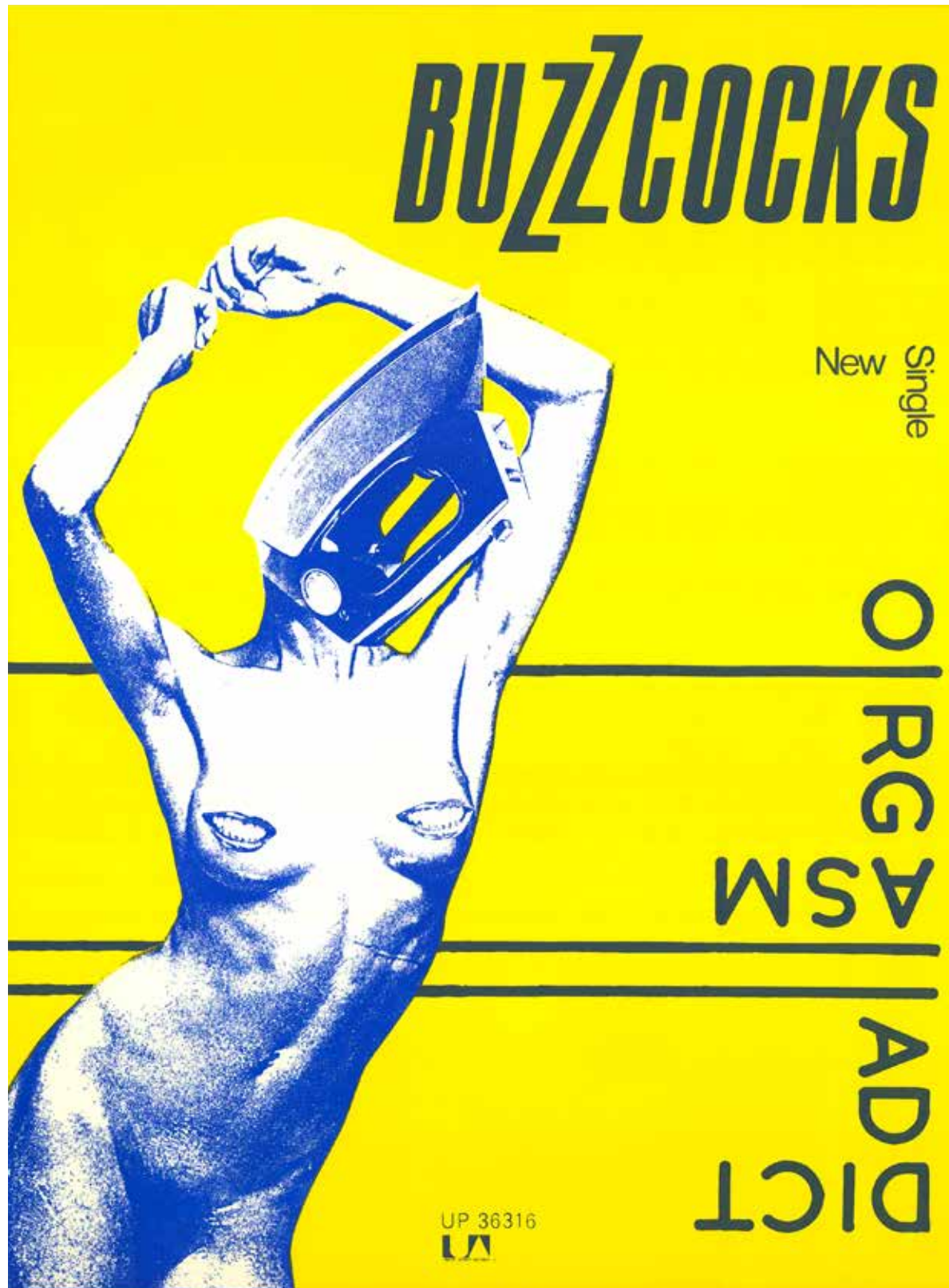




Punk,
New Wave
+ the
Graphic
Aftermath

TORN 1976-86 APART





↑ Designed by Malcolm Garrett & Linder Sterling, 1977

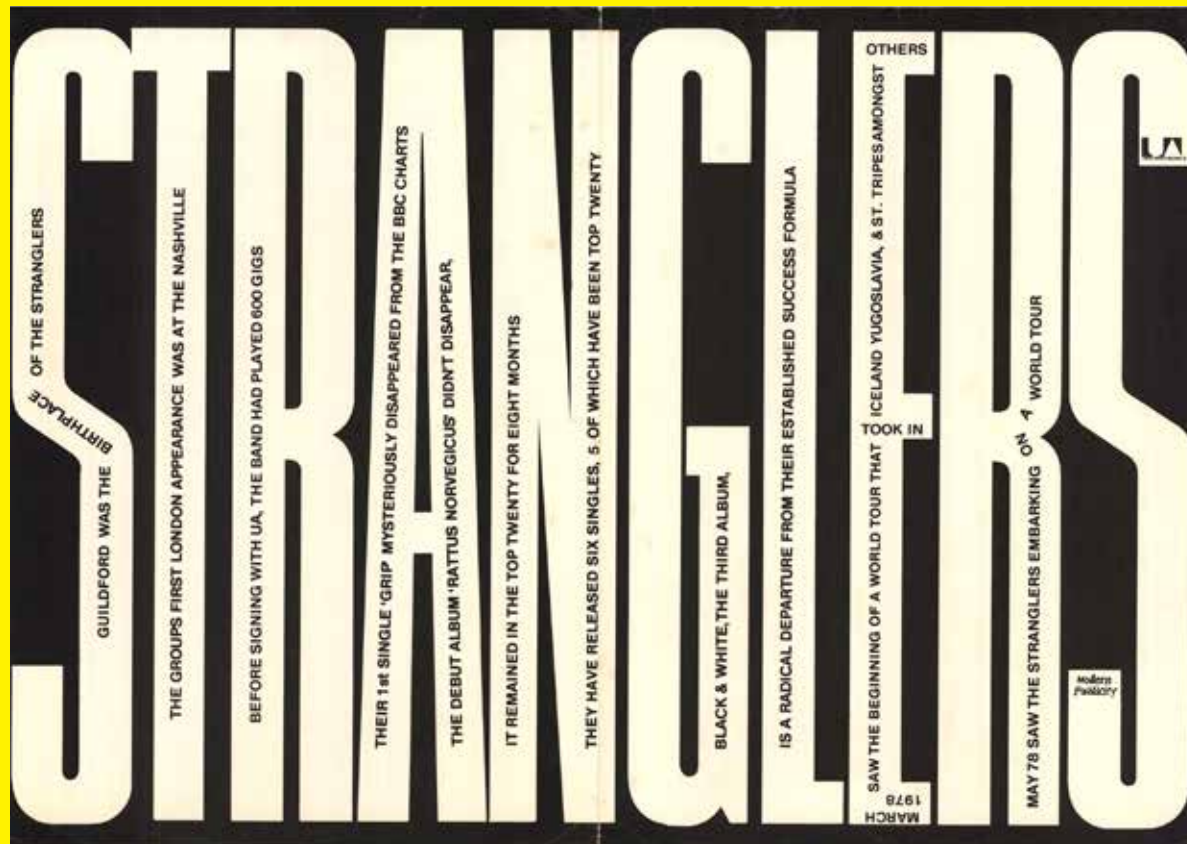


↑ Photo by Roberta Bayley, 1977



↑ Stranglers, Walk On By, 1978

↓ Stranglers, Black and White, 1978



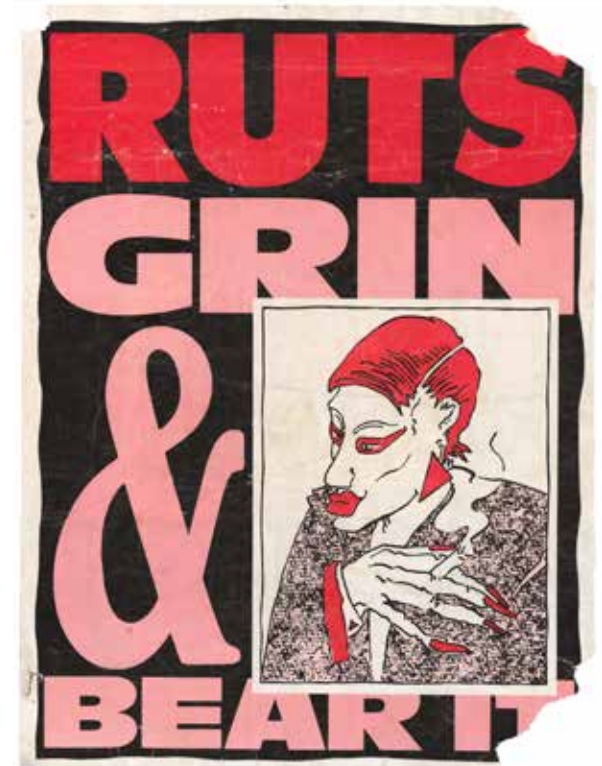
↑ Design by X3, 1978

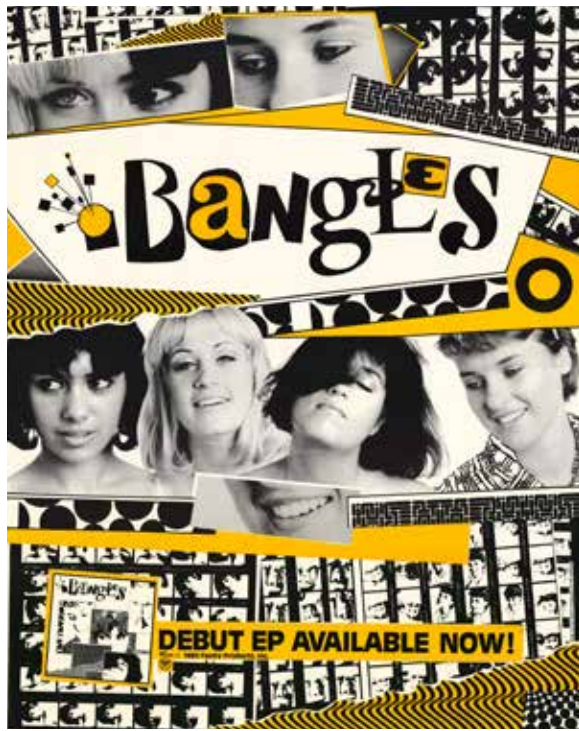
↓ Design by Jon Savage, 1979



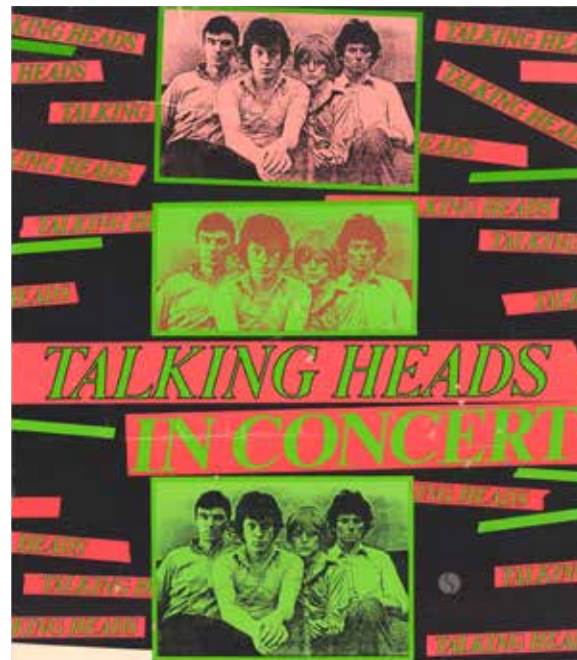
↑ Design by Bruce Carleton, 1978

↓ Design by Oliver Howard, 1980





↑ Design by Ewa Wojciak, photo by Bob Seideman, 1978



↑ Talking Heads, 1978

Designed by Mark Reeder, 1981 →



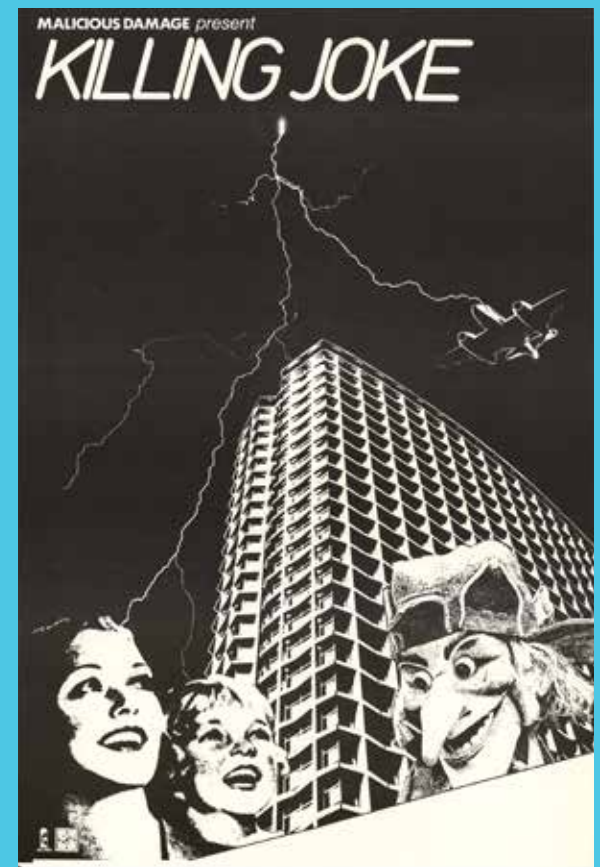
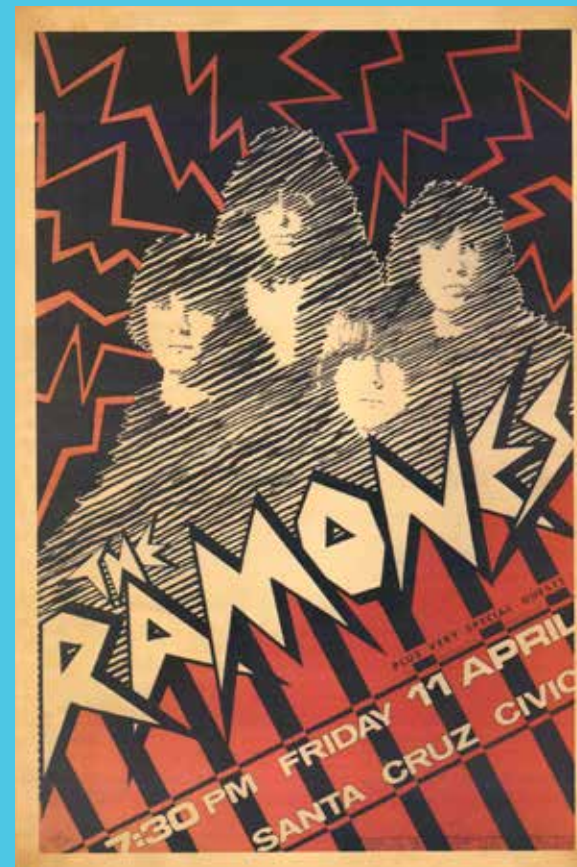
↓ Ramones, 1980

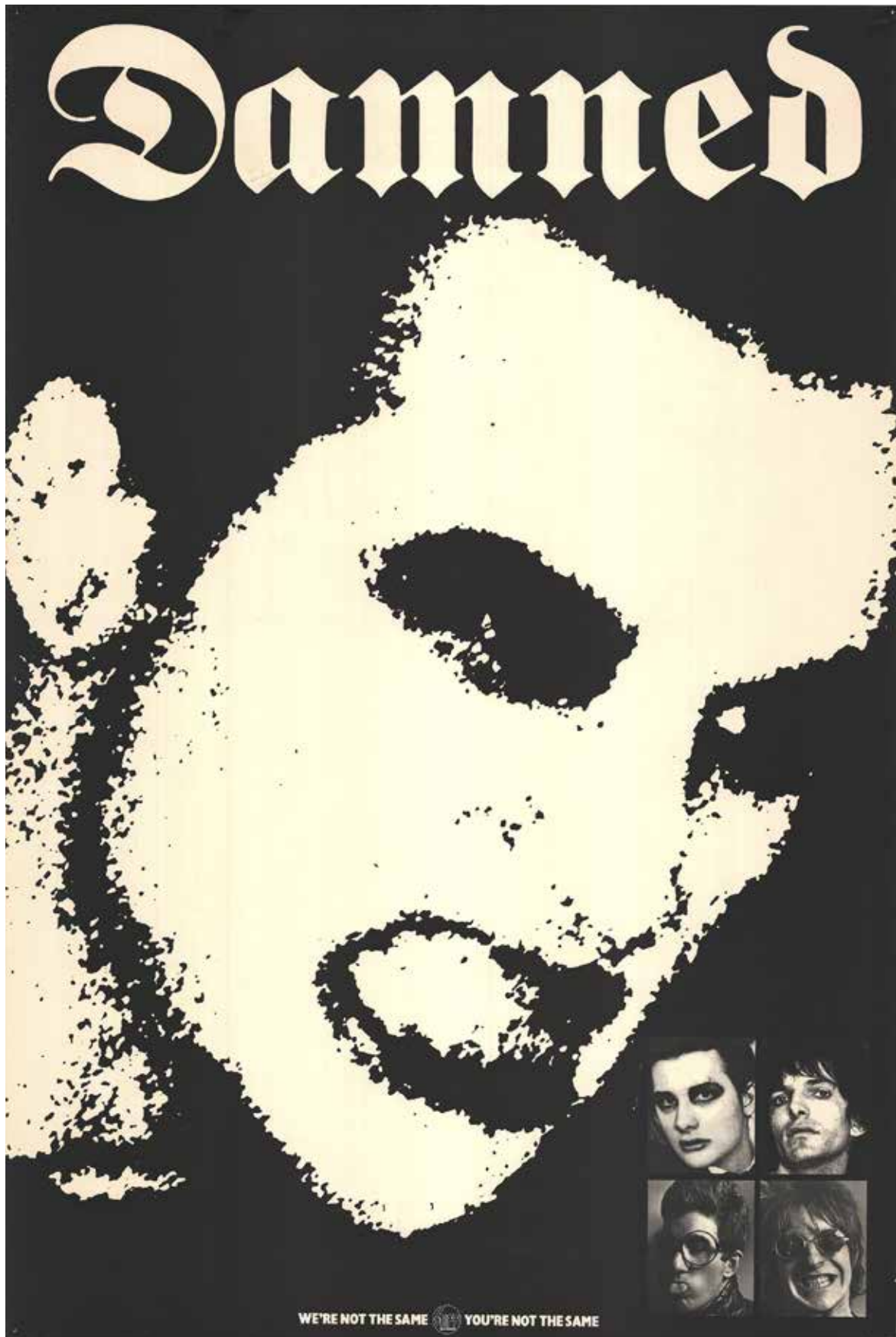
↓ Design by Mike Coles, 1979

↓ Design by Laurie Anderson, photo by Deborah Feingold, 1984



↓ Design by X3, 1978





↑ Design by Barney Bubbles, 1977



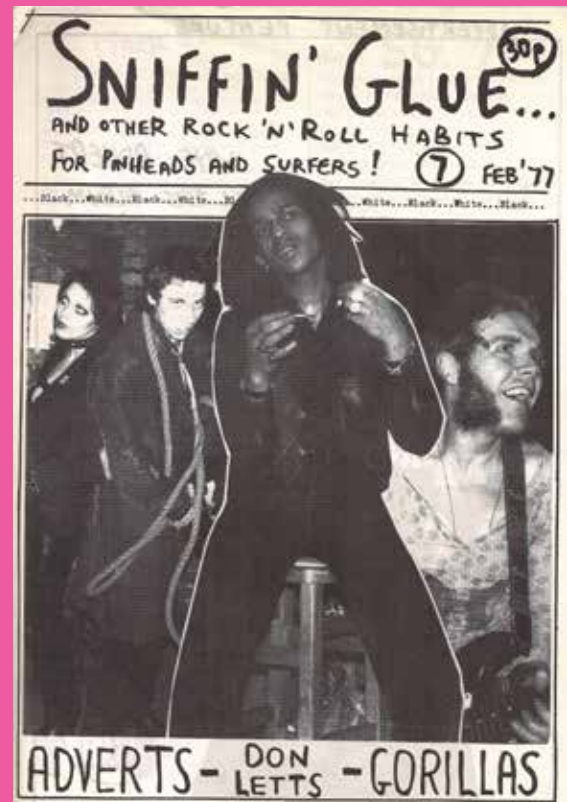
↑ The Clash, 1984



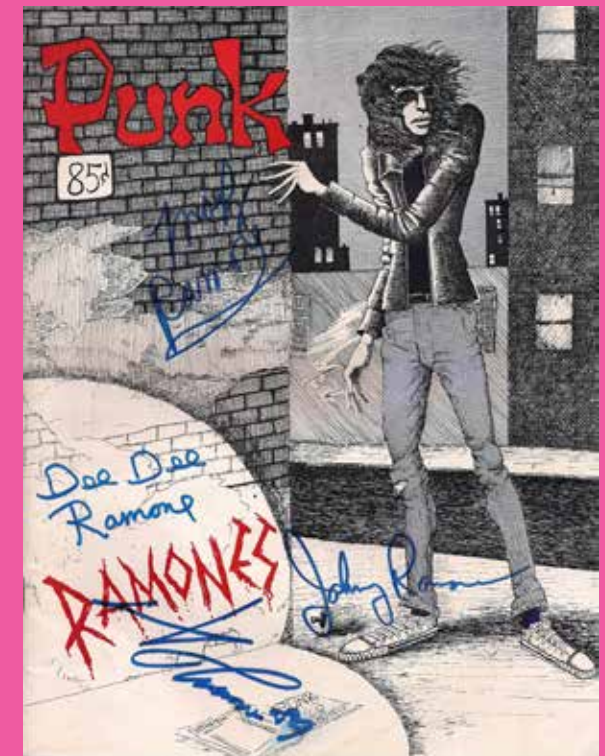
↑ Penetration No. 12, 1977



↑ Chainsaw No. 12, 1981



↑ Sniffin' Glue No. 7, 1977



↑ Punk No. 3, illustration by John Holmstrom, 1977

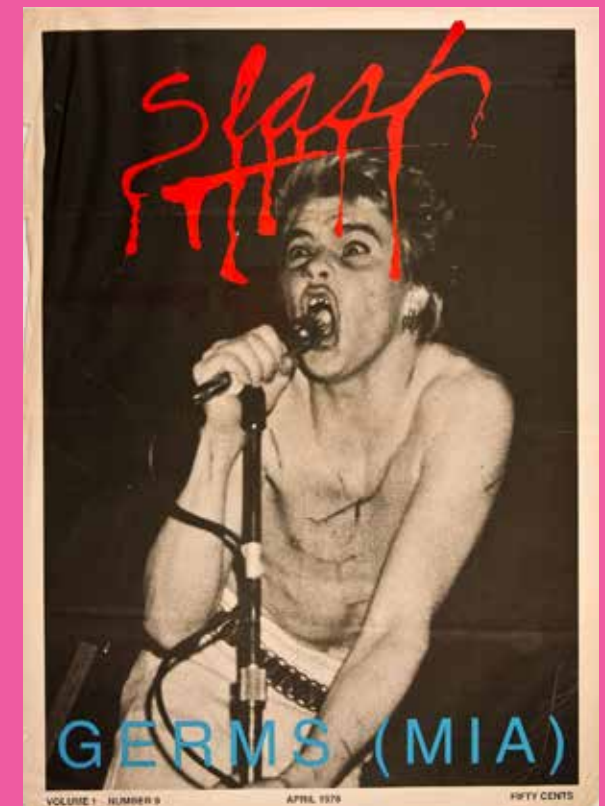
↓ Sniffin' Glue No. 8, 1977



↓ Non LP B Side No. 2, cover by Wynn Dan, 1982

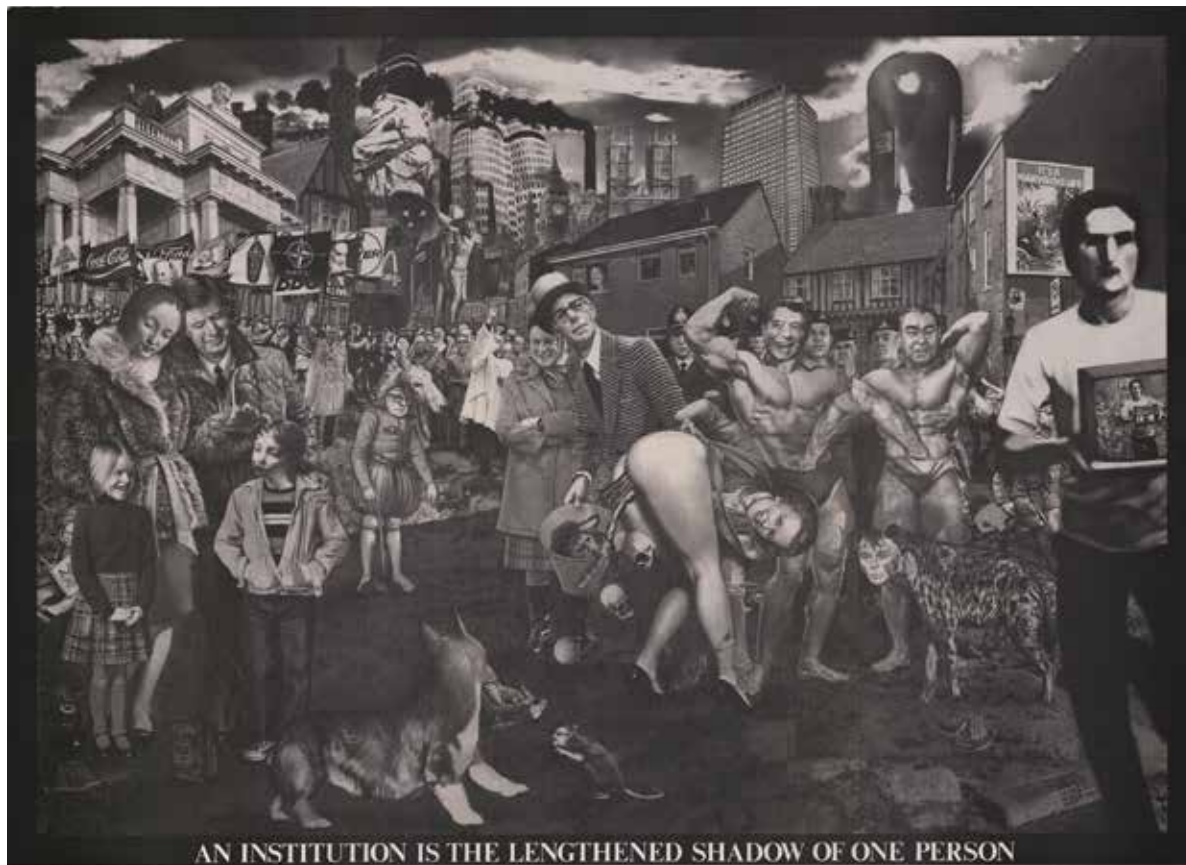


↓ Slash No. 9, 1978



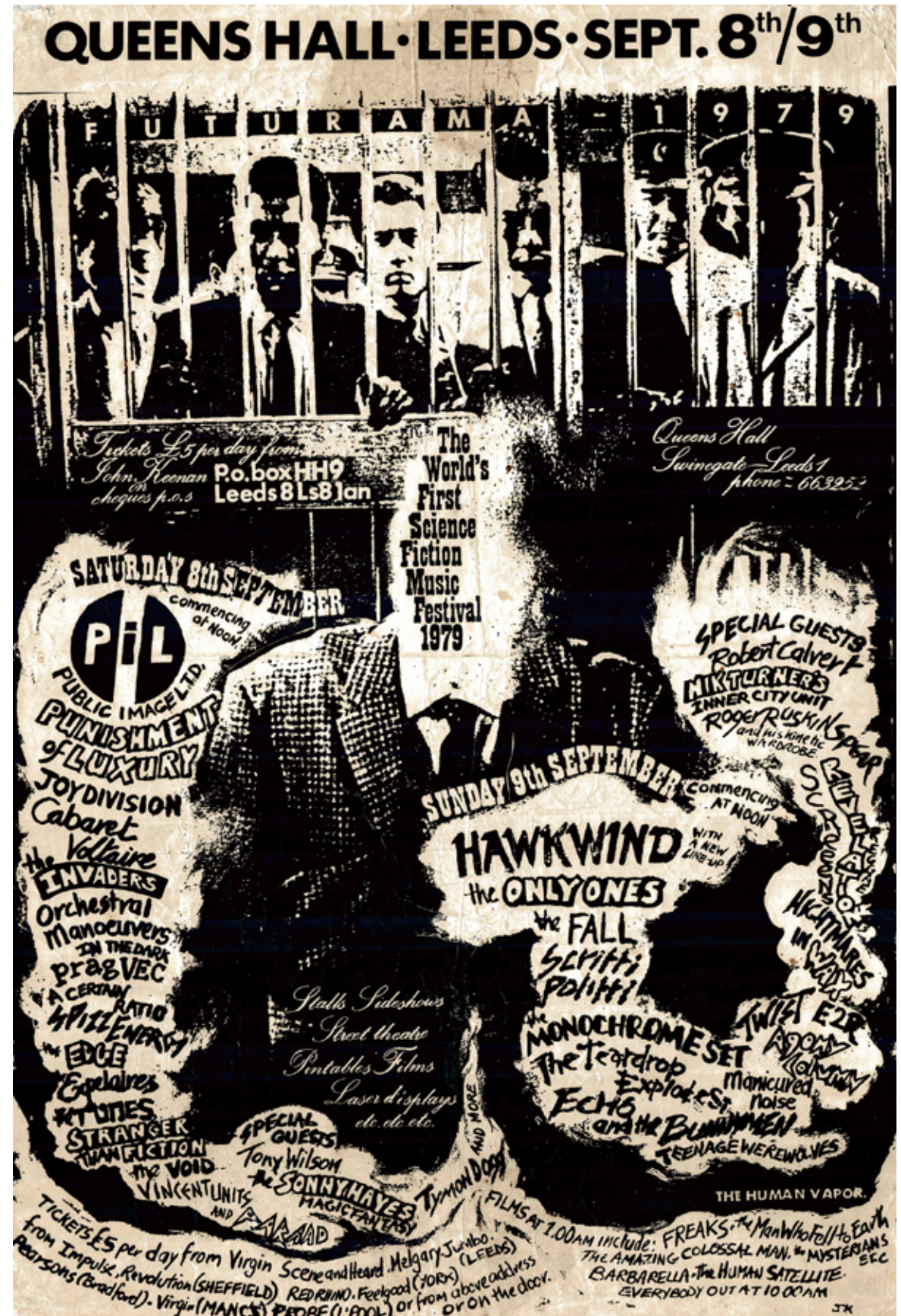
↓ Punk No. 7, illustration by S.W. Taylor, 1977



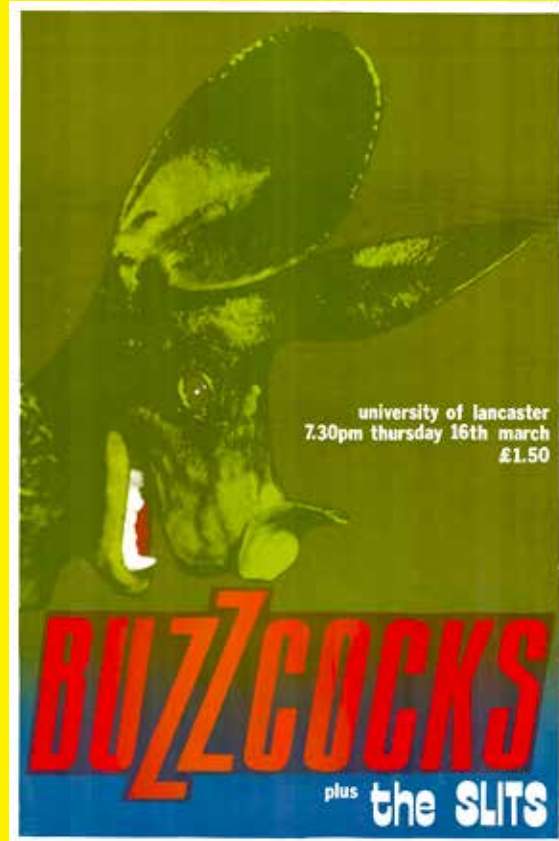
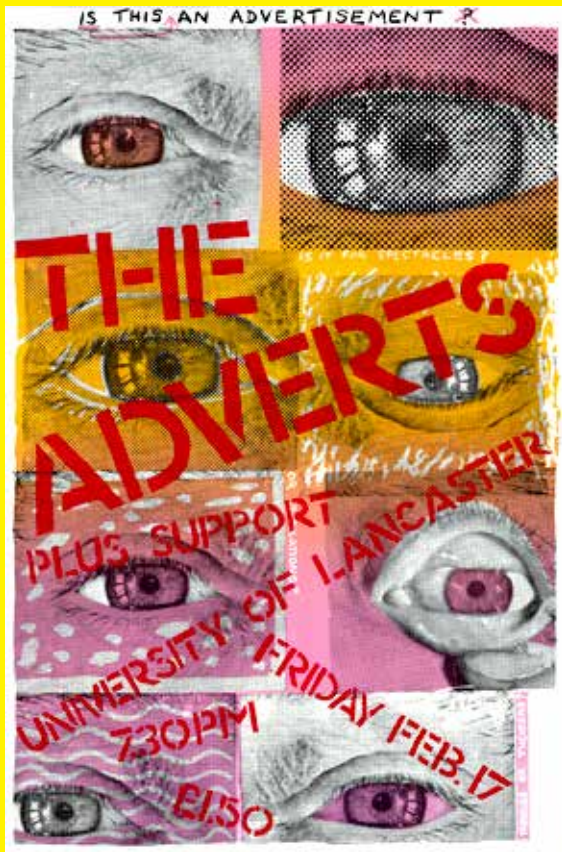


↑ Design by Gee Vaucher, 1982

↓ Design by Gee Vaucher, Crass logo by Dave King, 1979



↑ Designed by JK (possibly John Keenan), 1979



Designs by John Angus ↕→

1978 ↕

↑ 1977

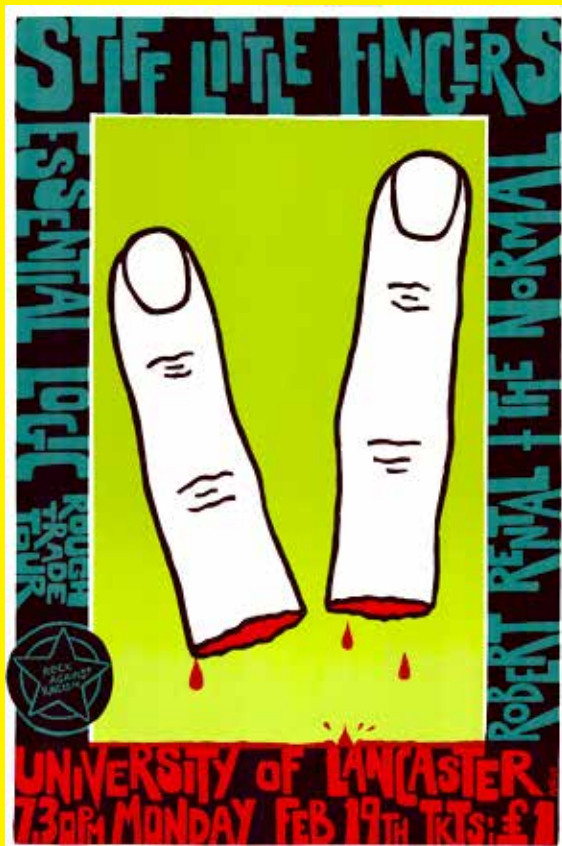
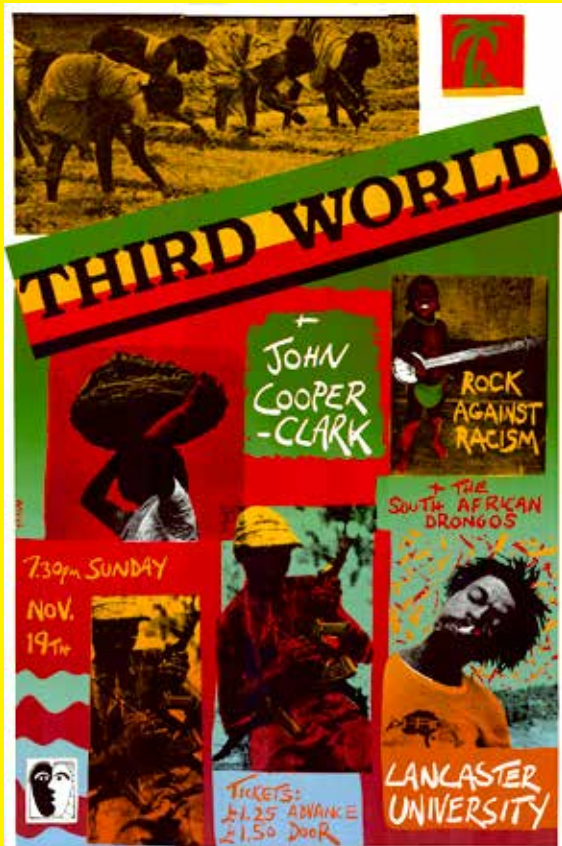
↓ 1979

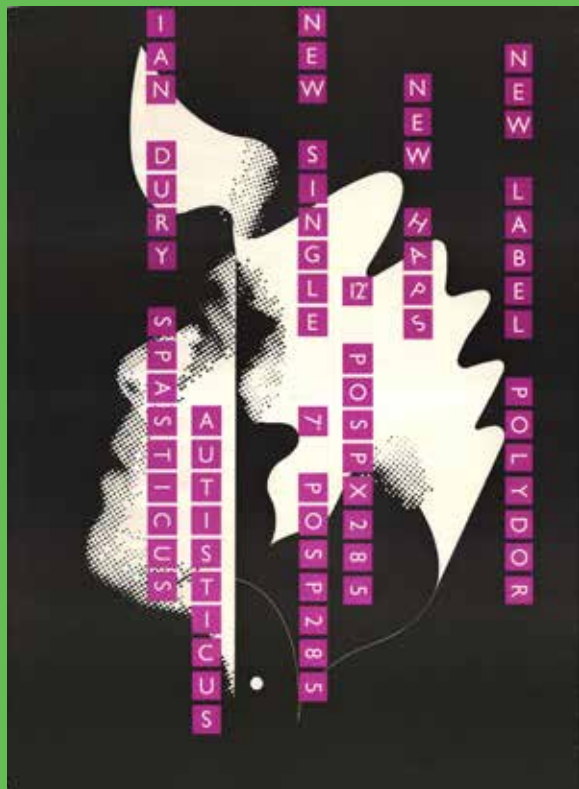
↑ 1978

↓ 1979

↕ 1980

↕← Designs by John Angus





↑ Design by Barney Bubbles, 1981

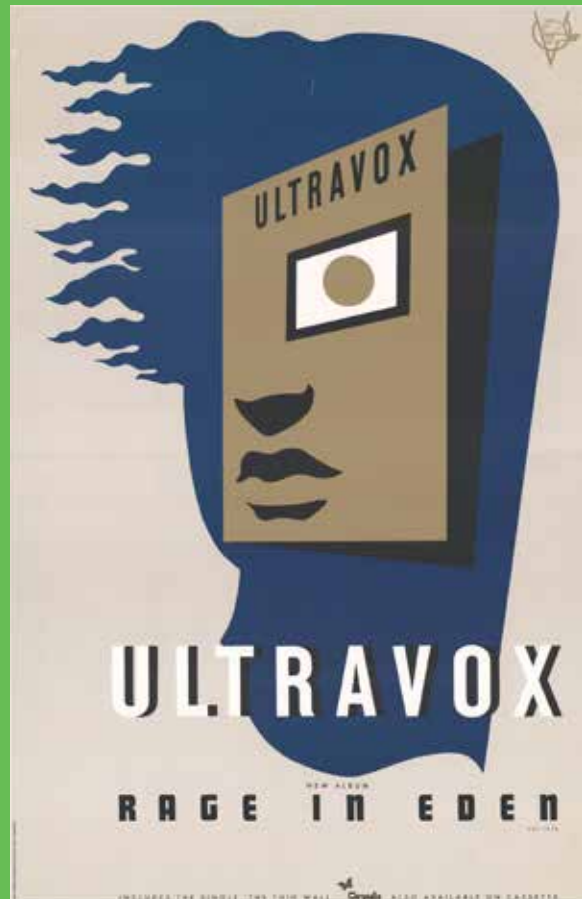


↑ X-Ray Spex, Black Slate, 1978

↓ Design by Peter Saville (after Hervé Morvan), 1981



↓ Photo by Richard Rayner-Canham, 1978



↓ Devo, 1981



**NEW ORDER
FACT. 50 1981
MOVEMENT**

↓ Design by Peter Saville (after Fortunato Depero), 1981



↑ Design by Bernard, Green and Tom, 1982



Designs by Martin Kaye ↕

1982 ↕

↑ 1980

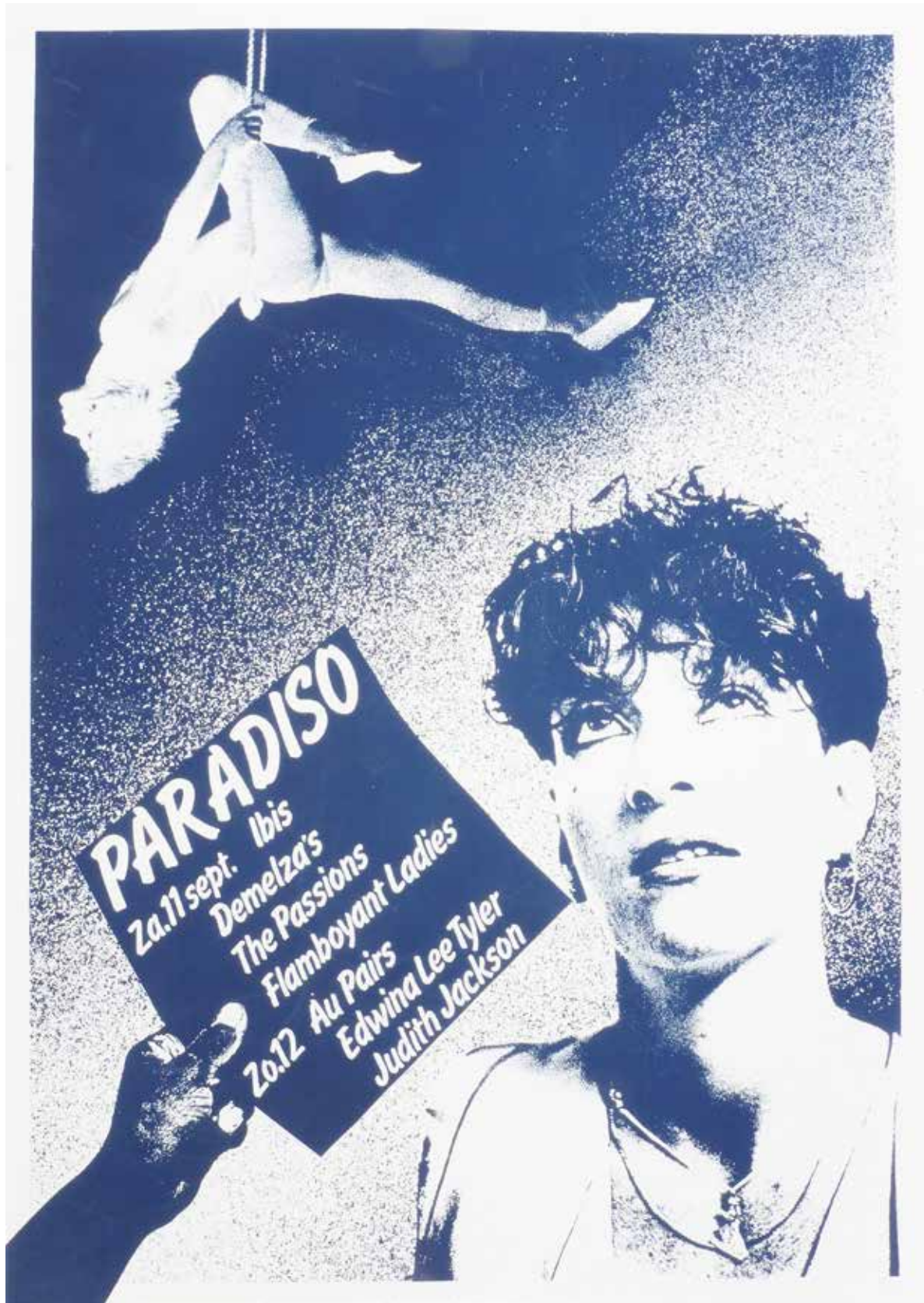
↑ 1982

↓ 1982

↓ 1983

↕ Designs by Martin Kaye

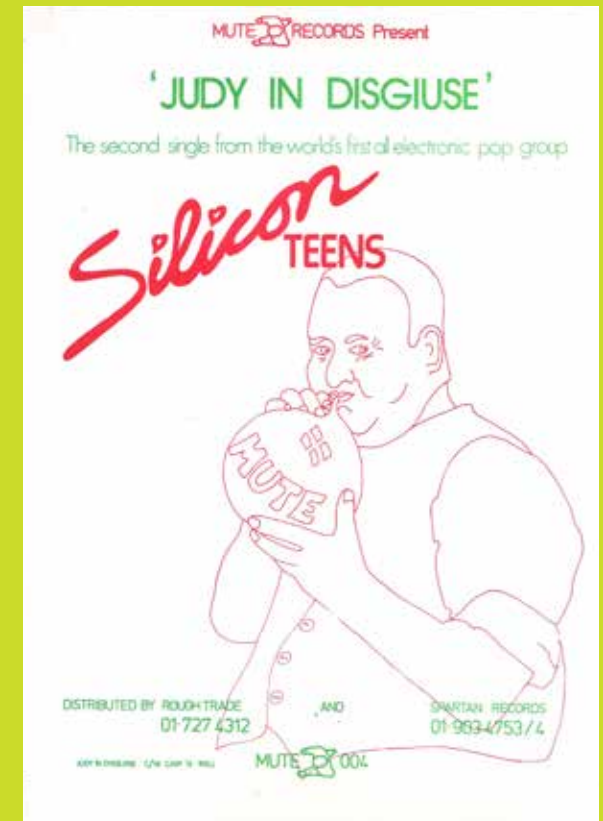




↑ Design by Karen Kvernenes, 1982

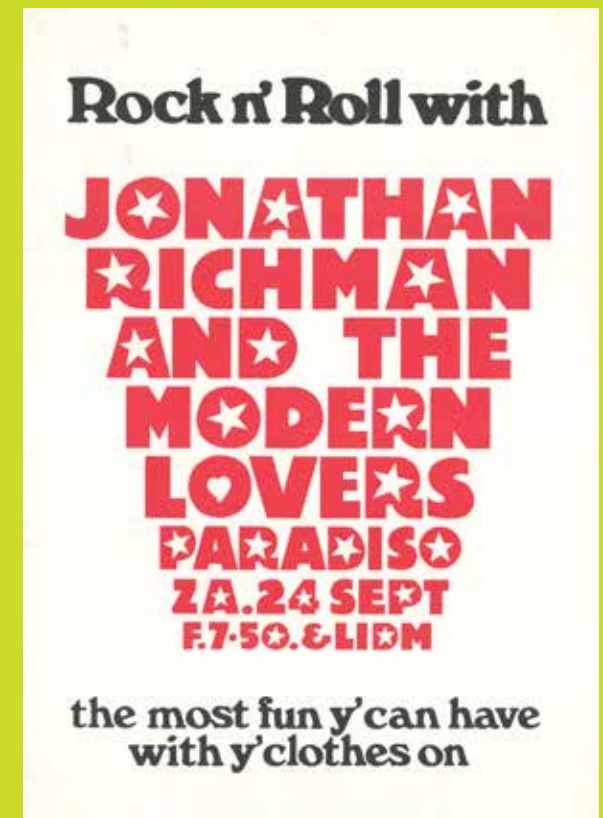


↑ Design by Russell Mills and Robert Mason, 1978

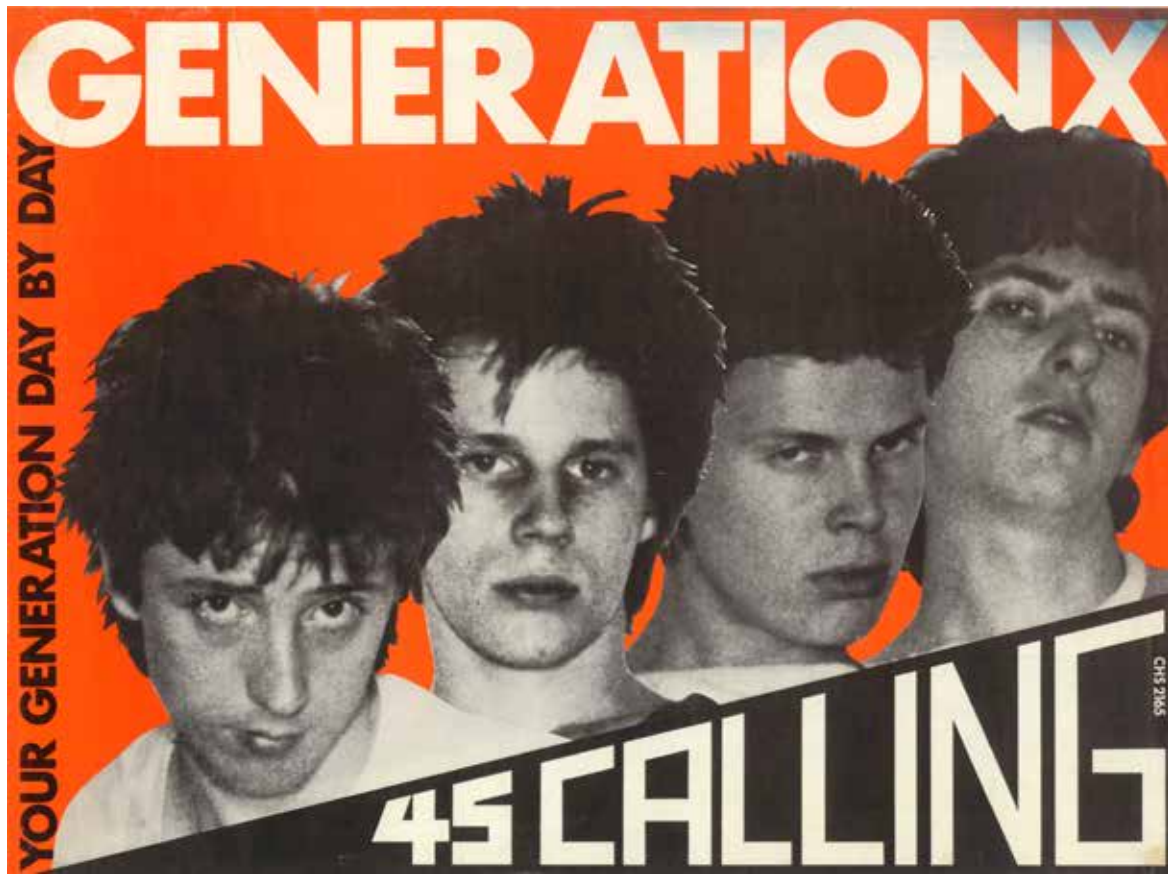


↑ Design by Simone Grant, 1980

↓ Public Image Limited, 1985

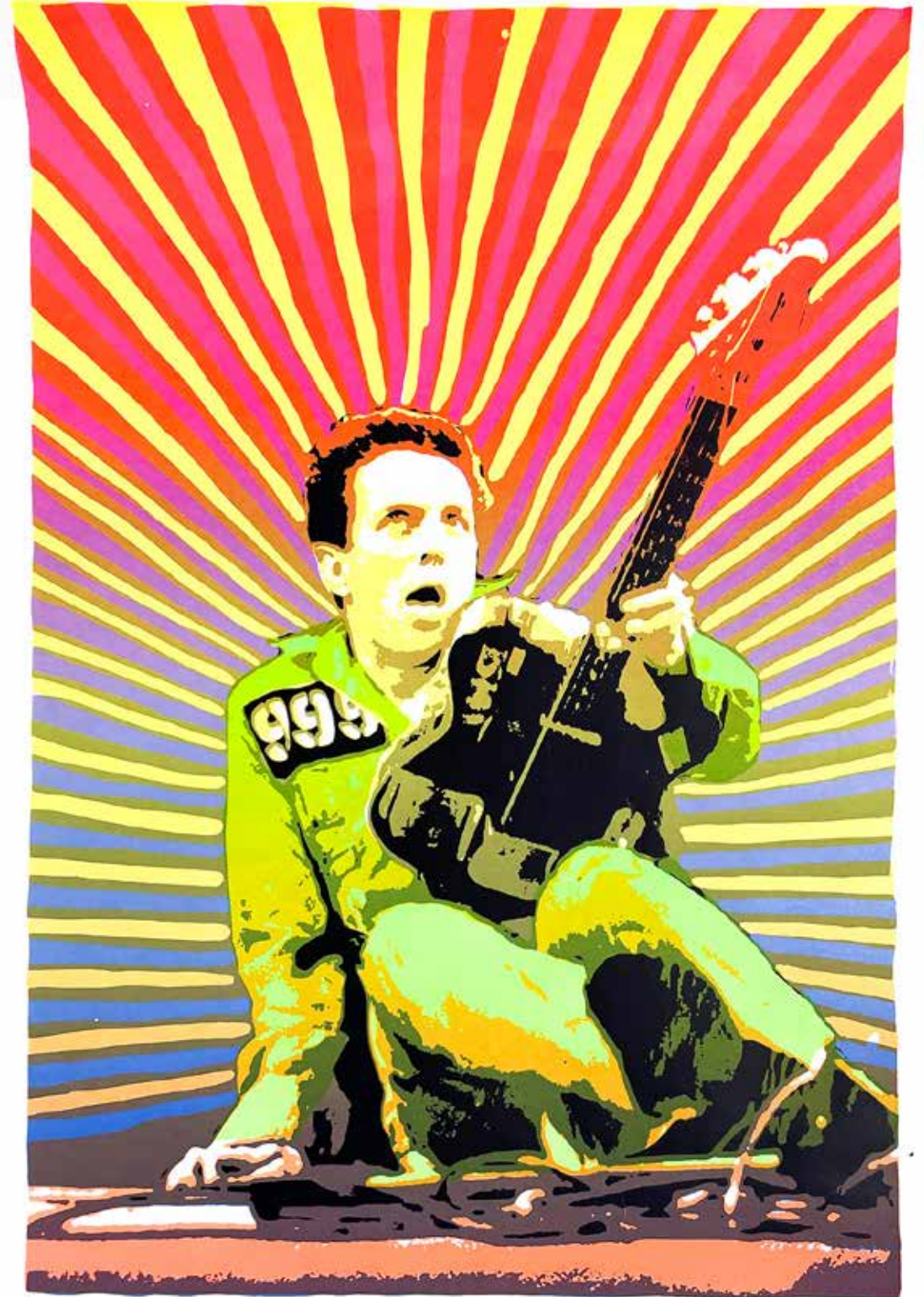


↓ Design by Martin Kaye, 1978



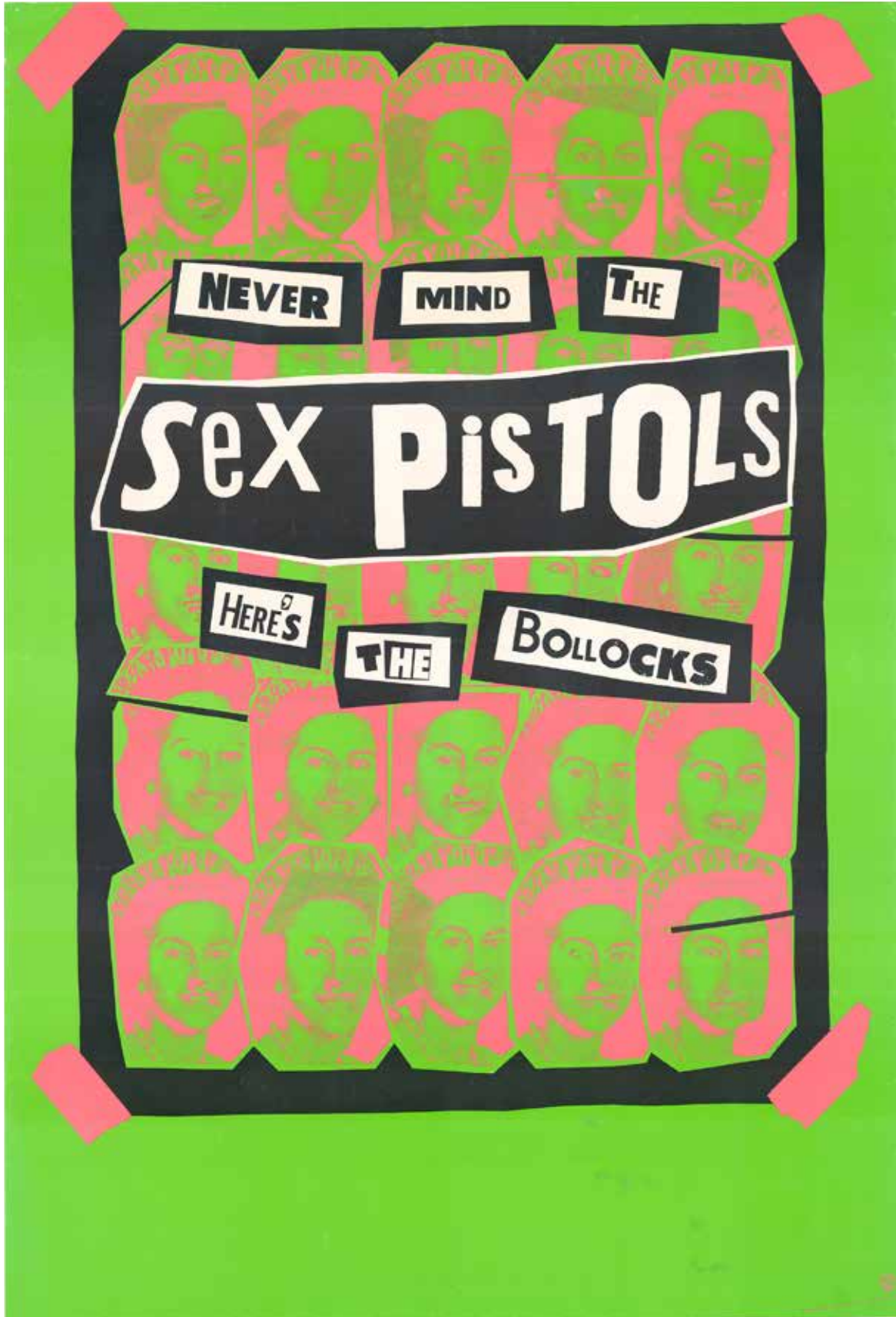
↑ Generation X, 1977

↓ Design by Futura 2000, 1981



X3
0925

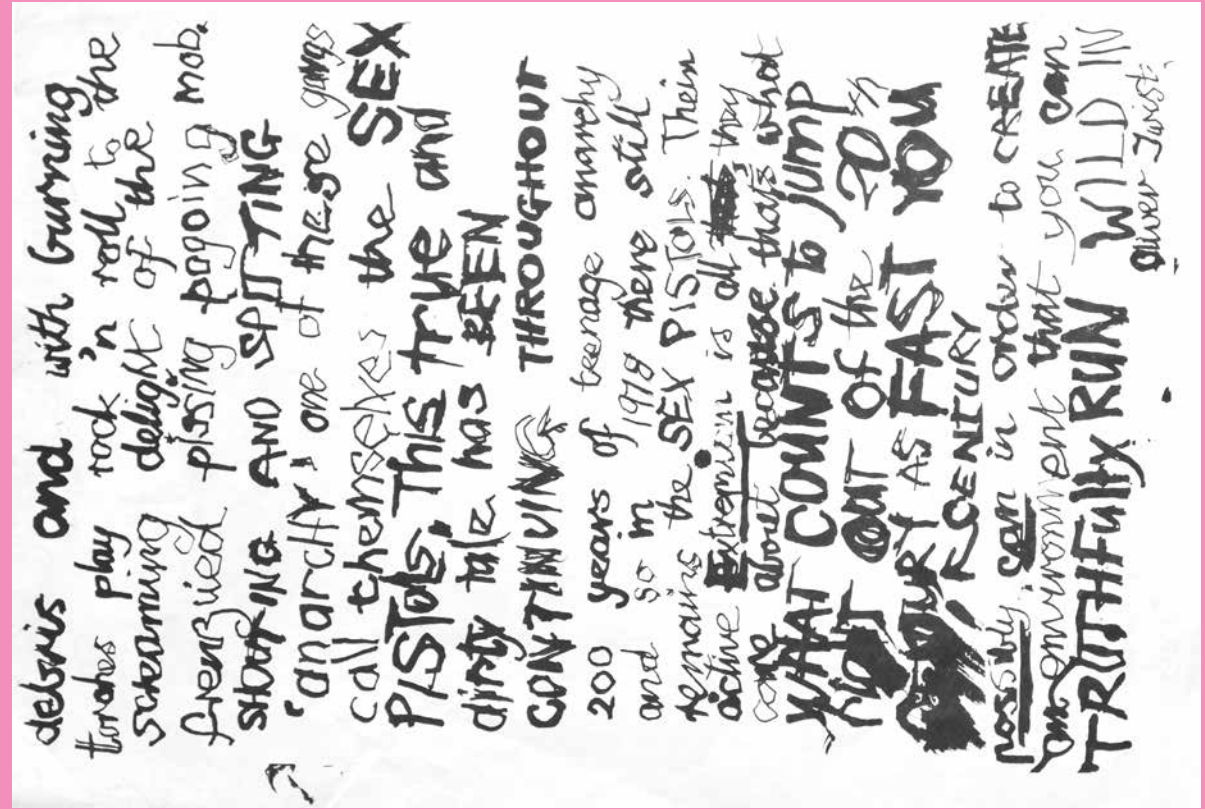
↑ Joe Strummer, photo by Jill Furmanovsky, design by X3, 1982



↑ Design by Jamie Reid, 1977



↑ Design by Malcolm McLaren, 1977



AU PLAN IK

JOY DIVISION



+ DIGITAL DANCE

JEUDI 17 JANVIER A 21.00

21 RUE DE MANCHESTER 1070 BXL ENTREE 200 F

GRAPHIC JOSY PRODUKT OF BELLECHIC '80 REPASIVE FOUR TEL:533.1900

SPLIT ENZ

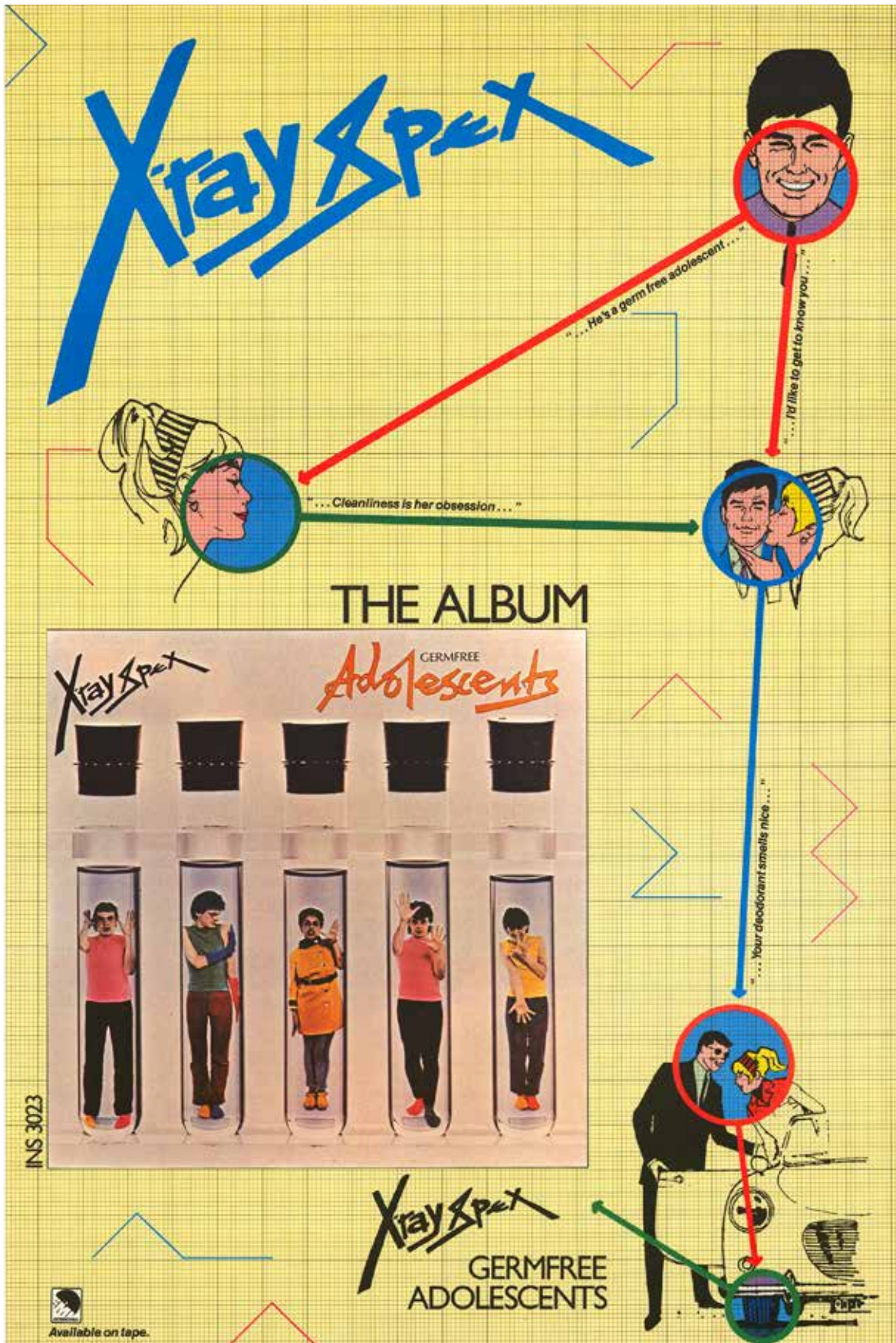


TRUE COLOURS

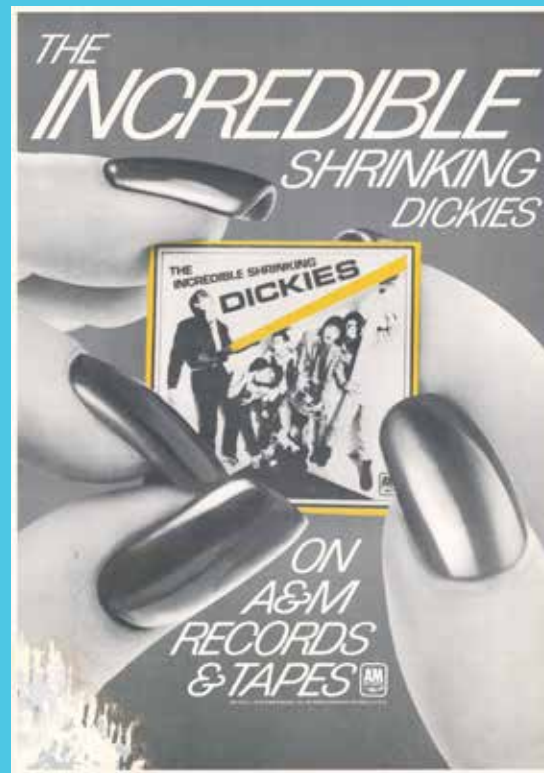


↑ Design by Jocelyne Coster, 1980

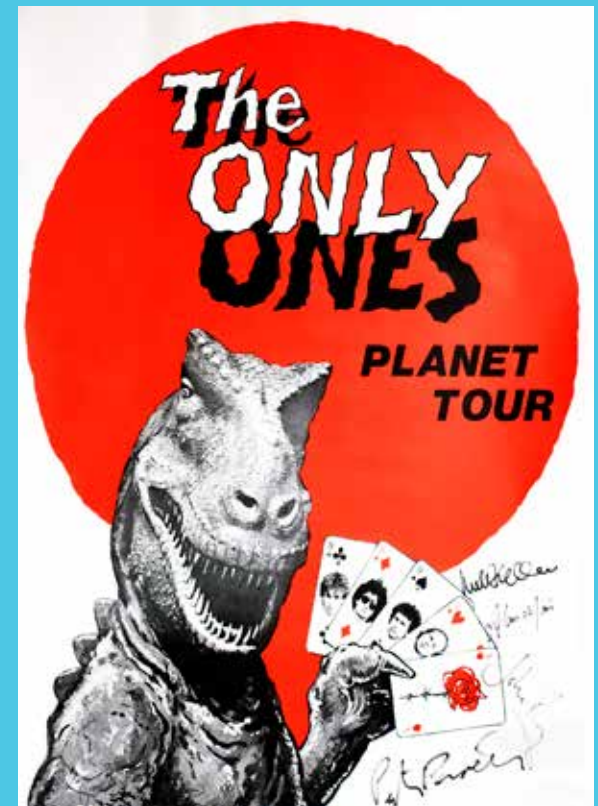
↑ Split Enz, 1980



↑ Design by Cooke Key Design, artwork by Falcon Stuart and photography by Trevor Key, 1978



↑ Design by Artrouble, 1979



↑ The Only Ones, 1978

↓ Design by Stephen Thomas Ray, 1979



↓ Kirsty MacColl, 1979



NEW SINGLE AVAILABLE NOW



TLR004
Lock it up ^{B/W} Jeepster
Taken from their forthcoming album THE ALBUM released on Nov 11th

still available. Outside View TLR001: Thinking of the USA TLR003
Distributed by The Label Record.

↑ Eater, 1977



↑ Generation X, 1979



↑ The Clash, 1980

↑ Design by Hipnosis, reworked by X3, 1977





↑ Design by Jamie Reid, 1976



↑ Design by Helen Wellington-Lloyd, 1976



↓ Ripped & Torn No.12, 1978



↓ Design by Jamie Reid, 1979

↓ Seditious shirt by Vivienne Westwood, 1979



↑ BOY of London, custom made Wemblex shirt, 1977

↓ BOY of London, black parachute shirt, 1979





↑ Design by John Sims, 1979



↑ Design by Geoff Halpin, 1978

↓ Design by Malcolm Garrett, 1980



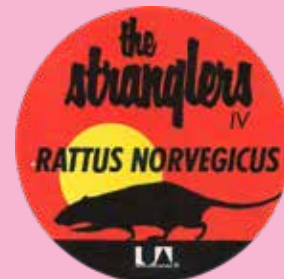
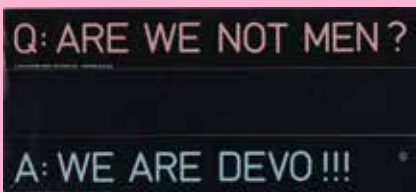
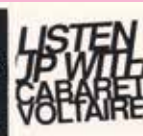
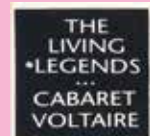
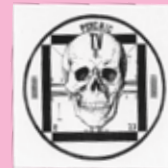
↑ Boomtown Rats, 1979

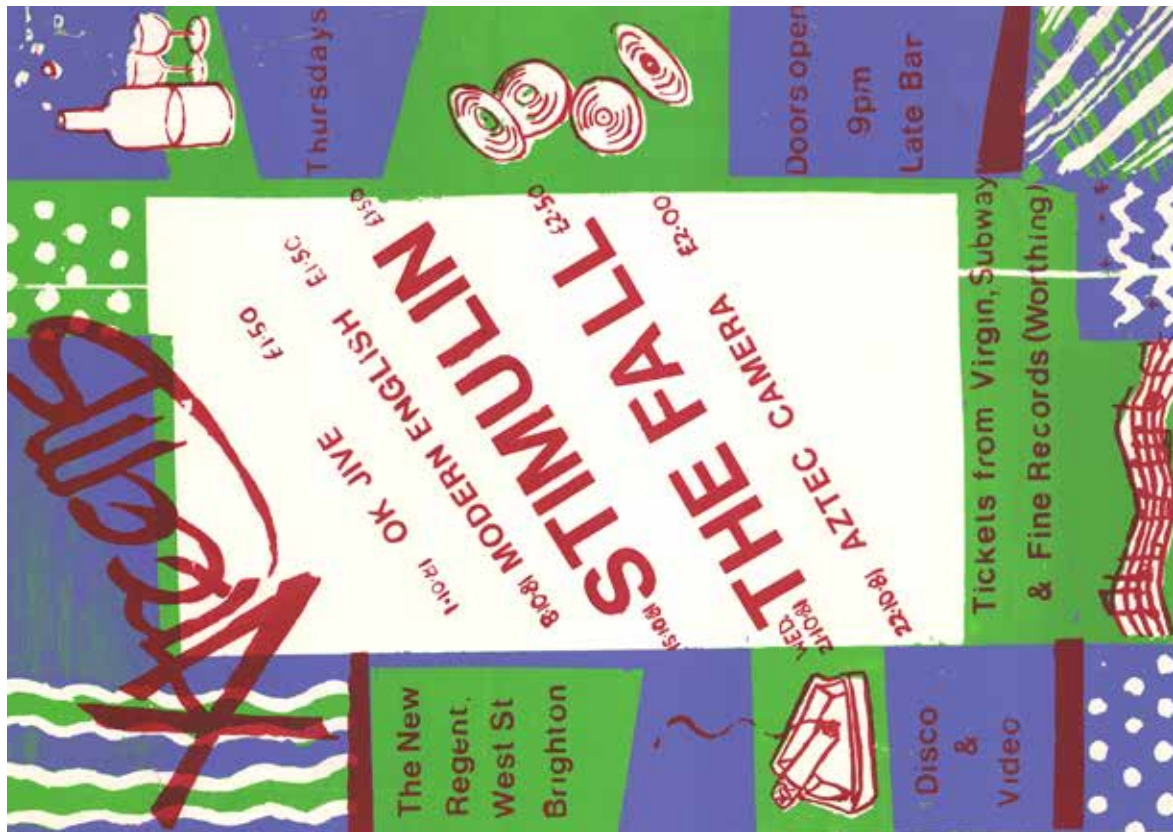


↑ Design by Malcolm Garrett, photo by Jill Furmanovsky, 1978



Prey For Nick Lowe.



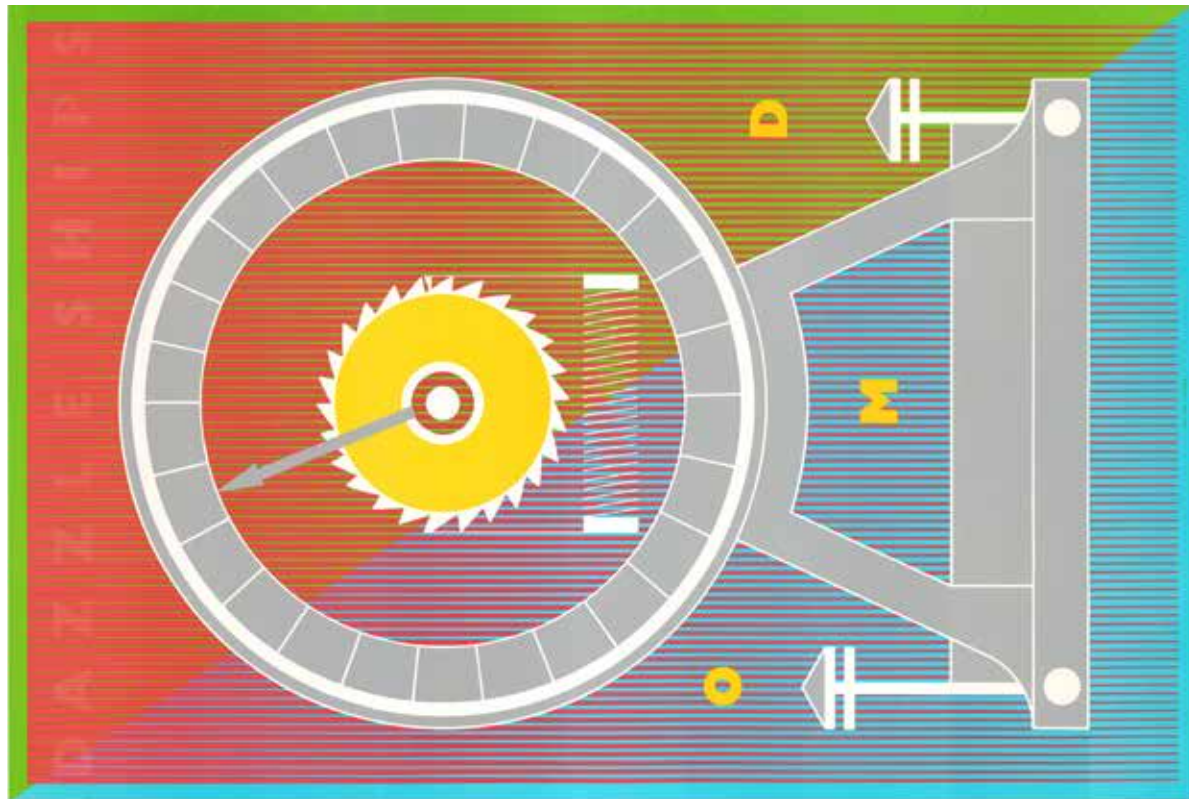


↑ Xtreams, 1981



↑ Heatwave, 1980

↓ Design by Peter Saville Associates, 1983



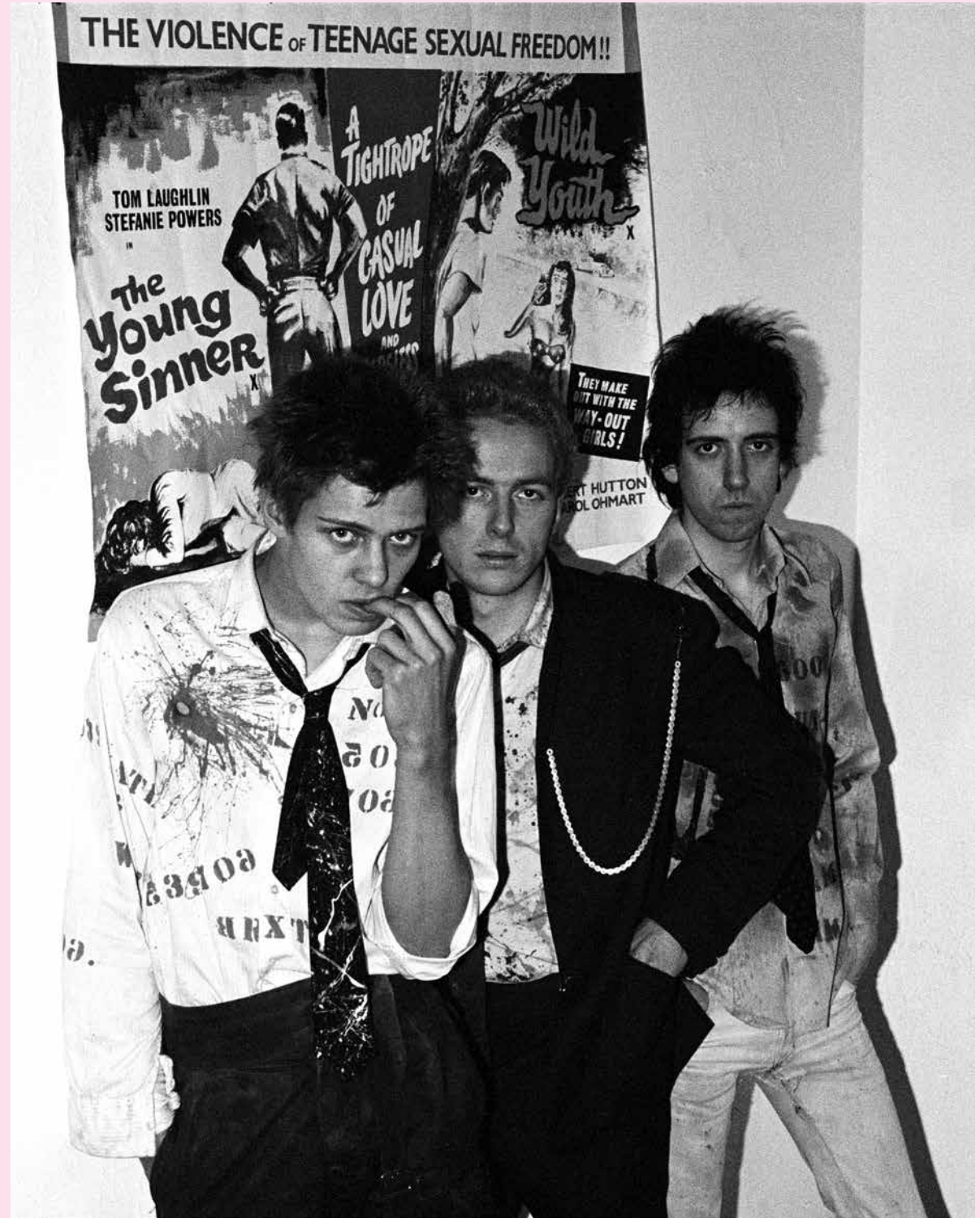
↓ Design by X3, 1978



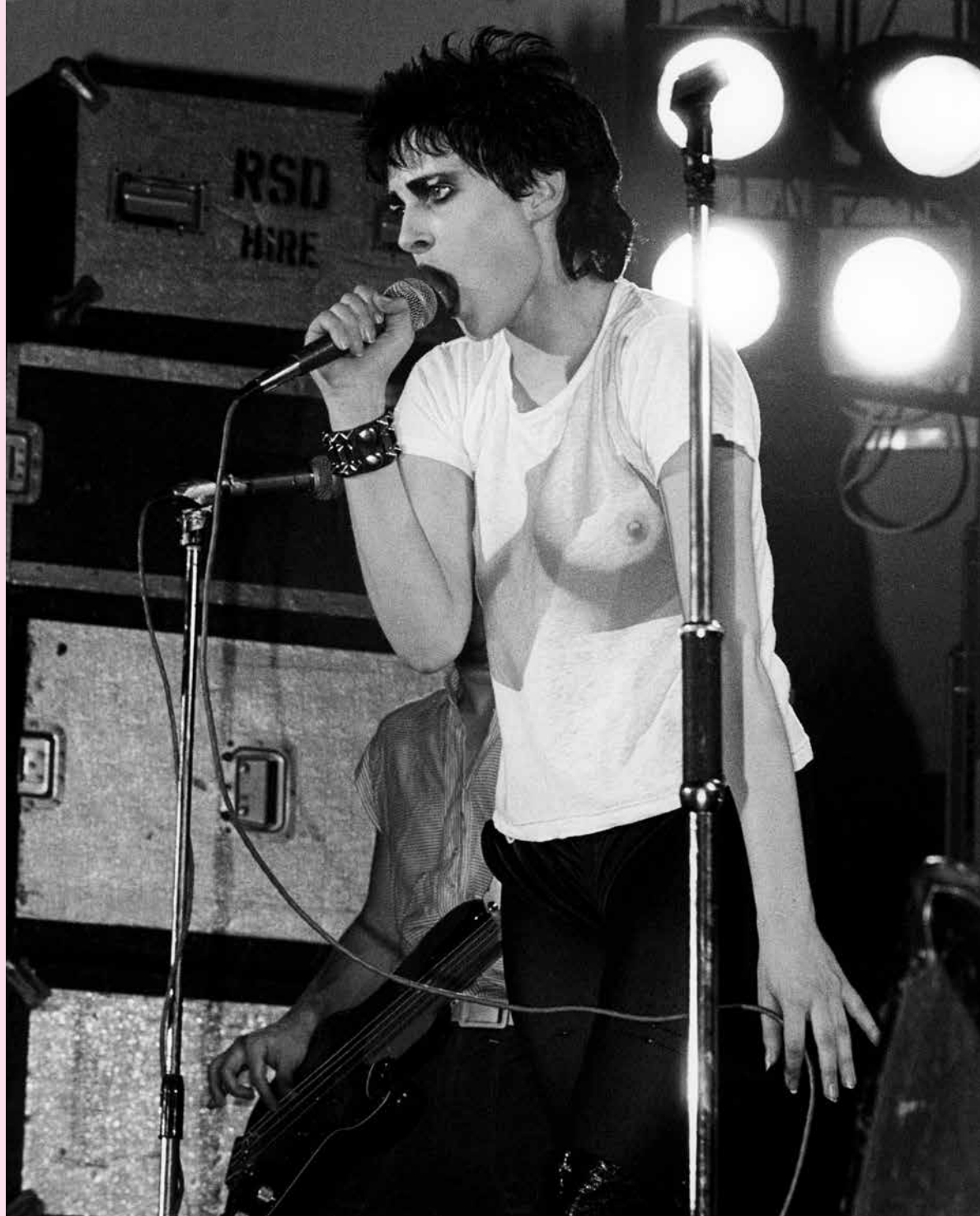


← The Moors Murderers featuring Chrissie Hynde, 1977, photo by Sheila Rock

↓ The Clash, 1976, photo by Sheila Rock



↓ Siouxsie and the Banshees, 1976, photo by Sheila Rock



John Lydon, 1980, photo by Sheila Rock ↓



No Elvis, Beatles or the Rolling Stones: A Collector's Journey

The summer of 1977 was one of the most formative periods of my life. From the first encounter with punk rock, the music, posters and fashion immediately struck me. The broader popular culture of the mid-1970s held zero interest for me. I detested the pretensions of prog rock, whose often shapeless, indulgent music dominated the airwaves then. With the exception of The Who, I had no music to call my own. Hearing the first Clash record in June 1977 flipped a switch in my brain and my musical world was transformed.

My father's family lived in London, and every summer during my teens I would visit relatives for several weeks. My cousin, John Krivine, was immersed in punk fashion, having founded the King's Road shop Acme Attractions with Steph Raynor in the early 1970s, followed by BOY in 1977. I spent several days in the shop that July, and while John conducted BOY business I would observe the exotic (in some instances, rather scary) punk patrons in the shop. Many afternoons I would walk up and down the King's Road, going to record shops and, with trepidation, step through the entrance of Seditonaries, the ground zero for punk fashion. For a 16-year-old lacking self-confidence and an ocean away from his suburban home, Seditonaries was an awesome and menacing place.

By the time I returned to Briarcliff Manor (my hometown within New York City's commuter belt) in early September 1977, I had become a devout proselytizer for punk. Kitted out with oxblood DMs, blue suede brothel creepers, several BOY and Seditonaries shirts and bondage zipper trousers, I was convinced that within weeks, punk was going to sweep America and I would be credited for being the cool "first mover" in Briarcliff. How much more deluded could I have been? My classmates were bemused and made a few sarcastic comments

Andrew Krivine

but basically tolerated my obsession with punk. A few years later, I spent my junior year at the University of East Anglia in Norwich, England. UEA was part of the university touring circuit and nearly every exciting British band that passed through Norwich performed there or at local clubs. A wealth of "new wave" musical creativity, the Cure, a very young U2, Altered Images, the Au Pairs, Echo & the Bunnymen, the Jam, Madness, and the Skids.

After university I continued to add to my collection, for both a love for the music and an appreciation of the artistry of countless punk, new wave and post-punk poster designs. I was compelled to devote as much time and effort as possible to my collection. The fashion, graphic designs, the intense irritation punk provoked in the older generation and, of course, the music itself, all fueled my passion. Punk sonically pulsates; it has velocity, aggression and humor. Punk rejects hypocrisy and pretense. There are no entry requirements, no barriers to prevent you from joining a band and making a racket. A rudimentary command of guitar, drumming, or even singing is all you need (as I can well attest: a dreadful guitarist, that didn't stop me playing in Bloody Hell).

Graphic design and music in the punk era were closely fused, particularly in Britain. Musicians such as Viv Albertine, Adam Ant, Ian Dury, John Foxx, Mick Jones, Glen Matlock and Paul Simonon all studied at art schools before forming bands. The widely accepted narrative of punk's spontaneous, untutored DIY impulse—while true for the music—is largely inaccurate regarding the designs. Many of the young Britons who would become designers or join bands came up through art colleges being exposed to art, graphic design and fashion. The T-shirts and trousers stocked by BOY and Seditonaries—as well as the gear created by the bands themselves—were embellished with slogans, patches, typography and

symbols, Vivienne Westwood created several hand-made t-shirts which fused Sex Pistols lyrics with provocative imagery. From the very start, the music and graphics of punk were merged in a symbiotic dance.

In Julien Temple's film *The Clash: New Year's Day '77*, we see The Clash customizing their own boiler suits and shirts in a dank London taxi repair garage, using stencils and spray-paint guns. The resulting clothes can be seen worn by the band on the cover photo of the single "White Riot." The Clash epitomize the idea of *Gesamtkunstwerk*—a creation that synthesizes the musical, theatrical and visual arts—we see how the band's music (the inaugural gig at the Roxy), graphic art (Paul Simonon's mural on the wall of their Rehearsal Rehearsals practice studio), and their self-made clothing all fused seamlessly.

During the first wave of punk, the fashion had vitality and immediacy from multiple, cross-pollinating sources: clothing designers, the bands and the DIY inspired punks going to the clubs. Many distinct looks came from individuals on the scene Poly Styrene, Jordan, Siouxsie Sioux, as well as bands mining art historical movements in a search to invent a new look for themselves such as Generation X (Constructivism), The Sex Pistols (the Situationists), the Buzzcocks (Mondrian), and The Jam (Pop Art).

In a time before social media, designs in print were the public face of the music, the design often as iconic as the music itself. Many British punk, new wave and post-punk musicians forged enduring partnerships with individual graphic designers and photographers: Barney Bubbles and Elvis Costello; Mike Coles and Killing Joke; Raymond Pettibon and Black Flag; Malcolm Garrett and Buzzcocks; Jamie Reid and the Sex Pistols; Peter Saville and Joy Division/New Order; Gee Vaucher /Dave King and Crass.

The music represented in *Torn Apart* created a platform for some of the most exuberant and visually arresting postmodern graphic designs of the twentieth century. If visitors to the exhibition experience even a fraction of the excitement and exhilaration these posters and artifacts have given me, I will be thrilled!

A version of this text first appeared in *Too Fast To Live, Too Young To Die: Punk & Post Punk Graphics 1976–1986*, Pavillion, 2020

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Thanks

With this presentation at the Pacific Design Center, my personal Lewis and Clark expedition has come to a very happy conclusion—I have reached the Golden State! For over seven years I've dreamed of presenting an exhibition on the scale and sweep of *Torn Apart* on the West Coast. Countless proposals to museums in California, Oregon and Washington never reached fruition—at best a sympathetic curator would politely suggest "Andrew, why don't you try us again in five years?" This rather dismal track record is now in the rear-view mirror.

Collaborating with Michael Worthington on *Torn Apart* has been a joy for me; within five minutes of our first phone call, I recognized a kindred spirit. Immediately after hanging up the phone, I knew the future of this exhibition was assured, and that I could count on Michael's limitless enthusiasm and passion to make the exhibition become a reality.

I would also like to thank my brother Jonathan. Without his dogged perseverance—cold calling university galleries across the country for months on end—I never would have crossed paths with Michael. Jonathan's help has been instrumental in bringing these materials to the Pacific Design Center Gallery.

Punk By Design

Punk is not about the music, never was. There were the brand names (Sex Pistols, The Clash, Ramones, Buzzcocks, etc.), there were the isolated wonders (Snatch's *I.R.T. & Stanley*, for instance), and there were personal passions (Johnny Moped, for me). That aside, much of punk was unlistenable. Maybe most of it. Not just the music that was meant to be unlistenable, either—Crass, for example—but also the stuff that actually intended to reach out to an audience. Has anyone played the *Live At The Roxy* album right through to the end since, well, 1978? Did anyone listen to Eater's second single even at the time? And that's just the stuff that was good enough to be recorded. Live shows could be—and generally were—even worse; far worse. (I write from the historical perspective of too many late nights at the Vortex on Wardour St.)

That punk was a music movement was one of its great myths. The other big myth—about English punk, at least—is that it was a “working class” thing, a revolt of the excluded and impoverished, a 1970s uprising of the bondage-culottes. Punk—and punks—might, in Oscar Wilde's words, have been in the gutter while looking at the stars, but that was mostly by choice.

Nor, and this is the real point, were punks uneducated. True, there weren't many PhDs around, but there were a lot of art school graduates—or at least dropouts. Band members: Sex Pistols' Glen Matlock and three of The Clash, for example. Managers: Malcolm McLaren, most obviously. Above all, the designers who created the posters, fanzines, record sleeves and flyers. These designers existed in a third space, a link between bands, fans and record labels—whose art departments were far more supportive and (benignly) influential than bands and fans chose to believe.

Peter Silverton

Art and art schools played major roles in 1960s and early 1970s pop: Keith Richards practicing guitar in his college toilet; Pete Townshend's smashing guitar inspired by *Auto-destructive Art*, the 1959 manifesto of Ealing College of Art lecturer Gustav Metzger. The Beatles hired Peter Blake and Richard Hamilton to do album sleeves. The Rolling Stones used Andy Warhol and Robert Frank. Bryan Ferry named an album after a Marcel Duchamp piece.

Punk went further. It was, more than just about anything else, a testament to the post-WWII English art school tradition. Its ideas and fascinations were more those of modern art than popular entertainment. So it's best to think of punk not as music but as an art movement.

That was the case right from the start, maybe even earlier. Punk's visual impact came before the records, almost before the live shows. It was making regular appearances in British national newspapers before the Pistols had played more than a gobbing of shows. In their earliest days, The Clash played both the RCA (Royal College of Art) and the ICA (Institute of Contemporary Art).

Punk swept a previous generation of artists, designers and art school graduates right along with it. Sex Pistols' brand creator Jamie Reid (Croydon Art School) was its link back to the slogans and Situationist-isms of Paris, May 1968. Photographer Ray Stevenson, who created and self-published the *Sex Pistols Scrapbook*, was a previous associate of David Bowie. Ray's brother Nils (Barnet Art School) was a King's Road roué who became the Pistols' road manager, and later took care of Siouxsie and the Banshees. Barney Bubbles (né Colin Fulcher, who studied art at Twickenham College of Technology), had created both the label for Strongbow cider and the pyramid sleeve for the triple album record of the first Glastonbury festival; then designed

for Stiff Records—or more accurately, designed Stiff Records—and redesigned the *New Musical Express* (NME). The look and branding of Rock Against Racism and the Anti-Nazi League were the work of a small group of designers who were members of a Trotskyist grouplet, the Socialist Workers Party. One of them, Red Saunders, was by day a *Sunday Times* magazine photographer.

Photographers' contributions are easily and often missed. Many designers and bands worked closely with particular photographers. Barney Bubbles collaborated with Brian Griffin (Manchester Polytechnic School of Photography)—whose main employer had been *Management Today*, a magazine owned by Conservative party star Michael (later Lord) Heseltine. Elvis Costello worked with Chris Gabrin (Bournemouth & Poole College of Art) and Chalkie Davies (British Airways aircraft maintenance, Heathrow)—who also had a close relationship with the Specials, photographing their debut album sleeve.

There was a whole new art school generation, too. The Sex Pistols' first full show at Saint Martins School of Art was put on by Student Union representatives Sebastian Conran and Alex McDowell. A painting Alex made for his fine art course, *Kop-Ra-Fill-Ya*, showed a fellow student being fed through the bowels of a punk. His final show was consciously and deliberately shocking. The vice principal tore it down with his own hands. Sebastian is the son of Terence Conran, the designer, shopkeeper and restaurateur, who was the single greatest influence on post-1960 British domestic taste and manners. (Barney Bubbles designed for Conran's Habitat brand.)

Nick Egan (Watford College of Art and Design, 1976) did covers for The Clash's “Tommy Gun” and “(White Man) In Hammersmith Palais” singles. Neville Brody (London College of

Printing, expelled, possibly 1978) did a college concert poster for Pere Ubu. Peter Saville (Manchester Polytechnic, 1979) designed for Factory from the label's first product: “FAC-1,” a poster. Malcolm Garrett (Manchester Polytechnic, 1978) formed Assorted Images in 1977, and created the visual “face” of Buzzcocks—record sleeves, posters, ads. Alex McDowell designed (and printed) some of the era's most notable—and “shocking”—T-shirts, and coedited and designed the first punk issues of Terry Jones' *i-D* magazine.

Technological change also had a role in the emergence and elaboration of punk's visual style: cheap(er) silkscreen printers; IBM golf-ball typewriters, which made small-run fanzine printing not just possible but cheap (free, if you hijacked the one you'd find, barely used, in a student union office); cheap(er) and more widely available Xerox machines—first black-and-white, then color. Xerox copies were used to make cutout “ransom note” lettering. This was done, according to Glen Matlock, because Xeroxing was far cheaper than buying another (expensive) sheet of Letraset when you ran out of the letters “a” and “e”, as you quickly did.

Law and (lax) law enforcement played its part, too. From Victorian times (at least) to the 1990s, urban British streets were papered with posters. It was illegal, but to stop it the authorities had to find and charge the printers—who, according to the law, were legally responsible. So the printers didn't put their names on posters, and cities became punk's open-air gallery. The distribution and placement system for these posters was itself a thing of wonder and semi-criminality. In London, it was run by a couple of chancers nicknamed Vic the Stick and Terry the Pill. Their vans cruised the city streets night by night, loaded with posters, brushes and glue. They would, though, only

ever put up a percentage of the posters you paid them for; the rest they would keep for themselves, boosting their income by selling them. It is possible, even likely, that a good number of the posters in this exhibition entered the marketplace via Vic and Terry.

Visually, punk reached out into the wider world quickly and easily. Its visual style became a cliché almost immediately: some pink, some black, some hand-drawn lettering. This rapid impact was a harbinger of its future, too. It's a style that became—and remains—shorthand not only for the late 1970s / early 1980s but also for every kind of revolt, anger, blankness, challenge, left-fieldness and overall discontent. There was a wider aftermath, too. Punk and its evolutions became major influences on the way the world looks now—as did the designers. Malcolm Garrett helped set the shape of the New Romantics and is now, among many other things, an ambassador for Manchester School of Art and a Master of the Royal Designers for Industry. Peter Saville, via Joy Division sleeves and various design firms, including Pentagram, came to design the 2010 shirt for England's football team. Nick Egan designed for Malcolm McLaren, worked with Vivienne Westwood, and was one of the MTV video director generation. Sebastian Conran became head of product design at Mothercare in 1981. He has worked for John Lewis, run his own design company, and is on the UK Design Council. Alex McDowell formed Rocking Russian, a Soho-based design studio, creating record sleeves for The Clash, the Banshees and Glen Matlock's Rich Kids; then videos for the Cure, Iggy Pop, and many, many others. Later, he became a movie production designer, creating modern and future worlds for such films as *Fight Club*, *Minority Report* and *Watchmen*. He is now a professor at USC School of Cinematic Arts.

Neville Brody, whose first job was at Rocking Russian, went from magazines (the *Face* and *Arena*) to newspapers (the *Times*' new typeface) to rebranding of the BBC and becoming Head of Communication Art & Design at the Royal College of Art. Chalkie Davies moved to New York and became one of the world's most significant still-life photographers, working with Nike, Gap, Donna Karan and Apple, among others; it was his images that introduced iMacs to the world. Barney Bubbles designed for Ian Dury and Elvis Costello; then made videos for the Specials, Squeeze and the Fun Boy Three.

Not much music from the early days of Punk has stood the test of time, and frankly most of it was never intended to last longer than the explosive moment it was created in. But many of the designs that supported and surrounded the music have fared better, some have become timeless. Punk was the art school dance that did go on forever.

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Torn Apart: Punk, New Wave + the Graphic Aftermath

I missed “real” punk—I was 10 in 1976—but not its aftermath. By the time I was 14, the bands I loved were either strongly connected to punk (The Clash, SLF, Buzzcocks, The Jam), or definitely NOT punk, but they had grown out of it (The Specials, The Cure, Joy Division, Bauhaus). By the time 1980 rolled around, anything was up for grabs: it was the start of post-modern pluralism with its diverse cornucopia of musical styles. In the '80s you could belong to several tribes all at once, the monotheism of Punk long gone. In truth the singularity of Punk was nothing more than a marketing ploy, its rebellious originality deliberately disconnected from its eclectic musical lineage.

As a ‘too-late-for-punk’ teen, I gravitated towards the term New Wave. It could mean anything new or experimental that spewed from the Pandora's box that Punk had smashed open. Ska, synth-pop, rockabilly, goth... you could put them all under that umbrella, comforting yet meaningless, eventually replaced with the equally vague term “indie”.

I wanted to be a photographer because of Pennie Smith, Brian Griffin and Sheila Rock, and then later on, a designer because of Peter Saville, Vaughan Oliver and Barney Bubbles. All my visual inspiration came from music, all my cultural knowledge, all my socio-political knowledge too. Punk and New Wave shaped my life in every imaginable way.

As a graphic design faculty at CalArts, I would occasionally mount small exhibitions of my Punk/New Wave 45s I had brought with me from England, or give the odd lecture on Punk design. But I was never sure who would be interested in this material. When Andrew Blauvelt curated *Too Fast To Live* at Cranbrook Art Museum in 2019 it was clear there was an audience, and I felt pangs of jealousy. I felt so connected to Punk/New Wave graphics, it was *my* area of expertise, it was *my* history, it somehow belonged to *me*.

Michael Worthington

I helped create the CalArts poster archive and curated a poster exhibition at REDCAT in 2020. Through my colleague Louise Sandhaus, this led to the PDC Gallery as an exhibition venue, and by some tangential connections and fortuitous timing also connected me to Andrew Krivine, owner of the collection that had formed the basis of *Too Fast To Live*.

With a DIY punk attitude, Andrew and I decided the two of us could make a large-scale show of his collection happen in Los Angeles. Over the span of a frantic four days in a storage unit in New Jersey, the pair of us pulled the best and rarest works from Andrew's collection. For those four days I was a 14-year-old again. Each gem that Andrew presented was a time capsule, an object imbued with the extraordinary power to conjure up the past and to revive long lost memories.

And while the exhibition is concerned with music history to some extent, it is more than anything, very deliberately and unapologetically a graphic design exhibition. This exhibition taps into the duality of graphic ephemera: simultaneously worthless yet priceless, ubiquitous yet treasured. What would any of us give to own the lost treasures of our youth? These graphic works, made by trained and untrained designers, are the visual representations of subculture at the height of its power. These works become indexical traces of our lost past, emotional tokens/ totems that act as vehicles for time travel.

A hippie once told me that Punk isn't about the music, its a state of mind. New Wave embraced that state of mind, extended and expanded it, musically and graphically. I hope this exhibition inspires designers to continue that way of thinking and working, whatever that might look like.

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← Jimmy Pursey (Sham 69), photo by Jill Furmanovsky, design by X3, 1978

← Dead Kennedys, design by Winston Smith, 1980



Credits

Curation + Exhibition Design: Michael Worthington

Installation Team: Michelle Bac, Stephanie Lane Gage, Cory Siefker

Graphic Design: Michael Worthington + Michelle Bac + Stephanie Lane Gage

Special Thanks

CalArts, Helen Varola, Charles S. Cohen, Louise Sandhaus, Shelley Stepp, Saliko Adams, Yuval Pudik, Uwe Korak, James Reitano, Aida Klein + Saul Alvarez, Greg Lindy, Soo Kim, Jamie Kim-Worthington, Kemper Bates, Pete Silverton, Sheila Rock and especially Andrew Krivine.

Torn Apart: Punk, New Wave + the Graphic Aftermath, 1976–86

PDC Design Gallery, Los Angeles

25th June–8th September, 2022

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