

Information

Publication

A book accompanies the exhibition, published by Merrell (£29.95).

Gifts

The Art Gallery Shop has a striking new range of special commissions for *Panic Attack!*, including T-shirts, tote bags and a limited edition John Stezaker poster, plus a selection of punk CDs, vinyl, books and badges.

Forthcoming Exhibition

Seduced

Art and Sex from Antiquity to Now

Barbican Art Gallery
12 Oct/07–27 Jan/08
£8/£6

Over 18's only

The most ambitious show of its kind ever staged, *Seduced* explores 2000 years of art representing sexual union. Crossing disciplines and cultures, *Seduced* includes artists as diverse as François Boucher, J M W Turner, Auguste Rodin, Pablo Picasso, Francis Bacon, Andy Warhol and Jeff Koons.

Timed tickets –

Early booking recommended

www.barbican.org.uk/artgallery

Currently Showing

Marjetica Potrč

The Curve
24 May–2 Sep/07
Admission Free

A dramatic new work by Slovenian artist and architect Marjetica Potrč. A powerful evocation of Amazonian life in the twenty-first century, *Forest Rising*, is an 'island community' floated on some 40 trees, including a field, pier, helicopter platform and a school, complete with solar panelling and satellite dish.

Forthcoming Exhibition

Shirana Shahbazi

The Curve
4 Oct/07–20 Jan/08
Admission Free

An ambitious new work by Iranian born, Zurich based artist Shirana Shahbazi combines large wall paintings and oversize digital photographic prints mounted directly on the 80-metre-long wall of The Curve. Trained as a photographer, Shahbazi shoots images –

including portraits, still lives and landscapes – and uses them as source material for paintings, billboards and handmade carpets to explore the complexity of representation of individual and national identity as well as cultural encounters and exchanges.

Email Me

Sign up for our free monthly email newsletter. Subscribe at www.barbican.org.uk/e-updates

Barbican 25

The Barbican is 25 in 2007 and to help celebrate we have arranged a wide variety of special events and activities. For full details of our special birthday events, to find out more about the history of the Barbican and for the chance to win some great prizes over the coming year visit www.barbican.org.uk/25

Become a Barbican Member

Become a member for just £20 a year and start saving money. Call 020 7638 8891 or join online at www.barbican.org.uk/membership

Gallery Information

Daily 11am–8pm
Tue 11am–6pm

Time Out First Thursdays

On the *First Thursday* of every month Barbican Art Gallery is open 11am–9pm as part of a new initiative promoting late-night opening across galleries and museums in East London.

Barbican Centre
Silk Street
London
EC2Y 8DS

www.barbican.org.uk/artgallery

The Barbican Centre is provided by the City of London Corporation as part of its contribution to the cultural life of London and the nation



barbican

do something different

barbican
artgallery / **Guide**
Panic Attack! Art in
the Punk Years
5 Jun – 9 Sep / 07
Free / please take one

Alternative format

A large print version of this brochure
is available at the Ticket Desk

This exhibition contains work of
an adult nature



Celebrating
the Barbican's
25th birthday

Panic Attack! Art in the Punk Years

In June 1977 the British nation celebrated Queen Elizabeth II's Silver Jubilee while the Sex Pistols' alternative anthem, the irreverent single *God Save the Queen*, made its meteoric rise to the top of the music charts. 30 years on, *Panic Attack!* surveys a decade of British and American art during a period of massive social and economic turmoil in both countries. The exhibition opens in the mid-1970s, in the shadow of the oil crisis, and a time when America, preoccupied by Watergate, was reaching the end of the Vietnam War, and when Britain saw IRA bombings on the mainland and massive public spending cuts. By the end of the exhibition, in the mid-1980s, right-wing governments were in power in both Britain and America, the two countries had fought wars in the Falklands and Grenada, respectively, and the AIDS epidemic loomed. With crisis in the air, America and Britain were the breeding ground for a new radical culture. Punk appeared as both a symbol of, and an adequate response to, the ravaged times.

Relatively short-lived as a musical movement, punk loosely spans the mid- to late 1970s. The first recognisably punk bands, including The Ramones and Television, emerged in America, although the phenomenon would find its greatest notoriety and focus in Britain, with groups such as the Sex Pistols and The Clash. However, if punk was brief its influence would stretch much further, creating a surge of activity within British and American youth culture. The movement was echoed by waves of post-punk activity until the mid-1980s – by which point the emergence of New Romanticism in Britain and Hip Hop in America, had changed the cultural landscape. *Panic Attack!* defines the 'punk years' as stretching from approximately 1974 to 1984.

Although punk is most commonly associated with music and its attendant graphics and fashion, the exhibition argues that much of the best British and American art of this time is also punk in spirit.

Punk music celebrated dissent and drew on the imagery of urban alienation, and *Panic Attack!* features artists who used their work for **social critique**, and who employed the **urban landscape** as a symbol of social crisis. Punk performers embraced personal bodily abjection as a form of

rebellion, and the exhibition surveys artists who used **transgressive bodily imagery** to explore themes of sexuality, violence and empowerment. Punk designers reworked traditional cultural imagery, and here you will see work by artists who used **collage** and **appropriation** to subvert images circulating in the mainstream media, and who employed **do-it-yourself** means of cultural production and dissemination. Punk demonstrated the power of youth culture, and a number of visual artists during these years set out to document their own **subcultural scenes**, or drew on the power of subculture as a vehicle for dissent. There were significant links between the art worlds in Britain and America – in particular between London and New York – but until now the work from this period by artists from both countries has seldom been seen side by side.

Participating artists:

Jean-Michel Basquiat / Victor Burgin /
COUM Transmissions / Tony Cragg /
Cerith Wyn Evans / Gilbert & George /
Nan Goldin / Keith Haring / Jenny Holzer /
Peter Hujar / Derek Jarman / Mike Kelley /
Barbara Kruger / David Lamelas / Linder /
Andrew Logan / Robert Longo / Paul McCarthy /
Robert Mapplethorpe / Gordon Matta-Clark /
Mark Morrisroe / Tony Oursler / Raymond Pettibon /
Adrian Piper / Richard Prince / Jamie Reid /
Martha Rosler / Cindy Sherman / John Stezaker /
Hannah Wilke / Stephen Willats /
David Wojnarowicz / Bill Woodrow

Room 1

Upstairs, the first half of the exhibition dates from the mid- to late 1970s, and begins with two figures whose work reflects the troubled atmosphere in Britain and America during this time. One is Jamie Reid (British, born 1947), chief creator of the Sex Pistols' graphic identity, and originator of one of the most important icons of dissent from the period – the notorious cover for the Pistols' single *God Save the Queen* (with its notable deployment of **collage**), released to coincide with the Silver Jubilee celebrations in June 1977. Artists responded to social problems in the mid-1970s by becoming increasingly politicised, as they addressed issues of economic injustice as well as sexual and racial discrimination. Victor Burgin (British, born 1941) is represented here by two notable groups of works, *UK76* and *US77*, which depict the fractured social and media landscapes of Britain and America, respectively.

Rooms 2 & 3

The economic depression of the 1970s, coming on top of the post-war flight from the inner cities, had turned many British and American cities into zones of deprivation, and the next two rooms feature a number of artists who employed the image of the traumatised **urban landscape** in their work. The pieces in Room 2 employ **collage** techniques, including the works made by John Stezaker (British, born 1949) from cut up postcards of London's Piccadilly Circus, images in which the metropolis is transformed into a place of hallucinatory desire. Also shown here is a film documenting *Day's End* (1975), a celebrated intervention by Gordon Matta-Clark (American, 1943–78), in which the artist cut into the fabric of an abandoned warehouse on New York's waterfront.

Room 3 concentrates on work by Stephen Willats (British, born 1943) and Martha Rosler (American, born 1943), which centred on **social critique** and commented on the dispossession that was a visible aspect of British and American cities at this time. Willats made a series of collaborative art pieces with people living on housing estates in an impoverished suburb west of London in order to address the problems of what the artist called the 'New Reality' of such post-war tower-block estates. Rosler is represented by *Secrets from the Street: No*

Disclosure (1980), a video composed from footage shot in a predominantly Latino neighbourhood in San Francisco, and which invites us to reflect on street culture and its value.

Rooms 4, 5 & 6

The 1970s saw a flowering of artists' work involving performance and the body – often reflecting the new identity politics that were a feature of the decade which saw the rise of radical feminism, gay liberation and the black empowerment movements. Room 4 contains photographic pieces that explore the representation of the individual within the mass media. David LaMelas (Argentinean, born 1946) is represented by *The Violent Tapes of 1975* (1975), ten photographs styled to look like film stills, shot in London and depicting a violent chase through a city of the near future. Adrian Piper (American, born 1948), meanwhile, is represented by work from the series *The Mythic Being* (1973–75), in which she developed a fictional character for herself in order to explore the uneasy territory of sexuality and race.

Room 5 is given over to the artist group COUM Transmissions, whose retrospective at the ICA in London in October 1976, entitled *Prostitution*, contained photographic documentation of their performance-based art. The material that made the show infamous however, was a series of 'magazine action' pieces by Cosey Fanni Tutti – the appropriated pages of pornographic magazines for which she had posed. *Prostitution* used many punk strategies to challenge social norms and power structures, including **appropriation** and **collage**, but in particular it used abject and **transgressive bodily imagery** as a vehicle for empowerment and social critique.

Another artist who, like COUM, emerged from a background in performance art was Paul McCarthy (American, born 1945). Based in Los Angeles, McCarthy's art has a strong relationship to the entertainment industry. In his video, *Rocky* (1976), the artist plays a character loosely based on Sylvester Stallone's in the Hollywood film of the same name and year. McCarthy's work offers a disturbing parody of machismo and popular cultural stereotypes, and thus shares certain concerns with the contemporaneous work of feminist artists.

Rooms 7 & 8

The next two rooms concentrate on artists whose work reflects directly on **subcultural scenes** of which they were themselves protagonists. Room 7 presents work by **Andrew Logan** (British, born 1945) and **Derek Jarman** (British, 1942–94), both of whom were part of the pre-punk bohemia of London of the early 1970s. Logan was an active organiser of events in which the worlds of art and music met, and his glancing associations with punk are memorialised in *Homage to the New Wave* (1977). Jarman became more deeply involved in the punk milieu, and is represented here by the Super-8 film *Jordan's Dance* (1977), parts of which were used in his feature film, *Jubilee* (1978), which is arguably the most important cinematic statement on punk.

Two photographers who documented the changing face of New York at this time were **Peter Hujar** (American, 1934–87) and **Robert Mapplethorpe** (American, 1946–89). Hujar's portraits document the downtown bohemia of the 1970s, and in particular its gay performance scene. In addition, his photographs of the **urban landscape** of Lower Manhattan at night remind us of a time when economic recession created opportunities for marginal groups – including cruisers, drug-takers and artists – to colonise the city. Mapplethorpe was also an accomplished portraitist, and photographed many of the stars of the emergent punk scene as well as socialites. However, Mapplethorpe's most notorious works are the so-called 'sex pictures' that he took in the late 1970s, in which he depicts the sado-masochistic subculture of the city's gay scene.

Lower Gallery

Rooms 9 & 10

Downstairs, the theme of the **urban landscape** develops in the late 1970s and early 1980s, particularly in relation to performance.

Gilbert & George (Italian, born 1943; British, born 1942) had established themselves in the 1970s with photo-conceptual pieces, but are represented in Room 9 by a rare film work. *The World of Gilbert & George* (1981) combines footage of the artists' own performances with images shot in and around their home in the then highly impoverished East End of London. In Room 10 is work by artists of a younger generation, **Cindy Sherman** (American, born 1954) and **David Wojnarowicz** (American, 1954–92), both of whom created photographic works in the late 1970s in which New York is deployed as a kind of psychic playground. The former's *Untitled Film Stills* (1977–80) and the latter's *Arthur Rimbaud in New York* (1978–79) share some of the same locations, including the abandoned Hudson River piers that were, at the time, a site for illicit nocturnal activity. All of these artists draw on the city as a metaphor for individual or social crisis.

Room 11

This room focuses on the use of **transgressive bodily imagery** as a vehicle to explore the politics of gender. Performance was central to the work of **Hannah Wilke** (American, 1940–93). She believed in physical and emotional self-exposure as a means to liberate female self-image from social expectations. **Linder** (British, born 1954) in contrast, addressed the representation of the body and gender through the medium of **collage**. The artist, who was part of the historically significant punk and post-punk scene in Manchester, began making photomontages in 1976, and several of her **collages** were used on record sleeves for bands such as the Buzzcocks.

Rooms 12 & 13

While **collage** was an important strategy among artists in the punk years, these two rooms survey other approaches to the **appropriation** of imagery and forms of display associated with the mass media that began to emerge in the late 1970s and early 1980s.

Room 12 contains work by several figures whose practice is based on the **appropriation** of photographic imagery – and of cinematic codes in particular. **Robert Longo's** (American, born 1953) breakthrough work was a series of drawings entitled *Men in the Cities* (1978–82). The drawings are based on photographs in which models adopt convulsed poses that evoke the slow-motion death sequences that were a feature of films at the time. Another artist living in New York was **Richard Prince** (American, born 1949), whose works include *The Entertainers* (1982–83), a series in which he re-photographed images of aspiring actors and models, reflecting the tawdry graphic displays of Times Square. **John Stezaker** (introduced upstairs) also spent time in New York in the late 1970s, and is represented here by examples of the film-still **collages** that he began to make during this period.

The work shown in Room 13 is by artists who appropriate the strategies of advertising and of particularly urban, or street, forms of display. The photomontages of **Barbara Kruger** (American, born 1945) draw on both the imagery and language of advertising, although they do so while undermining the conventions – and especially the gendered assumptions – on which the latter is based. Fellow New Yorker **Jenny Holzer** (American, born 1950) appropriates urban forms of promotion and display, and is represented here by *Inflammatory Essays* (1979–82), a series of text-based posters designed to be pasted up in city streets. One British artist to draw on urban materials in his work is **Tony Cragg** (British, born 1949), who in the early 1980s made **collages** using plastic detritus to reflect upon subjects such as inner city unrest and media-fuelled patriotism.

Rooms 14 & 15

In the East Village 'scene' in New York, and in a related **subcultural** scene in Los Angeles, artists and musicians mixed fluidly and creatively with each other. The artists were to elaborate an interest in **do-it-yourself** approaches into a distinctly expressionist aesthetic (an aesthetic also echoed in the more hand-crafted elements of punk visual culture, such as fanzines).

The East Village scene flourished in New York in the early 1980s – at the same time as the emergence of Hip Hop – and one of its most distinctive elements is

its embrace of graffiti. The paintings of **Jean-Michel Basquiat** (American, 1960–88) incorporated the language of graffiti within a broader expressionist style, and also drew on aspects of black street culture and the imagery of the **urban landscape**. At around the same time **Keith Haring** (American, 1958–90) became famous for his chalk drawings on empty subway poster sites, although he subsequently diversified his media and is represented here by a painting on tarpaulin. This room also features London-based artist **Bill Woodrow** (British, born 1948), who in the early 1980s created a series of works in which street materials were roughly re-fashioned into pop cultural totems, thus echoing the concern with urban tribalism that was at the heart of the East Village scene.

Basquiat and Haring were to both become associated with the commercial re-awakening of New York's art market in the early 1980s, at which point the nature of its art production began to change. The west coast of America, however, which experienced its own punk subculture in the late 1970s and early 1980s, would maintain a less commercialised approach to art-making. The **Los Angeles** scene was to prove especially significant, and Room 15 contains work by three artists who thrived in the inter-disciplinary milieu of the city, including **Tony Oursler** (American, born 1957) and **Raymond Pettibon** (American, born 1957). Both employed **do-it-yourself**, deliberately pathetic and ultimately very punk forms of expressionism. **Mike Kelley** (American, born 1954) also explored the expressive potential of drawing, although his work from this time is most notable for its distinctive deployment of performance.

Rooms 16, 17 & 18

The exhibition concludes in the early 1980s, with a grouping of artists whose works reflect different **subcultural scenes** at the end of the punk years. Room 16 features photographs by **Nan Goldin** (American, born 1953), taken from her defining work *The Ballad of Sexual Dependency* (c.1978–present), which depicts her extended 'family' in New York's Lower East Side and beyond. Goldin is associated with the 'Boston School', a loose band of photographers who met while studying in the city, including **Mark Morrisroe** (American, 1959–89), whose work is presented in Room 17. Like Goldin, Morrisroe

demonstrates a profound interest in glamour, although it is glamour of an imperfect, **do-it-yourself**, and essentially punk form.

In Britain, in 1981, **Stephen Willats** began a series of works that came to be known as 'Inside the Night'. The early 1980s saw the emergence of New Romantic youth culture, which was linked to Blitz and a number of other London clubs, and which took elements of punk culture and elaborated them into a more camp and theatrical visual style. Willats documented this scene in works such as *Are You Good Enough for the Cha Cha Cha?* (1982), named after the eponymous London club. One figure associated with this milieu is **Cerith Wyn Evans** (British, born 1958), whose *Epiphany* (1984) is shown in Room 18. The film features a number of characters from the Blitz scene, including the performer Leigh Bowery, celebrated for his outlandish costumes and body modifications.

The works of the artists in this final section demonstrate the changing nature of **subcultural scenes** in the early 1980s, their more romantic or decadent elements in marked contrast to the growing conservatism of society at large. The exhibition ends in the mid-1980s, as AIDS begins to cast its shadow, but before the virus would decimate a generation.

Text © the Corporation of London, 2007
All rights reserved

Schools and Colleges

Wed 13 Jun/5.30 – 7.30pm

Teacher and Lecturers' Evening KS3, KS4 and above

£5 (includes entry to the exhibition and a complementary drink). Bring a fresh approach to your teaching. Preview the exhibition and take away ideas to stimulate and focus your students.

Tue 19 Jun/Wed 27 Jun/Thu 5 Jul/Repeated at
10.30am/12pm/2pm

Guided Tours

Free artist-led tours of the exhibition are available for school groups on a first come first served basis. To book call 020 7382 7211 or email tickets@barbican.org.uk

Wed 27 Jun/5.30 – 7.30pm

Poetry of Rebellion – For KS2 Teachers

£5 (includes entry to the exhibition and a complementary drink). Explore unconventional poetry techniques and lively classroom activities.

Teaching Resources

Download a free resource pack about the exhibition. Visit www.barbican.co.uk/education

Events

All events take place in the Gallery and are FREE to same day tickets holders unless otherwise stated.

Wed 6 Jun/6.30pm

The Responsibility of the Artist

Redgrave Room, Level 4

£3 or free to same day ticket holders

Exhibiting artist **Victor Burgin** reviews the history of his artistic and critical practice – from the conceptualist photographic works of the 1960s to his recent video work, focusing on political engagement and the ‘responsibility’ of the artist.

Fri 8 – Tue 12 Jun

Cinema in the Punk Years 1974 – 1984

Barbican Film presents a selection of British and American features and documentaries exploring the development of the punk and post-punk movement as well as how this alternative aesthetic became a cultural phenomenon through film, art and music. Visit www.barbican.org.uk/film for programme details.

Sat 9 Jun/1pm

Peace is Tough

Cinema 2, Level 4

£7.50/£6

Exhibiting artist **Jamie Reid** discusses the historical and political context of his work before, during and after the punk years.

Sat 9 Jun/2.30pm

Guided Exhibition Tour

Introductory tour of the exhibition.

Wed 20 Jun/6.30pm

Violence and the Image

Redgrave Room, Level 4

£3 or free to same day ticket holders

Art critic **Richard Cork** in conversation.

Sat 23 Jun/5pm

Voices of Dissent

John Giorno, poet, performance artist and friend and collaborator of Andy Warhol and William Burroughs, performs work from the punk period as well as new pieces.

Wed 27 Jun/6.30pm

Curators in Conversation

Redgrave Room, Level 4

£3 or free to same day ticket holders

Mark Sladen, co-curator of *Panic Attack!*, and **Michael Bracewell**, co-curator of the recent ICA exhibition *The Secret Public* discuss the two exhibitions. Both propose readings of British art and culture in the late 1970s and early 1980s – but from very different perspectives.

Wed 4 Jul/6.30pm

Let it Blurt

American writer and art critic **John Slyce** discusses the origins and impact of punk-related art in Britain and America.

Sat 7 Jul/2.30pm

Guided Exhibition Tour

Introductory tour of the exhibition.

Wed 18 Jul/6.30pm

Strategies of Dissent

Writer **David Bussel**, constructs a historical lineage of photographic practices before and after punk. These photographs critique ideology and challenge our values and beliefs through representation itself.

Wed 25 Jul/6.30pm

Live Performance by Linder

Participating artist and key figure of the Manchester punk and post-punk scene, **Linder**, performs a specially commissioned piece for the Barbican.

Sat 4 Aug/2.30pm

Guided Exhibition Tour

Introductory tour of the exhibition.

Wed 8 Aug/6.30pm

Life That isn't Living

Writer **Tracey Warr** explores the relevance today of punk art's attack on humdrum conventional life, the anaesthetic of media saturation, and the false desire of consumerism.

Wed 15 Aug/6.30pm

Introduction to the Exhibition

Ariella Yedgar, co-curator of *Panic Attack!*, discusses the use of collage and appropriation by artists in the exhibition.

Sat 1 Sep/2.30pm

Guided Exhibition Tour

Introductory tour of the exhibition.