

CUT AND PASTE • 400 YEARS OF COLLAGE



JAMIE REID B.1947

**1** *Artwork for a Poster  
Advertising the Sex Pistols at the 100  
Club, Oxford Street, 1976*

Age of cut paper and Letraset, 42.6 × 35 cm  
Victoria and Albert Museum, London (S.834-1990)  
Illustrated due to copyright restrictions

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**2** *Never Mind the Bollocks, 1977*

Age on cardboard, 31 × 31 cm  
Victoria and Albert Museum, London (S.863-1990)  
Illustrated due to copyright restrictions

The Sex Pistols had their first gig in November 1975 and within a few months were spearheading the nascent Punk Rock movement. Their manager Malcolm McLaren had studied with Jamie Reid at Croydon College of Art. Reid worked as an illustrator and printer for the anarchist Suburban Press, where he was already using the mixed, cut-out newspaper lettering known as 'ransom note' text. At McLaren's invitation he began designing posters for the Sex Pistols in Spring 1976. Like Punk, this approach was simple, cheap, direct and menacing – anyone could play three chords, just as anyone could cut up a newspaper.

The poster, made of multiple photocopies of Johnny Rotten singing, was designed for their gigs at the 100 Club, at 100 Oxford Street, London. These gigs on 29 June and 6 July 1976 were the band's sixth and seventh appearances at the venue, by which time they were known as the leaders of the Punk movement – even though they had not yet recorded anything (their first single, *Anarchy in the UK*, was released in November). Roughly made montages of this type spawned a multitude of Xeroxed, stapled fanzines put together in collage fashion.

Released on 28 October 1977, *Never Mind the Bollocks: Here's the Sex Pistols* was the Sex Pistols' first album. The text has the appearance of ransom-note lettering cut from newspapers, but it is in fact block-printed in matched fonts with printers' ink, and the ruled pencil lines, to keep the text straight, are visible.

PENNY SLINGER B.1947

**163** *I Hear What You Say, 1973*

Photomontage, 22.4 × 17.3 cm  
Penrose Collection, Sussex

Born in London, Slinger studied at Chelsea College of Art, where she discovered the work of Max Ernst. She remarks:

*It was only after discovering the collage books of Max Ernst, made from old engravings, that I realised collages could be created that looked like seamless worlds. Collage has many faces and it is not only the 'colle' (glue) that makes the collage, as Max Ernst famously stated. Collage is not just a technique: it represents an approach to reality.* (Email to National Galleries of Scotland, December 2018)

In 1969 she wrote her thesis on Ernst's collages, and in doing so met Roland Penrose [see cat.97], who bought and commissioned some of her key early works. She has created three series of cut-and-paste collages: *50% The Visible Woman* (1969), *An Exorcism* (1969-77) which comprises over 200 collages and took seven years to complete, and *Mountain Ecstasy* (1977-78). She has since created other series employing digital collage, notably *64 Dakini Oracle* (1997-2010).

