



The exhibition can be visited from tomorrow, the 26th of March, until October at the Centro de Arte Dos de Mayo of the Madrid Regional Government.

The CA2M presents an exhibition about the influence of “punk” on contemporary art

- The show traces our the presence of punk as attitude and as reference for the artists of today
- Some of the issues addressed are noise, negation, violence, nihilism, or sexuality.

25.mar.15.- Today the CA2M Centro de Arte Dos de Mayo of the Madrid Regional Government presented the exhibition *Punk. Its Traces in Contemporary Art*, curated by David G. Torres. The show, with over fifty local and international artists, is an itinerary through the influence of *punk* in contemporary art, and echoes the importance of its presence as an attitude and as a reference for many artists. It includes installations, documentary traces, unique pieces, multiples, photography, video, and painting; it also includes a diagram of the origins of *punk* and its traces up until the present.

The artists in the exhibition are the following: Carlos Aires, Martin Arnold, Fabienne Audeoud, Bill Balaskas, Jean-Michel Basquiat, Laurent P. Berger, Chris Burden, Tony Cokes, Jordi Colomer, Brice Dellsperger, Christoph Draeger, Jimmie Durham, Tracey Emin, Mario Espliego, Ant Farm, Hans-Peter Feldmann, Claire Fontaine, Chiara Fumai, Iñaki Garmendia, Kendell Geers, Gelitin, Nan Goldin, Douglas Gordon, Dan Graham, Eulàlia Grau, Guerrilla Girls, Antoni Hervas, Mike Kelley, Martin Kippenberger, João Louro, Christian Marclay, Raúl Martínez, Raisa Maudit, Paul McCarthy,





Jonathan Messe, Jordi Mitjá, Joan Morey, Janis E. Müller, Matt Mullican, Itziar Okariz, João Onofre, Antonio Ortega, Tony Oursler, Mabel Palacín, Juan Pérez Aguirregoikoa, Raymond Pettibon, Maria Pratts, Tere Recarens, Jamie Reid, Tim Reinecke, Martín Rico, Aida Ruilova, Pepo Salazar, Santiago Sierra, Federico Solmi, Natascha Stellmach, Gavin Turk, and VALIE EXPORT.

Dissatisfaction, non-conformism, loss of faith in progress, or fierce critique of the icons of the economic and social system appear in the work of many of these artists.

The traces of *punk*

Punk originated in London and New York between 1976 and 1978, as an explosion of malaise and dissatisfaction with a “no future” situation, which immediately caught on and expanded geographically. A fury whose echo is still present today. The American journalist and critic Greil Marcus traced out, for the first time in 1989, in *Lipstick Traces. A Secret History of the 20th Century*, an itinerary through the precedents of the movement, all the way back to Dada and Situationism.

Punk. Its Traces in Contemporary Art takes up Marcus' book as a reference, and effects the process in reverse: it is a prospection in search of the traces of *punk* in contemporary artists.

In this exhibition, *punk* appears as an explicit reference in the work of many artists: in the use of elements such as noise, cut-out typography, anti-design, and intentional ugliness; or by including explicit musical references to bands. But what is also shown is the trace of *punk* as an attitude: the refusal, opposition and destruction; the do-it-yourself; the reference to fear and terror in a society which alienates individuals; that very alienation which causes states of psychosis; valuing whatever escapes the norm; nihilism; criticism of the economic system and anarchy; or the reclamation of one's own sexual freedom, of the body as a battleground.





Punk in contemporary art

The most evident place where *punk* manifests itself is on the surface. In this exhibition at the CA2M, we can see it in cut-out typography (Juan Pérez Agirreikoa); in the recuperation of punk songs, characters or slogans (Jordi Colomer, Iñaki Garmendia, Aïda Ruilova, Gavin Turk...); in intentional ugliness and the reference to bad design (Fabienne Audeoud, Gelitin); in the use of noise and *punk* music (Christian Marclay, Tim Reinecke or Joao Onofre); or in turning the context of New York *punk* into an object of analysis, as in Dan Graham's legendary documentary *Rock My Religion*.

Punk slogans and music, as well as the Situationists' publications (Claire Fontaine), are weapons. Violence is present in the body, a real battleground, where hits are received (Nan Goldin, Jordi Mitja, Jimmie Durham) and where fury and opposition are manifested (Jean-Michel Basquiat, Chris Burden).

One of the iconic *punk* songs is *Anarchy In The U. K.* by The Sex Pistols. Anarchism is one of the most characteristic elements of *punk*, and an attitude that is present in contemporary art, built on a will to question the economic and political system, and to mock it (Bill Balaskas, Claire Fontaine, Federico Solmi); or to resort to the scatological (Gelitin), to deviate from the norm and to reclaim the importance of leaving behind the maximum amount of dependencies and conventions (Martín Rico, Tere Recarens, Itziar Okariz).

Punk stands against an oppressive society that leaves few ways out. Against this, it reclaims a space for otherness and difference. Artists such as Martin Kippenberger, Raymond Pettibon, Mike Kelley and Paul McCarthy, who took part in the *punk* scene of the 80's, have taken up alienation as one of the central themes in their work.

The context in which *punk* appeared in the decade of the seventies is touched by terrorism and violent actions. In Mabel Palacín's *Sniper*, the bullets in a gun cartridge have been replaced by terrorist attacks and disasters. Chiara Fumai focuses on the figure of Valerie Solanas (whose





name appeared on a t-shirt designed by Vivienne Westwood), author of the attack on Andy Warhol and the SCUM Manifesto for the elimination of men, and R. Uthco and Ant Farm reconstruct the assassination of JFK in the very same streets of Dallas.

The libertarian impulse implied by *punk* had to, necessarily, involve the reclamation of anti-normative sexuality, and if the body was the battleground, sex had to occupy the front line of concern. The reference to sex appears entwined with protest (VALIE EXPORT, Guerrilla Girls, Tracey Emin), and also with reclamation and, even, as a weapon with which to once again reclaim attitude and sarcasm (Maria Pratts, Raisa Maudit).

The exhibition is co-produced with ARTIUM, Centro Vasco de Arte Contemporáneo, in Vitoria. A catalog of the exhibition has been published, with texts by David G. Torres, Gloria Guso, Eloy Fernández Porta, Dani Castillejo, Servando Rocha and Iván López Munuera, and an interview with Greil Marcus by the curator of the exhibition.

