

DESIGN MUSEUM

BRUSSELS

PUNK GRAPHICS.

Too Fast to Live, Too Young to Die

PEDAGOGICAL KIT

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INTRODUCTION

More than forty years after punk exploded onto the music scenes of New York and London, its impact on the larger culture is still being felt. Born in a period of economic malaise, punk was a reaction, in part, to an increasingly formulaic rock music industry. Punk's energy coalesced into a powerful subcultural phenomenon that transcended music to affect other fields, such as visual art, fashion, and graphic design.

This exhibition explores the unique visual language of punk as it evolved in the United States and the United Kingdom through hundreds of its most memorable graphics—flyers, posters, albums, promotions, and zines. Drawn predominantly from the extensive collection of Andrew Krivine, PUNK GRAPHICS reveals punk as a range of diverse approaches and eclectic styles that resists its reduction to just a handful of stereotypes. The Belgian appendix shows how these approaches and styles also inspired continental punk design.

Arranged not by artist but rather by themes, the exhibition crisscrosses punk history to explore various visual strategies and design techniques, such as the role of appropriated, or borrowed, images; the use of collage and montage; and the do-it-yourself methods of flyers and zines. It also examines the influence of comics and horror genres as well as modern art on the creation of punk graphics. Many designs embraced irreverence through humor, satire, and parody, while reflecting the energy and spontaneity of the music through an equally spirited and experimental graphic design. Spanning a decade of punk and post-punk genres, the exhibition moves from the sobriety of a stripped-down minimalism to the expansive color palettes and expressive forms of new wave. The design of punk graphics ran concurrent to postmodern art practices of the times by raiding popular culture, scavenging history, subverting messages, and transgressing aesthetic rules. Punk fed the alternative music scene that would emerge in the 1990s, as well as today's do-it-yourself and "pro-am" cultures that blur and erase the lines between professionals and amateurs. Punk's transgressive spirit emboldened people from all walks of life to reimagine themselves as creative agents and active participants in a culture driven by music, art, and design.

Show for the first time in Europe, *PUNK GRAPHIC. Too Fast to Live, Too Young to Die* is organized by Cranbook Art Museum and curated by Andrew Blauvelt, Director, with the assistance of Steffi Duarte and Andrew Krivine.

#punkgraphicsdesign
@designmuseumbrussels

HELPFUL HINTS FOR YOUR VISIT & CONTENT OF THE KIT

While visiting the exhibition, try to use all your senses. Notice the way the pieces are displayed. Can you distinguish any specific groupings of pieces? If you enjoy looking at one piece more than others, can you explain why?

Here are some questions and suggestions to think about as you move around the exhibition:

What can be objectively observed?

- What is the physical description? Size, scale, materials used, articulation of materials...
- What iconography, if any, is used? Designs, words, diagrams...
- What are the object's format design characteristics? Lines, shapes, forms, color, texture....

What might be in the mind of the artist/designer? What is your emotional response to this artwork? Use your creative imagination and free associations.

How does the work connect with the world around us?

- Does the artwork tell a story? Does the piece have underlying political or social meaning? (Understanding and visual thinking)
- Consider what was going on in the world when the work was produced to develop possible interpretations of the piece. (Theories and hypotheses)

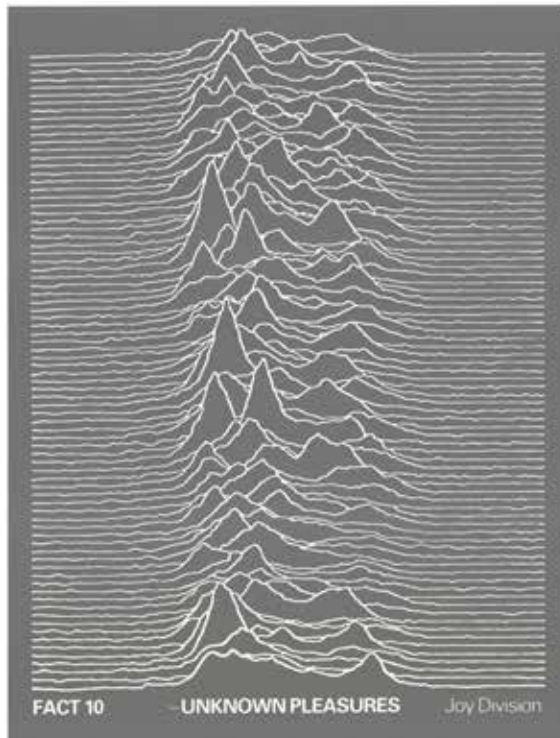
Content of the educational kit:

This educational kit is divided into 11 parts like the 11 sections of the exhibition. Some of the parts emphasize concepts or notions characteristic of punk graphics, or are illustrated by illustrative examples of the movement's graphics that you will also find in the exhibition during your visit. Other parts are asking instead to use your sense of observation to better understand the exhibits and their composition.

You will also find a glossary at the end of the educational kit.

1. COPY AND PASTE: THE APPROPRIATED IMAGE

Peter Saville
Joy Division,
Unknown Pleasures,
1979



Appropriation is the act of borrowing preexisting images, symbols, or objects for use in another context. Sometimes the borrowed image remains unaltered, like the diagram of sound waves from a pulsar found in an astronomy textbook and used by Peter Saville for Joy Division's *Unknown Pleasures* album, or the numerous found celebrity portraits used as proxy images for The Smiths, who shunned the typical band photo for their album covers. By the 1980s, the term appropriation was being used to describe the work of a new generation of contemporary artists who were repurposing images culled from mass media sources, such as newspapers, advertisements, and films.

APPROPRIATION

Jamie Reid
Sex Pistols,
God Save the Queen,
1977



Jamie Reid is perhaps punk's best known graphic designer, having crafted the unique visual look of the Sex Pistols' materials

Jamie Reid created his iconic poster for *God Save the Queen* the same year as Queen Elizabeth II's Silver Jubilee. The Silver Jubilee marked twenty-five years of the Queen's accession to the throne with great pomp and pageantry throughout the United Kingdom and included the singing of Britain's national anthem *God Save the Queen*. Throughout 1977, the anniversary was celebrated with large-scale parties and parades throughout the United Kingdom and the Commonwealth. Appropriating the Queen's official portrait by photographer Cecil Beaton, Reid added two black strips with ransom-note lettering over the Queen's eyes and mouth, a satirizing image befitting the group's anti-monarchical hit single.

👁️ Look and explore

Take a closer look at the poster above:

- Why would the artist combine the picture of the Queen and the flag of the United Kingdom?
- How do you think this poster was made? Keep in mind that this was before Photoshop or other digital design technologies.
- What does the covering of a person's eyes and mouth in a photo suggest to you?
- What is a ransom note? Who use ransom notes, and why? Are they usually signed?

DÉTOURNEMENT

Punk's irreverence used **parody** and **satire** to mock institutions, undermine authority, and lampoon culture, even its own. For instance, Reid parodies an ad from American Express to make transparent the complicit relationships in the music industry, while Hipgnosis satirizes the marketing purpose of the record cover in their classic design of XTC's *Go 2* album. The use of satire and parody in punk would pave the way for other forms of "cultural hijacking," including "culture jamming," a tactic for subverting advertising and other official messages from mainstream media and politicians in the 1990s.

Jamie Reid
Sex Pistols,
*The Great
Rock'n' Roll Swindle*,
1979



Reid embraced the **Situationist** technique of **détournement**, or cultural hijacking. In this poster to promote the film *The Great Rock 'n' Roll Swindle*, Reid appropriates the advertising campaign of American Express credit cards ("Your Name Here"). The music industry itself becomes the target ("the swindle"), including the artist ("the prostitute") and the record company ("the pimp"). The posters were withdrawn by Virgin and most copies destroyed when American Express threatened legal action.

2. CUT 'N' PASTE: COLLAGE & BRICOLAGE

Designer unknown
X-Ray Spex,
Identity,
1978

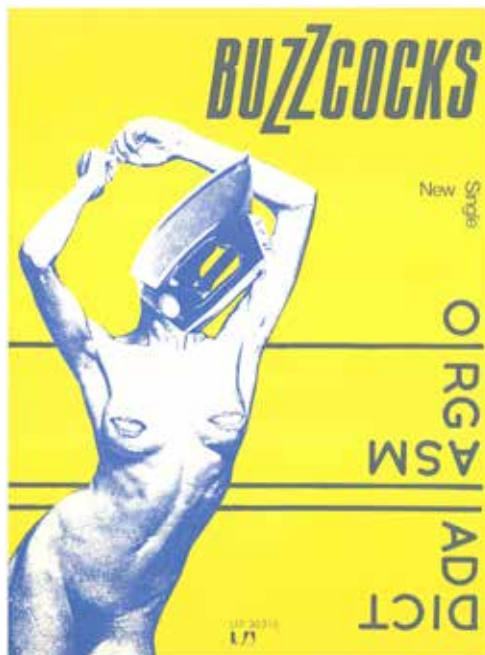


Punk graphics are a “cut and paste” culture, whereby fragments of texts and images are found, assembled, and transformed into a new work. Armed with scissors and paste, punk designers scavenged whatever books, magazines, and newspapers were at hand, searching for new source material. In an ad-hoc fashion, they produced design as *bricoleurs* (French for tinkerer). In this way, their work of bricolage is the visual equivalent of punk’s improvised garage band sound, which privileges amateur inventiveness and unfinished experiments over polished professionalism and perfected solutions.

Punk bricolage looked to collage and **photomontage** from the early twentieth century, drawing upon modern art movements such as **Dada**, **Surrealism**, and **Constructivism**. Redacting, or cutting away or canceling out, parts of an image was another favorite punk strategy—particularly the head and eyes, which are the locus of a person’s identity. For example, the poster for the X-Ray Spex song *Identity*, which features band members with bars over their eyes, echoes the lyrics of Somali-British lead singer Poly Styrene: “Identity is the crisis you can’t see.”

PHOTOMONTAGE

Malcolm Garrett
(designer) and
Linder (Sterling)
(artist), Buzzcocks,
Orgasm Addict,
1977



Artist Linder (Sterling) created the famous cover image for the Buzzcock's album, *Orgasm Addict*, pasting a clothes iron over the head of a nude woman she found in a men's magazine, conflating sexuality and domesticity in gender politics. In this way, Linder follows in the footsteps of Dada artists such as Hannah Höch, who investigated portrayals of the new "modern woman" of Germany in the 1920s.

Look and discuss

- Linder's image combines two elements, the body of a naked woman and an iron. Why do you think the artist mixes these two elements? What message does she want to convey through this association?
- Musician and visual artist, Linder is known for her montages that often combine images taken from men's and women's magazines to explore female representations of the body as a commodity. In this instance, a clothes iron, a tool of domesticity, replaces the head of the female subject, rendering her faceless and anonymous.

As Linder explains, *"At this point, men's magazines were either DIY, cars, or porn. Women's magazines were fashion or domestic stuff. So, guess the common denominator—the female body. I took the female form from both sets of magazines and made these peculiar jigsaws highlighting these various cultural monstrosities that I felt there were at the time."*

Activity: Cut and paste, the photomontage

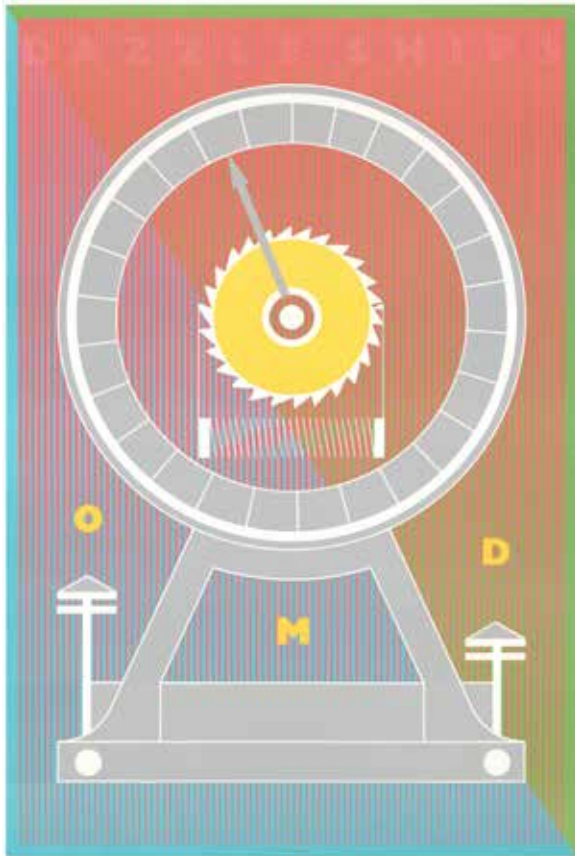
Materials:

- Scissors
- Glue
- Newspapers, magazines, pictures
- Markers (optional)

1. Ask students to browse newspapers, magazines and pictures and choose images that speak to them, with which they want to create, imagine...
2. Pass out scissors, glue sticks and markers.
3. Choose a topic to work on or leave the field open for experimentation.
4. Have students edit the selected images, combine them. Encourage students to experiment as much as they can and create their own photomontage.
5. If some students feel comfortable, they can use a computer to create their achievement.
6. Introduce the photomontages to the rest of the class and ask students to explain their choice and meaning(s) of their photomontage.

3. RIDING A NEW WAVE

Peter Saville
Orchestral Maneuvers
in the Dark,
Dazzle Ships,
1983



Seeking to move beyond punk's early emphasis on back-to-basics instrumentation and its stripped-down sound, new genres embraced a more diverse set of musical influences, including electronic and synthesized music; the Afro-inspired beats of dub, funk, disco, and reggae; and more avant-garde experiments in noise and sound. Constituting a new wave of music, post-punk expanded beyond white, male, working class concerns into broader arenas of race, gender, and sexuality.

The term new wave was applied to progressive forms of postmodern graphic design during the 1980s. Post-punk design explored less rigidly ordered and more scattered and playful **compositions** using basic geometric shapes, often overlapped with one another creating an illusion of depth. It reacted to the dominance of the modern grid to control the placement of text and images on a page by making the grid—once an invisible network of coordinates—visible, and by placing elements askew on its surface. Evidence of the hand became an important trope to counter the machine aesthetic of modernism, as seen by the use of elements such as gestural marks, torn paper edges, paint splatters, and hand-drawn shapes and hand-colored images. The expansive color palette of new wave became one of its hallmark features, with designs sporting neon colors, non-primary hues, and soft pastels, including a seemingly ubiquitous pink. Textures and patterns covered surfaces and color blocking—rectangles of differing hues—divided up the picture plane.

4. ECCENTRIC ALPHABETS: PUNK TYPOGRAPHY

Julie Gorton
Teenage Jesus
and the Jerks,
Orphans,
1978



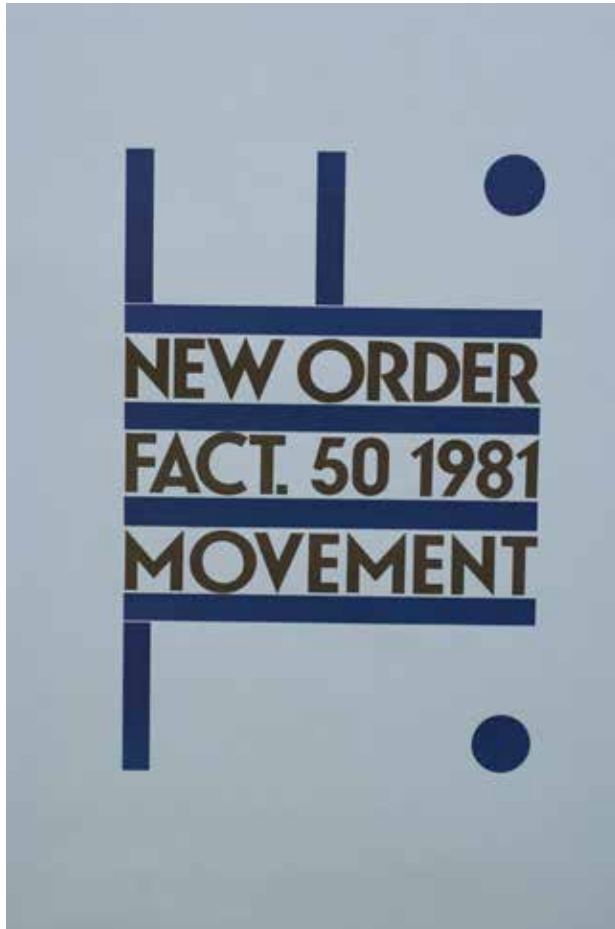
Professionally designed and commercially produced punk posters reflected the do-it-yourself style of typography found in zines and flyers, such as the use of hand-drawn lettering, ransom note style typography, and the use of typewritten text, often greatly enlarged. The rules of typography as they have evolved over centuries were rethought and consciously broken. Uneven baselines, dimensional typography, and cock-eyed, upside-down, and backwards letters reflected a much more experimental attitude. Punk graphics altered the course of graphic design by blurring the lines between professional and amateur work. If punk music exalted the amateurs and their un-schooled talents, then the professional or trained typography of post-punk designers would have to be unlearned, or “deskilled.”

Look

Take a look at the image above:

- Describe the image? What design technique did the artist use here? Think about composition, color, contrasts, balance, rhythm, etc...
- What is the relationship between image and text?
- How would you describe the overall feel, or vibe, of this poster?
- Julia Gorton is known for the stark, candid, black-and-white photos of musicians and others in New York’s downtown punk scene. In this poster, she combined one of her photographs with classic cut-out punk typography.

Peter Saville
and Grafica
Industria
New Order,
Movement,
1981



Activity: no rules text work

Materials:

- Scissors
- Glue
- Markers
- Newspapers and magazines
- Letter stencils and/or letter stamps (optional)

1. Have students look through newspapers or on computers or phones to find a headline or selection of text.
2. Pass out scissors, glue sticks, and markers.
3. Pass out optional materials such as newspapers, magazines, and stencils or letter stamps, if using.
4. Have students alter the text they selected by adding and subtracting letters and by changing the scale or wording. Encourage students to experiment with how much they can break with conventions (e.g., consistently sized type, straight lines, right-side-up text) and still retain legibility.

5. COMIC RELIEF

Napoleon Bolero
(Raymond Pettibon)
Black Flag,
My War,
1984



Punk has been characterized as a **nihilistic movement**, deeply skeptical about social institutions and equally cynical about life. However, the often somber and serious attitude of punk belies a great deal of dark humor, wit, and sarcasm that pervaded the scene. Comics and comix (adult-themed serials that emerged in the 1960s) provided inspiration and fodder for many designers of punk graphics. The parodies found in *MAD* magazine or the transgressive humor of Zap comix were influential in honing punk's comedic edge. Like some Pop artists before them, punk designers borrowed graphic conventions from the world of cartoons and comics, using **onomatopoeia** to visualize sound effects, or speech balloons and thought bubbles to provide narrative insights. Some bands such as Black Flag were known for their dark humor and wit, courtesy of artist Raymond Pettibon. Joey Ramone of the Ramones and Debbie Harry of Blondie were among the first punk musicians to be depicted as cartoon characters in *The Legend of Nick Detroit*, a recurring comic in the seminal zine *Punk*.

Jamie Reid
and Trevor Key
(graphistes)
and M. Hirsch
(illustrateur)
Sex Pistols,
*The Great Rock
'n' Roll Swindle*,
1979



👁️ **Look**

Look at the images above:

- What does the image depict? How is it composed?
- What stands out the most on first look?
- As you keep looking, what else seems important?

6. SCARY MONSTERS & SUPER CREEPS

Designer unknown
Siouxsie and
the Banshees,
Once Upon a Time,
1981



Placing themselves, as Patti Smith once sang, “outside of society,” punks were social misfits and cultural outcasts, self-described freaks and outliers. To underscore this position, punk frequently used various shock tactics to confront its audience of fans and passersby: wearing spiked leather clothing or bondage gear; piercing their clothes and skin with safety pins; spiking, shaving, or dying their hair in vibrant colors; and applying exaggerated makeup to their faces. Through these acts, artifice was made conspicuous. Some genres of post-punk music embraced elements of horror, the occult, and science fiction. In these graphics, Godzilla-like creatures threaten civilization as the spectre of nuclear Armageddon is invoked. Just like the Dada artists after World War I, the horrors of modern warfare are deployed as anti-militaristic warnings. Goth punk adopted the look of the living dead in its fascination with zombies and vampires. Even seemingly normal and everyday things such as dolls and clowns took on new creepy associations through their uncanny human-like appearances.

7. DO IT YOURSELF: ZINES & FLYERS

Tony Fletcher
Jamming!, #11,
January 1981



The vast landscape of punk was chronicled in the pages of hundreds of zines published by passionate fans and critics, and through the thousands of flyers created to announce gigs at local venues across the country. Hungry to share information about new bands and releases and eager to connect with like-minded punks, zines were the literary and graphic expression of the music. Fast, slapdash efforts, most zines were high on enthusiasm and low on copy editing and production values. Using typewriters, handwriting, and rub-down lettering, zines were economically printed on photocopiers and mimeograph machines in small batches and sold in record stores, at concerts, and through subscriptions and exchanges with other zine publishers. Just as punk music inspired the formation of a thousand garage bands by lowering the barriers of musical expertise, zines and flyers partake of the same do-it-yourself (DIY) ethos. This exalted status of the **amateur** (*amator*, Latin for lover) reigned supreme in both punk music and graphics.

Mick Bladder
Ivor Anarchist, #2,
1984



Look and discuss

Take a close look at the zines above, as well as all the flyers and zines in the exhibition room. Have students share their observations, writing them down as you go around the room.

- What sorts of smaller picture make up the overall composition?
- What is the relationship between text and image in the graphic?
- What might have been the function of this work of graphic art?
- In what context would you expect to see something like this?

These DIY zines and flyers stand apart from the kind of commercially designed promotional posters, such as the large format concert “blanks” issued by music venues to promote shows. Shown in this room are also many examples of screen-printed posters whose designs sport strong typography and color, but lack imagery. In contrast are the promotional posters for punk musicians, often reflective of the album cover designs of a band’s latest release, or featuring striking photographic portraits. These works were designed as “pin-ups,” whether in record stores or in one’s home.

- What are the similarities and/or differences between fanzines/flyers and promotional posters?

Activity: make a zine

Following the instructions below, have students make a zine of their own using a single piece of paper. The zine could celebrate a musical artist or another person or thing the students are fans of. Have them use DIY strategies like cutting, gluing, using stencils, and handwriting to create zines by hand. Students can work together or make individual projects.

Students can use standard white sheet of paper (A4), but any other type of rectangular sheet of paper will do. Once students have finished working on the zine images, they may decide to print several copies and share them.

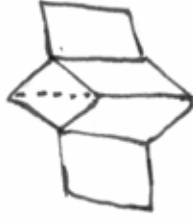
1.
FOLD INTO
EIGHTS
(DOTTED LINES)

CUT ON
SOLID LINE

2.
UNFOLD
THEN FOLD
IN HALF
THE LONG WAY



3.
PINCH
FROM MIDDLE



4.
FOLD



8. FOR ART'S SAKE

Barney Bubbles
(designer) and
Chris Gabrin
(photograph)
Nick Lowe,
Live Stiff Tour,
1979



There was a reciprocal relationship between the art world and the punk music scene, especially in New York and London. The styles of avant-garde art movements of the early twentieth century, such as Dutch De Stijl or **Russian Constructivism**, were resurrected by punk designers. **Pop art**, and Andy Warhol in particular, was another major influence. The visual language of Pop art was a natural source for punk designers, as they shared an interest in bold shapes, flat colors, appropriated images, and repetition. For instance, portraits by Barney Bubbles of musicians such as Elvis Costello, Nick Lowe, and Ian Dury owe much to Warhol's *Interview* magazine. New York's avant-garde freely mixed art and music, particularly as artists associated with the East Village Scene emerged. For example, Patti Smith wrote and performed poetry, Jean Michel-Basquiat played in the noise band Gray, and all three members of the Talking Heads studied art before forming their band.

PASTICHE & REPETITION

The Clash,
London Calling,
1979
(cover album)

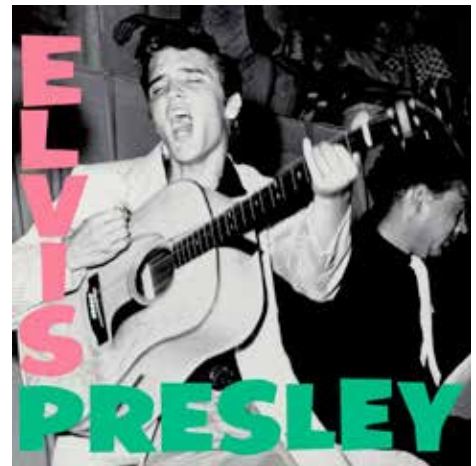


One of the most iconic images of rock music, photographer Pennie Smith captured The Clash bassist Paul Simonon smashing his guitar against the stage during a concert at The Palladium in New York in 1979. The image is framed by the pink and green typography mimicking Elvis Presley's 1956 eponymous debut album. It is an example of a **pastiche**, an artistic work made in a style that imitates that of another work, artist, or period.

LEFT
The Clash,
London Calling,
1979
(cover album)



RIGHT
Elvis Presley,
Elvis Presley,
1956
(cover album)



Look

Take a close look at the two pictures above:

- Make a list of all things the two pictures have in common.
- What differences do you notice?
- Do you know any other pastiche? (e.g., James Montgomery Flagg, "I Want You")

Ray Lowry
(designer) and
Pennie Smith
(photograph)
The Clash,
London Calling,
1979



Despite these two strong visual elements (typography and pastiche), this promotional poster owes much to artist Andy Warhol and his use of repetition. The horizontal step-and-repeat of the design creates a still animation effect of this frenzied action, while also alluding to Warhol's own series of Elvis canvases, which ranged from a single iconic pose to multiple repeat images of the singer.

9. BACK TO THE FUTURE: RETRO GRAPHICS

Tony Wright
(as "Sue Ab Surd")
and George DuBose
(photographe)
B-52s,
The B-52s,
1979



Before punk erupted in 1976, there was a revival of the Teddy Boys, the first teenage rock subculture in 1950s London. Teddy Boys were known for their elaborate greased hairstyles and extravagant dress, a throwback to the Edwardian period with long jackets, tapered trousers, and elongated shoes called Brothel Creepers. Other pre-punk revivals included the American zoot suit look of the 1940s. These retro styles were being sold by clothing boutiques along London's Kings Road, including Malcolm McLaren and Vivienne Westwood's shop *Too Fast to Live, Too Young to Die*, and John Krivine and Steph Raynor's *Acme Attractions*.

Retro graphics, which flourished during the post-punk and new wave music period, mined an earlier design history for inspiration. Some drew from early rock and roll imagery, like Elvis Costello's Buddy Holly look of the 1950s or Blondie's sleek mod-'60s style for *Parallel Lines*. Other designers borrowed the drama of film noir of the 1940s and 1950s, using bright spotlights and deep shadows. Postwar 1950s America provided a font of inspiration for bands such as the B-52s, the Go-Gos, and Devo, whether in hairstyles and dress, normative gender roles, or the era's space age imagery. In England, Barney Bubbles sampled the graphic look of the 1950s with whimsical illustrations, period typefaces, argyle patterns, and biomorphic shapes. In retro graphics, the allusions can be ambiguous: Is it a nostalgic throwback or an ironic pose?

10. AGIT-PROP: POWER TO THE PEOPLE

David King
Anti-Nazi League,
*Carnival Against
the Nazis!*,
1978



Blend of the words agitation and **propaganda**, **agitprop** describes official forms of persuasion used by governments, particularly Communist regimes, to influence their citizenry. The post-punk era of the 1980s began to identify with particular progressive social and political causes, in reaction to the policies of U.S. President Ronald Reagan and British Prime Minister Margaret Thatcher. Punk musicians lent their support to a variety of issues, including striking workers and political prisoners, and social justice causes, such as gay rights, the Anti-Apartheid movement, and efforts like *Rock Against Racism*.

Many designs developed for these actions adopted the style of political revolutionary graphics: heroic poses, large crowds, and dynamic compositions featuring bold typefaces and primary shapes and colors.

David King (1943–2016) designed this poster for *Carnival Against the Nazis!*, a march culminating in a concert at London's Victoria Park on April 30, 1978. The event was organized by the Anti-Nazi League and Rock Against Racism, two groups that formed in response to the increased racism and white nationalism in Britain from far-right groups like the National Front.

David King looked to Constructivist design of the Russian Revolution for commissions such as the logo for *Rock Against Racism*. A five-point star enclosed in a circle, the logo design is an ode to the Red Star of Communism, which symbolized the five continents of the world or the five fingers on a worker's hand.

Logo
Rock Against Racism



King created these striking posters inspired by research into early twentieth-century political graphics. King's logo for the Anti-Nazi League, the red arrow, alludes to the symbol of three downward arrows used by the Iron Front, an anti-fascist organization in 1930s Germany that battled the Nazis.

 **Look and discuss**

- Which image elements do you find your eye drawn to?
- Why do you think the artist represented two arrows?
- What questions do you have about it?
- What can you say about the use of the symbols? How do they fit into the punk ideology?

11. BELGIUM AIN'T FUN NO MORE

First Belgian
Punk Contest,
March 1978
(Record sleeve)



The punk-wave arrived relatively late in Belgium. It is only at the end of 1976, that the first local bands start to build up their reputation. Bands like Chainsaw and Hubble Bubble in Brussels are the first to issue a record, closely followed by Antwerp-based band The Kids.

Many of these new bands, as well as the early punk bands, issued records according to the DIY principles. Very few bands got a contract with the bigger labels, so they set up their own independent labels (Digital Records, Antler Records, Les Disques du Crépuscules).

Only after the Jazz Bilzen edition of 1977, the first European festival to combine jazz and pop music, sometimes called the “mother of all European festivals”, where Elvis Costello, The Damned and The Clash closed the festival’s opening day, with energetic and shocking performances, punk became relatively known in Belgium and many bands sprouted up. One of them, the Ostend-based Stagebeast recorded the single *Belgium ain’t fun no more*.

Designer
unknow
Eddie and
the Hot Rods,
Concert at
Théâtre 140,
Brussels,
1976



The posters announcing British and American punk concerts in Belgium by early organizers such as Clean-X and Sound & Vision, remain visually sober both in the use of black and white as in their formal composition. Often Belgian bands appear as the support act of these relatively known international groups when they performed in Belgian concert halls such as Cirque Royal, Théâtre 140, and Ancienne Belgique.

GLOSSARY

Agitprop

The term originated in Soviet Russia as a shortened name for the Department for Agitation and Propaganda, which created cultural content to explain the policies of the Communist Party and to persuade the general public to share its value and goals. It has come to describe any kind of highly politicized art.

Amateur

One who engages in a pursuit, study, science, or sport as a pastime rather than as a profession; one lacking in experience and competence in an art or science. From the French *amateur*, which in turn comes from the Latin *amator* (lover).

Appropriation

The strategy of borrowing preexisting images, objects, text, or ideas for use in artwork, or the reworking of styles from earlier, well-known works of art.

Avant-garde

Favoring or introducing experimental or new ideas, forms, or subject matter.

Bricolage

Construction or creation from a diverse range of available materials.

Collage

An artistic composition made by gluing together various materials (such as paper, cloth or wood). From the French *coller*, "to glue".

Composition

The placement or arrangement of elements within a work of art.

Dada

An antiwar and anti-bourgeois experimental art movement of the early twentieth century that was interested in questioning all aspects of society, including art. Dada artists used **appropriation** and **collage**.

Détournement

Rerouting, hijacking, or reuse of preexisting artistic elements. Coined by the **Situationist International** movement.

Juxtaposition

The act of placing two or more objects close together, often to contrasting effect.

Nihilistic

In possession of the view that life is without objective meaning, purpose, or intrinsic value; characterized by rejection of traditional values and beliefs.

Onomatopoeia

Category of interjections invented to imitate a sound (being, animal, object) and transcribe it.

Parody

A form of **satire** that imitates a characteristic style through deliberate exaggeration for comic effect.

Pastiche

An artistic work made in a style that imitates that of another work, artist, or period.

Photomontage

Collage technique consisting of assembling different pictures in order to create a new picture.

Pop art

A mid-twentieth-century art movement that emerged in America and Britain, drawing inspiration from popular and commercial sources such as Hollywood movies, advertising, product packaging, and comic books.

Propaganda

Information, especially of a biased or misleading nature, used to promote a political cause or point of view.

Russian Constructivism

Non-figurative artistic movement born at the beginning of the twentieth-century in Russia focusing on rigorous geometric composition.

Satire

The use of humor, irony, exaggeration, or ridicule to expose and criticize stupidity or weaknesses, particularly in the context of contemporary politics and other topical issues.

Situationist international

A mid-twentieth-century alliance of artists and writers whose works critiques capitalism. They challenged the distinction between artists and consumers, to make cultural production a part of everyday life. The movement is influential in its use of **appropriation** and **détournement**.

Surrealism

Twentieth-century literary, philosophical, and artistic movement based on the rejection of conventional artistic and moral values and an interest in the workings of the unconscious mind. Like **Dada** artists before them, Surrealists made use of found objects and collage techniques.

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DESIGN MUSEUM BRUSSELS

The Design Museum Brussels, established after the acquisition of a private collection by the Atomium, is a place dedicated to design and its history. Since 2015, the museum's collection, The Plastic Design Collection, circumscribes the landscape of plastics in design from the 1950s to the present day. Alongside this collection, the museum opened Belgisch Design Belge, a new permanent exhibition space dedicated to Belgian design and its history.

Enriched by a programme of temporary exhibitions, the Design Museum Brussels also explores other fields of design creation and its impact on society and our daily lives.

Through exhibitions, guided tours, workshops, conferences and events, the museum aims to ensure that design is intelligible to one and all.