



December 9, 2015

Howl! Happening presents

## **PUNK MAGAZINE 40<sup>TH</sup> ANNIVERSARY EXHIBITION**

*The most important magazine in the world . . . for one year.* —Glenn O'Brien, 1976



EDITORIAL PAGE  
 **DEATH TO DISCO SHIT!**  
**LONG LIVE THE ROCK!**  
 KILL YOURSELF. JUMP OFF A FUCKIN' CLIFF. DRIVE NAILS INTO YOUR HEAD. BECOME A ROBOT AND JOIN THE STAFF AT DISNEYLAND. OD. ANYTHING, JUST DONT LISTEN TO DISCO SHIT. IVE SEEN THAT CANNED CRAP TAKE REAL LIVE PEOPLE AND TURN THEM INTO DOGS! AND VICE VERSA, THE EPITOME OF ALL THATS WRONG WITH WESTERN CIVILIZATION IS DISCO. EDUCATE YOURSELF. GET INTO IT. READ PUNK.

New York—On January 15, 1976, a flicker of light emerged on the underground cultural landscape of New York City as Volume 1, No. 1 of *Punk* magazine was published. Capturing the essence of not only the newly developing punk music scene, it also cataloged the flourishing cultural mini urban renaissance of art and fashion being played out in clubs such as CBGBs and Max's Kansas City—the amalgamation of new styles, smells, visuals, and sounds in what was New York's underground...the now famous Lower East Side (LES). A generation and more of music, fashion and art would never be the same.

Opening January 14, 2016, Howl! Happening is pleased to present an exhibition commemorating the 40th anniversary of the publication of the first issue of *Punk* magazine, which featured Lou Reed as drawn by John Holmstrom on the cover(above). The exhibition continues through January 30 at Howl! Happening gallery, located at 6 E 1st Street in the heart of the East Village. **Opening reception: Thursday, January 14, 2016, 6–8 PM.** Visit [Howlarts.org](http://Howlarts.org) for updates and a full schedule of events during the exhibition.

In addition to Holmstrom, the exhibition showcases new work by some of the brilliant artists and illustrators who contributed to the magazine in the 1970s. Included are Robert Romagnoli (who replaced Robert Crumb at *The Village Voice*); Ken Weiner, who will be drawing “Ugly Portraits” during the opening event; and Holmstrom’s work from the *CBGB* film (savaged by film critics, but beloved by fans). Also on view are artifacts from the magazine, like the Sex Pistols puppets featured on the cover of *Punk* #14, original press sheets from the first issue of the magazine, and samples of the Punk clothing line from Japan, where the movement became a cultural phenomenon.

*Punk* magazine had an amazing impact on rock 'n' roll culture at the time. It launched the “punk movement,” branding it as the voice of youthful rebellion and a new form of rock music—fast, loud, and obnoxious. It also introduced punk fashion (leather jackets, ripped blue jeans, sneakers), as well as punk art (graffiti-based, cartoony and crude). The magazine's imagery and its close connection to the music scene inspired the East Village Art movement of the 1980s, as stated in *Art After Midnight* by Steven Hager, the first book written about the scene and published in 1986).

*Punk* magazine did not create punk, but it did firmly plant it on the cultural map and established the visual look for punk rock, as well as contextualizing it as a social movement that was devoted to a radical, new way of thinking.

*Punk* magazine heralded the Ramones as the most important punk rock band in the world, something the band itself didn't fully embrace until 1982. As a result of the magazine's coverage of the Ramones, the publication ended up contributing the Ramones' first record cover image (by Roberta Bayley), their first 45 rpm single cover ("Blitzkrieg Bop," with photos by manager Danny Fields and lettering and layout by Holmstrom), the "Rocket to Russia" and "Road to Ruin" images by Holmstrom, as well as "Mutant Monster Beach Party," an epic photo comic starring Joey Ramone, Debbie Harry, Andy Warhol, Peter Wolf and many others.

Gallery Hours: Wed–Sun, 11–6 PM

All Events are Free

[About Howl! Arts](#)

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