

Abstract

Punk was visual as much as it was musical. Nonetheless, art history has been late to join other punk scholarship disciplines. The thesis *Punk Art: An Exploration* looks at the methods, viewpoints, and subject matter of punk art. This exploration is divided into an initial general outline of the history, conflicts, and key features in punk and, secondly, a case-based analysis of four artists groups, each considered within their local punk art scene, located in Western Europe in the time frame 1974 to 1984. The hybrid nature of the punk movement is emphasized: It is thus a crucial point that punk not only transgresses the boundaries between music, poetry, fashion, and visual art, but also between lifestyle, activism, and art. Furthermore, the dissertation shows how punk art is highly involved with the concept of *history* and how artists involved with punk engaged artistically with prior art movements – especially, but not exclusively, those of the interwar avant-gardes and their re-iterations in the 1960s.