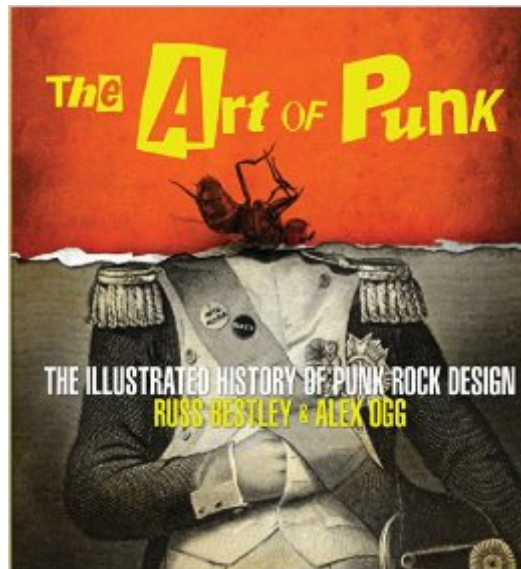


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The Art Of Punk: The Illustrated History Of Punk Rock Design



Synopsis

Punk rock gave birth to an art movement that was little appreciated at the time but soon became influential around the globe. This is the first book to chronicle the art of punk style, from concert posters and flyers to fanzines and record sleeves, T-shirts, buttons, comic books, and much more. The story begins with the godfathers of punk—the Velvet Underground, MC5, the Ramones, New York Dolls, and Patti Smith—and the distinctive aesthetic these bands launched thanks to impresarios like Andy Warhol. Punk broke big in 1976 and 1977 with American and British groups such as the Sex Pistols, the Damned, the Clash, the Germs, and more, and continues today with bands like Green Day and Rancid. The bands created a reactionary, do-it-yourself art designed to shock, amaze, and stand out from the blandness of the 1970s. This groundbreaking style continues to impact design, music, and fashion today. This collection of more than 900 images is a rare look at punk design since so much of it was made as throwaway art and few originals have survived. The authors have collected an incredible gallery of images, plus interviews with the artists, poster designers, and musicians who were there on the frontlines of punk rock.

Book Information

Hardcover: 224 pages

Publisher: Voyageur Press; First Edition, First edition (October 21, 2012)

Language: English

ISBN-10: 0760344108

ISBN-13: 978-0760344101

Product Dimensions: 10 x 0.9 x 11.2 inches

Shipping Weight: 3.1 pounds

Average Customer Review: 4.8 out of 5 stars See all reviews (13 customer reviews)

Best Sellers Rank: #389,109 in Books (See Top 100 in Books) #24 in Books > Crafts, Hobbies & Home > Antiques & Collectibles > Performing Arts #93 in Books > Arts & Photography > Music > Biographies > Punk #131 in Books > Arts & Photography > Music > Musical Genres > Punk

Customer Reviews

Nine hundred images, mostly record sleeves from many recalled or forgotten bands, illustrate this large-format presentation of the evolution, rise, and dominance of the punk aesthetic over the past forty-odd years. Russ Bestley and Alex Ogg contribute a deft introduction, short topical essays and captions. Interviews with familiar pioneers such as John Holmstrom, Jamie Reid, and Malcolm Garrett enrich the contents, along with lesser-known designers like LukTam89: this typifies the

broader chronological and geographical scope that this edition emphasizes. This range, from the counterculture of the early 1970s to the globalized anarchists and D.I.Y. provocateurs who continue the anti-corporate ideology far from the Broadway adaptation of Green Day's *American Idiot* or the shelves at the Hot Topic franchise, exemplifies the reach of a movement tired of the mainstream. But, it's a movement very eager, in many cases past and present, to court mass acceptance as well as media outrage, manufactured more often than genuine. Bestley and Ogg begin by covering terrain already trod by contributors to the interviews in Jon Savage's *England's Dreaming* and John Robb's *Punk Rock: An Oral History* (see my reviews of Savage's *England Dreaming Tapes*, Robb, and Nicholas Rombes' *A Cultural Dictionary of Punk* for three contexts). The analysis here fits into what has emerged as the conventional narrative. However, it expands the usual Malcolm McLaren-Vivienne Westwood-Situationists-Sex Pistols-Kings Road Chelsea chronology as it continues.

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