Text #1:

From ‘The Dada Cyborg’, by Matthew Biro (2009)

Höch’s early photomontages were characterised by a strategy of “simultaneous montage” – an overall compositional structure consisting of multiple photomontage clusters separated by small open spaces of blank background. This open-endedness of Höch’s early montage strategy also empowered the original viewers of her works by encouraging them to identify the photomontage fragments they found most important and to use their startling combination of elements as jumping-off points to reimagine their contemporary world […]

In the photomontage Das schöne Mädchen (The Beautiful Girl) (1919-20) Höch presents the new woman as a seemingly brainless cyborg. Although the background is still extremely busy and filled heterogeneous elements, the relative size and positioning of the figure make her the central element and thus the focus. Here, bathing beauty, dressed in a form-fitting black bathing suit, sits on an I-beam, her head – but not her bouffant hairdo – displaced by an electric light bulb. She is surrounded by circular motifs, which seem to stand as symbols of her desire but which also have connotations of danger or menace […] To the right of the beautiful girl, a crankshaft juts aggressively outward toward the viewer, around which appear approximately twenty-seven BMW insignias of varying sizes.

Text #2:

From ‘A cultural history of Punk’ by Nicholas Rombes (2009)

With the critic Jon Savage, Linder cofounded the visual punk fanzine *Secret Public*, published in 1978. According to Linder:

I remember the pure pleasure of photomontage. I had spent three years working with a pencil, paint and pen trying to translate lived experience into marks. It was a moment of glorious liberation to work purely with a blade, glass and glue. Almost a scientific methodology. Sitting in a dark room in Salford, performing cultural post-mortems and reassembling the corpses badly, like a Mary Shelley trying to breathe life into the monster. For a short period I’d found a perfect mode of articulation. Punk was cutting out the question, “Can I do this?”

Like Jamie Reid’s, Linder’s cut-up method was the on-the-page version of ripped and torn. Punk’s stitched-together clothes were perfect for the incoherent era that was the mid-seventies: a television set from here, a naked body from here. Pieced together, the governing vision determined by the radical juxtaposition of elements, the gaps in meaning that provide the very freedom to create meaning.