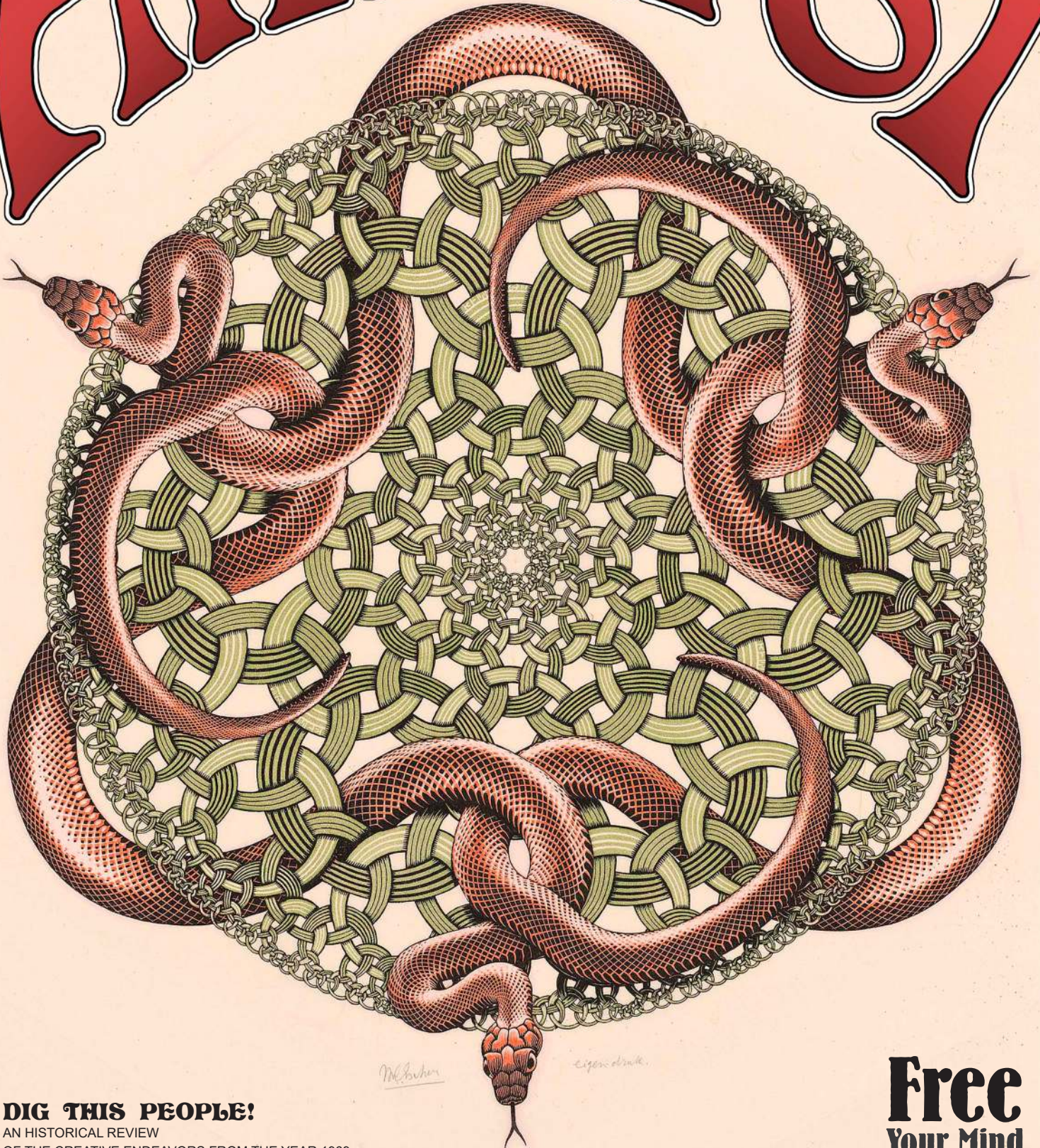


Ⓟ  
**ART 1969**



**DIG THIS PEOPLE!**

AN HISTORICAL REVIEW  
OF THE CREATIVE ENDEAVORS FROM THE YEAR 1969

M.C. Escher's last work Snakes - woodcut 1969

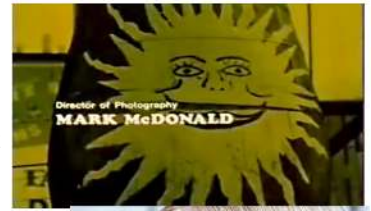
**Free**  
Your Mind



# Here Comes The Sun

1969 was the last blossom of the 'swinging' 1960s, and the zenith of the psychedelic era (1965-1975). After the darkness of 1968 (MLK, RFK and the loss of political hope at the Chicago DNC), 1969 was the coming out party for the Woodstock generation. A last blast of innocence before being co-opted and commodified by mainstream commercialism.

1969 finds both blacks and women trying to find inroads for acknowledgement and representation in the white patriarchal institution of fine arts.



"Clothes are like a flag. You should wear your revolution,"  
— Jae Jarrell



A YOUTH MOVEMENT  
SEEKING TO CREATE  
AN EGALITARIAN  
SOCIETY

"Never doubt that a small group of thoughtful, committed citizens can change the world. Indeed, it's the only thing that ever has," attributed to Margaret Meade

Clockwise from upper right: Double Deckers closing credits, Cybill Shepherd ph: William Connors Glamour mag Nov. 1969, unknown VW Bus S.F. circa 1969, Tina Turner at Basin SF, Mama Cass, Brigit Riley - Untitled Study for Persephone pencil and gouache, Uschi Obermaier, Françoise Hardy, Marisol - The Family, Esquire Feb. 1969, Joan Baez at Woodstock, Bette Saar - Black Girls Window, Vali Myers, Twiggy glasses Vogue June 1969, Jean Shrimpton photo Pennati Vogue Italia 1969, Hettemarks dresses, Marijke Koger Party dress. Center: Jill Ireland ph: Giancarlo Potti in Paris, July 1969



# Intro

## 1969

was the climax of the swinging Sixties, and Woodstock was its ultimate Happening, or party. The decade of freedom and liberation was also about Flower Power (Peace, Love and Mother Nature). Mini-skirts were it.

Although women were free to shed the 1950s *Leave it to Beaver* housewife role, along with their clothes skinny dipping at Max Yasgur's farm, they only made 53 cents for every dollar a man made (and women of color likely less), and were not allowed to own credit cards. The Women's Liberation movement was just beginning.

Hippies didn't just appear, they were the evolution of youth counterculture. Rooted mainly in Beat/Beatnik culture, but also incorporating elements from the folkies, blues revivalists and rock and roll. Hippies were just one branch of the kaleidoscope of counterculture scenes concurrently blossoming in the sixties.

The Beats and Beatniks are not the same thing. The Beats eschewed fashion or were anti-fashion. The Beats were a loose knit literary movement rebuking the conservative, conform-



ist Eisenhower era. The term "Beatnik" was coined by SF columnist Herb Caen in 1958, soon after the Russian Sputnik I launch. It was a derogatory slag, meant to malign the youth culture of the time with communists during the era of McCarthyism. The classic Beatnik look of black, berets and bongos came from Paris and left bank Existentialists brought back to the States by internationally touring jazz musicians like Miles Davis.

The 60s decade began with Jazz centric Beatniks as well as the Folkies or Folkniks found in Greenwich Village, Harvard Square, Cambridge and London. These romantic outsiders felt alienated in the phony, plastic world of the



"We lived in the streets, in the cafes, like a pack of mongrel dogs. We had our very own codes. Students and people with jobs were kept out. As for the tourists who came around to gawk at "existentialists," it was all right to con them. We always managed to have rough wine and hash from Algeria. We shared everything."  
- Vali Myers



early 1960s as well as the conformity and intolerance carried over from the conservative 1950s. Coffee houses were the meeting place of artists and intellectuals. The roots of the sixties student movements grew out of these scenes, first in NY, SF, London and then around the globe as a counterculture youth movement blossomed. Authenticity was prized in this scene, 12 string guitar players especially respected. Folkies would be banned from gathering and playing in places like Washington Square.

Historians now consider the "Long Sixties", (1955-1973). The search for self enlightenment is at the core of the counterculture experience.

Those born on the cusp of the Baby Boomer (1944-1960) and Gen X (1961-1981) generations experienced the sixties as small kids. For the rest of us, we were too young to remember, or it was before our time and must be content with nostalgia and the legend of the era. Yet, there is much to be learned from the time when an innocent youth movement truly believed they were going to change the world!

From top: Joan Baez, Carmel California 1962, ph. Ralph Crane; Juliette Greco, French singer, August 3, 1959; Actress Marina Vlady puts a record on, 1956; Brigitte Bardot 1961, Vali Myers, Paris 1956, ph: Ed van der Elskén; 1969 Volkswagen Bus advertisement



"The 60s witnessed major shifts and reappraisals of values in many areas of life."



# Beats

Allen Ginsberg's *Howl* (1956), and Jack Kerouac's *On the Road* (1957) were influential works laying the groundwork for youth counterculture as part of the "Long Sixties".

Kerouac's *Dharma Bums* (1958) was cited as an instruction manual for the swinging sixties lifestyle, greatly influencing the hippie counterculture. In *Big Sur* (1962), Kerouac visits the pioneering commune Hyphen-House at 1739 Buchanan in SF and observes Lenore Kandel (Ramona Schwartz in the book) walking around the house in "purple panties, ...nothing else on, she's a nudist, ...also intelligent, well read and writes poetry, is a Zen Student, knows everything."

"Love is sweeping the country. All gone are the ... barriers of ancient anti-womanism that go deep into primitive religion." As early as 1957 Jack Kerouac predicted a "Revolution of Love" would be sparked not by novelist or philosopher, but by a rock-n-roll star.

Kerouac and Ginsberg would take very different paths. Ginsberg became a leader and mentor to the sixties counterculture. Kerouac a bitter recluse who would succumb to alcoholism in 1969.

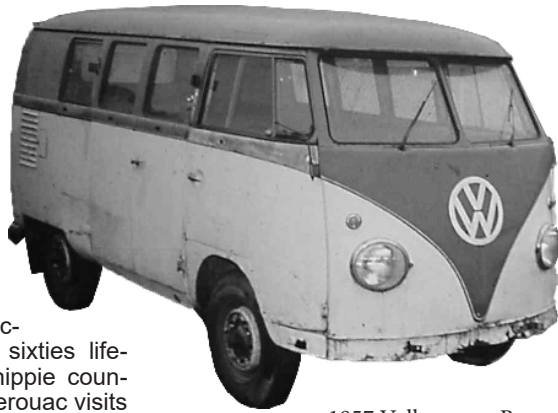
A diverse group of radicals, the Beat poets included LeRoi Jones (aka Amiri Baraka) and Bob Kaufman.

Poet, Author, Artist Diane Di Prima was a bridge figure between the Beat movement and the later hippies, as well as between East Coast and West Coast artists. In 1966, she spent some time at Millbrook with Timothy Leary's psychedelic community and printed the first two editions of "Psychedelic Prayers" by Leary in Spring 1966. She was also involved with the Diggers in SF.

Lenore Kandel, like Ginsberg, would gain notoriety for obscenity charges on her poetry. Kandel was part of the SF Human Be-In (January 1967). In 1969 she would appear in a Kenneth Anger film.



Allen Ginsberg April 23 1969



1957 Volkswagen Bus

**"...Something else was on the way, in religion, in music, in ethics and sexuality, in our attitudes to nature, and in our whole style of life."**

- Alan Watts, *In My Own Way*

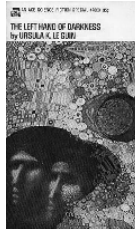
## Literature 1969

Diane di Prima - *Memoirs of a Beatnik*, Olympia Press

Joan Didion - *Slouching Towards Bethlehem*. Essays on Didion's encounters with the 1960s counterculture was instantly well received.

Ray Bradbury - *I Sing the Body Electric*. A collection of short stories. The book title comes from the title of a poem from Walt Whitman's 1855 collection *Leaves of Grass*.

Ursula Le Guin - *The Left Hand of Darkness*. was among the first books in the genre now known as feminist science fiction and is the most well known examination of science fiction androgyny, and sparked a feminist debate.



Kurt Vonnegut - *Slaughterhouse-Five* a Sci-Fi tinged anti-war novel

Maya Angelou - *I Know Why the Caged Bird Sings*

N. Scott Momaday - *The Way to Rainy Mountain* relates the history of The Kiowa tribe of the Great Plains. His first novel, *House Made of Dawn* (1968), received the Pulitzer Prize in 1969.

Tom Wolfe's - *The Electric Kool-Aid Acid Test* (August 1968)

Stewart Brand (Fall 1968) *Whole Earth Catalog*

John Muir - *How to Keep Your Volkswagen Alive: A Manual of Step-by-Step Procedures for the Compleat Idiot*

Theodore Roszak - *The Making of a Counter Culture: Reflections on the Technocratic Society and Its Youthful Opposition*

**"The Beat Generation was just Allen Ginsberg's friends."**

- Lawrence Ferlinghetti

# Literature

Anaïs Nin - *The Diary of Anaïs Nin Volume 1: 1931-1934* (1966), Paperback 1969

*"I had always believed in André Breton's freedom, to write as one thinks, in the order and disorder in which one feels and thinks, to follow sensations and absurd correlations of events and images, to trust to the new realms they lead one into. 'The cult of the marvelous.' Also the cult of the unconscious leadership, the cult of mystery, the evasion of false logic. The cult of the unconscious as proclaimed by Rimbaud. It is not madness. It is an effort to transcend the rigidities and the patterns made by the rational mind."* - Anaïs Nin

André Breton - *Manifestoes of Surrealism* describing the aims, meaning, and political position of the Surrealist movement. published by the University of Michigan press.

## POETRY

Gary Snyder - *Earth House Hold*, Regarding Wave

Anne Waldman - *O My Life!*, *Angel Hair*

Allen Ginsberg - *Planet News*

Audre Lorde - *The First Cities* (1968), *Cables to Rage* (1970)

LeRoi Jones, editor, *Black Magic: Poetry*, 1961-1967

Michael McClure - *Little Odes and The Raptors*, *The Surge*

Richard Brautigan - *The Pill Versus the Springhill Mine Disaster*

Pablo Neruda - *Fin del mundo*. Con ilustraciones de Mario Carreño

*Children of Albion: Poetry of the Underground in Britain* - the classic "hippie" collection of British poetry. Includes Pete Brown, known for collaborating with Cream and Jack Bruce on the lyrics for "White Room" and "Sunshine of your Love."

J. H. Prynne - *The White Stones*

June Jordan - *Who Look at Me?*

## CHILDRENS LITERATURE

Eric Carle - *The Very Hungry Caterpillar*

William Steig - *Sylvester and the Magic Pebble* - Was awarded the Caldecott Medal. Controversially portrayed the police as pigs.

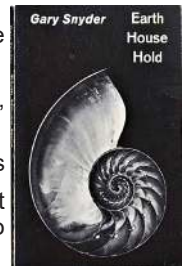
Dr. Seuss - *I Can Lick 30 Tigers Today! and Other Stories*

Maurice Sendak - *In the Night Kitchen* (1970)

## OTHER

First printing of Frieda Harris illustrated Thoth Tarot Deck of Aleister Crowley

*Why Not Now: Dhyana, The Art of Meditation* - Alan Watts (Record) Together Records ST-T-1025



"What people are interested in is not things, it's states of mind. That's the cultural shift." - Gary Snyder (1967)



# Music

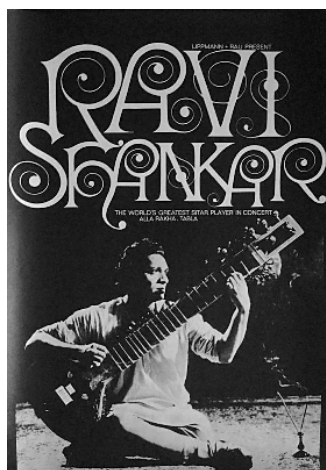
The yé-yé movement came from early 1960s France. It was pop music characterized by a festive, playful hedonism, and containing an exotic charm influencing both fashion and style. Yé-yé enticed its listeners, promoting an unshakable gaiety and a glamour that intertwined greatly with the sexual freedom and modernity of the swinging 60s. Françoise Hardy a leading figure of the yé-yé movement, turned to a more mature sound in 1969. The fashion icon also had a brief acting career.

*"In fact, in the 1960s, we saw the advent of the mass media. At the same time, fashion had assumed a considerable importance, which it had never before had. Singers like me became emblems of fashion, in addition to chanson, which helped to maintain notoriety."* — Françoise Hardy, Téléràma, (2012)

Baroque pop debuted in the mid-sixties. The Beatles - In My Life, The Rolling Stones - Play with Fire, and Lady Jane, also The Moody Blues and The Zombies among others who indulged in this melancholy harpsichord style. Grateful Dead - Mountains of the Moon is a late era example.

The rise of the Psychedelic era in the mid-sixties ushered in a variety of new musical genres. India was an influence and with the sitar part on Norwegian Wood, George Harrison became the first Western musician to play an Indian instrument on a pop record. He would go on to record "Tomorrow Never Knows" and "Within You Without You" on subsequent albums. Brian Jones of the Rolling Stones played sitar on "Paint It Black", he would also play it on Jimi Hendrix's "My Little One" Justin Hayward of the Moody Blues inspired by Harrison began playing sitar and incorporating it into several tracks on the 1968 LP, In Search of the Lost Chord ("Voices...", "Visions of Paradise", "Om", etc.)

Ravi Shankar, one of the greatest musicians of the twentieth century was Sitar mentor to Harrison, and came to the world stage at the Monterey Pop Festival in 1967.



Ravi Shankar concert poster



1925 Stella Guitar

## FREAK FOLK

Avant Folk guitarist John Fahey was a music geek like his friend Alan Wilson of Canned Heat. The Dance of Death & Other Plantation Favorites (1965 release re-released in 1967) was apparently appreciated by hippies, a fact later commented on: "I do hope that nobody will try to make me out as a child of the sixties. I was playing what I play before and after the sixties. This period had very little influence on me. I was never a hippie, and had no hippie friends." - John Fahey (1996)

**"Fahey did as much to take folk out of the hands of squares as his music did."**

- Alan Licht

Pentacle was formed in 1967 by the folk baroque duo of influential guitarist Bert Jansch and John Renbourn who released a Medieval music album, Sir John Alot (1968), and singer Jacqui McShee (who still fronts the band). Basket of Light (1969) their greatest commercial success, featured the hit single, "Light Flight"

Tyrannosaurus Rex - Unicorn, later T-Rex.



Sly of the Family Stone

The Incredible String Band - Changing Horses, also played Woodstock.

Donovan is perhaps the prince of psych folk. In 1966, Donovan was the first British pop star to be arrested for possession of cannabis. Known for songs Sunshine Superman, Mellow Yellow, Seasons of the Witch (1966), Hurdy Gurdy Man (1968) Seasons of the Witch features guitarist Jimmy Page as a session player. Super Session (1968) with Stephen Stills did an 11 minute cover of the song. Atlantis was a hit off Barabajagal (1969)

Fairport Convention had 3 releases in 1969 including: Unhalfbricking, Liege and Lief. The album was the birth of English folk-rock. Considered an act of heresy by folk purists, this electrified album fragmented the band. The opening cry of 'Come all you roving minstrels' was shocking at the time.

## PROGRESSIVE ROCK (aka 'Art Rock')

Jethro Tull - Stand Up album

The Crazy World of Arthur Brown Strangelands [The long lost 2nd album] (recorded 1969 released 1988)

Amon Düül II - Phallus-Dei Phallus Dei (Latin: God's Phallus) debut album the result of the Amon Düül commune in Munich splitting.

Curved Air formed 1969 in London with Sonja Kristina (vocals, acoustic guitar) Air Conditioning (1970) was the first vinyl picture disc.



Thelonious Monk, Allen Ginsberg Monterey 1963 photo: Gary Marshall

## JAZZ

Miles Davis - In a Silent Way, electric jazz fusion  
Joe Mcphee - free jazz debut Underground Railroad

Ornette Coleman - Crisis - live album recorded at New York University in 1969



Sun Ra - Atlantis. Sun Ra was featured on the April 19, 1969 cover of Rolling Stone magazine (Photo by Baron Wolman), thereby introducing the Cosmic Jazz Creator to the masses of music fans. Also Arkestra member James Jacson fashioned the Cosmic Infinity Drum from a scorched tree trunk.

Monk was at the twilight of his creative output, but released The Best of Thelonious Monk (Riverside Records)

Cecil Taylor, free jazz pianist and poet The Great Concert of Cecil Taylor released (1971 France), (1977 US)

Frank Zappa - Hot Rats

One of the first albums to be recorded on 16-track equipment. (4 and 8 track reel to reel were the standard in 1969). An intense, mostly instrumental album rated among the top cosmic rock albums. The album's cover model is Christine Frka, alias Miss Christine of The GTOs (their only album Permanent Damage, produced by Frank Zappa, was also released in 1969. It included contribution from Captain Beefheart, Rod Stewart and Davy Jones of the Monkees.)

Moondog Self-Titled LP Avant-Garde Minimalist Free-Jazz

He resided in NYC and Candor, NY. "Some say Moondog lost his sight in a blasting cap accident, others say he traded it to an elf for a glimpse at the end of the world."

Elephants Memory - psych-jazz avant garde Song Old Man Willow was used in the soundtrack to Midnight Cowboy, which made #19 in late 1969.

Hungarian guitarist Gábor Szabó releases a follow up to his Chamber Jazz/Third Stream (synthesis of jazz and classical music) album Dreams (1968) titled 1969.

The Corporation - self titled. The LP is notable for the side-long psych rework of John Coltrane's India.

MUSIC continued on last page

Listen to 1969 playlists at: ART1969 on spotify.com <https://open.spotify.com/user/iymbv4dzixy29v0y31q0b284>





Bridget Riley circa 1970

# Op

## OP ART

The Responsive Eye exhibition (1965) at the Museum of Modern Art in NYC was the first to draw attention to Bridget Riley and the Op Art movement. Immediately this art was exploited commercially due to lack of copyright protection for artists. (Independent NYC artist would initiate the passing of copyright laws in 1967.) Riley's B&W distorted checkerboard paintings are instantly recognizable because of this commercial use, and in effect have become synonymous with the 60s. Rileys work is about perception, about "looking at art and at nature." By 1969 she was working in color, and often parallel lines such as Late Morning (Horizontal), and Persephone.



Bridget Riley - Intake 1964

Victor Vasarely considered the "grandfather of op-art" began developing geometric works in the late 1940s. Originally categorized as a surrealist, Vasarely's geometric optical illusions evolved through the 50s and 60s. In 1969 David Bowie hired him to create the cover art for Space Oddity. Other 1969 works included Epopf, and Vega Or.



Jay DeFeo with The Rose at the San Francisco Museum of Art 1969

Julian Stanczak - the Op Art movement was named after his first major show, Optical Paintings, held at the Martha Jackson Gallery in New York in 1964 Based in Ohio. Untitled #15, Burning Red, and the screen-print N-GRBR are among his 1969 works.

Edna Andrade - Philadelphia based artist whose early Op Art work includes Color Motion 4-64 (1964). 1969 works include Presence, Short Ride, and the Grey Moons screenprint.



Edna Andrade - Presence

## POP ART

British and European Pop art rose in the late 1950s in reaction to U.S. disaster capitalism marketing post WWII. Peter Blake, most well known for collab on Beatle's Sgt. Pepper album cover, had a unique style using folk influence as well as the Dadaesque collage. Pop art everywhere was also a rebuke of Abstract Expressionism. Pauline Boty created a body of work (1961-1966) from the female perspective of Pop.

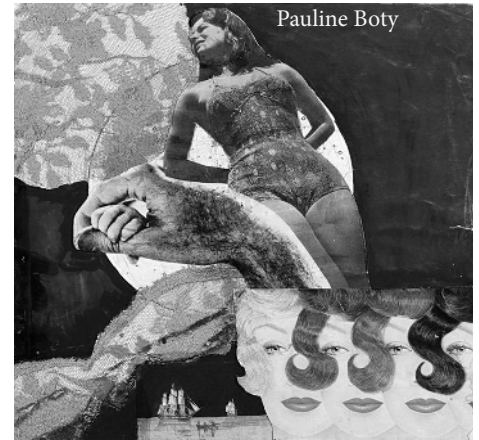
In NYC Yayoi Kusama painter, installation and performance artist faced sexism and racism in the old boys art world. Most of the reknown male artist ripped off her ideas. By the late 60s she was staging happenings of protest, and for freedom and revolution. see doc Kusama: Infinity (2018) www.kusama-movie.com

"Red, green and yellow polka dots can be the circles representing the earth, the sun, or the moon. Their shapes and what they signify do not really matter. I paint polka dots on the bodies of people, and with those polka dots, the people will self-obliterate and return to the nature of the universe."  
— Yayoi Kusama, An excerpt from "Infinity Nets"

# California

Surrealism and the occult. They believed in magic and tarot cards. Their work tended to be ephemeral in nature and resisted archiving and institutionalizing. (later these works would struggle to find homes in galleries and museums.) Assemblage united them early on with themes of consumerism and political unrest. While they were isolated from other art movements, they created their own west coast artistic tradition, and what would eventually be a counterculture in the U.S. Bruce Connor was one of the scenes catalysts. Wally Hedrick, a professor, would go on to be a teacher of Jerry Garcia. Wallace Berman worked in a variety of mediums: film, photography, photocopy collage. His mail art "zine" Semina (1955-1964) was sent to friends. His likeness in on the cover of Sgt. Peppers. Joan Brown was the first woman to exhibit at the Whitney Biennial at the age of 18. Jay DeFeo, the "beating heart" of the Painterland community, created the monolithic painting The Rose (1957-1965) which crossed the line with sculpture and weighed a ton. As a "visual Beat", art as performance was a precursor to the happenings of the 1960s.

# Pop Art



Pauline Boty

Marisol Escobar, known simply as Marisol sometimes associated with New Realism. Her work was a combination of folk art, dada, and surrealism and was separated from outsider objective male pop artist view by her feminine critique that included the self, the authenticity of the "artist", and satirical assessment of suburbia, and modern culture. The Family (1969) is a rare, commissioned work for the Memphis Brooks Museum of Art.

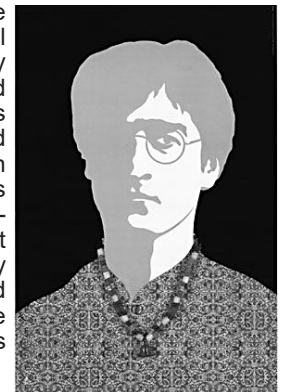
"In the 60s, the men did not feel threatened by me. They thought I was cute and spooky, but they didn't take my art so seriously."  
— Marisol (Escobar)

Polish artist Maria Pinińska-Bereś created Love Machine. Denny Dent - Weedies "Breakfast of Headstarters" poster

Founding British pop artist Eduardo Paolozzi was prolific during this period with lithographs Why Children Commit Suicide . . . Read Next Month's Issue (1965-70), How to spend time in Hollywood (1965-1970), Astute Sizing Up Perfume Trends (1965-1970), silkscreen The Puzzle of Female Pleasure (1965-1970), and the General Dynamics FUN series (1970) as well as bronze sculptures such as Warrilo.

## THE RAT BASTARDS

The Rat Bastard Protective association was a SF Bay area artist group. While NYC artists embraced rigid geometry, these California artists valued feelings, dreams, the irrational,



Wallace Berman - John Lennon, (1967)

"Even now, grown men with grey hair in dark houses in Notting Hill cry at the sound of Pauline Boty's name." — Sabine Durrant (1993)



# Psychedelic



Wes Wilson - Grateful Dead poster feat. guitarist Jerry Garcia (1966)\*

There were two main locations for 60s psychedelia: SF and London. Like the youth counterculture itself, psychedelic art would influence much of the western world. Part of the revivalist zeitgeist of the era, Art Nouveau was a major influence on the style. There was an Aubrey Beardsley exhibit at the Victoria and Albert Museum in 1966\*. Certainly elements of Surrealism were in the mix, works “unbound by reason.”

The psychedelic motif was an insiders language. The SF poster style was a filter, it attracted the subculture. *“If you walked past it and it didn’t catch your eyes or make you want to stop and read it, then it wasn’t for you anyway.”* — Nate Duval, current poster designer

*“All the underground posters are packed with secret signs, prehistoric forms and flying saucers. We believed and adopted anything that contradicted the rational world: our science was rooted in alchemy and black magic.”* — Michael English



Nick Hyde

## BRITISH

Haphshash and The Coloured Coat were the artists Michael English and Nigel Waymouth (one of the proprietors of ‘Granny Takes A Trip’, London’s first psychedelic boutique) began working together as a design team shortly after they first met in late 1966 creating posters for the underground scene in London.

The Fool, a Dutch design collective of Marijke Koger, along with Simon Posthuma, Josje Leeger and Barry Finch, relocated to London and their work included the Beatles’ Apple Shop (1967-68). Short-lived and financially disastrous, the Apple boutique was envisioned as “a beautiful place where you could buy beautiful things”. Marijke and Simon then moved to L.A.

London psychedelic artist and boutique owner Dudley Edwards was best known for having painted Paul McCartney’s psychedelic piano. and was part of a pop-art ‘collective’ that were known as BEV with Douglas Binder and David Vaughan.

Illustrator Alan Aldridge created a stir and liberated fellow artists during the mid-60s. In 1969 he created the Beatles Illustrated Lyrics and an animated short.



Illustration from London Scene by Juergen Seuss, Gerold Dommermuth & Hans Maier, 1969

## SAN FRANCISCO

In S.F., Wes Wilson who was inspired by Jugendstil’s shapes and the lettering of Vienna Secessionist artists like Alfred Roller, began making posters for Chet Helms (Family Dog) in early 1966. Wilson along with Victor Moscoso, Rick Griffin, Stanley “Mouse” Miller and Alton Kelley created Psychedelic event posters.▼

Rick Griffin, who designed the S.F. Human Be-in flyer (1967), created poster for The Who at the Hollywood Palladium June 1969, the cover for The Grateful Dead’s Aoxomoxoa, and a poster (unused) for John Severson surf film Pacific Vibrations.

The collages of Sätty and the ‘visionary surrealism’ of Nick Hyde were head shop poster staples of the era.

Abdul Mati Klarwein, who studied with Salvador Dali at Viennese Fantastic Realist Ernst Fuchs, paintings would grace numerous album covers incl. Santana’s second album Abraxas (1970) created Astral Body Awake.



Barney Bubbles - Stacy from Hawkwind

## BEYOND

Aquirax Uno, aka Akira Uno, created sensuous collage and bright colors psych art. Uno was prominently involved with the Japanese underground art of the 1960s–1970s



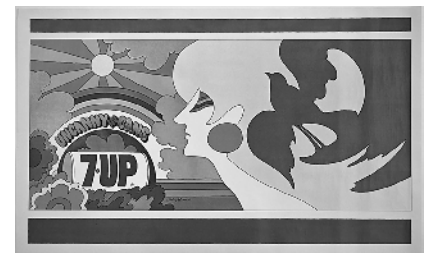
Nicole Claveloux - Did you get your pill today? (1970)

The illuminated animated legacy of The Beatles Yellow Submarine, shone into the mid-1970s. Working in such a post-Heinz Edelmann style, the works of French artist Nicole Claveloux took many forms from children’s book illustration: The Teletrips of Alala, La Forêt Des Lilas, to PSA posters on “the pill” for the liberated women of the times.

Louis Delsarte, who painted the dayglow/blacklight stairway to The Electric Circus in NYC (1967) created the cover art for soul/jazz Donald Byrd – Fancy Free.

Jacqui Morgan who designed the poster for The Electric Circus (1967), was making ads in the style for mainstream companies.

The psychedelic style peaked between 1966 and 1972. The term “psychedelic” itself underwent a semantic shift, and eventually became, “anything in youth culture which is colorful, or unusual, or fashionable.” By the late 1960s, advertisers began using the psychedelic style, albeit a psychedelic pop style, to sell an endless array of consumer goods like 7up and Coke. By the mid 1970s, the psychedelic art movement had been largely co-opted by mainstream commercial forces, incorporated into the very system of capitalism that the hippies had struggled so hard to change.



John Alcorn - 7-UP advertisement

\* Trivia: Poster in background of a Berkeley scene in the movie The Graduate (1967), also in a hallway scene in Bullitt (1968).

\* Alphonse Mucha retrospectives occurred in London & Paris (1963, 1966)

▼ In addition to the famed five, many other poster artists worked during this era including Bonnie Maclean who created 30 posters.



# Dada

The early twentieth century Dada and Surrealist movements were an influence of the sixties art and culture. Collage was a component of counterculture creation. Certainly the concepts of the irrational, the subconscious and the world of dreams shaped the era.

## DADA

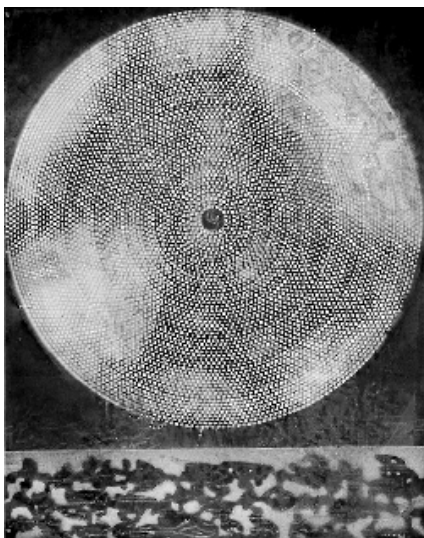
Beatrice Wood the "Mama of dada" remained an active artist making ceramics such as the ceramic sculpture *Is My Hat On Straight*. (She would continue to work on the potters wheel until the age of 103!) see doc: Beatrice Wood: Mama of Dada (1993)



Hannah Höch - *Abstraktion in Lila*, gouache  
Hannah Höch, the influential collage artist who stated in 1919: "I want to erase fixed boundaries... Unrestrained freedom for Hannah Höch" was still going strong 50 years later inspiring the young artist of the 1960s. The fiercely feminist Höch creations included collages *Kleine Sonne* (Little Sun), *Entartet*, and works in gouache, *Abstraktion in Lila*.

Man Ray was active printmaking lithographs incl. *Le violon d'Ingres*, aquatint *Poire d'Erik Saite*, and painting, as well as the sculpture/assemblage *Vierge Apprivoisée* - *Domesticated Virgin* (let me out).

Max Ernst work incl. paintings *Naissance d'une galaxie* (Birth of a Galaxy), *La Dernière Forêt* as well Illustrations for editions of works by Lewis Carrol during this period. The book *Max Ernst: Frottages* published.



Max Ernst - Birth of a Galaxy



Salvador Dalí

## SURREALISM

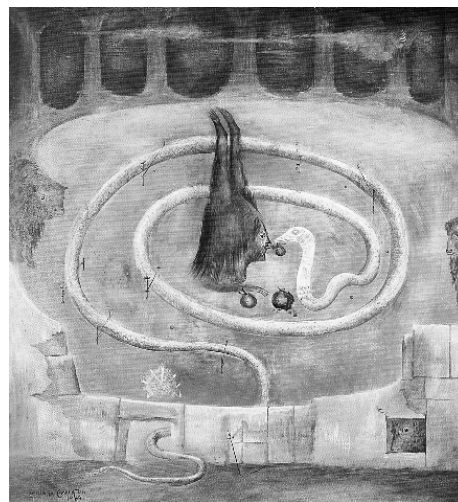
When André Breton wrote *Le Manifeste du Surréalisme* in 1924, Surrealism was born. MOMA hosted the 1968 exhibition *Dada, Surrealism, and Their Heritage*.

Among the works created in '69, the prolific Salvador Dalí created etchings and prints for an *Alice in Wonderland Suite*, *The Marquis de Sade Portfolio*, *The Hour of the Monarchy* ceiling painting in Barcelona, designed a new *Chupa Chups* logo. A celebrity, he met with many pop stars including John and Yoko and still found time to take his pet anteater for a walk in Paris. Perhaps homage to André Breton. The Anteater was the nickname given to Breton by his fellow surrealists.

Dorothea Tanning, created oil paintings *Philosophie en plein air* (Fresh-air Philosophy), *Ténèbres* (Shadows), as well as beginning work on *Hôtel du Pavot, Chambre 202* (Poppy Hotel, Room 202) (1970-73), and mixed media incl. *Nue couchée*, (1969-70), sculptures incl. *De quel amour* (By What Love).

Léonor Fini work that year included original lithograph *Femme* and illustrated books *La Fanfarlo* by C. Baudelaire w/13 works and *Oh! Violette ou la Politesse des Végétaux* by Lise Deharme.

Ernst Fuchs painted *Cherub* with an Amethyst.



Leonora Carrington - Forbidden Fruit

# Surrealism

Most known for creating *Rhinocrétaire*, a life-sized gilded *Rhino-Desk*, as *Les Lallanne*, and *L'Homme à la Tête de Chou* - cabbage head man (1968), Claude Lalanne create sculpted busts and waists (cast from model Verushka) in bronze for YSL A/W69 Haute Couture collection, which fitted over billowing blue dresses dubbed 'Les Robes Lalanne'

*"Claude Lalanne observes the art of her time with her ironic and peaceful gray-green gaze. What touches me about her is that she is able to combine the same standards of craftsmanship and poetry. Her beautiful sculptor's hands seem to push back the mists of mystery in order to reach the shores of art,"* — Yves Saint Laurent (1994).

Like her close companion in Mexico City, painter Remedios Varo, Leonora Carrington was a serious student of esotericism, alchemy, magic, and all things occult. works: *Operation Wednesday*, *Forbidden Fruit*.

Czechoslovak Surrealist Toyen, who referred to herself in the masculine gender, which is what gave her the name (in Czech as "she's he"). - *New World of Love* (1968), *Odráz odlivu Reflection outflow* .

Other Surrealist works of the era: Honoré Sharrer - *Maggie Daw*; Rachel baes - *La repetition* (1968), *L'esprit de famille* (1968), *La BibliothSque Mazarine ou le Cauchemar de Mazarin* (1970); Jane Graverol works include *Temptress*, *Untitled* (A Rose by Any Other Name), (1968); California artist Helen Lundeborg - *Untitled*, *May Planet* a continuation of the series that included *Wild Planet* (1965).

Penny Slinger, although not an original Surrealist, burst out of art school and on to the scene with inclusion in the exhibition *Young and Fantastic*. Her thesis was on the collage books of Max Ernst and consequentially met him. She produced her first book 50% *The Visible Woman*. Began a body of work that used herself as her muse.

*"I always felt women needed to claim their right to equality not by being more like men, but by being fully themselves. The feminine qualities of being have been undermined for so long."*  
— Penny Slinger, *Musee mag* issue 16 (2017)



Penny Slinger



# Black Art Movement



David Hammons - Spade (Power for the Spade)

“I feel it my moral obligation as a Black artist to try to graphically document what I feel socially,” - David Hammons

## BLACK ART MOVEMENT

The 60s era Black artists were confronting institutional exclusion and systemic invisibility. There were different scenes in cities like NY, LA and Chicago.

In 1968 on the south side of Chicago, the art collective AfriCOBRA (African Commune of Bad Relevant Artists) was founded seeking to create a “black aesthetic” choosing a palette of “Cool-ade colors” - like orange, lime and cherry. Silkscreen prints sold for \$10 back in the day are worth \$10,000 today.

Jeff Donaldson - Wives of Sango, mixed media  
Gerald Williams - Say It Loud, I Am Somebody  
Wadsworth Jarrell - I Am Better Than Those Motherfuckers and They Know It, presented Angela Davis in a powerful screenprint Revolutionary (1972)

Jae Jarrell, designer and artist reused her fabric following one of the tenets of AfriCOBRA, which was to reinvent yourself in order to create something fresh. Fashion design included: Urban Wall Suit, dyed and printed silk with paint.

Nelson Stevens’ art-making philosophy is at the intersection between art and activism. Original New Man, Toward Identity, oil painting (1970)

“At your best, you are the hope and dream of the enslaved to create visions of a liberated self.” — Nelson Stevens



Romare Bearden - Untitled, Woman with Flower

Emma Amos was the sole woman and youngest member of the Harlem based Spiral collective, founded in 1963 by Romare Bearden and others. Her visionary creativity included screenprint *The Ladies*, a collage of three prints of women that was exhibited at the Museum of Fine Arts, Boston (1970). “For me, a black woman artist, to walk into the studio is a political act” — Emma Amos

Artist, author and songwriter Romare Bearden began working in collage around the time he co-founded the Spiral collective in the early 1960s. Works: *Untitled (Woman with Flower)* collage, *Gospel Singer*, *Patchwork Quilt*, collage and mixed media (1970). MoMA held a Bearden retrospective exhibition (1971).

Realist portrait artist Barkley L. Hendricks painted in the style of a Byzantine icon, *Lawdy Mama*; *Icon for My Man Superman* (Superman Never Saved Any Black People - Bobby Seale).



Nelson Stevens - Towards Identity (1970)

Iconic realist artist and activist Charles White works include: *Seed of Love*, *Wanted Poster Series 1-6*, etchings *Nocturne*, *Melinda*

David Hammons in the mid 1960s studied at Otis with Charles White. By the late 1960s had developed his own technique of self-printing. *The Door (Admissions Office)*, *Spade (Power for the Spade)*, Body print and silkscreen *untitled*, *Pray for America*.

Colorfield, abstract artist Sam Gilliam introduced draped, unsupported canvases in 1965. First African-American to represent the US at the Venice Biennale (1972). *Carousel Change*, (1970).

Elizabeth Catlett creative output dates back to the late 1930s. She established dual Mexican-American citizenship and travels between the two except for during the 1960s, when she was considered a leftist and denied a visa. She was committed to using her art to serve people of all races and classes. Works: *Black is Beautiful*, lith-



Barkley L Hendricks - Lawdy Mama  
ograph; Malcolm X Speaks for Us, linocut; Cedar sculptures *Black Unity*, and *Homage to My Young Black Sisters* (both 1968)

“I have always wanted my art to service my people—to reflect us, to relate to us, to stimulate us, to make us aware of our potential,” — Elizabeth Catlett

Art museums would organize the exhibits: 30 Contemporary Black Artists (1968) by the Minneapolis Institute of Arts, which would then travel to the High Museum of Art, Atlanta, Flint Institute of Art, SF Museum of Art, and the Everson Museum of Art in Syracuse. In 1969 RISD Museum of Art held Contemporary Black Artists, and New Black Artists was organized at the Brooklyn Museum.

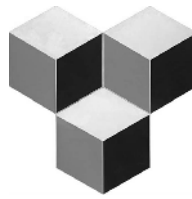
In 1969, the Metropolitan Museum of Art exhibit *Harlem on My Mind: Cultural Capital of Black America, 1900-1968*, managed to reject Harlem residents participation and exclude artwork by Harlem’s artists. The Met’s curatorial missteps drew protests, but also led to Black artists and curators to demand changes in mainstream art institutions in regard to inclusion and communication with the Black art communities. The Black Arts Movement would reshape the culture of the American art scene.



Emma Amos - Untitled, from The Ladies series (1970)



# 60s Art Scenes



Alvin Loving Jr. - Untitled 3 Cube Composition



Alan Sonfist - Myself Becoming One with the Tree

## LAND ART

Land Art suddenly sprung up in 1968. A reaction against the commodification and commercialization of the art world, as well as Modernism. Obviously embracing of the growing environmental movement, land art called attention to the negative impact people can have on the environment. In February 1969, was the "Earth Art" exhibition at Cornell University. One of Land Art best know works is Robert Smithson's Spiral Jetty (1970)

Alan Sonfist has a much gentler approach than the massive earthworks of Smithson. Time Landscape (1965-1978-Present) in Greenwich Village NYC was first sketched when Sonfist was 19. It still grows today a testament to pre-colonial Manhattan. Autobiography of Hemlock Forest (1969-75)

*"My art presents nature. I isolate certain aspects of nature to gain emphasis, to make clear its power to affect us, to give the viewer an awareness that can be translated into a total unraveling of the cosmos."*  
— Alan Sonfist (1973)

There were few women artists working in Land Art. Nancy Holt was touring England and Wales with Smithson Aug-Sept 1969 - She made film, East Coast, West Coast. Aice Aycock, whose early works incl. Clay #2 (1971), Maze (1972), and Mary Miss - Ropes/Shore.

## PERFORMANCE ART

Avant-garde artist Yoko Ono involved with Fluxus debut Cut Piece (1964). Her peace activism collab. with John Lennon Bed-Ins produced the song Give Peace a Chance. Fluxus artist Carolee Schenemann, know for featuring herself in her work, performances incl: Nude Bride and Expansions. Fellow Fluxus Charlotte Moorman per-

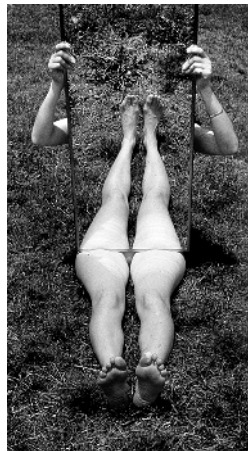


Richard Long and Jerry Schum land art

formed TV Bra For Living Sculpture. Dutch Fluxus artist Phil Bloom first person to appear nude on Dutch TV (1967). The Dutch protest movement Provo organizes happenings that challenge the establishment.

## FEMINIST ART

The first-generation feminist artists arose during the second wave of feminism. This was not a cohesive group. Women of color certainly felt left out. And just as some second wave feminists rejected lesbians and their issues, the female avant-garde artists who worked with the female body to liberated it from patriarchal oppression were also ostracized. As part of the Women's Liberation Revolution, some of the feminist avant-garde worked in isolation, others were community builders.



Joan Jonas - Mirror Piece

Mierle Laderman Ukeles - Manifesto For Maintenance Art. Conceptual artist Adrian Piper creating works opposing the Vietnam war. Martha Rosler also addressed the issue with her series Bringing the War Home. Nancy Spero after doing work inspired by Existentialism made a war series in the late 60s. Fiber artist Magdalena Abakanowicz created "Black Garment". She said in 1994: *"Handling fiber we handle mystery."*

Joan Lyons created Bedspread, Silkscreen on pieced fabric. Danish artist Kirsten Justesen - Sculpture II. Lene Adler Petersen - The Female Christ II: The Expulsion from the Temple, a Happening in collaboration with Bjørn Nørgaard. A pointed feminist infiltration of Danish commerce.

Louise Bourgeois worked in installation, painting and printmaking resurged in the decade with solo shows in 1964 & 1966. Influencing younger artists and made marble sculpture Cum I.

Birgit Jürgenssen of the Austrian feminist avant-garde who worked in feminine body art with self-portraits. HÖRST DU DAS GRAS WACHSEN (Can you hear the grass grow?) collage (1968)

Natalia LL (aka Natalia Lach-Lachowicz) Polish pioneer of feminist avant-garde - Mix I, photo (1968), co-founded PERMAFO, an artists' group and gallery (1970)

Renate Bertlmann - Verwandlungen (Transformations), 53 Black and white photographs taken 1969. (Printed 2013).

Mary Beth Edelson started pioneering performance rituals and community based workshops in 1969, (later introducing fire circles amid feminist Goddess culture), established the country's first Conference for Women in the Visual Arts in Washington D.C. (1968).

*"Edelson's engagement in producing images of female representation that seek to disrupt and transform the patriarchal pictorial codes that define and limit female identity."*  
— Laura Cottingham in the essay Shifting Signs (2002)

Like many of the feminist avant-garde Dorothy Iannone's psychedelic pop work was ignored for over 30 years. Spoken word recording (released 1993), A Cookbook, artist book, The (Ta)Rot Pack (1968-1969)

Judy Chicago - In 1969 created Purple Atmospheres series, in Santa Barbara CA, which would prefigure the series Women and Smoke (1972)

*"It was that my gender so interfered with culture's ability to see my work, that it was met with such resistance and shock."*  
— Judy Chicago



L-R: French photographer Marc Riboud with artist Barbara Chase-Riboud and poet Ted Joans during the Pan-African Festival, Algiers. ph: Bruno Barbey

## ASSEMBLAGE

Louise Nevelson known for her wooden assemblage created the abstract metal sculpture Atmosphere and Environment X. Betye Saar created the assemblage Black Girls Window. *"My art became my weapon. It became my visual protest about what was happening,"* — Betye Saar (2017)

## CONCEPTUAL

As part of "the NYC Fluxus-infused downtown scene where distinctions between art and life, and the separation between performing and object making, were often blurred." Neke Carson creates Moon Man Fountain. British, Keith Arnatt - I am a Real Artist, and Self-Burial.

## SCULPTURE

Isamu Noguchi - Skyviewing Sculpture, Lee Bontecou - Untitled (Fish), Alexander Calder debuts the iconic stable La Grande Vitesse in Grand Rapids, MI.



Alexander Calder with La Grande Vitesse in Grand Rapids, MI

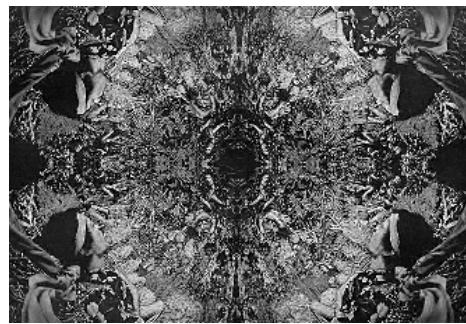
60s ART SCENES continued on last page



# Counterculture



"It's easy to make a difference in the world!" - Stewart Brand



Jimi Hendrix ph: Raymundo de Larrain  
LIFE Magazine October 3, 1969

## FREIKÖRPERKULTUR

"America when will you be Angelic?  
When will you take off your clothes?"  
— Allen Ginsberg

"Female nudity, free of patriarchal system, is a grave-digger of the system, militant manifesto and sacral symbol of women's liberation."

"We are naked and call you"  
— German naturists/Lebensreform (circa 1920)

It wasn't just the German VW that influenced the counterculture. In the early 1900s, Wandervogel were Germanic proto-hippies and Garden Cities were a reaction to industrialism. Lebensreform arrived through German immigrants to So. Cal then via The Nature Boys (incl. Gypsy Boots originator of smoothies) and brought health foods and naturism.

At the dawn of the decade, Brigitte Bardot made bikinis the swimwear style to be seen in, but counterculture kids of the later 1960s made nudity the norm. Freeing of the breasts was a social statement, somehow part of the emancipation of women, and a prelude of the unfettering of the breast by the women's movement in the 1970s. Many women took it a step further and went topfree. Women were pushing for gender equality and, they felt, if it was appropriate for a man to remove his shirt when he got too hot, a woman should have the same freedoms.



Kids with cat Bethesda Fountain NYC ph: Paul McDonough

"My phone rang the other evening and a voice just said, 'Moon.' So I went to this field we know about and we all had a beautiful full moon dance, where nobody wore anything and nobody said a word the whole time."  
— Gail, from The Alternative - Communal Life In New America, Hedgepeth & Stock (1970)

**IN A SOCIETY THAT  
HAS DESTROYED ALL  
ADVENTURE, THE  
ONLY ADVENTURE  
LEFT IS TO DESTROY  
THAT SOCIETY.**

"Culture runs a lot deeper than politics, there are millions and millions of people living differently as a result of the counterculture."

— Peter Coyote

## BACK TO THE LAND

The back to the land movement harkens back to the Folkies penchant for the bucolic and value of authenticity. Learning to live off the land was a right of passage. Perhaps part escapism, but really an attempt at creating a new, better society with an experiment in communal living. There was a need for literature to disseminate and share the knowledge and skills of homesteading.

DIY alternative print culture featured hand drawn line illustrations, cut and paste nineteenth century etchings from Dover Publications, calligraphy and a hodgepodge of typefaces. It was not only this counterculture cred aesthetic but also a distinctive counterculture work ethic. "A communitarian ethos in which knowledge and authority were shared" that often took precedence over individual advancement and financial reward. Example: Alicia Bay Laurel - Living on the Earth (1970)

## RENAISSANCE FAIRE

A utopian outpouring of countercultural creativity at its inception, a "liberated space" of freedom where freaks could indulge in "collective, jovial mayhem" of costume play, and explore new sexual behavior.

"The Faire reminds us of simpler times, more in touch with nature and the earth." - Phyllis Patterson - Renn Faire/festival trailblazer who understood the need for celebration with euphoria and the importance of experiencing ecstasy, 'to stand outside the ordinary self,' through the creation of living art. Phyllis and her husband ran the Southern and Northern California Pleasure Faires - the first Renaissance festivals. The scent of Faire dust, bodice sweat with patchouli and warm oak trees.

## LONG HAIR

In 1969 California, the flower-child style was at its peak. It is hard to understand now, but back in sixties, in most places you were at risk of getting beaten up for having long hair.

"Anyone who has the courage to wear their hair down to his shoulders has to go through hell."  
— David (Jones) Bowie (1964)

Long hair was a unifying symbol that scared adults and challenged the very conformist authority that the youth was fighting against.

The meaning of long hair changed during the 60s. It started as a symbol of youth culture rebellion linked to music, but by the end of the sixties it became associated with a political and social critique of American/Western society.

At the Atlanta Pop Festival in 1969, Janis Joplin saw the change from subculture to mass culture. "Like, two years ago you could walk down the street and see a guy who looked real weird... and you knew. Now, I look out here and, well, everyone looks weird. You just can't tell anymore."



Kasoundra Kasoundra ph: Don Snyder

The counterculture\* was a genuinely transformative force, with the potential to reshape society for the better.

Today we have yoga studios and massage therapy in small towns thanks to the counterculture. Mindfulness meditation is now medically endorsed as a core "wellness" practice. Music festivals, arts and craft fairs and Renaissance faires are all legacies of the counterculture. Equality for women and acceptance of same sex couples has its roots here. Earth Day and the environmental movement, organic food, vegetarian cuisine, and slow foods all thanks to open minded, progressive thinking people.

The 1960s was the point where the whole mechanism of our society was questioned. It was a generation of seekers, searching for answers, self-discovery and enlightenment. Alternative forms of spirituality were common, be it Wicca or Zen.

Every scene had its resident Tarot card reader. A common introduction query was: "What's your sign?" Many knew not just their astrological sun sign, but their moon sign, and rising sign as well.

The anti-capitalist, anti-consumerism mindset meant that vintage finds from the attic and the thrift shop were in style. DIY was prized and many of the hippies and youths of the sixties put a creative twist on the crocheting and macramé skills. Handmade and natural were sacred words. What started with Rachel Carson's Silent Spring (1962) had become a full fledged ecology movement.



Jamila Salimpour's bellydance troupe Bal Anat performed here.

In 1968 sociologist Lewis Yablonsky estimated that there were 200,000 full-time hippies in the US. And another 200,000 reechnoppers, part-time hippies, and "weekend hippies" who might go to high school, college, or a "straight" day job, but participated in hippie culture on an occasional basis for a total of 400,000 total hippies. That would be only 1.17% of the Baby Boomer cohort over age 13 at the time. Hippie culture would expand into the rest of the US from the major cities in the early 1970s. ★ coined by Theodore Koszak in The Making of a Counter Culture (1969)

DON'T PANIC - GO ORGANIC. "Everybody had the same common intent: It was to learn how to live better on the planet." - Carolyn Adams Garcia aka Mountain Girl (c1997)



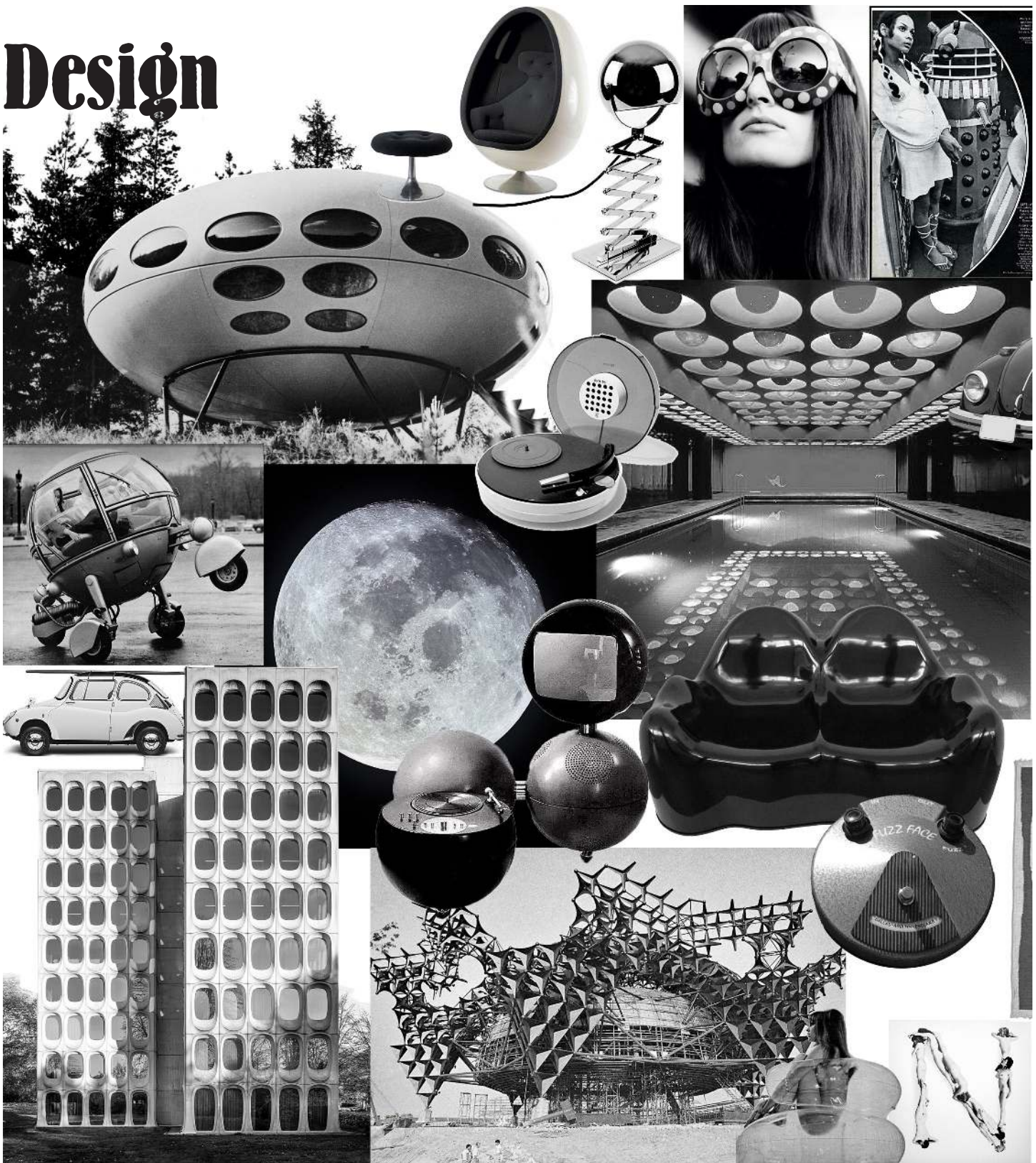








# Design



The predominance of the circle linked mainstream pop culture and counterculture design. We can surmise mainstream futurism was inspired by the cold war fueled space race and the great mysterious circle in the sky, the Moon. Counterculture was down to earth, literally, as in the concept of "Spaceship Earth" and was rooted in ecology. Everything was made round and spherical from Hi-Fis to autos.

*"In this world where everything is banal and ugly, we must know how to create the beautiful and unusual."* - Jean Pierre Ponthieu

Mainstream design appropriated pop culture and psychedelia into its hyper-consumerist, ephemeral, disposable idiom. The fake, plastic world of corporate mainstream included a lot of actual plastic\*. Zanotta introduced Blow inflatable furniture (1968), and Quasar Khanh designed the Aerospace line. Verner Panton was designing entire

environments with vivid psychedelic interiors. Handmade pieces by Wendell Castle were a catalyst in the emergence of the art furniture movement.

The Anti-Design movement was a reaction against the bourgeois "elite" top down establishment modernism. Most potent in Italy, it was an avant-garde infused with creativity that challenged complacency, devised thought provoking objects and sought to design a better future.

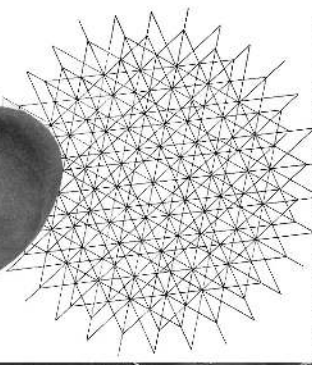
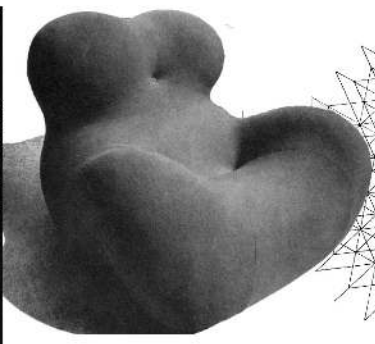
*"If there was any point in designing objects, it was to be found in helping people live somehow, in helping people recognise and free themselves. That if there was a point in designing objects, it could only be found in achieving a kind of therapeutic action, handing over to the objects the function of stimulating the perception of one's own adventures."* - Ettore Sottsass in Domus No. 489 (1970)

A modern portable house called Futuro manufactured by Oy Polykem AB of Helsinki made of glass-filled polyester resin, January 14, 1969, Henrik Thor-Larsen, Ovala easy chair (1968), Dorothée Becker scissor lamp (1968), Gunnar Larsen sunglasses, Honey magazine UK April 1969, Verner Panton - Swimming Pool at the Spiegel Verlagshaus in Hamburg, Patrice Dupont, portable record player Pompon, Wendell Castle rare gloss black molars settee, Dallas-Arbiter St. Fuzz Face effect pedal, Phil Bloom in the letters 'N' and 'O' of Becks Naked Ladies Alphabet, Quasar Khanh Aerospace inflatable plastic chair, Expo 70 Osaka sept. 1969 ph Mitsunori Chigira, Home communications system by Burkhard Voghter Germany, Constantin Brodski - CBR building (1970), 1969 Subaru 360 Young SS, L'Automobile - French bubble car, designed by Jean Pierre Ponthieu (1968), the Moon.

\* The industry's awareness that recycling wouldn't keep plastic out of landfills and the environment dates to the program's earliest days. "There is serious doubt that [recycling plastic] can ever be made viable on an economic basis," (1974) Recycling plastic is "costly," and "infeasible." Made from oil and gas, new plastic is cheap. Despite this recycling myth, plastic production is expected to triple by 2050. **BAN PLASTIC**

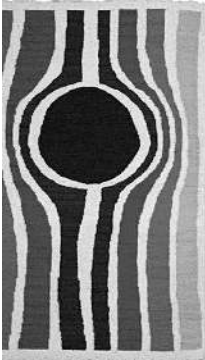


Honey magazine UK April 1969, Up 5" chair, designed by Gaetano Pesce, Zome Primer - Steve Baer, Bob Shapiro Handmade House, Lloyd Kahn - Santa Cruz Pacific HS dome, Covered jar by John P. Loree march 1969, Roger Somers & Ed Stiles in Druid Heights - Alan Watts library interior, Exterior of Alan Watts library, Handmade house inspired by wood ship hull, Harding Black mug 1969, Teepee at Woodstock festival ph: Ralph Ackerman, Phil Bloom in the letters 'N' and 'O' of Beeke's Naked Ladies Alphabet, Evelyn Ackerman - wool tapestry 1969, 1969 Volkswagen Beetle, Rumph (aka Jim Rumph) Wizard & Toad ceramic piece. (In the 1970s Rumph's studio The Syme Factory and Mind Circus produced many fantastical items: mugs and water pipes including a very popular dragon shaped design.)



"You never change things by fighting the existing reality. To change something, build a new model that makes the existing model obsolete."

- Buckminster Fuller



The counterculture initiated the shift from futurism to revivalism as the source of design inspiration. By the moon landing of 1969, youth culture was already focused on new issues. Globally, students were reacting against outdated power structures and the blatant materialism of consumers. In the 1960s more art students graduated than there were jobs. Arts and crafts were a way to self sufficiency. The growing ecology movements with its environmental sustainability begat a renaissance in the arts and crafts of ceramics, studio glass, and hand-woven rugs.

The San Francisco Bay Area created an outsider style of building in a 'funk and junk' mode of using salvaged and found materials, designed in free form, fantastical and organic shapes. This funky hippie bricolage often eschewed plans and always disregarded building codes. Outlaw building demarcated "liberated territory." Building one's shelter was a rite of passage.

Buckminster Fuller whose mid-sixties lecture tour launched the dome craze published Operating Manual for Spaceship Earth (1968) setting the tone for eco-freak holistic design. Steve Baer, a visitor to Drop City, would build on the concept with Zome Primer, Elements of Zonohedra Geometry (1970).

Lloyd Kahn was building domes with Pacific Heights High School students. Barry Shapiro created hand made houses in the Canyon area near Oakland. Roger Somers & Ed Stiles built furniture and structures in Druid Heights, an "unintentional" bohemian community near Muir Woods.

**DESIGN & INTERIOR DESIGN COLORS**

Whatever designer cabal set the 60s palette of tangerine, lavender/pink, and chinese red. Ruby Red was a popular interior paint color in 1969. The electric colors were giving way to more earthy tones; golds, and browns of the next decade. Bright Avocado Green was the IT color of the early 70s.

	Hex	RGB	Pea green	#c3a61e	(195,166,30)
Orange	#e5562b	(229,86,43)	Grape	#a775d2	(167,117,210)
Light Orange	#f9931e	(249,147,30)	Red	#c31e1e	(195,30,30)



# Graphic Design

The most popular font released in 1969 was URW **Pandora Black** designed by Phil Martin. Other fonts included: **Aachen**, **Bauhaus** and **Blippo** both by Joe Taylor of the Fotostar Foundry, **Didoni**, **JOHNNY** - a period psychedelic style typeface, **Premier**, **Revue**, and **Syntax** by Hans Eduard Meier of the Linotype Foundry.

"It was my dream to make public pictures that could be seen by as many people as possible. Hence the top importance of the poster—the street picture." — Roman Cieslewicz



Op art and psychedelia were still influences on design in 1969. But an organic, handmade, DIY style was beginning to emerge from the counterculture. The circle was also a big influence especially in posters. The sixties was known for a variety of styles occurring concurrently. Futurism and modernism reign on one hand, while historical nostalgia and rustic individualism on the other. Helvetica was the ubiquitous choice for modernity. Thick rounded fonts such as Cooper were very common. France's Robert Massin was Dada-esque.

Push Pin studios was the antidote to the Bauhaus influence. John Alcorn designed the Morgan type catalogs, making retro Victorian and Art Deco fonts a trend that was especially influential on the counterculture.

The Seymour Chwast designed Push Pin Monthly Graphic issue #54 The South. It was a notable example of political commentary where "Conscience came before commerce."

The Medium is the Message (1967) was still reverberating and the idea that "consciousness can be affected by the knowing collision of verbal and visual information" — Quentin Fiore

Clockwise from upper right: Morton Subotnick - Touch album cover; Ted Bergman - Mary Happy Returns poetry book cover; Polish post for Fasching in München (Carnival in Munich); Kowarski Szwarz - Kolonia antenri polish zzech film; Montreux jazz festival 1969; Emory Douglas - Fred Hampton poster; Julius Lester bc; Big Sur folk festival 1969; Seymour Chwast - The South; Bob Dylan - Isle of Wight; West Mag. March 23, 1969 LA Times; The Man Who Called Himself Poe; Moszczak zozel - Inri Poster; Biennial; Reefs of Space May 1969; bc art by Franco Grignani; Kasunasa Naga; Jacqueline Case - The Moon Show; Frank Fratella - Vampirella No. 1; Jukka Vesilä - Unidet; Thunderclap Newman ad in OZ; Small World magazine winter 1969; Adaptational Psycho/dynamics textbook; Yes by Bibi Wein bc; Gebrauchsgrafik mag; Margit Sander - Shame; Ingmar Bergman film Hungarian movie poster; Center: Inri Advertising Art Aug. 1969.







# Film Theatre TV

“Life, revolution and theater are three words for the same thing: an unconditional NO to the present society.”

– Julian Beck



More

Cinema was a reflection of the era capturing the spirit of the times. But it could also propagate and promote the zeitgeist as did Easy Rider and The Woodstock Movie (1970). Permeated with politics and psychedelia, the motion picture was well suited for capturing the visual representation of the latter.

## MOVIES

Easy Rider - Flawed but valient counterculture box office hit  
 Medium Cool - feat. footage of 68 Chicago riots  
 Alices Restaurant - inspired by Arlo Guthries anti-war song  
 Zabriski Point - Dir. Michelangelo Antonioni  
 More - Pink Floyd soundtrack  
 The Magic Christian with Ringo Starr  
 John and Mary with Dustin Hoffman and Mia Farrow  
 Dracula Has Risen from the Grave  
 Zeta One AKA The Love Factor with Hammer studios Yutte Stensgaard  
 Venus in Furs - Dir. Jess Franco  
 Fellini Satyricon - Dir. Federico Fellini  
 Medea - Dir. Pier Paolo Pasolini  
 Age Of Consent - Helen Mirren first major role  
 Prime of Miss Jean Brodie  
 Pippi Longstocking  
 I Start Counting with Jenny Agutter  
 The Big Cube - Dir. Tito Davison with Lana Turner  
 Eggshells - Dir. Tobe Hooper  
 Rain People - Dir. Francis Ford Coppola  
 Lions Love (...and Lies) - Dir. Agnès Varda,  
 The Black Panthers (1968)

“They have long hair and they live like free people, it doesn't mean [they are grotesque], They are not the majority and maybe that's why it's interesting to do a movie about them.”  
 — Agnès Varda responding to critique



The Big Cube

## THEATRE

Avant garde and experimental, The Living Theatre performed An Improvisation on Paradise Now - authored and directed by Judith Malina and Julian Beck. Captured by photographer Max Waldham.

Dionysus in 69, an adaptation of Euripides' The Bacchae, created and directed by Richard Schechner with a troupe of young actors called The Performance Group. The

Performing Garage was influential in pre-SOHO with its environmental theatre.

This year saw the activist Bread and Puppet Theater perform The Cry of the People for Meat, Theater of War, Blue Raven Beauty.

Haley Mills would star in Peter Pan. The 1968 cast recording of Hair was #1 on the Billboard chart for 13 weeks.

## UNDERGROUND FILM

For My Crushed Right Eye aka For the Damaged Right Eye Dir. Toshio Matsumoto, Japan 13 min  
<https://www.youtube.com/watch?v=unES21vUwhY>



My Name is Oona Dir. Gunvor Nelson  
[https://www.fandor.com/films/my\\_name\\_is\\_oonna](https://www.fandor.com/films/my_name_is_oonna)

The Flow of Zen - A collaboration of Alan Watts and filmmaker Elda Hartley, psychedelic with an eerie score.  
<https://boingboing.net/2017/08/09/trip-out-on-the-flow-of-zen.html>

Soft Orange - British Pop artist Antony Donaldson and sculptor Robert Graham create an animated short that sought to challenge censorship.  
<https://www.nowness.com/series/directors-cuts/antony-donaldson-robert-graham-soft-orange>

## TV

The Smothers Brothers Comedy Hour was continually censored and cancelled for political satire, That Girl about a single woman in the city would set the stage for Mary Tyler Moore (1970), Room 222\* and Mod Squad included actors of color. Other sitcoms: The Brady Bunch\*, The Ghost & Mrs. Muir, Nancy and the Professor (1970)

British TV: Monty Python's Flying Circus\* (1974 PBS in US), Doctor Who last season filmed in B&W.

\*Debut

## ANIMATION AND KIDS

Scooby Doo premieres  
 H.R. Pufnstuf debuts (Stays on Saturday morning reruns until 1973)



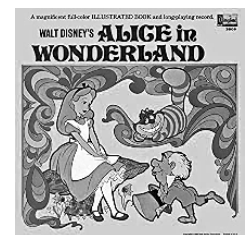
Sabrina, the Teenage Witch debuts on The Archies in 1969 get her own spinoff in fall 1970 Perils of Penelope Pitstop a spinoff of Wacky Racers also debuts.

The Monkees reruns returned at high noon on Saturday. Every kids show/cartoon started to include a “band” and musical segments à la the pre-fab four.

Symbiotic cereal Saturday morning cartoon relationships. Underdog was created by Joe Harris, creator of the Trix Rabbit. Jay Ward animated Rocky and Bullwinkle as well as Cap't Crunch and Quisp cereal ads.

Sesame Street featuring Jim Henson's Muppets debuts on PBS joining other new childrens' proگرامing like Mr. Rogers Neighborhood who in the previous year had featured electronic music pioneer Bruce Haack and collaborator childrens' dance instructor Esther Nelson.

Also, during the late 1960s, Disney's Alice in Wonderland (1951) would develop a cult status including college campus screenings. It's 1971 re-release would even include a Jefferson Airplane - White Rabbit tie-in.



Alice in Wonderland record and booklet (1969)



The Beatles Yellow Submarine would be highly influential.



# Underground Press

"When a woman may walk on the open streets of our cities alone, without insult or obstacle, at any pace she chooses, there will be no further need for this book."  
 - Germaine Greer, 1969, opening line of the first draft

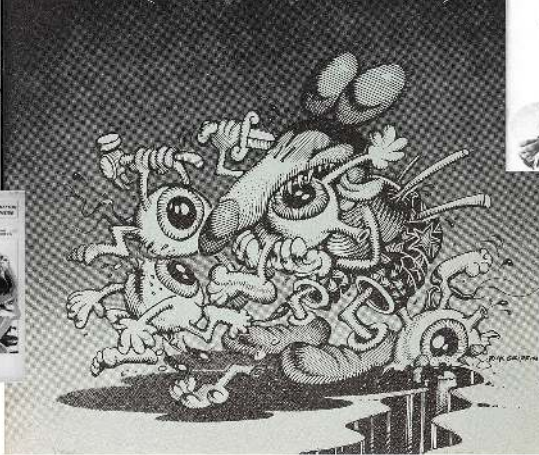
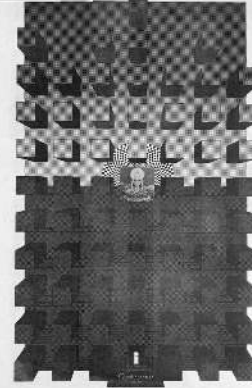
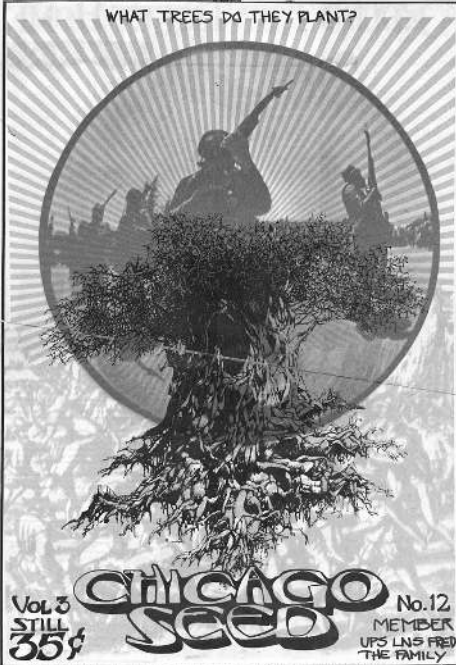
The post-war cultural liberalisation which arose in Europe and America throughout the 1950s and 60s sparked a media revolution. Thousands of alternative newspapers and magazines sprang up.

Alternative and small-scale publishers were an important venue for writers and authors to disseminate counter-narratives to the hegemonic culture. This counter culture medium was full of articles, artwork, photos and ads reflecting the political and social revolution. This platform created a new aesthetic community of writers and readers. Now artists could bypass the establishment gatekeepers and commercial institutions. Distribution included hand selling on the street, mail-order, bookstores, recordstores, head shops and galleries. In the 1970s the underground would grow to include Feminist as well as LGBT publications.

**SAN FRANCISCO**  
 Berkeley Barb, Haight-Ashbury underground newspaper - The Oracle (1966-1968) starting with an edition of only 3000 copies it peaked at 500,000 copies. The Oracle founded by poet Allen Cohen, and Ron and Jay Thelin, explored the use of split-fountain inking. Rip Off Press and The Print Mint, Inc. (1965-1978) It continued as a poster shop in Berkeley until 2016. The Whole Earth Catalog founded by former Merry Prankster Stewart Brand. Also a flood of D.I.Y. manifestos in alternative publishing.

**NEW YORK**  
 East Village Other (EVO), The Rat - Rumored to have started the "Paul is Dead" rumor, which had millions of people playing Beatles records backwards looking for cryptic messages.

"When in the course of human events it becomes necessary for people to cease [obeying] obsolete social patterns which have isolated man from his consciousness... we the citizens of earth declare love and compassion for all hate-carrying men and women."  
 - Allen Cohen, the Oracle Manifesto (1966)



**LONDON**  
 International Times (IT), OZ controversy obscenity trial. Note: unreleased movie Hippie Shake (2007) based on Richard Neville's bio, Friends (1969-1972) was intimately connected with UK underground media many contributors who were part of the 1960s London counterculture or avant-garde scene including: Barney Bubbles, Pennie Smith and Charles Radcliffe.

**CHICAGO** - The Seed (1967-1973)

**ATLANTA** - The Great Speckled Bird (1968-76) weekly underground newspaper Frequently the covers were poster-like calls to political action.

**ANN ARBOR**  
 Sun, Ann Arbor Argus, The Water Tunnel

**AFRICA** Souffles - Moroccan quarterly magazine (1966-1972) In America we take free speech for granted. Souffles was banned in Morocco in 1972, and its editor, poet Abdellatif Laâbi, was imprisoned for eight years until his release due to international pressure in 1980.

Perhaps more mainstream, German TWEN (1959-1970) legendary German art director Willy Fleckhaus pioneered bold photography contrasted with blocks of typography. and British NOVA (1965-75) a revolutionary women's mag with ground-breaking editorial design capturing London's 'Swinging Sixties. These would influence Australian POL (1968 -1986) which left a legacy of experimental fashion photography.

Avant Garde magazine (1969-1971) Editor Ralph Ginzburg oversaw issues critical of U.S. society and gov't. Also featured overt sexual topics. Collaborator Herb Lubalin also designed the logo and subsequent font. All 16 issues archived. →

The Evergreen Review (1957-1973) a literary magazine that debuted works by Allen Ginsberg, Jack Kerouac, Norman Mailer, Henry Miller, Pablo Neruda, Vladimir Nabokov, Susan Sontag, and Malcolm X.

"Millions of young readers begin to participate in college politics, peace demonstrations, and police confrontations, they become tremendously more inquisitive and aware. This alertness often leads to a feeling of being cheated by the mass media, whose purpose seems to be to perpetuate the system rather than to examine it."  
 - Robert J. Glessing (1970)

"Evergreen published writing that was literally counter to the culture, and if it was sexy, so much the better. In the context of the time, sex was politics, and the powers-that-be made the suppression of sexuality a political issue."

Clockwise from upper left: Premier edition of Andy Warhol's Interview - feat. Agnès Varda, Souffles - Moroccan music and culture, Waste Paper No. 4, edited by Tridib Mitra and Alo Mitra Howrah, India Waste Paper, September 1969, IT (International Times) Mov. 6, 1969 Volume - 1 Iss 67, Bijster - cover ph: Ed Van Der Elstken, Zigzag rock mag - Frank Zappa, Kiss NYC, Rick Griffin from Promethean Magazine 1, The Rat from NYC Oct. 8, 1969, Hej - Frank Zappa, Other Scenes The International Newspaper - Vol.3, No.12 September 1 1969, Action newspaper, Chicago Seed May 15, 1969 cover art by Lester Dore.

<http://www.internationaltimes.it/archive/>

The Whole Earth Catalog #1 <https://archive.org/details/1SWEC-completer/node/2up>

<http://avantgarde.110west40th.com/>



# Photo

## PHOTOGRAPHY

If a picture is worth a thousand words, then photography offers a treasure trove of a time capsule for understanding the 1960s. B&W film was still the standard be it journalism, editorial or fine art, but color was on the way to eclipsing it. Photojournalists of the underground and mainstream press who covered protests were often subject to harassment, violence, arrest and film confiscation because they captured the truth of police actions that were difficult for police testimony to refute.

## SAN FRANCISCO

Jim Marshall, Bay Area photographer was known as *THE* rock photographer for his iconic images. The most prolific rock photographer also documented the Haight-Ashbury scene of the mid-late 60s and covered Woodstock.

A wealth of photographers captured the counterculture scenes. Larry Keenan work focused on the Beats and Bay Area. Peter Larsen work includes Summer of Love Haight-Ashbury. Robert Altman and Bob Fitch covered the counterculture scenes of hippies, communes and protests. Kenneth Green - Black Panthers and Bay Area activism.

Nacio Jan Brown covered practically all of the major anti-war and social protest movement activities in the SF Bay Area, his book Rag Theater (1975) captured Telegraph Ave Berkeley (1969-1973). Joe Samberg also.

## LOS ANGELES

Julian Wasser did the LA the scene, psychedelic color infared for Frank Zappa's Hot Rats. Charles Brittin photog friend of Wallace Berman covered the Cali Beats and was on the frontlines of antiwar protests and political actions. Dennis Hopper was a prolific photographer documenting the 1960s scene, the art world, and the activist movement.



Vivian Maier - Wilmette Beach (1968)



Thomas Weir - Forest

## LONDON

Karl Ferris an English graphic designer and photographer of the "British Rock Elite" and is a pioneer and chief innovator of what is known as psychedelic photography often utilizing color infared film. He worked with Jimi Hendrix in the late sixties as his photographer and album cover designer.

Bob Seidemann, friend and former flatmate of Eric Clapton's, known for his photos of Janis Joplin and the Grateful Dead, created the infamous "Blind Faith" album cover image.

Frank Habicht documented London in the 1960s including the Rolling Stones Hyde



Jerry Uelsmann - Untitled

Park concert, collected in his 1969 book Young London - Permissive Paradise. Also see his recent book: As It Was (2019). Phil Franks, documenter of the late 60s and early 70s Grove Gate London underground.

Val (Valerie) Wilmer writer and photographer covered primarily Jazz but also Rock and artists, co-founded Format: the first all-women photographers' agency in Britain (1983)

Graham Keen photographed the top rock stars, jazz greats, Yoko Ono's work, and was involved with the revolutionary counter culture newspaper International Times (IT) as photog and art director. Also worked for Peace News and covered the CND peace marches and Anti-Vietnam War protests.

Marcus Keef, aka Keith MacMillan photographed and designed album covers for progressive labels incorporating the entire gatefold. First Black Sabbath cover created late 1969 - early 1970.

The prolific rock photographer Mick Rock, later be dubbed 'The Man Who Shot the Seventies', session for the cover of Mad Cap Laughs, Mick Jagger and Anita Pallenberg in Performance.

On August 22, 1969, Ethan Russell and Monte Fresco captured the Beatles at Tittenhurst Park, two days after their final recording session, for what they didn't realize would be their last photo session.



Floris Neustüss, Foto-gramm 1965-1969

## NETHERLANDS

Ed Van Der Elsen was capturing the Dutch protest movement Provo, as well as counterculture scenes in Europe since the mid-1950s. He produced photojournal books from around the globe. - Ed van der Elsen's Farm, Edam

## NEW YORK

Garry Winogrand who pioneered a "snapshot aesthetic" of street photographer worked in NYC gravitating towards youth gatherings and protests. Nathan Farber and James Jowers also documented NYC.

Roy DeCarava was innovator of the Black aesthetic in photography using a velvety range of dark tones. He frequented jazz clubs, capturing John Coltrane an others. he co-founded, first director of the Kamoinge Workshop (1963), In 1969, retrospective exhibit at The Studio Museum in Harlem.

Elliott Landy worked for the Underground Press and began documenting counterculture and musicians. Vogue photog Jack Robinson captured a wealth of the era's celebrities. Mike Frankel known for trippy multiple exposures, documented Woodstock and Led Zeppelin's first NYC show, cover of first Hot Tuna album.

## WOODSTOCK

Baron Wolman, notably Rolling Stone Magazine first photog, captured the counterculture and wonderful Woodstock images. Photojournalist Burk Uzzle created intimate images of the concertgoers, his (Ercolines with butterfly) used for album cover and film poster. Jim Marshall, Elliott Landy, Ralph Ackerman and Life magazine's John Dominis and Bill Eppridge also documented the concert. Henry Diltz was Michael Lang's official photographer.



Charles Swedlund - Three Graces



"I really had a great time. I was much older than those kids, but I felt like I was their age.

They smiled at me, offered me pot... You didn't expect to see a bunch of kids so nice; you'd think they'd be uninviting to an older person. But no—they were just great!"

— John Dominis, recalling decades after being a photographer at Woodstock



Cor Jaring

## CHICAGO

Vivian Maier was one of the greatest street photographers of the era. A Chicago based nanny and recluse Maier's work remained hidden until discovered in a storage unit in 2007. Barbara Crane - Neon Series.

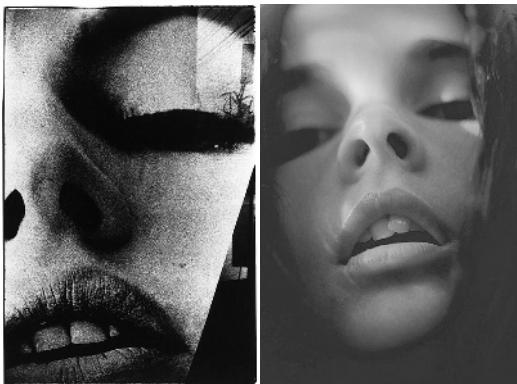
## FRANCE

The vivid color work of the French celebrity photographer Jean-Marie Périer, captured the Pop and Rock scenes of the Sixties. French photojournalist photographer Marc Riboud photo of anti-war activist The Ultimate Confrontation: The Flower and the Bayonet (1967) was featured in Look magazine in 1969.

## JAPAN

Moriyama Daido Aoyama -series Something not Eros or Eros. Kishin Shinoyama - Twin. Eikoh Hosoe, who photographed Yayoi Kusama during the 1960s - Kamaitachi #31, #34 (1968).

Shomei Tomatsu - most influential photog of the Provoke movement, document the turbulent rebellious, youth bohemianism. Eros series, Screen series.



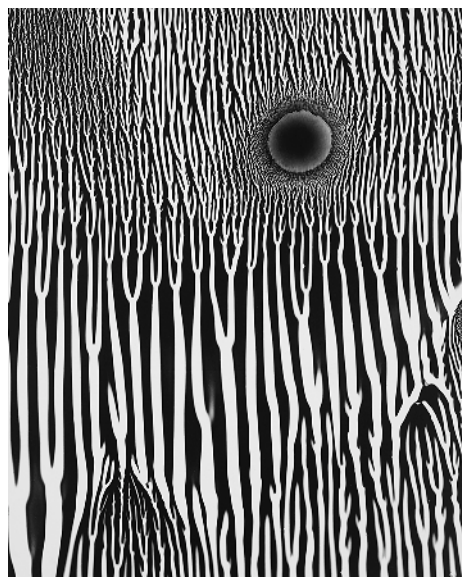
Left: Daido Moryrama - Eros or Something other than Eros, Right: Art Kane - Ali McGraw

## FASHION

London trio of sixties photog icons David Bailey, Terence Donovan and Brian Duffy who shared Norman Parkinson's soubriquet, 'The Black Trinity' would rise to almost the celebrity status of the models they photographed. Bailey, whom the character David Hemmings played in Blow Up (1966) was based on, had a direct focused approach. Donovan pioneered using gritty urban environments. Duffy, an enfant terrible of the Swinging Sixties captured David Bowie's Aladdin Sane (1973).

Terry O'Neill documented the fashions, styles, and celebrities of the 1960s. He capturing his subjects candidly or in unconventional settings. Being acquainted with the Beatles and Rolling Stones, brought him recognition.

Werner Bokelberg images included fashion and celebrity portraiture. worked for Stern (1962 - 1972). Hans Feurer - Barbara Hulanicki's BIBA Fashion Catalogue. Jim Lee Aeroplane with Ossie Clark, Loaded Beachy Head. Elizabeth Novick also began fashion editorial work in the late 1960s



Wynn Bullock - photogram (1970)

American fashion photographer Henry Clarke was working on locations like Iran, Spain and Mexico, create images of the jet-set gypsy fantasy. Irving Penn who recorded SF hippies (1967), captured Naomi Sims, Sept. editorial, and for Dec. Vogue - Poppies. Richard Avedon - Andy Warhol and Factory Group, October 1969.

Art Kane a fashion and music photographer who created portraits of Bob Dylan, Frank Zappa, and Janis Joplin in an experimental often playful style. One of the great innovators of the medium, a wild child pioneer of photo storytelling. "I want to communicate the invisible elements in a personality" - Art Kane

The preeminent French fashion photographer Guy Bourdin was inspired by Man Ray and Surrealism to create atmospheric editorial work. Jeanloup Sieff influenced by French New Wave cinema created dramatic B&W fashion and portraits. Sarah Moon and Deborah Turbeville were just beginning their careers.

## ART & ETC.

Jerry Uelsmann the iconic surreal photo-montage artist - untitled (floating trees). Arthur Tress recreated children's nightmares in the Dream Collector series.

The Czech DOFO group (1958-1975) incl: Jaroslav Vávra, Zdeněk Vrt and Miroslav Stibor created Op art figurative work. Floris Neusüss, Fotogramm 1965-1969, Nudograms, Das Baumgesicht.

Andre Kertesz - Known for distorted nudes (1930s), photojournalism and art styles. A solo show at MoMa (1964) brought him recognition. New York (sunbather on roof) August 9, 1969.

Ira Cohen created colorful, distorted, sinister trippy photography - Avant Garde Magazine, Volume 5, (November 1968). William Weegee - Gemini. Leslie Krims, Untitled (Fictions), 1968-1970

Melissa Shook - Krissy series (Krissy with Marion 5th St) 1969- would begin daily self portraits (1972). Judy Dater - Joyce Goldstein in Her Kitchen, Twinka (1970). Surrealist Kati Horna - Untitled, series Oda a la necrofilia, Ciudad de México (model - Leonora Carrington), (1962) printed 1969.

Carla Cerati covered The Living Theater (1970), Alessandro Becchetti - Ritratto di donna con fiore (1970)

Mario Lasalandra vivid B&W eccentric, symbolist fantasies - Spaventapasseri (Scarecrow) (1968), Story of a Drama series

Italian photog Mario Giacomelli - Senigallia Italy, Nudo come paesaggio (Knotted landscape) , A Silvia, (To Sylvia), Caroline Branson da Spoon River (1968-1973)

"The photograph helped me discover things, interpret and reveal them. Story knowledge of the world, in a interior architecture where the vibrations are a continuous flow of moments, of liberating adventures as total expression where I feel all the completeness of my existence." — Mario Giacomelli

Many of the Icons of mid-century photography were working, those who caught the spirit of the era include: Wynn Bullock - Del Monte Forest, Photogram (1970), Emitt Gowin - Edith Dansville VA, Josef Sudek - The Window of My Atelier, Vanished Statues in Mionsi series. Graciela Iturbide - Mexico, Imogen Cunningham was teaching, and Ansel Adams' work was being featured on coffee cans.

Don Snyder captured counterculture scenes on the east and west coast. Jerry De Wilde recorded the Cali counterculture. Elaine Mayes documented Haight-Ashbury residents in 1967-8 and late 60s rock stars.

Across the Great Divide (2004) by Roberta Price documented the commune scene.



Bob Fitch - February 19, 1969





# Slang

*"I really dig your groovy lava lamp, man... it's far-out!"*

"If you are not a part of the solution, you are a part of the problem." - Eldridge Cleaver (1962) "The greatest purveyor of violence in the world: My own Government, I can not be silent." - Martin Luther King Jr. You can walk the walk and you can talk the talk, but you can't take the handshake. BLACK IS BEAUTIFUL

You bet your sweet bippy the word on the streets was different 50 years ago. Much counterculture slang originated with black jazz musicians and was appropriated or adopted by the beat generation in the late 40s through the 50s. The beatniks then passed it along to the hippies—er, the heads in the 1960s.

- Aquarian - relating to the Age of Aquarius, an era of harmony and spirituality
- Blast - (or a Gas) Had a great time, fun
- Bookin' - leaving real fast
- Bug out - To leave
- Bogart - To keep everything for yourself, esp. to hog the grass.
- Bummer - bad experience, waste of time
- Cat - a guy, very hip man, esp. a jazz musician
- Dig (It) - to understand, to like or enjoy, appreciate
- Far-out / Outta Sight - awesome, wonderful, excitement or interjection of amazement or delight
- Fiendish - similar to cool, more correctly excellent or totally awesome. Based on the good is bad model rooted in the African language semantics of inversion, where something really great is "terrible".\*
- Flower Power - a youth movement of the later 1960s advocating peace and love, and reverence of nature. Term started in 1965 by Allen Ginsberg at an anti-war rally in Berkeley.
- Fox - good looking woman
- Foxy - sexually attractive (usually applied to women, but occasionally men as well)
- Grok / 'grok/ - to understand thoroughly and intuitively. A neologism coined by American writer Robert A. Heinlein for his 1961 science fiction novel Stranger in a Strange Land. To claim to "grok" some knowledge or technique, is to not merely have learned it in a detached instrumental way but that it has become part of you, part of your identity.
- Groove - In an unobstructed mode of flow. Get into (something).
- Groovy - Outstanding, highly stimulating or attractive
- Happening - an improvised or spontaneous display or performance often a series of discontinuous or bizarre events involving audience participation. Originated in the art scene.
- Heavy - A serious or intense subject, emotional
- Hip - informed of or familiar with the latest style or idea, also in agreement
- Hippie - First appeared in print in late 1965. Originally derogatory "a junior grade hipster" was quickly adopted by media to describe the youth movement or anyone with long hair. Contemporary youths referred to themselves as Freaks or Heads.
- In the groove - A person who is part of the in-crowd
- Let it all hang out - To behave in an unusually uninhibited or relaxed manner, to be yourself, assuming that you generally are not. To be completely candid and unpretentious. (What is hanging out has never been clear, but something involving nudity is implied.)
- Let's Split - to leave the scene
- Love-In - A peaceful public gathering focused on meditation, love, music, sex and/or psychedelic drugs (similar to a happening) Take off of civil rights Sit-In, eventually co-opted by the Establishment such as TV show Laugh-In.
- The Man - Any establishment authority figure interested in maintaining the status quo of corporate and political, as in "Stick it to the man."
- Mellow - to be super relaxed "mellow out", light-hearted, calm and happy.
- Natural - An afro hair style
- Plastic - Just about the worst insult to be hurled. Fake, unauthentic. L.A. was considered plastic and uptight.
- Right On - exactly or I second that
- Righteous - on point, outstanding, be great at
- Truckin' - to walk/strut with focus
- Threads - Clothing
- Square - an uncool or uptight person
- Vibes - someone's demeanor or aura
- Way out - excellent or beyond explanation
- Zit - acne pimple. From the rise of 1960s teen culture.

\*A notable usage in pop culture occurs on Room 222 Ep. 9 when actress Brenda Sykes uses "fiendish", urban/black teen slang of the times. Sykes would go on to marry musician and jazz poet Gil Scott Heron known for his 1970 proto-rap composition *The Revolution Will Not Be Televised*.

## Words that entered the lexicon in 1969

- pixel, n. The building block of a digital image. It's from pix "picture" + el[ement].
- underwired, adj. Underwired bras had been on the market for decades, but manufacturers started advertising the fact in 1969. (Ban The Bra was a feminist slogan of the times.) note: Rudi Gerreich invented the 'no bra' bra in 1964, a soft nylon bra with no padding or boning in which breasts assumed their natural shape, rather than being molded into an aesthetic ideal.
- women's lib, n. The full term women's liberation goes back to 1898, but this edit is contemporary.
- dashiki, n. The West African style of shirt became a fashion trend among African-Americans wishing to emphasize their African roots.

## THE MOVEMENT



MLK Anniversary Marcher  
ph: Joe Holloway

Oct. 1968 W.I.T.C.H. Socialist Feminist group who attributed the oppression of women to capitalism and sought to ally with other leftists  
April 1969- MEChA/ Chicana Feminism  
June 28 - Stonewall begat LGBT rights movement  
Sept. - The London Street Commune an action to dissolve control of the streets from the police and back into the community.  
Nov. 15 - Moratorium

to End the War in Vietnam - the largest anti-war march 250,000 in D.C., 110,000 in S.F.

## CONCLUSION:

The CND anti-nuke/peace movement began in England (1957), has not accomplished it's goal. Ike's speech warning of the Military Industrial Complex (1961) has gone unheeded. The Civil Rights Movement (1954-1968) and MLK's Dream is still unrealized. If we had listened to the ecology movement, instead of corrupt, immoral capitalists, we would not currently be facing a climate emergency and sixth mass extinction.

50 years later we are still working the same struggle for economic, social and environmental justice and equality. It is time, way past time, to finish this revolution our grandparents started and replace dying capitalism with something better. Make art to support these issues. Most importantly get involved! Vote. Be an Activist. Create a peaceful, just and equitable society.

- |                               |                          |  |
|-------------------------------|--------------------------|--|
| blacklivesmatter.com          | fairfight.com            | Stay Informed                          |
| n4bl.org                      | blackvotersmarchfund.org | democracynow.org                       |
| showingupforracialjustice.org | womensmarch.com          | democracyatwork.info                   |
| decolonizethisplace.org       | codepink.org             | kpfj.org/program/against-the-grain/    |
| dsausa.org                    | goingzerowaste.com       | kpfj.org/program/ising-up-with-sonali/ |
| sunrisemovement.org           | ourevolution.com         | kpfj.org/program/letters-and-politics/ |
| extinctionrebellion.us        | singleleft.org           | onthegroundshow.org                    |
| greenpeace.org/usa/           | invisible.org            | motherjones.com                        |
| sierraclub.org                | rockthevote.com          | progressive.org                        |
| ceidf.org                     | headcount.org            | thinkprogress.org                      |
|                               |                          | thornhairmann.com                      |

## Counterculture revolution now!

*"By late 1969, the subterranean rumblings heralding the impending explosion could already be heard... Suddenly out of the woodwork came thousands of people talking about ecology."*



Ecology symbol designed by Ron Cobb in 1969



Tetsuya Noda Diary: April 22, '70 in New York (1970) *The first Earth Day*

BACK COVER INSIDE Clockwise from upper right: Janis Joplin ph: Elliot Landy 18 April 1969, Coca Cola ad, Victor Vasarely - Chet Pыр (1970), Ed Van Der Elksen youth couple, Zdenek Kaplan All Neat in Black Stockings 1969, Led Zeppelin ph: Ron Raffaelli, Gerald Williams - Say It Loud, Say It Loud, Miles and Betty Davis ph: Baron Wolman, Beatles Yellow Submarine book cover (1968), Norman Parkinson, Black light posters op art and Far Out Man, Tokyo youth fashion, Film Magazine Japan, Ornette Coleman and son ph: Elliot Landy, Donovan, Mark English - Viviane Woodward perfume ad, Easy Rider movie poster Japan. Center: Energy by Nancy Parker (1968)

BACK COVER Clockwise from upper right: Sun Ra April 19, 1969 Rolling Stone ph: Baron Wolman, Hannah Hoch - Kleine Sonne (little sun), Mick Jagger - Rave Sep 1969, Betty Brader, Yayoi Kusama magazine, Stephen Bobroff - Choli editorial Queen June 1969, Ravi Shankar black light poster, Françoise Hardy album cover, Ground Zero - illustrators Leo and Diane Dillons' coffeehouse in Brooklyn, Martin Sharp - OZ Magazine No 22 July 1969, The Dharma Bums book cover, The Woodstock movie poster Japan (1970). Center: Rick Griffen - The Who concert poster Hollywood Palladium June 13, 1969

MUSIC continued from page 3

## CLASSICAL

George Crumb - Night of the Four Moons for alto, alto flute/piccolo, banjo, electric cello, and percussion

HPSCHD is a composition for harpsichord and computer-generated sounds by American avant-garde composers John Cage (1912-1992) and Lejaren Hiller. This massive 5 hour multimedia piece reflects the mood of the era and espouses the influence of Buckminster Fuller. HPSCHD incorporates the mass superimposition of seven harpsichords playing chance-determined and 52 computer-generated tapes. The harpsichord solos were created with a FORTRAN computer program based on I Ching hexagrams.

Tangerine Dream, recorded Electronic Meditation in Oct. 1969

## WORLD

Duo Ouro Negro - The Music of Africa Today

Goro Yamaguchi - A Bell Ringing in the Empty Sky - Eerie Japanese music featuring the shakuhachi, a throaty bamboo flute and the melodic instrument of Zen "it often calls to mind sirens" - Rolling Stone magazine (April 1969)

Ravi Shankar (self titled), Music of India A Dhun and a Raga with Ali Akbar Khan, At the Woodstock Festival (1970)

Santana - On their debut album, Santana would cover Jin-go-lo-ba (or Jingo) by Nigerian percussionist Babatunde Olatunji, from his debut album Drums of Passion (1959)

## BLUES

Muddy Waters - After The Rain, Fathers and Sons (his biggest mainstream success)

Mother Earth fronted by Tracy Nelson released the eclectic blues rock LP Make a Joyful Noise

Ike & Tina Turner - In Person, River Deep - Mountain High (1966 England), they also opened for the Rolling Stones

Rare Earth - album side long cover of Get Ready

## 60s ART SCENES continued from page 8

Sculptor, poet, and novelist Barbara Chase-Riboud work includes Sheila her first work to combine cast metal and fiber, the first 4 Malcolm X Steles. In 1970, Chase-Riboud and Betye Saar were the first African-American women to exhibit at the Whitney Museum, (a result of protests organized by Faith Ringgold).

## ABSTRACT

Abstract expressionist Alvin D. Loving Jr. was the first African-American to have a one-person show at the Whitney. - Gray Cube, Three Solid Questions, Untitled (3 Cube Composition)

At age eighty, Alma Thomas was the first African American woman to have a solo show at the Whitney Museum in 1972. 1969 works include: Azaleas, Lunar Rendezvous—Circle of Flowers, Spring Flowers in Washington, D.C. (in private collection until 2017), A Fantastic Sunset (1970) recently sold for \$2.6 million (2019)

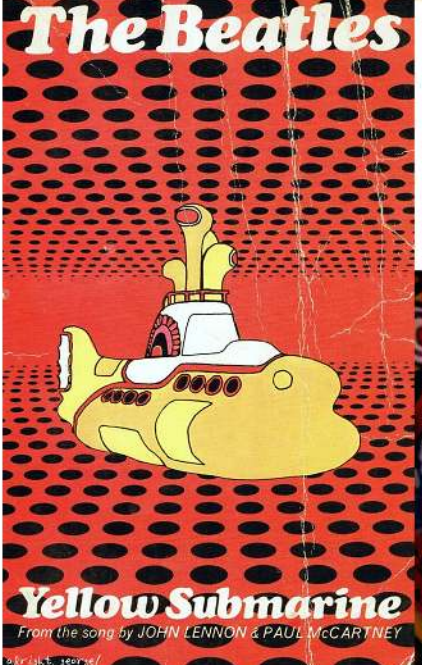
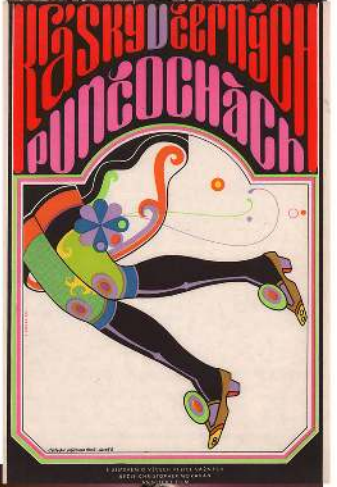
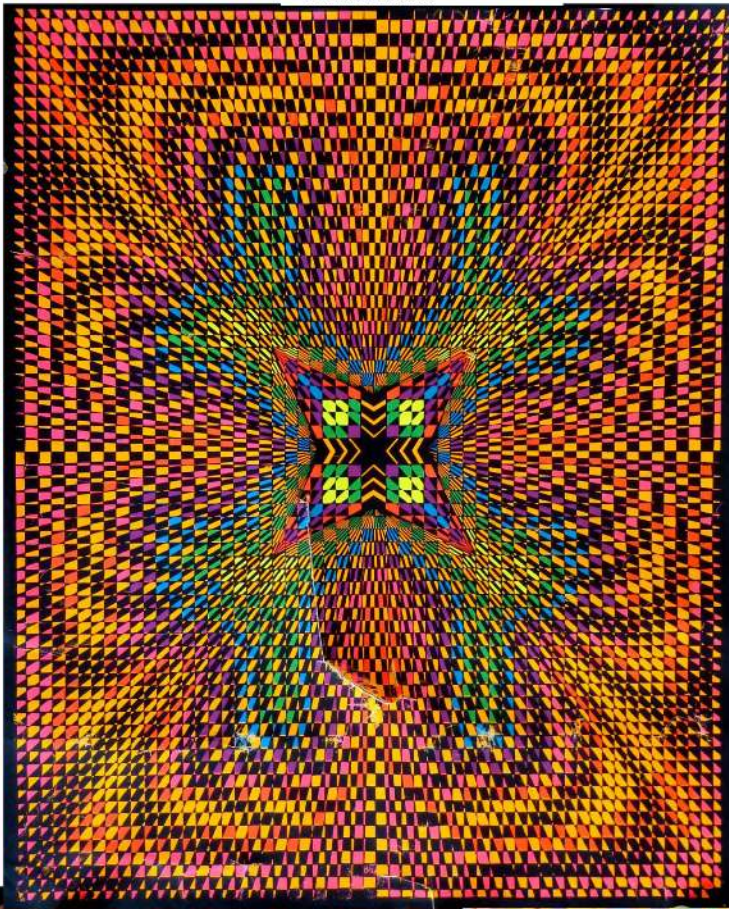
*"Creative art is for all time and is therefore independent of time. It is of all ages, of every land, and if by this we mean the creative spirit in man which produces a picture or a statue is common to the whole civilized world, independent of age, race and nationality; the statement may stand unchallenged."* — Alma Thomas (1970)

William T. Williams, in 1969 he participated in The Black Artist in America: A Symposium, held at the Metropolitan Museum of Art in New York. Works include acrylic and metallic paintings - Trane, Elbert Jackson L.A.M.F. Part II

Charmion von Wiegand received the first prize at Cranbrook Academy of Art Religious Art Exhibition, Bloomfield Hills Michigan

"Our refusal to coexist with other life forms is causing a planetary ecological crisis." - Allen Ginsburg (1968) "The ruling class of a dying society is totally unable to offer any new content for a living art... It is left for a new and progressive class to carry on at this point for only the working class is healthy and strong enough to build a new humanism on a constructive basis and to solve the critical problem of the human relationships in society." - Charmion von Wiegand





Without looking back through: How many VW Buses were there? How many VW Beetles?



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