



School: School of Design

Researcher: Nigel Robinson

Project Title: Reimagining Post Punk: The Buzzcocks & The Fall

UOA: 32

300-Word Statement

This collection comprises 2 projects that revisit the enduring legacy of Post Punk. Firstly *Orgasm Addict Reframed 2017*, a touring exhibition of works by designers invited to re-interpret The Buzzcock's iconic cover, including Robinson's *Uh Huh Uh*: and secondly Robinson's ongoing series of works centred around the free distribution of badges, celebrating the cultural importance of Mark E Smith and The Fall. Robinson's research considers the contemporary relevance of Punk's DIY ethic and aesthetic and approach to commodity.

1. What and who are Graphic Designers anyway in this time?
2. Is it wrong to sample existing forms to give new meaning?
3. Is re-appropriation and reclamation in Design enough in itself to extend visual language into other contexts?

Rejecting the commercial and marketing strategies of design practice Robinson developed an ongoing DIY project influenced by Richard Hamilton's 1964 *Epiphany*, creating works but principally badges inspired by the Fall, distributed for free via Instagram.

This led to an invitation to re-work Linder and Malcolm Garrett's anti-establishment cover for the Buzzcocks *Orgasm Addict*, marking its 40th anniversary, as part of a touring exhibition in 2017. Highlighting the frenetic attitude of punk, Robinson used illegible words alluding to Ed Ruscha's words: *Good art should elicit a response of Huh? Wow!?*. This was followed with an invitation to contribute an artwork for *I Shout For The Fall*, an exhibition of works inspired by *The Fall's* lyrics at Bury Art Museum in 2018, this included Robinson's *Industrial Estate* artwork and then later the badge itself as poster alongside other practitioners. Robinson also made further editioned badges to be given out at the exhibition private view.

This DIY approach together with connectivity through free distribution questions commercial design practice but also current socio political and cultural constraints suggesting a timely re-evaluation of all things punk.