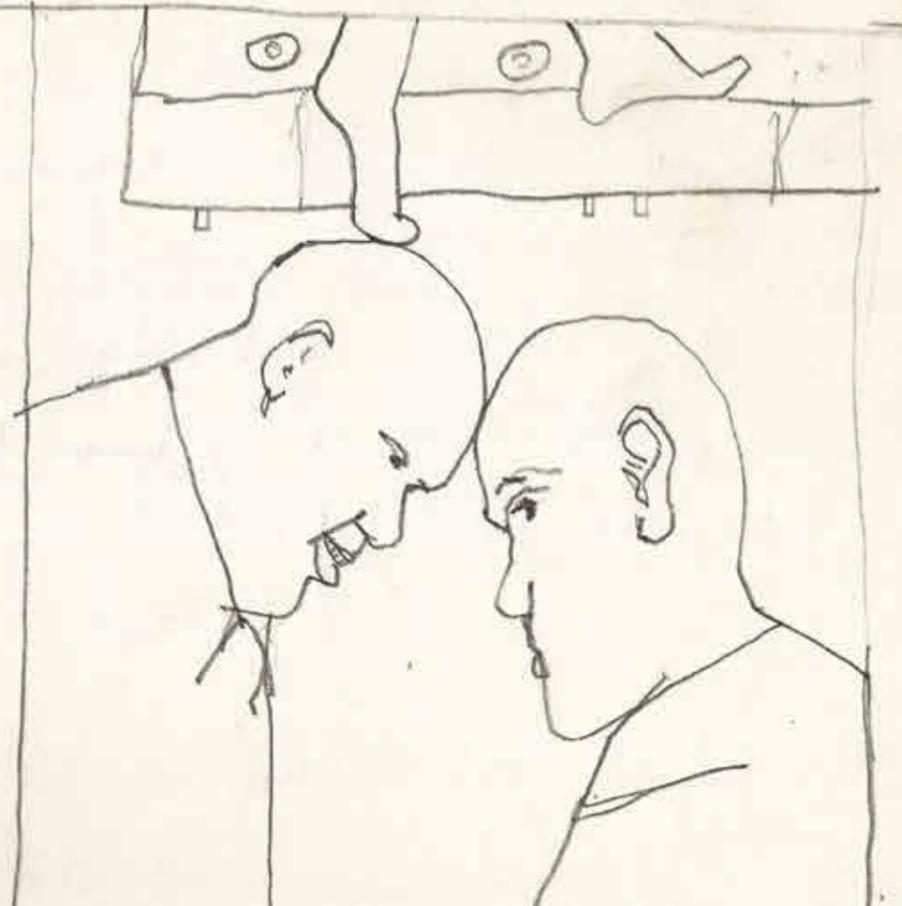
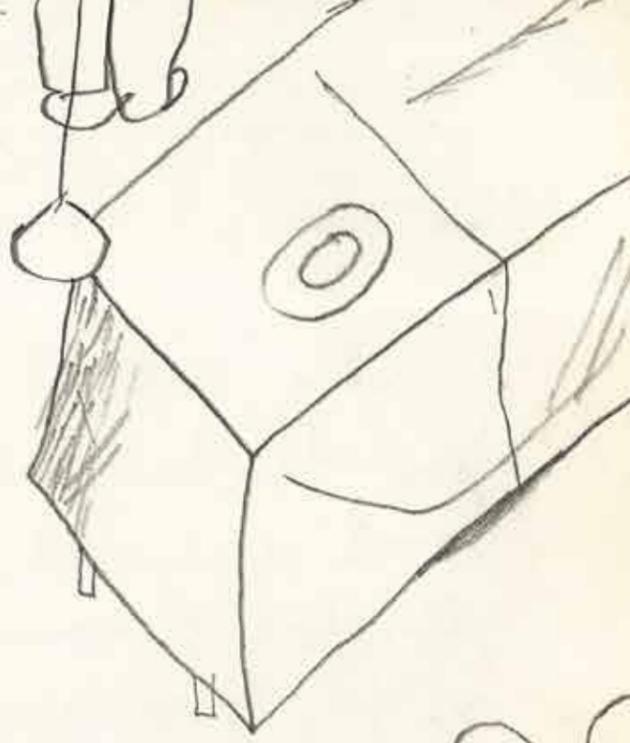




study
hospital

Tea Rooms.

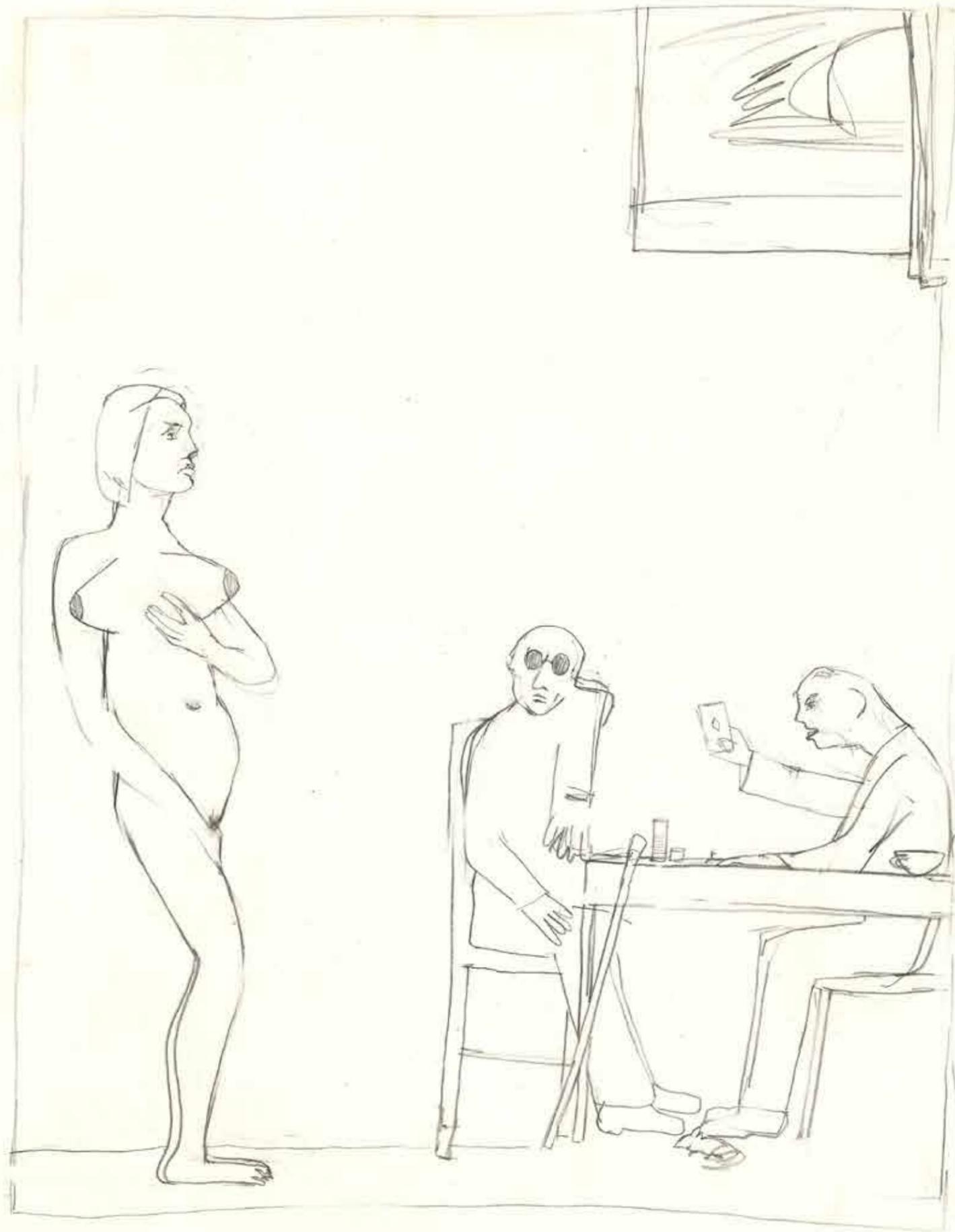
(You + Me).





State Apartments Banquet 3rd Panel.





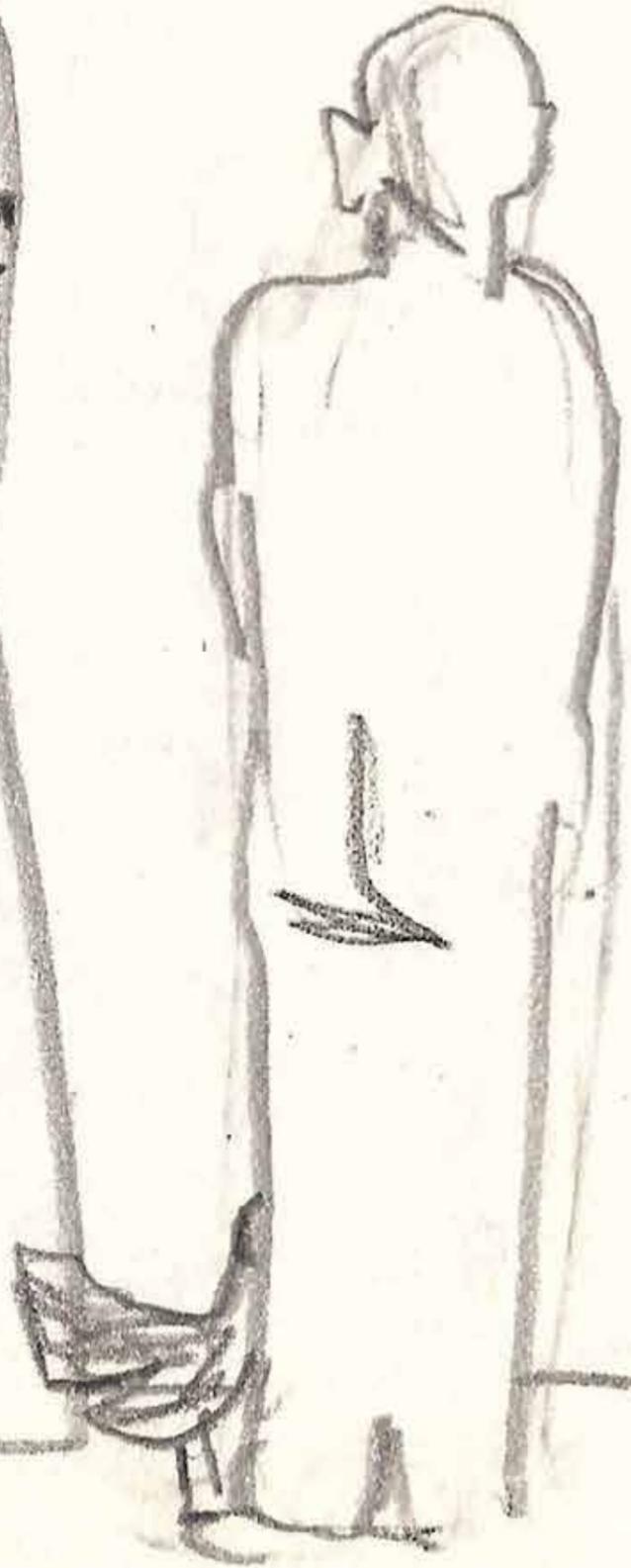
State Apartment, Casno
Centre Panel



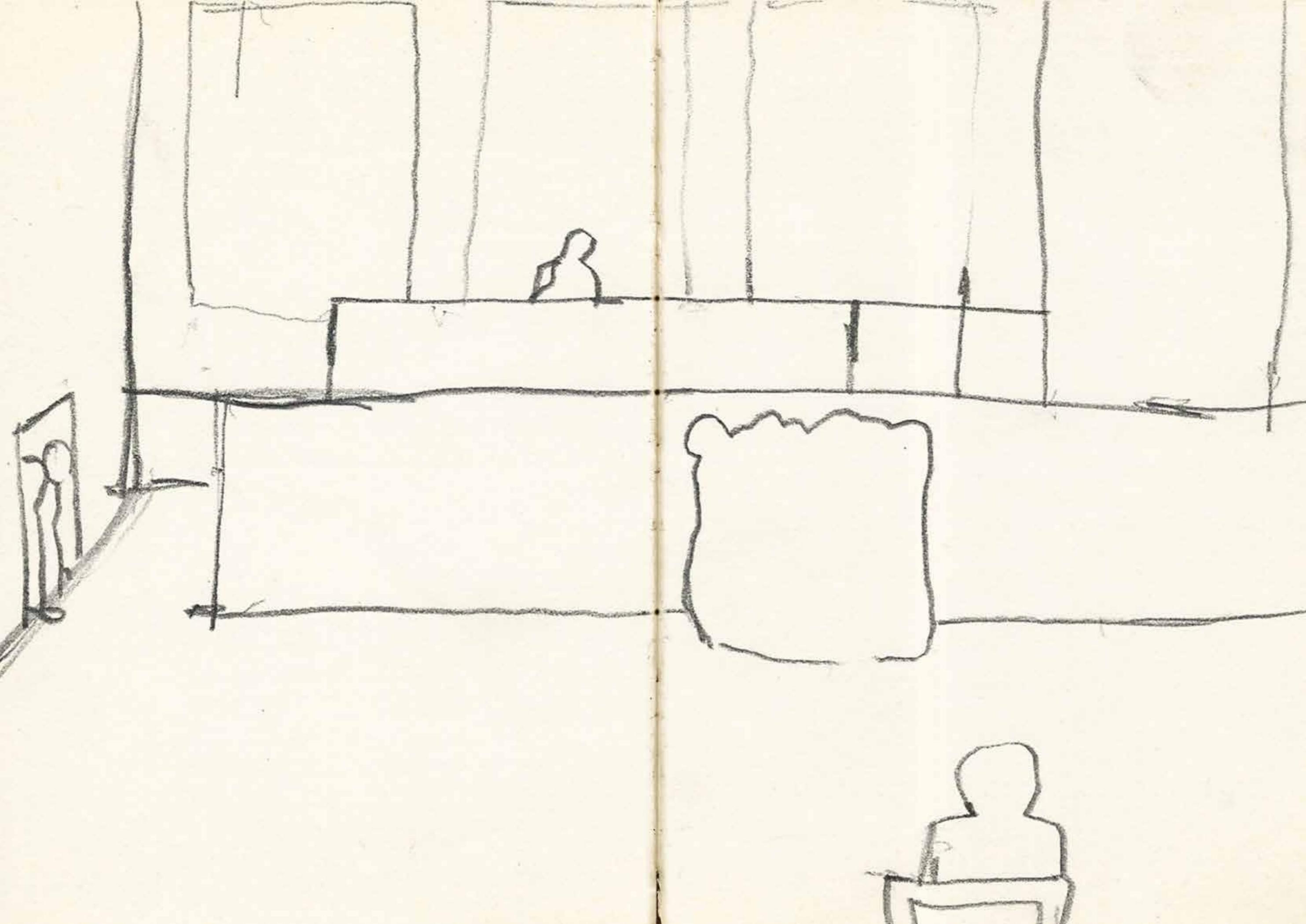
'Rose Cottage'

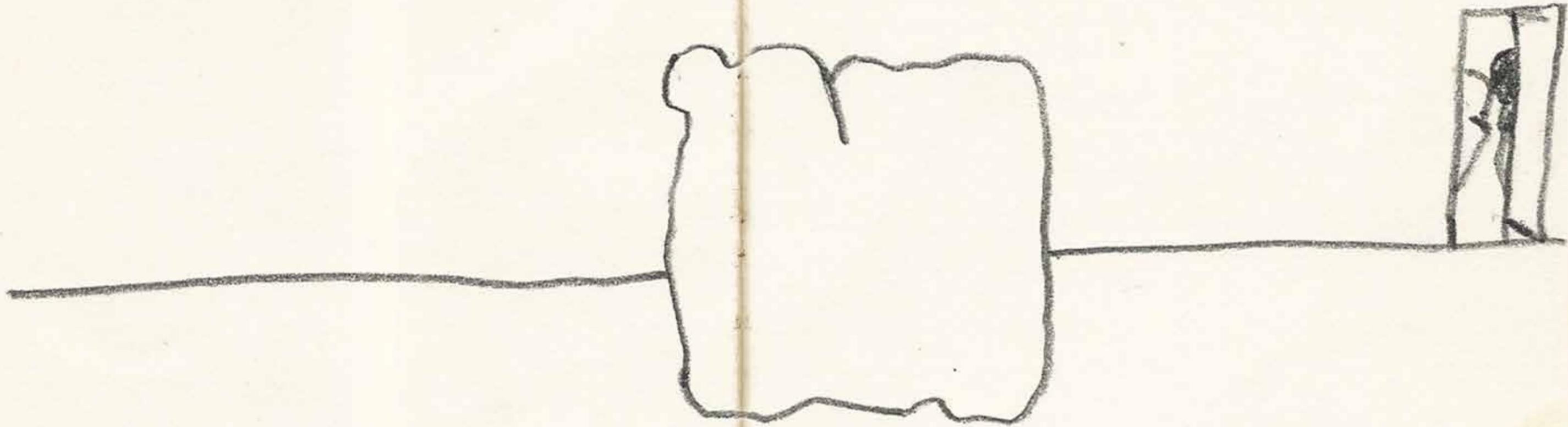


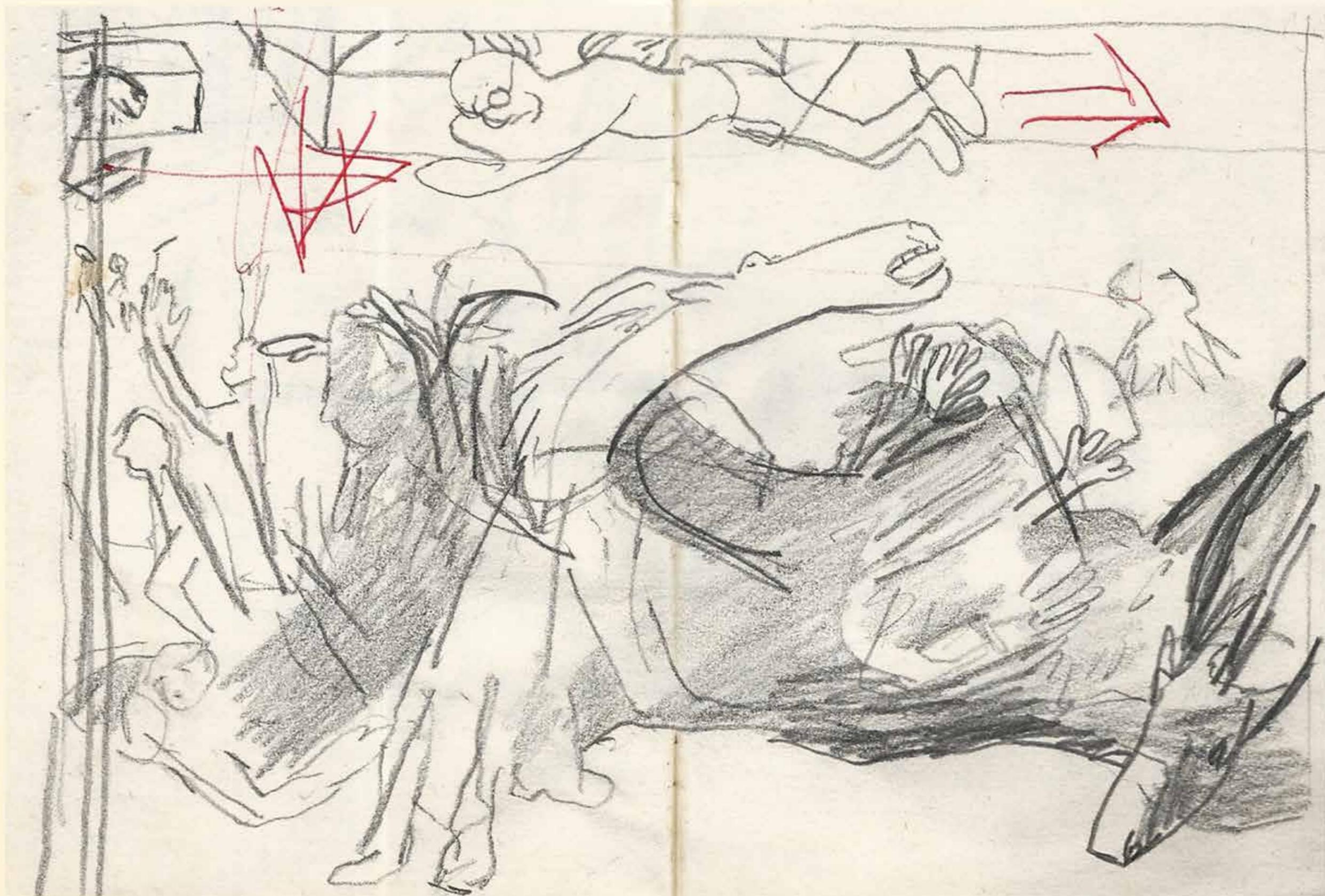
The Endymors, Musical Instruments

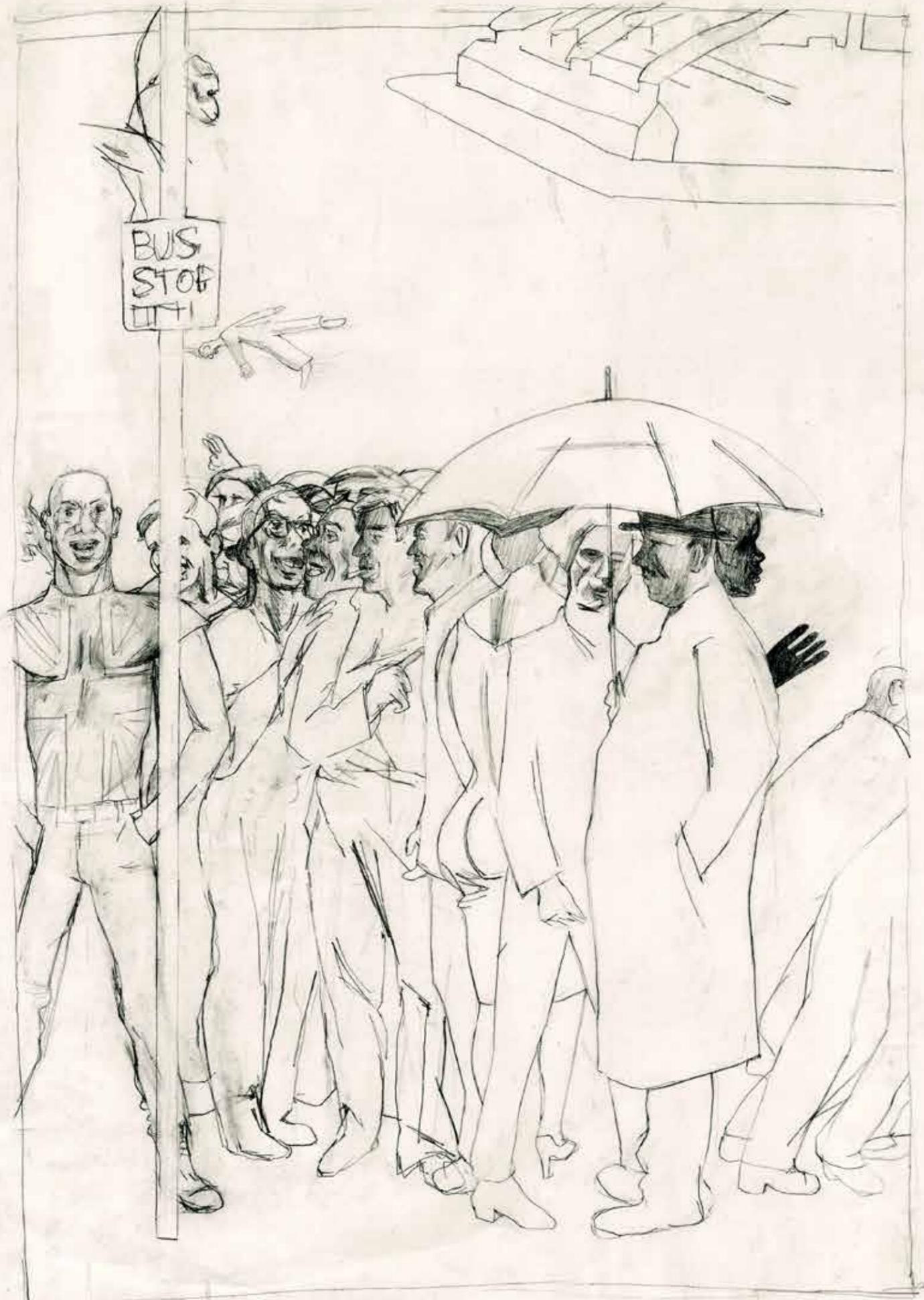












The British Scene

The Yacht Project 21

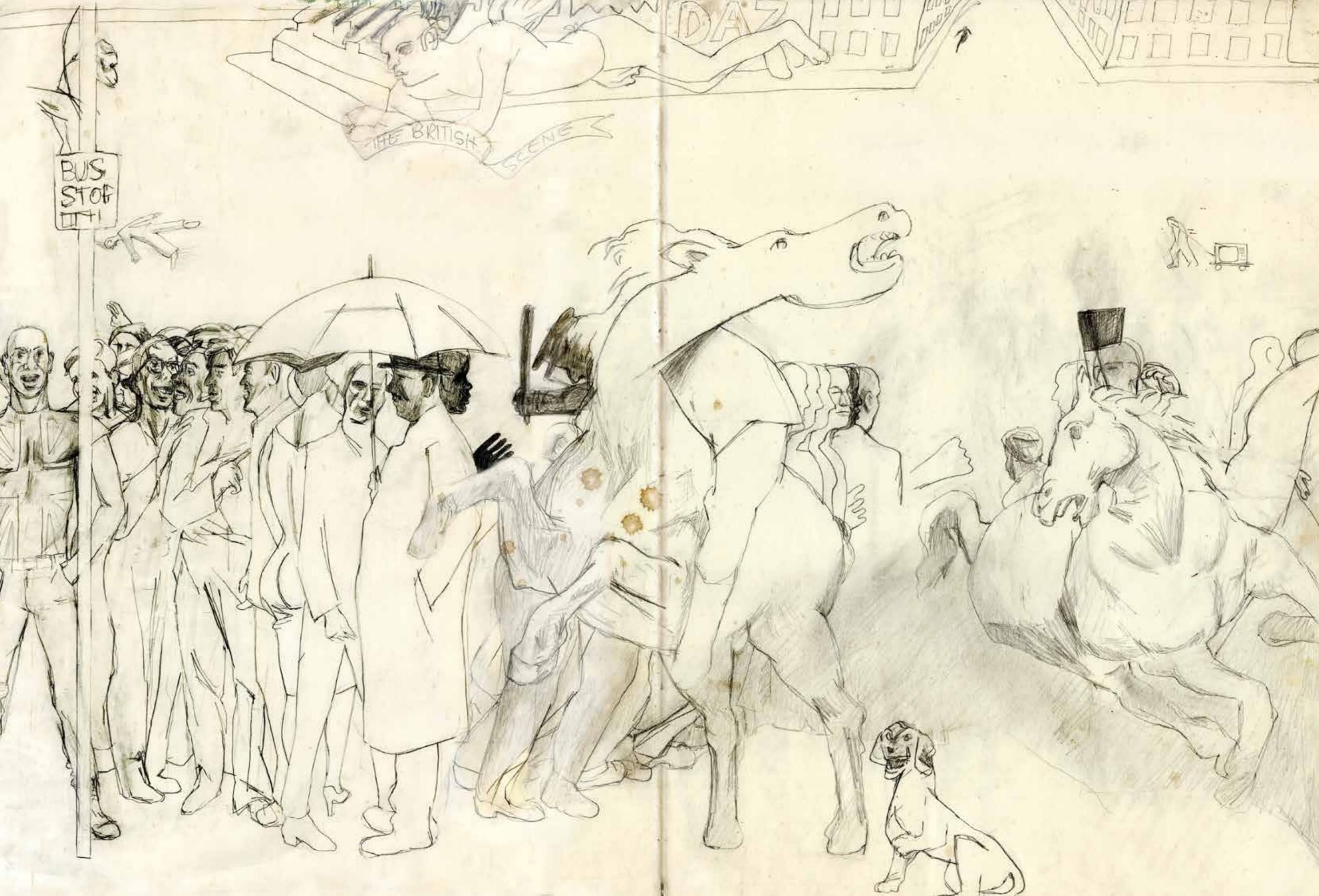


Riot



Reluctant Rose, played by Linda Folan, meets the law in *The Gentle Touch*, 9.0.

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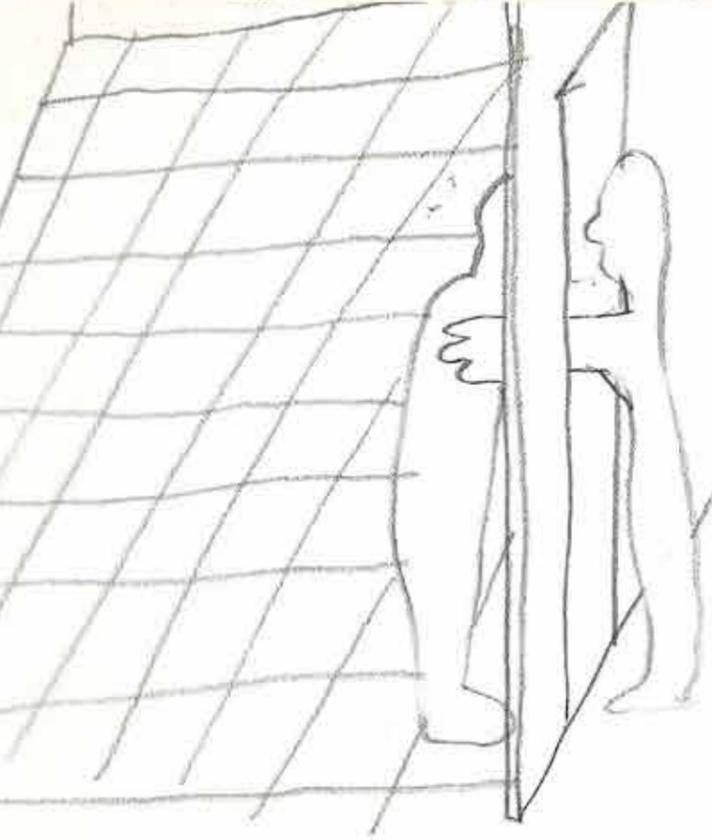
BUS STOP

THE BRITISH SCENE

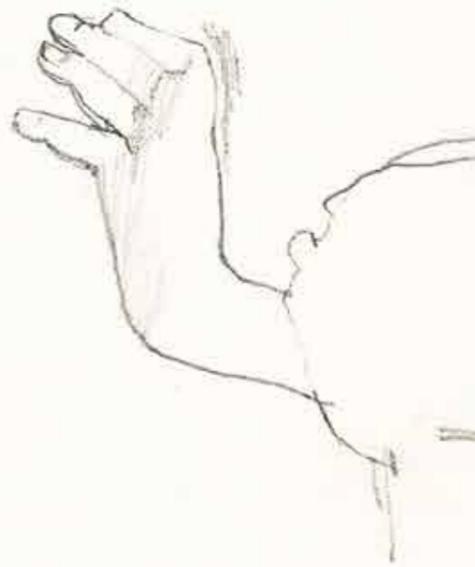
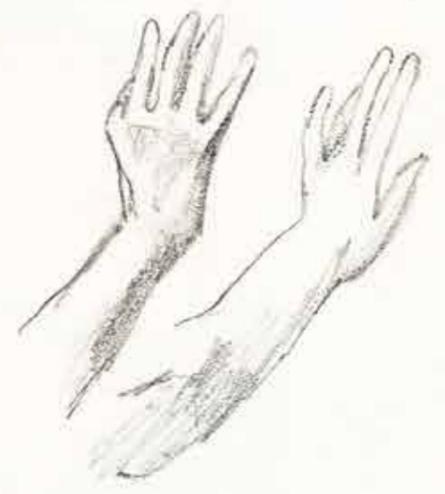
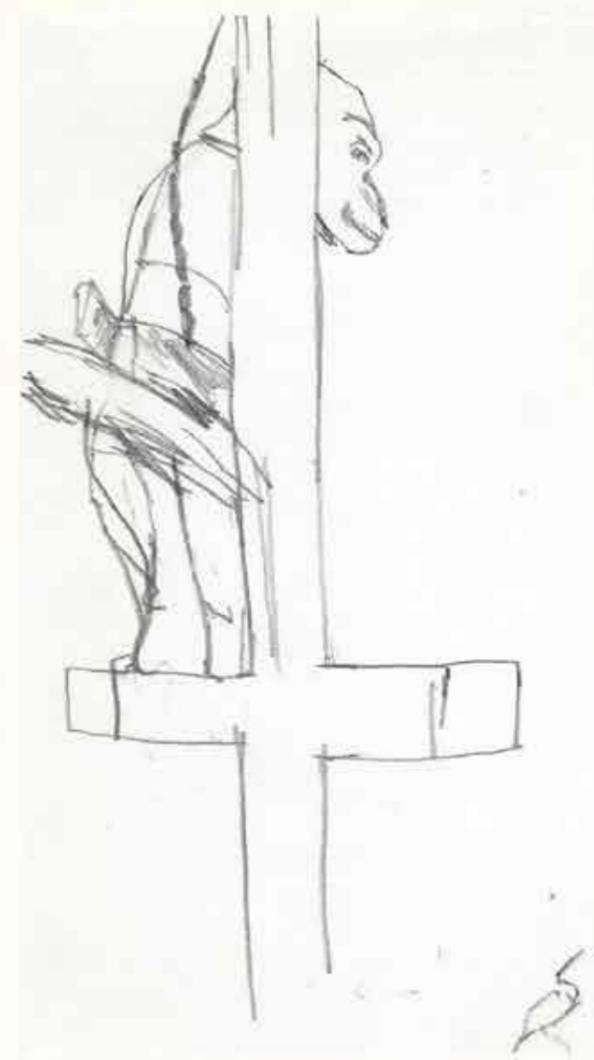
DAZ

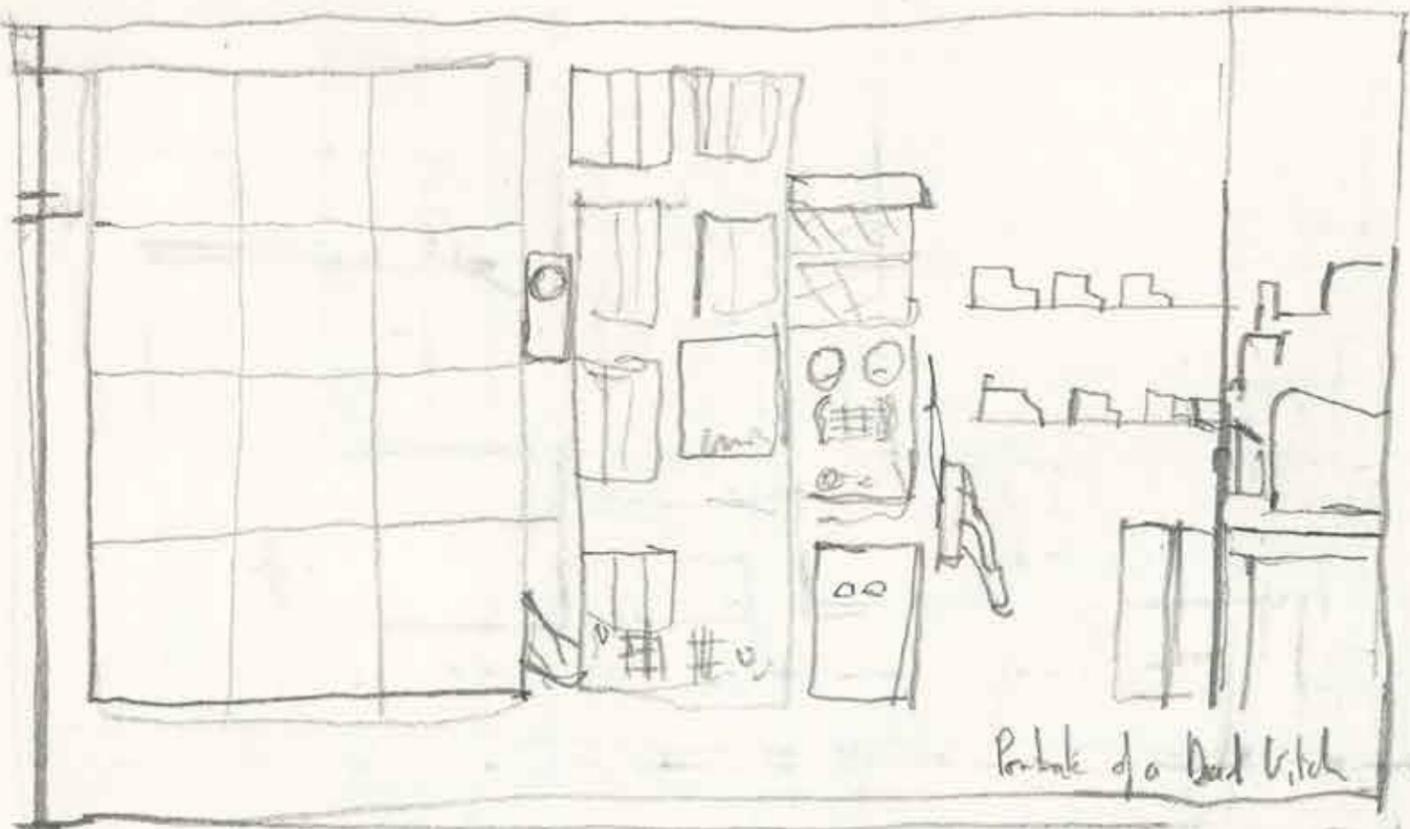
The British Scene

St. Yash. Longue P1

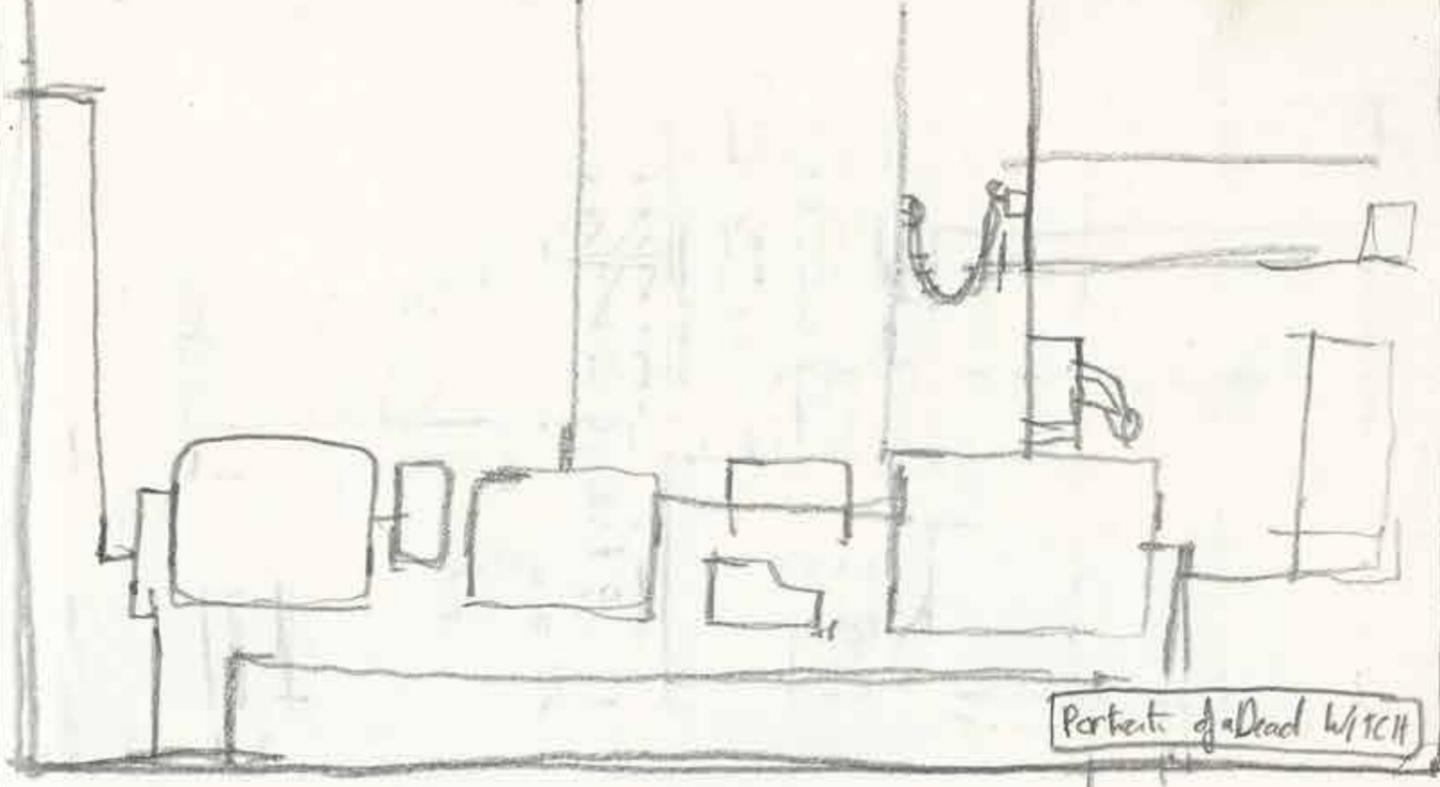


See Ucella.

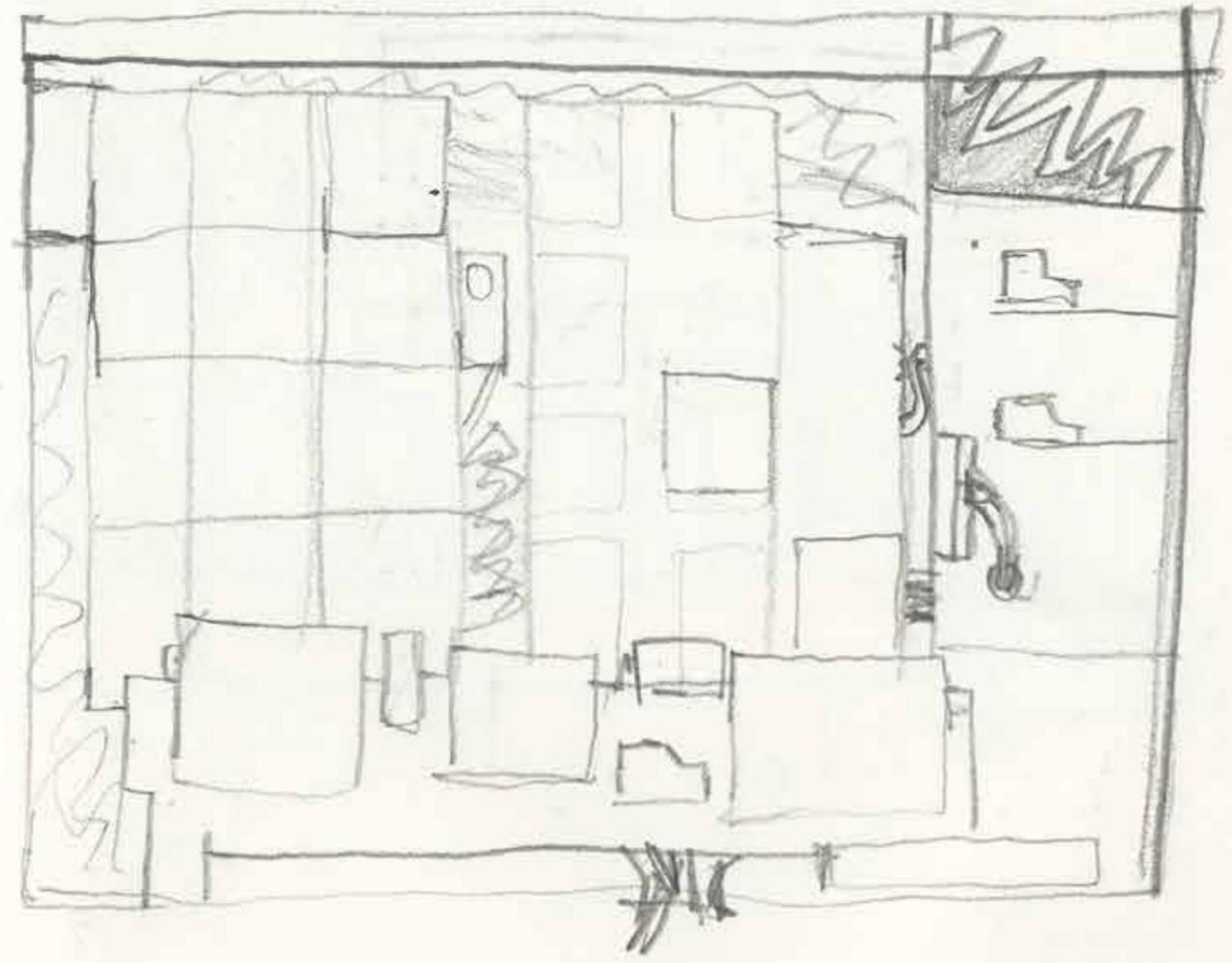
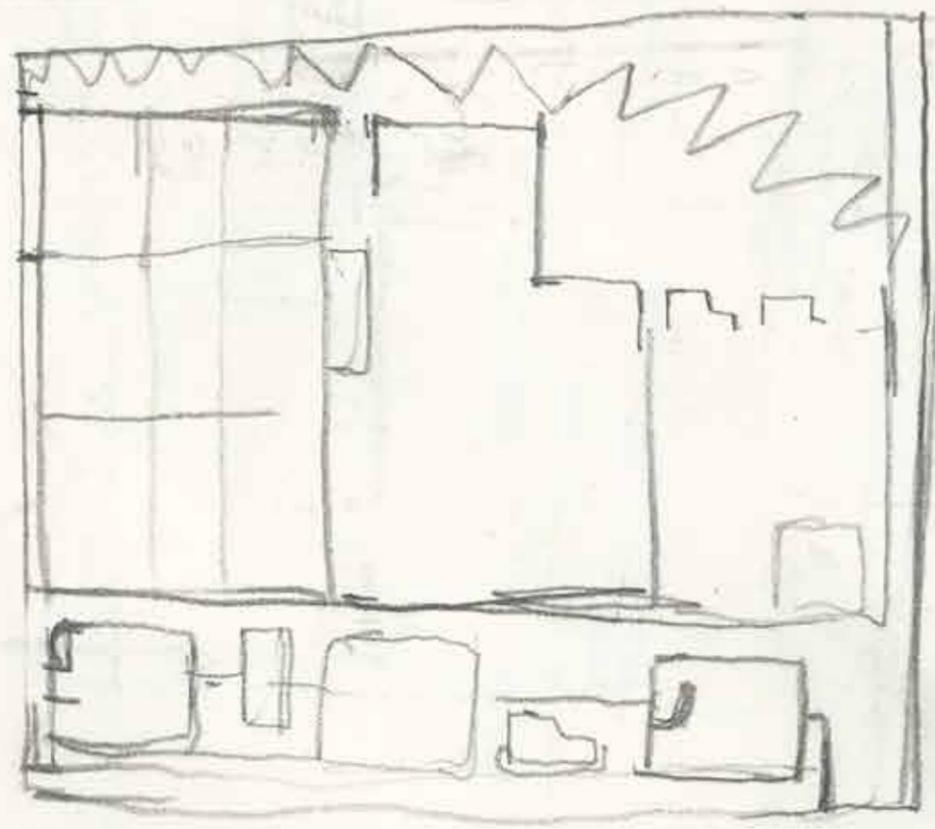




Portrait of a Dead Witch

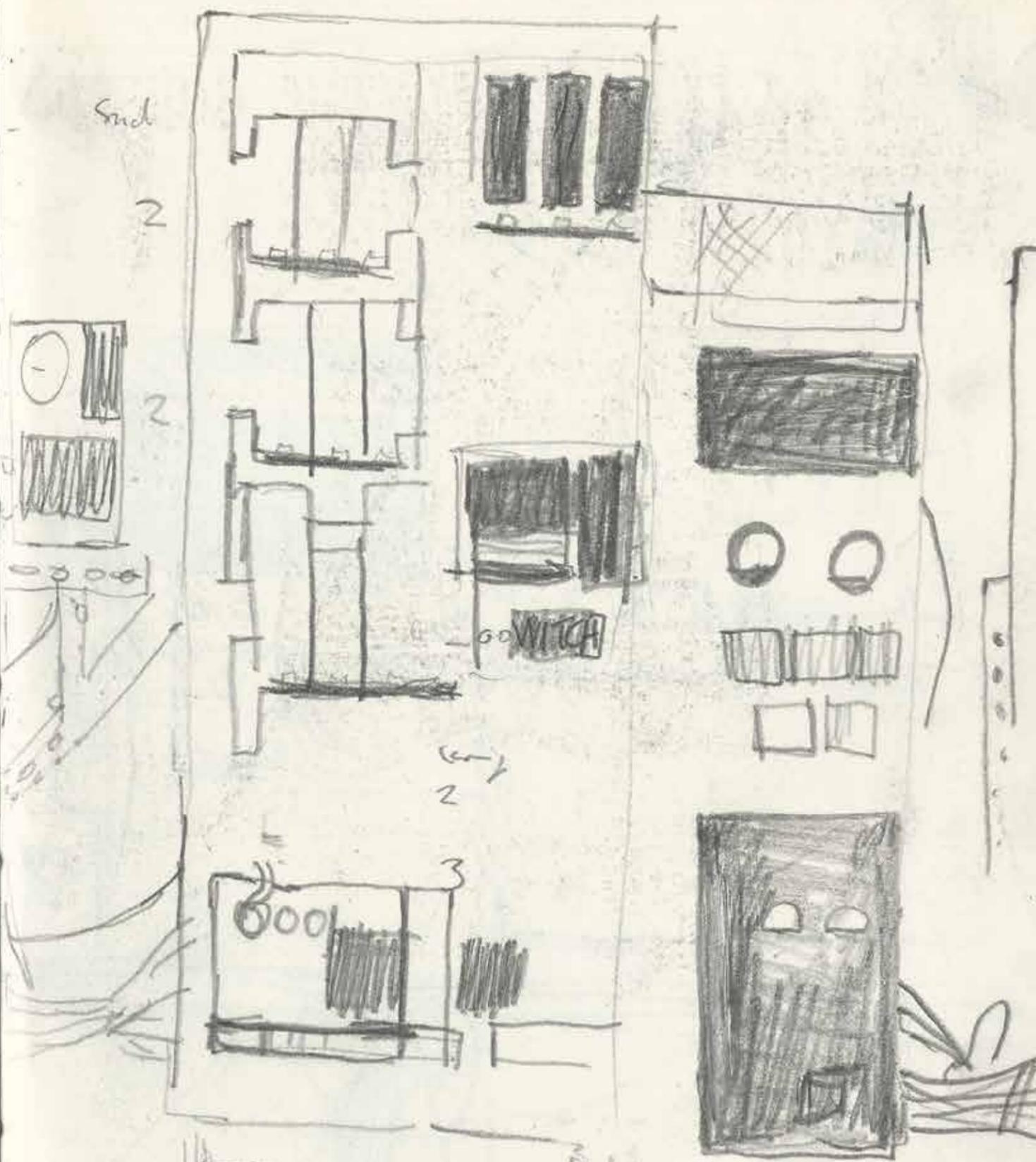


Portrait of a Dead Witch

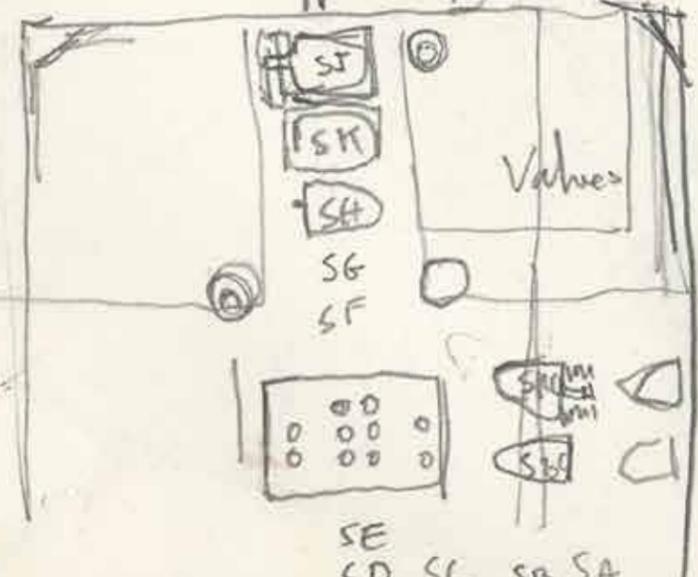
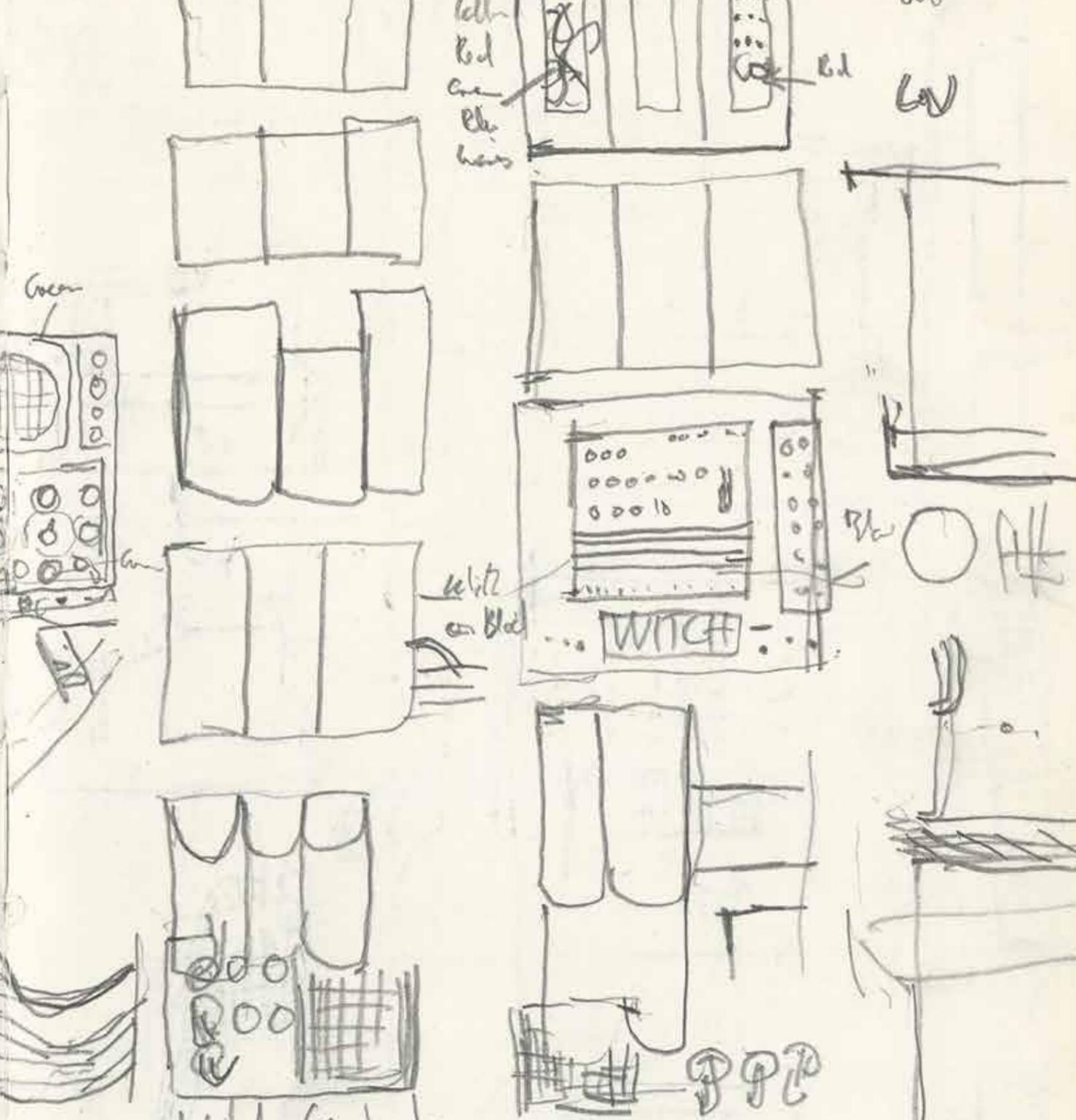
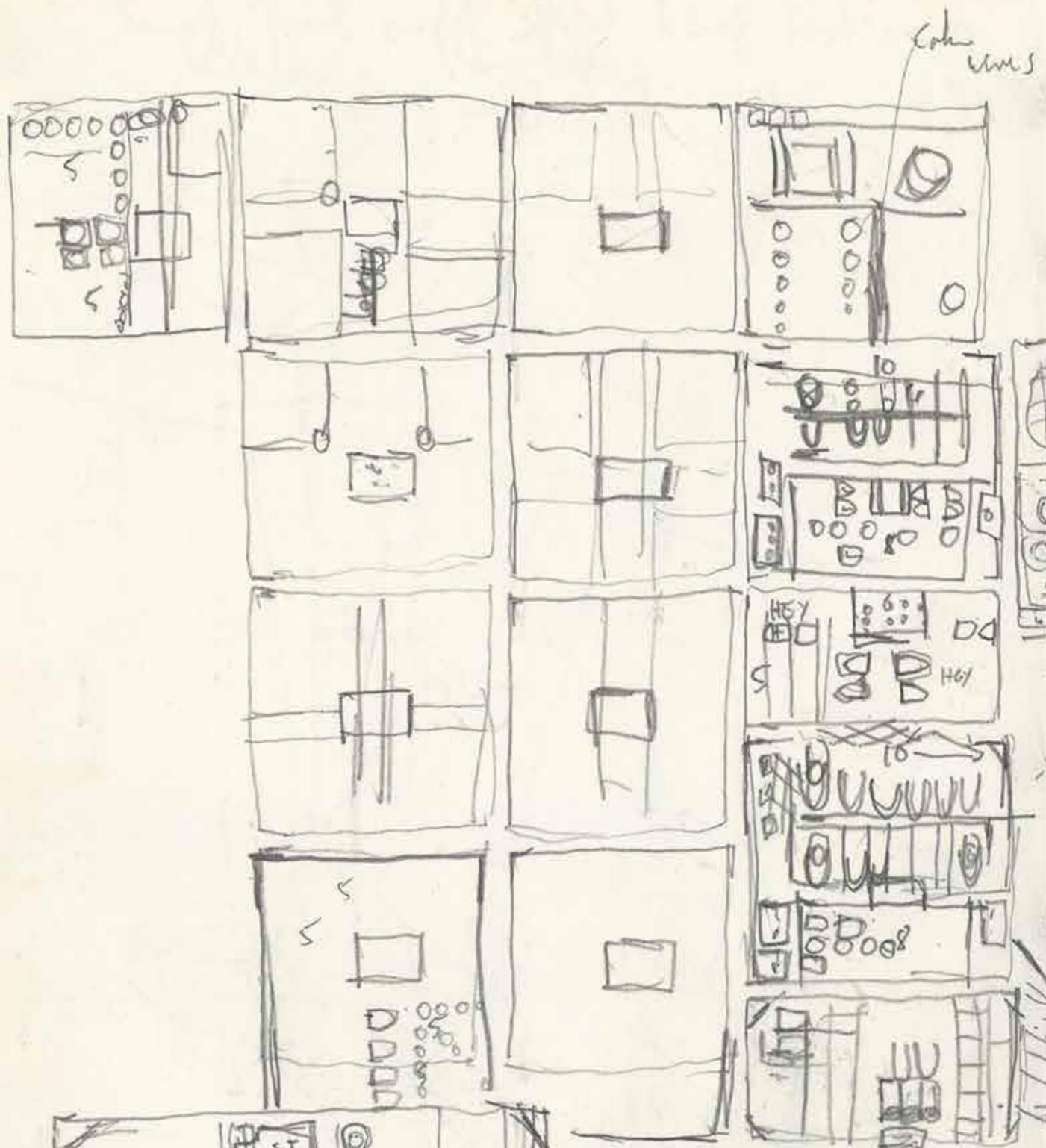




1/2 H. 1



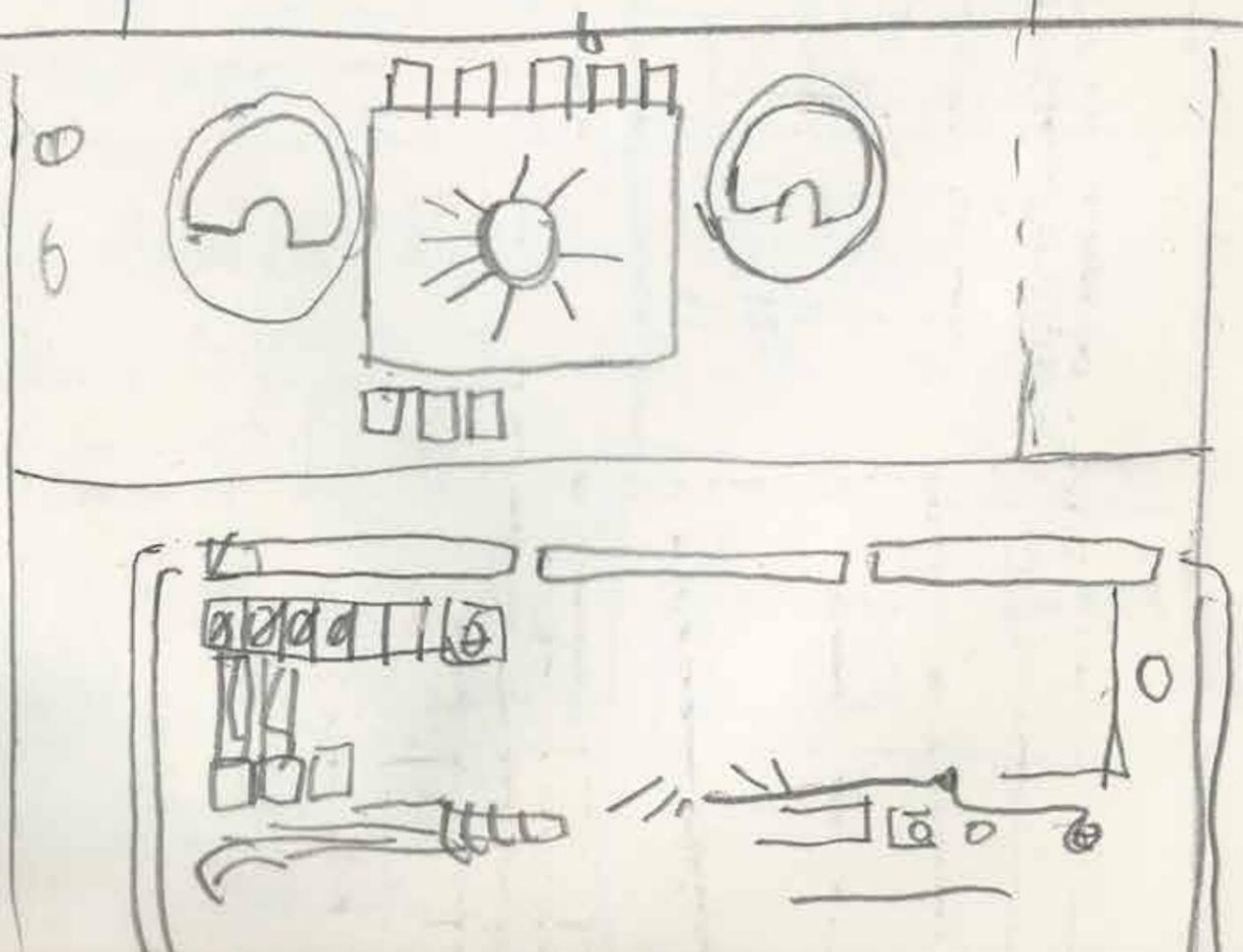
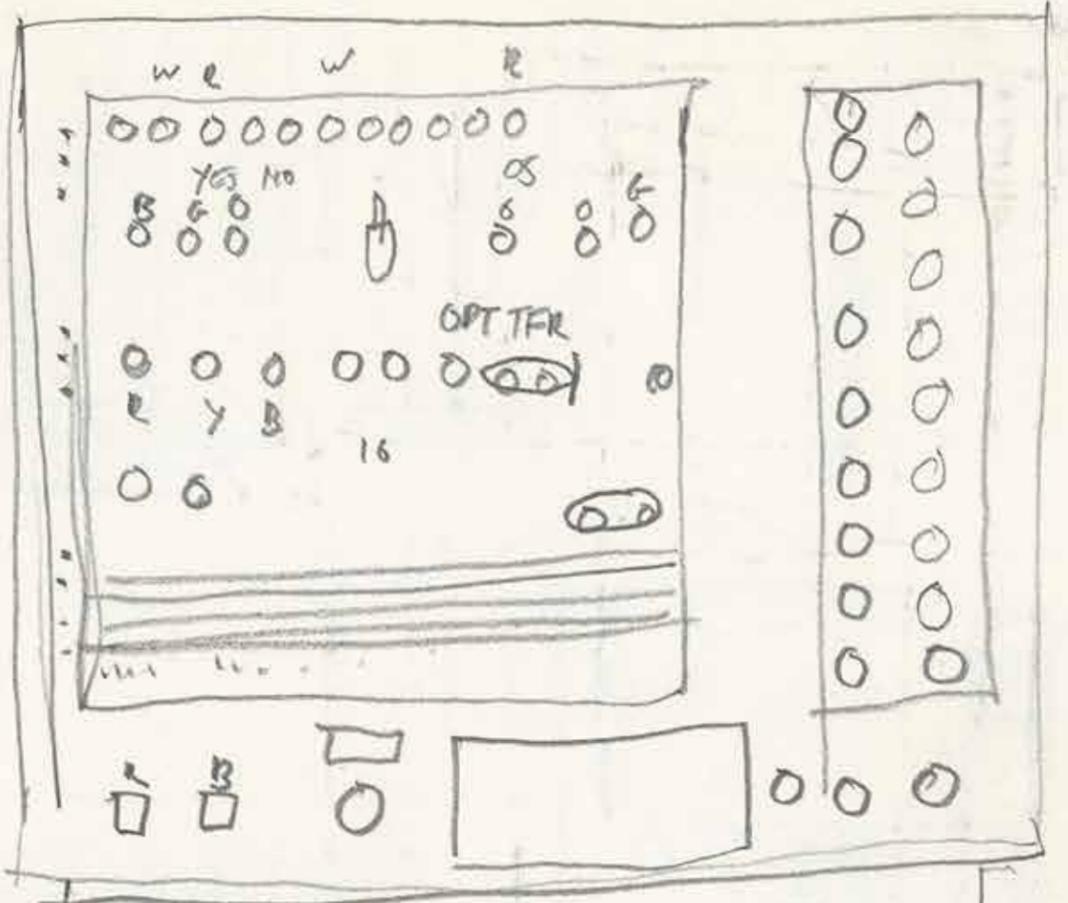
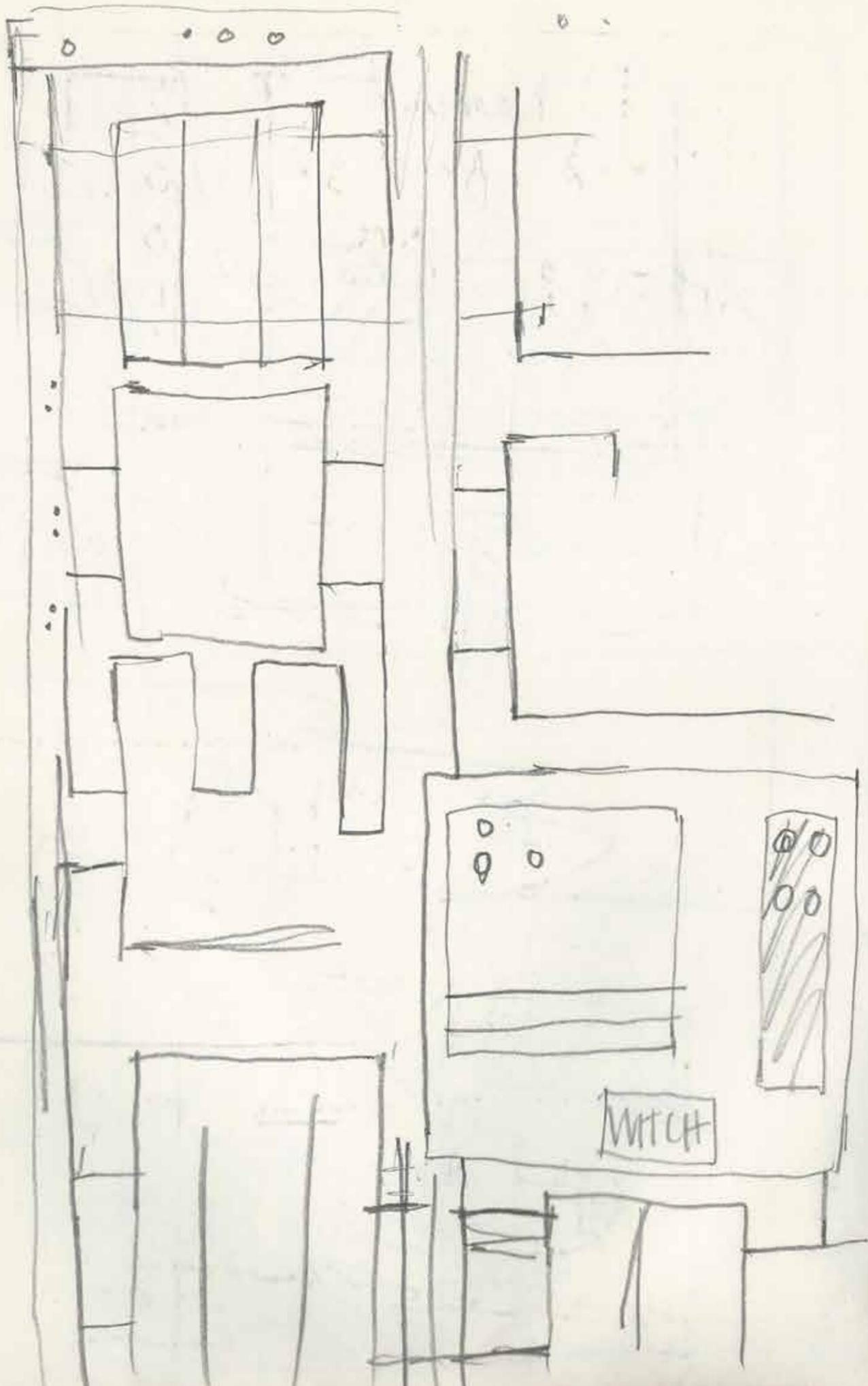
The Witch Computer
Science Museum
Birmingham.

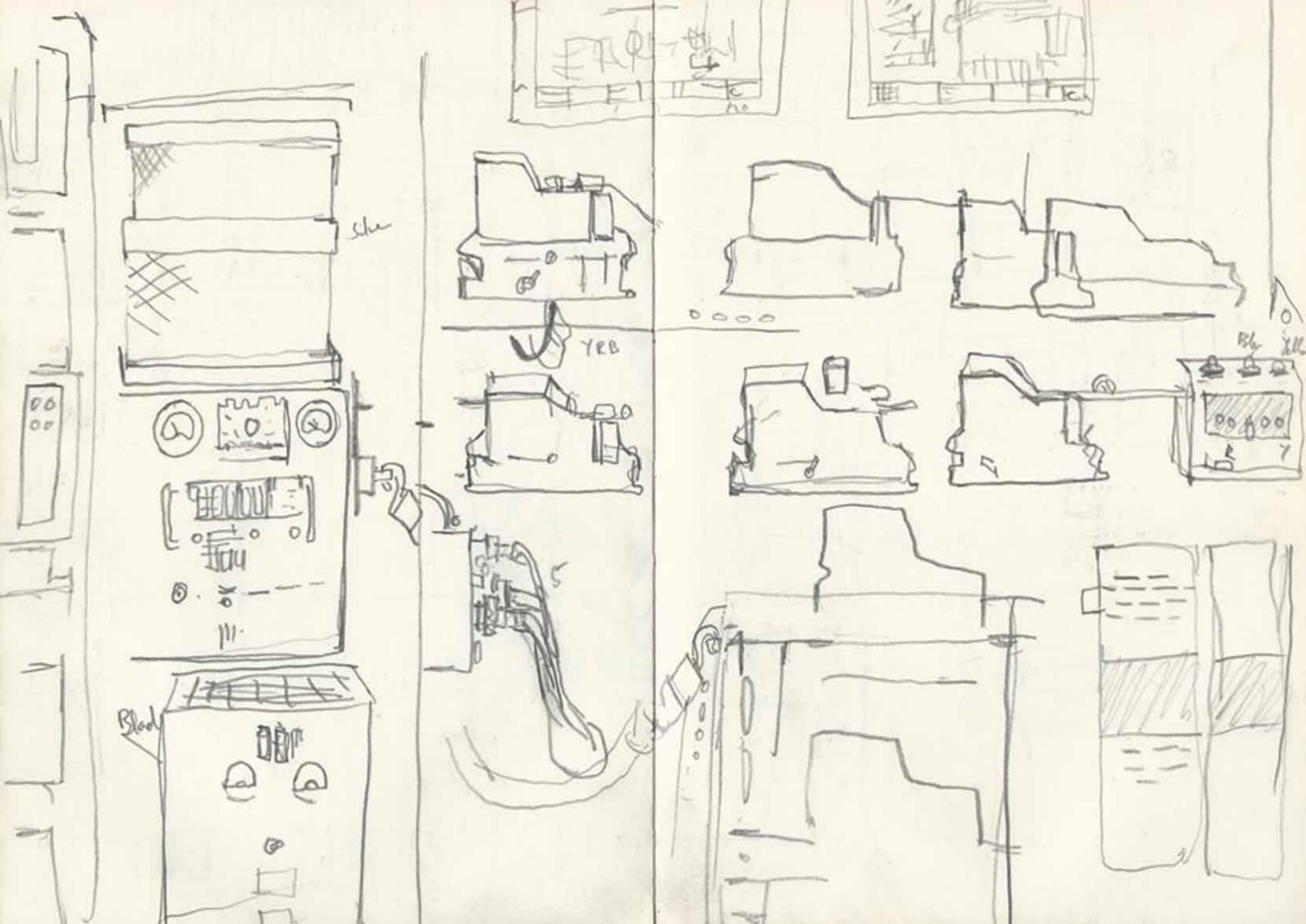


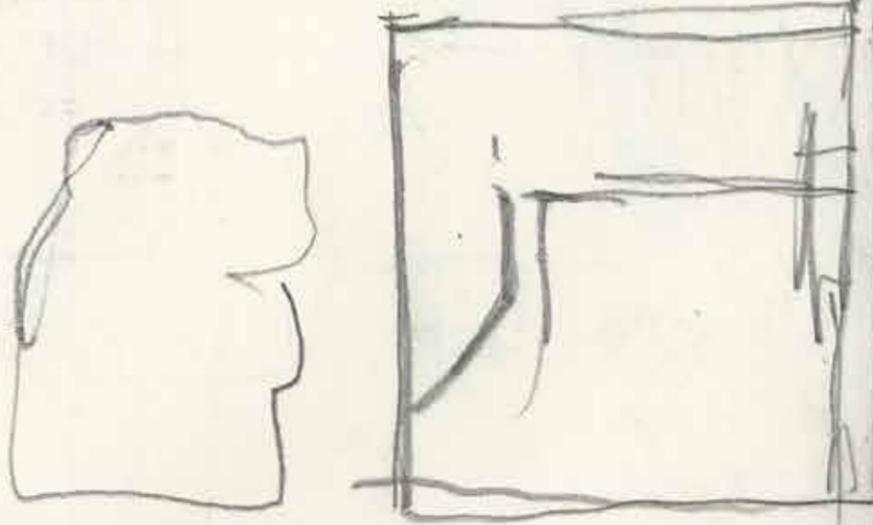
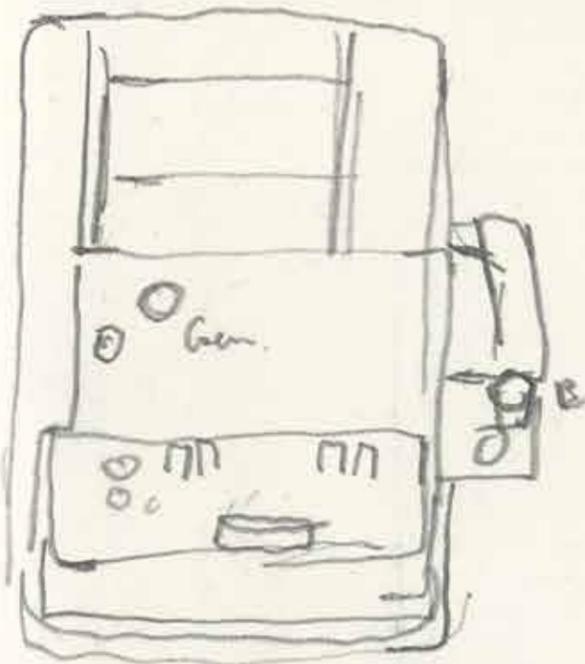
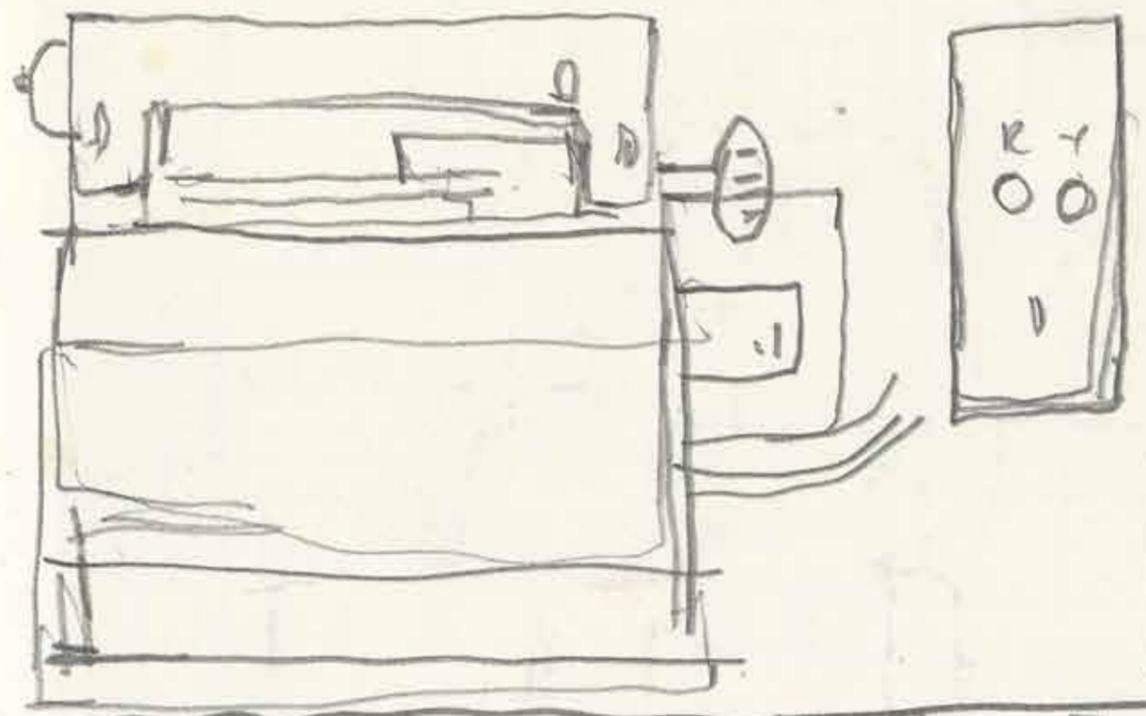
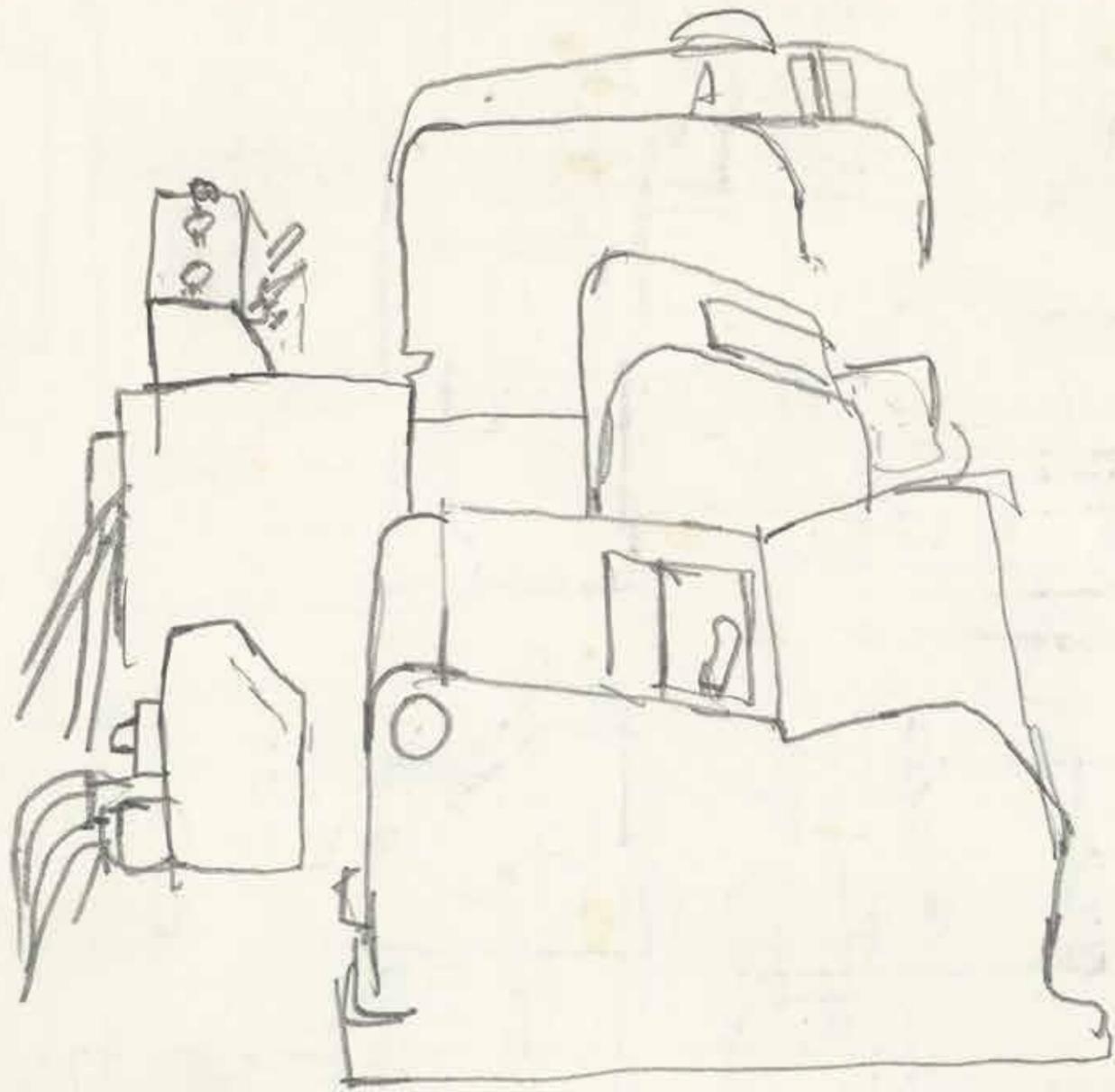
SRA SLB
SRA SSB

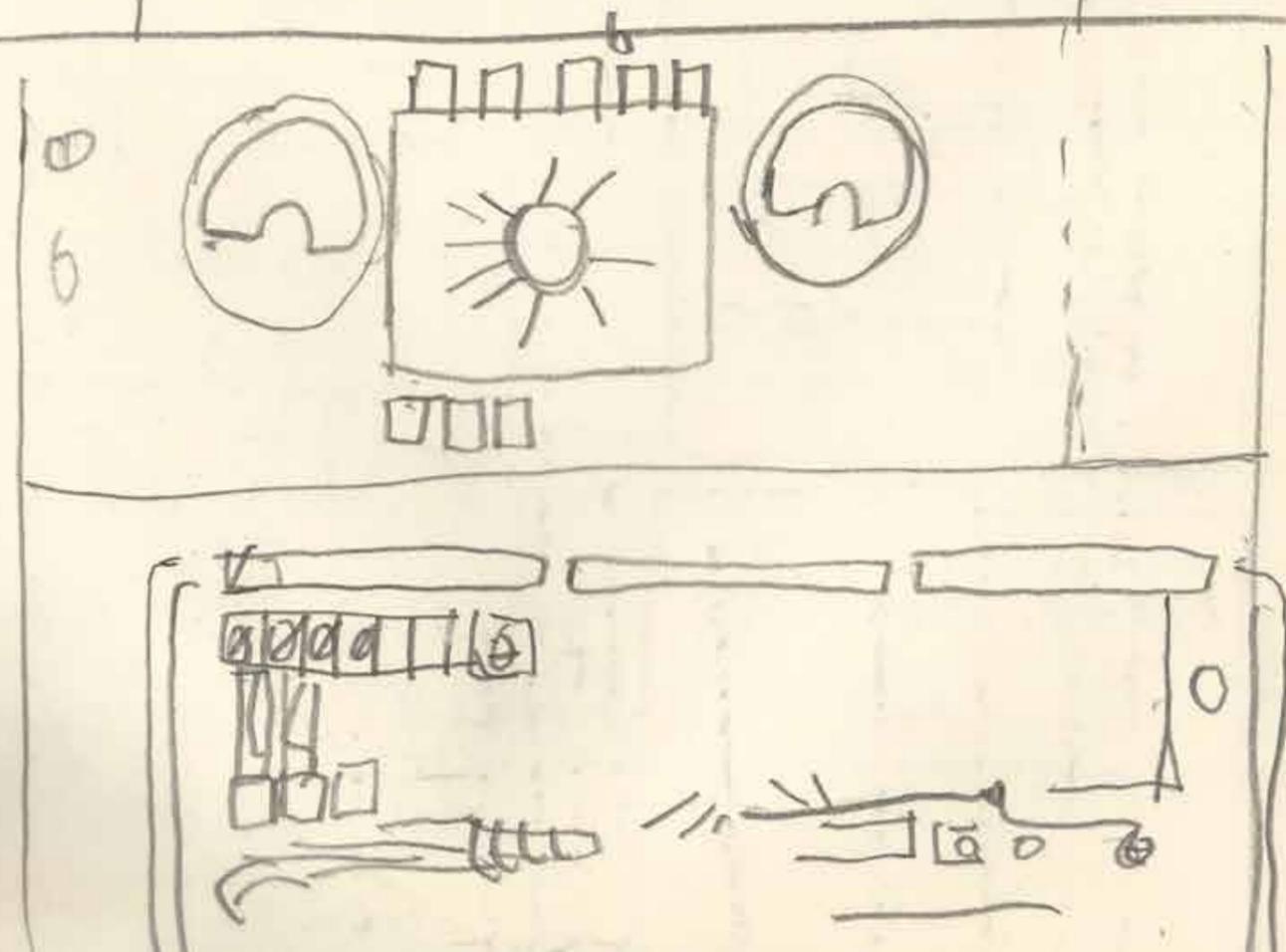
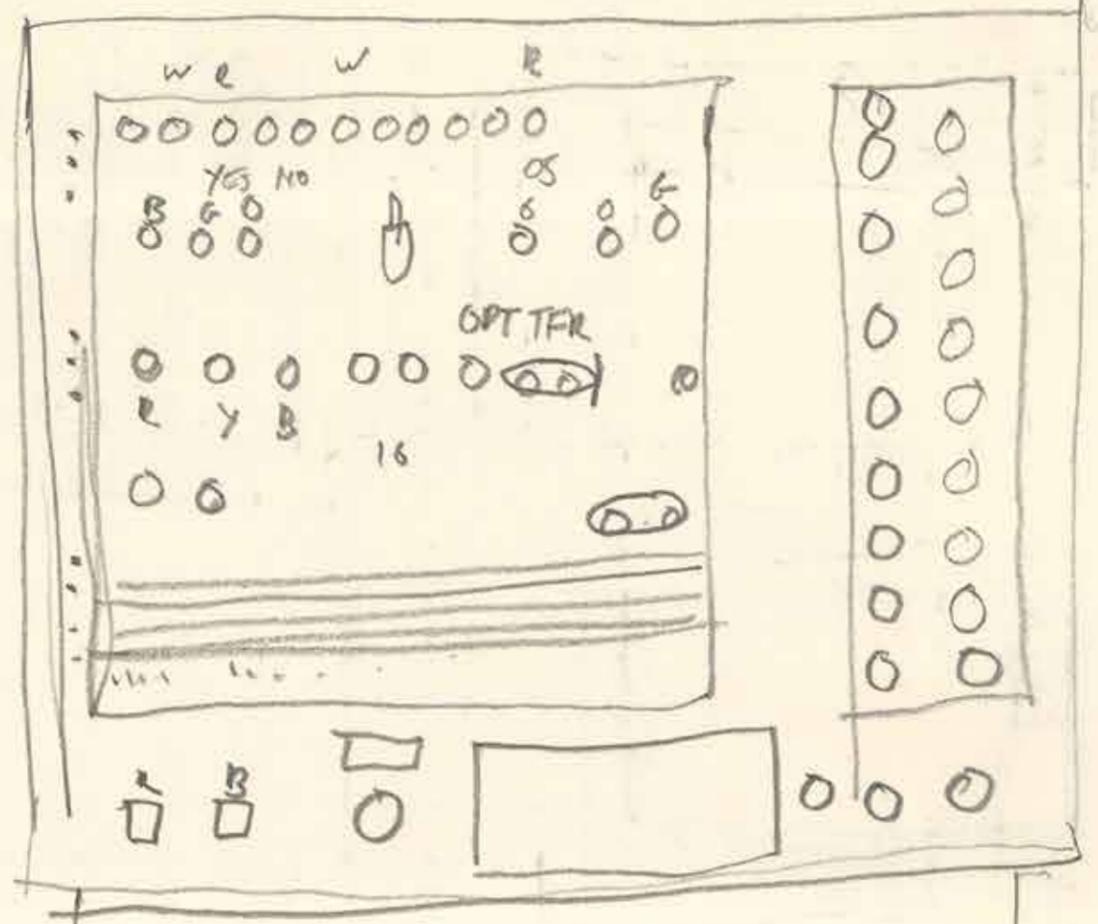
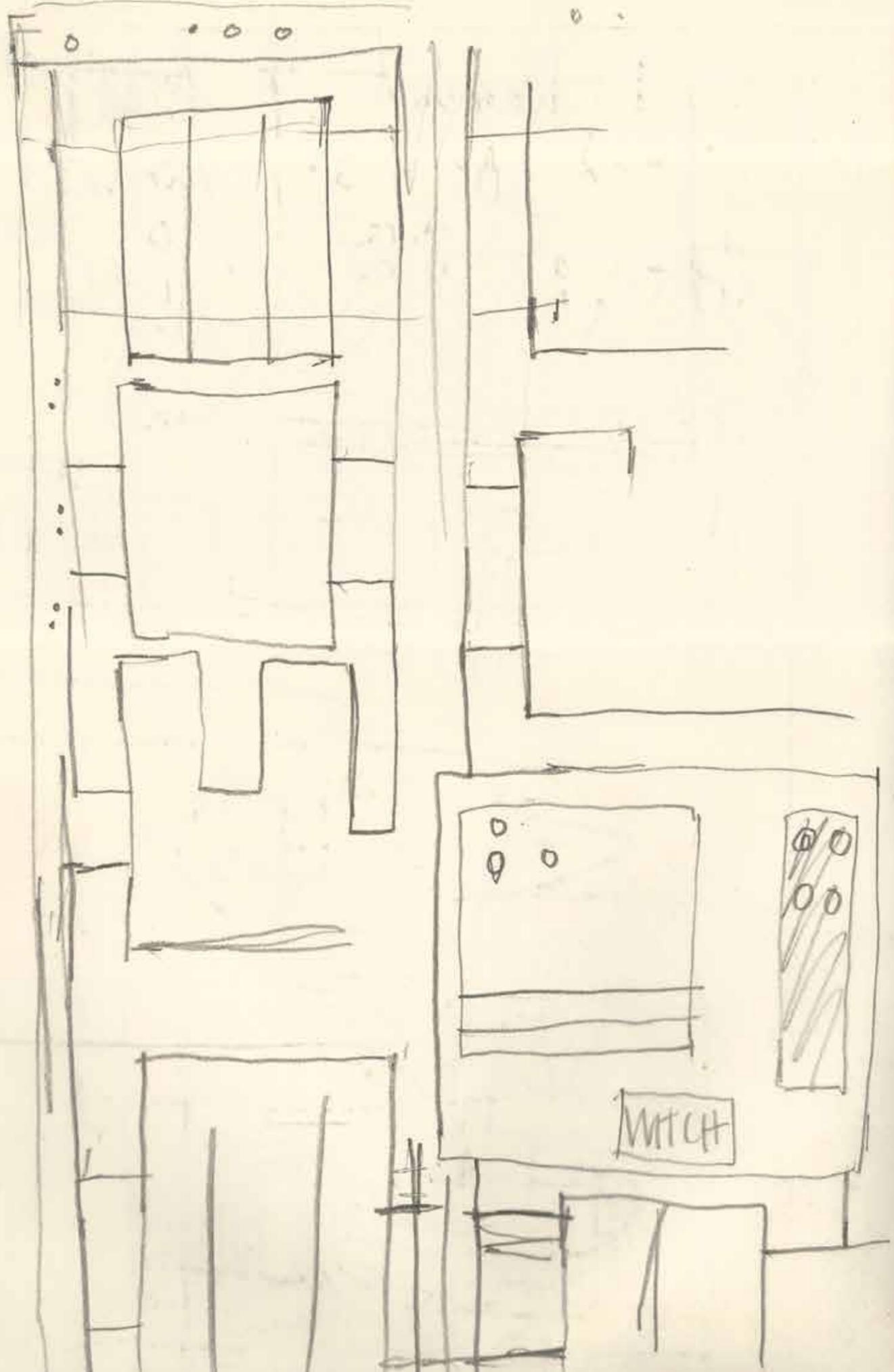
Witch Computer.
Sciencemuseum
Birmingham

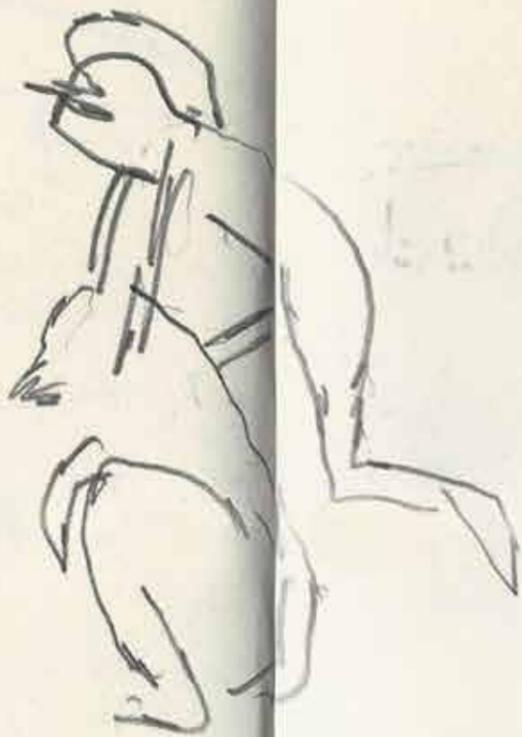
Portrait of a Dead Witch







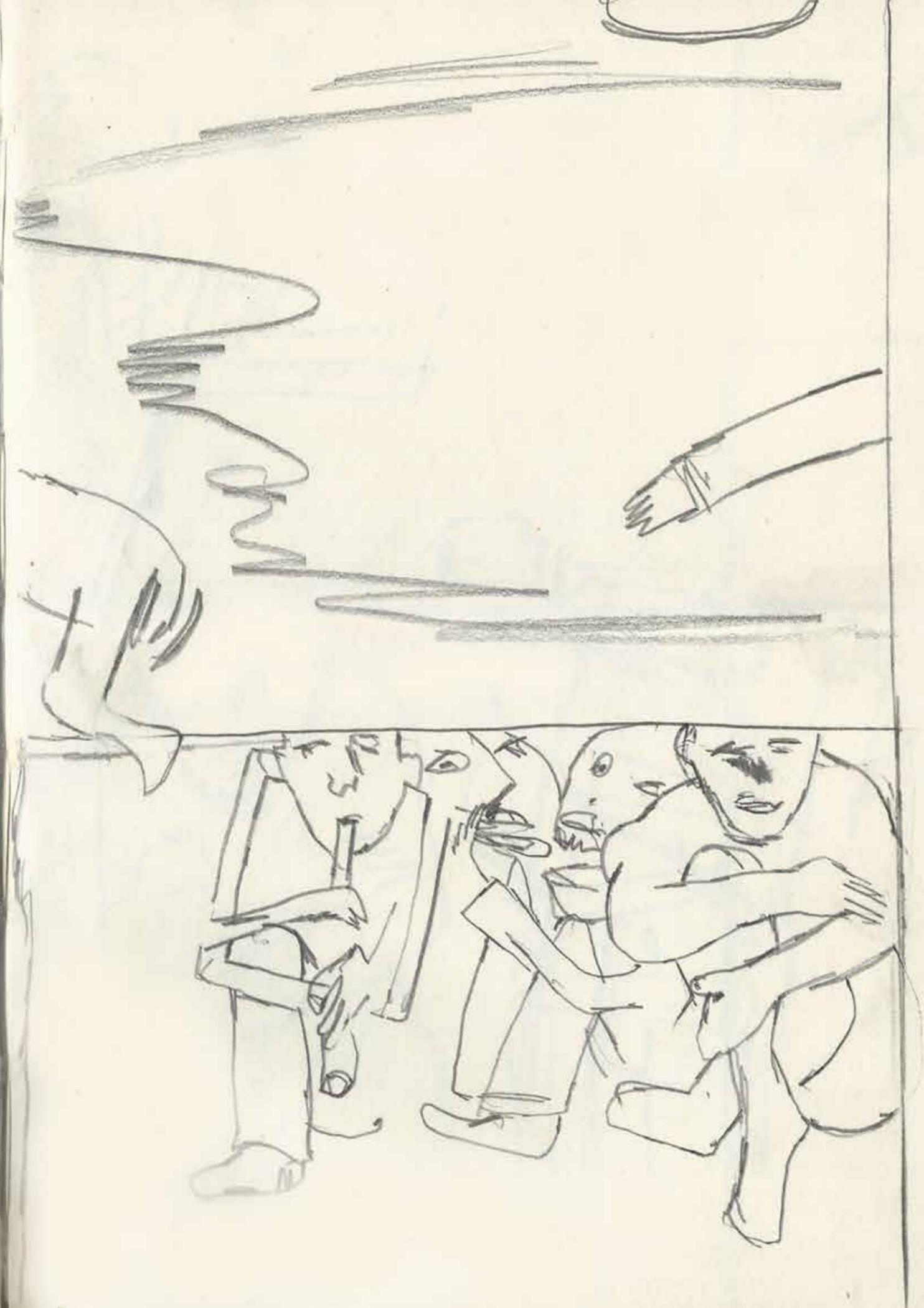
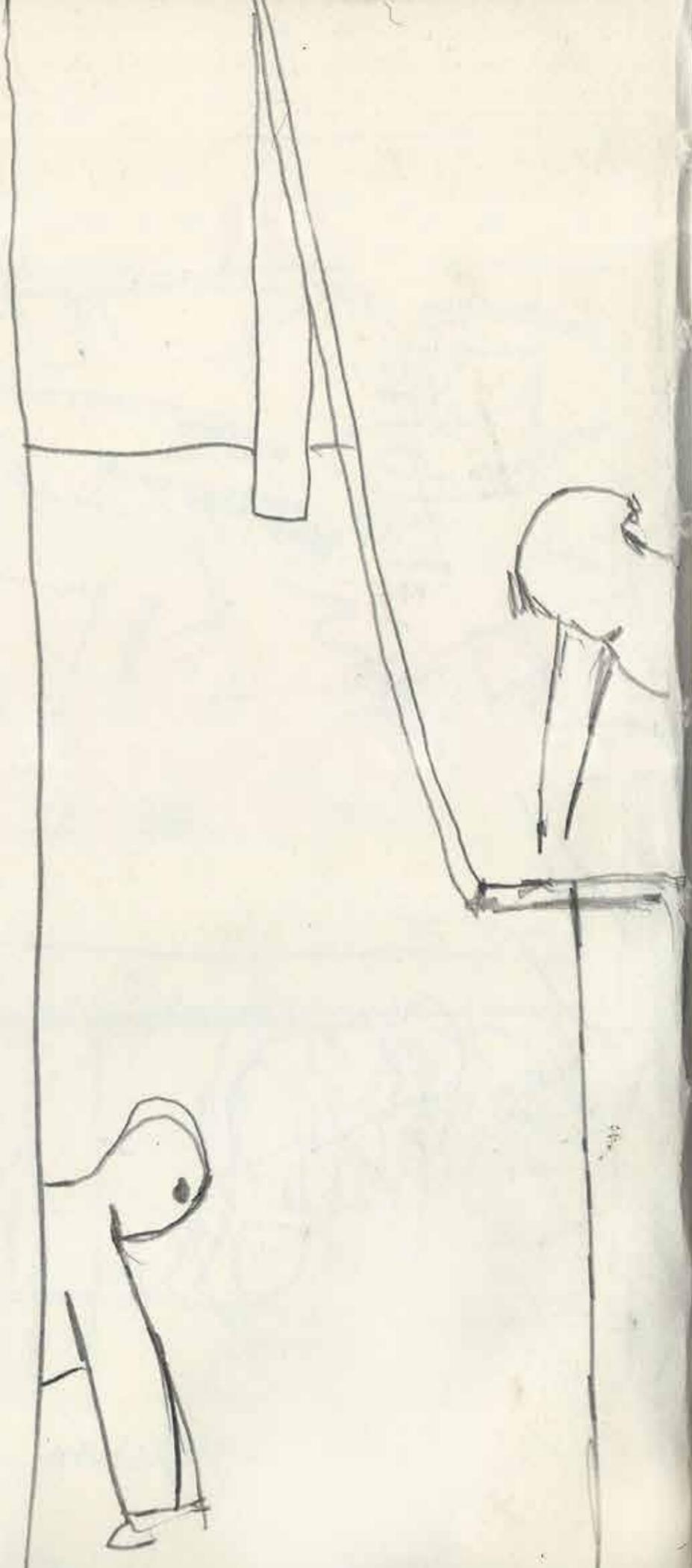




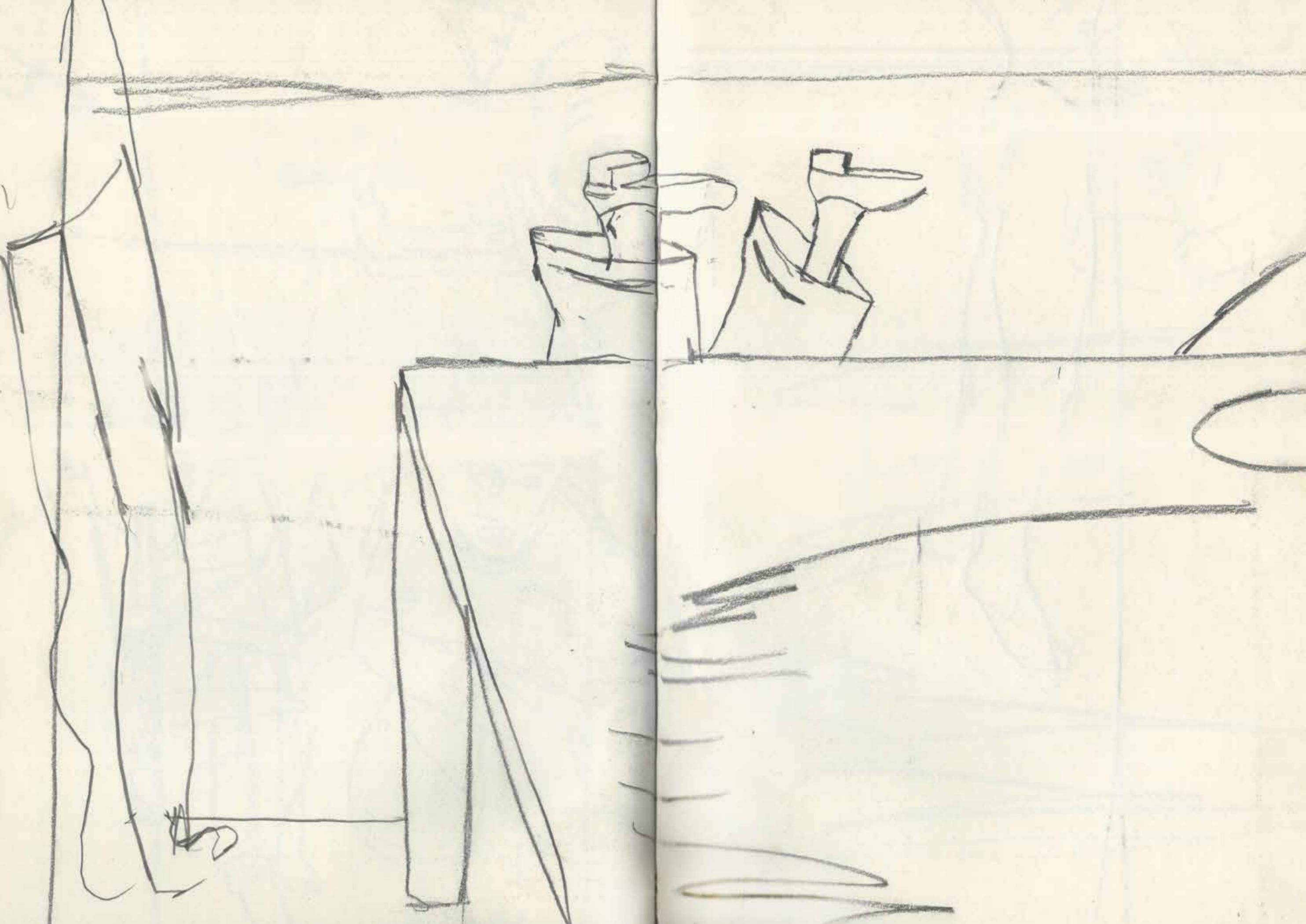
Fingers on bottom of Nuclea Symposum

repeating figure

Leaf Frogs





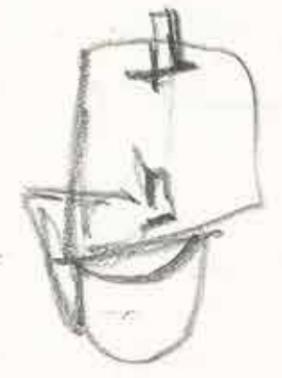








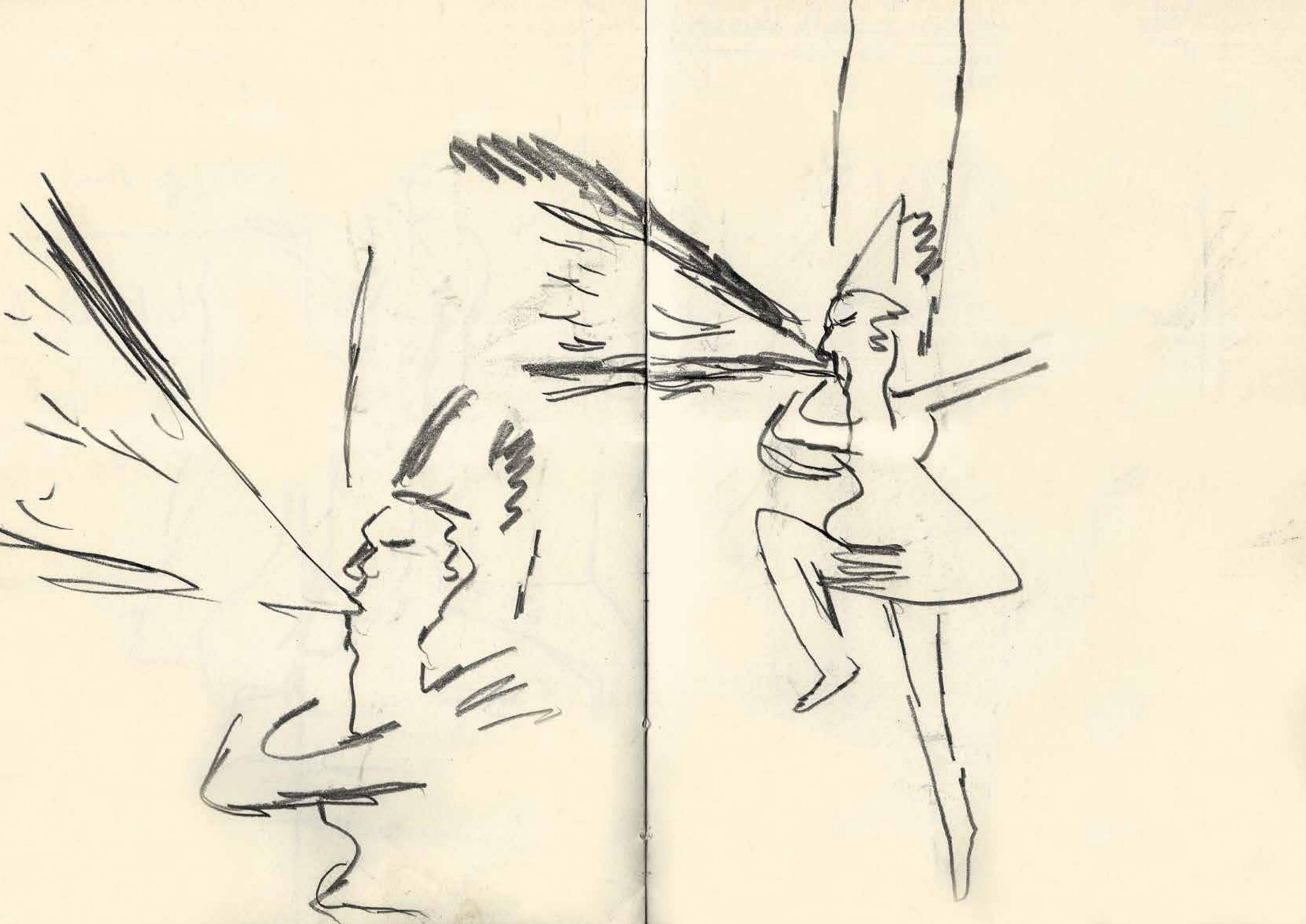
The Nation Celebrates the Birth of Handmade



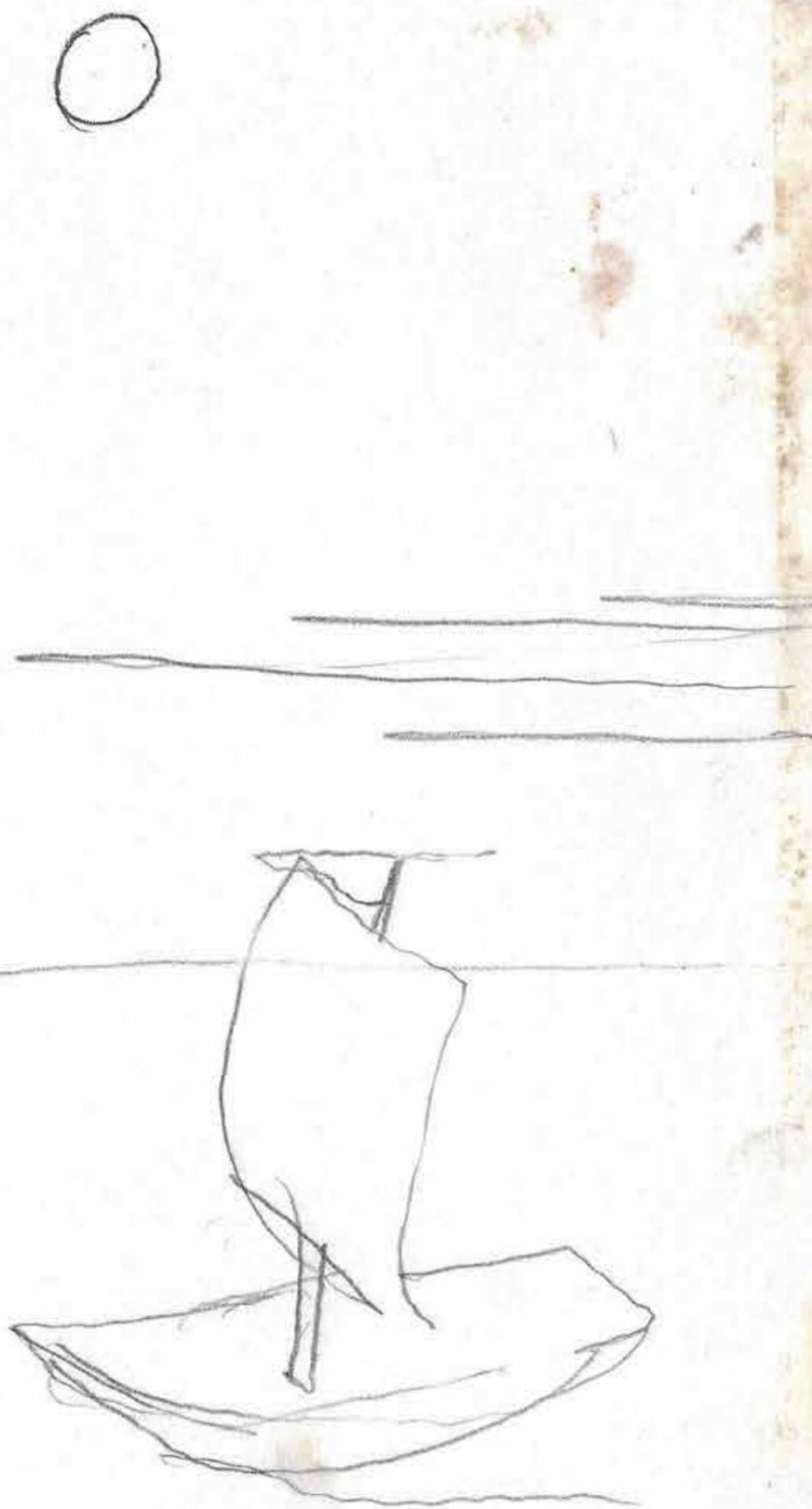
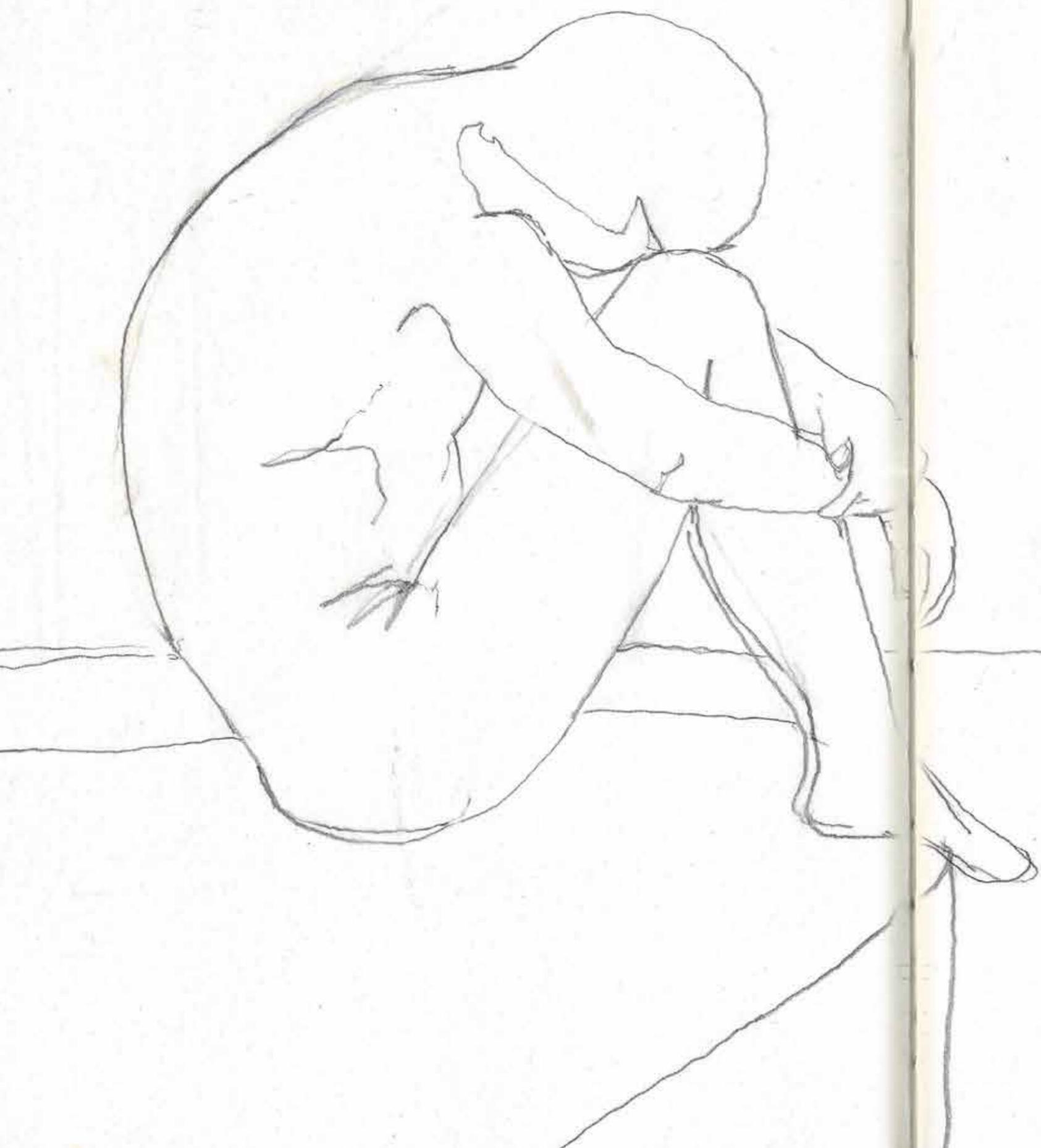
The Nation Celebrates
the Birth of Heroshtakes

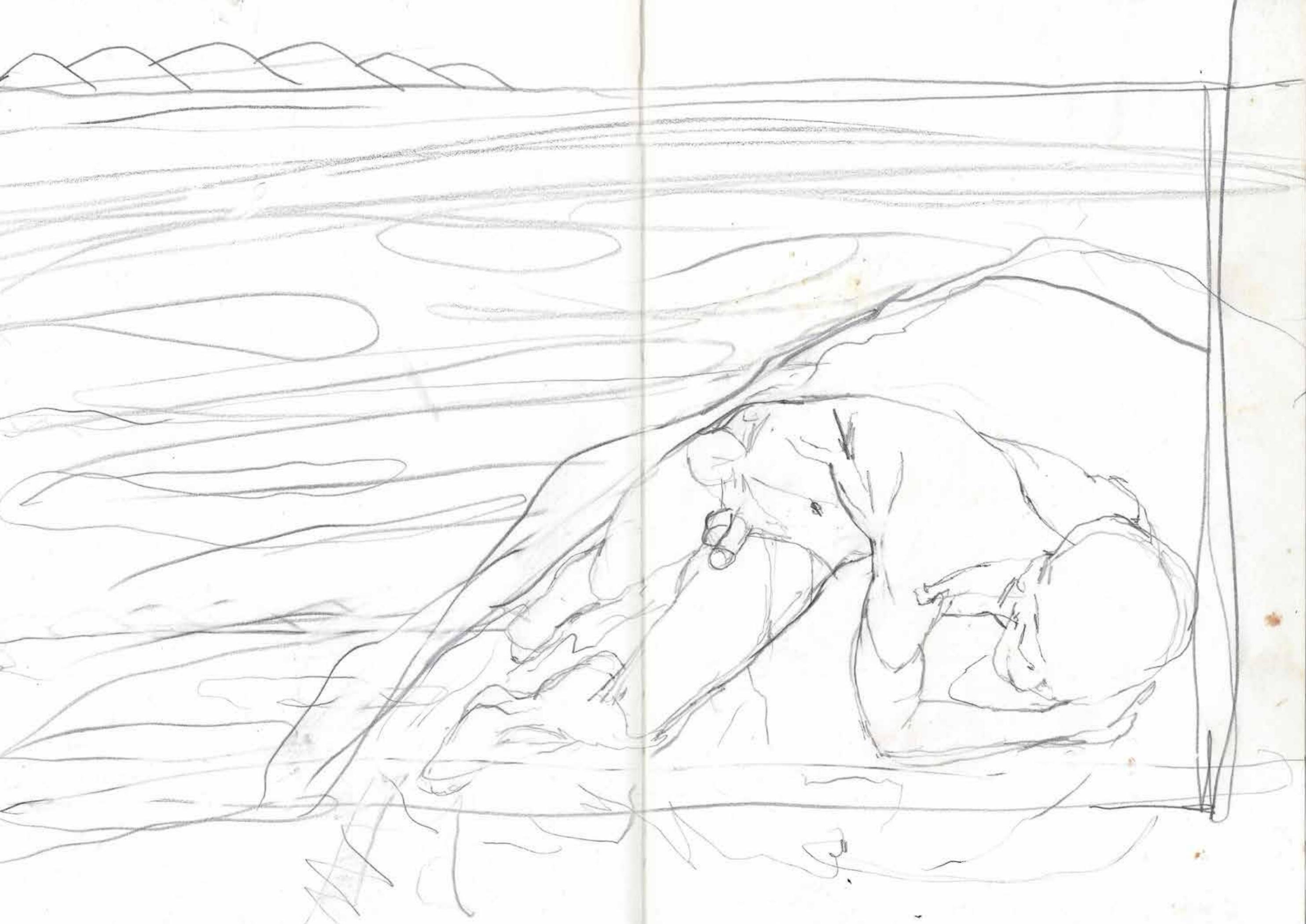
A Personalist
Utopia

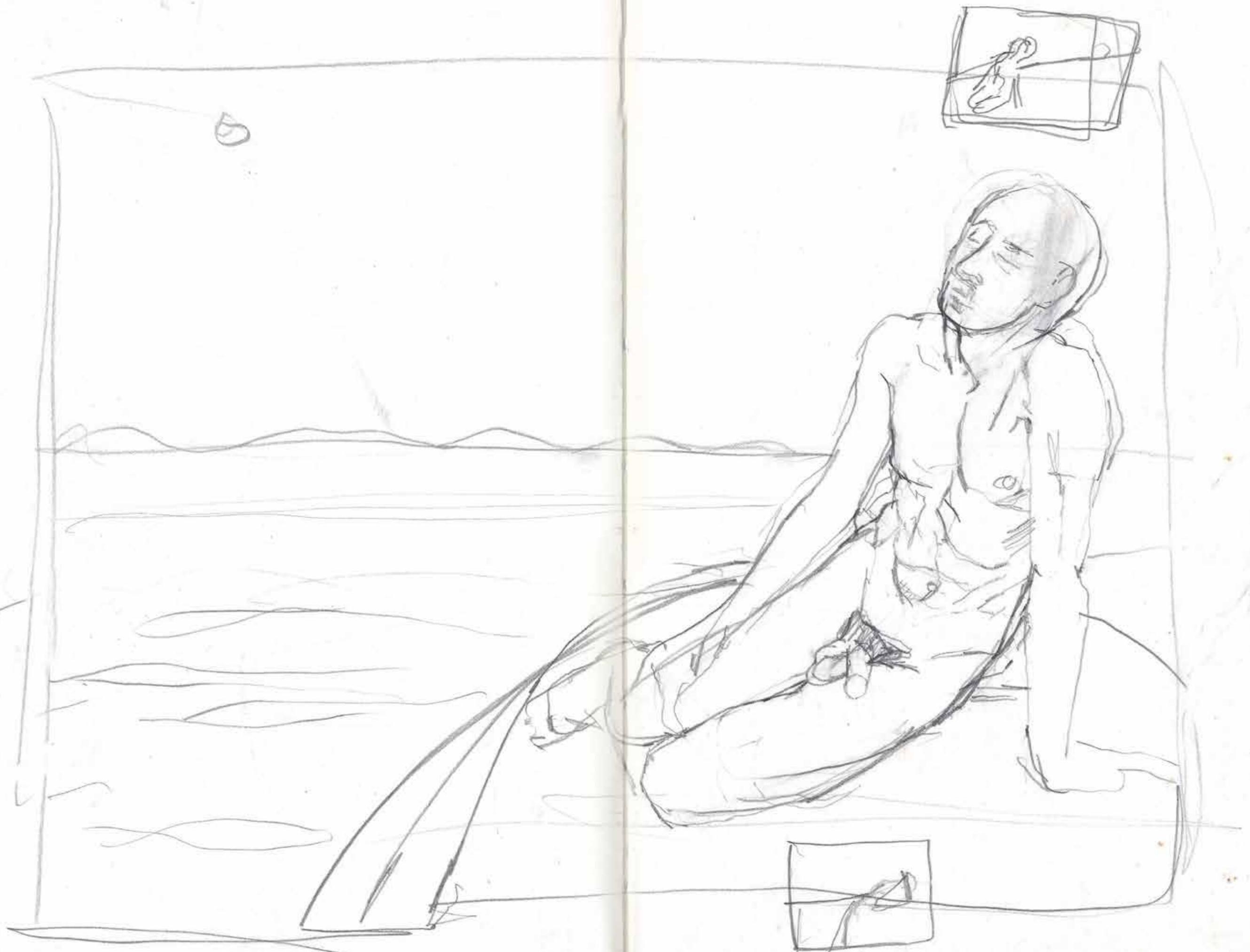
















The Last Chilean Supper

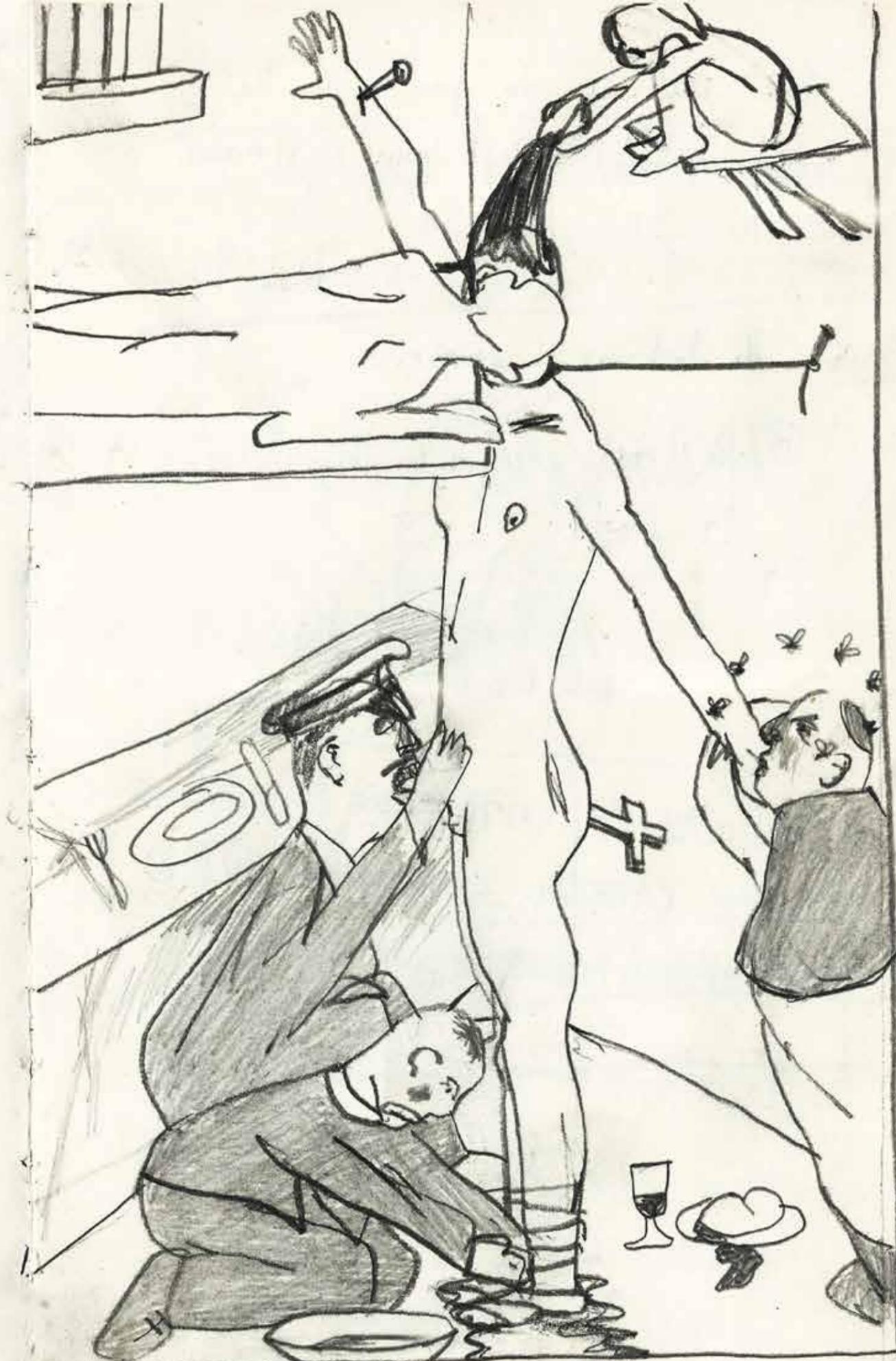
The Chilean Last Supper

The Last Supper.

Chile

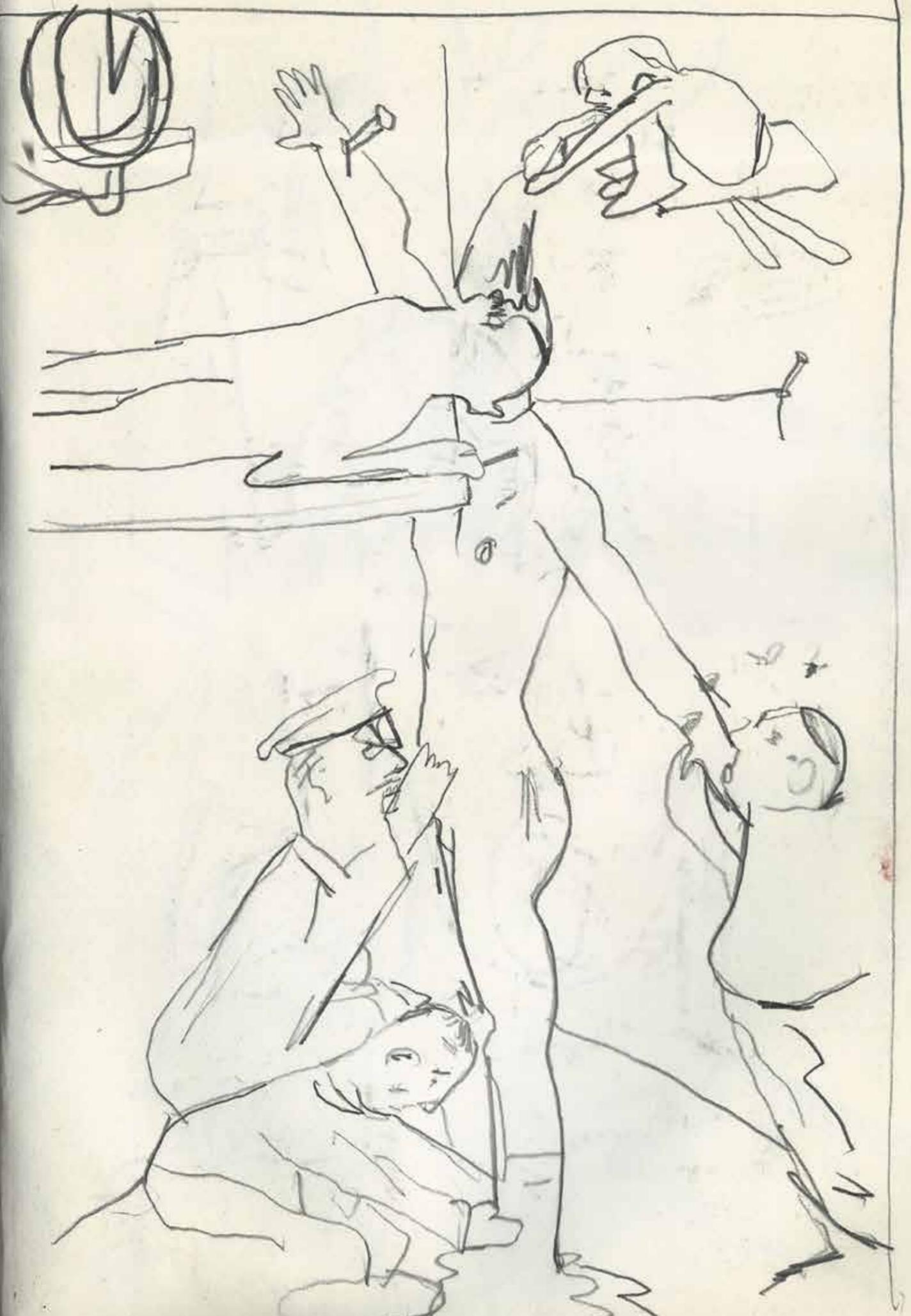
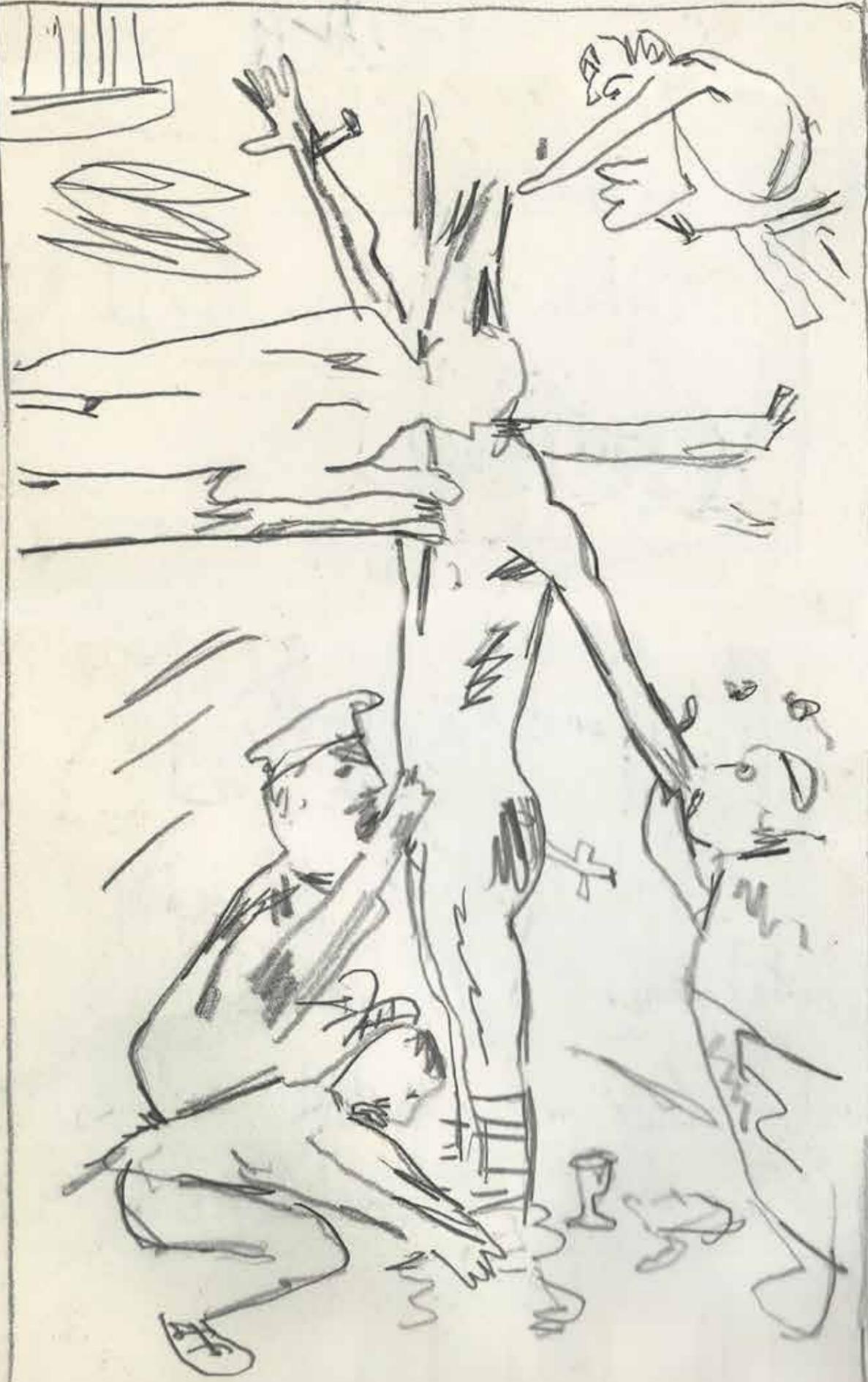
Party. Bad [] guy. Blue green yellow.

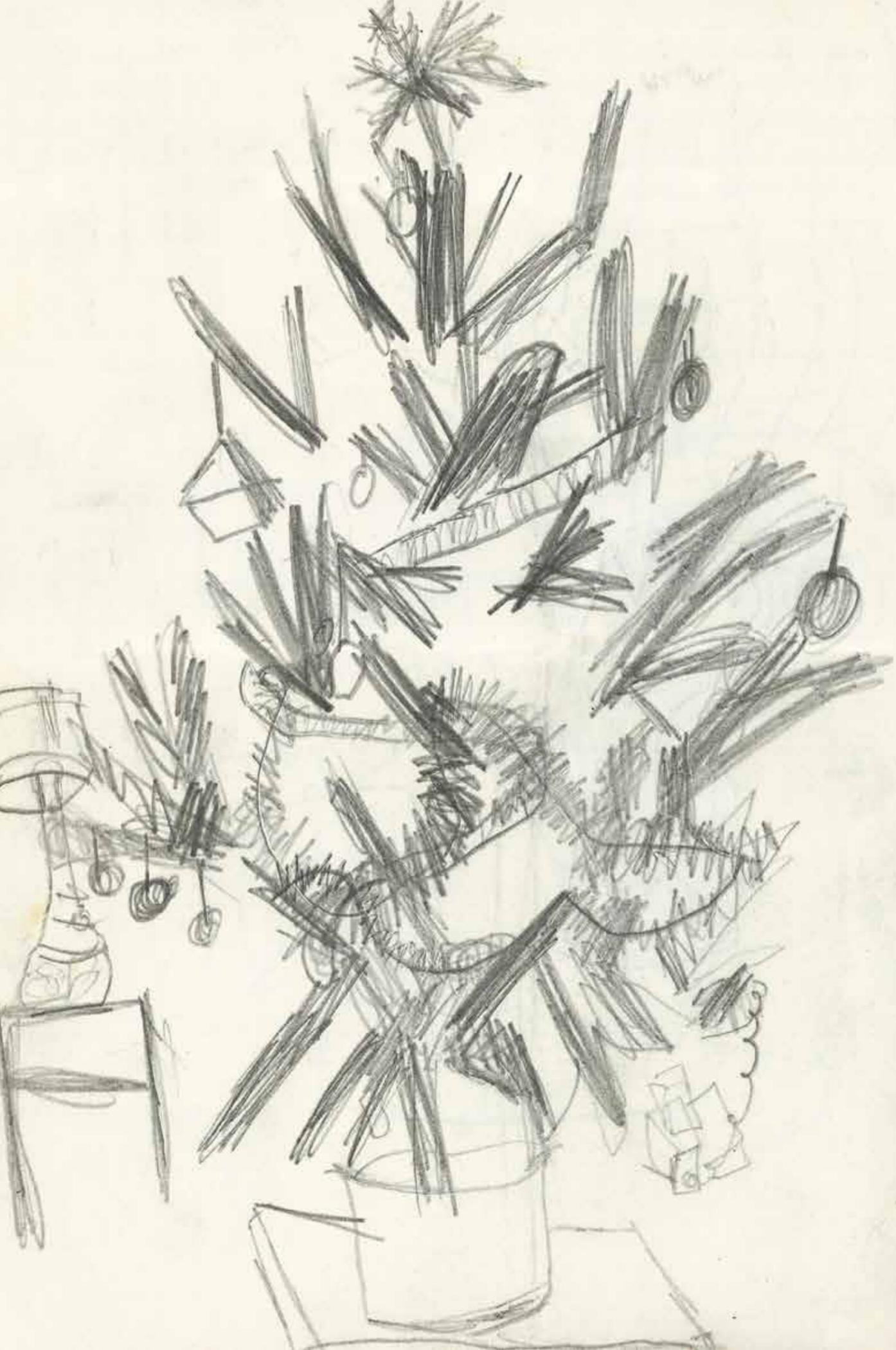
cold

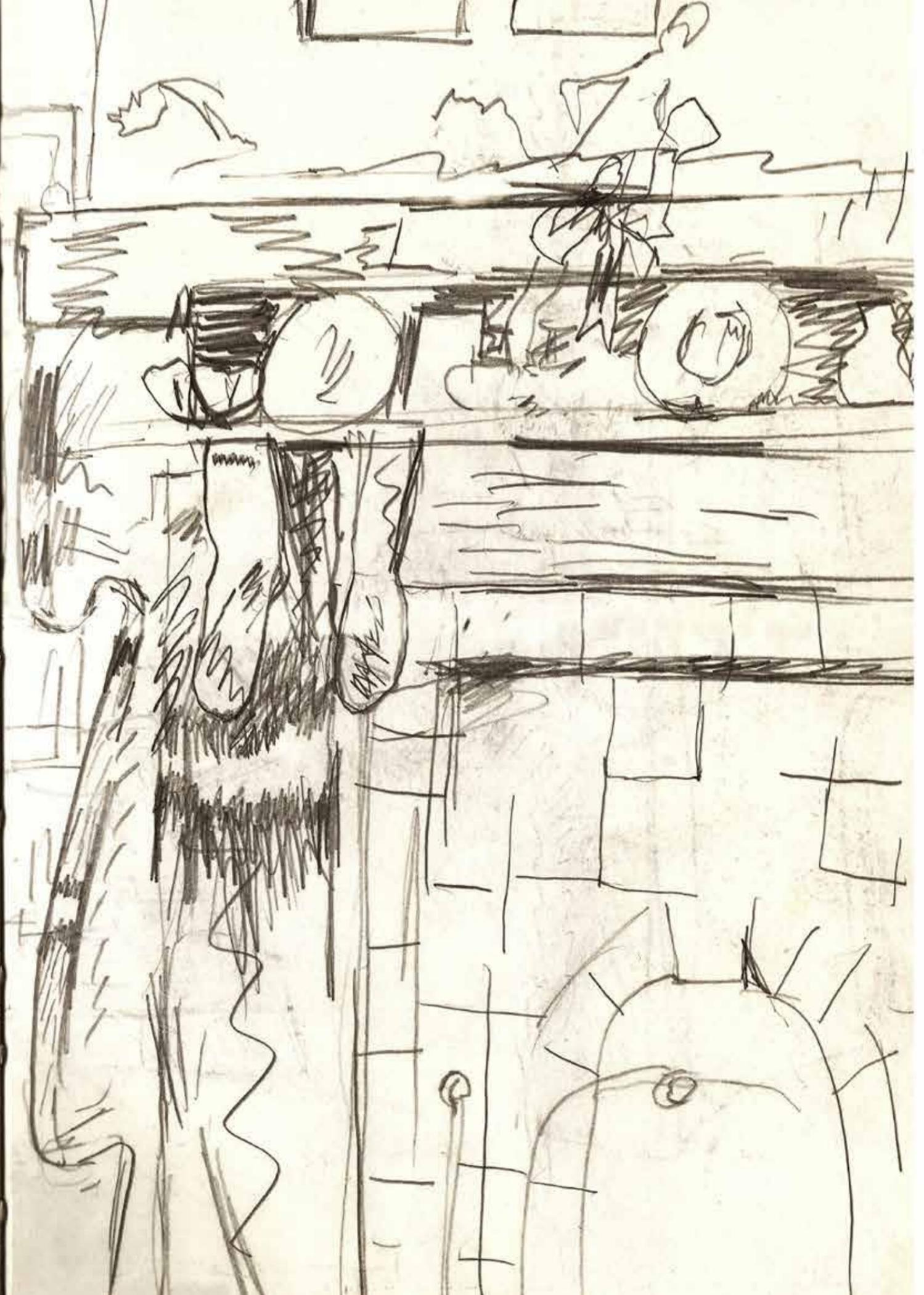


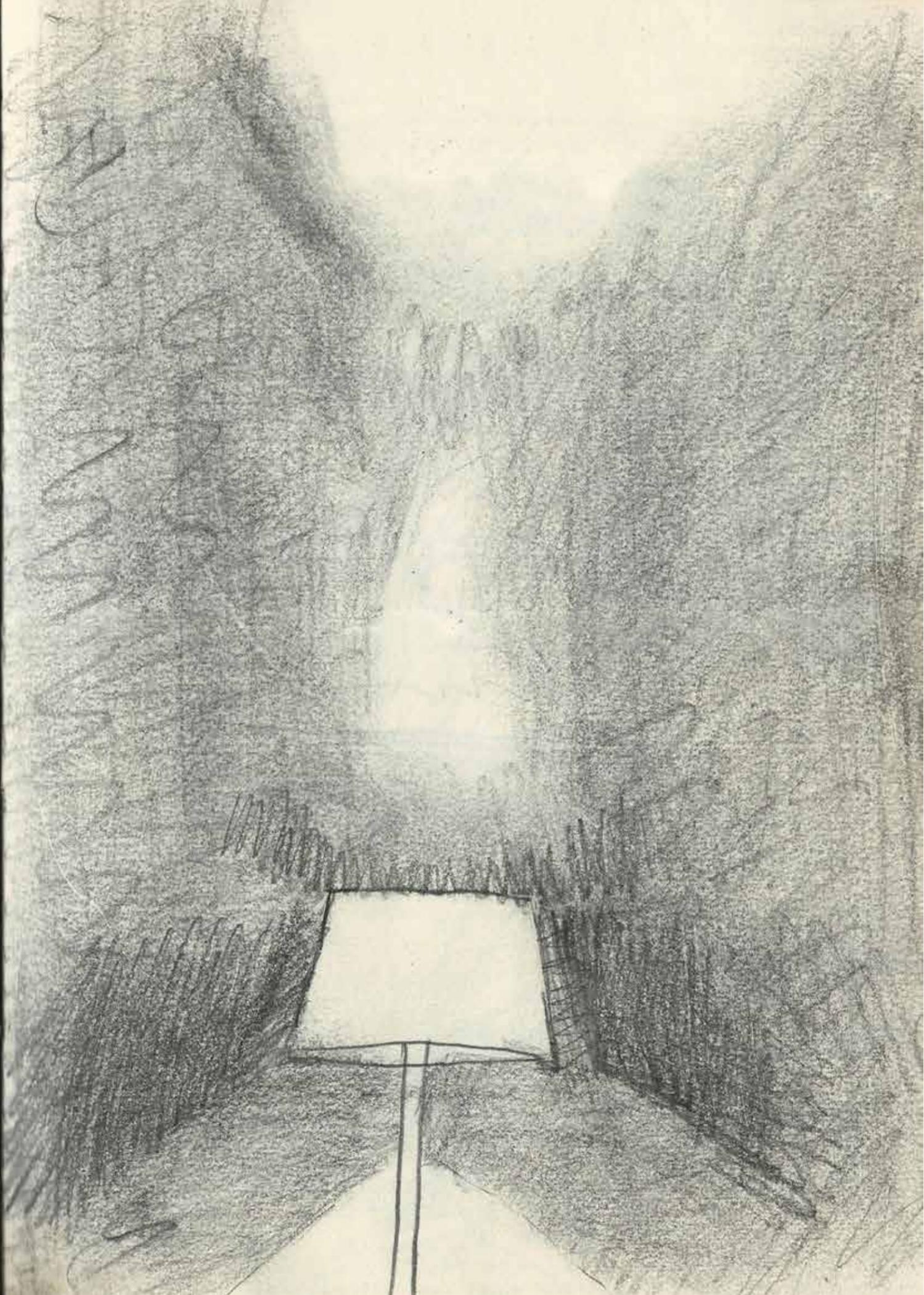
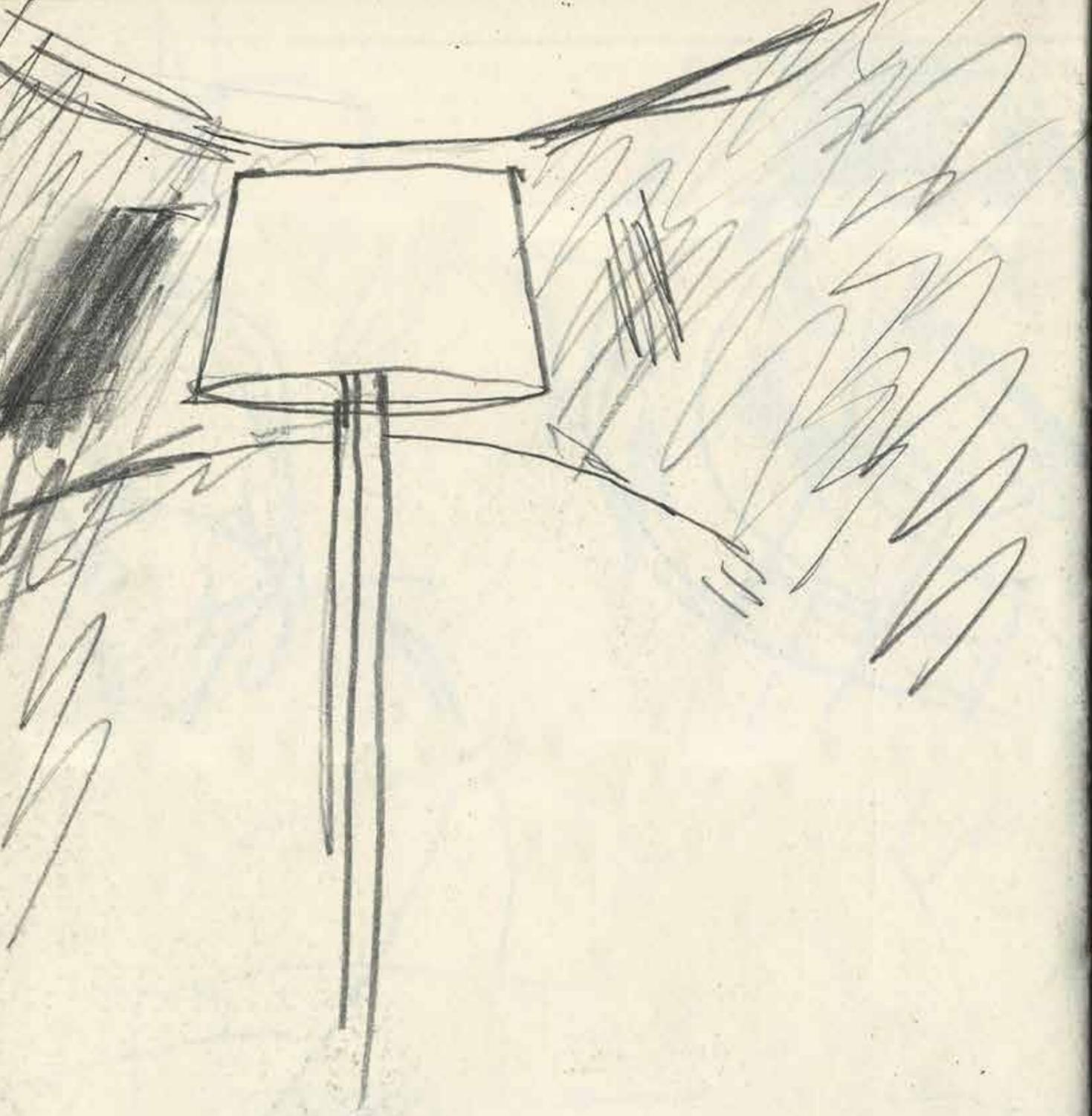
LAST CHILEAN SUPPER

5/82

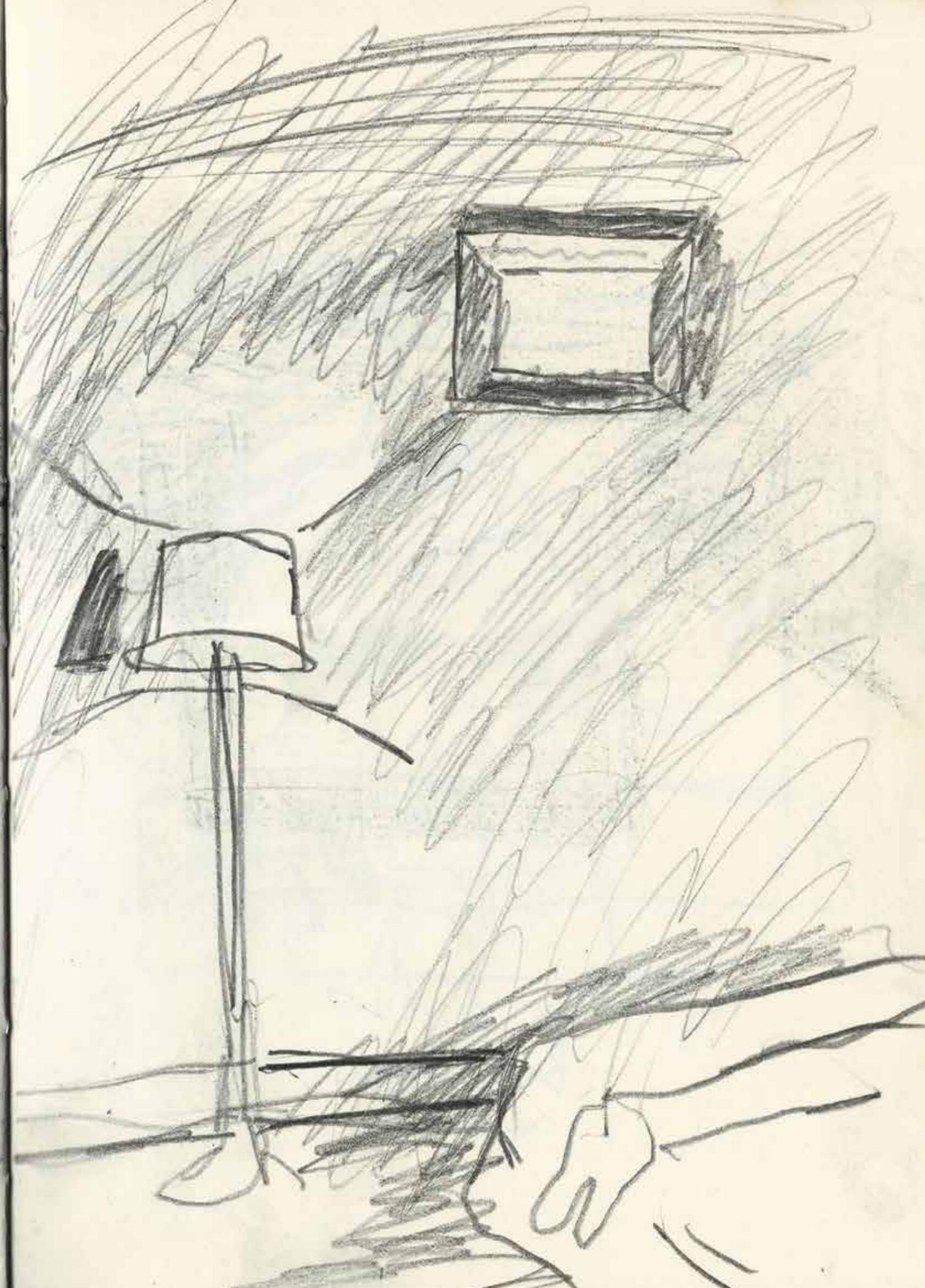
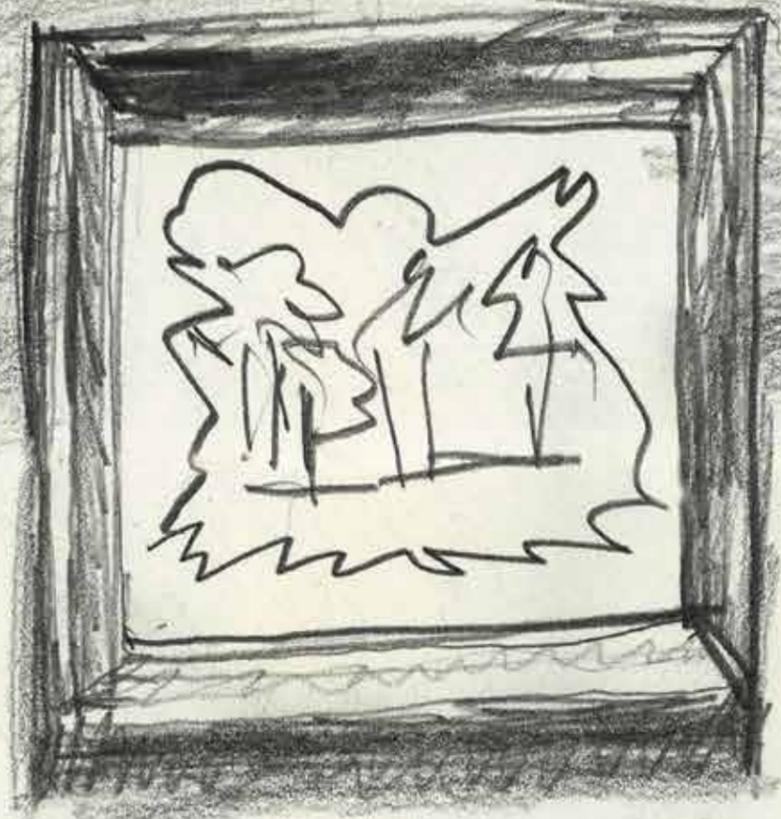




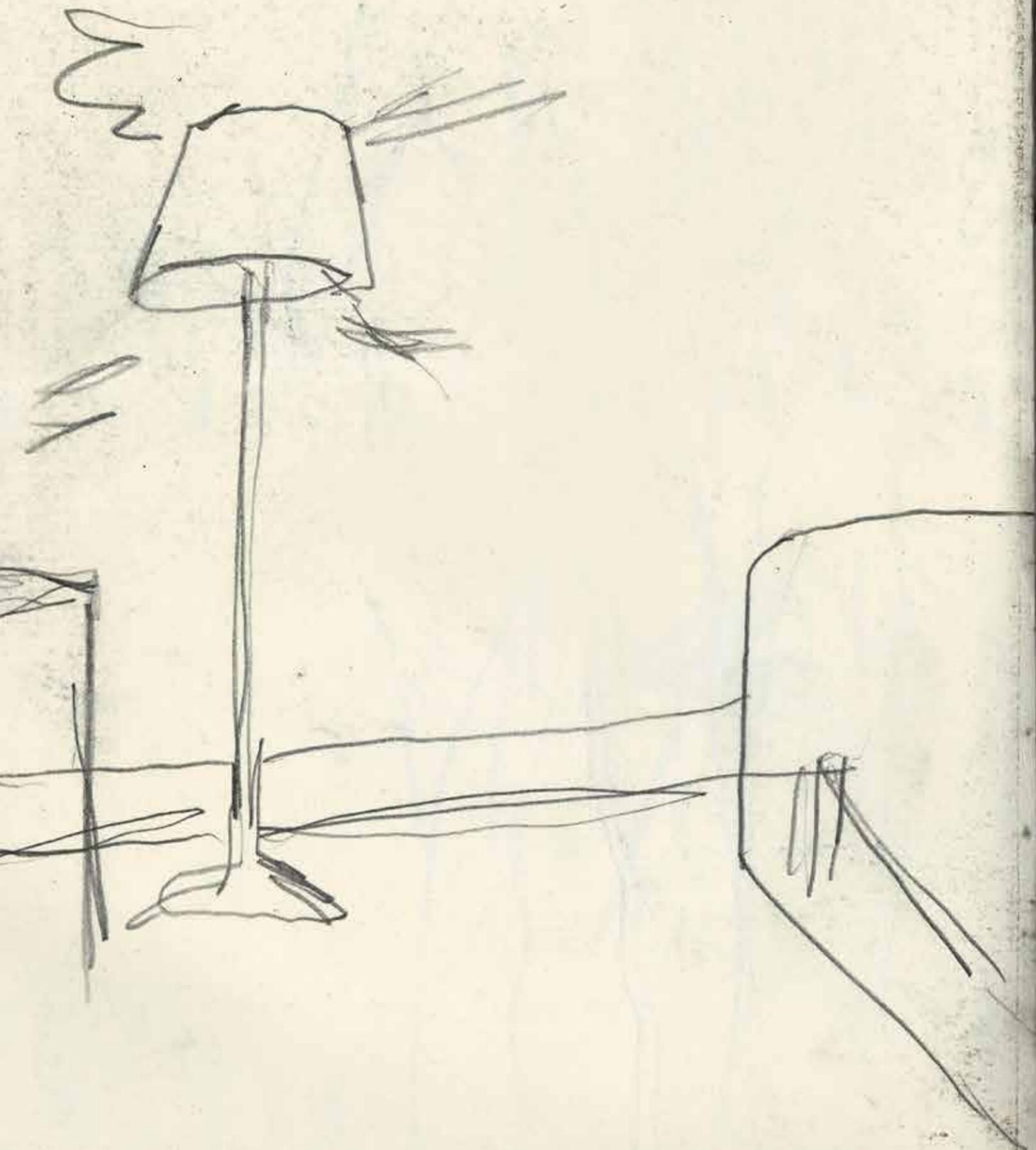




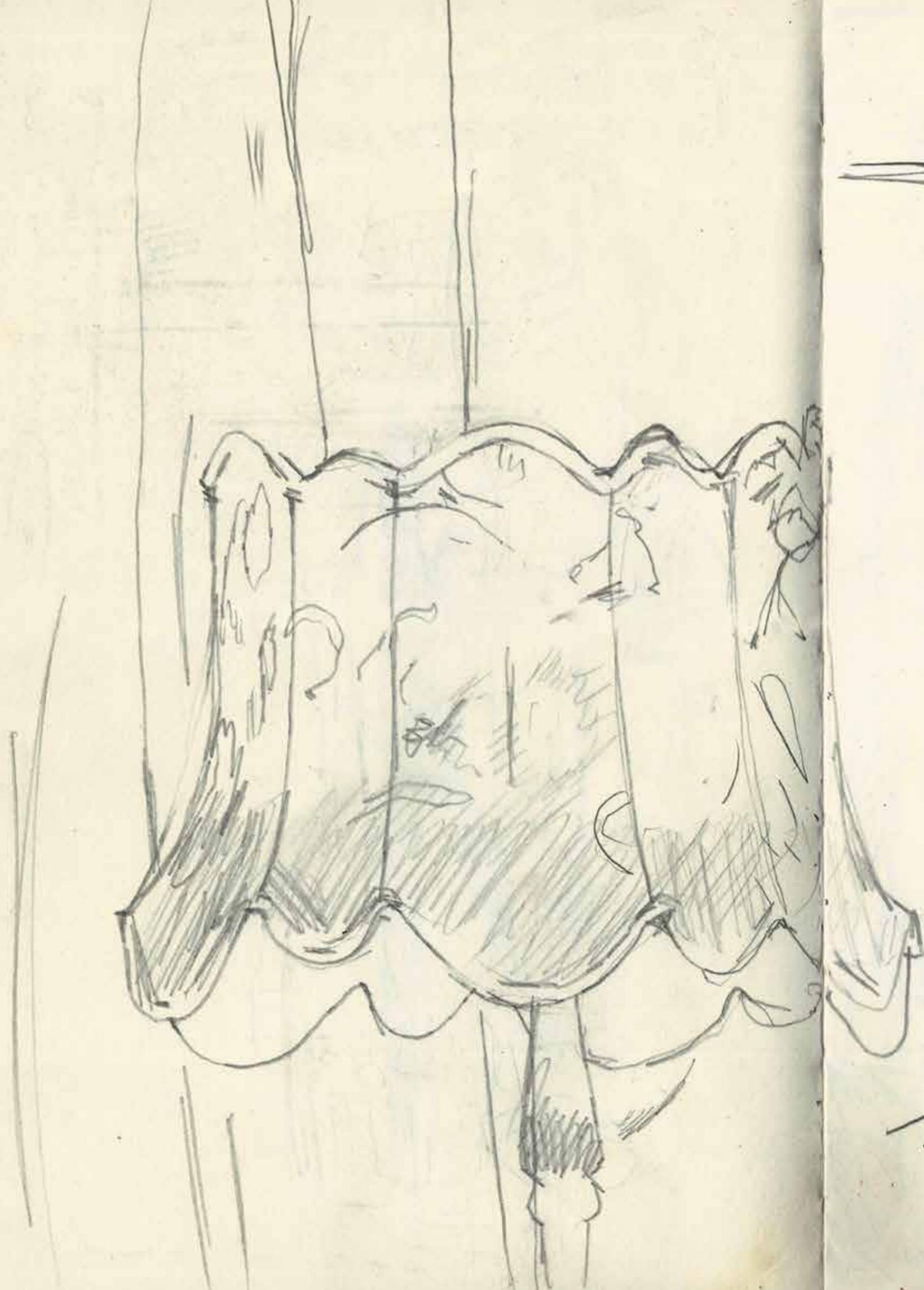


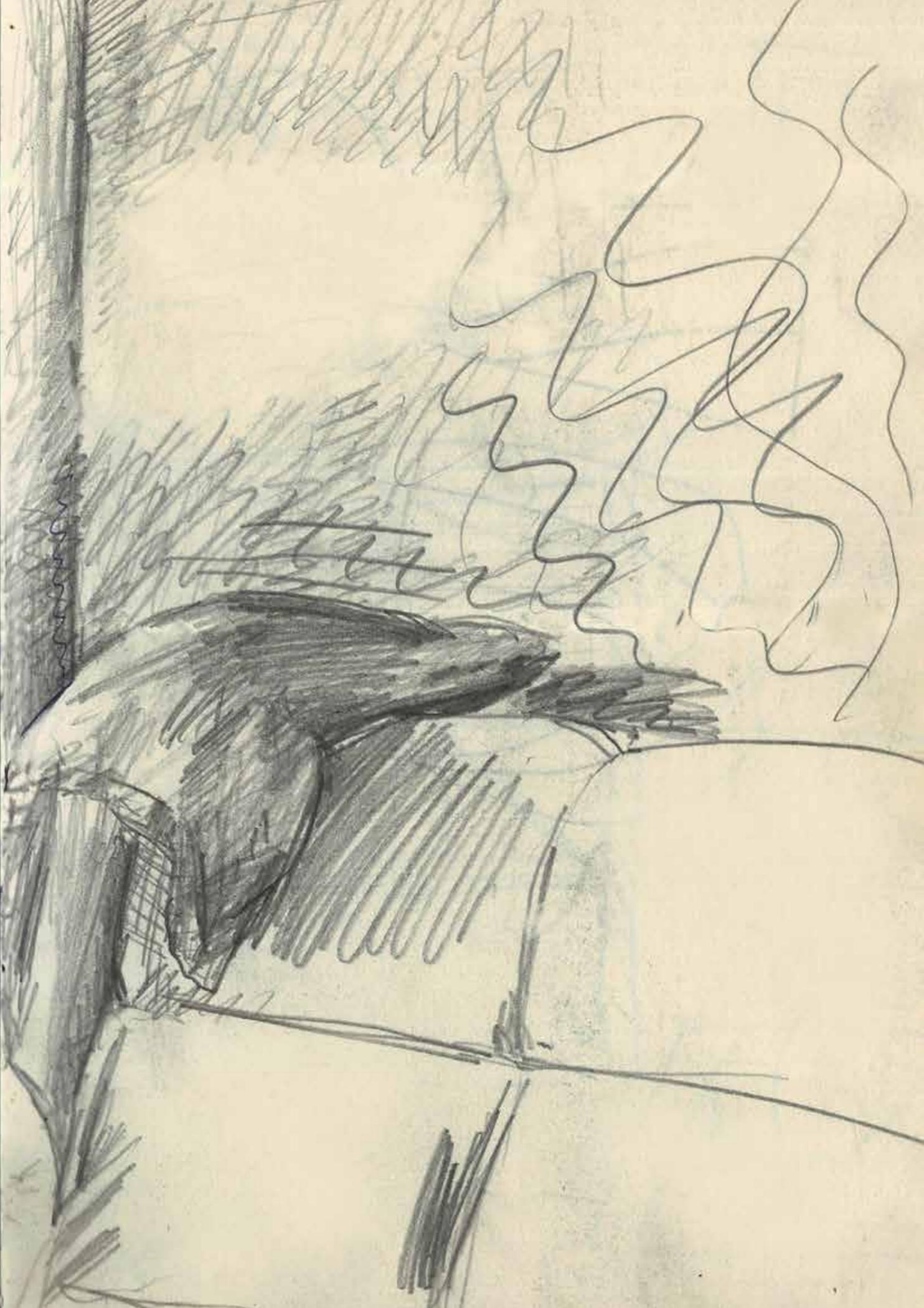
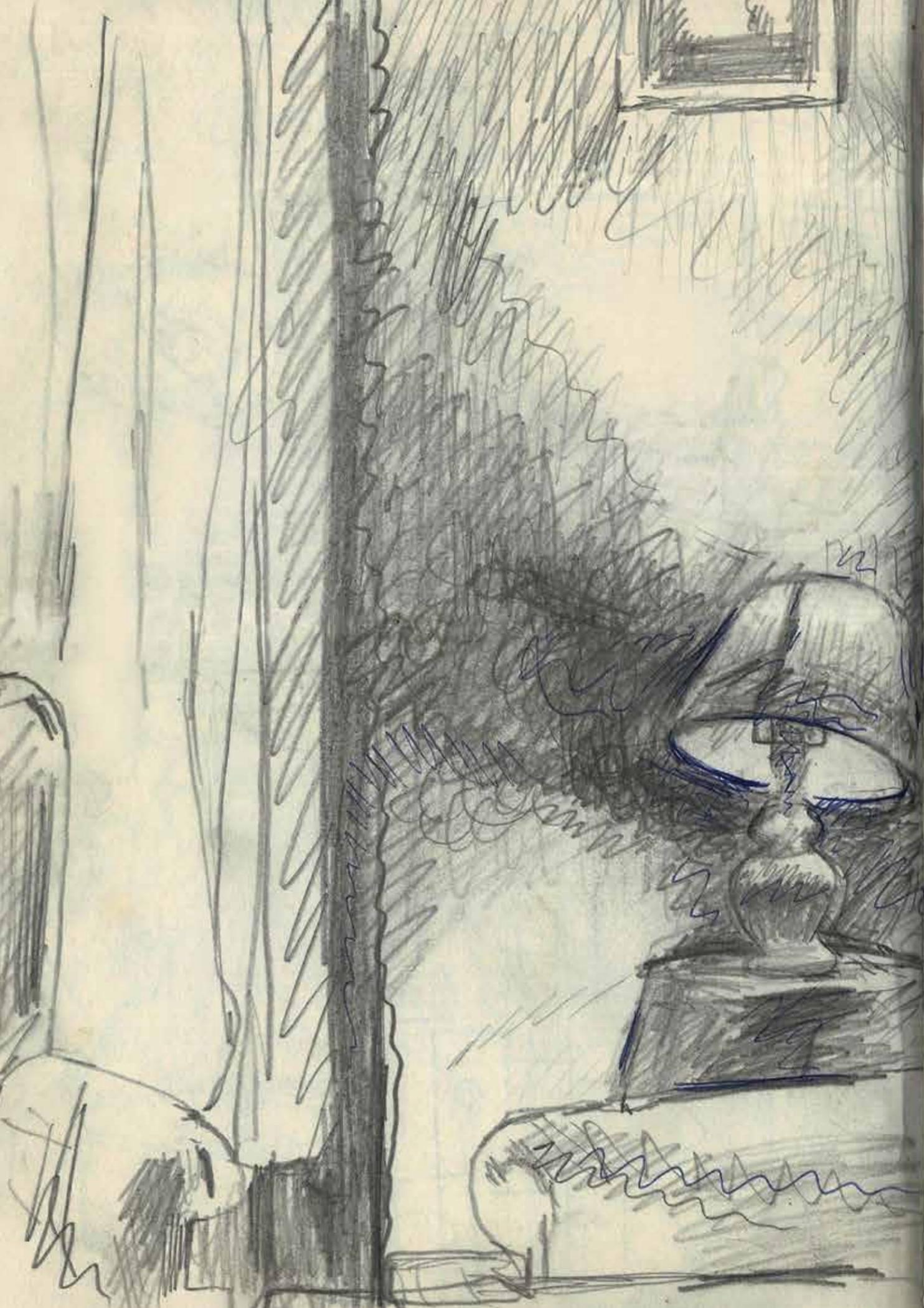


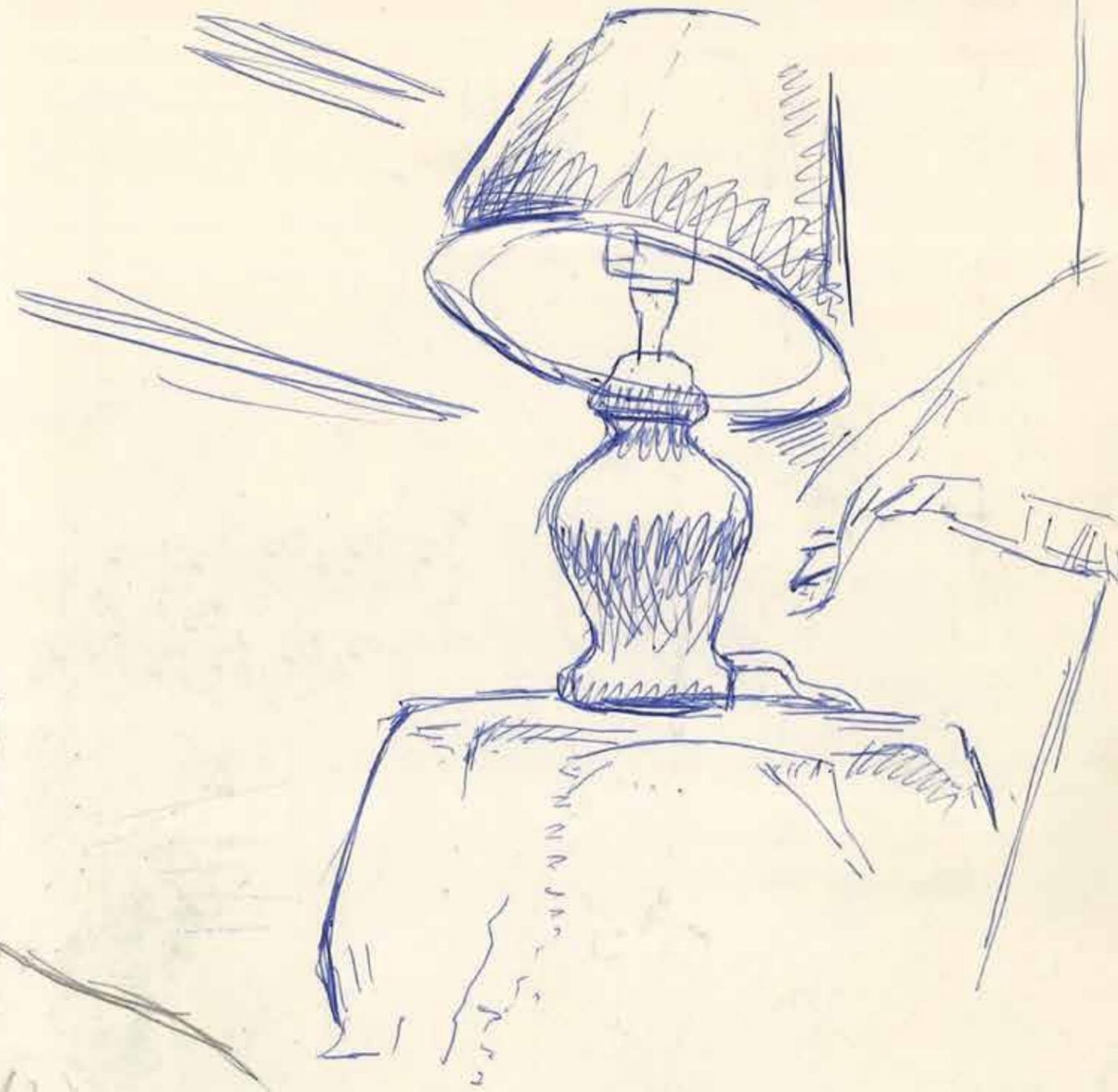
Valley of Democracy.



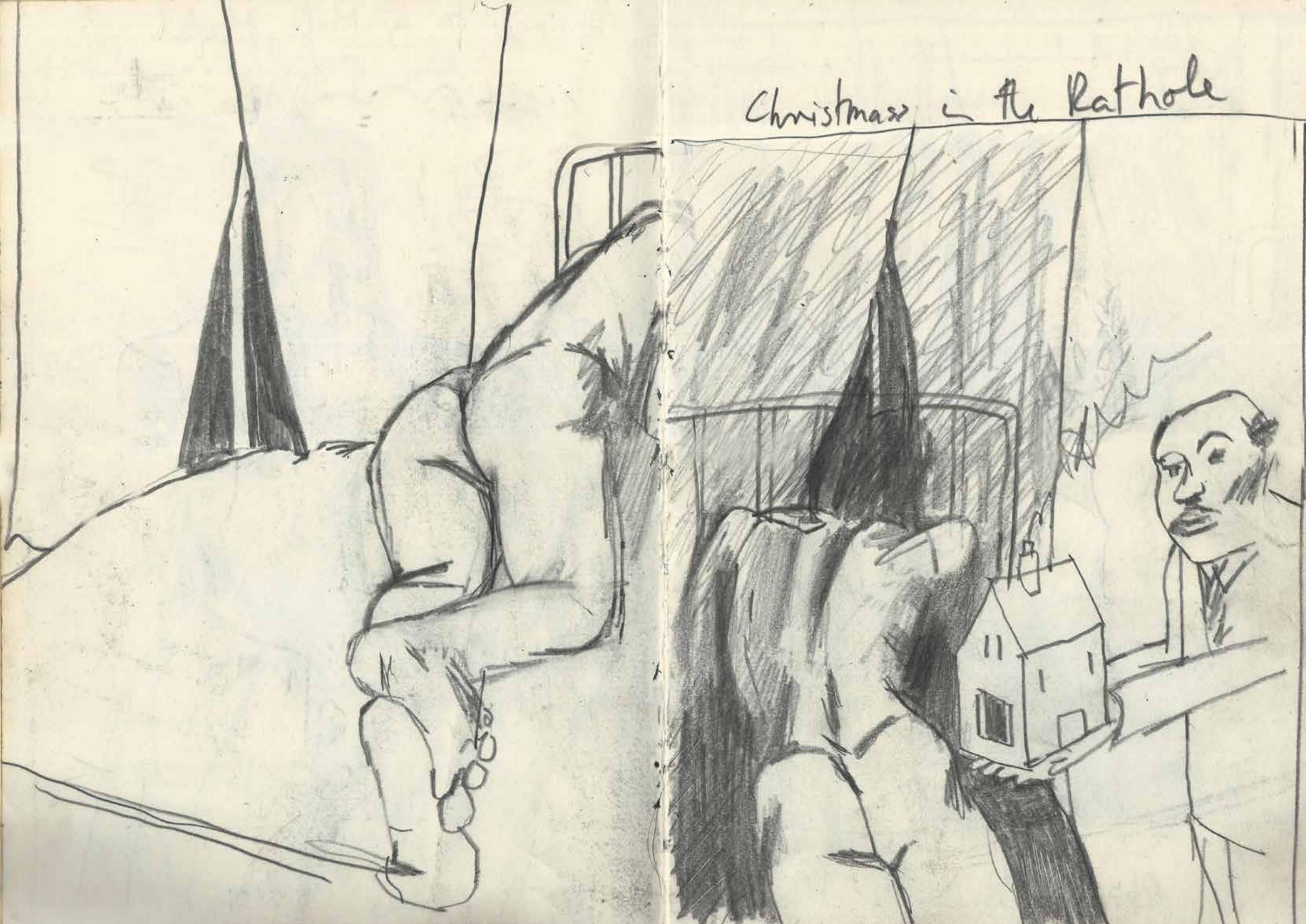
Valley of Democracy



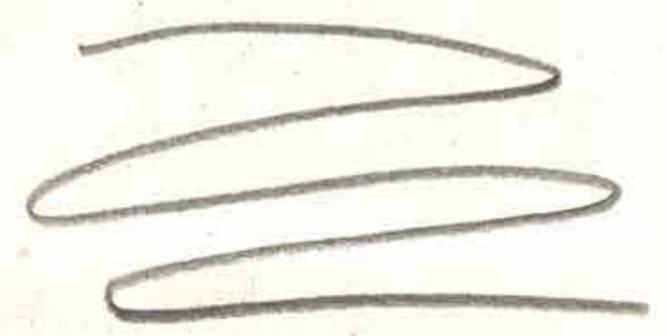
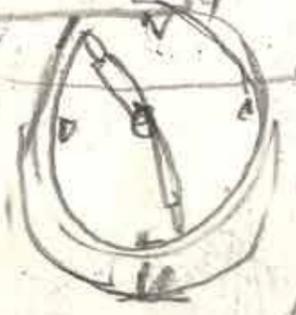
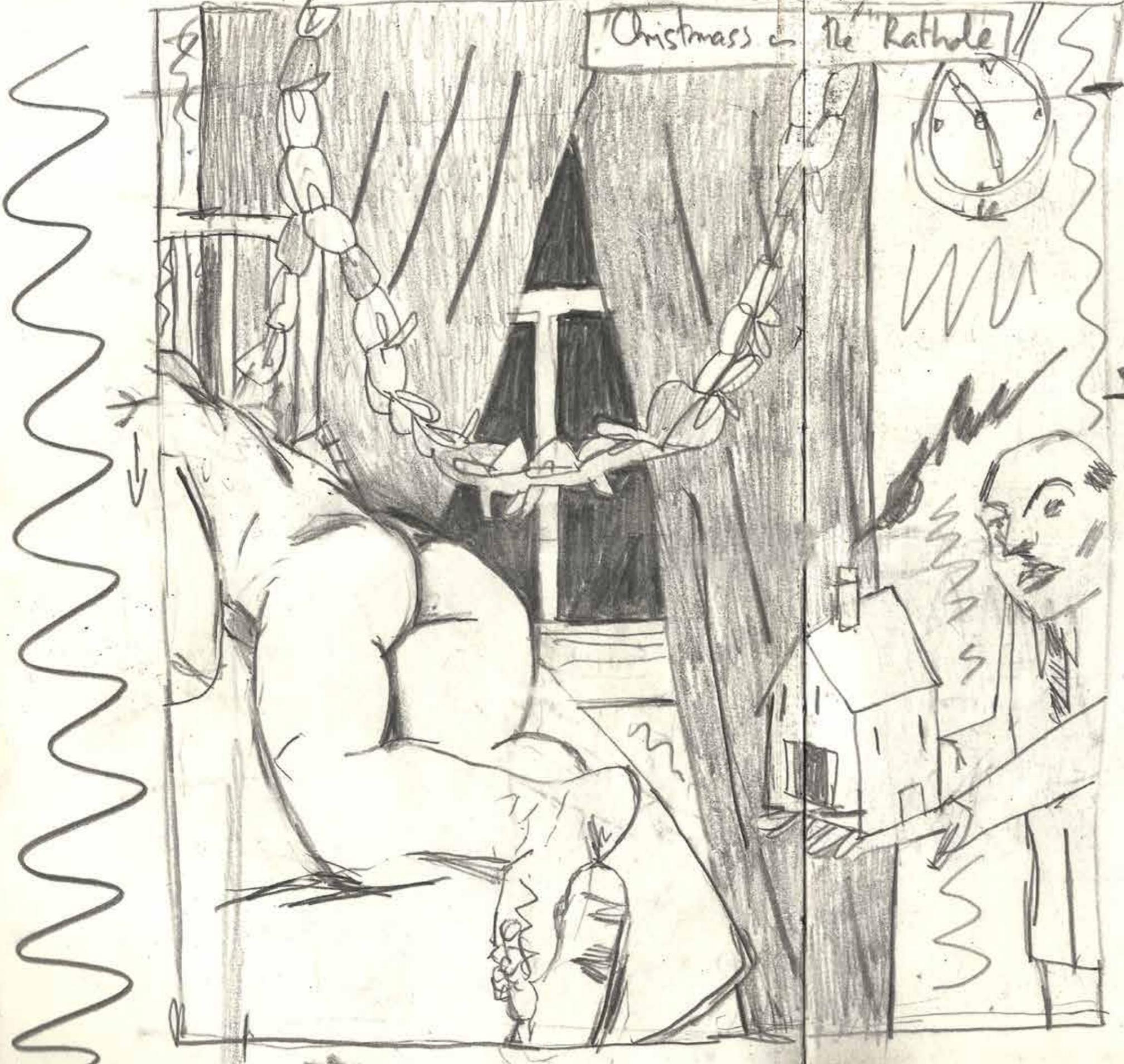




Christmas in the Rathole



Christmass in The Rathole

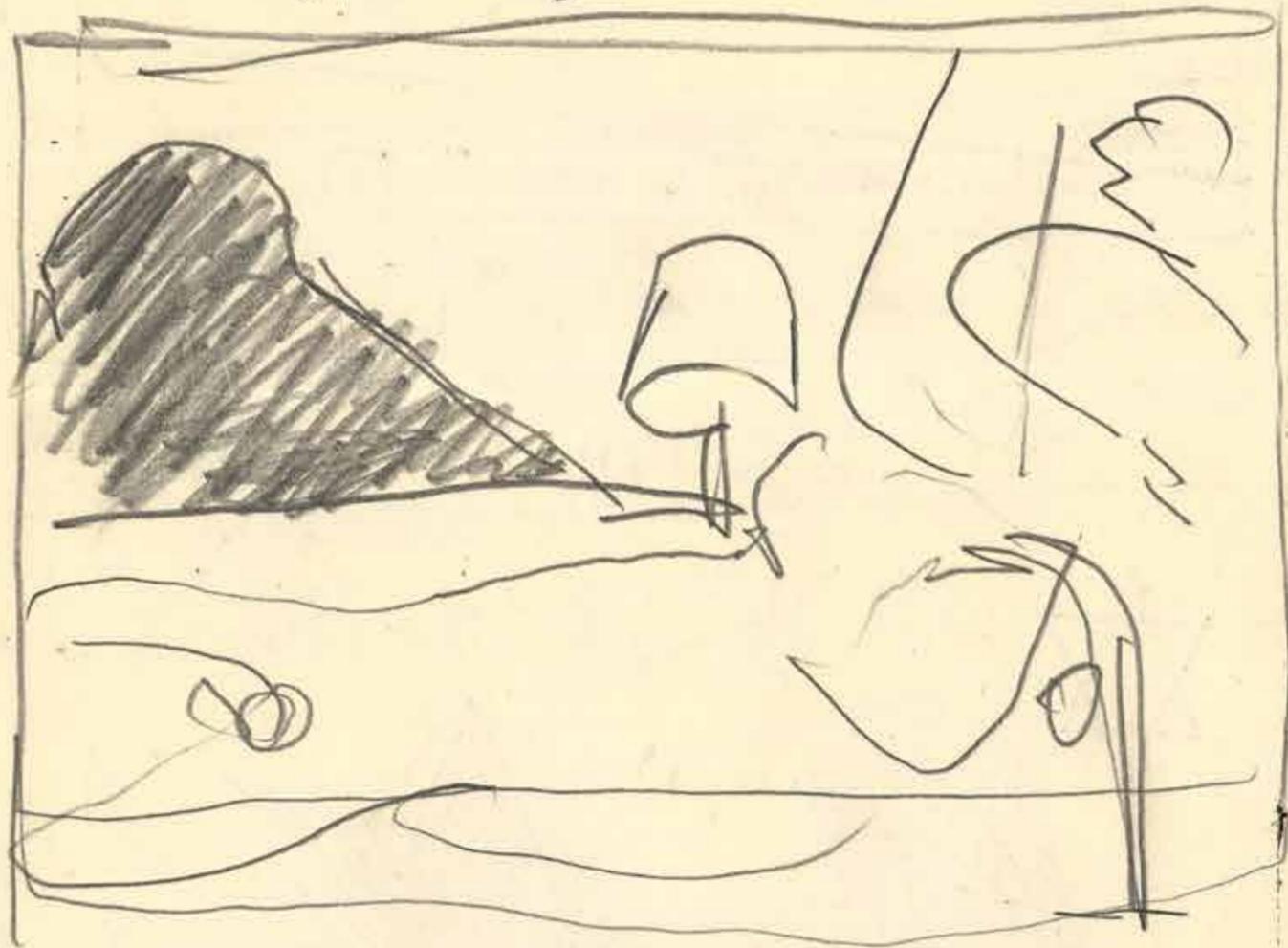


Christmass in The Rathole
December in The Rathole

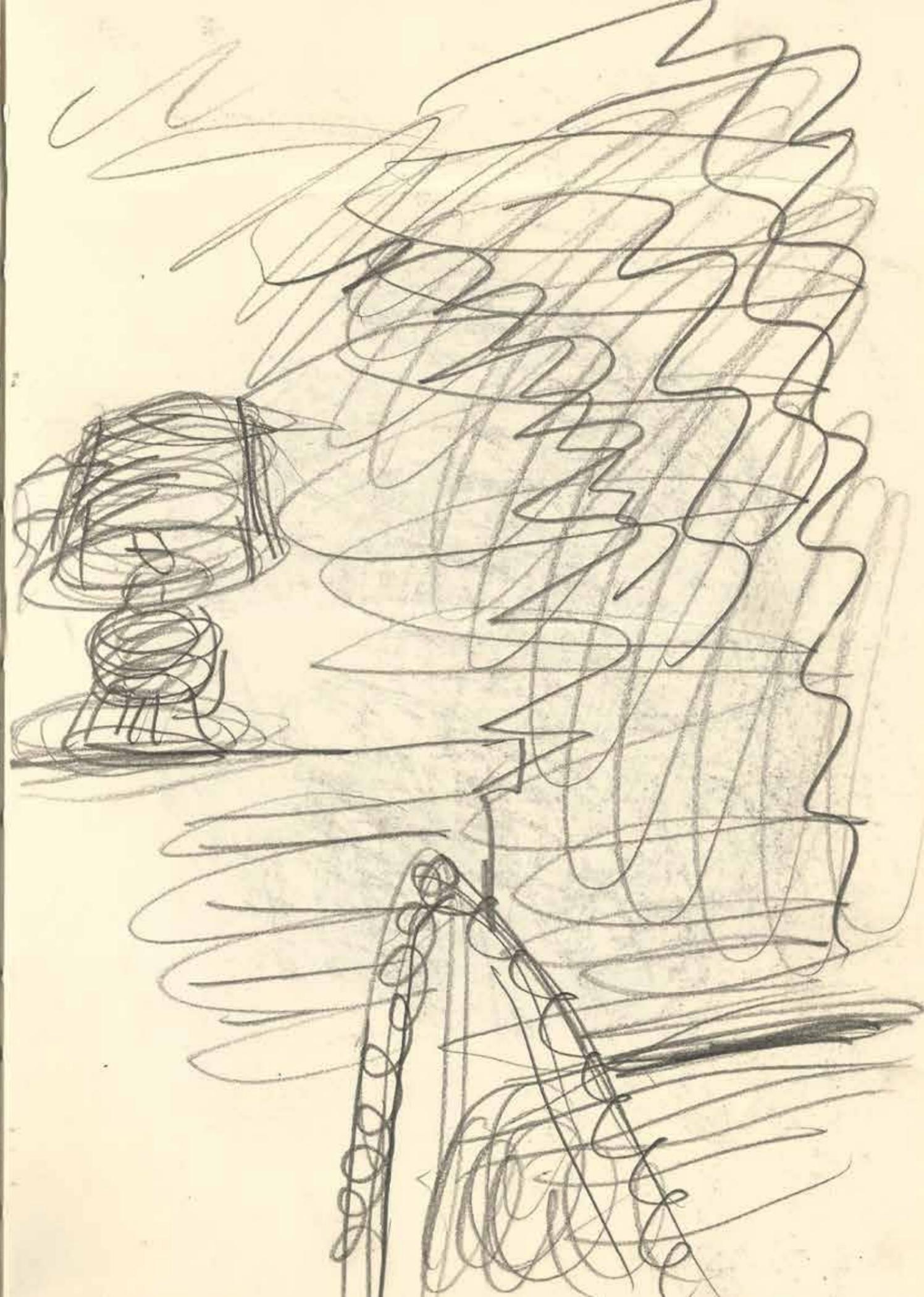


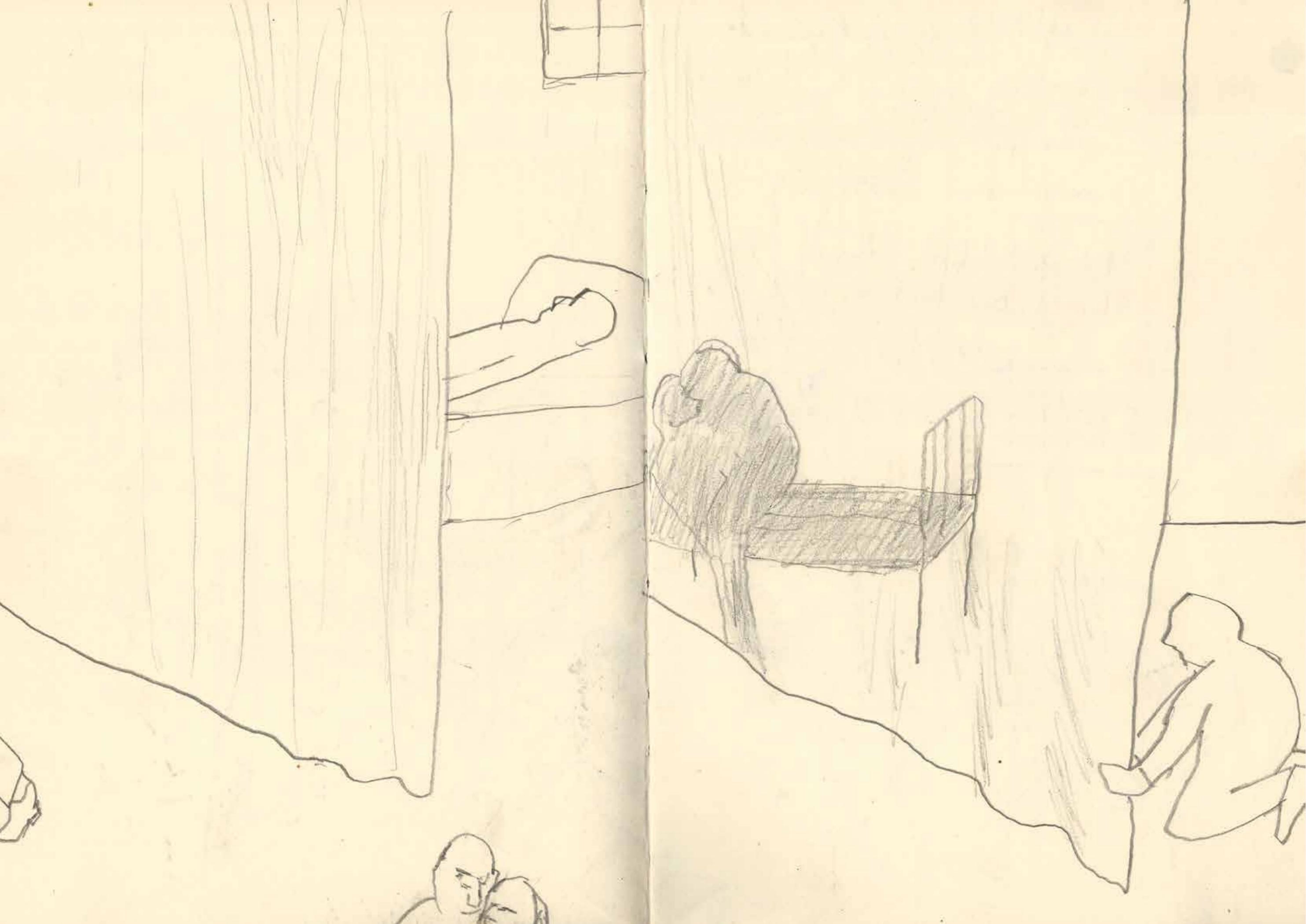


Sunday Draws In.







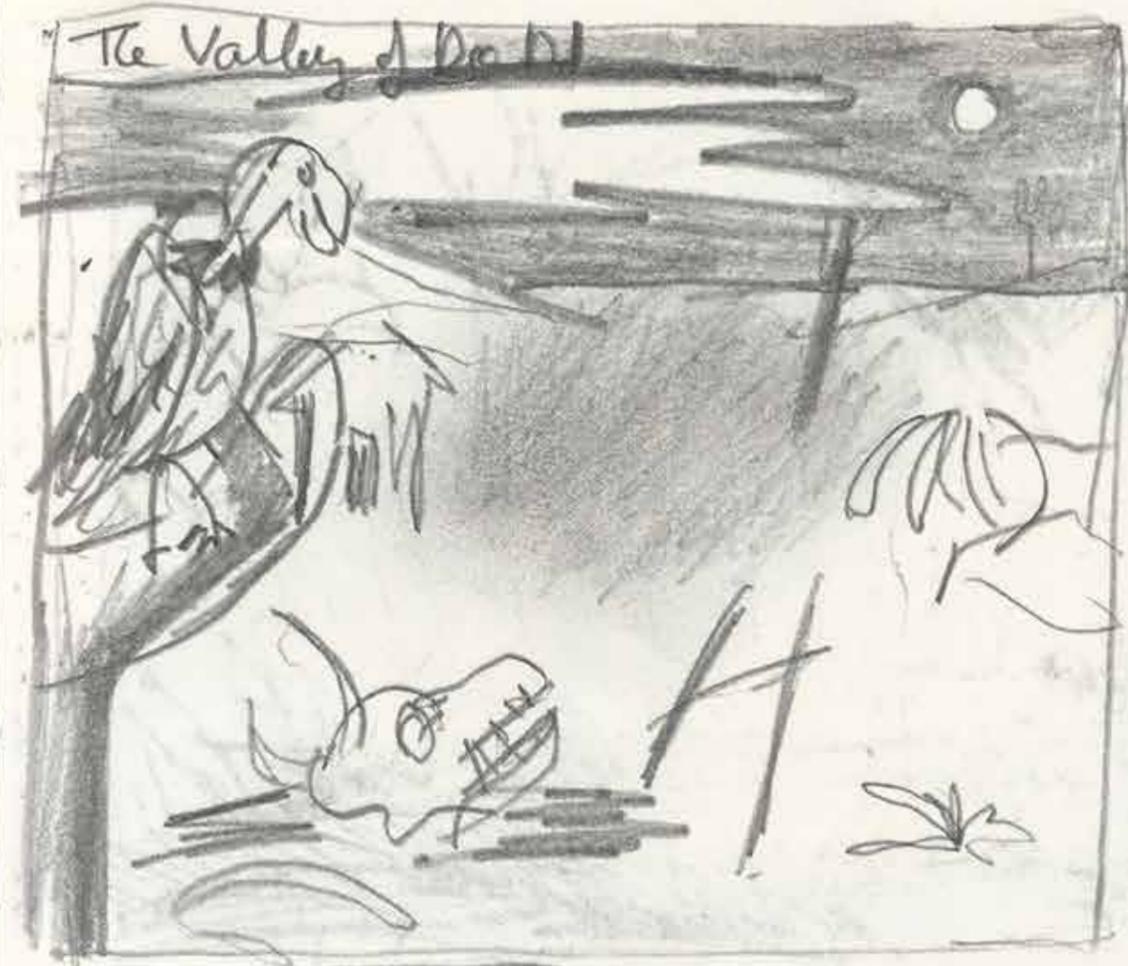




The SWAMP

Slime
 Insects
 Birds/Reptiles
 Wana/Monsters/Comics
 South America

Duck pond.
 Decay. Bacteria
 Degenerate.
 Neglect.



Death Valley

Valley of Death

It expired in the Wilderness
 /Krazy Kat/



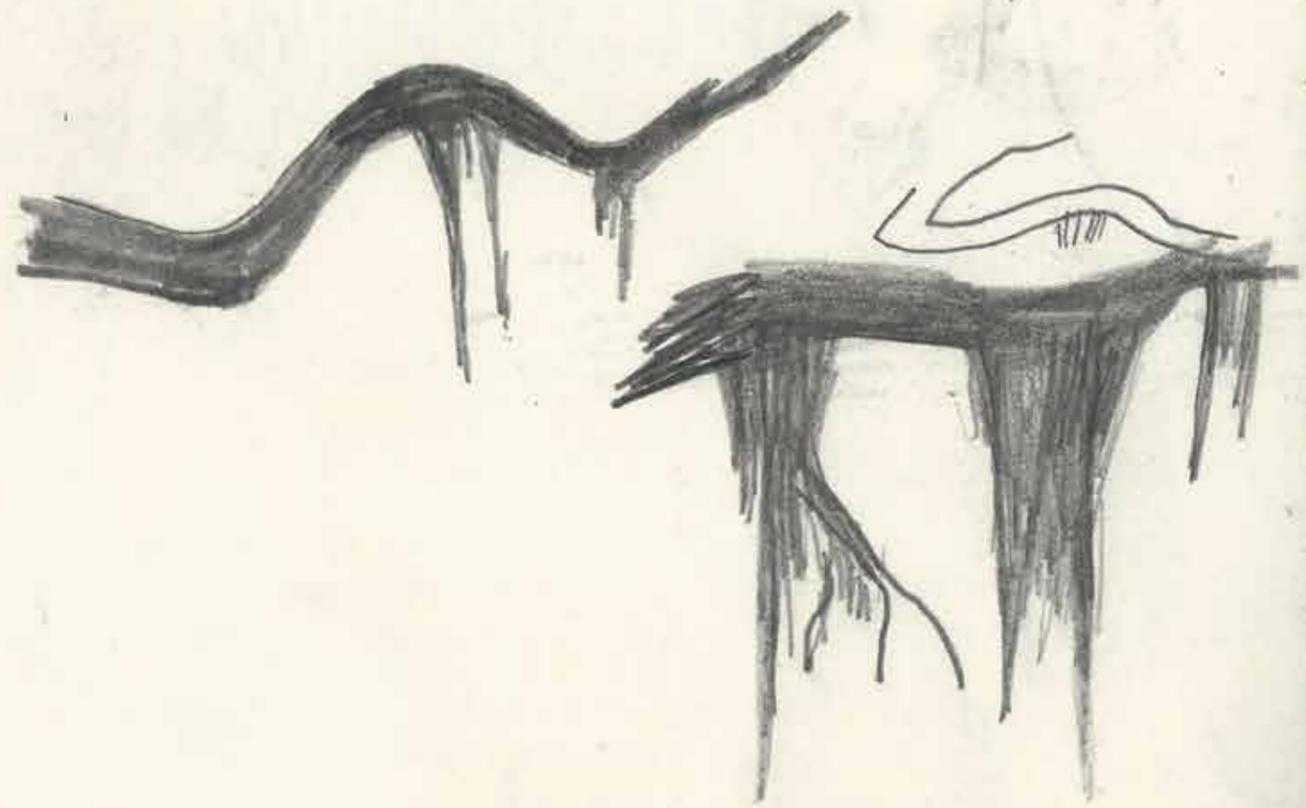
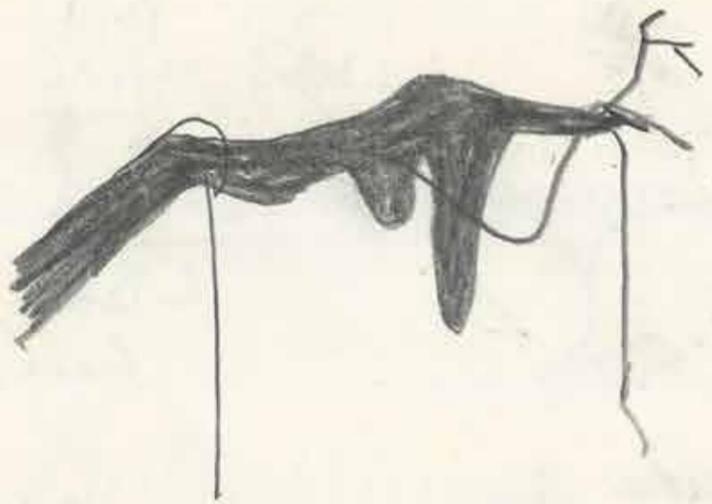
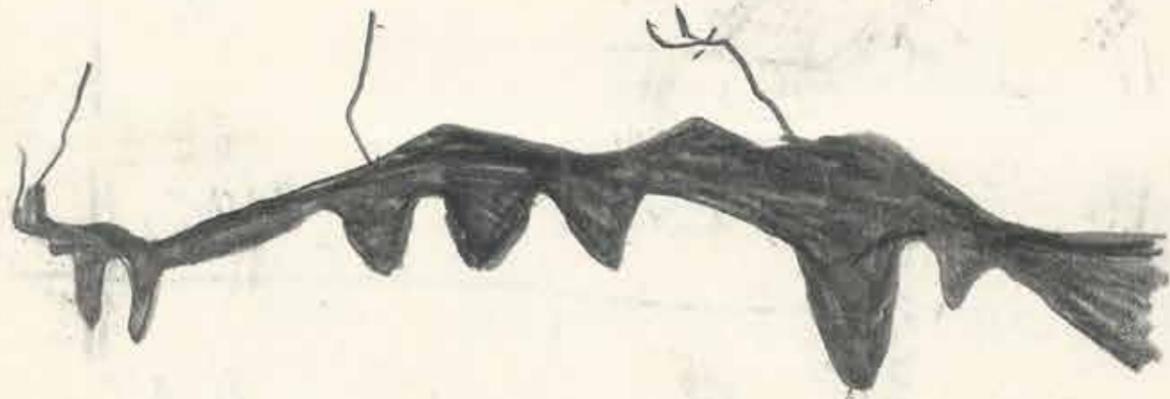
The Swamp

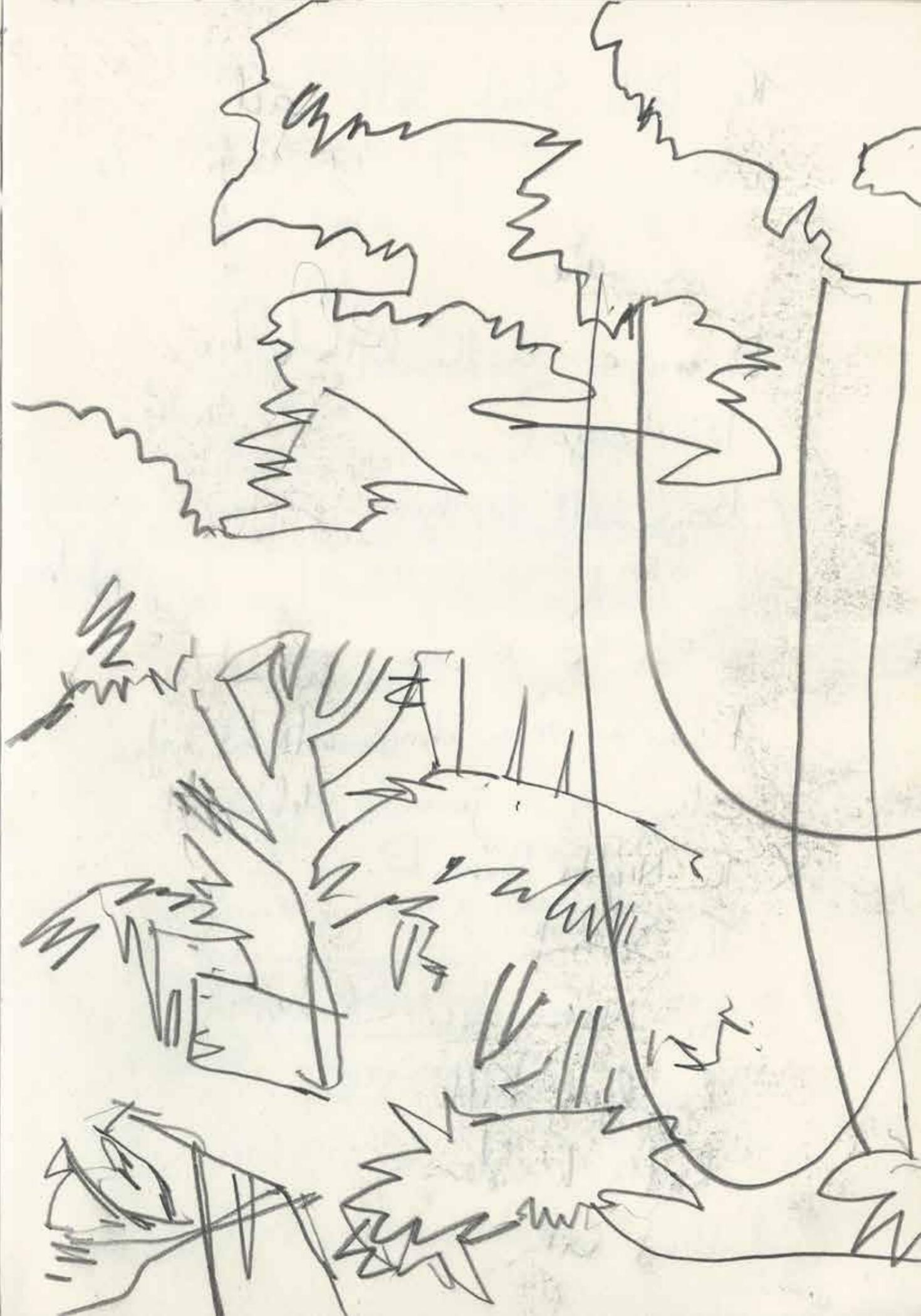


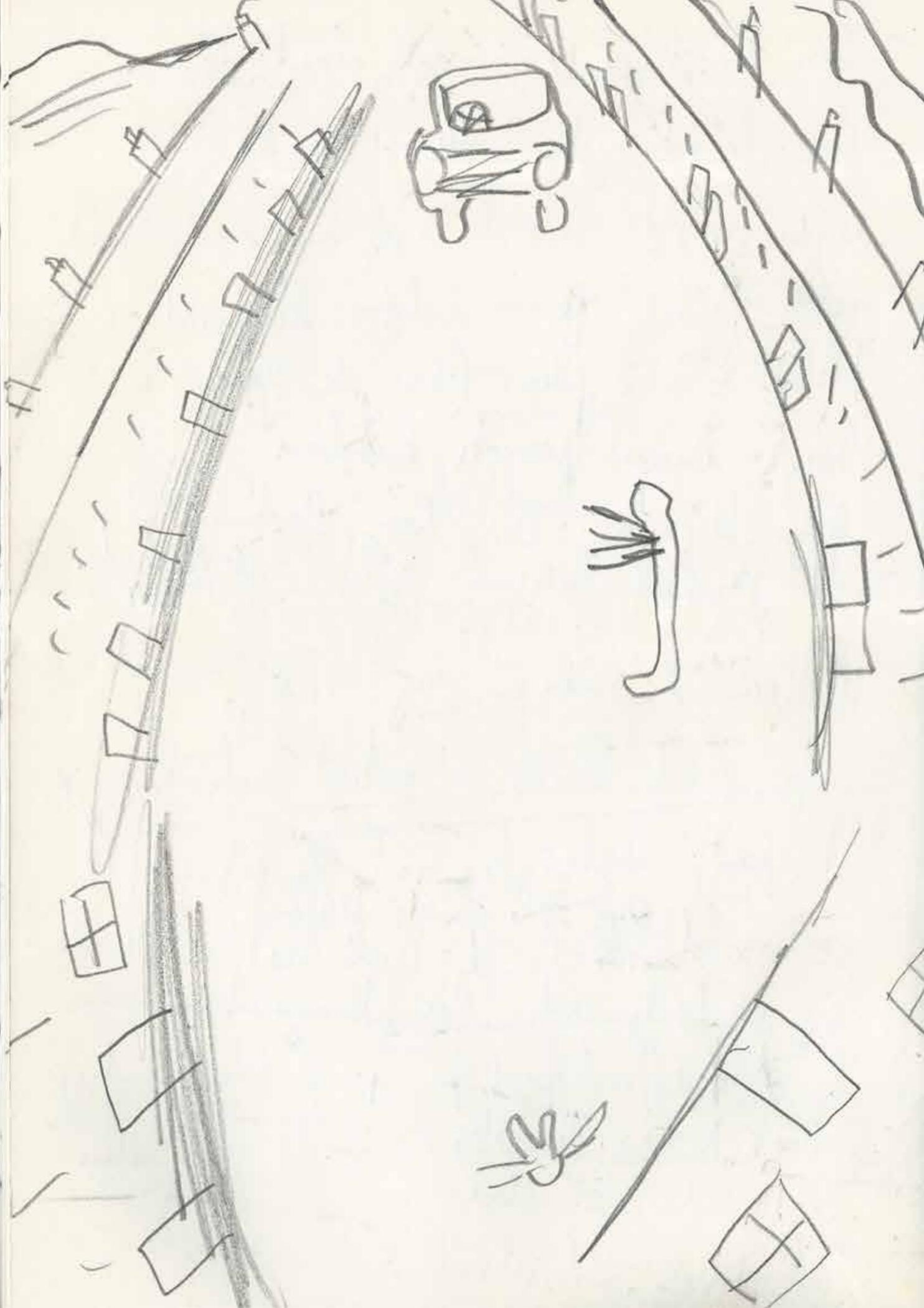
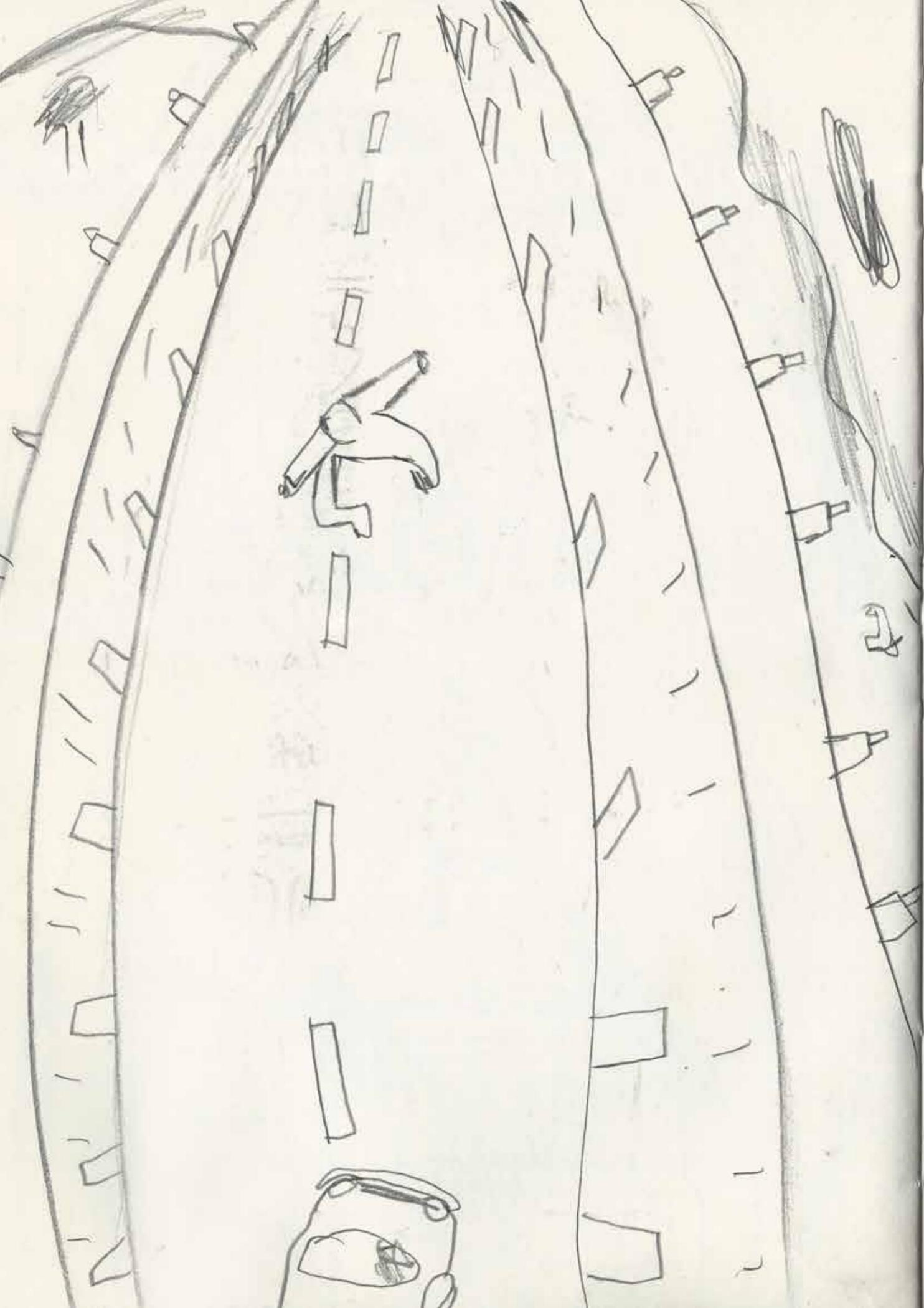
Thorns on Computer Park

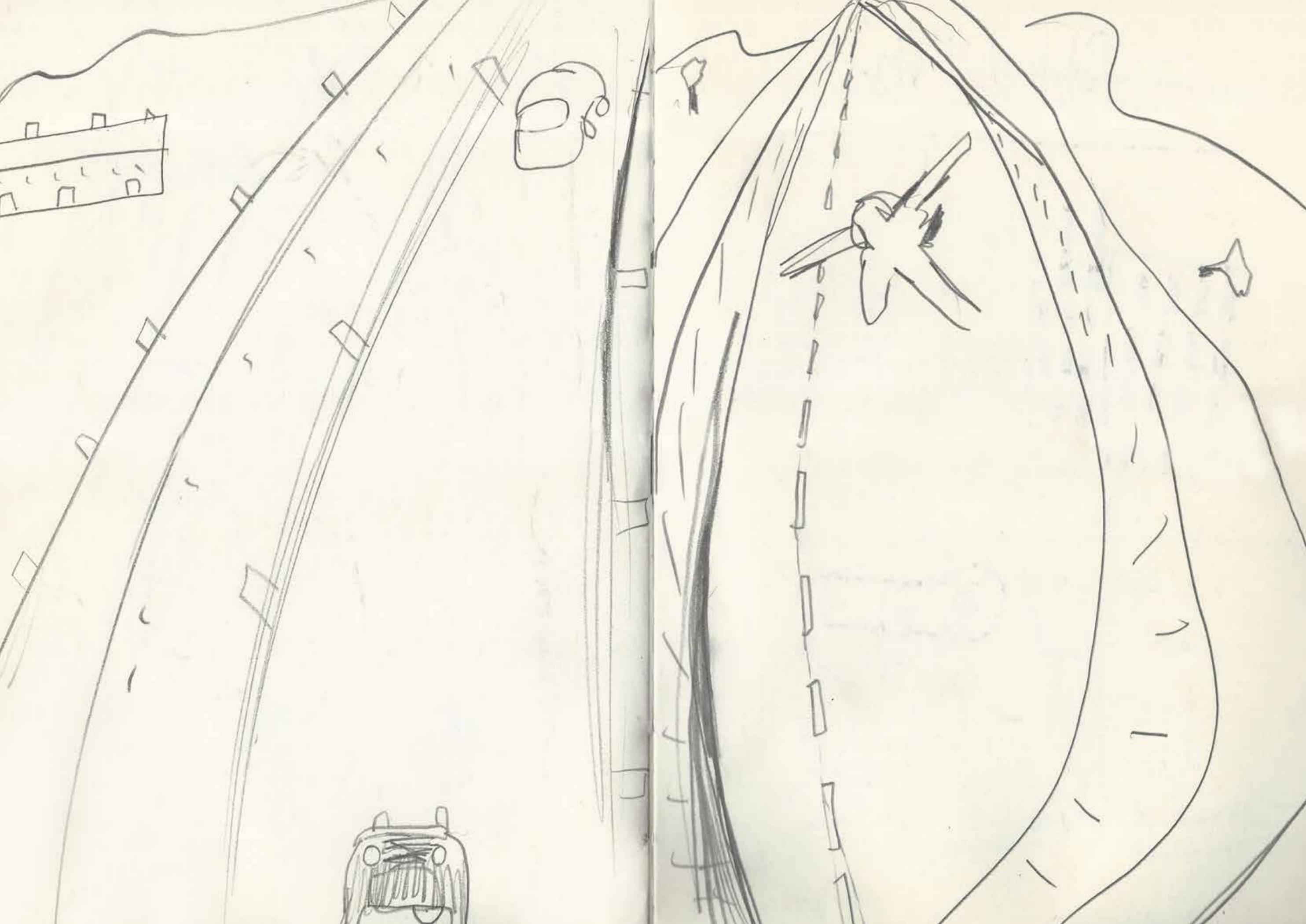


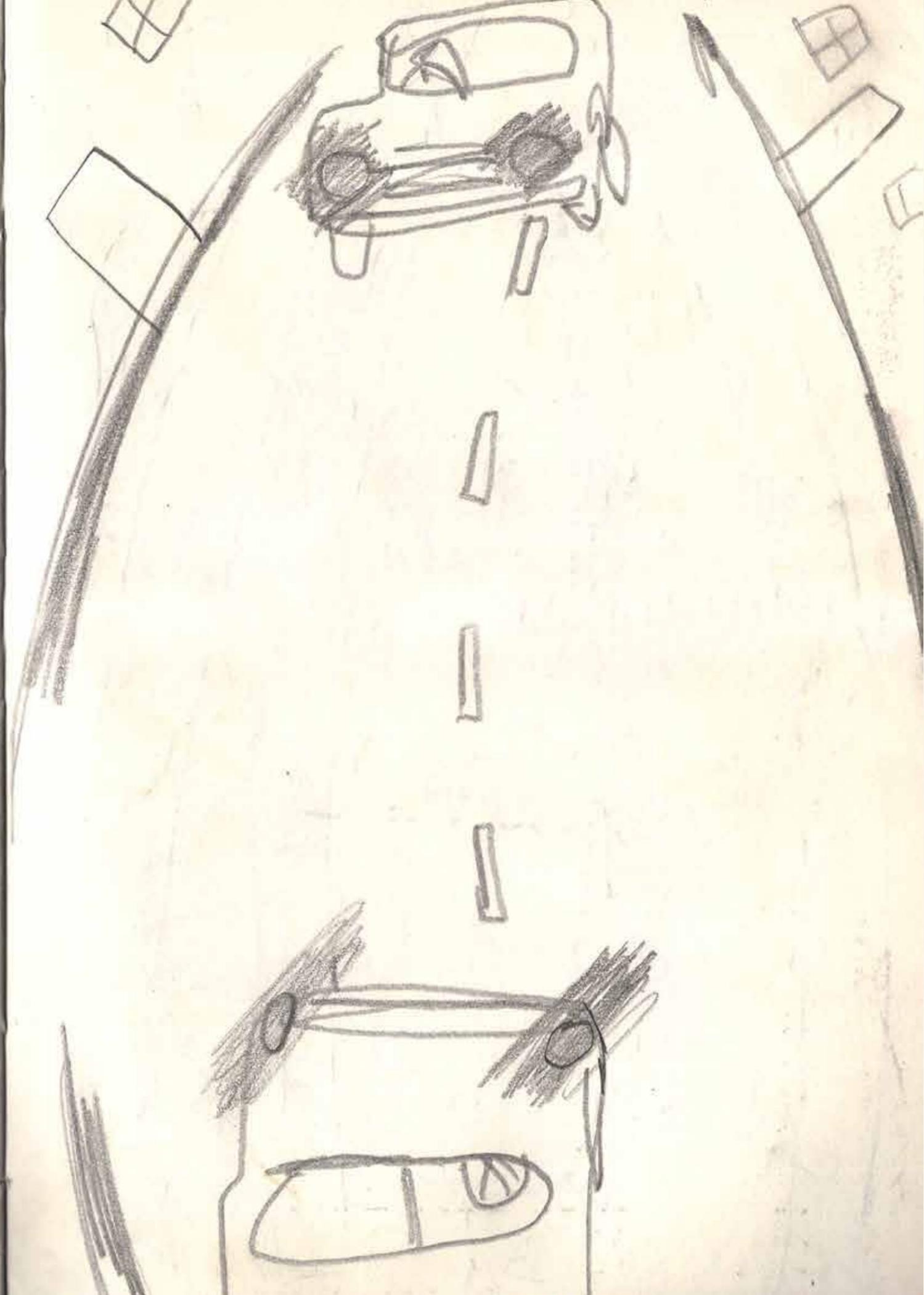
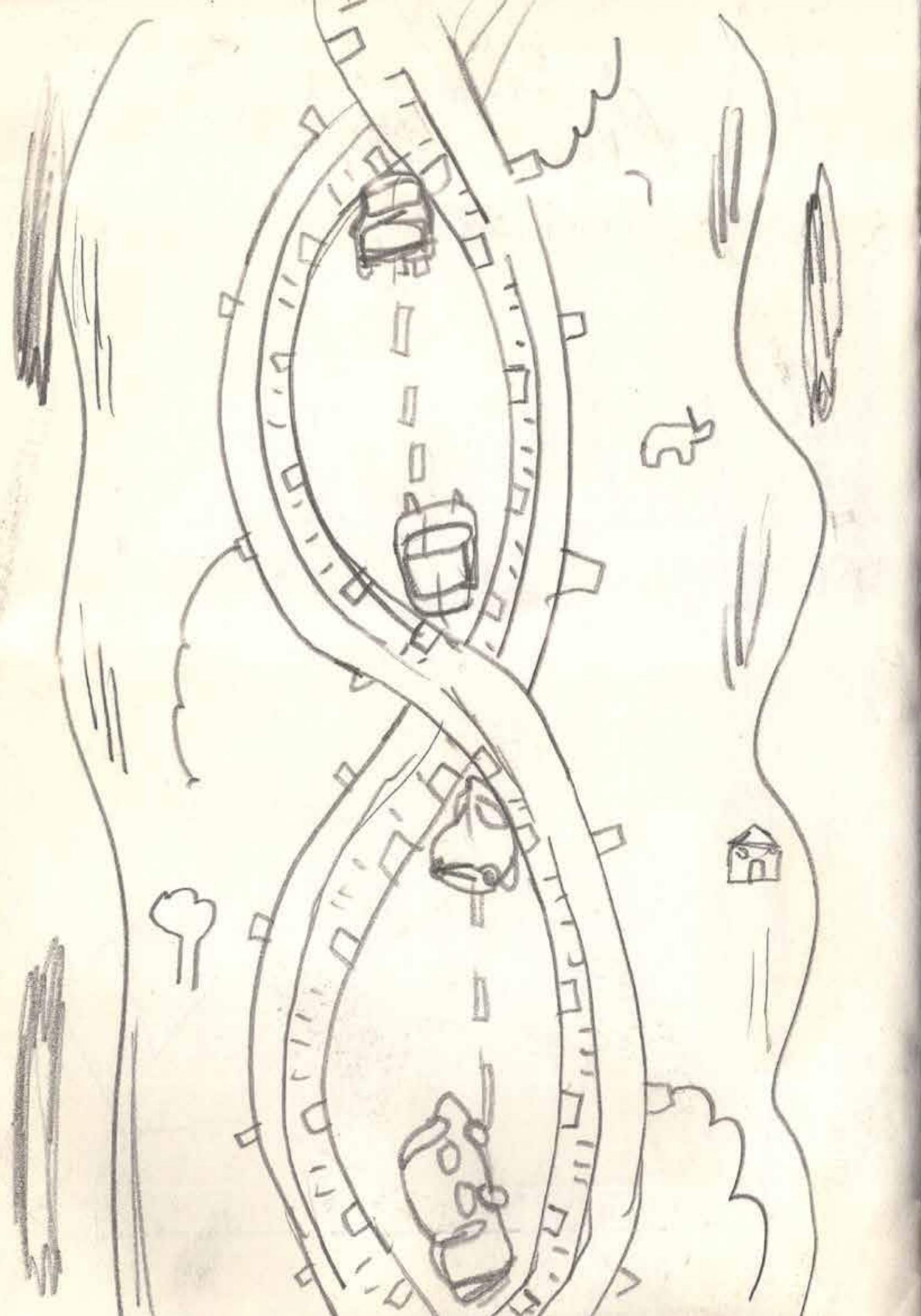
THE SWAMP

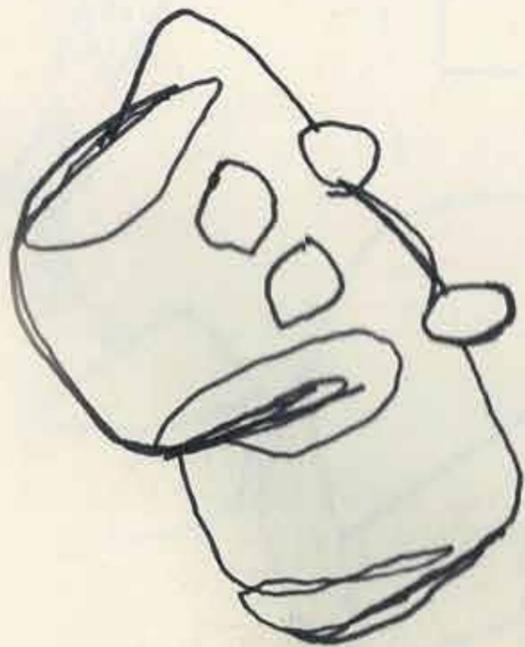
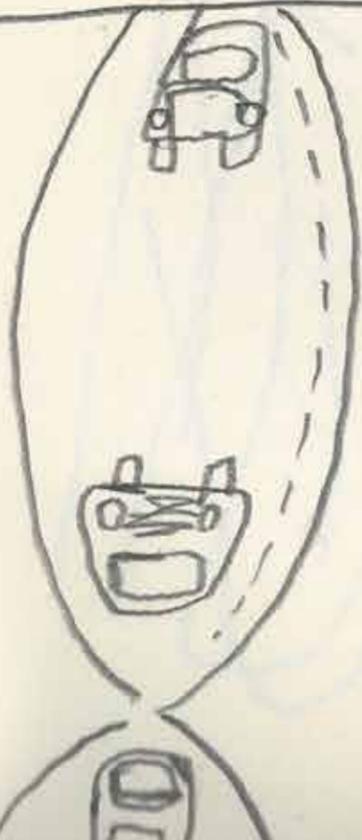


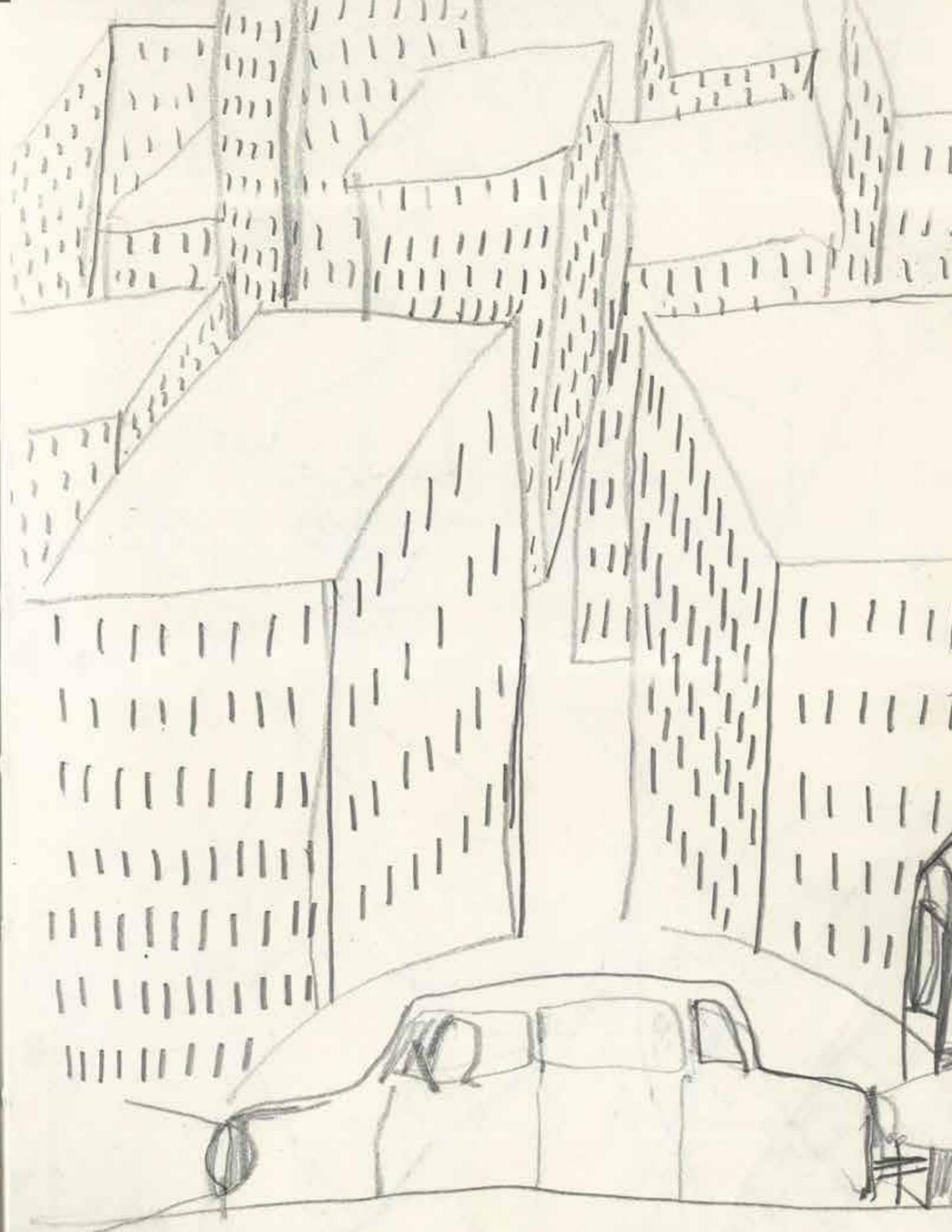
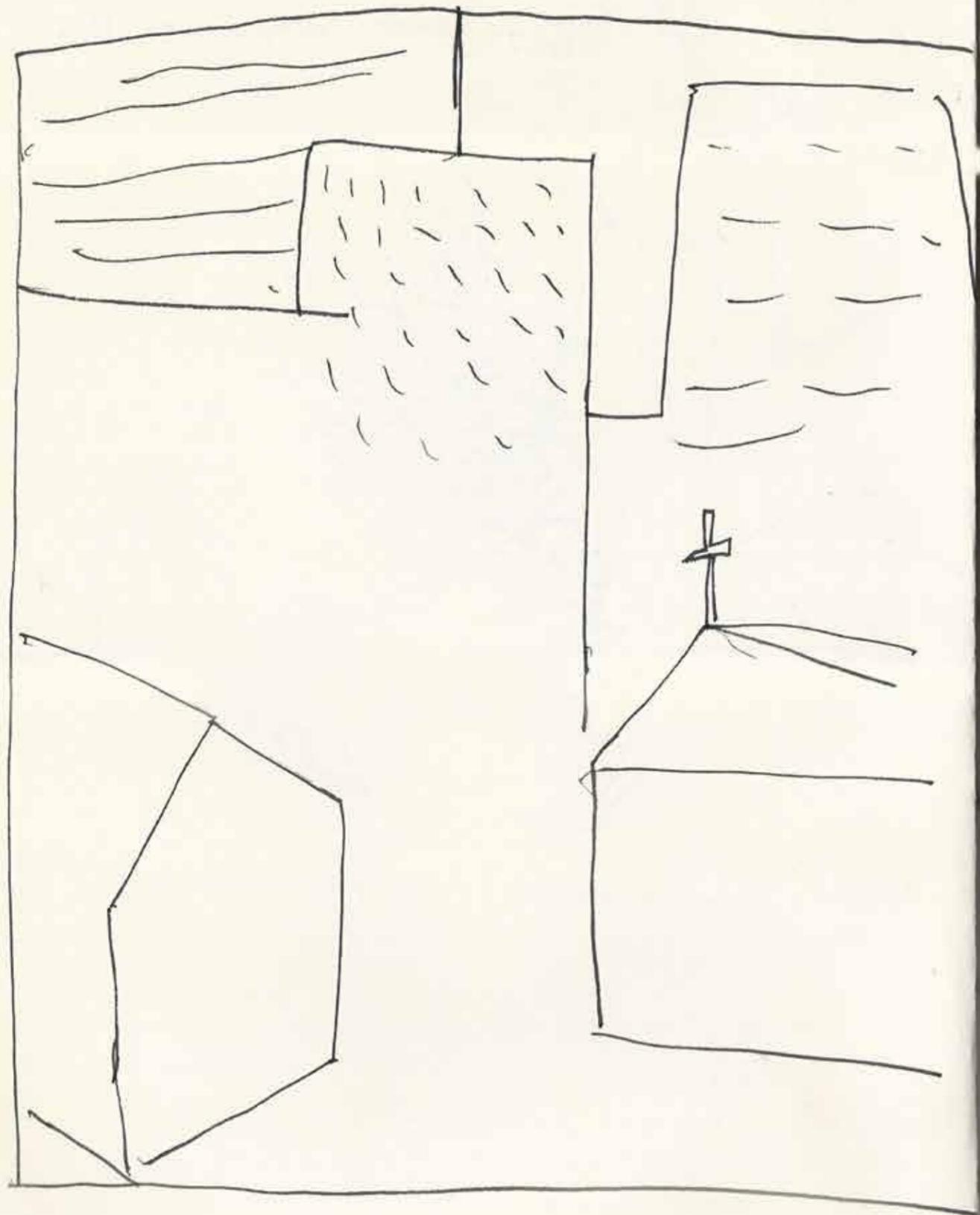








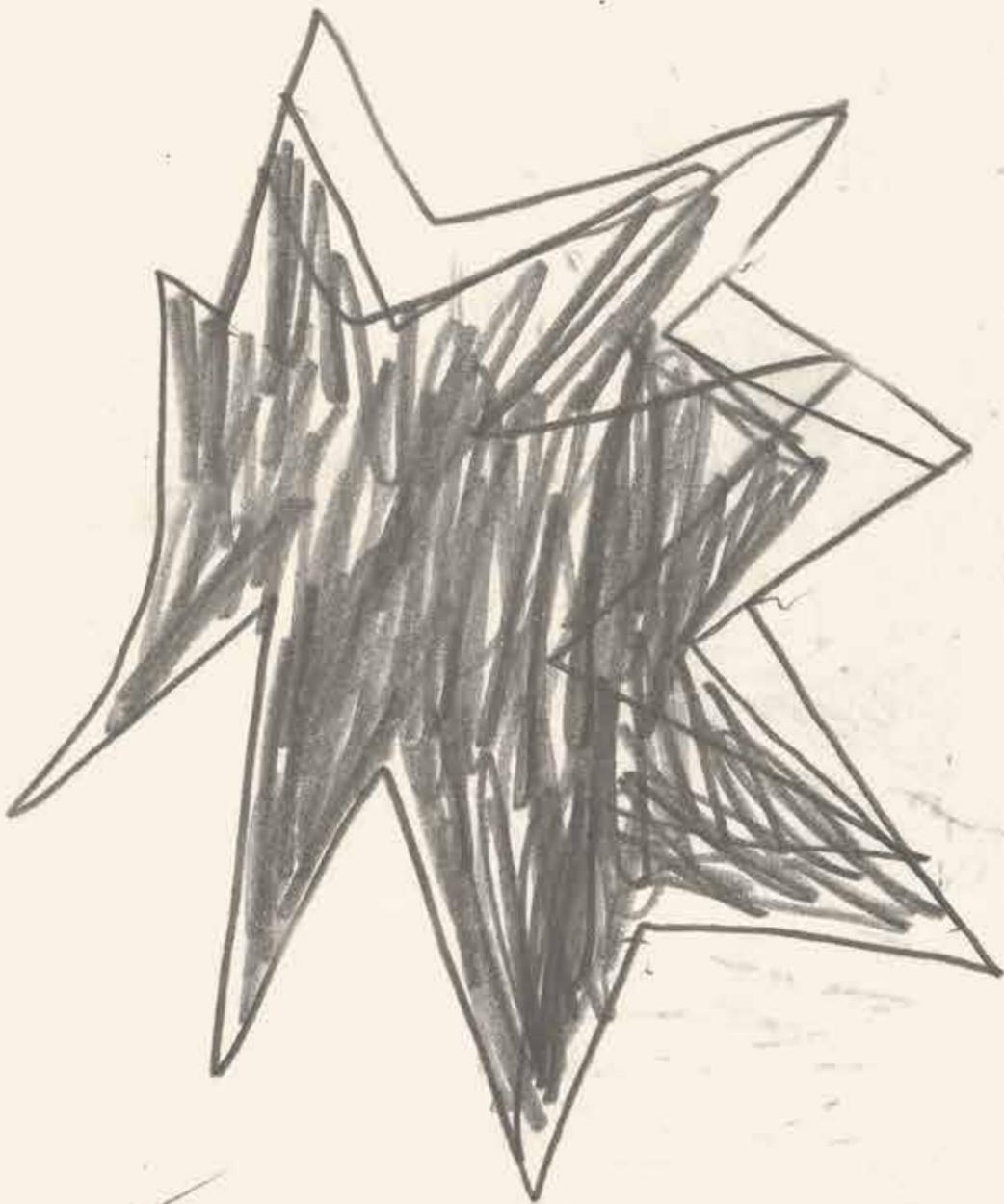




lyshies going to the Laundry.



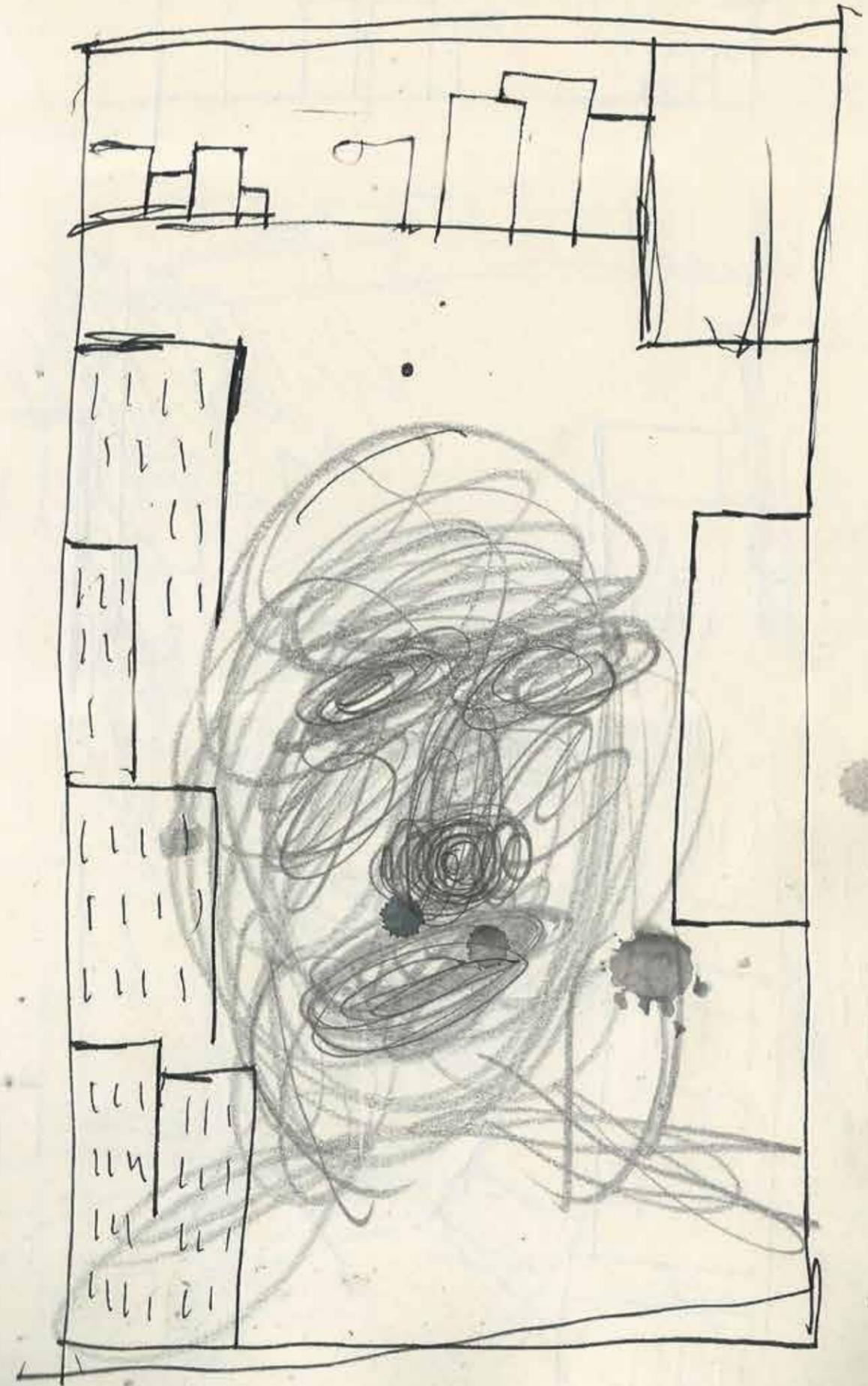
Wish Upon a Star



SEPT
BOENT MASSACHUSETTS '82

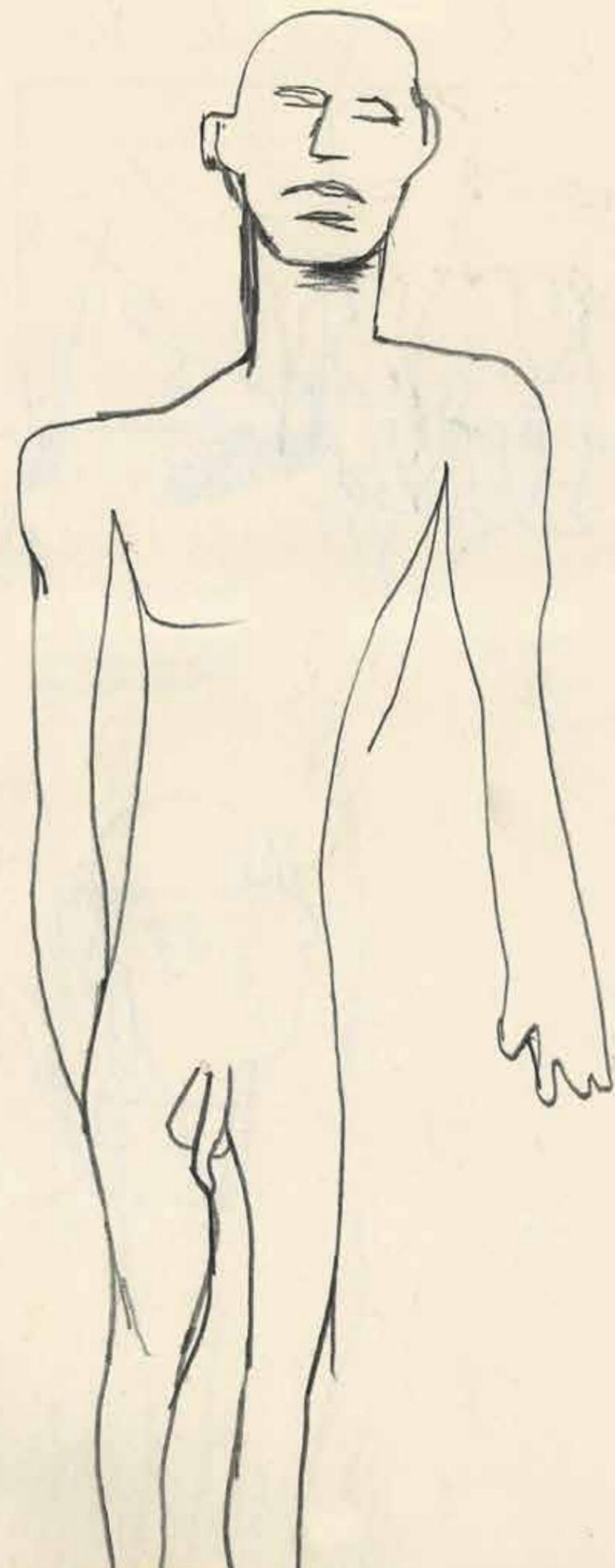


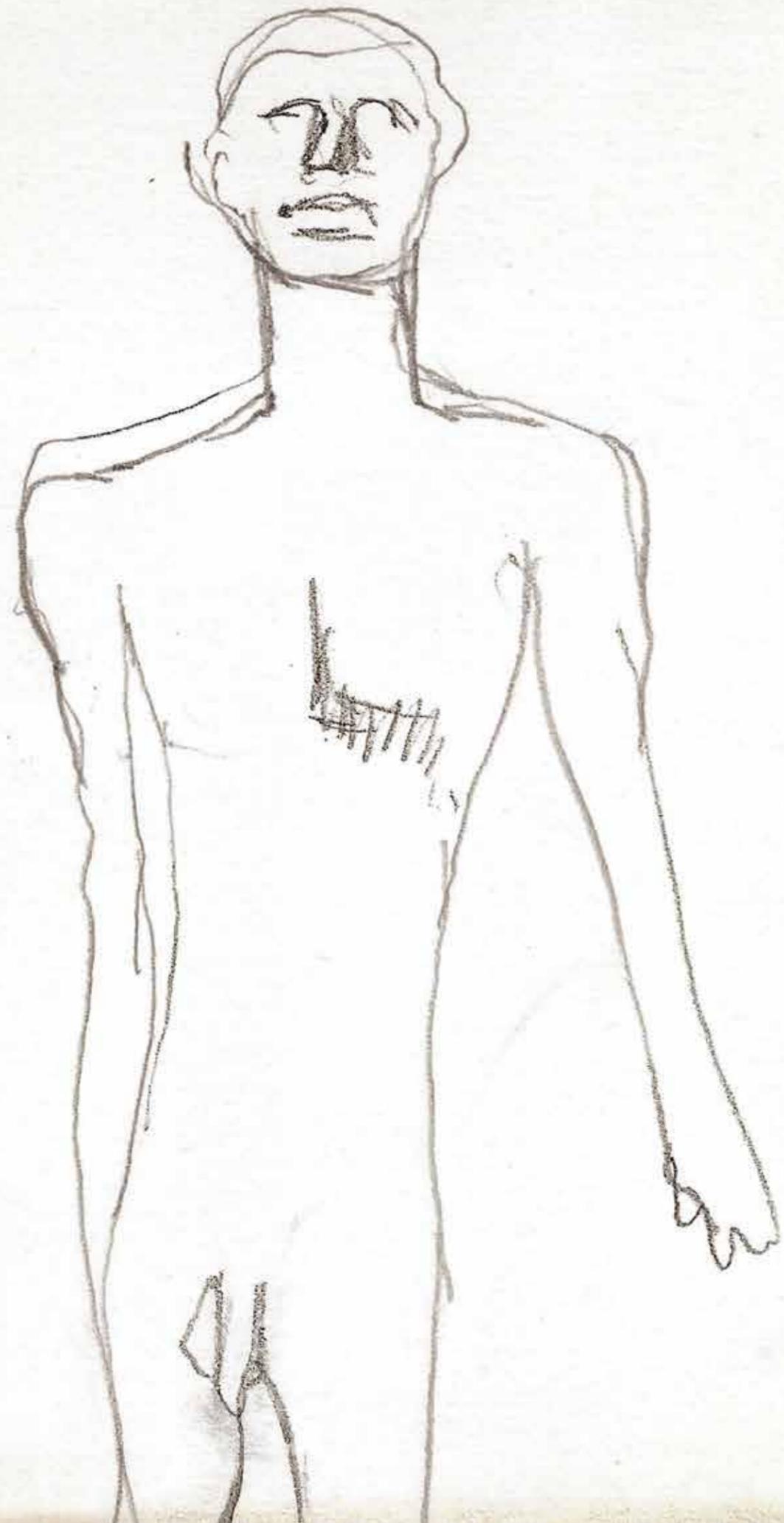
Gypsies going to the Laundrette



ZOMBIE in Street.

The Beautifuls Here



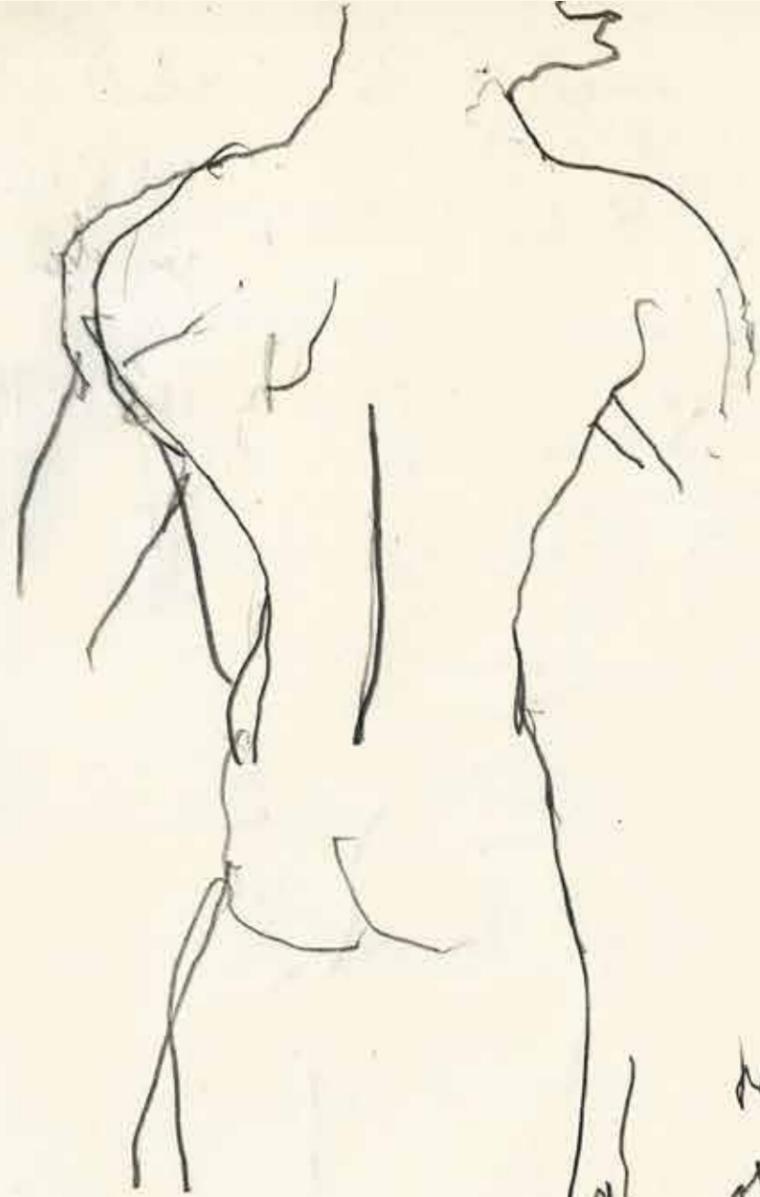


Use epidiascope for show up of Zombis
a Phosphores. drawings & photos. in
school book and paper. Preparing to Large drawing.

Zombies Looking At Phosphores
after Michelangelo.

Gassies Looking At Phosphores

figure on left. very muscular. mindless



left Zombie
muscular massive
vast.

pencil tonal study
of male back



TEAROOMS.

COTTAGE

DARK ROOMS



A corner of Nature seen through
temperament. Zola.

Flip Flop. see Andy M. for Prose.
Hair Not changes colour.

Get Tate

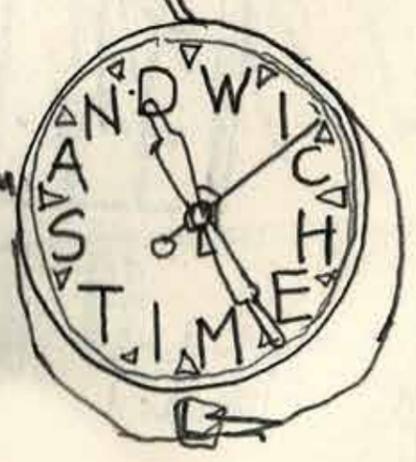
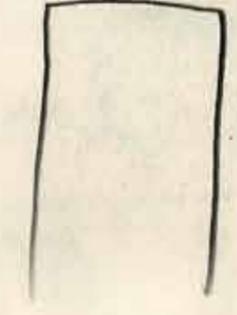
Aftermath at
Paris Moscow.

Les Realismes

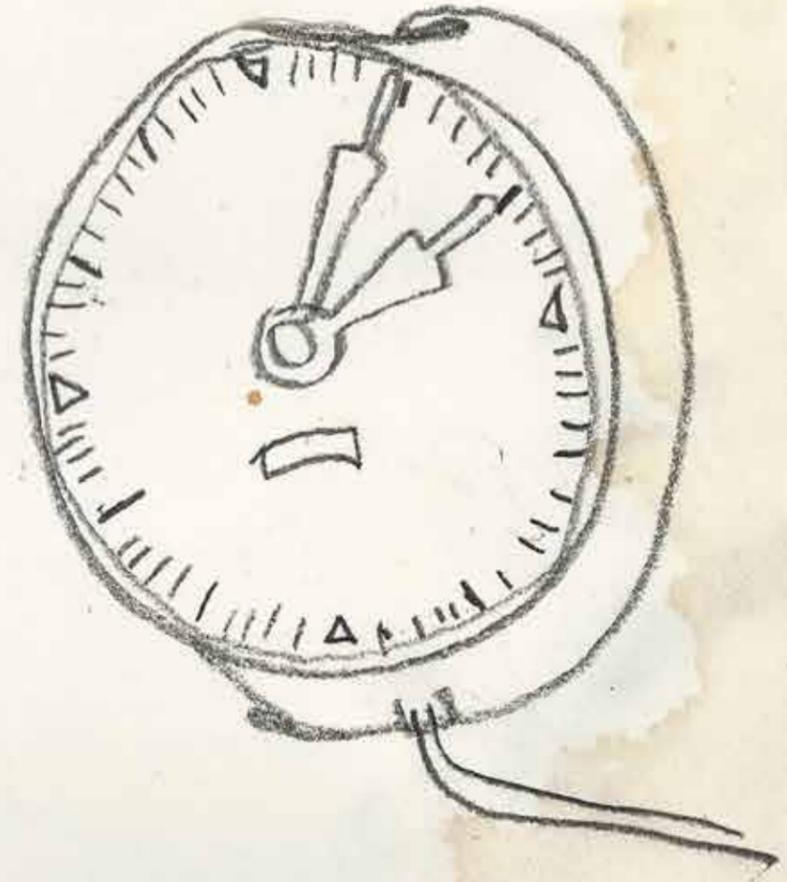
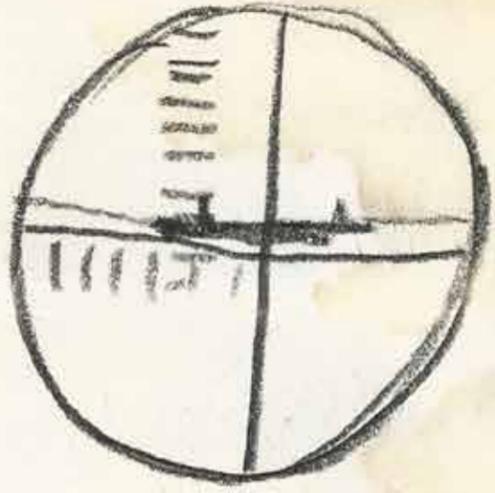
See.
Stocks for
titles, ideas, word, etc

TEAROOMS

DARKROOM







Fairy lights →

Fairy lights state on drawing



Zombies Looking at Phosphores
Sissus Looking at Phosphores.

Zombies Looking At Phosphores.

Zombies Looking At Phosphores.





Zombie looking at Sissies

Sissies looking at Phosphores.
Zombies looking at Phosphores



Angelo after Michelangelo

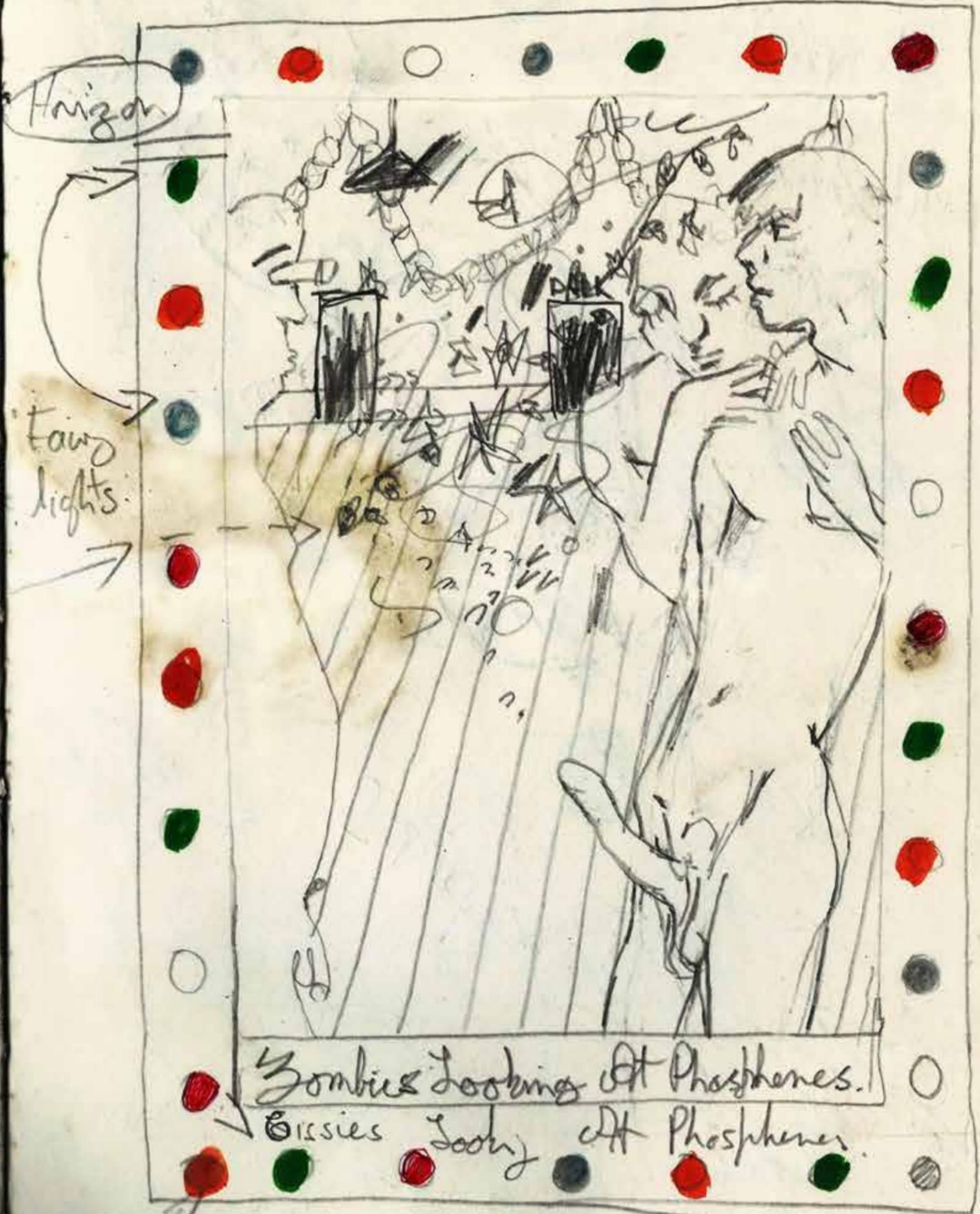


Zombies Looking at Phosphores.





phosphor pak. Felt tipped pen etc



Horizon

Faw lights

Zombies Looking At Phosphores.

Bessies Looking At Phosphores.

Colour light bulbs. flashing

~~Sissies~~

Zombies Looking
~~Sissies~~

^{Sissies}
Zombies Looking at Phosphores.

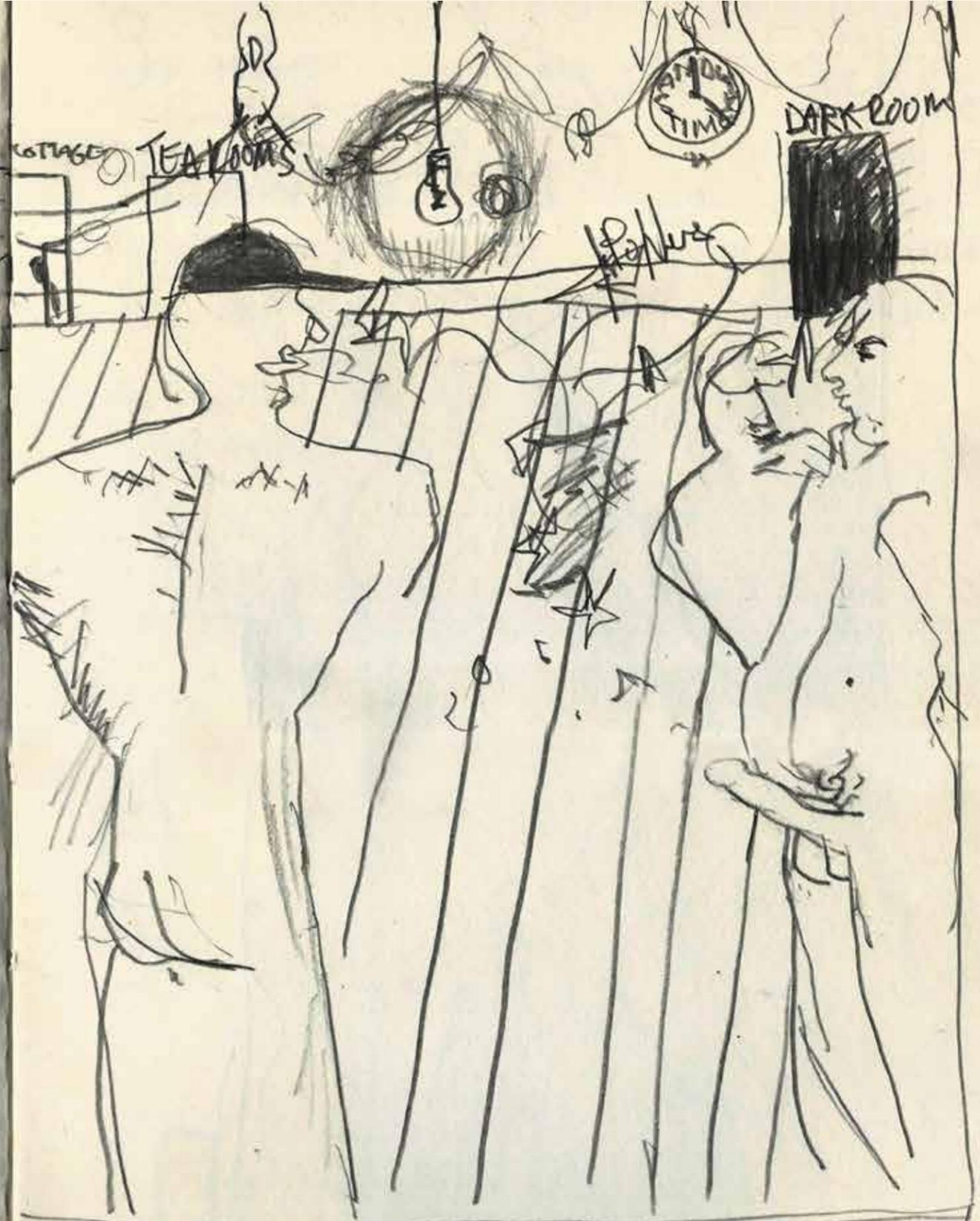
^{Zombies}
Sissies Looking at Phosphores

The Beautiful Hero and the Lissy.

The Rape

The last stand in Amsterdam.

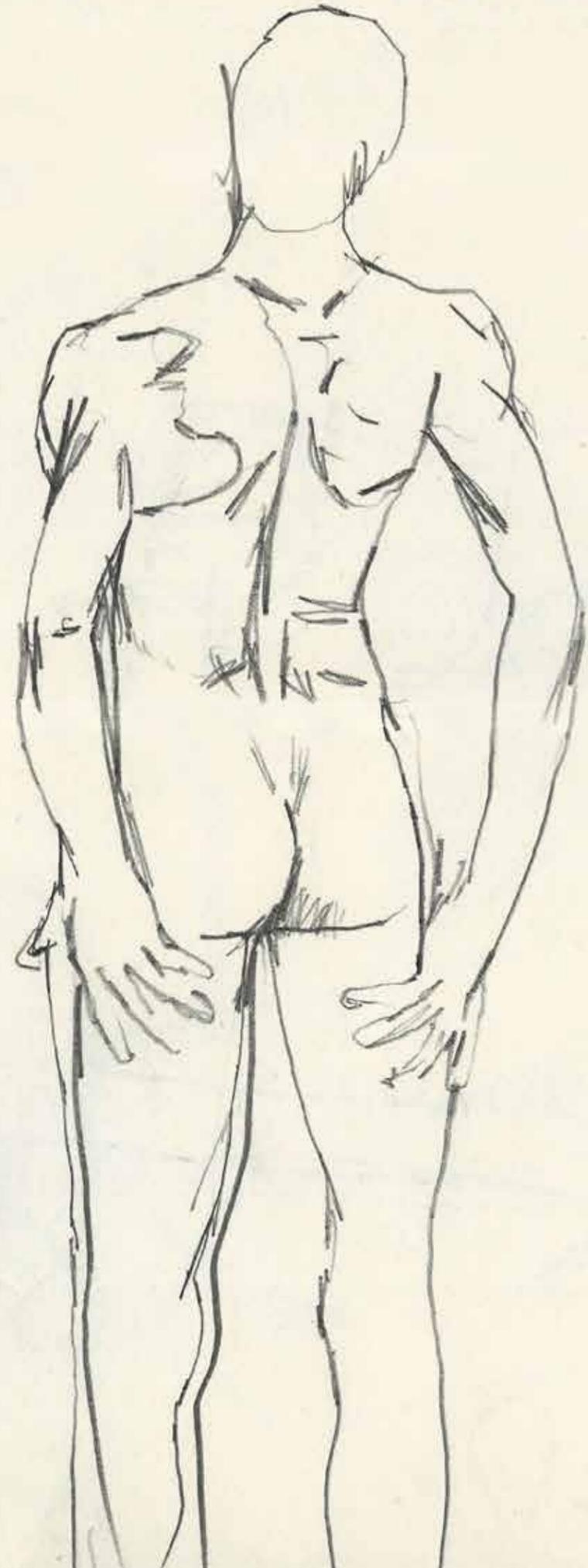
As I was walking down Nevsky Prospect



Zombie Looking At Phosphores.

Sissies Looking At Phosphores

Vally of Danverag.



Back sides

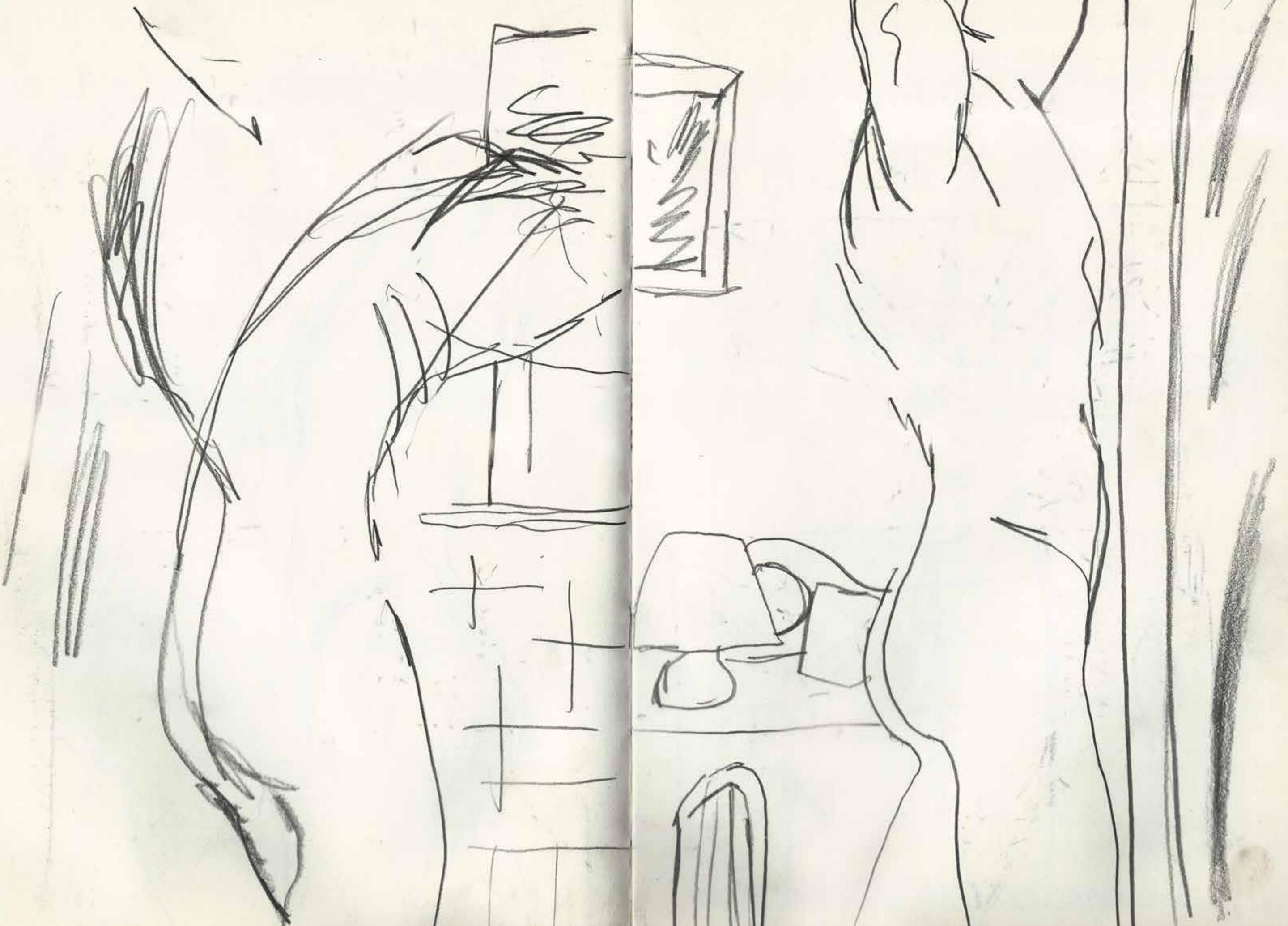


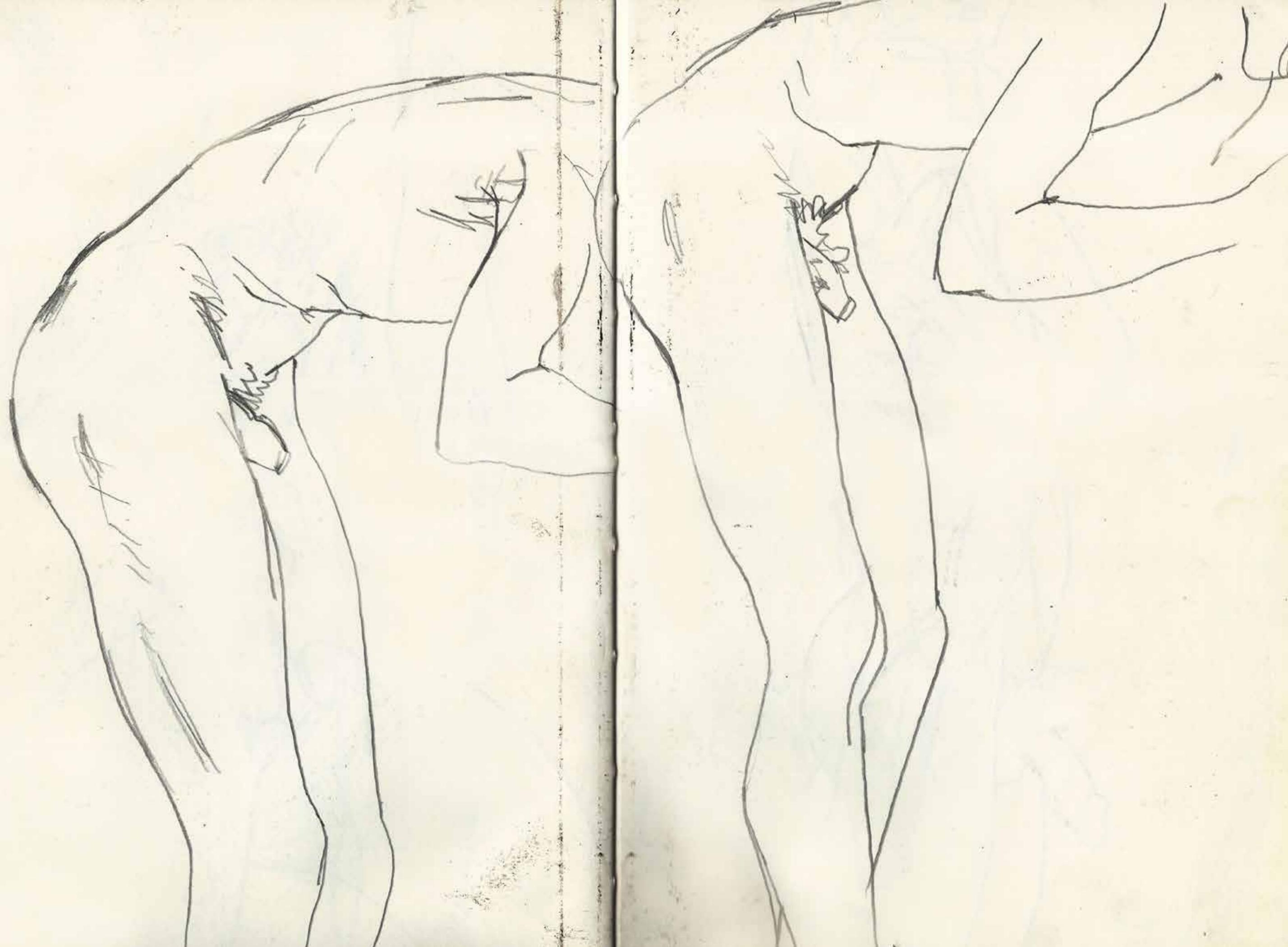




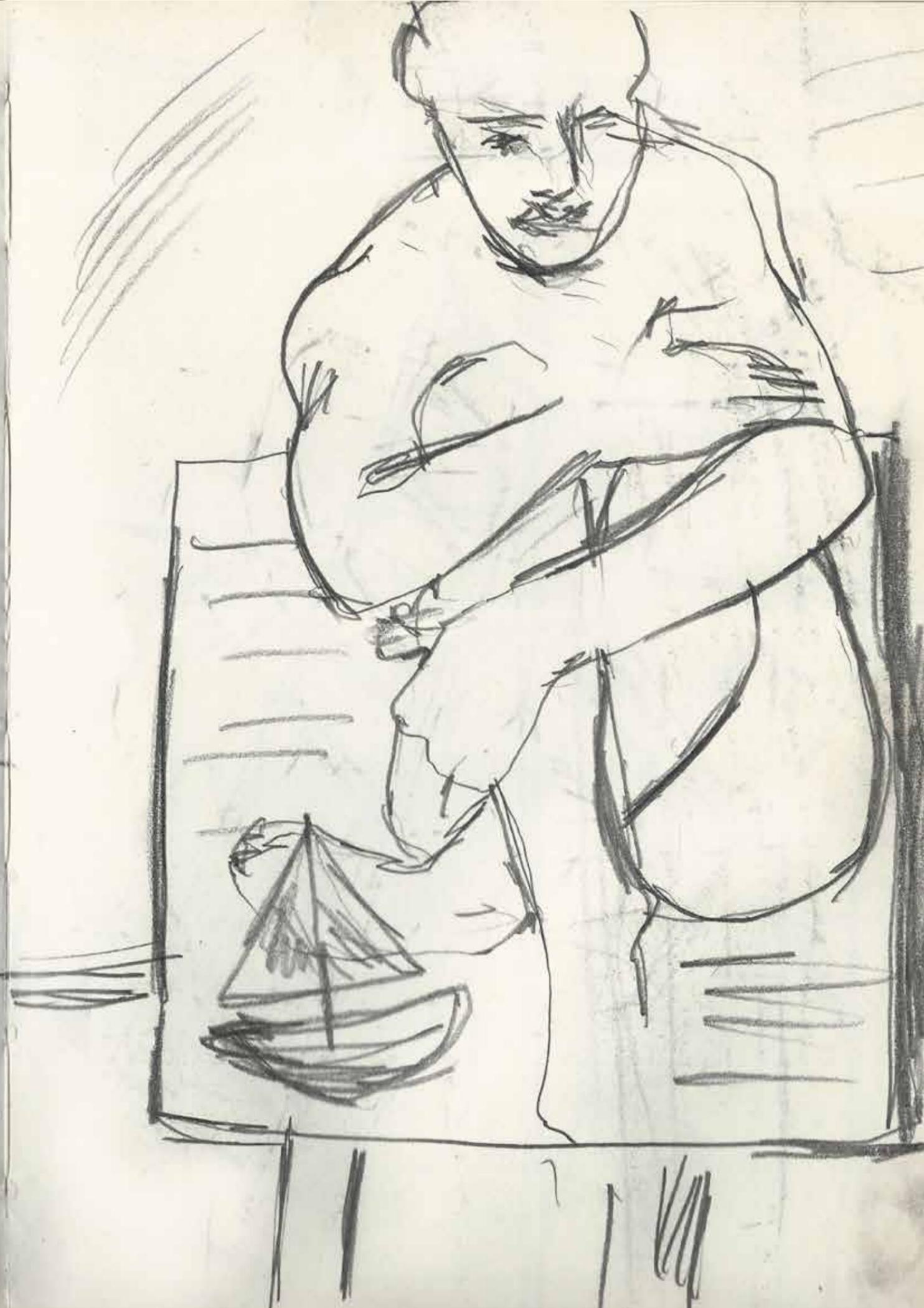
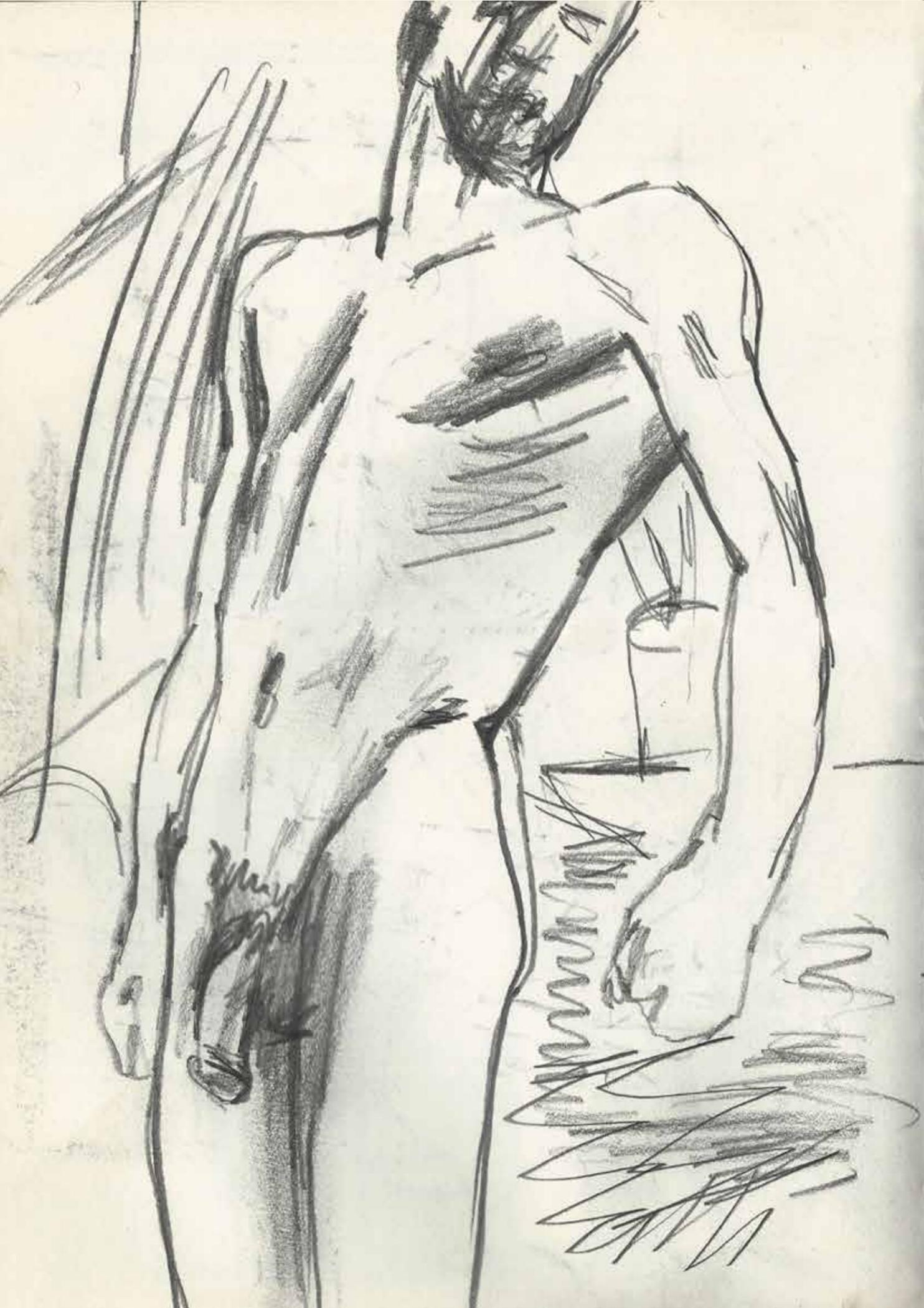


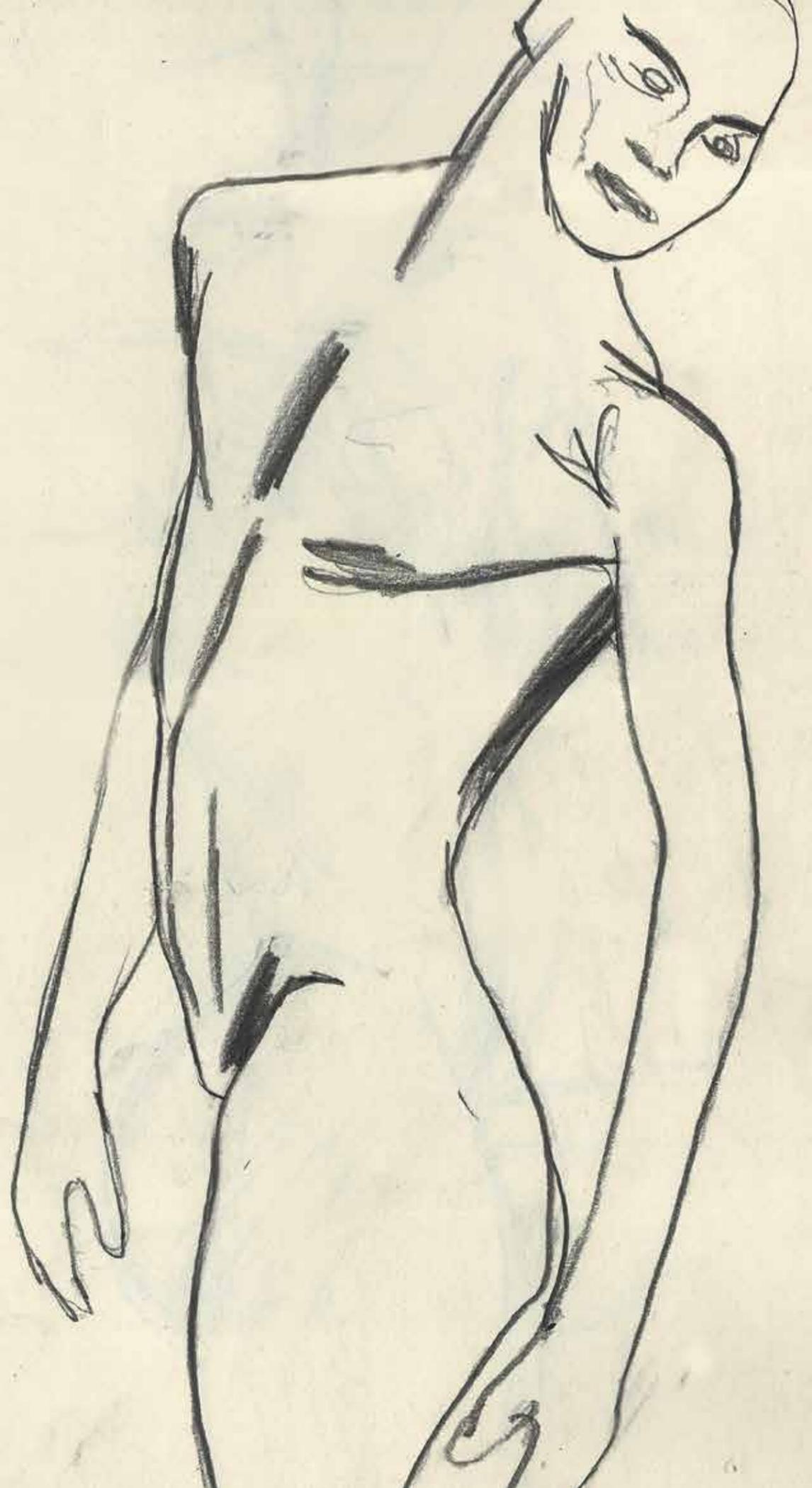














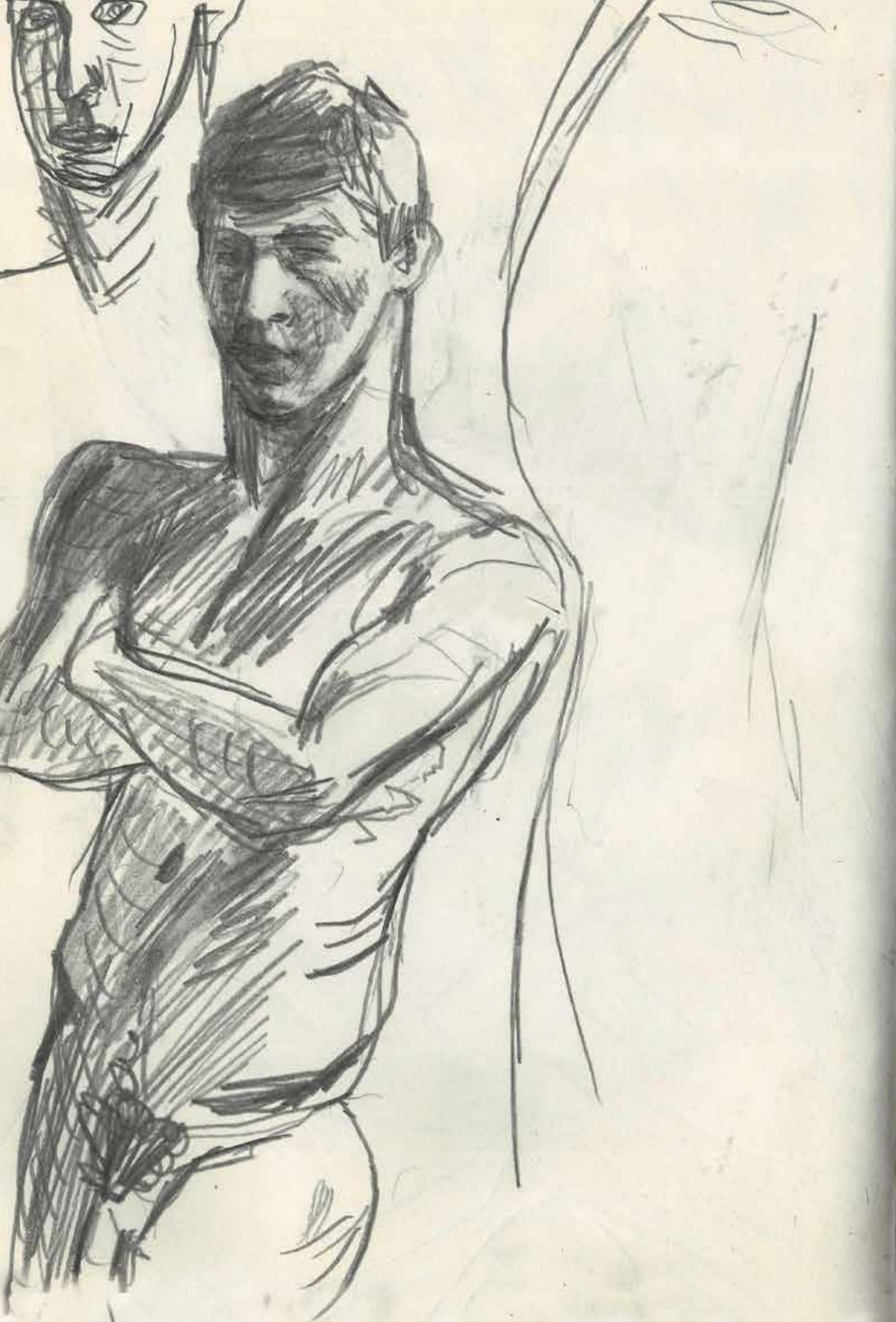
3 week July.
See below

stretch course had a 1 of week.
Furch Heostratus = Datt base
start Nuclear spinosium.

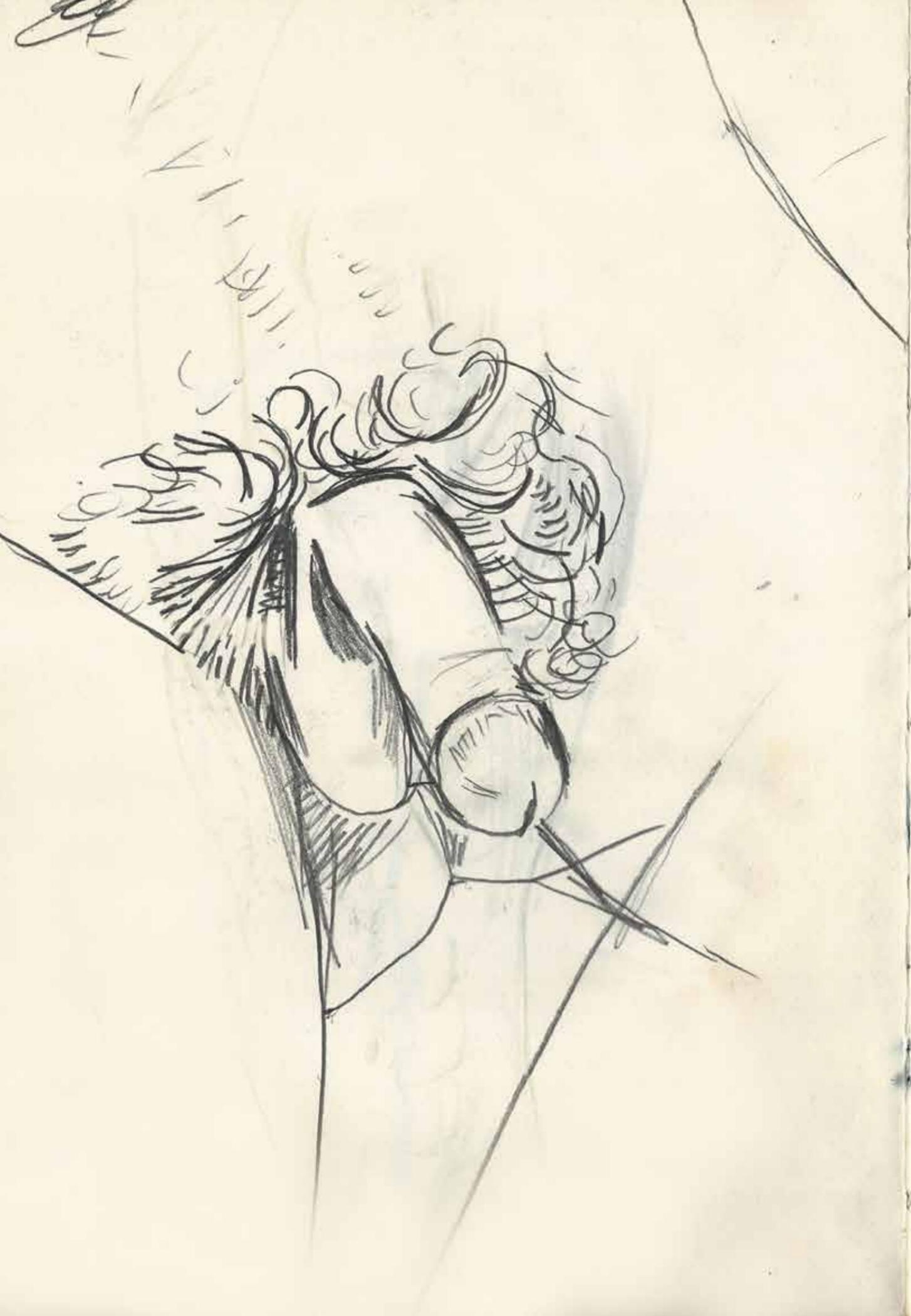
















Self-portrait.



Self-portrait



D



D



En v.





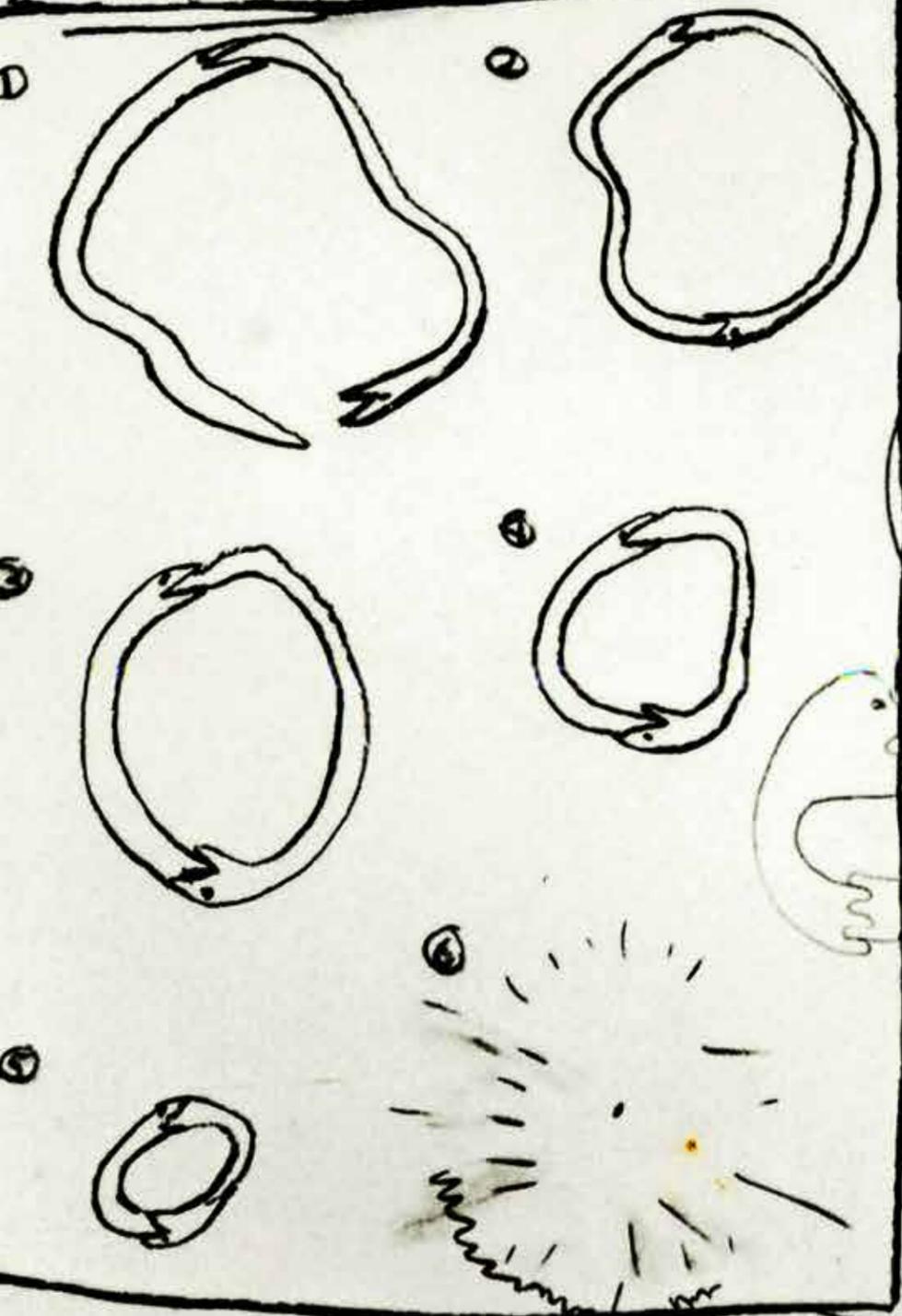
Kisses and Shakes.

Connections and Disappearances.

After Leonardo/Picasso
J/83.



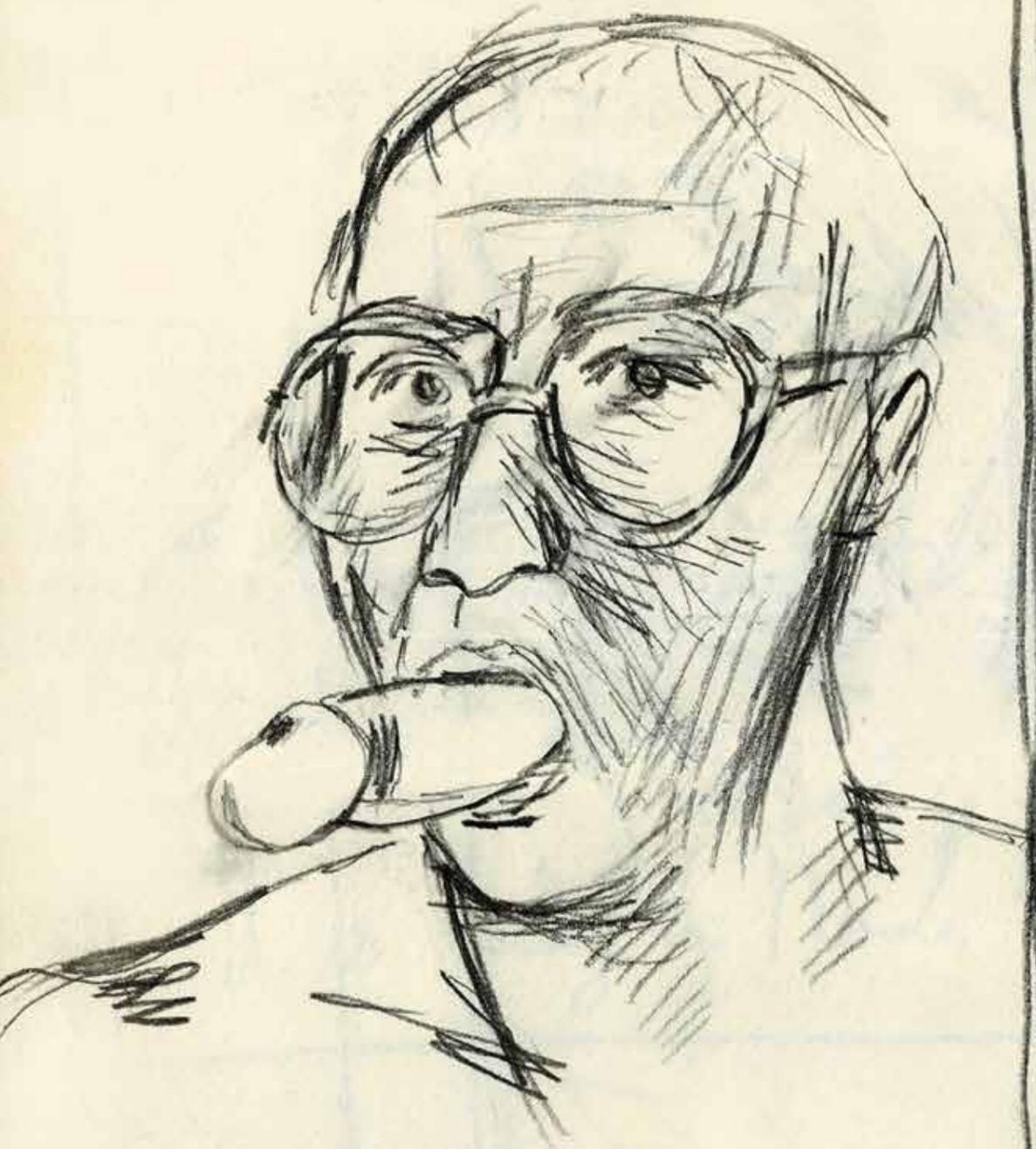
Bits of things and things of bits. Bits of ends and ends of bits



Births and Deaths

Beginnings and Ends

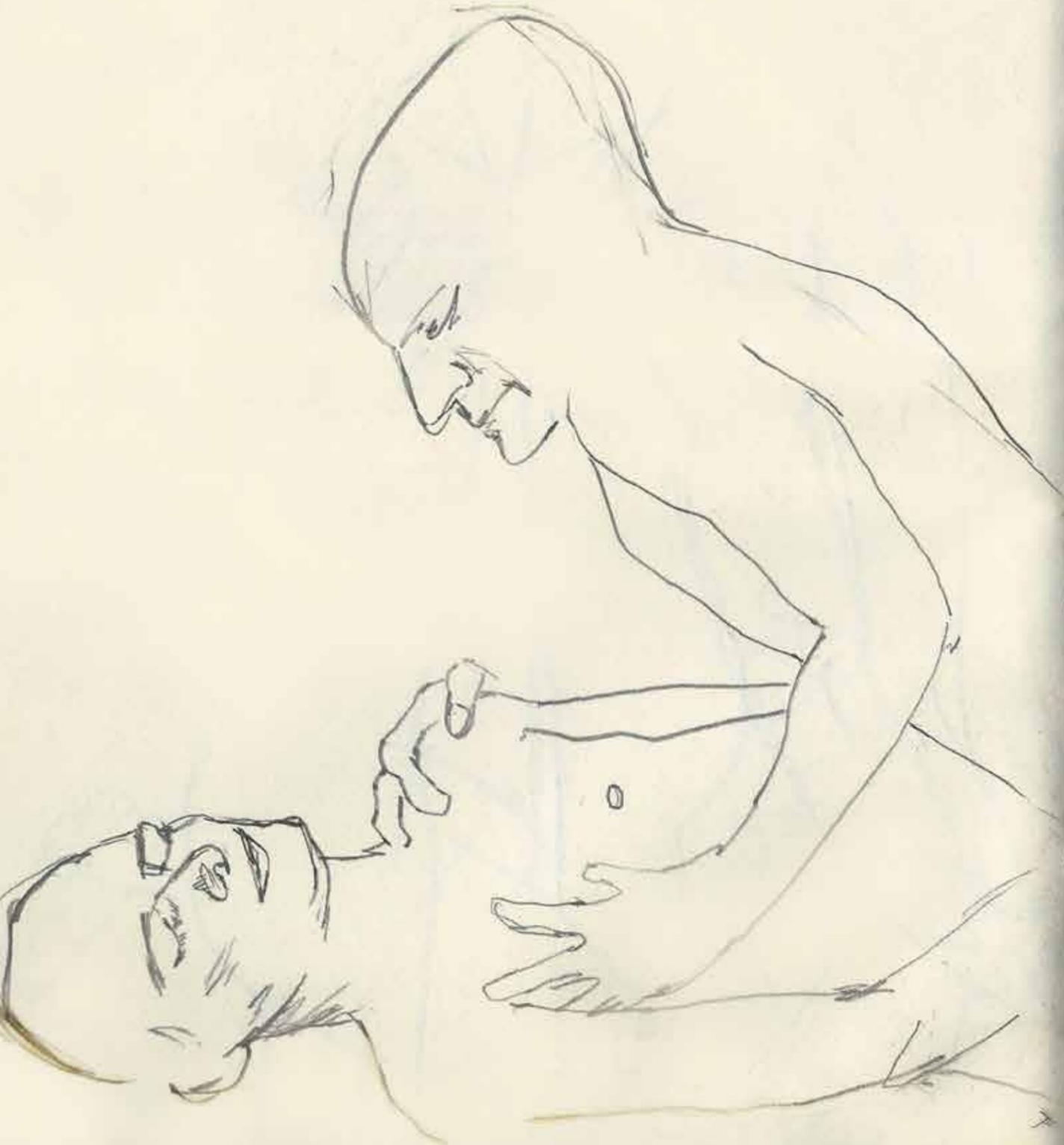
Lines Wires and Springs
Forms and Melting



The Boy Next Door Considered as a Doppelganger.



A Labour of Moles.



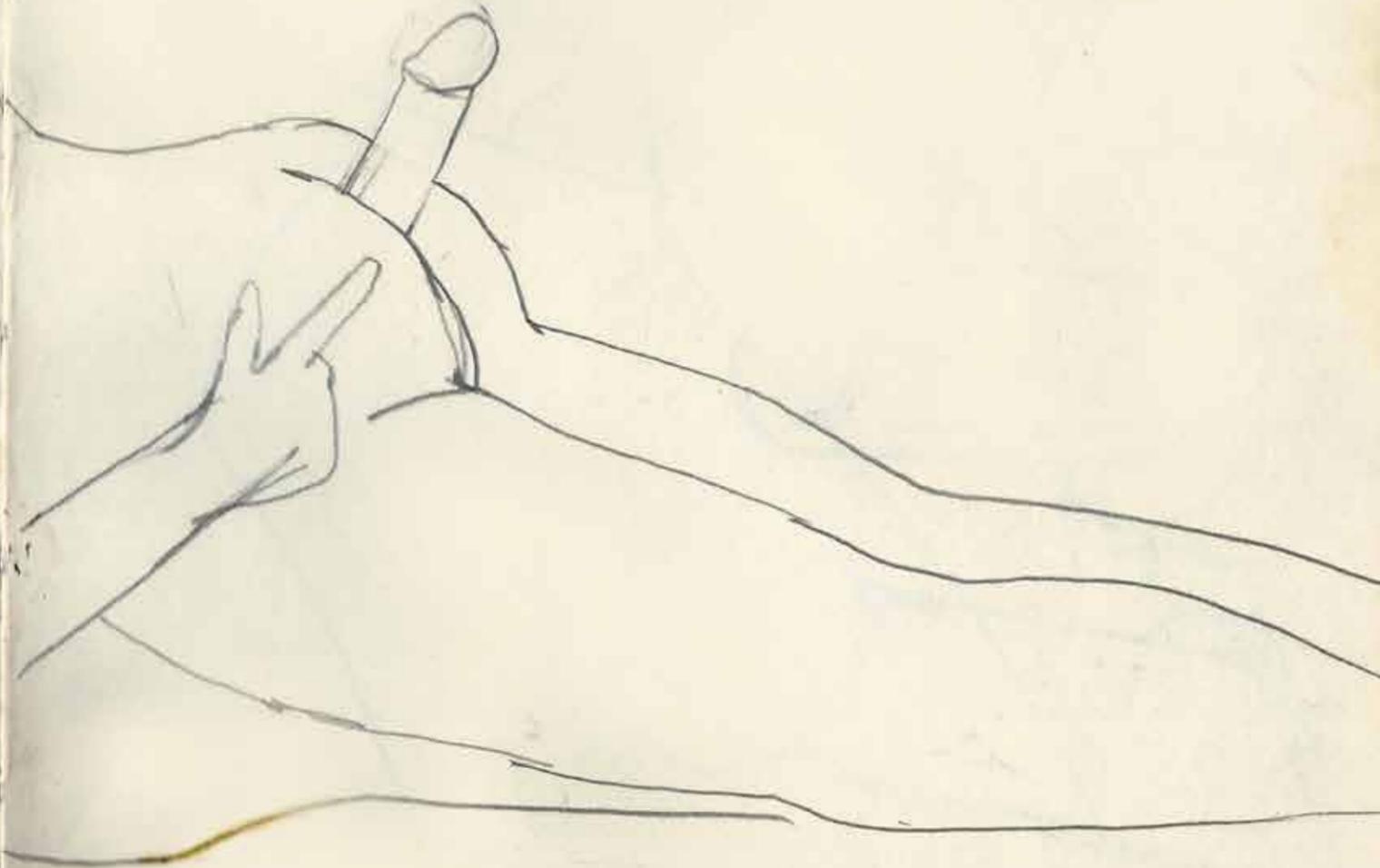
Kats / Monkeys / Tightropes.

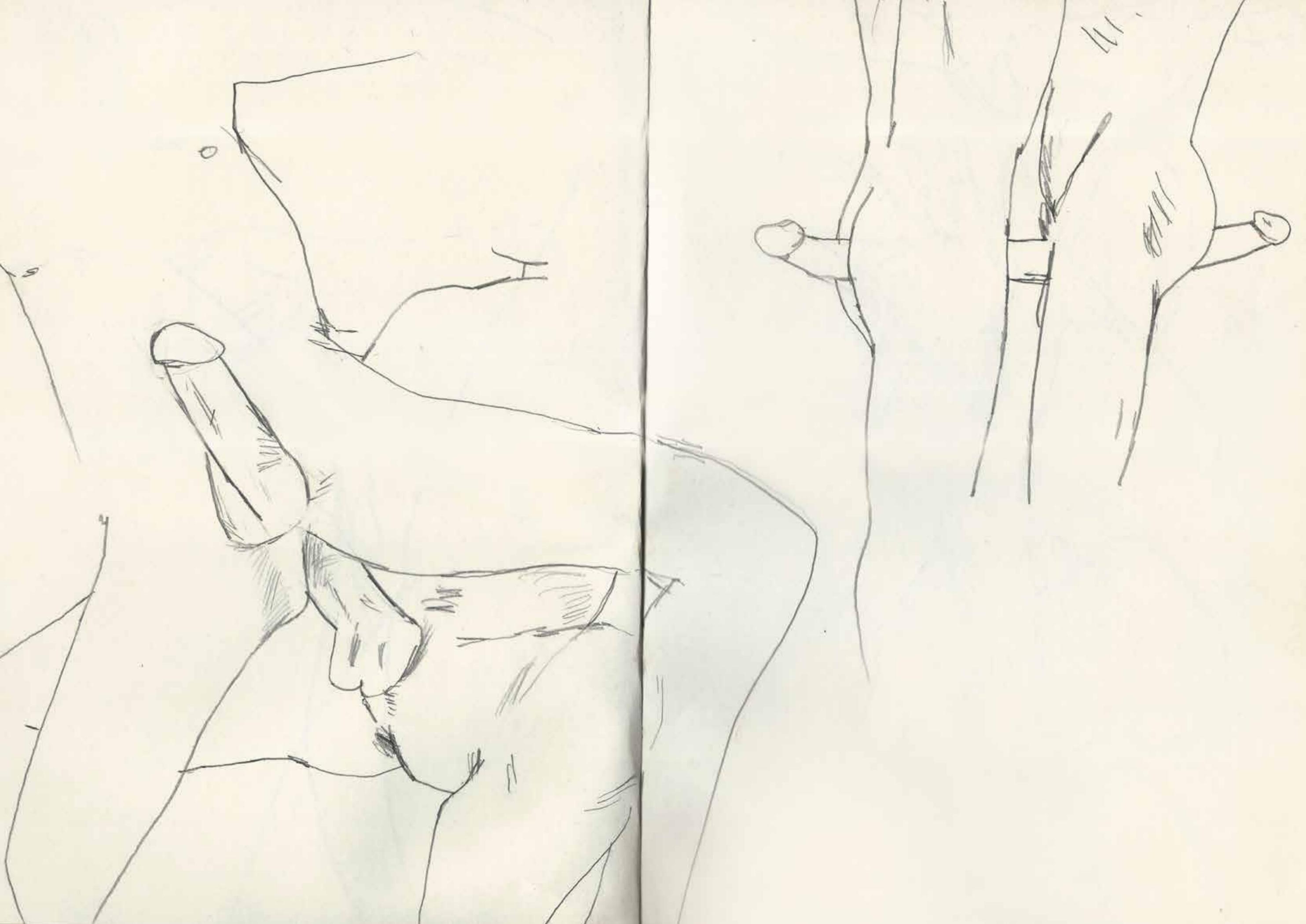
Lovers of Ones Own

Narcissus.

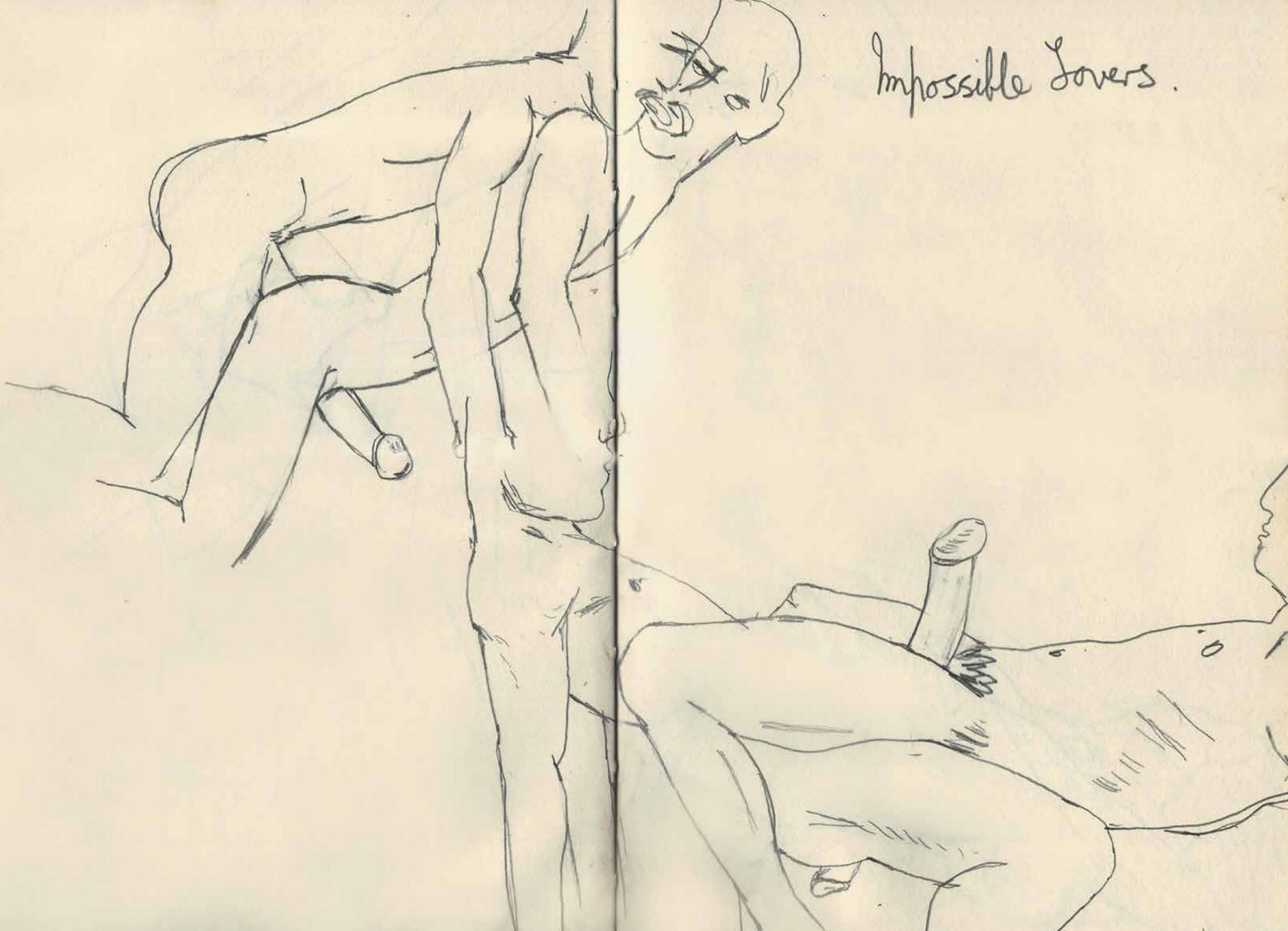
Impossible Lovers.

Dirty Tricks





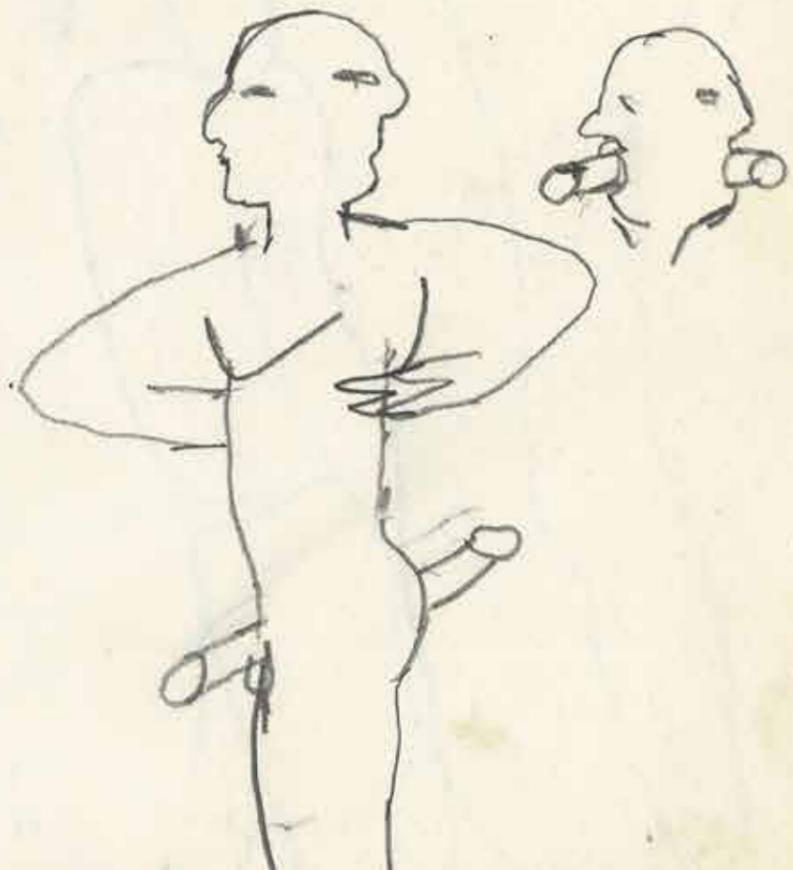
Impossible Lovers.



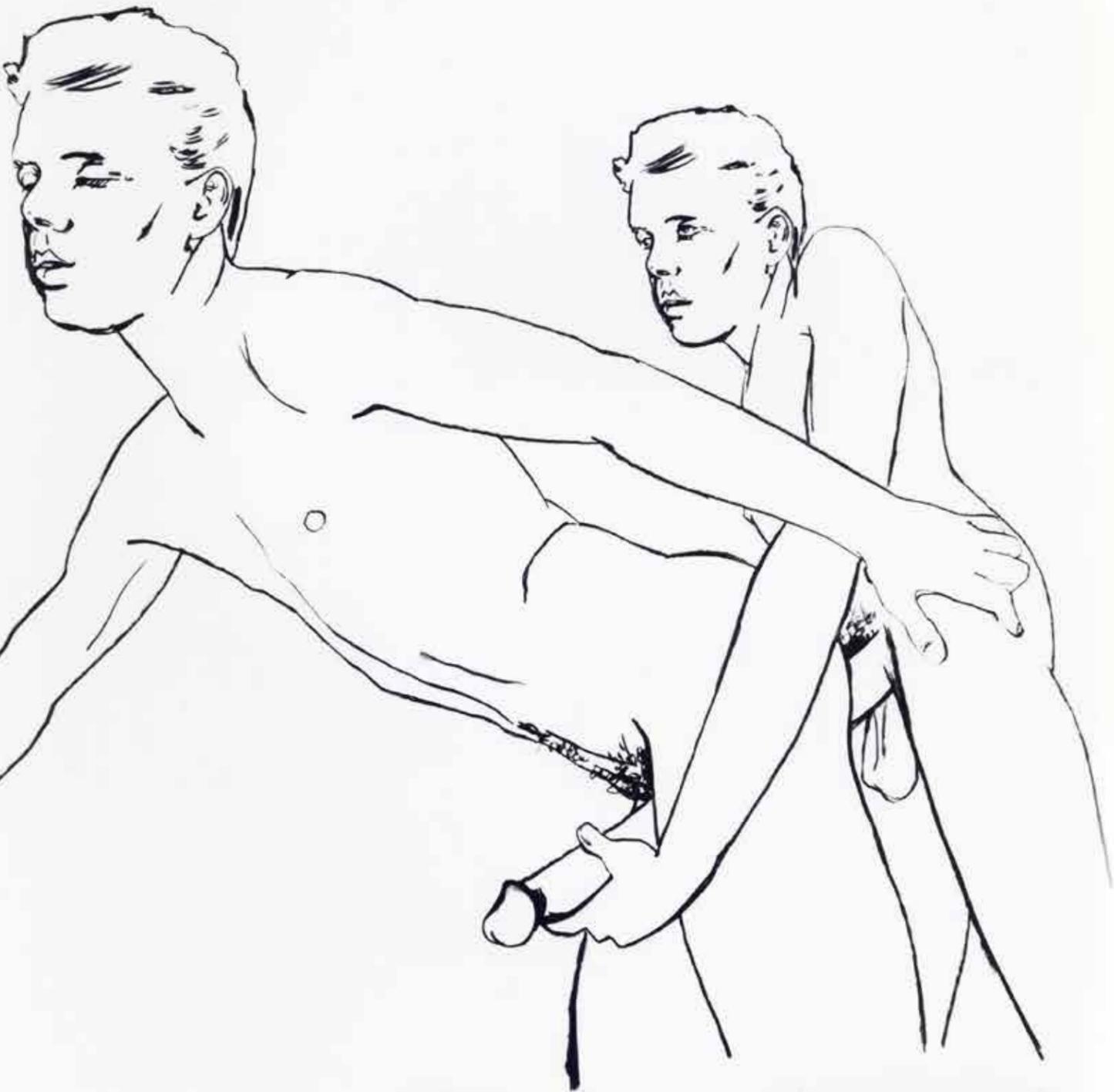
Impossible Lovers





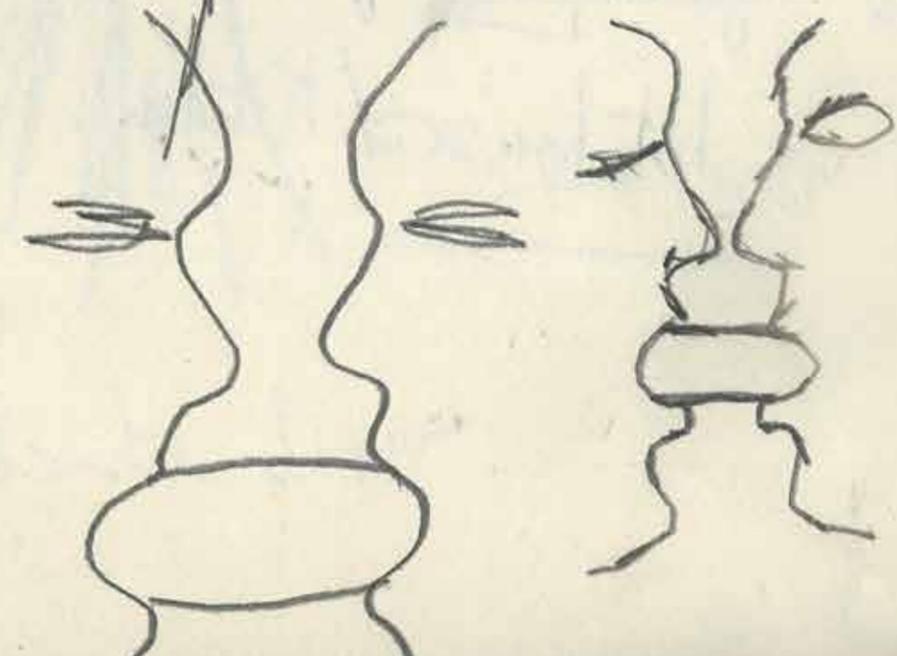


Lovers of Ones Own.

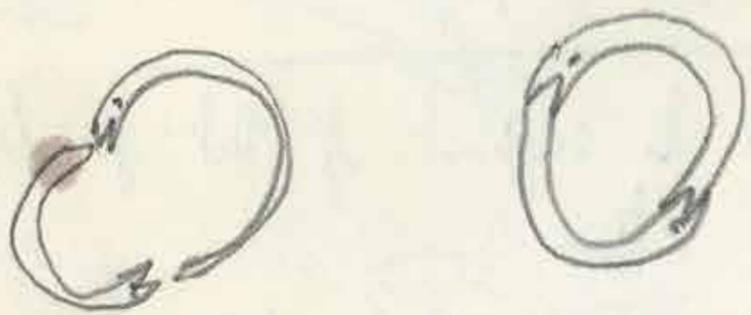
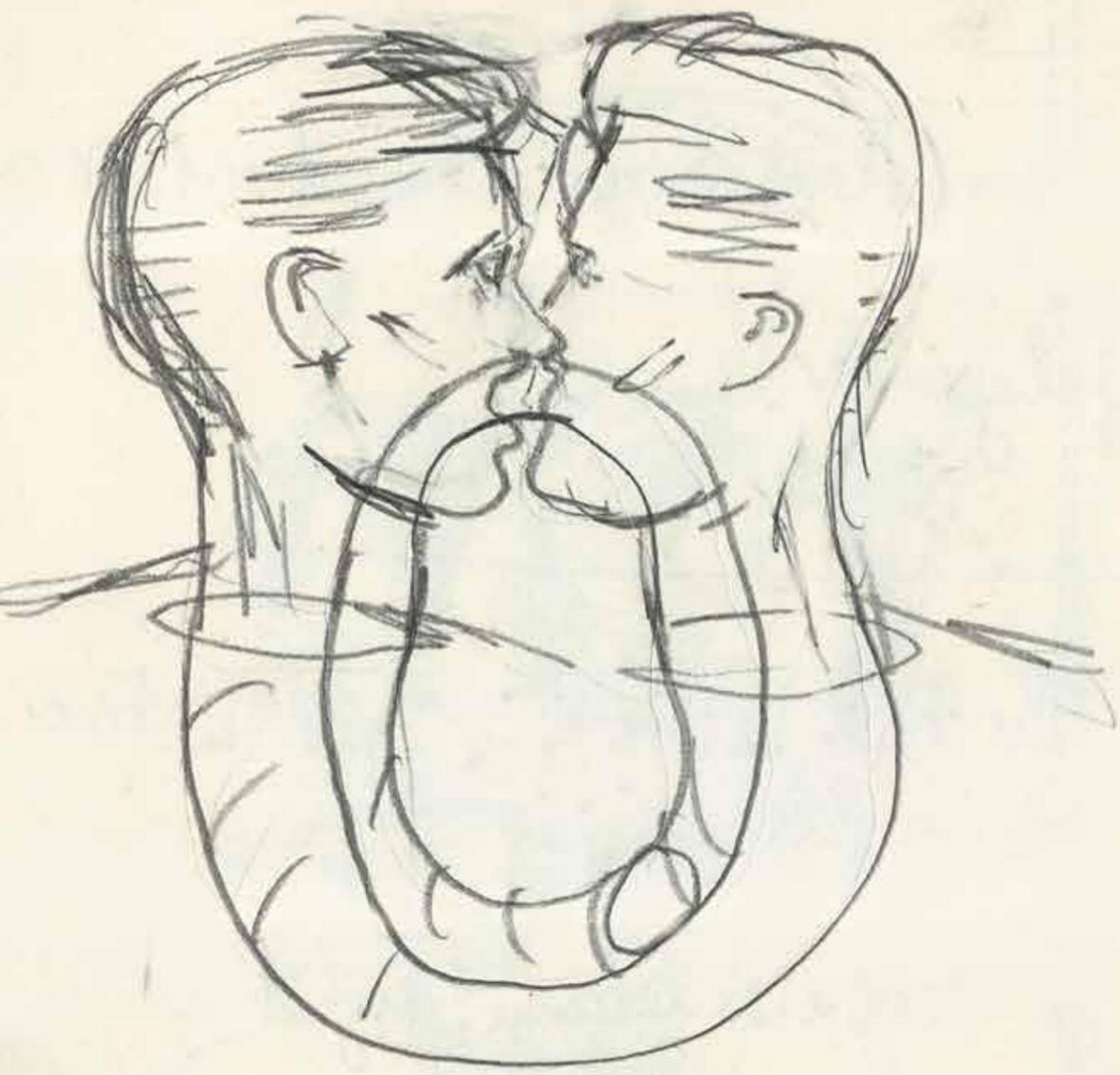


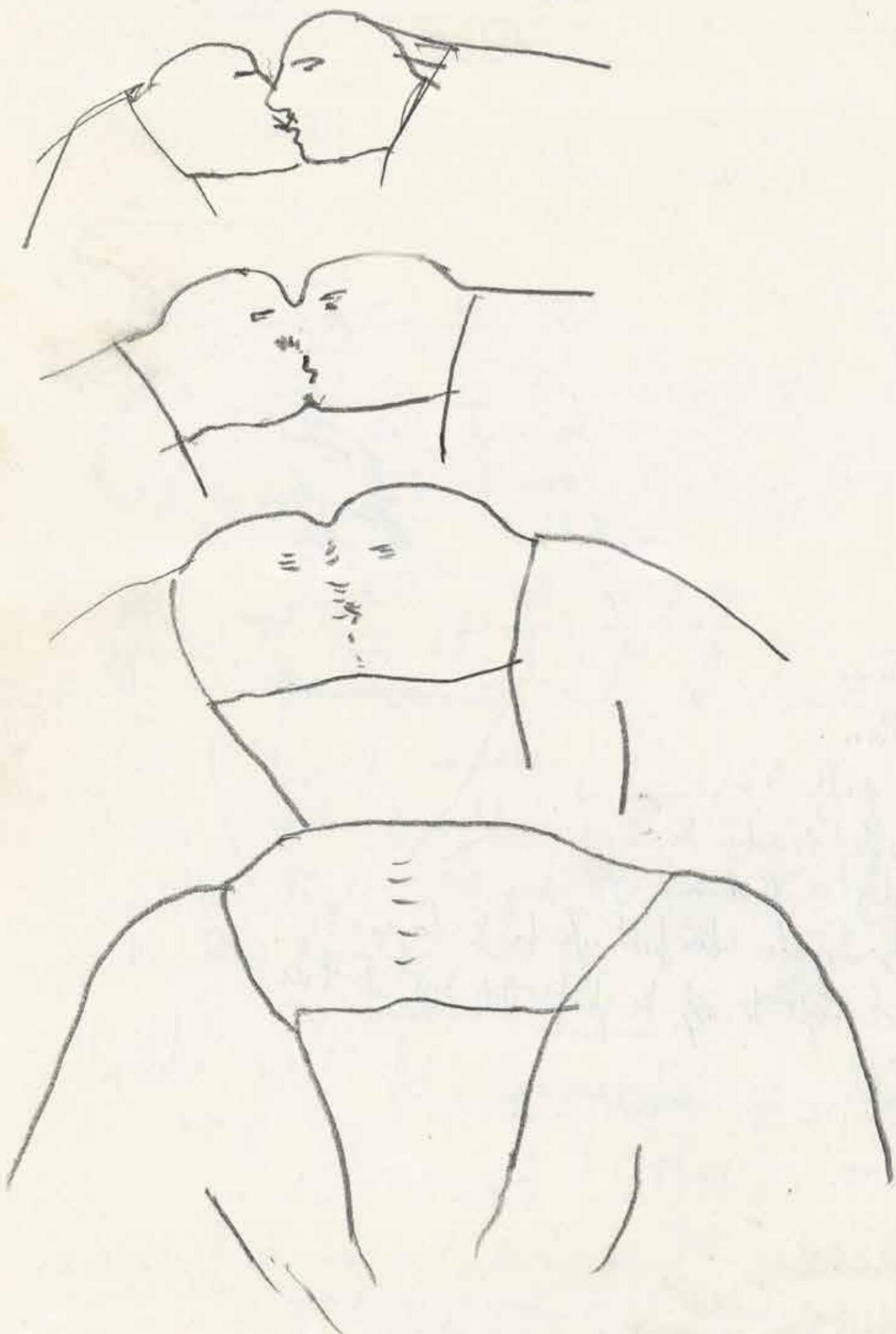






Lovers of Ones Own





3



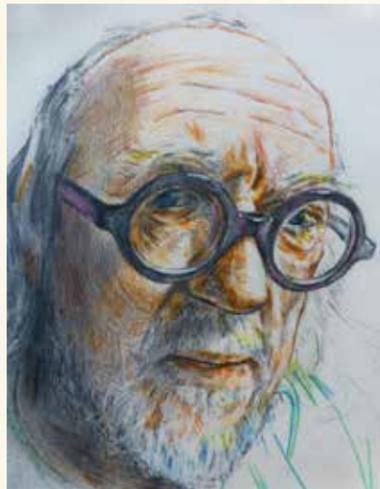
4



5



6



John Yeadon

*Born 3 February 1948 in Burnley, Lancs. UK.
Studied – Hornsey College of Art, 1966-69.
Royal College of Art, 1969-72.*

Retired from full-time teaching in 2002 as Course Leader MA Fine Art after 30 years at Coventry University (Lanchester/Coventry Polytechnic as was).

Visiting lecturer at post-graduates centres throughout Britain including Slade, the Royal College of Art, Goldsmiths, Chelsea, and Glasgow School of Art.

Residencies in Cite des Arts Paris 1970 and in Prague in 1981, as guest of the Czech Artists' Fund, on the 40th Anniversary of the destruction of Lidice.

A practicing artist for over 50 years, exploring issues of politics, sexuality, food, national identity, the grotesque and carnival. Essentially a painter and printmaker, he has worked on banner-making, and with text and digital photographic techniques.

For much of Yeadon's career his work has been pornographic, humorous, oppositional, disquieting, difficult, obsessive, unfashionable and mostly goes against the grain.

He has exhibited throughout Britain and abroad, with over 40 one person shows including the Transmission Gallery, Glasgow, the Centre for Contemporary Art, Glasgow, the Royal Festival Hall, London, Ikon Gallery, Birmingham, Vilma Gold, London, Phoenix, Brighton and The National Museum of Computing, Bletchley Park.

With over 60 group shows, which include:
The British Art Show, Arts Council, touring (1985/6)
Critical Realism, Nottingham, touring (1987/88)
Post Morality, Kettle's Yard, Cambridge (1990)

More recently: the Kreuzkirche, Dresden and Coventry Cathedral, the Lie of the Land, MK Gallery (2019)
Coventry Biennial 1 (2017) and 3 (2021)
A Very Special Place, Ikon in the 1990s,
Ikon Gallery, Birmingham (2021).

In 2022 he was spotlighted in a Showcase at the Ikon in collaboration with the Shout Festival, he is also supporting the Ikon Youth Programme.

Yeadon has exhibited in Germany, Portugal, Holland, and Hong Kong. Reviewed in numerous publications, he is also featured in Emmanuel Cooper's (1986) book 'The Sexual Perspective'.

Since 2012 Yeadon has organised artists' exchanges and residences with Coventry and Dresden. In 2024 he was the recipient of the FAMA Award for Lifetime Achievement by the New Saxon Art Association in Dresden.

www.johnyeadon.com

Acknowledgements

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All artwork © John Yeadon, 2024



