

SIXTIES ARTS + MEDIA REVOLUTION



Predicting and Inventing the Future in the 1960s: Art, Technology & Cultural Innovations 1955-1975

BOB COTTON

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mediainspiratorium books

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cover illustration - in homage to Peter Blake: *Got A Girl* (1961)

**This 'media/art autobiography' for my daughter Amanda
and for Mary Clemmensen, with loving thanks for the time we share
and thanks to Dave Allen; Andy Anderson; Gary Crossley; Mike Lucas; George Hardie; Jenny Hale;
David Hill; Angela Jeffs; Roger Jeffs; Jacqui McLennan; Mandy Mills; Richard Oliver; Larry Pryce;
Derek Rath; Martin Richman; Alan Sekers; Alex Williams...**

**In memory of Derek Barran, Peter Burnell, Rick Drew, John Humphries, Tim Mills, Chris Robbins,
Chris Ryder, Ron Terrill, and other fellow travellers sadly not with us anymore**

Please Note: The subject matter here - the recent history of our media arts - was initially compiled as a non-linear random-access 'reference' work. Turning it into a linear 'story' naturally incurs some repetition, and I beg the reader's indulgence in this. It is also a personal history - it is history experienced first-hand...

And - if you lived during this fabulous time and shared some of my experiences then, please share memories with me at bobcotton@mac.com - I look forward to it.

Coda: In this book, **running text** is coloured **black**, captions for images are grey, **"quotes"** are in **light blue**, references, citations and links to online sources are **mid-blue**.

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Introduction & Apologia:

My methodology here was purposely that of the *flaneur*, the interested observer, or that of '*purposive drift*' as my colleague and friend Richard Oliver christened it: marrying memory and recall with overlay (more recent) memories, retrospective research, memories of friends and others in my generation and peer group, and browsing through sketchbooks, diaries, scrap-books, book-shelves, recollecting books I read then and more recently, movies and exhibitions of the period, using my vast collection of iTunes music and of course Google. Also I checked other recollections/histories of the period - personally through interviews with contemporaries and also through memoirs and histories of the period especially perhaps the most thorough Barry Miles (*London Calling* 2010); Paul Krassner's *Confessions of a Raving, Unconfined Nut - Misadventures in the Counter Culture* (1993); Andrew Loog Oldham: *Stoned* (2001); Richard Neville: *Hippie Hippie Shake* (1995); Luke Dormehl: *The Apple Revolution: Steve Jobs, the Counter Culture and How the Crazy Ones Took Over the World* (2012); Fred Turner: *The Democratic Surround - Multimedia and American Liberalism from World War II to the Psychedelic Sixties* (2013), and *From Counter Culture to Cyber Culture - Stewart Brand, the Whole Earth Network and the Rise of Digital Utopianism* (2002); Theodore Roszak: *The Making of a Counter Culture* (1969), *Where the Wasteland Ends* (1972), *From Satori to Silicon Valley* (1986), and *The Cult of information* (1986); Stewart Brand: *The Last Whole Earth Catalog* (1972); Frederick Pohl: *The Space Merchants* (1952); Colin Wilson: *The Outsider* (1956) and *Adrift in Soho* (1961); Norman Mailer: *The White Negro* (1957) and lots of other stuff (listed at the end of the book).

And I was following my own tastes and autobiographical happenstance throughout, so my story jumps back and forth through this magical decade - or rather through the two decades that framed it (c1955-c1975) and included some other pertinent bits outside these two decades to show both the *outsiders*, the *bohemians* and other counter-cultural factions that preceded and influenced the Sixties; and the *impact of Sixties Media-Art on our current 21st century culture*. The apology is for precisely all the above - the temporal disjunctions; the stepping-over into territories of trans-disciplinary or what Dick Higgins labelled *intermedia*; the occasional repetition, and for any distortions caused by my personal experiences, though I think I am quite representative of my art-student generation, at least in what I liked to listen to, and to watch, to wear, to read, and to enjoy...

In my teenage and into my twenties, I hankered after a personal *vade mecum* - a *Bob Cotton handbook-guide* to what was good, what I ought to find-out about, what was important in the world - what I should know. And when I retired recently, I decided to write such a book - and this (alongside my chronological record of the development of new media - 1800-present - <https://mediainspiratorium.com>) is it. Hope you enjoy it as much as I did living it, remembering it and writing it.

Bob Cotton
Freshwater Bay
Isle of Wight
2022

The Sixties Media Art Revolution: *the Cultural Dimension*

This was above all, a *cultural* revolution. It impacted on many aspects of our culture, and what we now call our *Cultural Industries* - the whole range of artists, directors, writers, designers, photographers, Ad-men and women, television producers, publishing entrepreneurs and editors, cinema owners, pop-stars, fashion designers, theatre directors, industrial designers, club-owners - all of them, at various stages through the early part of the decade - infected with what we might call the 'buzz' of the new decade. This electric, psycho-somatic feeling - literally a body-jolt - was triggered by the experience of what art-critic Robert Hughes later called '*The Shock of the New*' (Hughes: *The Shock of the New* 1980). For me, it was the buzz of discovering the *Beats* in the late 1950s; of seeing the new '*Pop Art*' in the early Sixties, of hearing the first records from the *Beatles* and especially the *Rolling Stones*; of going to my first *Stones* gig in 1963; of attending two *Aldermaston* marches (62 and 63); of seeing Boorman's *Citizen 63* TV documentary, of going to Art School that year and meeting people like me, - and seeing and meeting girls in micro-minis and maxis; of later seeing the first *Bond* movie at the *Empire* Leicester Square - and seeing those spectacular *Panavision* titles by Maurice Binder; of watching the first *That Was the Week that Was*, - and buying *Private Eye*. It seemed that everywhere you looked there was a new *spirit of the age* popping-up. I'd been brought up in the Fifties, in an environment of food rationing, of 'short back and sides' military hair-cuts, of post-Imperial crises like Suez and Hungary, of the potential of two-years of compulsory military service at age 18, or a career of 9-5 work dressed in a grey suit, so these buzzy inklings of better things to come were like a glimpse of heaven.

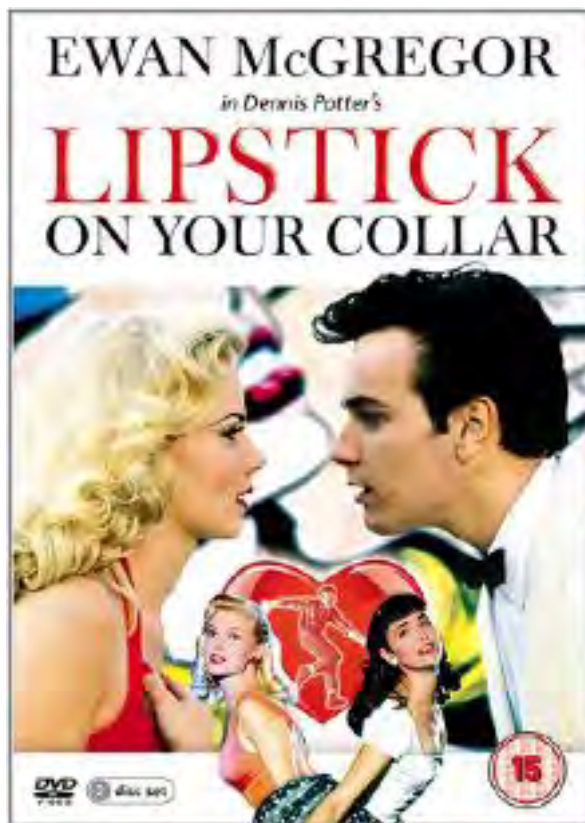
And the cultural revolution embraced technology too. As early as 1960 Joseph Carl Robnett Licklider had published his paper on the potential of *Man-Computer Symbiosis* - a concept that inspired a generation of visionary engineers and computer scientists, and eventually produced the ARPANET - the first inter-computer network, soon to be the *Internet*; the idea of a personal computer; and even *portable* personal computing; computer graphics; and the work of Jay Wright Forrester in systems simulation - using computers to model real-world systems like businesses, city-planning, management of world resources. The various developers of computer games (especially Steve Russell *SpaceWar!* 1962) - and much else that prototyped our 21st century media. The Sixties also saw the invention of Colour Television; portable video camera-recorders; compact music cassettes; the emergence of pocket-size *transistor radios*; the first communications satellites; the invention of LASERs (Theodore Maiman 1960); sophisticated Air-Defence early-warning systems; the BASIC computer language (John G. Kemeny + Thomas E. Kurtz 1964) and UNIX operating system (Ken Thompson + Dennis Richie 1969) and Hypertext (Ted Nelson 1963-1965); the first round the world television hook-up; Packet-Switching Network protocols (Baran + Davies 1960-1965) - and loads more.

The widespread exploration of technology by artists, and by artists and engineers working together produced a swathe of new art-forms and movements, not least spawning kinetic art, auto-destructive art, audio-visual art, computer-generated art, poetry and music, happenings, computer-graphics, inflatables or pneumatic art and early Television or Video Art (Nam June Paik, Bruce Nauman, etc) - and aspects these new, experimental arts played with was that they either fused together mono-media into multimedia, they became immersive, or that they deployed an algorithmic or instructional approach and that they incorporated elements of personal choice, human interaction or chance...these features: multimedia; immersion; interaction, algorithm-driven - characterise the mass of 21st century digital media. We invented modern Media and modern Culture in the Sixties, and this picture essay explains how.

The Sixties Media Art Revolution - *the Underground Dimension*

Obviously, there were a number of factors contributing to the phenomenon of the Sixties, but what fascinated me most as a teenager, was the folk-heroes - the guys and gals who heralded what my post-war generation thought of as a *new age*. We'd grown up in the 1950s on rationing - you had to produce a coupon to buy sweets at the corner shop; on the notion that one would have to spend two years (18-20) doing National Service; that after school we would have to 'get a job', wear a suit, get our haircut to the regulation military service 'short back and sides' and in other words 'conform' to 'normal' societal standards - the normality that had bought-in to the concept of mutually assured nuclear destruction, in return for the lie of nuclear energy and electricity being 'too cheap to meter'. It was a deal that some of the younger generation thought was a bad one - politically, ethically, morally - the Campaign for Nuclear Disarmament (CND) was created in 1958 - I was 13 that year, and a couple of years later, me and Ray Foulk formed our own branch - the West Wight CND, and held little demos in Newport - our County town.. But it wasn't just politics - Dennis Potter caught the mood precisely, some decades later in his *Lipstick on Your Collar* mini-series (1993). And Rob Baker - he of the *Another Nickel in the Machine* blog - faithfully and delightfully records the pre-Sixties 'underground' night-life of Soho and the West End in his *Beautiful Idiots and Brilliant Lunatics* (2015). The transition between 1950s hipster lifestyles and the early Sixties culture-changers embraced institutions like *Ronnie Scott's*, *The Flamingo Club*, Mary Quaint's *Bazaar* boutique, the Gateways Club, and Peter Cook's *The Establishment Club* - and much more, of course.

I saw this at second-hand - I was too young - but caught the distant transitional ripple-vibes at local venues like *Le Bar Cellier*, the *Caribou Espresso Bar*, the *Royal York*, the *Medway Queen*, and *Hernando's Hideaway* on the Isle of Wight. And hanging around with *Karl Spencer's Dixieland Kings*. Spencer had one of those wonderful *Triumph TR 1* Roadsters - with the buggy seats in the boot - and memories of that car full of very young wannabe hipsters - lovely girls and aspirant young men - still glow neon-bright in the memory-banks of growing up.



Dennis Potter: *Lipstick on Your Collar* DVD 1993

Potter was a great television writer and used visual cues - like fashion trends, lifestyle nuances, popular music and brilliant scenography to capture the period settings he was after. This mini-series is thoroughly enjoyable on several levels, not least because it gives an artist's impression of what the late Fifties was actually like.

Dennis Potter's non-linear mini-series starring a young Ewan McGregor and the perfect blonde half-dream girl Louise Germaine, set in 1956 - at the time of the Suez crisis and the Soviet Hungarian invasion - Potter's technique is a mix of drama, dream, aspiration, well-chosen contemporary popular music and critical actuality - a characteristic *modus operandi* at the time (an extrapolation of his 1970 *Lay Down Your Arms* play for the ITV *Saturday Night Theatre* TV slot) and typical of his highly successful approach. Contrasting the boredom of his central character's Ministry of Defence office job, the class differences of the mid-Fifties, the excitement of Rock'n'Roll, Teddy Boy drapes and the Jive, McGregor's character, and Potter's acidic commentary on Eden's post colonial politics, gives a great sketch of the mid-Fifties. It was Television writer-directors like Ken Russell, Troy Kennedy-Martin, John McGrath, Peter Saville, Ken Loach and Peter Watkins in the 1960s who were the effective dramatic *avant garde* in this new medium, though Elkan Allen's *Ready Steady Go!* and Ned Sherrin's *That Was the Week That Was* that caught the *zeitgeist* most precisely. In sci-fi terms we had Sydney Newman's *Dr Who* (1963), Gene Roddenberry's *Star-Trek* (1964), then the breakthrough genre-mashing of Patrick McGoohan's *The Prisoner* (1967), alongside Sydney Newman's *The Avengers* (1961-1969), which mapped a particular, bourgeois response to the entire decade.



Raoul Hausmann: *The Spirit of the Age* 1921) + *Tatlin at Home* (1920) + John McHale *Machine-Made America* (1958)

The Sixties Media Art Revolution - *the Zeitgeist*

"We should remember that individuals create their ages, and that individuals of genius transform them."

(from *Zeitgeist: Oxford Companion to Philosophy* 1991)

So what was the *Zeitgeist* that seemed to characterise the Sixties? That is what emerges in this pictorial essay. If the zeitgeist - *the spirit of the age* - is interpreted, informed and transformed by 'individuals of genius' then there were men and women of genius aplenty in the Sixties - many of whom are covered in this essay. My question is: why did they all seemed to be 'in-tune' with a common vision from the *very beginning* of the decade - almost as if they were all reading from the same song-sheet? What was the common verse that everyone seemed aware of as early as 1960? And if it was a common property, how did this happen to infect creative people in sectors as diverse as science, technology, the arts and life-style, and even ignorant teenagers and art-students like me - all at once - as it seemed to? And if it was a 'common' vision, how did it come about? In retrospect we can pick-out the evolution of this zeitgeist from the early to the late sixties and on - and trace its genesis in the 1950s and even earlier, but how did we 15-year-olds 'get this' in the early sixties? I try to answer these questions in this essay. I look at the genius individuals - the artists, designers, scientists, engineers, musicians, architects, theorists, critics who helped invent the Sixties, and incidentally, the future of our Culture. Just to give you a flavour: artists like Stan Vanderbeek, and engineers like Joseph Licklider, architect-designers like Ken Isaacs, fashion entrepreneur-designers like Mary Quant and Barbara Hulaniki, pop-stars like Chubby Checker, and the Beatles and the Stones, street-fashion stylists like the Mods, the Skinheads, and the Hippies, architects like Buckminster Fuller, Cedric Price and Archigram, artists like Eduardo Paolozzi and Robert Rauschenberg - and Andy Warhol - film-makers like Kenneth Anger and Barbara Rubin, new culturati (and *cultural entrepreneurs*) like Barry Miles, John Dunbar, Donald Cammell, Ricky deMarco, Jim Haynes John Hoppy Hopkins, Joe Boyd and Andrew Loog Oldham, photographers like Robert Freeman, David Bailey, Terry Donovan and Clive Arrowsmith, models like Shrimpton and Twiggy, Writers like Tom Wolfe and Hunter Thompson, comedians like Peter Cook, Lenny Bruce, Mort Sahl; directors like Peter Brook, Jean-Luc Godard and Michelangelo Antonioni - all these varied and various talents PLUS the kids on the street, the students at Art College, the columnists in the Music papers, the fashion observers (etc) - all these widely different talented people - how come they all shared the same vision around the same time?

The Sixties Media Art Revolution - *the Zeitgeist*

Perhaps the answer is that all of them were aware of the same *opportunity-space* (the range of opportunities in their sector)- because they were creative people - they knew the various, previously disparate, cultural vectors glimpsed in Arthur Koestler's book *The Act of Creation* (1963) (innovation happens when the artist puts two or more previously quite separate ideas together) and they knew too that innovation resides in this 'opportunity-space' so they were all interpreting this as the current zeitgeist - the previously unseen spirit of the times. If this is the case, it might explain how Licklider (glimpsing his own opportunity-space) had his vision of *Human-Computer Symbiosis* (JCR Licklider: *Man-Computer Symbiosis* 1960) - a vision that was followed soon after by his idea that soon all the computers in the world might be networked (JCR Licklider: *The InterGalactic Computer Network* 1962), and also, how the self-trained fashion entrepreneur Mary Quant had picked up ideas from friends in the original 'Chelsea Set' and the places they liked to hang-out in, and set-up a retail-replica of these places in her *Bazaar* shops, and a bit later commercialised the perfect Sixties fashion-pairing: the *Mini-Skirt* and the pantyhose or '*tights*' that were their necessary accessory. Of course all these opportunity-spaces were different. depending on the influences, knowledge, talents and skills enjoyed by the individual, so Licklider, Quant, - and the *Rolling Stones* et al - had their own mental model of the *zeitgeist*-cum-opportunity-space - to which they applied their own interpretation, resulting in the welter of innovations that became 'the Sixties'. You could, if you were even more pedantic than I, put together a chrono-map (what Buckminster Fuller called a '*chronofile*') or that Joseph Novak christened a '*concept-map*' - (both these ideas invented in this period) of each of these creatives, and perhaps trace their commonalities, and thus build a kaliedoscopic 'picture' or montage of the *zeitgeist*. and all the 'opportunity-spaces' for all the creatives of the time - and see where they converged). This might explain the seeming simultaneity and *immediacy* of Sixties Culture - and how it evolved from post-Beat hipster to Mini-Skirt to Mods, Flower Power and Bra-Burning or how British R&B and the NY Folk Revival evolved into Folk-Rock, Poet-singer-songwriters and other forms within this decade - or how Abstract Expressionism mutated into Pop-Art through Rauschenberg, Hamilton and Paolozzi, and then spawned the Duchamp-inspired Fluxus and *Conceptual Art* of the late Sixties, or how Dada *Cabaret Voltaire* art-performance became the semi-scripted (algorithmic, multimedia, stochastic immersive performance) of the *Happening*, and so on, building a slowly-evolving concept-map/timeline of the zeitgeist, and how we all contributed to it.

Or perhaps there are two or three other solutions: The *Cultural City* Solution, the *Art Movement* Solution, and the *Intermedia/Inter-disciplinary Research Group* solution. The *Cultural City* - as Mary Quant notes, in 1960, London was *happening* (*buzzing*) - this essay illustrates that fact - and Cities are great cultural *attractors* - it was Paris in the *Belle Epoque*, it was Moscow and St Petersburg in the 19-teens and New York in the 1920s, it was also New York in the 1940s and 1950s, San Francisco in the late Sixties, but in the early Sixties it was London that was THE Place. Later in the decade the US weeklies *Time* and *Life* began to recognise this and made the '*Swinging London*' headline. The *Art-Movement* argument - that artists are the "cultural distant early-warning systems of society" (McLuhan), and that therefor, they set the style and the lifestyle of cultural change before anyone else (and are often called 'ahead of their time' by critics). This has a lot of merit, but perhaps it was all of these factors that helped kick-start this revolutionary decade?

And remember that artists do capture the essence of the decadal *zeitgeist* - just as Picasso and Braque responded to the fragmentary perspectives of Cinema in the 1910s. Raoul Hausmann captured the 'spirit of Industrialisation' in 1920, and the futurist John McHale in his '*Machine-Made America*' captured the essence of the technological changes to come in the Sixties (both on previous page). Jean Tinguely's *Homage to New York* (1960) auto-destructive 'happening' at MOMA was another hint, as were Rauschenberg's large silk-screen paintings Paolozzi's montage silk-screens and Warhol's *Campbells Soup* prints.

Chicago Electric Blues R&B
 The Country Blues Delta Blues Andrew Loog Oldham
Keith Richards Erlina Harris **Chrissie Shrimpton**
Chuck Berry **Early Rock'n'Roll** Muddy Waters
 Little Richard Fats Domino Jackie Brenston
 Ealing Club Elmore James **Dance** Charlie Watts
 Peter Asher Brian Jones **Marquee Club**
Eel Pie Island Marianne Faithfull
Richmond Scene **Style** **new hipsters**



Style
 fashion-illustration Arts Schools fashion
Chelsea Street Style V&A Museum
 Chelsea Potter Pub Jazz Clubs street style Parisien St Tropez style
 home dress-making Nathan and Bermans Costumiers cashmere
 Chelsea Art Ball Chelsea Boots theatrical tights **Dance**
 Picasso Cafe Pheasantry
Goldsmiths College of Art



Cubism **Style**
Royal College of Art fashion
Dance painterly Young Contemporaries
 Abstract Expressionism Derek Boshier Peter Philips
Perspectives **representation**
packaging **photography**
 Pauline Boty Peter Blake Allen Jones
 Robert Rauschenberg **Dance**
Cliff Richard



Example of imagined 'opportunity-spaces' as perceived by Mick Jagger, Mary Quant and David Hockney - leading creatives in the early Sixties... the commonalities are discussed next:

The Sixties Media Art Revolution - *the Style Thing & the Dance Thing*

In this hypothetical example (previous page), we see all three concerned with 'Style' and 'Dance'. Although when I saw them live on stage in a pub in 1963, Jagger and the band were all sitting on stools, playing and singing with no dramatic physical movement at all, But Jagger soon became famous as the iconic, compulsive dancer on stage and in video-performances. He was the first Sixties British performer to realise that, in the newly dawning age of pop-music television, this was a key ingredient of success and notoriety. Sure Elvis Presley's stage act had made him famous in the mid-fifties, and Cliff Richard had invented a cleaned-up version of Elvis' pelvic thrusts for British TV on shows like Jack Good's *Oh Boy!* around 1959. But Jagger blended his stage act to express a much purer form of black music - the *Chicago Blues* - also one of the 'ingredients' of Rock'n'Roll. French cigarettes - Gitane, Gauloise, Boyard *Papier Mais* - were markers of style, as were esoteric British brands - the stylish red and silver art-deco tray packs of *Du Maurier*, the macho *Capstan Full Strength*, *Balkan Sobranie* Black Russian and Turkish blends. These all became symbols of your personal style, as did rolling tobacco and dark-brown Liquorice papers, or *Zippo* or *Dunhill* lighters - every design-object was a marker for your taste.

For Jagger, I think it was the combination - of *Electric Blues* and a modern, expressive stage-dance (that was imitated by everyone as *Stones* records were played at parties all through the Sixties and beyond). The other magic ingredient for Jagger was *Style* - the hair, clothes and *attitude* - initially, the bottom-up street-bohemian style made up of second-hand cord and tweed jackets, brogues, Chelsea boots and jodhpur boots, mixed with velvet overcoats, tight blue or black jeans, stripey grandad shirts, silk-scarves, polka-dot, gypsy style kerchiefs, waistcoats and 1940s hats and berets. And non-Brycreemed unkempt longish hair (one old lady in Southsea c1964 came up to me with a rolled umbrella, berating me to get a hair-cut - it wasn't even long by later standards, but it wasn't 'short-back and sides' either).

So this was the shared style of the Edwardian, Chelsea and Soho bohemians, the post-beatniks, the outsiders, the existentialists, the hipsters, that was THE formative and seminal style of the early Sixties. Why? Because it was cheap *and* exclusive, hard to find, available only to those with the *Eye for Style* and the persistence in searching through Jumble Sales, Charity Stores, Military Surplus stores, second-hand 'Gentlemen's Clothiers' (and grandad's ward-robe) for 'perfect specimens' - and the ability to get them altered, 'tailored' to fit, and to wear them at cool places where they would be recognised by fellow stylists...

Though Jagger had been at the LSE (London School of Economics), many other formative influencers had been to Art College - Quant at Goldsmiths, Lennon at Liverpool, Brian Eno at Ealing, Hockney, Peter Blake, Pauline Boty and others at the RCA, others at the Slade School, others at Hornsea, St Martins, Chelsea etc. As Mary Quant mentions ['there seemed to be more Art Colleges in Britain than anywhere else in the Fifties'](#) (see Quant: *Autobiography* 2012). Quant was also impressed by Paris in the Fifties, though it was London itself that was the turbulent hub of the Sixties Style: [" Suddenly London was the most provocative and influential city in the world, totally changing popular culture and ideas in the arts, food, fashion, TV, photography, advertising and language, and most of all music and fashion."](#) (op.cit)

You can see the young ultra-stylish homosexual in Hockney - there is footage of him dancing at early Sixties parties at the Royal College and elsewhere - he had a natural sense of style (and still does!) - his round thick-rimmed glasses, blond hair, natural exuberance and colourful juxtapositions of tight trousers, t-shirts, loose short-sleeved shirts vied with other flamboyant art students to add to the spirit of innovation bursting out at concerts, clubs and parties - and on the street in the Kings Road, at Carnaby Street in the West End generally ...

The *Intermedia/Inter-disciplinary Research Group* solution

This idea of 'creative clusters' evolved out of 19th century art & design 'movements' like the *Arts & Crafts Movement* - multi-talented arts and craft pioneers like William Morris, Thomas Cobden-Sanderson and Augustus Pugin - though these pioneers seemed content to exclude any kind of mass-production. It was the German architect and diplomat Hermann Muthesius who realised the great potential of this 'creative cluster' in its possible evolution as a model of industrial development - and the Vienna-based *Jugendstil* - an observation that provided an inspirational vision both for the great *Bauhaus Art School* - the model for subsequent inter-disciplinary research groups, and eventually the idea of Arts-based Research, and the inclusion of the arts in Technology-Research teams (like the Apple *Advanced Technology Group* in the 1970s and 1980s). In our Sixties study it was the creation of the *Advanced Research Project Agency* (ARPA) in 1958, in response to the shock of the USSR launch of Sputnik 1, the first artificial Earth satellite, in 1957. Its aims were "for the purpose of forming and executing research and development projects to expand the frontiers of technology and science, and able to reach far beyond immediate military requirements." And it was the appointment of the visionary engineer JCR Licklider in 1962 - as head of the Information Processing Techniques Office (IPTO) - that Licklider supervised ARPA programmes leading to prototypes of possible future 'personal computers', and the software they might use (Douglas Engelbart's '*Augmentation*' projects revealed in 1968), and the first implementation of nationwide US computer-networking electronic links - known as ARPANET in 1968.

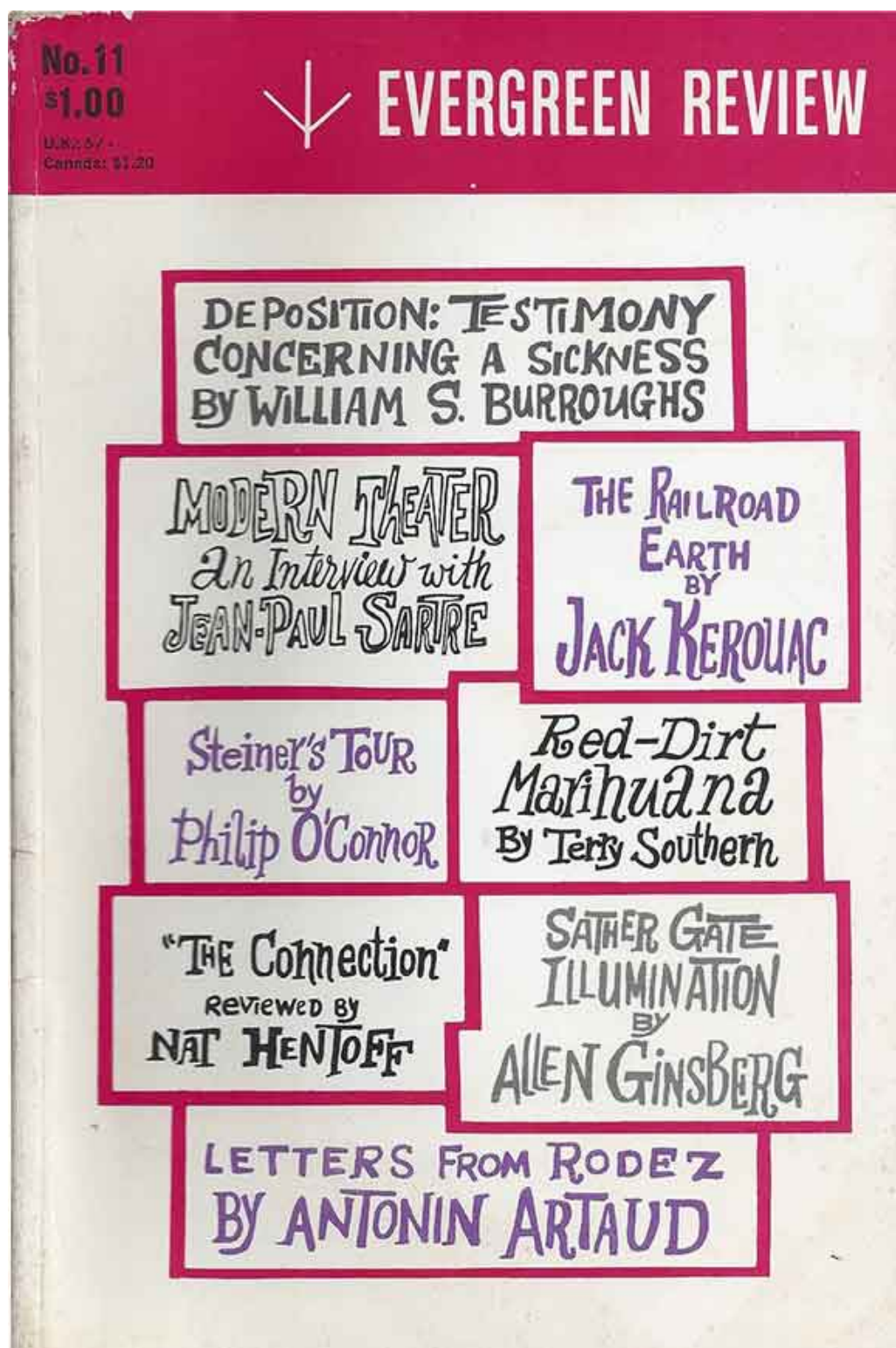
And this was just the beginning - it was ARPA that inspired the 1970s and 1980s developments like *Xerox Palo-Alto Research Centre* (PARC), the MIT *Media Lab*, the Apple *Advanced Technology Group*, *Interval Research*, the Viacom *Media Kitchen* (to name but a few). But in the more general arts, interdisciplinary research was a hallmark of US colleges like *Black Mountain College*, *Stanford Arts Department*, the *Chicago Institute of Design* and others informed by the mass immigration of Bauhaus jewish artists and designers from Nazi Europe. In Britain it was the legacy of *Arts & Crafts*, the Government Design Schools like the *Royal College of Art*, and the *Slade School of Art* at London University - and later (in 1967), the 'bottom-up' institutions like Jim Haynes radical *Drury Lane Arts Lab*, and spinoffs like David Bowie's *Beckenham Arts Lab* and other local arts labs all over the UK. The essence of these teams was in their interdisciplinary structure - sometimes very happenstance as in the *Drury Lane Arts Lab*, but often intentionally bringing together electrical engineers, telecoms experts, user-interface designers, graphic designers, network engineers exploring packet-switching (etc), product-designers, integrated-circuit engineers, even psycho-acoustic specialists (like Licklider himself). The mix at ARPA and elsewhere included those developing the emerging disciplines of *Computer-graphics* (Douglas Ross, William Fetter, Ivan Sutherland); *Cybernetics* (informed by Beer, Pask, Foerster, Mead etc), *System Dynamics* (Jay Wright Forrester); *Computer Art, Music and Poetry* (Laposky, Pask, McKinnon Wood, Whitney, Malina etc), and *Robotics* (Gray Walter, Cyril Kenward and artists like Edward Ihnatowicz and Nicolas Schöffer). **All this diversity carried over from the 1950s.** (see Jasia Reichard: *Studio International Cybernetic Serendipity catalogue* 1968).

Imagine a modern 'design think-tank' that included all these skill-bases mentioned above plus graphics, fashion, performance, projection-mapping, webcasting, video-blogging, augmented and virtual realities, geo-caching, fine-arts, theatre, musicals, product-design (et cetera) this ultra diversity, sharing common aims in an interdisciplinary research-based entity - add in more specialisms for various targets like Sustainable, energy-positive housing; Tidal power; Fresh-water national networks; Continent-wide solar power networks (etc) - in fact almost any mega-problem - would benefit from an interdisciplinary approach like those prototyped in the Sixties.



David Hockney (like Picasso, a life-long smoker) used to complain bitterly that the Government had ruined the design of our favourite cigarettes (by superimposing Health Warnings initially, then by replacing these old designs with plain, dingy flat colour and more warnings, then with grisly surgical photographs) And above, I've collected some of my favourites from the Sixties - some brands weren't always easy to find, but there were some great specialist tobacconists around then - especially in Charing Cross Road/St Martins Lane area - I think there's still one left in the 2020s in Victoria Street, Westminster too. These (like other delightful specialist shops in London then) were treasured way-points in our psycho-geographic style-maps. And the book-shops! In Portsmouth, Salisbury, Winchester - and on the Island too - there were some wonderful antiquarian and second-hand book-shops, feasts for the mind and the eye - the T.N.Foulis eccentric, beautifully illustrated booklets of poetry, and miscellaneous subjects, made up from wall-papers, packing papers, embossed letterforms, sometimes with tipped-in illustrations printed on art-paper - these were wonderful collectable, still totally under-valued then. As were Art Deco ceramics and statuettes, Bakelite objects, Clarice Cliff designs. And we loved exploring the many great Odeonesque deco cinemas still standing, relatively un-modernised in Cities and Towns around the country - and especially it seemed to me in Seaside towns - like Sandown, Shanklin and Ventnor on the Island. We sketched and photographed these great deco objects and my degree show consisted of a series of non-furniture standing constructions with smooth curves in plywood, glass-fibre and perspex - a suite of curvaceous objects dedicated to the design era of deco. I produced a suite of silk-screen prints and drawings juxtaposing art-deco shapes with skyscapes, rainbows, 30's film-stars (inspired by books like Siegfried Giedion: *Mechanisation Takes Command* 1946; Edgar Morin: *The Stars* 1957). Life was fun and everywhere was inspirational...





Barney Rosset + Grove Press: *Evergreen Review* Jan-Feb 1960. The cover of *Evergreen Review* - a radical arts journal published from 1957 - in this first issue in the 1960s, characteristically summarises the cultural-intellectual concerns of the late 1950s and early Sixties - articles by existentialists (Sartre), radical icons (Artaud, Hentoff), hipsters (Southern), Surrealists (O'Connor), and Beats (Burroughs, Kerouac, Ginsberg). The *Evergreen Review*, like the *Paris Review* (from 1953) parsed, tabulated and critiqued the *spirit of the age* as reflected in literature and other aspects of cultural change during this period of creative revolution that saw the key publications of the Beats, the transition from Abstract Expressionism to Pop (Rauschenberg) and Kinetic Art (Tinguely, Metzger), the invention of *Happenings*, (Kaprow, Hansen) *Jazz-Poetry* (Logue, Ferlinghetti), *Freeform Jazz* (Coltrane, Coleman, Sanders), *Oulippo* - (the experimental literature workshop - Perec, Queneau, Lyonaise), *Musique Concret* (Pierre Schaeffer, Stockhausen), *Rock'n'Roll* (Berry, Domino, Presley etc), *Satire* (Lehrer, Bruce, Peter Cook etc), *Beat literature* (Ginsberg, Burroughs, Kerouac), *Situationist International* (Debord, Asger Jorn, de Jong) - and lots more...



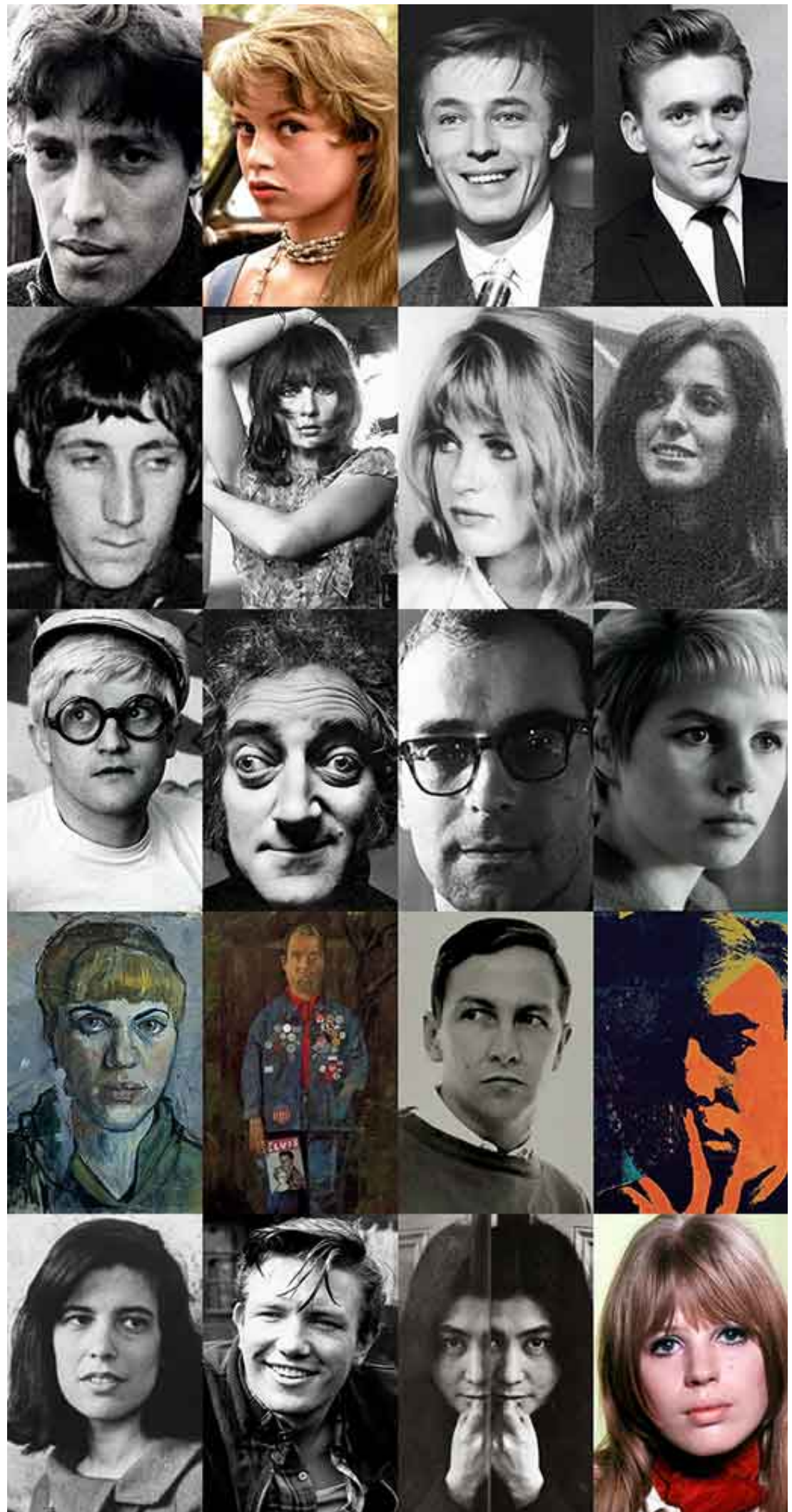
Faces of the Early Sixties /1:

Elmo Lewis (aka Brian Jones); Mary Quant; Mick Jagger; Dave Bailey ; Terence Stamp; Susannah York; Caroline Coon; David Frost; Peter Cook; Dudley Moore; Cliff Richard; Alexis Korner; Annie Ross; Rudolph Nureyev; Margot Fonteyn; Bob Dylan; Joan Baez; Joni Mitchell; Rod Stewart; Tom Lehrer. These were just some of the 'faces' emerging in the mass media in 1960. All became icons of the cultural revolution that they each played a role in creating - in 1960 they varied in age from 15 (Rod), to Margot Fonteyn (41) but they all became icons of a decade that invented our 21st century future, in Fashion, Ballet, Pop-music, British Blues, Jazz, Folk-music, Cinema, Satire, Folk-Rock, Comedy, Television, Social Protest. In film, it was a new generation including Terence Stamp, Susannah York, Julie Christie, Oliver Reed, Alan Bates, Albert Finney, Rita Tushingham, David Hemmings, Charlotte Rampling, Michael Caine, Helen Mirren, David Warner, Robert Powell, Sean Connery...

Faces of the Early Sixties/2:

Tom Stoppard, Brigitte Bardot, Mike Sarne, Billy Fury, Pete Townshend, Chrissie Shrimpton, Pauline Boty, Carolyn Hester, David Hockney, Morton Feldman, Jean-Luc Godard, Astrid Kircherr, Pauline Boty (self-portrait), Peter Blake (self-portrait), Robert Rauschenberg, Andy Warhol (self-portrait), Susan Sontag, Albert Finney, Yoko Ono, Marianne Faithfull.

This is a personal sample of early Sixties 'faces' - if you were around then, you'll have your own selection. There were important people who played key roles in British/International culture but were not 'well-known' - Peter Jenner (the first Pink Floyd manager), the pneumatic artist-inventor Graham Stevens, the anarchist Alex Comfort, the artist and Edinburgh Festival promoter Ricky de Marco, the 'concrete-poet' Ian Hamilton Finlay, the artist film-maker Donald Cammell, the blues harp player Cyril Davies, Dylan's manager Albert Grossman and Sally his wife, the underground multimedia film-maker Barbara Rubin, Joseph Licklider (the lead-thinker at ARPA) - and many more that the cognoscenti recognised, but were all but invisible in the wider mass-media obviously, especially the scientists and engineers, the hypertext inventor Ted Nelson, the researcher Douglas Engelbart, many more...





Faces of the Early Sixties / 3: top-left to bottom-right: Brigitte Bardot; Monica Vitti; Claudia Cardinale; Cathy McGowan; Jean Shrimpton; Shirley Anne Field; Edie Sedgwick; Jean Seberg; Patrick McGeehan; Sophia Loren; Suzy Parker; Chubby Checker; Marshall-McLuhan; Shirley Maclaine; Brian Eno; John (Hoppy) Hopkins. Perhaps not surprisingly, choosing, collecting and collating these images of the movers and shakers - the cultural icons of the early Sixties - was difficult. I thought one or two pages would do it.

But this is the third page and there're still people I want to include. It was a rich, culturally-bopping period when film, television, pop-music, media theorists, artists and underground gurus - and many more - all played key roles in the montage mash-up of art, media, technology, fashion, and lifestyle that erupted in the new decade. It was literally breath-taking and the speed of this cultural revolution was exaggerated by the experimentation on TV- especially *Ready Steady Go!* and *That Was the Week that Was*, (TW3), in the new Sunday *Colour Supplements* kick-started by the *Sunday Times*, and in the birth of the *Underground Press* the rebirth of *Satire* in the new media of TV and cheap offset litho printing (*Private Eye*, *Oz Magazine*, *International Times* etc)...

On television, four genres stand-out in the cultural revolution: Satire, Pop Music, Sci-Fi and Spy-Fi - (TW3, RSG!, *Top of the Pops*; *Dr Who*, *Star-Trek*, *The Avengers*, *Danger Man*, *The Man from Uncle*, *The Saint* etc). The BBC and the Independent TV companies created new slots for new drama and dramatic innovation (*Coronation Street*, *Z-Cars*, *Play for Today*, and 'serious drama': *Up the Junction*, *Cathy Come Home*, *Culloden*, *The War-Game*, *The Machine Stops*, *The Year of the Sex Olympics* etc), and the BBC created BBC2 - a 'serious' channel aimed at a university-educated audience; and in response to the success of *Radio Caroline* 'pirate radio' the BBC create *Radio One* - a pop-music channel.



Graetz and Russell (et al) *Spacewar!* computer-game 1961
Art and Technology - early works

We'll see later in this essay that the engineer-visionaries of the early Sixties had begun their influential prognostications as early as 1960, with seminal papers like Joseph Licklider's *Man-Computer Symbiosis*. At the same time, J. Martin Graetz, Steve Russell and a bunch of their mates were reading E.E. Smith's *Lensman* series of sci-fi space opera novels (from 1948) in Cambridge Massachusetts, and wondering if the MIT's newly acquired DEC PDP-1 mini-mainframe computer could be programmed to create a game based on the *Lensman* idea. And so they did, inventing a complex 'computer space' game and a hand-held controller to go with it, they called *Spacewar!* - It wasn't the first computer game - that was the Ferranti *Nimrod* (displayed at the *Festival of Britain* in 1951) - but it kick-started the (mainframe) computer-game craze in the USA student community. A year earlier than *Spacewar!*, the *avant-garde* Swiss artist Jean Tinguely had created an auto-destructive machine artwork at MOMA in New York, that he ironically titled *Homage to New York* (1960), and it seemed obvious that technology was to play an increasing role in everything in the coming decade. And there was Paolozzi's great montage-film (*History of Nothing* 1960), marrying technical diagrams, machine-parts, Fritz Kahn illustrations and Paolozzi's vast collection of American magazine adverts - collected since the late 1940s.

When you get a confluence of innovation in fields as diverse as technology, art, entertainment, fashion, music, dance, humour, movies, lifestyle and Sex! (the *contraceptive pill* available in UK from 1962 homosexuality legalised 1967), you know it's going to be exciting. And when you've just lived through a decade of post-war rationing, compulsory national service, rigid conformity, dominant class-consciousness and latter-day colonial pretensions, this promise of cultural change was even more exciting. And to those who caught a glimpse of what was happening - in Pop Art, Kinetic Art, Op Art - in French and Italian *New Wave* cinema, in Mary Quant's fashion revolution, in Chubby Checker's *Twist*, in British R&B and American popular music, in Archigram's vision of future architecture, in *Private Eye* and British satire, in Lenny Bruce, in Anita O'Day and Annie Ross, in Christopher Logue and Tony Kinsey Jazz-Poetry, in Kerouac and Ginsberg, in the Beats and Existentialism, in William Burroughs, Bridget Bardot, *La Dolce Vita*, *A Bout de Souffle*, in Stockhausen's *Kontakte*, Valentina Tereshkova, Patrick McGoochan's *Danger Man*, Beaulieu Jazz Festival, Aldermaston Marches and CND - all these in 1960/1961 - we just knew it was going to be a great, transformational, *revolutionary* decade. We were excited - intellectually, bodily, emotionally, aesthetically - in fact we were buzzing!



Mary Quant: *Quant Afoot* collection 1967. Mary Quant, despite the success of Barbara Hulanicki with her *Biba* mail-order, shops and modes, became the definitive designer and fashion brand-manager of the Sixties. What is interesting to me, is that she discovered her inspiration for her first shops *Bazaar* - in Knightsbridge and in Chelsea - amongst her 'Chelsea Set' Kings Road friends, and the emerging post-war bohemians that frequented the borough - the original early 1950s hipsters at the *Gateways Club*, the *Markham*, the *Chelsea Potter*, the *Phoenix*, *The Surprise*, the *Phene* and other Chelsea Pubs, and later cafe's like *The Picasso*, apartments like the *Pheasantry* - and the continuing artistic bohemianism of the *Chelsea Arts Club* and its annual *Arts Club Ball* - famous since the *Belle Epoque*. Quant's recognition of these local hipsters - defined by their adventurous experimentation with hair-styles, clothes, accessories and the essential comfort and démodé life-style of Chelsea life. Inspired by these sophisticated 'locals' Quant began to source dress-designs (from Kiki Byrne amongst others) and accessories appropriate to this 'new look' - and then began to design and build her own collections - above is the 1967 launch of her new foot-wear collection. I find that this informal 'coalition' between street-style, avant-garde lifestyle and 'haut couture' fashion - and as I say elsewhere in this essay - how the 'Street' and the 'Underground' gradually became a design-sourcebook for the *haut couture* world during the Sixties. Quant's main and seminal contribution to Sixties fashion was the Mini-skirt (named after the fashionable new car) - a style also developed by some other designers - and it's all too necessary accessory - 'panty-hose' or 'tights' - both were to dominate fashion ever after.

The migration from top-down (haut couture) to street-level bottom-up 'fashion' was amplified as the decade progressed, with various street-level influences - from the Beats through the Soho Modernists, the Mods, Skinheads, Flower-power hippies, Dylan-style hipsters - and various hybrids of these influences - becoming the norm.



Elkan Allan (producer) + Cathy McGowan (presenter): *Ready Steady Go!* ITV programme 1963. About 40 years before *Facebook* the TV teenage pop-music programme *Ready Steady Go!* was our *social media* - check out the fashions, the styles, the dances, the music, the *vibe*. Produced by the brilliant Elkan Allan (then head of Rediffusion TV), and introduced by Cathy McGowan, a vivacious, prototypical mod, this was a quantum leap over the BBC's *Top of the Pops*, *Juke Box Jury* and other middle-aged visions of what teenagers might want. *RSG!* had the graphics, the embedded camera, the transparent embedded live television presence (lighting rigs, roving television cameras and microphone booms, quite visible - indeed a 'designed feature' of the show), the anarchy and above all the *immersion in the scene* that we were looking for. It was a revolutionary format and influenced all later pop-music TV formats. It was the equivalent of a walk down the Kings Road (or Carnaby Street), and McGowan personified the programme with Vidal Sassoon hair, Mary Quant (and Biba) modes, and an amateur enthusiasm that was fresh and new and challenging. The music was initially mimed but went live in 1964. The audience was sourced the night before by producers inviting the most fashionable dancers in West End clubs.





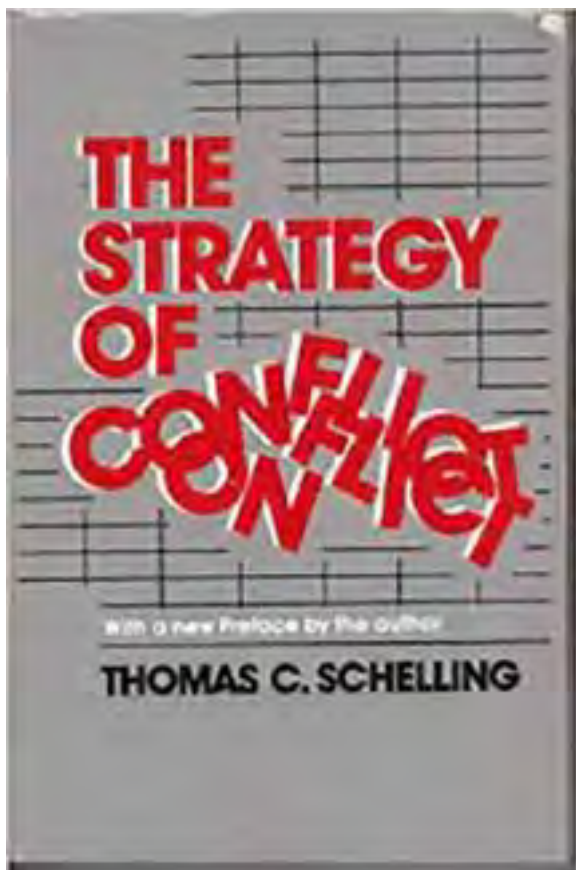
Cathy McGowan (presenter) with singer Kenny Lynch on *Ready Steady Go!*. 1963. This was a great pop-music vehicle, a 'social media' showcase for all the best and most indicative of the lifestyle changes that seemed to iterate innovations in dance and personal lifestyles every Friday evening. The success of *RSG!* from 1963 presented a great marketing opportunity in this new fusion of pop-music and fashion. As I point out elsewhere, Barbara Hulanicki with her *Biba* outlet in Kings Road actively exploited this new fusion of TV, Pop and Fashion - sending dress samples directly to Cathy McGowan - for her appearance on *RSG!* on Friday night - and of course hip youngsters could buy the same dress at off-the-peg prices at *Biba* the next morning. Both Quant and Hulanicki directly or indirectly benefitted from this loose partnership or *cultural fusion*. *RSG!* combined several of the elements that Quant and Hulanicki had recognised as essential ingredients in the new fashion retail marketing mix - providing a sensorially immersive retail environment - with music PA systems, rich decor, coffee and soft-drinks to enhance the shopping experience. Hulanicki excelled in her *Biba* shops just as Quant and Plunket Green had in their *Bazaar* shops - between them inventing the future of fashion-retail. The essential secrets of the media-mix that the genius *RSG* producer Elkan Allen devised was Dada-esque - it used a collage or montage effect to mix images of the dancers, the *RSG!* logo-type, the presenters and the stars of the show (see above). It was also 'media transparent' - it clearly showed the new mechanisms of embedded or immersive-journalistic styles (with cameras, lighting and other studio artefacts clearly visible and integrated with the dancers and performers - techniques then currently being experimented with in the *Direct Cinema* movement in the USA) - the multiple cameras, different stages and roving cameras simulated the 'club' experience, providing a multiplicity of points of view. Elkan Allen did this *live* on broadcast TV. It was engaging, involving and interactive too - the invited dancers - sourced in West End and Soho nightclubs near the ATV Studios - optimised the latest fashions, street style, hair-styles and dance innovation - bringing sophisticated central London style into the national public domain...so the fans - the dancers - and their clothes - alongside the stars - also became the object of the show.



Yves Klein: (top left) *Anthropometrie* 1960 + Christo + Jeanne-Claude: *Project for a Wrapped Arc de Triomphe* 1961 - 2020. Christo, and Yves Klein began their dazzling career as creative thinkers and doers in the early Sixties with large-scale projects like *Klein Blue*, *Iron Curtain*, and the *Wrapped Arc de Triomphe* - as well as the *Anthropometries* - with Klein 'action-painting' with nude models coated with his *Klein Blue* paint - that he dragged across a flat canvas - transforming the act of painting with her body-prints. Christo's *Wrapped* project wasn't completed (above) until 2020 (delayed by State bureaucracy largely).



Herman Kahn: *On Thermonuclear War* (1960) + *The Hudson Institute* (logo in centre above 1961) + *On Escalation* (1965). The tough and often disturbing analytics of Nuclear Deterrence and Thermonuclear War - those possibilities both hilariously and bitterly satirised in Kubrick's *Doctor Strangelove* (1963) and visualised in Eugene Burdick and Harvey Wheeler's *Fail Safe* (1962). Kahn - with his background in engineering and system-analysis, at RAND Corporation (from 1958), was one a small group of game theorist, scenario-forecasters to develop and evangelise nuclear deterrence strategy during the 1950s and 1960s, working mainly at the Hudson Institute (founded by Kahn and other RAND experts in 1961). The game-theory based contribution to nuclear-strategy as led largely by the economist and war-games enthusiast Thomas Schelling summed in his series of essays in his book *The Strategy of Conflict* (1960) "A series of closely interrelated essays on game theory, this book deals with an area in which progress has been least satisfactory—the situations where there is a common interest as well as conflict between adversaries: negotiations, war and threats of war, criminal deterrence, extortion, tacit bargaining. It proposes enlightening similarities between, for instance, manoeuvring in limited war and in a traffic jam; deterring the Russians and one's own children; the modern strategy of terror and the ancient institution of hostages." (Summary by Harvard University Press.1961)

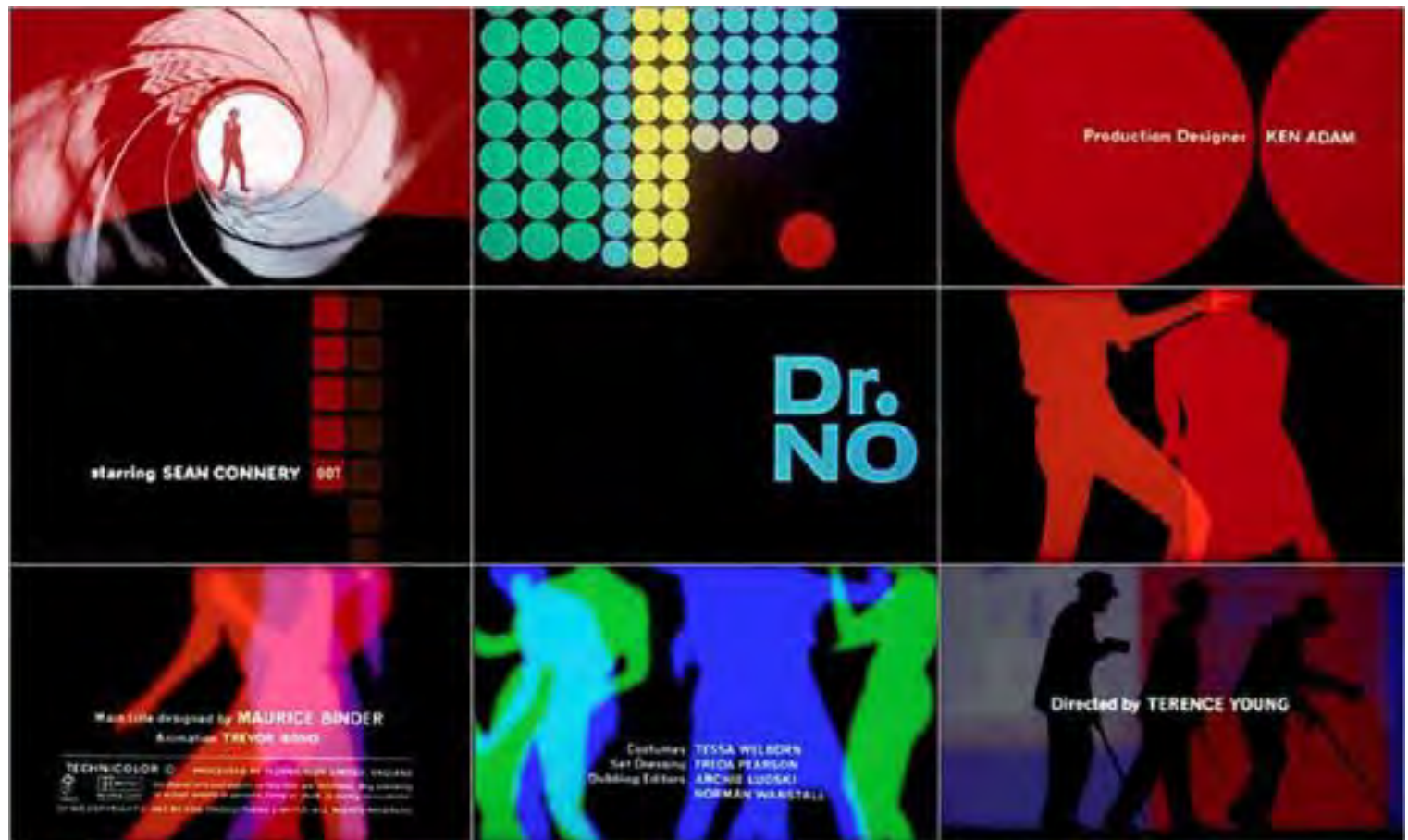


Between them these Hudson Institute, RAND and MITRE experts - and specifically Thomas Schelling, who had joined RAND from Harvard University in 1956, after working for Eisenhower in the Executive Office of the President and joining the economics faculty at Yale University. (He was awarded the Nobel Memorial Prize in 2005 for "having enhanced our understanding of conflict and cooperation through game-theory analysis." In an article celebrating Schelling's Nobel Memorial Prize for Economics, "Michael Kinsley, Washington Post op-ed columnist and one of Schelling's former students, anecdotally summarizes Schelling's reorientation of game theory thus: "You're standing at the edge of a cliff, chained by the ankle to someone else. You'll be released, and one of you will get a large prize, as soon as the other gives in. How do you persuade the other guy to give in, when the only method at your disposal—threatening to push him off the cliff—would doom you both? Answer: You start dancing, closer and closer to the edge. That way, you don't have to convince him that you would do something totally irrational: plunge him and yourself off the cliff. You just have to convince him that you are prepared to take a higher risk than he is of accidentally falling off the cliff. If you can do that, you win." (quoted in https://en.wikipedia.org/wiki/Thomas_Schelling) This summarises *Mutually Assured Destruction* gameplay. God help us - we've lived under this paranoid doctrine for over 60 years now...



Brian Duffy: Vies with **David Bailey** as being THE photographer of the Sixties - he left St Martins in 1963 and became a *Vogue* photographer that year. His fashion photography even as early as 1961 for *Elle*, *Queen* and *Vogue* illustrated his wider cultural interests - notably the portrait of **John Lennon** - hinting at the multiplicity of Lennon's creative talents (as wit, as poet, as songwriter and performer etc), and his creative treatment of the new stars of the decade, **Michael Caine** and little later **David Bowie** as he invented the face-painting for *Aladdin Sane* (1974) and the iconic *E-Type Jag* shot photographed on the newly opened M1 Motorway in 1961. Duffy's art-school-trained photography did sing the song of the Sixties...





Maurice Binder: titles-design for Terence Young's *Dr No* (1962)



(top) Maurice Binder below Bernard Lodge: titles-design for Verity Lambert and Sydney Newman's *Doctor Who* 1963. The fusion of art and technology writ-large on the Panavision cinema screen and on the small-screen Tele! Seeing *Dr No* at the Empire Leicester Square in 1963, with its really massive screen, was like Maurice Binder shouting at us: This is it! This is the *new style* of the Sixties. It was a wow-mouth opening, heart-racing *tour de force* of ultra-cool, screen-filling modernist motion graphics. It surrounded us and kick-started the first *James Bond* movie - a movie-brand that was and is world-changing for the next decades...and Bernard Lodge's brand new videographics and electronic-music titles for *Doctor Who* (electronic music interpretation by Delia Derbyshire at the BBC Radiophonic Workshop) confirmed that the Sixties was here.



Ken Isaacs: *Knowledge Box* 1962. This is a constructed installation by experimental-architect-designer Ken Isaacs - a large (12 foot cubic-space) built of steel, wood and masonite fitted with 24 slide-projectors and sound inputs. Inside the Knowledge Box you experience "a pre-internet device to transmit narratives in a non-linear way, an immersive environment between artistic installation and interaction design which questioned the "passive" models of transmission of information." (Mariabruna Fabrizi at <https://socks-studio.com/>), Contemporary with Stan Vanderbeek's *MovieDome* (1963), this is a remarkable audio-visual immersive environment - in retrospect you can see this as a prescient and tangible' vision of our omniscient, multi-channel, multiscreen, media-information environment in which by the 2020s we are thoroughly and completely immersed, except that now we have urban video feedback too with millions of smart-phone cameras, CCTV surveillance and wall-size display and advertising screens.

(<https://walkerart.org/magazine/enter-matrix-interview-ken-isaacs>)



Ken Isaacs: *Knowledge Box* 1962 (exterior - Isaacs reprogramming the slide-projectors).

OK, this is what I mean by a 'tangible vision' - it's a huge box - sitting inside you are bombarded with images and sounds that surround and immerse you - Isaacs comment on the future of Learning: **"As the imagination of many men creates a fantastic new world, the danger is that individual man may soon find himself lost in it. He may be expert in his own special field — microbiology, perhaps — but otherwise remains an ignoramus. New teaching techniques and devices are therefore much required in order to cram as much knowledge as possible, as fast as possible, into his swimming brain."** (*The Knowledge Box* from *Life Magazine* 14-09-1962) Here's Isaacs - as forward-looking as Vanderbeek, Jean Tinguely, Joseph Licklider and Buckminster Fuller - all fascinated with their visions - their 'long-view' of the future of art and media - and the kinds of adjustments in our audio-visual media education that may be necessary as we climb out of the 'Mechanical Age' into the Cybernetic and Digital Age, and its visions like these that fired the imagination of the visionary computer scientists and electric engineers who were actively engaged in building in building this future 'architecture' at ARPA, MITRE, and RAND...



Direct Cinema: 1958-1962 Robert Drew, Jean Rouch etc.

Deriving from Dziga Vertov's inspiration of Kino-Pravda (Cinema Truth) back in the early 1920s and Cinéma vérité from French-post-war innovations by Jean Rouch and Edgar Morin. Direct Cinema is an approach to documentary film-making that relied upon total and transparent immersion in the subject, ideally with single journalistic camera-operators relying on lightweight, portable, small-scale cameras and recorders initially using 16mm hand-held cameras (like the Bolex, the Beaulieu, the Bell & Howell Filmo, and especially the Arriflex, which from 1950, replaced the Debie Parvo camera - the favourite of Vertov and Reifentahl. These portable hand-held cameras (with optical-sound track) were available from 1935, and must have inspired the *Direct Cinema* movement - now a single cameraman could freely move through a crowd, run an interview with someone - such as Robert Drew in his Kennedy documentary *Primary* (1960) which involved some of the rising stars of documentary film-making: Richard Leakey, and Albert Maysles to shoot, and D.A. Pennebaker to edit. Between them these film-makers fused photo-journalism and the documentary to invent what became known as 'embedded' journalism or *actuality documentary*, where the audience, following the film-makers, are thoroughly and transparently immersed in the action - they become part of the process, with big close-ups of the subject, the bustle of the crowd, and direct questions with the camera searching-out the truth or dissemblment in the faces of those questioned.

It was this *Direct Cinema* approach that also inspired Elkan Allen in his television treatment of *Ready Steady, Go!* in 1963. And Direct Cinema preceded the *new journalism* introduced by Tom Wolfe (1965) and the *Gonzo journalism* of Hunter S. Thompson introduced in 1967. Below: Allan King's prize-winning *Warrendale* actuality documentary 1967.





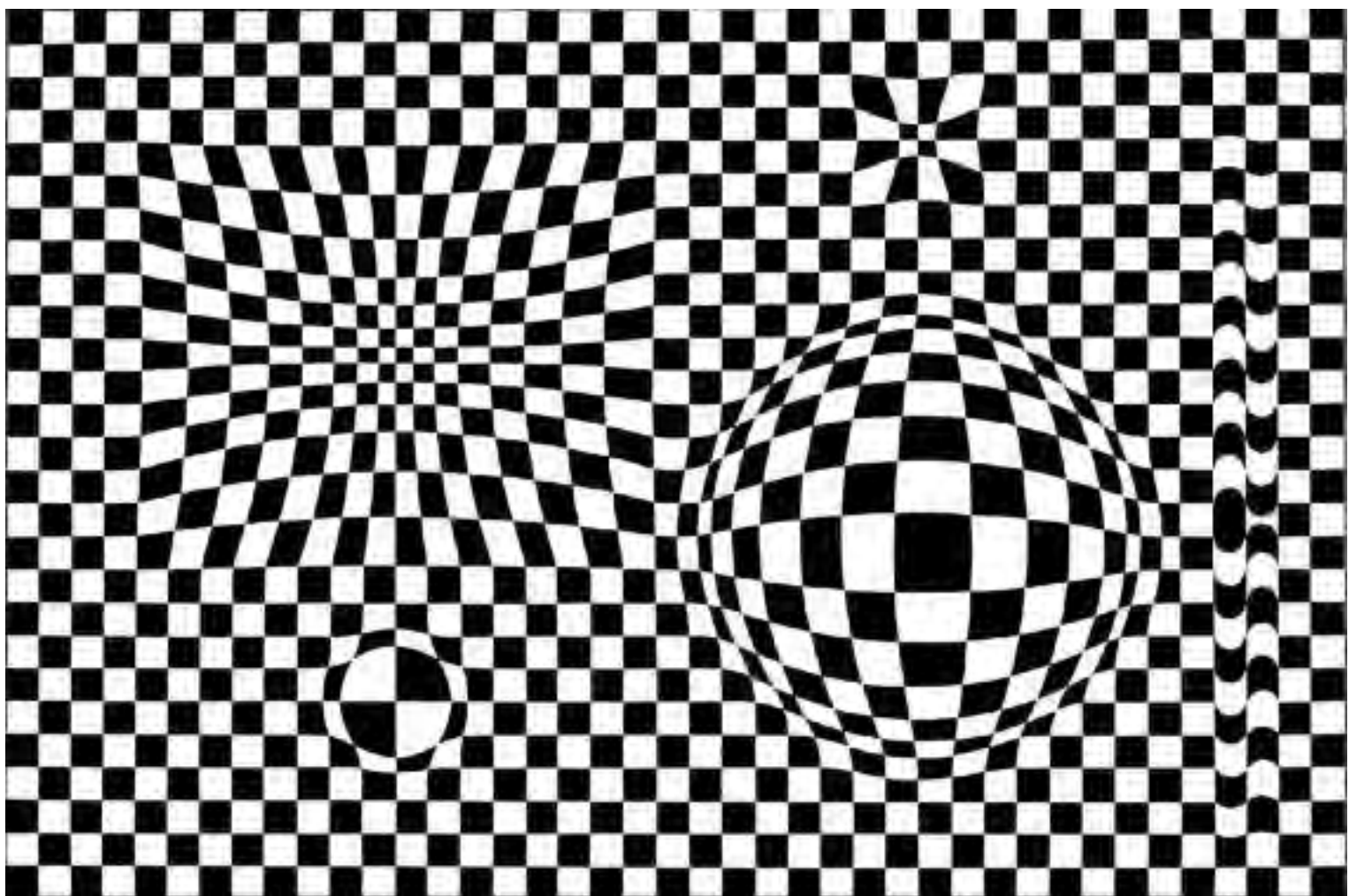
André Waterkeyn: the *Atomium* at Brussels World's Fair 1958 - this remarkable construction 102 metres (335 ft) tall - each of the 9 visitable metal-clad spheres is 18 metres (59 feet) in diameter and the upper one contained a restaurant - others various exhibitions. Representing a hugely scaled-up atom of an iron crystal - this became the iconic symbol of Expo58. Below is Le Corbusier's *Philips Pavilion* - 'a hymn to the immersive, multimodal experience' (Peter Wever: *Inside Le Corbusier's Philips Pavilion: A Multimedial Space at the 1958 Brussels World's Fair 2015*) in which exhibits and performances, celebrated multi-screen projections, electronic music compositions by Edgar Varèse' *Poème électronique* and iannis Xenakis architecture.



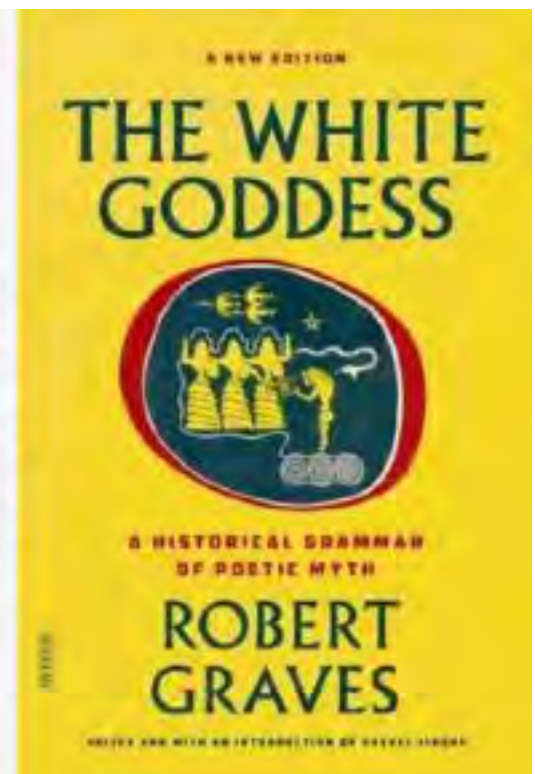
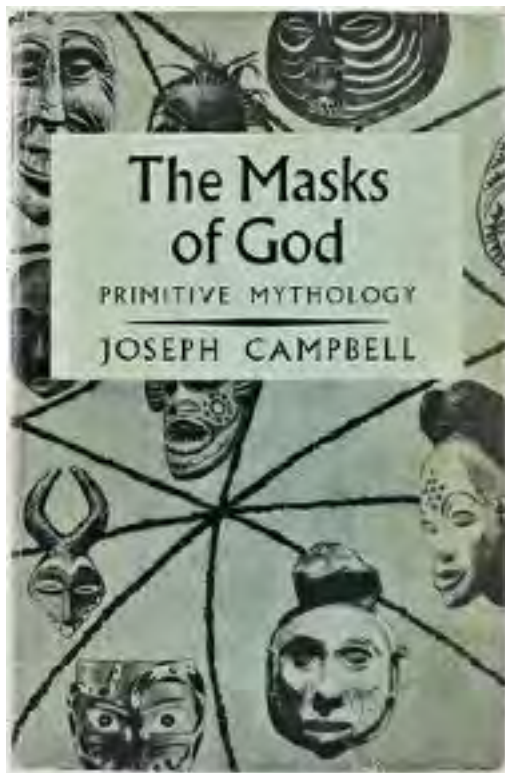
These two buildings dominated the Worlds Fair park - the *Atomium* is still there - and still looks great. Xenakis' design work (he was an associate of Le Corbusier) on *The Philips Pavilion* (above) was inspired by his interest in mathematical, hyperbolic paraboloid forms 'studded with loudspeakers', and contained some ground-breaking audio-visual multi-screen presentations suggested by Le Corbusier...(watch it at https://www.youtube.com/watch?v=QBQsym_G82Q). a video reconstruction.



Various artists: *Valentina Tereshkova - First Woman in Space* + Anon: *Constructing a Space Station* (early 1960s). What with *Sputnik* (1957), *Yuri Gagarin* (1961), and *Valentina Tereshkova* (1963), Space was the new technology-fix - it spawned new myths (the UFO phenomenon had started in the 1950s); new graphics - especially hand-painted illustrative visualisations like that above - it would be three decades before computer-graphics could be used to simulate space-craft - as well as comics, picture-cards, explanatory books, animated cartoons and science fiction movies - and Fine Art of course...



Victor Vasarely: *Vega* 1956. Vasarely - later celebrated with Bridget Riley as one of the pioneers of 'Op Art' - was exploring the visual psycho-kinesthetic effects of tiled surfaces - in paintings like *Vega* (above). which uses a tessellated surface to illustrate the kind of warping and aberrations you might expect from the effects of gravity on space-time. Nicholas Schöffer, Frank Malina (later to found the art and technology journal *Leonardo* in 1968), Edward Ihnatowicz and others were exploring the sector of *Kinetic Art* - another art-form reflecting this flux of art and technology in the Sixties...and then there was the exciting sub-culture of the Underground...



Joseph Campbell: *The Masks of God* 1959-1968. Campbell's masterly 4-volume world-mythography (*Primitive Mythology* 1959), *Oriental Mythology* (1959), *Occidental Mythology* 1964, *Creative Mythology* (1968) analyses the role of myth from prehistory to the 20th century. Essential reading for all story-tellers.... I discovered these volumes in East Ham public library, in the early 1970s - then housed in the Edwardian-gothic town hall building - apparently the building selected by Hitler for his head-quarters after the successful invasion of England in 1941 - and I devoured them all in a frenetic intellectual feast. Campbell wraps his lifetime as a mythographer into these 4 volumes, delving back to primordial times and covering the last 300 years of recent history in what he called 'creative mythology' - an examination of archetypal mythic themes treated by modern authors - such as for example James Joyce: *Ulysses* and Thomas Mann: *The Magic Mountain*. If you want a feast that reveals the contiguity and universality of mythic themes (from which Campbell derived *The Heroes Journey* (1948) then dig in.

Campbell's Foreword to the first volume of *The Masks of God - Primitive Mythology* (1959) includes this passage:

"Looking back today over the twelve delightful years that I spent on this richly rewarding enterprise, I find that its main result for me has been its confirmation of a thought I have long and faithfully entertained: of the unity of the race of man, not only in its biology, but also in its spiritual history, which has everywhere unfolded in the manner of a single symphony, with its themes announced, developed, amplified and turned about, distorted, reasserted and, today, in a grand fortissimo of all sections sounding together, irresistibly advancing to some kind of mighty climax, out of which the next great movement will emerge."

(Campbell: *Primitive Mythology* 1959)

You can see how inspiring this was in the period I'm writing about - in 1970 we had the writers of the musical *Hair* (Rado + Ragni 1967) talking about the '[Dawning of the Age of Aquarius](#)', and here was Campbell announcing the 'next great movement' back in 1959.

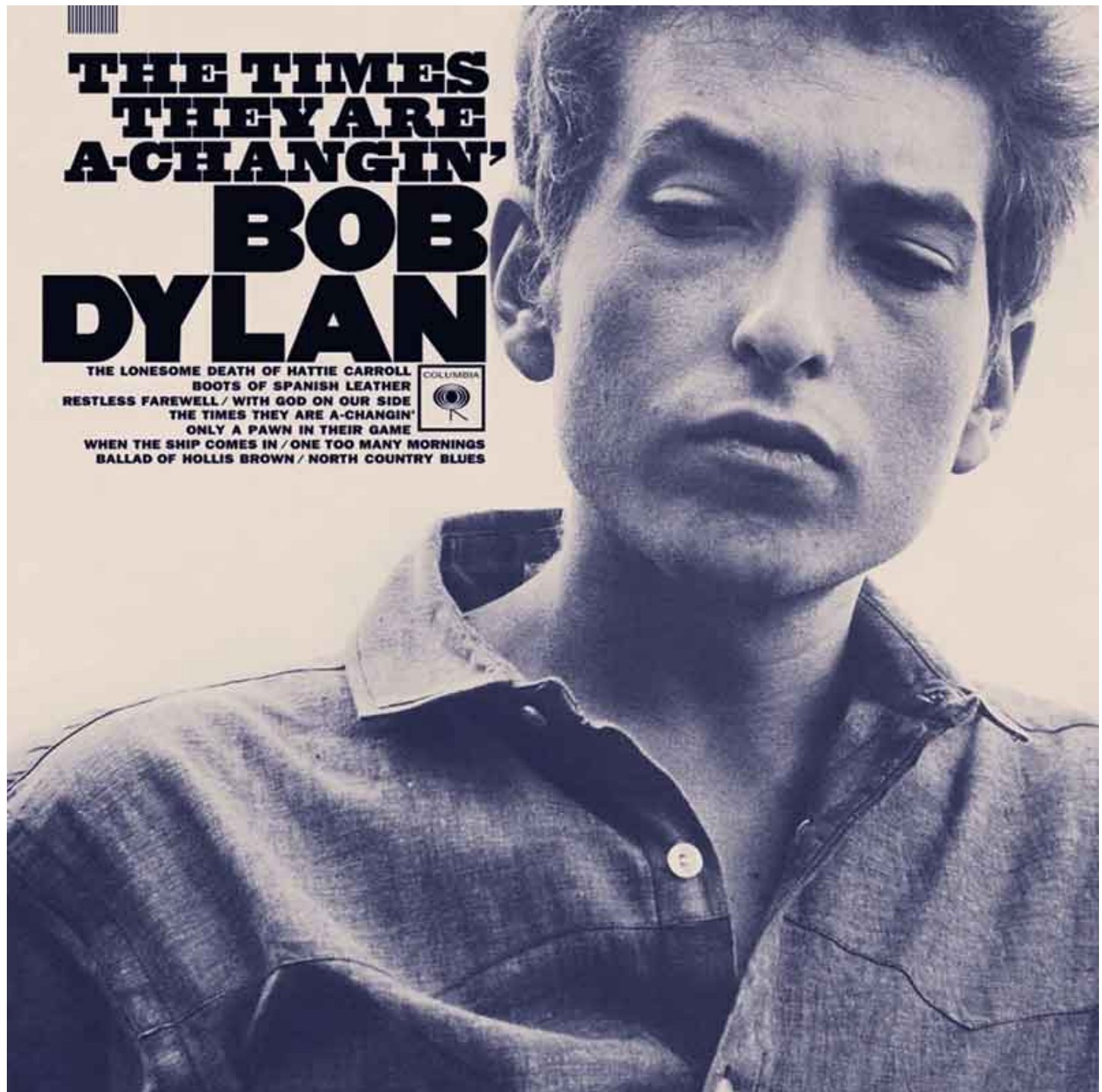
Campbell continues:

"...And I can see no reason why anyone should suppose that in the future the same motifs already heard will not be sounding still - in new relationships indeed, but ever the same motifs. They are all given here, in these volumes, with many clues, besides, suggesting ways in which they might be put to use by reasonable men to reasonable ends - or by poets to poetic ends - or by madmen to nonsense and disaster. For, as in the words of James Joyce in *Finnegans Wake*: "utterly impossible as are all these events they are probably as like those which may have taken place as any others which never took person at all are ever likely to be." (Campbell: *Primitive Mythology* 1959)

And *Primitive Mythology* itself echoed the influence on me of J.G. Frazer's *Golden Bough* and Robert Graves brilliant *The White Goddess* an 'historical grammar of poetic myth'. I found these books - and many more on the subject of myth - to be a constant source of inspiration - the subject - and the study - became a muse in itself. Discovering later that George Lucas had been influenced by Campbell - especially his *The Heroes Journey* (1949) - which had provided the inspiration for Luke Skywalker's fictional life-journey in *Star Wars*...and Campbell covers this modern-day remediation of myth in his 4th volume: *Creative Mythology* (1968) - strangely echoing the real-world experience of many discovering the power of psychedelics..in the mid-to-late Sixties.



Ornette Coleman: *Change of the Century* (1960) + *Free Jazz - A Collective Improvisation* 1961. With the release of these albums tight at the beginning of the Sixties, Coleman announced to the world that he was the principle founder of the new revolutionary, avant-garde genre of *Free Jazz*. The central idea of Free Jazz is announced loudly in the album's title - that of collective (free) improvisation- free of strict adherence to harmony, tonality, chord-changes, and the fixed rhythm that were features of earlier jazz genres. This was revolutionary - his band featured future jazz stars including Don Cherry, Charlie Haden, Ed Blackwell, Billy Higgins... *Free Jazz* followed his *Change of the Century* (1960) which Coleman described as: "When our group plays, before we start out to play, we do not have any idea what the end result will be. Each player is free to contribute what he feels in the music at any given moment... our final results depend entirely on the musicianship, emotional make-up and taste of the individual member." Coleman's band accentuated the 'improvisational collective' nature of Free Jazz - that all participants could add their own contributions to the new 'composition' - and the result captured the excitement of group innovation and collaborative real-time invention.



Bob Dylan: *When the Ship Comes In* from *The Times They Are A'Changing* 1963. For me, this was one of the keynote songs, and signalled a new kind of kind of songwriting by Dylan - a kind of epic, spiritual clarion call - a metaphysical counterpoint to the directness of the album's title track. It inspired immediately - and sixty years later I still think of this as the first of Dylan's epic *clarion call* ballads - a category that off the top of my head includes *Lily Rosemary and the Jack of Hearts*, *All Along the WatchTower*, *Like A Rolling Stone*, *Blood on the Tracks*, *Thunder on the Mountain*, *Sad Eyed Lady of the Lowlands*, *Tangled up in Blue*, *Jokerman*, *Subterranean Homesick Blues*, and *Shelter from the Storm*. There's an almost religious fervour in these songs and some of the poetry is epiphanic: Angry and Joyful, Triumphant and Welcoming - a clarion-call to those many of us thirsting for social and political change:

*"Oh, the time will come up
When the winds will stop
And the breeze will cease to be breathin'
Like the stillness in the wind
Before the hurricane begins
The hour that the ship comes in."* (© Bob Dylan 1963)

Going Underground...

The Invention of the Counter Culture 1940-1965



Barry Miles - the principle catalyst of the underground founder of Indica, the *International Times* (1966) alt-newspaper, and the *International Poetry Incarnation* in 1965; Bob Dylan the inspiration of us all; Carolyn Hester, - the Texan folk-singer who got Dylan his first recording contract, and was briefly married to Richard Farina, style-setter and perceptive author of the iconic *Been Down So Long it Looks like Up to Me* (1966); John Dunbar - co-founder of *Indica* and curator of the *Indica Gallery*, briefly married to singer *Marianne Faithfull*; Carline Coon then co-founder of *Release*. later an artist and active participant in London's growing underground movement; Jane Asher - actor - and McCartney's girlfriend; Peter Jenner - manager of Syd Barrett and the *Pink Floyd*, the guy behind the *Free Concerts* in Hyde Park; Sam Hutt - 'the Beatles doctor' - gynaecologist and alter ego of *Hank Wangford* - surreal country-singer; George Harrison; Joe Boyd co-founder of UFO (Underground Freak-Out) club, folk-rock manager, co-organiser of *14-Hour Technicolour Dream*; John Lennon - who met Yoko Ono at Miles and Dunbar's *Indica Gallery* in St James. - Just some of the key players in the nascent British underground 1960-65.

In 1960 I was 15 : where was it I learned about the *Beats*? And why did I want to know about them? Why did I want to know about Modern Jazz, Jackson Pollock, Ben Shahn, Albert Camus, Jean-Paul Sartre, etc? About Jack Kerouac, about the *Subterraneans*? About the *Underground*? About chinos and loafers and Rayban Wayfarers? About Quant's *Ginger Group*? About Thelonious Monk, Miles Davis, Chet Baker, John Coltrane? About Ezra Pound, Wyndham Lewis, David Gascoyne? About the Surrealists, and the Dada Revolutionaries? The Russian Constructivists: Rodchenko, El Lissitzky, Vladimir Tatlin and the rest? Or the *Independent Group* and Paolozzi, Hamilton, McHale et al? Why do you 'select for' this piece of cultural information, and not that? How do you develop your cultural 'taste'?

You can put an actual date on some of these bits of the jig-saw that make-up your personal cultural profile - the kind of badges you wear both unconsciously, consciously, and covertly for the rest of your life. And where and how did the whole underground/counter-culture idea come from anyway? In this pictorial essay I discuss several of the sources of the revolution in the Arts, in Style and in Politics that contributed to the emergence of the Underground in the post-war period. The Underground became the *Counter-Culture* only after Theodor Roszak's 1969 book *The Making of a Counter Culture*, which begins with a quote from William Blake: "Rouse up, O Young Men of the New Age! set your foreheads against the ignorant Hirelings! For we have Hirelings in the Camp, the Court & the University, who would, if they could, for ever depress Mental & prolong Corporeal War."

-William Blake, quoted in Roszak: *The Making of a Counter Culture* 1969)

What was *'the underground'*?

Back in the late Fifties and early Sixties, the *'underground'* was the name applied to those interesting and exciting bits of culture that our parents - and often our teachers - knew nothing about. They were the bits that weren't on the school curricula - not in most schools anyway. By *interesting*, I mean just that - they fascinated us because they were emotionally or intellectually stimulating (like the discussions about the meaning of Life, the Nuclear Deterrent, the war in Vietnam, the Beat way of life, British satire (*Private Eye*), or they were culturally 'hip' - the kind of knowledge of culture that was opaque to many - you had to be 'hip' or at least aspire to it, to know what it was (they included: modern *bebop* or freeform jazz; rock'n'roll and R&B, for example; or knowing about Mary Quant; or abstract expressionism, or 'Op Art', and mostly it was because it was young and sexy (mini-skirts, the pill, the Twist). It was also about 'awareness' - about being 'hip' to hairstyles; to clothing; to books; to French *New Wave* movies; to Italian *New Realism*; to words and ideas too - it was essential to know about existentialism, about Camus and Sartre; about Op Art and Bridget Riley; and Tom Lehrer, Blossom Dearie, Charlie Mingus, and Anita O'Day; and importantly, being hip to 'the underground' also meant identifying the 'look'.

The *Look*: You'll see the 'look' emerge throughout this essay. For the male *cognoscenti* in 1960 it was a blend of 'good quality' traditional clothes (tweed and corduroy jackets and coats (second-hand of course) worn with jeans or chinos, Utility *demob* suits worn with t-shirts, with traditional brogues or leather boots (lace-up, chelsea-boots or suede *desert boots*); full-length tweed overcoats; ex-naval pea-jackets; my favourite ex-Navy No8 (work) shirts; second-hand waistcoats; collarless striped 'grandad' shirts; polka-dot navy & white, or red & white neck-scarves; paisley silk-scarves. Arriving at my first Rolling Stones gig - in July 1963 - I was thrilled by this 'look' in the hipsters I saw arriving from Richmond, Eel-Pie Island, the Marquee Club - two of them in a Messerschmidt three wheeler bubble car - the *Kabinroller* - with the bubble-top removed ...ultimate cool!



Bowie lyrically sketched the hipster girls (later dubbed 'rock-chicks') in his *Queen Bitch* (1971): “**She's so swishy in her satin and tat, in her frock-coat and bippity, boppity hat...**” frock-coats were second hand Edwardian, waisted long black formal evening-wear coats in velvet, often with satin or silk epaulettes, worn over satin or thin silk blouses, skin-tight 'skinny-rib' sweaters - with no bras, velvet maxi skirts, or minis with long boots... one mid-1963 girl-friend Monica ('Min') Burton had cropped blonde hair, tight semi-transparent black top with a tartan maxi-skirt, granny shoes - a snap-shot of cool - dancing at the Royal York *art-deco* hotel in Ryde. It was 1963 I was going to art college the next month - life was *fizzing* - we were immersed in the developing *zeit-geist*, tumbling in the wave of future-shock that reverberated and vibrated everywhere we looked. My mate Ray Foulk was a Liverpudlian, had been to the posh Liverpool Blue-Coat School, and to the *Cavern Club* no less! Had seen *The Beatles* in 1962!



Eel Pie Island c1963. Street fashion influenced by the Beats. Long John Baldry and Rod Stewart on stage with the *Cyril Davies All Stars* - a mélange of memories, mixed with experiences at the *Hole in the Wall* club in Ryde - you had to bend over to enter the cave-like club cellar which was so full of heaving bodies dancing and being cool that you were immediately immersed in this whole scene, discovering first-hand the R&B and the post-Beat vibe for yourself.

So, this personal cultural infrastructure and wire-frame informational skeleton that you build upon, amplify, extend and annotate throughout the rest of your life - the 'basement tapes' you may overlay with other interests, but the foundation-layer you will never forget: it's the subtext that comes to define you. For example it was in June 1963 that I first heard the *Rolling Stones* (it was the release of their Chuck Berry cover single *Come On*), and the following month I hitch-hiked on my own 60 miles or so to see them in concert (at the Wooden Bridge Hotel, Guildford). This was one of my several 'first glimpses' of the *underground* - the eccentric bunch of really cool fans from Eel Pie Island, the Marquee and from other clubs in London and like me, from the absolute elsewhere.



The rather surprised young *Rolling Stones* photographed by **Dezo Hoffman** at the Marquee on their first gig (1962). I saw them at the Wooden Bridge Guildford the following year - they performed sitting on stools on the small 'stage' platform, doing a roster of standard Blues numbers - Chuck Berry, Muddy Waters, Lightning Hopkins, Little Walter, Elmore James, etc

It was that summer, with the *Aldermaston March* in June and the *Stones* in July, that I saw a TV documentary by the then unknown film director John Boorman, in a series called *Citizen 63*, that featured some of the hipster/beat-influenced young people of my age living in Portsmouth and Southsea. I was looking forward to my first year that autumn at Portsmouth College of Art, just across the Solent from my native Isle of Wight. And the 'stars' of the documentary - Maz (Marion) Knight and her mates - were the kind of people I knew that I just *had* to get to know. Well, I never did get to know the mythical Maz, but I got to hang out in the same scene, and some of her circle - Chris Brisco among them - became close and lifelong friends. And I made lots of other important and lifelong friends during these art college years.. too - including meeting my dynamic and beautiful wife-to-be Jenny Hale.



John Boorman: *Citizen 63*. Marion (Maz) Knight - Impressive for me, and all us non-urban kids - exploring adulthood and looking for alternatives... but for me, one of the important revelations of the nascent revolution. This programme was riveting. It was another revelation of 1963 - that there were other people like me and my small circle of friends on the Island.

That September I met another islander (soon to be a lifelong friend) on the ferry to Portsmouth - the very first day of art-school - it was Martin Harford, a tall, very cool dude who went on to the Slade after his DipAD. Suddenly it seemed as if we had both 'come home' as we entered the College - here were the others - our peer group - girls in micro-minis and tight clingy tops with the colours burnt-orange and clashing magenta prominent. Boys dressed like us. I was wearing a donkey jacket with the collar taken off and hems seamed with black leatherette strip - it was a poor-man's 'Beatles jacket', Martin in a sawn-off tweed overcoat and black beret - and both of us trying to look like this was normal, that we weren't impressed, though of course we were. Later we both met girls there and married them. So our network spread - you identify your peer-group. Gary Crossley and Pete Harris were among the first - Gary looking intellectual in his horn-rim glasses and corduroy, Pete Harris in tweed jacket, cowboy boots and blue jeans, trying to look as macho as his Edwardian hero Frank Harris. It was Harris who loaned me the must-have, seminal LPs (*Bob Dylan*, *Joan Baez*, *Carolyn Hester* and *Folkways Story of the Blues*), and brought my Sixties musical education up to speed. I soon met George Hardie (the brilliant illustrator and designer, to go on to St Martins) and the late John Czaky (who went on to the RCA), the circle was growing.



Unkown photographer: The 1959 *Aldermaston March*: In the late Fifties the ex-Navy Duffle-coat and roll-neck wooly sweater, the CND symbol, the banjo and guitar, the protest banner, ankle-boots and brogues, political chants - these were the audio-visual signifiers of protest marches and the diverse individuals taking part: earnest intellectuals; college lecturers; spiritual leaders; left-wing politicians; retired military officers, priests, students, mothers and children. And the excitement of being part of this 5-mile-long procession for peace - alongside the march would be prancing jugglers, mime artists, guitarists and singers, chant-directors, marshals with CND arm-bands and megaphones, and jazz bands, lone saxophonists - the overwhelming impression wasn't the rather dour and earnest images captured by the press. For me it was the buzzing, mixed media celebration of the possibilities of a peaceful alternative to the literally M.A.D. world, nuclear stand-off. And for an Island village boy, it was the realisation of the vast diversity of Britain and the world around us. The March was studded with hipsters too - little groups of them - their cool, aloof, self-confident style notably looking forward to the decade of change we were maturing into. We had our own county banner, reading IWCND - this attracted comments like 'are you Wobblies?', and sardonic remarks like 'Workers of the World Unite!' - directed at us - obviously students rather than 'workers' (IWW= International Workers of the World - known as the 'Wobblies'). We camped-out, slept in large marquees, church halls, stayed in B&Bs or with sympathisers, and talked politics and the pros and cons of unilateralism - and everything else - late into the night. It was a buzz. And it was deadly serious: UK Prime Minister, Harold Macmillan was beginning to negotiate the use of stand-off nuclear weapons (the notorious *Skybolt*) with President Eisenhower of the USA - a deal that eventually ended with our leasing US Polaris missiles installed on nuclear submarines berthed at Holy Loch, Scotland...



Aldermaston to London March 1963 - the early signs of an emerging Sixties underground...

I'd also glimpsed the nascent underground on the Aldermaston March that year (1963) - an expression of the burgeoning *zeitgeist*-promise of the Sixties, that we were just glimpsing in these early years of the decade. and, amongst these 50,000 or so were the same kernel of cool who came to the Wooden Bridge that July - the dudes you identified by the length of their hair, the mix of jeans, young-fogie jumble-sale cast-offs, shades, old hats, tweedie overcoats, second hand brogues, their sense of a new style ...and their general aura of cool.



I made lots of friends at Art School - life-long, some of them. Here's my mate, the editor and journalist A. J. Anderson - with Roz Parker - a *zeitgeist* girl-friend of ours c1964. I shared flats with Chris Ryder - a great R&B singer, and later with Gary Crossley (a talented painter - later Principal of The Central School of Speech and Drama, John Csáky (later a leading designer of exhibition and gallery displays) and the inspirational illustrator and designer George Hardie - then I was with Jenny Hale - after we were married in 1966. Discovering the delights of having a daughter - Amanda - a lovely one too, and learning to manage the new baby-buggy (MacLaren's 1965 design, available in 1967) - which was great - with one hand and a foot, you could unlock the sitting position fold the buggy and lift it into the bus, train or car, with your toddler in the other arm. The cross-country adventures we had! and the long country explorations! - in Wiltshire and the Island.

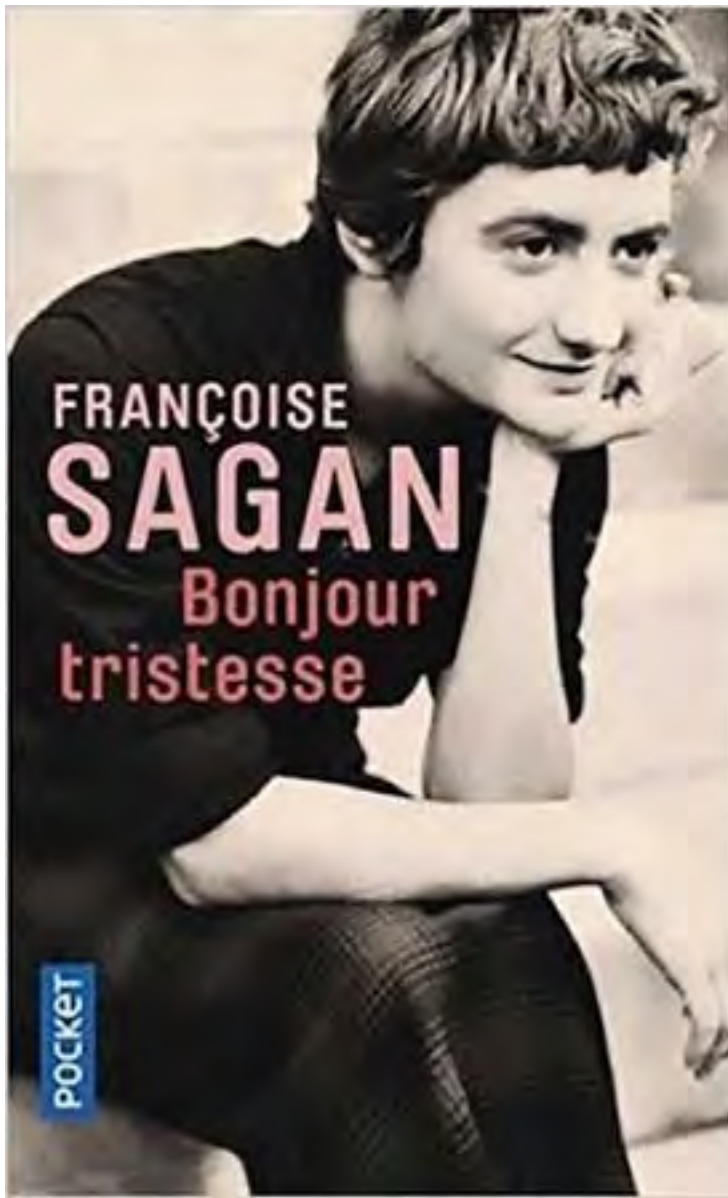
These years were spent studying Art, living, reading and loving - and learning how to be a parent too. Other lifelong friends at this time included Peter Burnell, Larry Pryce, Andy Anderson, David Hill, Patsy Carter, Roz Parker, Chris Robbins, Tom Powell, Chris Brisco, Maurice Owen, Maggie Owen, Martin and Simone Harford, Ray Foulk, Martin Richman, Roger Sewell, Milo Lewis...

And CND had a personal, local resonance for me - in 1961 Ray Foulk and I had started the West Wight CND with a bunch of our mates and girlfriends; and around this time I learned that AJP Taylor (the left-leaning historian) who owned the Mill in Yarmouth), was a founder member of national CND, and frequently entertained Peggy Duff and other CND personalities for weekends at the Mill - just 3 miles away from where I lived.

Then there was *Radio Luxembourg* - accessed hyper-covertly, under the blankets after lights out, cradling a cheap tranny radio bought at Woolworths, listening to stand-out tracks like Fats Domino *Blueberry Hill*, Eddis Cochran *C'mon Everybody*, Buddy Holly *Rave On*, Johnny and the Hurricanes *Red River Rock*, the Everly Brothers *Claudette*, *et cetera*. Actually I guess it began here - listening to music, deciding what it was I liked, what was rubbish, what was cool, what was not, and above all, *wanting to find out more*. This was peer-inspired gut-learning for me. For example my first introduction to real rock'n'roll had been at *Westport*, the Lewis' house in Yarmouth Isle of Wight - Michael Lewis an eccentric Veterinary surgeon, his wife Judy a delightful, inspirational bohemian - I was eleven - the same age as Kevin, their oldest boy, and I remember him playing me a 78 rpm disk of Little Richard's *Tutti Frutti* the year it came out - 1956.



The raw visceral, stomping sound of Little Richard Penniman belting-out his 1956 single *Tutti-Frutti* in a Vet's front room for the benefit of two 11 year olds...It was stunning - my first experience of the fundamental, revolutionary (*78 revolutions per minute* no less) culture-changing impact of *Rock'n'Roll* music. These 78 rpm and 45 rpm sensory messages - wired into the brain through the immersive acoustics of pre-earphone, under the blankets, private transistor-radio sound-scapes direct from Luxembourg via amplitude modulation, became our internalised social media - something we shared with our closest friends - and identified those with similar tastes. So one's taste-landscape extruded gradually from Rock'n'Roll to early R&B...



And Françoise Sagan - racy, bisexual, unconventional - had published *Bonjour Tristesse* the year before....when she was 18, and published in English in 1955. “She was a hedonistic, tomboy beauty who drove racing cars barefoot round Saint Tropez, won literary acclaim and took so many drugs that her pet fox-terrier overdosed from sniffing her handkerchiefs.” (Angelique Chrisafis)

The *nouvelle sensibilité culturelle* of the 1960s was breaking early, and coincided in my head with other cult books like Colin McInnes’ *City of Spades* (1957), Ginsberg’s *Howl* (1955), Kerouac’s *On the Road* (1957); *The Dharma Bums* and *The Subterraneans* (1958), *Maggie Cassidy* (1959); Fleming’s *Casino Royale* (1953); Capote’s *Breakfast at Tiffany’s* (1958); Salinger’s *Catcher in the Rye* (1951); and the great sonic breakthroughs of bebop, cool jazz, blues and R&B, rock’n’roll, *musique concrète*, and album sleeves from *Blue Note Records*, movies like *Orphee* by Cocteau, *Seven Samurai* by Kurasawa, *On the Waterfront* (by Kazan), Wyler’s *‘Roman Holiday’* (1953); paintings by Jackson Pollock, and Willem de Kooning, collages by Paolozzi, Hamilton (*Just What is it that Makes Today’s Homes So Different, So Appealing?* - 1956); *Les Blousons Noir* and *Bonjour Tristesse*....and much more. I guess the attraction of *Bonjour Tristesse* was the connotations of teenage love-affairs and the *angst* of existentialism - all this and the romance of *La Belle France*!



And the subtext of post-War social change - and post-women's enfranchisement - was the subject of women, and their role in society and culture. The sexual equality experienced in the War (women doing men's work in the services (delivering Spitfires!), in the factories, in the emergency services, in civil defence) sparked a post-war debate about women's roles in the newly recovering economy, and the new social services introduced by the Labour government, then quite soon, the questions of women's rights, equal work conditions, equal pay etc.

And of course, Simone de Beauvoir - the companion of Jean Paul Sartre - existentialist novelist - was the keynote female philosopher of this period, and was inspirational for the generation of female writers in the sixties, including importantly Betty Friedan: *The Feminine Mystique* (1963); Sylvia Plath's novel *The Bell Jar* (1963); Kate Millett's *Sexual Politics* (1970) and Germaine Greer's *The Female Eunuch* (also 1970), and the magazine *Spare Rib* (Rosie Boycott and Marsha Rowe 1972). And as the sixties progressed, women became important in new roles - Caroline Coon co-founding *Release* - the legal advice agency for drug-takers, and exhibiting her feminist paintings; the satirical comedian Eleanor Bron performing at Peter Cook's *Establishment Club* (from 1963); the jazz singers Annie Ross at the *Establishment*; and Millicent Martin, introducing the satirical TV show *That Was the Week that Was* in 1962; the *Ready Steady Go* hostess Cathy McGowan; and many other female stars - singers Caroline Hester; Mary Travis of *Peter Paul and Mary*, Lulu; Joan Baez, and Marianne Faithfull; Portsmouth hipster Maz Knight (of Boorman's *Citizen 63*); Jane Birkin; Brigit Bardot; Audrey Hepburn; textile designer Zandra Rhodes, fashion designer-entrepreneurs Mary Quant, and Barbara Hulanicki, actors Charlotte Rampling, Helen Mirren; Julie Christie; TV-presenters, Nan Winton, Cathy MacGowran and Joan Bakewell, and many more...



William Wyler: *Roman Holiday* 1953. Gregory Peck and Audrey Hepburn star in this romantic comedy, here on an early *Vespa* motor-scooter - later a favourite of the Mods. Peter Bradshaw in *The Guardian* reviews the re-release in 2013: **“William Wyler’s *Roman Holiday* (1953, now on rerelease) is a modern fairytale whose two leads have a charm and innocence that irradiate the whole movie – a kind of neofabulism to set aside the Italian neorealists. Gregory Peck plays Joe, a US news stringer in Rome who one night stumbles across the story of the century: a beautiful, shy young woman, eager for some adventure with him as her guide. She turns out to be demure Princess Ann, from an imaginary European country, who has escaped from all the embassy stuffed shirts and is now incognito and on the town. Audrey Hepburn was perfectly cast here, as she was perfectly miscast in *Breakfast at Tiffany’s*.....A lovely film.”**

There was something ‘real’ about this story - it paralleled our own Princess Margaret’s falling in love with a ‘commoner’, Peter Townsend - and it celebrated the promise of casting aside convention and societal class systems - the film flirts at the edge of the 1950s media-scene, with Eddie Albert’s paparazzi prototype making covert pictures of the developing romance.

For me, seeing this a decade later, *Roman Holiday* seemed to perfectly capture the first glimpses of a demographic revolution, and hinted at the style changes to come - the *Vespa*, the reporter, the pre-Paparazzi photo-journalist, the freedom-yearning princess, the Roman studio apartment, the riverboat dance, all caught this early glimpse of the exciting promise of freedom to come. The motorised bicycle, the moped, the scooter symbolised the low-cost, stylish technologies for mobility and freedom, Audrey’s bobbed hair and loosely-tied kerchief also adds a gypsy bohemianism to the image of a changing world. Truman Capote’s *Breakfast at Tiffanys* (published in 1958) whisks us to the new freedoms of New York, and the film version (released in 1961) completes the trans-Atlantic bridge into the Sixties....



ON-DAY OFF Audrey strolls in front of her Betsy Hills apartment, wearing a blouse which is a favorite with her and all the men who behold her; a pink cotton boy's shirt with tails tied at the waist and tight red slacks.

Mark Shaw + Life Magazine: page from spreads on *Audrey Hepburn* in December 1953. In the early Fifties, the mass media were fascinated with this young actor - the very antithesis of the blonde-bombshell pin-up ubiquitous at this time (Anita Ekberg, Marilyn Monroe, Diana Dors etc). In this nine-page photo-essay, Shaw photographs Hepburn's private-life, fascinated with this new vision of womanhood that Hepburn personified, and that remediated so well in William Wyler's *Roman Holiday* of this same year.. Here was a young (23-year-old) who personified the emerging new woman..who would be more at home in the next decade.



From the late Fifties to the early Sixties through the sophisticated jazz-singing of Millicent Martin (on *That Was The Week That Was*) and Annie Ross (at Peter Cook and Nicholas Luard's *The Establishment Club*, here's her *Loguerhythms* album of 1963 - see her sardonically clever 'Twisted' (two-pages on) - and the inventive Annie Ross with her delightful *Twisted* (1952) It was the strange combination of downbeat *Beats* and upbeat Jazz - and the intellectual sophistication of these girls, - and media personalities like Joan Bakewell, Caroline Coon and Renate Miller too - mixed with the hormonal drives of being a teenage boy - that cemented a fascination with the sophistication of smart, beautiful women.



Anita O'Day at Newport Jazz Festival 1958 (from Bert Stern and Aram Avakian: *Jazz on A Summer's Day* 1960). It was the modern jazz fraternity (male and female) who introduced 'hip' America (and the rest of us) to the kind of levels of sophisticated hipster style created by the predominately black modern jazz community over the previous decade or so. These style innovations were featured in the kind of typographic and photographic imagery that characterised the work of Reid Miles and Francis Wolff for *Blue Note Records*.



Reid Miles and Francis Wolff: *Sleeve designs and graphics for Blue Note Records 1955-1967*. The high quality of Miles' typography, his experimentation with photo-typesetting, with expressive typography, use of cropped photography by Francis Wolff, ultra-fashionable use of colour - all these sleeves were design-icons you could carry with you. They said "I'm Hip, So?" and went with the sharp *Brooks Brothers* Suit, the black t-shirt, the two-tone loafers, the Ray-Ban *Club Masters*, (or *Wayfarers*) all the sartorial perquisites of Cool, finessed by a Blue Note album....and watch Anita O'Day's immaculate performance at Newport Jazz Festival on Youtube.



There was something intriguingly off-beat about the kind of **vocalese (word-scat) singing of contemporary jazz singers like Annie Ross (above, singing her song *Twisted* (based on a Wardell Grey sax composition) about the Fifties American obsession with psycho-therapy.**



Millicent Martin's weekly slot on the satirical *television show That Was the Week That Was (TW3)* 1962-1963, also used vocalese-style jazz singing. TW3 was a breath of fresh air - the first satirical show on television and a refreshing reminder of how effective the British satirical tradition - harking back to Swift, Rowlandson, and Gillray (etc) - could be in debunking the political establishment and making fun of pretensions. Peter Cook's brilliant *Establishment Club* launched in 1960, and his *Private Eye* started publishing in 1961 - the scene was set.

- All these harbingers of style-change and cultural upheavals to come, often crystallised into a fleeting glimpse, an iconic image, a sentence, a phrase, a still image, a scene in a movie - for me - the *Poet's Cafe* in Cocteau's *Orphée*..

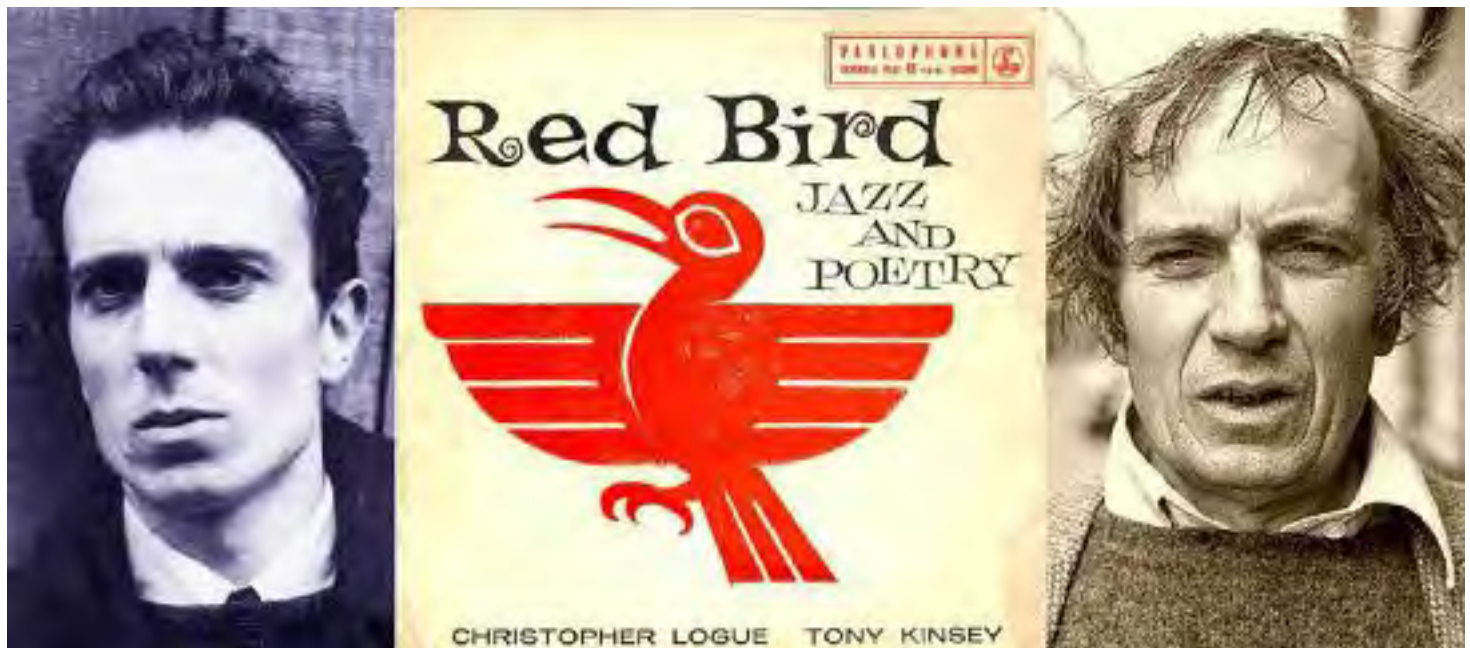


Jean Cocteau: *Cafe des Poetes* in *Orphée*. (1949) - do clock this short scene, the teenagers here look so modern - the poet glimpsing the future, sensing the *zeit-geist* flux...Watch the whole movie. It's a poet's masterpiece.

OK so this was the territory I grew up in - I was 15 in 1960, had discovered the ultimate joy, the privacy and freedom of the local public library, and of *Radio Luxembourg*. By 'privacy' I meant that I was - like many in my generation - discovering what it was like to make my own identity, which to me meant defining what I liked, what I wanted to be, what I admired, who and what I identified with - in literature, in music, in the arts generally, in politics too. In the public library, my main problem initially was *what to read* - so many thousands of books, and really very little guidance then as to what was good, what was great, and what to avoid. OK I was aware that there was a 'canon' of great literature - my first take on this canon was people like Dylan Thomas, Jean Paul Sartre, Albert Camus, Evelyn Waugh, Anthony Powell, Scott Fitzgerald, then you found or discovered writers who somehow fitted with these starters - so Dylan Thomas led on to other 1940s modernist poets - like Louis MacNeice (especially his *Eclogues*, and *Autumn Journal* (1939), and Wystan Auden's *September 1939*; and Sartre and Camus led me to existentialism and then Colin Wilson (*The Outsider* 1956), and Françoise Sagan (*Bonjour Tristesse* 1954), then on to the Beats, especially Kerouac and Ginsberg, and eventually to the coruscating brilliance of William Burroughs.

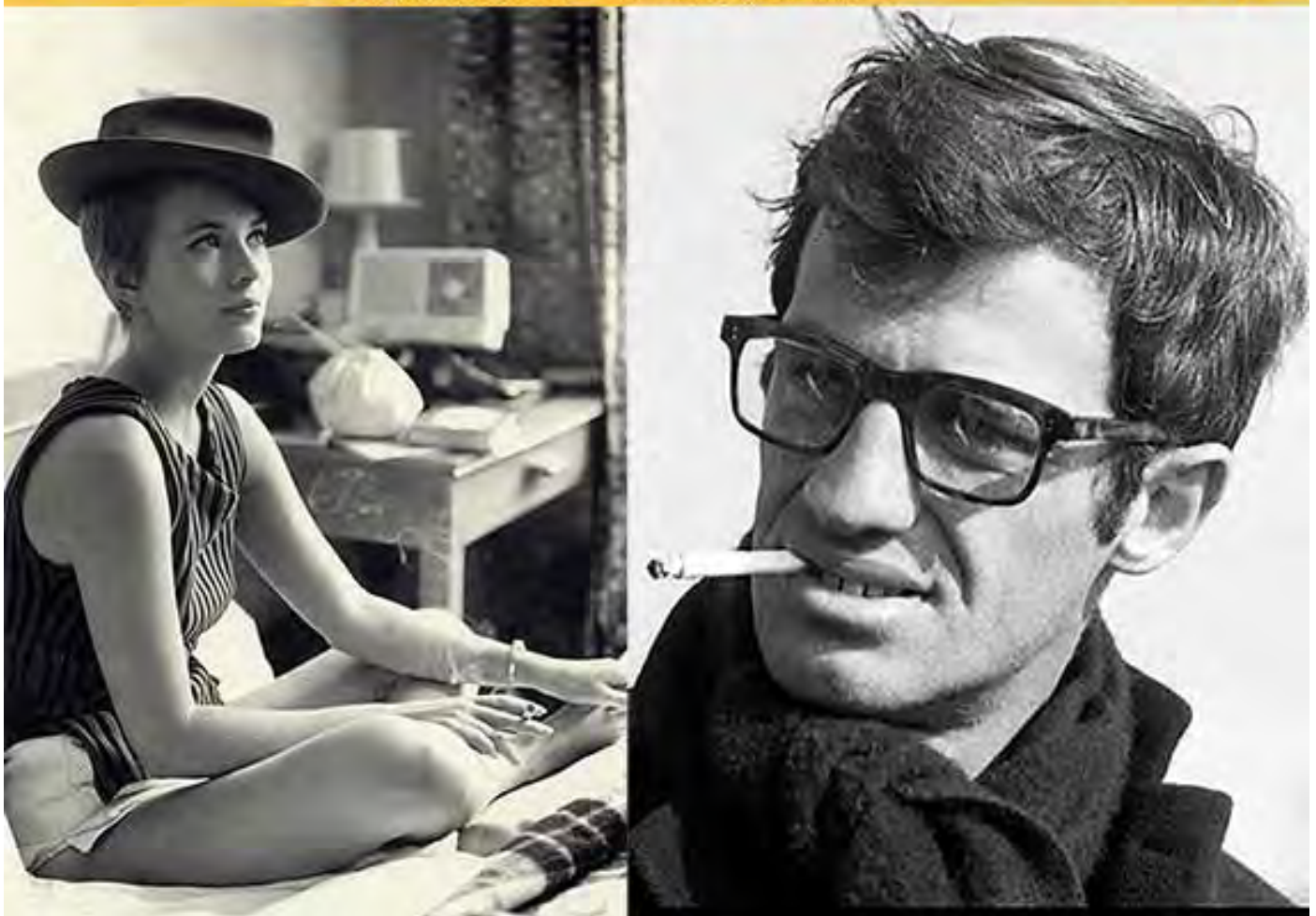
“In the City Market is the Meet Café. Followers of obsolete, unthinkable trades doodling in Etruscan, addicts of drugs not yet synthesised, pushers of souped-up harmine, junk reduced to pure habit offering precarious vegetable serenity, liquids to induce Latah, Tithonian longevity serums, black marketeers of World War III, excusers of telepathic sensitivity, osteopaths of the spirit, investigators of infractions denounced by bland paranoid chess players, servers of fragmentary warrants taken down in hebephrenic shorthand charging unspeakable mutilations of the spirit, bureaucrats of spectral departments, officials of unconstituted police states, a Lesbian dwarf who has perfected operation Bang-utot, the lung erection that strangles a sleeping enemy, sellers of orgone tanks and relaxing machines, brokers of exquisite dreams and memories tested on the sensitized cells of junk sickness and bartered for raw materials of the will, doctors skilled in the treatment of diseases dormant in the black dust of ruined cities, gathering virulence in the white blood of eyeless worms feeling slowly to the surface and the human host, maladies of the ocean floor and the stratosphere, maladies of the laboratory and atomic war... A place where the unknown past and the emergent future meet in a vibrating soundless hum... Larval entities waiting for a Live One...”

William S. Burroughs, *Naked Lunch* (1959)



And another early sonic treat was discovering the jazz-poetry of Christopher Logue's *Red Bird* EP (1957) - Logue reciting his translations of Pablo Neruda poems with the Tony Kinsey Quartet - this at the same period of discovering my visceral love of the Blues - from c1962, we had *Pye R&B* series singles of Howling Wolf, Muddy Waters, Cyril Davies, Bo Diddley - original Chicago electric Blues - and British R&B. And it was discovering these tastes in the company of close friends - and these included for me John 'Humph' Humphries, Roger Sewell, Chris Hann - the lovely Theresa O'Driscoll, and curvacious Pauline Bennet. Most times this sharing happened in Humph's 'shed' - our first shared 'pad', decorated with posters, album sleeves, the incunabula of the early Sixties - newspaper pix of Christine Keeler, candles in bottles, clips from *Private Eye*, et cetera...

So what? you say - OK there were thousands - tens of thousands of kids like me entranced with the Blues - the famous ones included teenage musicians like Paul Jones (later of *Manfred Mann* and *The Blues Band*); Brian Jones (of the *Stones*); Rod Stewart; Eric Clapton (who once claimed he wouldn't speak to any guitarist who didn't know the work of Robert Johnson) many others...



Jean-Luc Godard: *À bout de souffle* (*Breathless*) 1960 with Jean Seberg and Jean-Paul Belmondo. Godard, via Seberg and Belmondo, sets a pacy and racy new style for the Sixties - Seberg's cropped hair is revisited by Astrid Kirchherr, Edie Sedgwick and Twiggy a few years later, and Belmondo's ability to slide a *Gauloises* (or a *Boyards* - the fat *papier mais* ones) from one side of his mouth to the other was inimitable. So *Breathless* established the French *Nouvelle Vague* in the UK.



Françoise Sagan and Jean Seberg on the set of *Bonjour Tristesse* (1958). These two iconic women - the racy, bohemian novelist and the girl who was to become *the* star of the early Sixties - both share the cool French *démodé* style, and the cropped hair soon to be made even more famous by Edie Sedgwick and by Twiggy.

So, to us in the UK - the French *New Wave* ranged alongside the *British Blues* and Mary Quant's *mini-skirt* as signs of the emerging consciousness, the new *style* emerging in this new decade. For us on the Island, it was the music and the look that impacted early - I didn't see *Breathless* until 1963. And British R&B - and the Chicago Blues that inspired it, weren't that easy to access either: If you were around then yourself, you'll know how very difficult it was to find these seminal Blues records (until Pye R&B began publishing their 45rpm singles that is). Here's a picture: you had to catch a ferry to the mainland, take a bus or walk to the London road, find a lay-by or other suitable spot for cars to stop, hitch-hike the 70 miles to London, then find your way by bus or Underground to Tottenham Court Road and then down Charing Cross Road to Denmark Street, and plough through various jazz record stores (Dobells, and Collets spring to mind), searching for a Blues album. It wasn't easy - as a newcomer to the Blues, there weren't any guide books or online discographies (nothing online at all, of course, for another 30 years!), just the weekly music papers like *Melody Maker* and *New Musical Express* (or NME) - It was still a few years before 'serious' dedicated fanzines like the *American Crawdaddy* (from 1966), and the *British Blues Unlimited* (from 1963) appeared - and these were rare specimens even then, depending on your proximity to established Blues venues - where they were given away free or sold at the box-office.

The overview/hindsight-view is: in 1961 the jazz and R&B club *Klooks Kleek* was founded at the Railway Hotel in West Hampstead -the pub next to the railway bridge - they started regular R&B evenings in 1963. In 1962 Cyril Davies had formed *Blues Incorporated* with Alexis Korner, and had created the *Ealing Club* - the first music venue to be totally identified with Rhythm and Blues in the UK (Mick Jagger sang there that year).



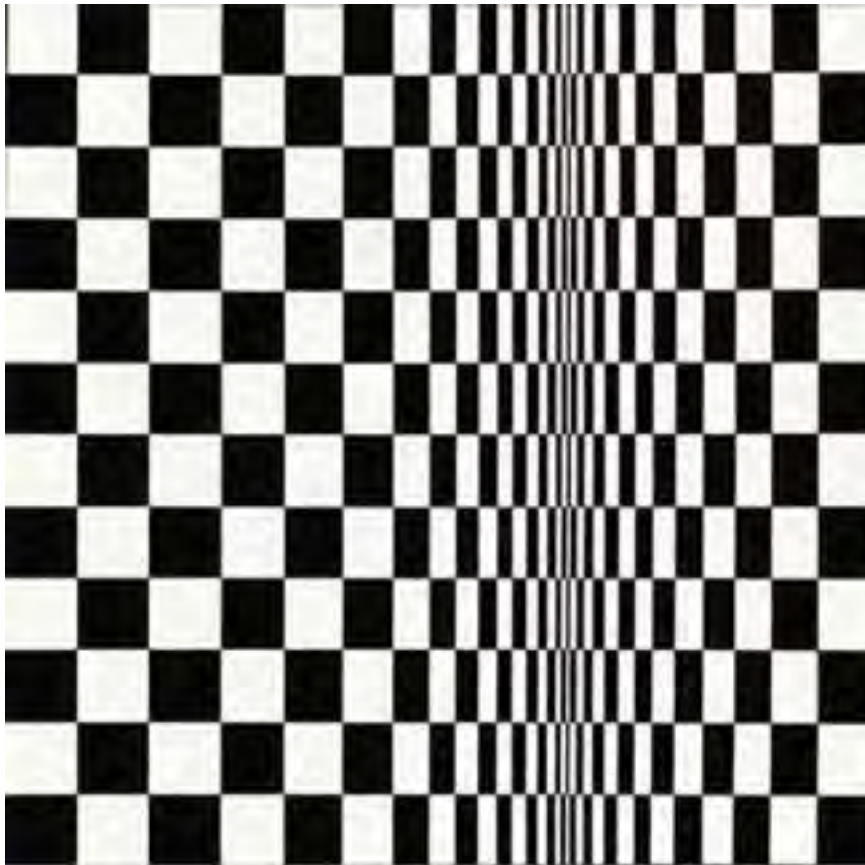
Cyril Davies and *Rhythm and Blues All Stars*: Country-Line Special - Davies' driving harmonica solo leading a band featuring **Long John Baldry**, and the **Velvettes** in 1962. Davis and **Alexis Korner** together invented/discovered/catalysed British R&B. And how about this for the best-ever of British blues harp solos?



John French: *Crêpe dress with frilled collar and cuffs by Mary Quant for Ginger Group* c1963. The unexpected collisions happening in British culture in the early 1960s, made for all kinds of strange fusions and hybrids, like *British R&B* and *Fashion* for example - in this case Patti Boyd modelling Quant's *Ginger Group* ready-to-wear with the *Stones*. (©1964 V&A Museum) Collisions and collusions that reverberated around the world, propelled by the new Sixties Style....



It was *Vogue* and their newly recruited photographer, David Bailey, that broke the story of Sally Tuffin and Mary Foale - recently graduated RCA students - and their new 'Tuffin and Foale' collection showcased at a new store in London's Carnaby Street. Their use of sharp black and white and colour geometric patterns was influenced by the success of Bridget Riley and her stunning early work playing with optical illusions and making painstaking, subtle shape-shiftingly cool paintings - dubbed *Op Art* to go with the currently new art-fashion of *Pop Art*.



So another great fusion or cultural cross-reference was made commercially - the fusion of avant-garde experimental fine-art and contemporary fashion - both in Foale and Tuffin's new shop in trendy Carnaby Street - and in Bailey's stunning photography, and the exemplary work of Marit Allen's '*Young Ideas*', section of *Vogue* magazine - and of course the influence of Bridget Riley and other optical-art pioneers like Victor Vasarely (the image above left is Riley's *Movement in Squares* 1961). These spontaneous fusions, fissions and syntheses sparked as the Sixties zeitgeist emerged - so early in the decade!



Pierre Cardin: 1967 Collection (top) & 1968 Collection (lower). Cardin commodified the simple home-made street pinafore dresses, ensured the cut and manufacture were perfect and his styles echoed/mirrored (perhaps de-sexed?) those of the Street.



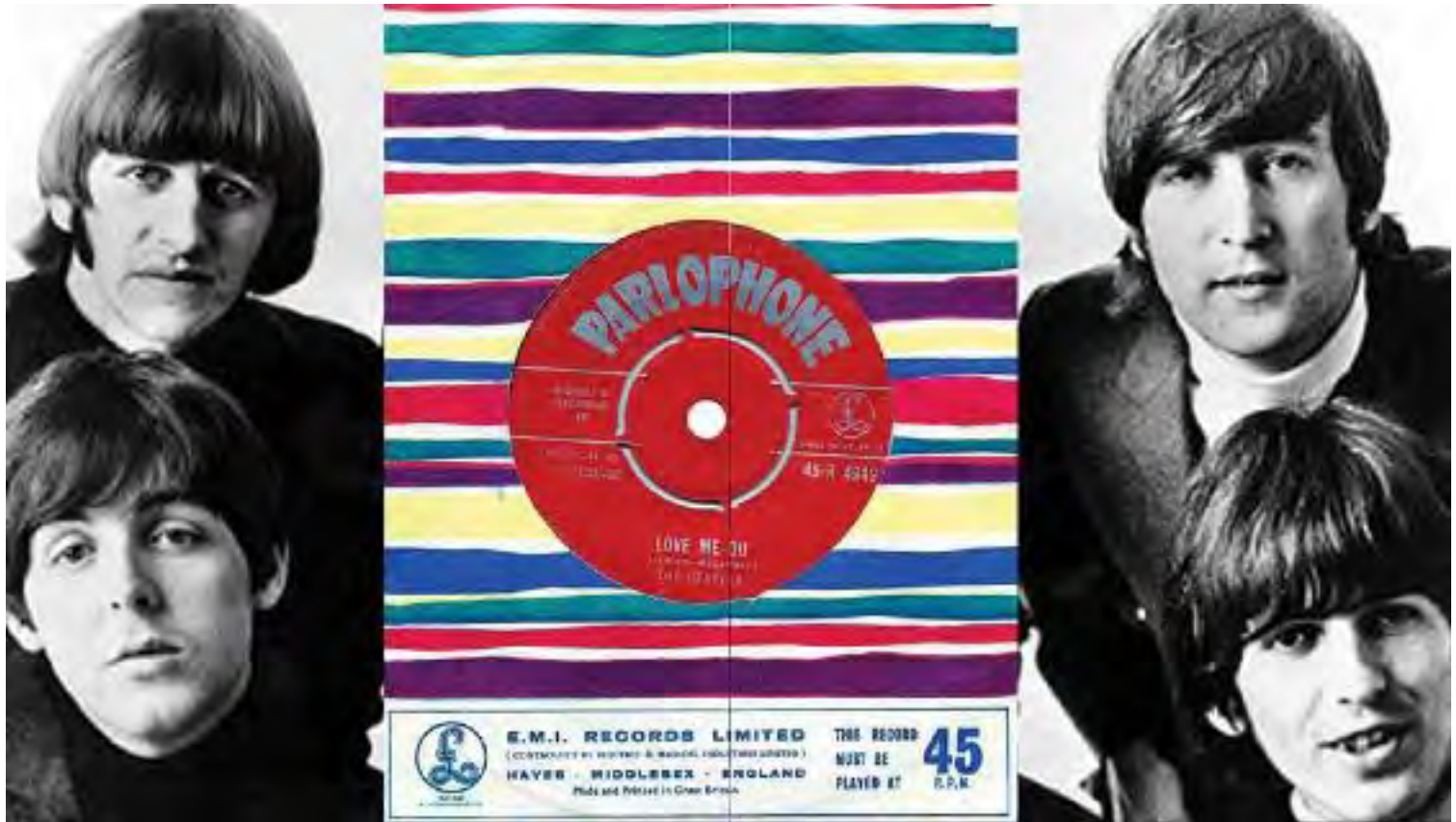
Joan Bakewell c1964 - every inch a lady of style and fashion. Bakewell was a leading BBC Radio and Television presenter in the 1960s. She had a degree in Economics from Cambridge, and her beauty, vivacity and intellect earned her the soubriquet of 'the thinking man's crumpet' (from the writer and comedian Frank Muir), and 'Joan Bakewell Tart' (from *Private Eye*) - sadly, the usual misogynist reception at the time). Despite, or because of all this, she became one of the core female celebrities of the 1960s, along with the artist and Release civil-rights activist Caroline Coon, the artist and 'Anti-Ugly' architecture-critic and protester Pauline Boty, the singer Millicent Martin (from the satirical *That Was the Week That Was*). In 1968 Bakewell featured in the film *The Touchables* (directed by Beatles photographer Robert Freeman...)

As you will see, the Blues/R&B spirit was very powerful in the UK at this time - the original fans of British Blues included absolute beginners like me, and younger musicians who were avid Blues collectors, like Paul Jones (later of *Manfred Mann* and *The Blues Band*), Eric Clapton (*Cream*, *Blind Faith*) Brian Jones (co-founder of the *Rolling Stones*), John Mayall (*The Bluesbreakers*), Jack Bruce and Ginger Baker (*Cream*) and Graham Bond (*Graham Bond Organisation*).



Astrid Kirchherr: *George Harrison, Stuart Sutcliffe and John Lennon* in Hamburg in 1962 - before Astrid re-styled them tonsorially - and before Bryan Epstein put them in suits... “Astrid was the one, really, who influenced our image more than anybody. She made us look good. She was the one who had the leather kecks and the Beatles haircut.” (George Harrison 'kecks' = trousers). And actually, around this same time, the *Stones* were being subtly remodelled/re-styled by Mick’s fashion-conscious girlfriend Chrissie Shrimpton and the ambitious and style-conscious Andrew Loog Oldham (see Oldham: *Stoned* 2000).

The Beatles first successful British single - *Love Me Do* - replete with it's bluesy harmonica middle-eight - was released in October 1962, and completely chimed with this re-discovery of the Blues and R&B, and 'skiffle' - the musical do-it-yourself approach introduced by Lonnie Donegan - a folk-blues pioneer who had worked with Chris Barber - the jazz band-leader who arranged the first American blues concert in the UK - with Big Bill Broonzy and Brother John Sellers ...



1962: Beatles *Love Me Do* and (below) 19-year-old LSE student **Mick Jagger** with his fashionista girlfriend **Chrissie Shrimpton** (Chrissie in second-hand Astrakhan c1962 ©Popperfoto/Getty Images)



The thing with Jagger and the *Stones* wasn't just R&B, or the fact that their first single was written by Rock'n'Roll pioneer Chuck Berry - it was the fact that straightaway you recognised them as being driven by the same coda, the same cultural-hybrid - as we were. They were one of us. They wore the same clothes, liked the same music, liked their hair un-combed, un-groomed. They looked like us! Their girls also fitted the emerging archetype - in the jumble-sale 1950s' second-hand fur-coats were commonplace.

I guess one of the key questions is: what was this emerging life-style and cultural hybrid that I (and my generation) was identifying with, and how did we recognise each other? What were the signs and signifiers with which we identified? How much was this kind of self-identification and recognition of it in others responsible for what eventually (at the end of the Sixties) was labelled as the *counter-culture*? The cultural/philosophical part of it had been recognised as early as the mid-fifties by writers like Kerouac, Ginsberg, Colin Wilson and Norman Mailer...



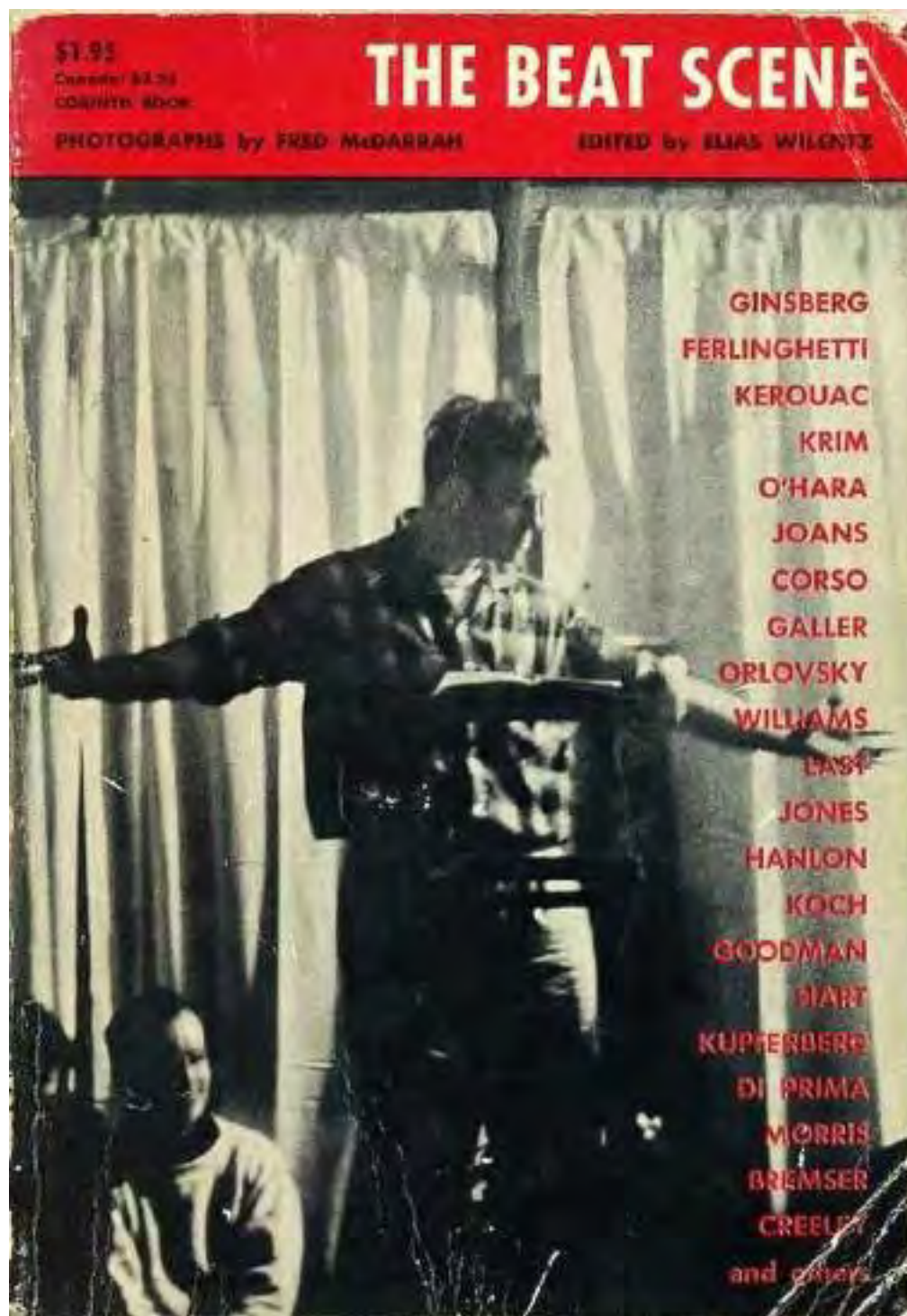
Norman Mailer published *The White Negro* - his essay on the emergence of the *Hipster* - in 1957, at age 34 — in *Dissent* magazine: He describes the hipster as an *American Existentialist*, borrowing his hipster pretensions from the Black jazz community - he sets the *Angst* of the post-war period against the knowledge of the Holocaust, the Atomic Age and the emerging Cold War:

“Probably, we will never be able to determine the psychic havoc of the concentration camps and the atom bomb upon the unconscious mind of almost everyone alive in these years. For the first time in civilised history, perhaps for the first time in all of history, we have been forced to live with the suppressed knowledge that the smallest facets of our personality or the most minor projection of our ideas, or indeed the absence of ideas and the absence of personality, could mean equally well that we might still be doomed to die as a cipher in some vast statistical operation in which our teeth would be counted, and our hair saved, but our death itself would be unknown, unhonoured and un-remarked, a death which could not follow with dignity as a possible consequence to serious actions we had chosen, but rather a death by *deus ex machina* in a gas chamber or a radioactive city; and so if in the midst of civilisation - that civilisation founded upon the Faustian urge to dominate nature by mastering time, mastering the links of social cause and effect - in the middle of an economic civilisation founded upon the confidence that time could be indeed be subjected to our will, our psyche was subjected to the intolerable anxiety that death being causeless, life was causeless as well, and time deprived of cause and effect had come to a stop.” (Mailer : *The White Negro* 1957)

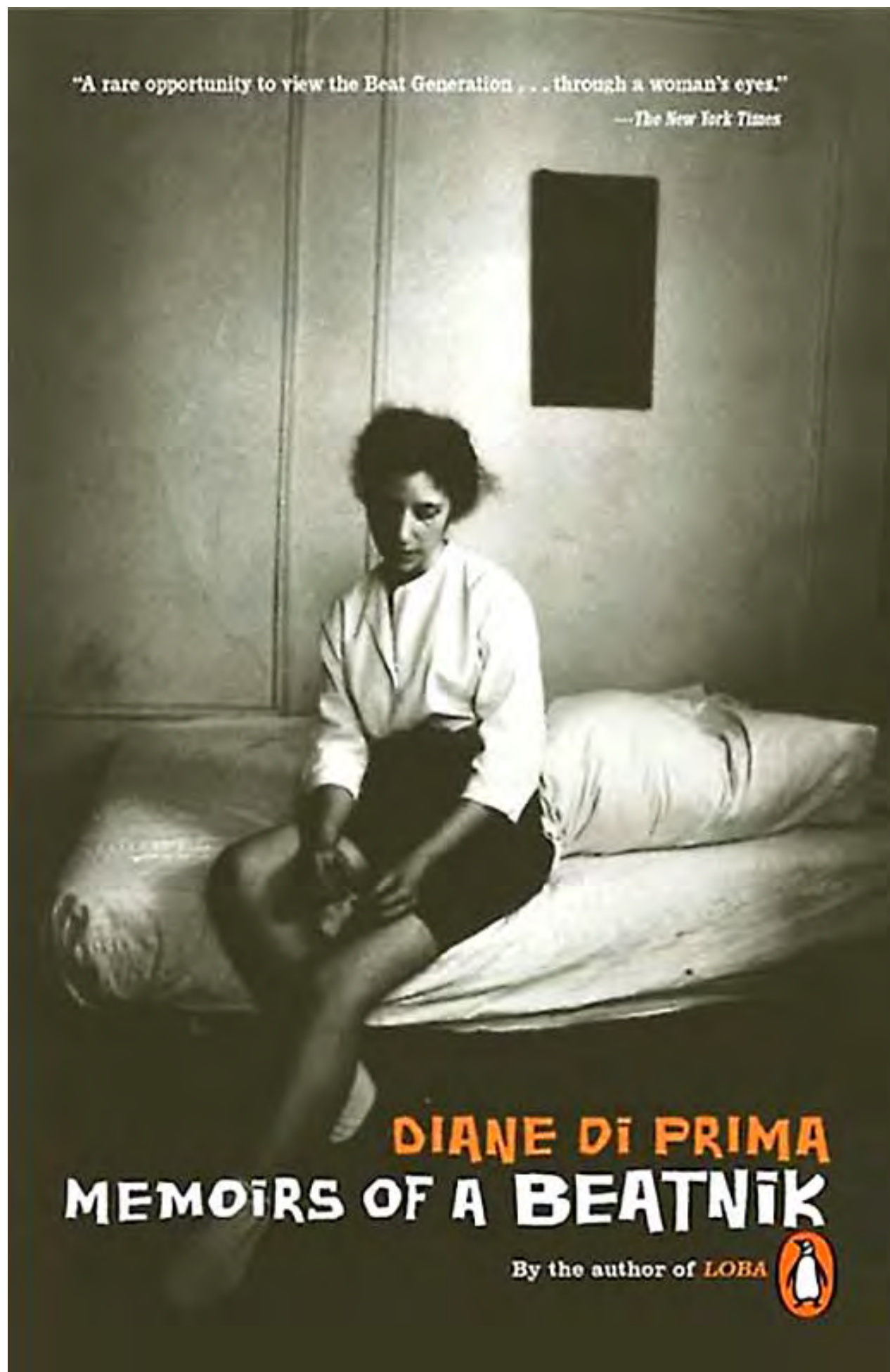
Thus Mailer identified the ‘*American existentialist*’ - “the new hero of the beat generation” as the *hipster*, “the man who rejects permanence, order and continuity, and all truths except instantaneous ones” - who identifies with modern bebop jazz and abstract expressionism - and *bop-prosody* - as Ginsberg described the non-stop writing or *stream of consciousness* of the beat writers, as iconic art-forms of the era.

We could add other innovations of the 1950s - the *Happening*, *Electronic* or *Concrete Music*, *Jazz-Poetry*, the *Whop Bop a Lula* of *Rock’n’Roll*, the Protest ‘folk-song’ - and the Oulippo and Ou explorations of experimental literature - the revolutionary aesthetics of *Situationist International*, the immediacy of the protest demonstration, the CND march, the Jazz Festival, the all-night cafes and clubs of Soho and Greenwich Village - Ginsberg’s “I saw the best minds of my generation destroyed by madness, starving hysterical naked, dragging themselves through the negro streets at dawn looking for an angry fix, angel-headed hipsters burning for the ancient heavenly connection to the starry dynamo in the machinery of night...” (Ginsberg: *Howl* 1954-1957)

So there’s the Beats and the Hipsters - and some of the *avant-garde* - harking back to this Blake-ian vision of spiritual rebirth, there’s Colin Wilson celebrating the outsider - and there’s Mailer’s vision of an American existentialism, and then there’s the un-doubted revolution in teen sub-culture - the post-war ‘invention’ of the teenager as proto-consumer rather than as proto-citizen - signalled in the USA by the white adoption or co-option of black music styles - from Jazz and Blues to Boogie Woogie, R&B, and Rock’n’Roll via Meade Lux Lewis. Louis Jordan, Cab Calloway, Fats Domino, Ike Turner, Erline Harris, Bo Diddley, et cetera... And in the UK it was the 1950’s sub-cultures of the Teddy Boys and the Bikers - and the Angry Young Men. (see Dick Hebdidge: *Subculture -the Meaning of Style* 1979).



1988 *The Beat Scene* magazine. (actually, in everyone's memory, they seem to remember this magazine from the early Sixties - perhaps they were thinking of Burt Glinn's beat photographs taken in the 1950s and early 1960s?). The 1950s emergence of the *Beats* as a revolutionary, anti-consumerist, spiritually-guided youth culture became a powerful influence into the early 1960s for me and my generation. We shopped in charity-stores, jumble-sales, army-surplus stores and proudly identified with that 1940s generation who were just being published in the UK in books like *On the Road* (1958), *The Subterraneans* (1958), *Howl* (1957), *Junky* (1953) and *Naked Lunch* (1959) and Seymour Krim's *The Beats* (1963) - this Beat influence was still very much *au courant* in 1960 - it was a model especially for us - the 'working class' underground, simply because we could actually afford it, and it chimed with our emerging socialist beliefs. Most of the contemporaries I interviewed for this essay recalled their being influenced by the Beats - in literature, in their tastes for *modern jazz* (*Bebop* and *post Bop*) in clothes - chinos and jeans, tee-shirts and cord jackets, ex-army/navy overcoats/pea-jackets etc...(cover pic courtesy Jacqui McLennan).



Diane di Prima: *Memoirs of a Beatnik* (1978) - Di Prima writes about cold-water apartment life in the early 1950s - and her own unhung-up sexual experimentation - an interesting contrast to the sexual ambiguity of the repressed Catholic Kerouac, the free-loving Cassady, and the bi-sexuality of Ginsberg. Compare this memoir with **Joyce Johnson's** *Minor Characters* (1983), **Anne Charters'** *Kerouac - a biography* (1973 and **Carolyn Cassady: *Off the Road*** (1990). It was **Burt Glinn** who photographed many of them:

“Glinn’s widow, Elena Prohaska remembers speaking to him about his initial compulsion to cover the Beats, also known as the bohemians, or the non-conformists. It began with a conversation with the illustrious editor and journalist Clay Felker, founder of *New York Magazine* and Glinn’s friend and roommate at the time. “Clay said to Burt, ‘We have to do something with these non-conformists who are all over the place. Go after those guys. Go to openings.’ Burt just did it, and he went to everything. He went to the poetry readings, to the gallery openings, to artists’ studios.” <https://www.magnumphotos.com/arts-culture/art/burt-glinns-beat-scene/>



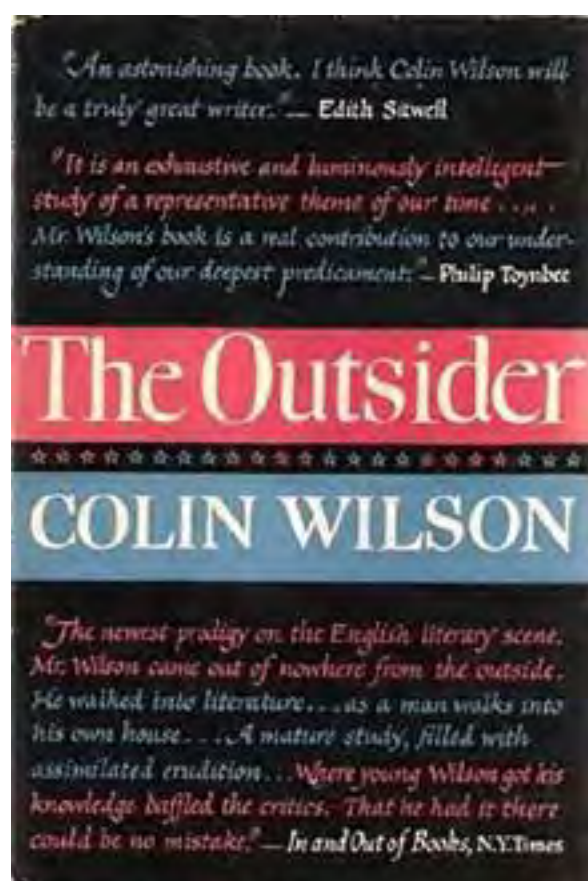
Burt Glinn: Ginsberg, Corso and photographer Barney Rosset in Washington Square 1950. How young they were! At first they were called ‘bohemians’ and ‘non-conformists’. They were the new *outsiders* in the 1940s and early 1950s. Later they became known as the *Beats* - they were everything post-war mainstream America didn’t want - they weren’t consumers, they were spiritual *revolutionaries* - poets, pot-smokers, soul-seekers - they loved abstract expressionism, free love, bi-sexualism, Bebop jazz, ethnic shamen and truth-seekers, they experimented with mind-expanding drugs, they loved the buzz of ideas, expressing their feelings directly. *They wanted to rescue America’s soul!*



The naturally more conservative and righteous press was critical in its response to *On the Road*. They suggested that young people would be led astray by ‘Beat’ philosophy. But according to Kerouac, ‘beat’ was short for *Beatitude* (a state of extreme ‘blessedness’): “Kerouac, for one, was deeply affected by the press’s mis- characterization of “Beat,” which he held to be a state of *beatitude*, of bliss and happiness in art and life. And the press came down hard on him, especially after the publication of “*On the Road*.” If only he hadn’t passed away from alcoholism in 1969 at the still-tender age of 47, I’d again reach for my old friend, the digitized historical newspaper, to remind him of the better sentiments towards his epic tome.”

David Whittaker: *Talking News with Carolyn Cassady: A Conversation with the Matriarch of the Beat Generation* at readex.com)

Over our side of the Atlantic, Colin Wilson's *The Outsider* (1956) made a big splash a year earlier than Mailer, but it was a more of a straightforward extended essay on the 'outsider' in literature - in Kafka, Dostoevsky, Camus, Sartre (etc) - nevertheless, Wilson situates the *Outsider* in the British existentialist generation - and as part of his own generation of *Angry Young Men* - working class, university-educated, fed-up with oppressive Victorian class structures, post-Colonial military mistakes like Suez and Aden, both the Labour and Conservative Party's adulation of Atomic power and the Bomb, the myth of cheap electricity from nuclear power, the Tories class-based, centralising power structures, the conformity of the business class, the political docility of the majority.

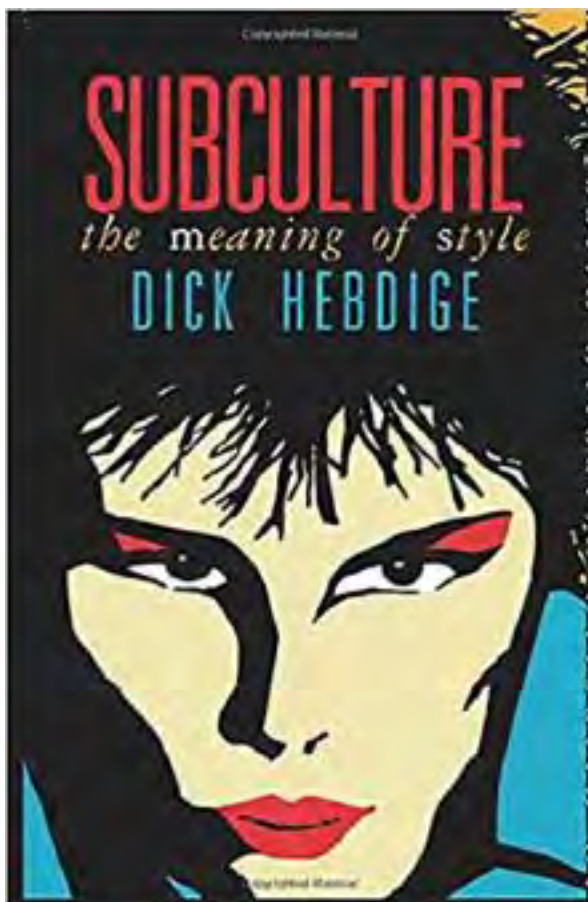


"It struck me that I was in the position of so many of my favourite characters in fiction: Dostoevsky's Raskolnikov, Rilke's Malte Laurids Brigge, the young writer in Hamson's *Hunger*: alone in my room, feeling totally cut off from the rest of society. It was not a position I relished... Yet an inner compulsion had forced me into this position of isolation. I began writing about it in my journal, trying to pin it down. And then, quite suddenly, I saw that I had the makings of a book. I turned to the back of my journal and wrote at the head of the page: 'Notes for a book *The Outsider in Literature*'..."

(Wikipedia quoting Colin Wilson on the genesis of *The Outsider* - 1956)

When initially published, *The Outsider* was greeted with almost universal critical acclaim: "Hailed as a literary breakthrough by Philip Toynbee and Cyril Connolly, it earned him £20,000 in its first year of publication — the equivalent of £1 million in today's money. 'I have just met my first genius,' declared Daniel Farson in the *Daily Mail*. 'His name is Colin Wilson.'" (Toby Young: *Nothing to declare but his genius* in *The Spectator* 2007). Within a year, these critics had revised their opinion completely...

And this in the face of ethnographic reaction (some welcoming, some racist) to the first wave of mass immigration - of Nigerian, West Indian, Asian and other colonial citizens or subjects of the Queen, asserting their right to move into the homeland, invited to help in Britain's reconstruction after the war, and (incidentally unforeseen) to rejuvenate our culture. Artists and writers like Colin McInnes, Dick Hebdige, Colin Wilson and others - fascinated with the vibrancy, energy and variety of post-war multi-racial youth culture - attempted to describe why it was so attractive, so impactful, across a range of cultural and socio-economic-political forces - and approached the task through the scholarly essay (Mailer, Wilson, Hebdige), through the novel (McInnes, Kerouac, Sagan), through music (the Blues, Stones, Beatles, Dylan, Baez, Hester etc) , through poetry (Ginsberg, Logue, Horowitz, Nuttall), through film-documentary (Ken Russell, Barbara Rubin, Jonas Mekas, Don Pennebaker, Murray Lerner, etc) and feature film (Val Guest, George Lucas, Stanley Kubrick, Edmond Gréville, Dennis Hopper, etc etc)...



"In *Subculture: The Meaning of Style*, Hebdige argues that the styles of Britain's postwar working-class youth subcultures challenged dominant ideology, hegemony, and social normalisation through symbolic forms of resistance. Hebdige focuses, in particular, on the evolution of styles in subcultures such as Teddy boys, Mods, Rockers, Skinheads and Punks. According to Hebdige, style is constructed through a combination of clothing, music, dance, make-up and drugs. Hebdige emphasises the historical, socioeconomic, class, race, and mass media contexts of each subculture. For instance, Hebdige argues that there is a common theme underlying the white punk and black reggae subcultures; both reject British national symbolism. Although seemingly unrelated, Hebdige proves this point by outlining the similarities in their styles. Hebdige argues that all subcultures experience the same trajectory. In this model, subcultures initially form through a common resistance. The dominant society often sees these groups as radical, leading to fear, skepticism, and anxiety in their response. In some ways, this gives the subculture's resistance more power but only momentarily, because eventually entrepreneurs find a way to commodify the style and music of the subculture. Before long, elements of the subculture are available to the mainstream, i.e. Edwardian jackets of the Teddy boys, 'Brothel Creepers' suede shoes. In this way, what was once subversive, rebellious, and radical, is now contained. For this reason, it is often the case that the moment when dominant society begins to recognize a subculture is the moment that the resistant power of the subculture begins to die."

(Wikipedia summary of Hebdige: *Subculture: The Meaning of Style* - 1979)

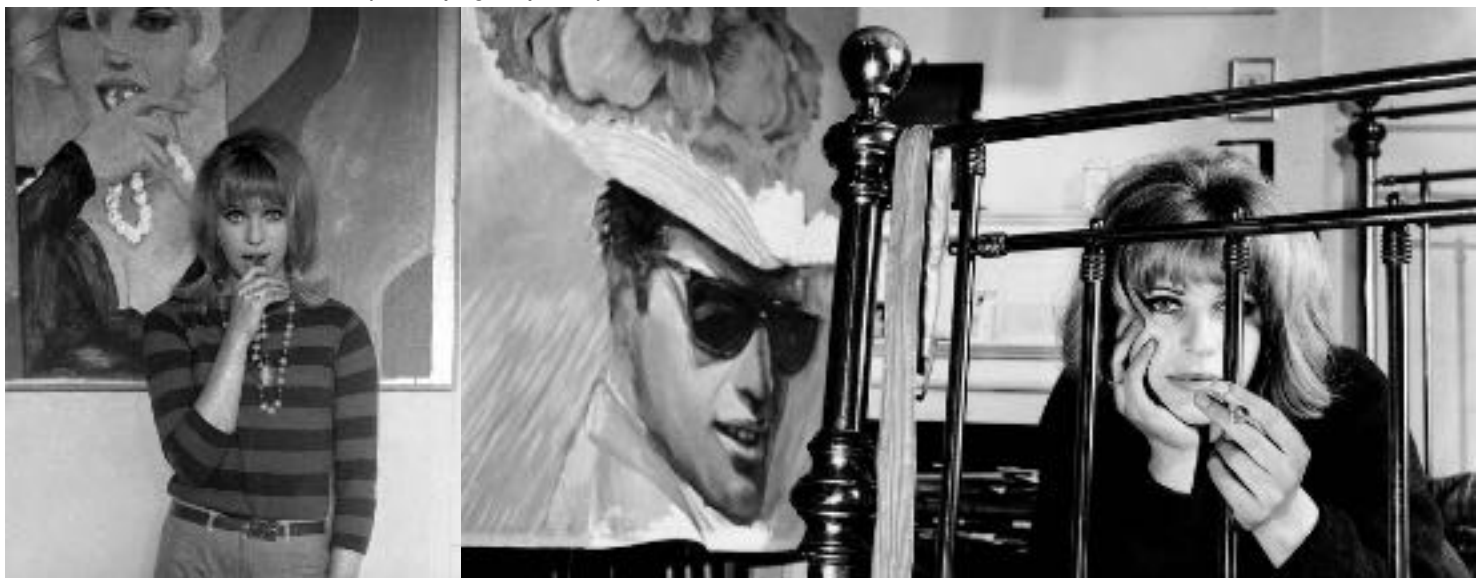
There are several teen-culture movies made in the late '50s that give some notion of this emerging rock-music-focussed phenomenon - at first, an outsider culture recognised at the time only by especially talented producers like Jack Good and Joe Meek - and - as he admits in his autobiography - the 15-year old Andrew Loog Oldham. (in Loog Oldham: *Stoned* 2001)



Stills from Val Guest's *Expresso Bongo* (1959) - surprisingly good - a contemporary satire on the Music Biz 'Tin Pan Alley' (Denmark Street) in the late 1950s - with Cliff Richards' *Move It* - in my opinion the best single he ever made.- released the year before. Top: Sylvia Simms as the glitzy Soho stripper, bottom: her lover, the aspirant artist-manager played by Laurence Harvey dances in a facsimile of the 2i's basement....



Poster for the Edmond T. Gréville 1960 *Beat Girl* ('*Wild for Kicks*' in USA) - the imagery of teenage sex and 'beat' music (Rock'n'Roll) seemed pervasive after a decade of economic restriction and moral convention following World War 2, and rationing. Scenes in the film hint at Soho 'beat' clubs (like the 2is - in Old Compton Street) and importantly, at the famous Chislehurst Caves, near Eltham and Sidcup in SE London - the real 'underground' - a 24 miles maze of natural and man-made caves - that still drew the young and emerging counter-culture to parties, gigs and raves through the 1950s and 1960s, including gigs by David Bowie, Rolling Stones, Jimi Hendrix and Pretty Things. Gillian Hills - the co-star of *Beat Girl*, became another icon of the early 1960s. The conflation of 'Beat' with both the Beatnik generation and musical 'beats' was obviously a strong selling point to a new generation of teenagers who sensed the social changes to come...



Look at Pauline Boty (above) - photographs taken when she was at the Royal College of Art c1960-63 - right at the beginning of the Sixties, and featured in Ken Russell's BBC documentary *Pop Goes the Easel* (1962), Boty encapsulates a look that Julie Christie and others were embodying at this time. In the early 1960s, Boty becomes an archetype of emancipated womanhood and epitomises a look that resonates down through the *zeitgeist* affecting Chrissie and Jean Shrimpton, Astrid Kirchherr, Maz Knight, Marianne Faithfull - and many more...



The 1959 feature - Edmond T. Gréville's *Beat Girl* (*Wild for Kicks* in US) launches Gillian Hills - another early Sixties archetype - and gives us glimpses of the emerging underground through scenes set at St Martins College of Art, the fictional *Down Beat Cafe* (read 2is), where she hangs out with a young and tousle-haired Adam Faith, and together they visit Chiselmhurst Caves - then a real underground rave venue...

Artists, critics and intellectual cultural commentators - like John McHale, Lawrence Alloway, and Reyner Banham, began to detect the socio-cultural early-warning signs of emerging change in the 1950s.



John McHale + Richard Hamilton: *This is Tomorrow* - exhibition at the Whitechapel Art Gallery 1956. This spectacular show - and the innovative catalogue designed by McHale - began to illustrate these cultural changes, reflecting the slow emergence of consumer capitalism as we were increasingly aware of American influences in our cultural life - in music (*Rock'n'Roll*, *Rhythm and Blues*, *Modern Jazz* etc), in Literature, Film, in Television, in Advertising, in 'live now, pay later' credit, in Blue Jeans and Sneakers, - all this in a UK only just out of post-war rationing (ended 1954), and discovering coffee bars, American clothes, dances, - and American film-stars too (the cut-out of Marilyn Monroe in Billy Wilder's *The Seven Year Itch* 1955), and the *Robbie the Robot* from Fred Wilcox: *Forbidden Planet* (1956)



John McHale: *Machine-Made America II*, collage, 1956 (cover of *The Architectural Review* May 1957. McHale exerted a considerable influence as a member of the *Independent Group* - both intellectually and visually. The anthropomorphism of man-machine culture echoed the new Modernism of the 1920s, and looked forward to the coming '*man-computer symbiosis*' predicted by Joseph Licklider in 1960. (JCR Licklider: *Man Computer Symbiosis* IRE Transactions on Human Factors in Electronics, volume HFE-1, pages 4-11, March 1960)

McHale's innovative use of collage stems from the early 1950s (McHale: *Shoe-life Stories* collage sketchbooks 1954) and resonated with the collage work of Richard Hamilton and Eduardo Paolozzi during the period when they all met together in the *Independent Group*, but McHale especially, was focussed on the *Future* - he became a Futurist echoing the contemporary *futures scenario-planning* work of Hermann Kahn during his time at the *Rand Corporation* in the 1950s, and later at the *Hudson Institute* in the 1960s, and that of Pierre Wack developing his *Decision-Strategic-Planning* approaches at Royal Dutch Shell (Wack: *Scenario-Planning - Uncharted Waters Ahead* in *Harvard Business Review* 1986) during the 1960s. McHale got so interested in technology forecasting that by 1969 he had published *The Future of the Future* that included this image of an exoskeletal harness:

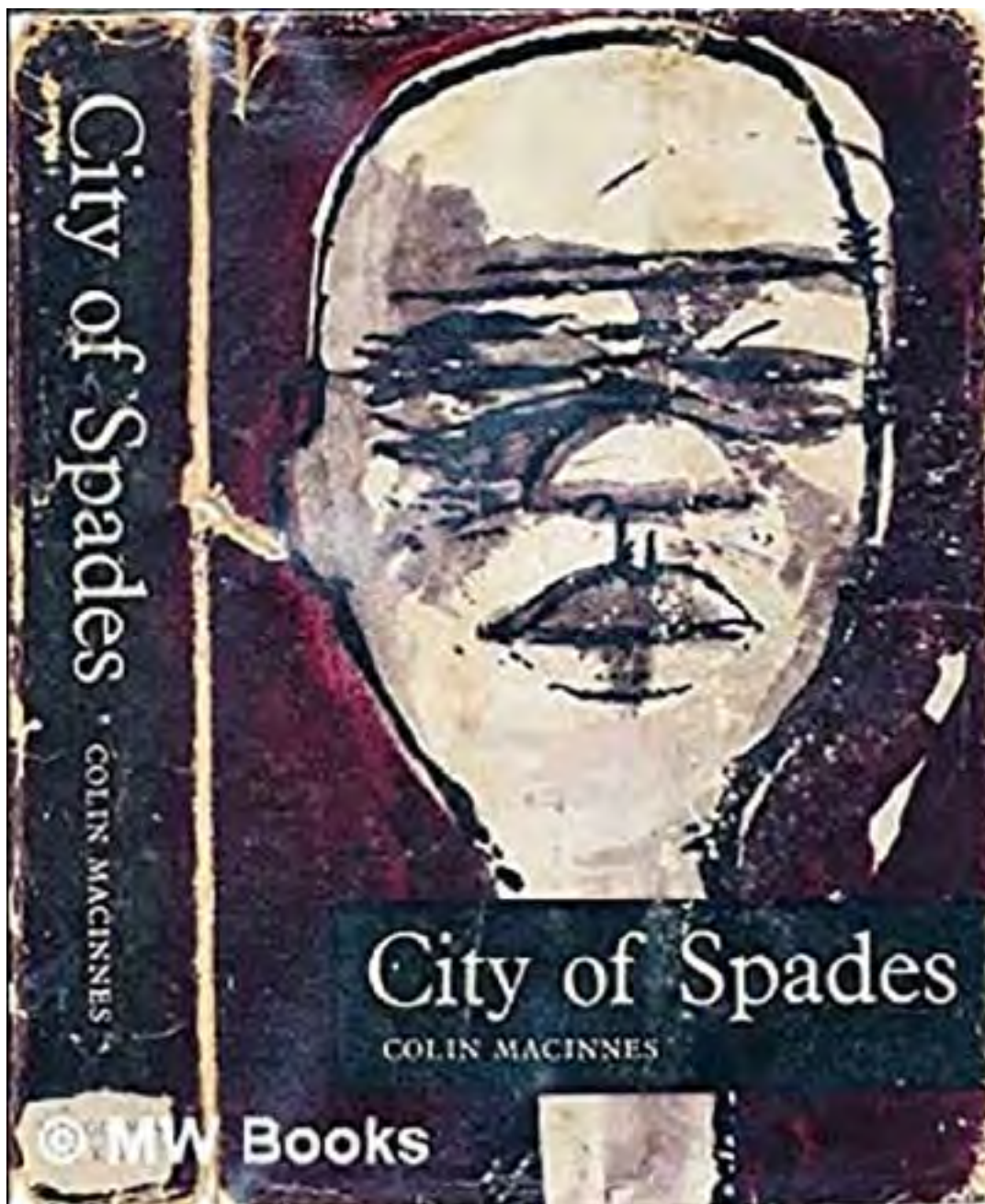


“Cornell Aeronautical Laboratory’s exoskeletal harness system developed to increase man’s mechanical performance. The device picks up motor impulses from nerves and muscles which feed into the mechanical muscles. (In John McHale, *The Future of the Future* 1969 quoted in Lydia Kallipoliti: *Superhumanity -- Masters and Slaves* from *e-flux architecture* 2016).

It was images like this that epitomise McHale’s vision of man-machine augmentation - and coincidentally reinforced the vision of ‘man-computer symbiosis’ proposed by Joseph Licklider in 1960.

The 20th century idea of ‘man-machine’ symbiosis had emerged in the nineteen twenties - examples include Fernand Leger: (*Three Women* 1922); and *Ballet Mecanique* (film, 1924); Raoul Hausmann: *Spirit of the Age* (1920); and Karel Capek: *Rossum’s Universal Robots* (1921), Fritz Lang: *Metropolis* (1929) and later Chaplin: *Modern Times* (1936). So this had early become a *motif* of 20th century art, with a renewed occurrence after the mechanised total war of 1939-1945, with images by Paolozzi (*Motor Figure* 1958), Man Ray (*Endgame* 1946), Jean Tinguely (*Homage a New York* 1960). All this reinforced by post War developments in Robotics (Grey Walter: *Turtle Robot* 1949), Cybernetics (Weiner 1948), and AI (Turing: *Turing Test* 1950), and exhibitions like Richard Hamilton’s *Man, Machine & Motion* (ICA 1955) and Pontus Hulten’s *The Machine at the End of the Mechanical Age* (MOMA 1968), and Jasia Reichardt’s *Cybernetic Serendipity* (ICA 1968). By the end of the 1960s the ‘man-machine’ thema was celebrated in Kubrick’s *2001 A Space Odyssey* (1968), Douglas Engelbart’s *Augment* demo (1968), and the *Apollo 11 Moon Landing* (NASA 1969).

Cornell Aeronautical Laboratory: Exoskeletal Harness 1968-69 - One of the many examples McHale gives in *The Future of the Future* (1969), of advances in man-machine symbiosis, prosthetics, harnesses and other machine ‘extensions’ of the human frame, echoing the human-computer ‘Augmentation’ programmes of Licklider and Engelbart, and Ivan Sutherland’s Head-Mounted Display, virtual-reality’ experiments at ARPA during the 1960s.

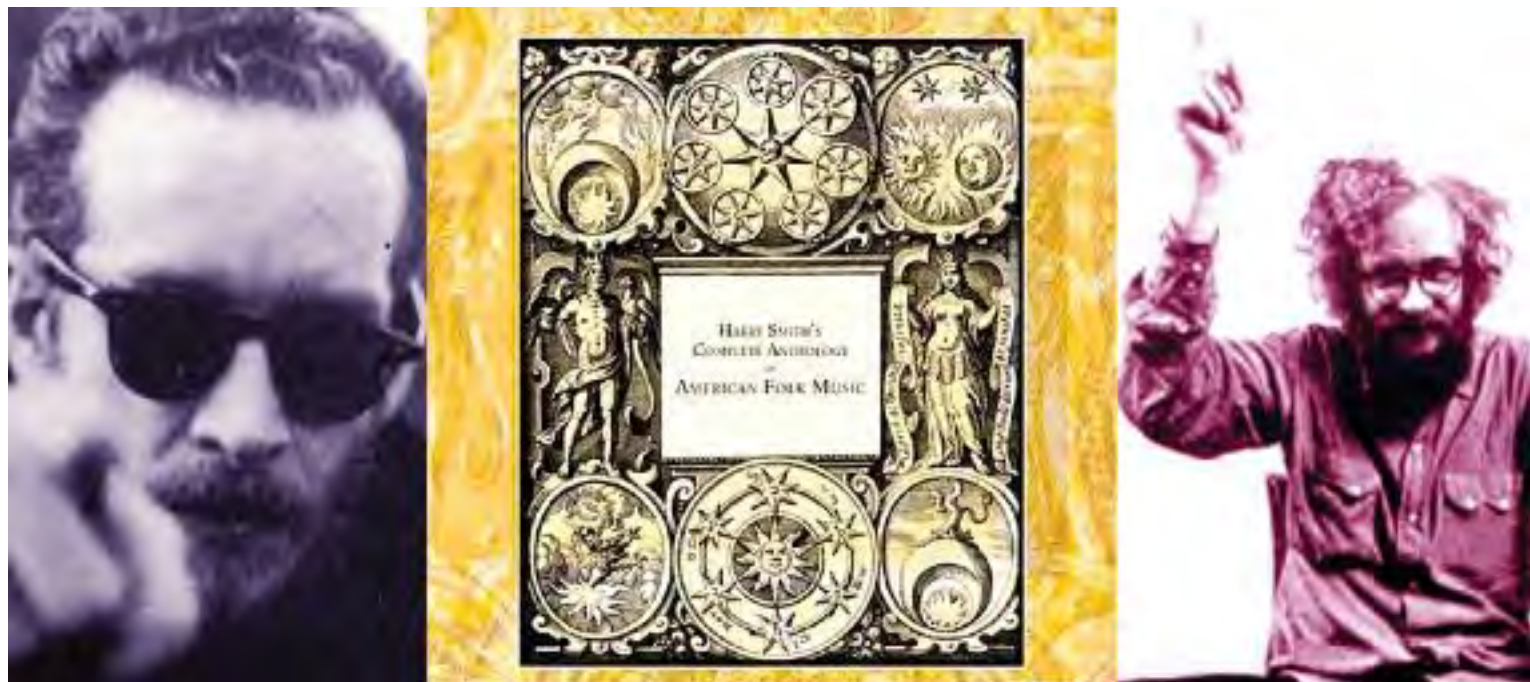


Colin MacInnes' books: *City of Spades* (1957), *Absolute Beginners* (1959), and *Mr Love and Justice* (1960) - the so-called *London Trilogy* - spell-out the lives and lifestyles of the fledgling young black, mostly Nigerian community in London - from a variety of perspectives - the authorial voice is that of an 18-year old photographer who covers the jazz clubs, the gay community, the drug dealers, the newly emerging 'teenage' culture. They are novels but with a documentary twist - MacInnes was a journalist. MacInnes' empathy with this young black sub-culture - in the face of widespread racism - is notable and exemplary - he was a pioneer as much as Kerouac in absorbing the 50s proto-counter-culture...

This was something of the socio-cultural context in the post-war decades that witnessed the early beginnings of the 'underground'. But I want to mention the Americans who, in the 1940s, were laying the foundations of this revolution in art, in lifestyle, in music, in literature, theatre and film. Let's start with the polymathic Harry Everett Smith - this is him around 1948 - already a hipster...



Smith was a doyen of the NY *avant garde* - film-maker, ethnographer, occultist, musicologist, artist, psychedelic drug-experimenter, anthropologist, resident of the Chelsea Hotel - he is notable in all these areas, a contemporary and companion initially of the Beats, later of Warhol, later still of Patti Smith. He was a brilliantly experimental film-maker, exploiting a wide range of non-camera effects, such as painting directly on film. He presented these films as intermedia performances, with slide shows, records... In 1952, Smith published the results of his musicological research: *Harry Smith's Complete Anthology of American Folk Music*: The remarkable Harry Everett Smith! - If one was looking for a single catalyst-progenitor of the American counter culture, then Smith is it. He grew up at the centre of the San Francisco and New York *avant garde* - from the Beats to Patti Smith, from Jordan Belson to Andy Warhol. His *Anthology of American Folk Music* is a record collection spanning the recordings of Folk and Blues from 1926 - 1932. Ethno-musicologists like Alan Lomax, and Sam Charters had been travelling all over backwoods America collecting and preserving the oral 'folk' traditions that still thrived in the Deep South, in the Appalachians, in Florida and Louisiana. Everett Smith became an expert in this field of study, collecting 84 of the best recordings together and publishing them on a six-album compilation on the prestigious *Folkways Records* label. It was these records that directly inspired the folk music revival led by Dylan, Baez, Hester, Peter, Paul and Mary (etc) in the early 1960s.



1952: Harry Everett Smith publishes his *Complete Anthology of American Folk Music* - the Folkways album that by the end of the decade had helped kick-start the Greenwich Village Folk revival... The set of three albums featured songs by folk/blues artists like The Carter Family, Blind Willie Johnson, The Memphis Jug Band, Blind Lemon Jefferson, Sleepy John Estes, Dock Boggs, Mississippi John Hurt, and Uncle Dave Macon - and many more, selected from Smith's archive of 78 rpm records collected over the previous 20 years or so. The albums were presented with a collage of sleeve notes, lyrics and comments by Smith. The critic John Bush: "[could well be the most influential document of the '50s folk revival. Many of the recordings that appeared on it had languished in obscurity for 20 years, and it proved a revelation to a new group of folkies, from Pete Seeger to John Fahey to Bob Dylan... Many of the most interesting selections on the Anthology, however, are taken from \[obscure\] artists.](#)" (John Bush at Allmusic.com). The other important compilation - released in 1959, was Sam Charters' *The Country Blues* - a selection from his field-recordings of the 1950s. I was loaned this album in 1963. It was my first 'proper' introduction to the Blues, (the pre-electric Country Blues) curated by one of the great ethno-musicologists of the 20th century and published to accompany a book of the same name...



Maya Deren (Derenowski): *Meshes of the Afternoon* 1943. Daughter of an emigre Ukrainian psychiatrist, Maya Deren was a talented dancer, choreographer, poet and photographer who became a leading proponent of an *avant garde* genre of film-making (dubbed *Trance* films by some) that used the camera as a tool for psycho-sexual self-investigation. Christened Eleanora Derenkowski, she adopted the name Maya Deren in 1943, the same year she made her first and best-known film *Meshes of the Afternoon* with her second husband, the photographer Alexander Hammid. With this, and the other films she made in the 1940s, in which she often acted, scripted, and choreographed (as well as conceiving and directing) Maya Deren established herself as a pioneer of American *Avant-Garde*. Her *Trance* films sub-genre influencing a string of counter-culture film-makers including Kenneth Anger (*Scorpio Rising* 1964), Curtis Harrington (*Fragment of Seeking* 1946), and Jack Smith (*Flaming Creatures* 1963). I find artists like Deren fascinating because of the seamless way they seem to integrate their wide range of creative talents. Deren, like many 20th century artists, use the new media to integrate earlier mono-media and to examine their own gender and consciousness in the light of Freud, Jung, Adler etc."

There is a great beauty, and the *deep mystery* of beauty, in Deren's groundbreaking film. Simultaneously, she captures on film the inner reveries of a young woman (herself); she makes a mystery of symbolic objects - the key, the nun, the knife, the mirror, the stairs - she captures the laconic elegance and mystery of the California coastal climate, the meshes (the mysterious links) and mysteries of dreams, day-dreams, sleep-walking - of consciousness itself. She evokes the success of Luiz Bunuel and Salvador Dali's *Le Chien Andalou*.. She is a *choreographer of the soul* of the archetypal woman... And, alongside all this, she invents a new counter cultural genre - the *trance film* - a genre to be revisited and re-invented by Kenneth Anger, Curtis Harrington, Jack Smith...Looking back over 70 years, you can detect Deren's influence in works as diverse as McGoohan's *The Prisoner* (1967); David Lynch: *Twin Peaks* (1990), and Neil Gaiman's *American Gods* (2017). This mix of actuality, dream images, visions - and the poetics of film-making - are materialised in Deren herself, as she becomes the vehicle of her own experiences as a multi-talented artist - she draws on her acting, her dance, her cinematography, her filmic-taste...



Kenneth Anger: *Inauguration of the Pleasure Dome* 1954. This film helped establish the *occult* as an abiding constituent and influence on underground imagery through the 1960s and beyond.. The first version (there were other re-workings later in Sixties (1966) and Seventies) integrates several of Anger's obsessions in his twenties. This is probably Anger's most demanding work - combining his lifelong interests in homosexual eroticism, the occult, the outsider, and especially the mythology of Lucifer, the Fallen Angel, and its resonance through the work of Aliester Crowley, and 'Pagan' mythology. Anger had been much impressed seeing Abel Gance's triple screen *Napoleon* (1927), and experiencing the sense of immersion engendered by the wrap-around triple screen projection - and he wanted *Pleasure Dome* to have the same structure. I have never seen the triple-screen production, though it was shown at the Brussels *World Fair* in 1958. Anger became a key-player in the film-making experimental *avant-garde* also at this time including Curtis Harrington, Maya Deren and Harry Everett Smith. Anger attracted other artists - including Jean Cocteau and Anais Nin, and later Marianne Faithfull, Donald Cammell and others - as friends or participants in his creative process...



Ideas, Books and other Influences

One of the first books I bought as an art student was Edgar Morin's: *The Stars* (1960) - where the French documentary film-maker/critic Morin analyses the (Hollywood) Star system and how it emerged during the early silent era, and grew and grew, reaching a peak I suppose in the 1960s. In chapters like *Gods and Goddesses* and *The Stellar Liturgy*, Morin illustrates some of the archetypes that emerged in the 1910-1930 period - I've borrowed from him to classify the female stars into: *America's Sweethearts*, *Vamps*, *Femmes du Monde* and *Flappers*. The importance of these stars is not merely in reflecting the attraction of a particular actor-player in the movies, nor in the *Star* as a commercial attractor, but as the *Star* in expressing the nuances of the spirit of the age as she emerged in this second decade of the 20th century - on screen and mediated through illustration, photography, magazines, and fanzines, my idea was that the star becomes an embodiment of the *zeitgeist* - an expression of the Jungian archetypes of Woman - innocent child, lover, mother, whore, (etc). That female stars appeared in these guises (and more), in a decade when masses of people were separated by War is perhaps not surprising. It was the movies and cheap print/reproduction technologies that created the media for this new 'stellar liturgy'.

Looking back on this book from 2022: the book itself - as a physical artefact - it's a cultish Grove Press *Evergreen Profile* publication - the black and white photos of Bardot on the cover, the 6 shillings (30p) I paid for it new - the ambience itself, the reasons I bought it, all comes flooding back.



Robert Aldrich: *Kiss Me Deadly*

1955. I didn't see this until later, but it has one of the absolutely best titles sequences ever made, whatever you think about the callous misogyny of Mickey Spillane's *Mike Hammer*. The movie is a strange mash-up of detective-fiction, Sci-Fi, paranoia, sexism, and Cold War politics, but has the punch of Robert Aldrich's treatment - a very dark *crime-noir*. The titles sequence is credited to Los Angeles based **Complete Film Service** (watch them below). This is up to standard of Saul Bass' famous titles for Hitchcock's *North by North West* (1959). There were a number of Film Noir movies that I saw on TV in the early Sixties - though *Kiss Me Deadly* was too much for most broadcasters. Other noir films that really impressed me included **Fritz Lang's** *The Big Heat* (with Lee Marvin and Gloria Grahame, 1953); **Jules Dassin's** *Rififi* (1955); **Orson Welles** *A Touch of Evil* (1958); **Billy Wilder's** *Sunset Boulevard* (1950), and *Macao* (1952) by **Josef von Sternberg** and **Nicholas Ray** etc...

<https://www.youtube.com/watch?v=sjVmZAwg7IQ>

DEADLY"
"KISS ME



Life Magazine: Swimwear spread in *Life Magazine* 1955. The gradual relaxation of clothes rationing encouraged greater experimentation in leisure-wear, and in 1948, the engineer-designer Louis Réard, inspired by the home-made beach-wear adopted in St Tropez, invented the *bikini*, and got *Folies Bergere* dancer Micheline Bernardini to model it for him (below):

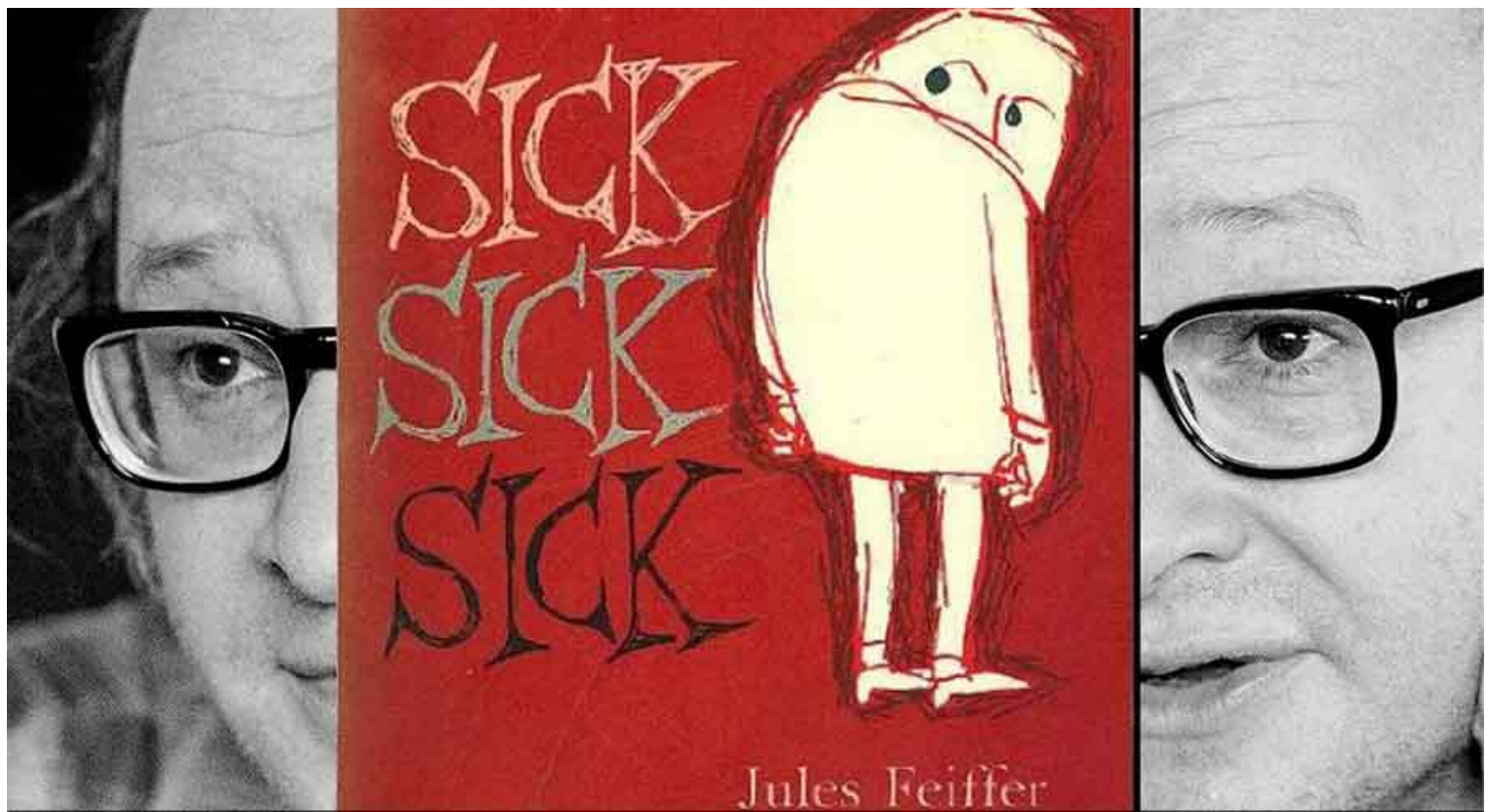




Harvey Kurtz + Norman Mingo: *Mad Magazine* 1956. Mingo's iconic Alfred E. Neuman became the pictorial symbol of *Mad Magazine* this year (though the magazine had been published since 1952), and really, I guess it was *Mad* that kick-started the late 1950s craze for 'Sick Humour' - which iterated through into the 1960s, producing stand-ups like Mort Sahl, Tom Lehrer and Lenny Bruce, and movies like *Dr Strangelove* or *How I stopped Worrying and Learnt to Love the Bomb* (Kubrick 1963), song-writer and recording comedians like Tom Lehrer, Alan Sherman. Or perhaps it was Annie Ross and her 1952 *Twisted?* Or the *hungry i* cafe in San Francisco (1952). Or the sophisticated cartoonists like Jules Fieffer (Fieffer: *Sick, Sick, Sick* 1958) and Saul Steinberg cartoons in *The New Yorker* or Gahan Wilson in *Playboy*?



Tom Lehrer: *Masochism Tango* c/w *Poisoning Pigeons in the Park* (45rpm single) 1960. I was 15, and fascinated by a spate of black humour that we called 'sick' - a sample of this is 'Mummy mummy, what's a werewolf? ---(Mummy) - 'shut-up and comb your face'. It was zeit-comedy perhaps, reflecting the Mutually Assured Destruction madness of the time, and the wicked satire that the nuclear arms race evoked (Kubrick's *Dr Strangelove - Or How I Stopped Worrying and Learned to Love the Bomb* was part of this response (1963). And sick humour climbed out of the person-to-person and phone networks of stock-brokers and salesmen and was embodied and articulated by a new generation of hipster stand-ups, like Lenny Bruce, Mort Sahl, Jackie Mason and Bob Newhart (and slightly later, Woody Allen). And of course Dick Gregory, and Lord Buckley. And Jules Feiffer (*Sick, Sick, Sick* 1958); and Tom Lehrer - the Harvard-mathematician and intellectual sick humourist who hi-jacked this territory briefly with his delightful *Masochism Tango*.



Jules Fieffer: *Sick, Sick, Sick* 1958. A collection of Fieffer's brilliantly psycho-satirical cartoons - drawn as a classy comic-strip in the hip New York weekly *Village Voice* since 1956, Fieffer's brand of visual humour appealed to generational hipsters like Woody Allen, Lenny Bruce, Terry Southern, Truman Capote, Tom Lehrer, Gore Vidal. Fieffer's 'guide to non-confident living' parodied the post-war paranoid introspection of middle America, the over-reliance on psycho-analysis, the actualities of 'keeping up with the Joneses', racial inequality, anti-semitism, violent anti-communism (McCarthyism), and the omni-presence of the Bomb and Mutually-Assured Destruction. Fieffer was the graphic genius, Lehrer the songster, Lenny Bruce the stand-up, Capote, Vidal and Terry Southern the writers of the cold-war culture in the USA



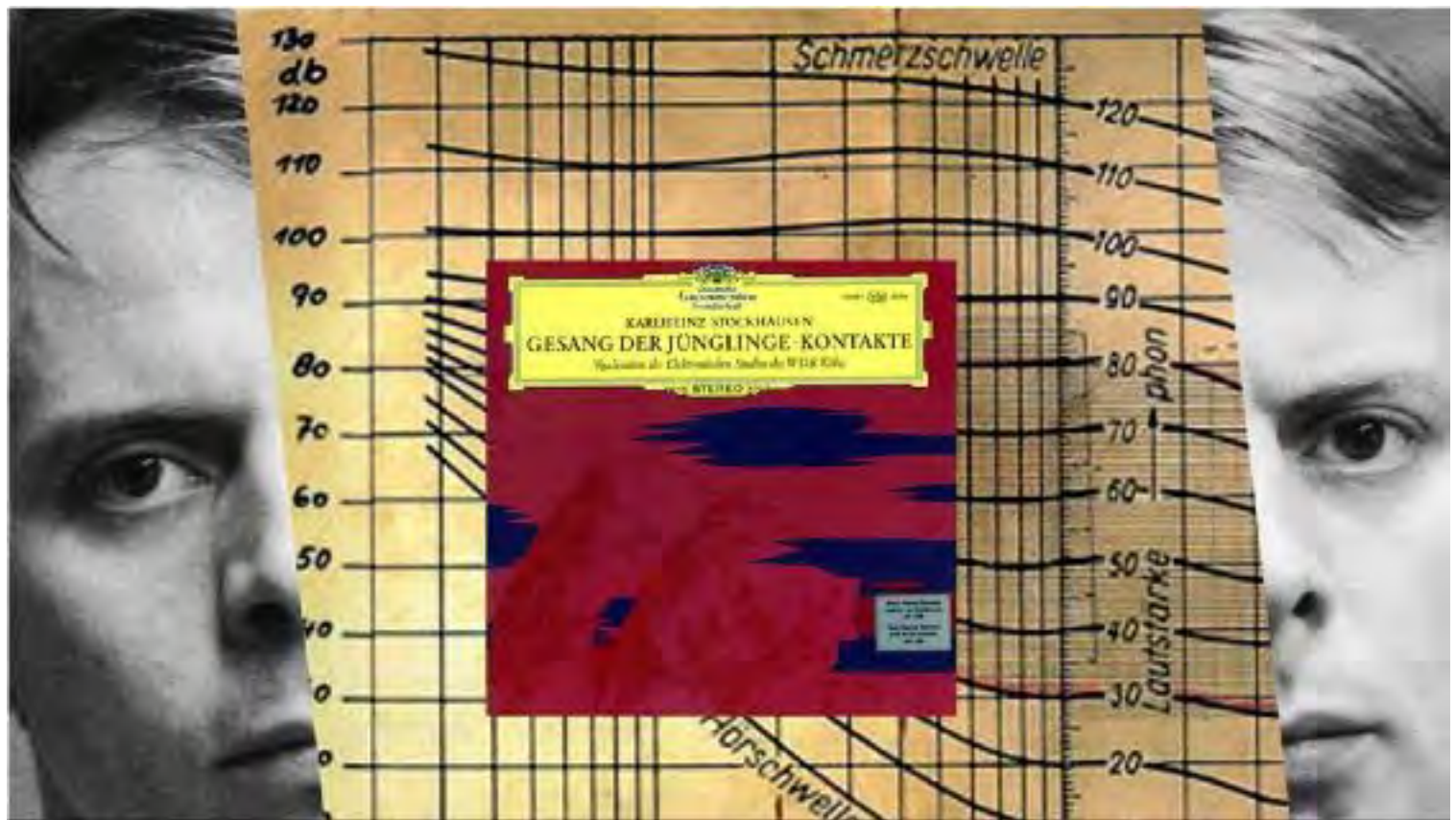
Lenny Bruce in c1958. Bruce set a new style of confrontational stand-up - psychiatrist's couch confessional, straight to the audience, blending his own brand of vicious no-holds-barred satire, laying his own soul bare on stage - it was Bruce who kick-started American satire and epitomised late 1950s sicknik humour.



John Ronald Reuel Tolkien: *Lord of the Rings* 1955. (3 volumes written 1937-1948), published 1954-1955. I read this in 1968, when the first single-volume paperback was published, and it straight-away occurred to me then that this seemed to be written precisely for my generation growing-up in the Sixties. Syd Barrett had the same feeling about Kenneth Grahame's *The Wind in the Willows* (published in 1908) - the chapter *The Piper at the Gates of Dawn* was the pantheistic mystical vision that particularly inspired him. *The Lord of the Rings* seemed to be especially written for us (does every generation think this?) - the story of a simple, friendly, home-loving people who liked to smoke pipes, drink beer, wore no shoes, liked songs, stories and parties, and lived in a frozen-in-time *Middle Earth* blessed with static Medieval-period state of sustainable technology (wind-mills and water-mills, local breweries etc) and a love of magic and fireworks, and who lived *underground*.

These aspects of *Hobbits* and 'the Shire' resonated with an emerging hippie generation that first made its public appearance in the UK at the *Poetry Incarnation* in 1965. *Lord of the Rings* has sold over 155 million copies, seen at least two attempts at filming (Ralph Bakshi's cel-animation in 1978, Peter Jackson's lavish but tragically, badly re-written trilogy in 2001-2003, and the appallingly re-conceived *The Hobbit* (another disastrous re-write - fancy missing-out *Tom Bombadil* and the *Fog on the Barrow Downs* chapter altogether! - then adding lots of Jackson's own 'additions'). This is an epic fantasy with layers and levels of 'good' and 'evil'; a brilliant narrative quest, visions and intimations of the mythic ecology of the wider world surrounding the Shire, hinting at the very ancient, primordial creatures of this world; at the language and poetry of the Elves; of the mystical Western Isles. Tolkien brings his life-long study of Anglo-Saxon and Celtic culture and folklore together with the literary inventions of Rider Haggard, Edward Wyke-Smith (whose *Snergs* provided Tolkein with inspiration for the *Hobbits*), William Morris, by collections such as the *Nibelungenlied*, the *Volsunga Sage*, the *Poetic Edda*, the *Kalevala*... all these influences aggregated into a highly plausible, logically consistent fantasy world, all reinforced still further by Tolkien's poetic and academic knowledge of ancient languages, rhyme and poetic meter - and by his maps and other illustrations...

What was also notable to me, was the outpourings of this and other fantasy worlds - written in English, between 1925 - 1960 : *Middle Earth* (Tolkien), *Elf-Land* (Dunsany), *Narnia* (Lewis), *Gormenghast* (Peake), *Lud in the Mist* (Hope Merrlees), Wyke-Smith (*The Marvellous Land of Snergs*), and *Zimiamvia* (Eddison) during this period - books and worlds we were re-discovering in the Cold-War 1950s and 1960s, I suspect as a necessary escapism from our threatened - and very threatened - real world existence, just as the novels published in the 1920s and 1930s were a psychic hedge against the rise of totalitarian regimes in Italy, in Germany and in Russia...



Karlheinz Stockhausen: *Gesang der Junglinge (Song of Youth) + Kontakte* 1955. To hear Stockhausen's *Gesang* and *Kontakte* in the early 1960s - at the fearsome pinnacle of the Cold War - with its post-apocalyptic connotations - was spine-tingling, but there is a curiously strident note of optimism punctuating the *Gesang* - a note that married with the optimism of the classic era of science fiction in the 1950s - Asimov, Clark, Heinlein, Vonnegut. Stockhausen was an underpinning *avant garde* influence throughout the 1960s and 1970s - on bands like *Soft Machine*, *The Beatles* and *Pink Floyd* as well as later Electro-rock, acid-rock and synthpop groups like *Kraftwerk*...



Guy Debord: *Psychogeography* 1955. (Guy Debord: *Guide Psychogéographique de Paris (Psychogeographic guide of Paris)* edited by the *Bauhaus Imaginiste*, 1955. Of all the ideas conceived, adopted and promoted by the European artists of the late 1940s and 1950s - who had a taste for pooling their resources in loose-organisations like *COBRA* (Copenhagen Brussels, Amsterdam) the *Lettrists*, the *Bauhaus Imaginists* - and by 1957, the *Situationists* - (and these ideas include the construction of *situations*, *dérive*, *bricolage*, the *spectacle*, *direct action*, the *liettie*, *meta graphics*, *hypergraphics*, *blank-film*, *musique concrète* etc), it was the idea of *psychogeography* that fired my imagination most. In her article: *An Introduction to Psychogeography*, Maisie Ridgway says this in explanation: "In *Situationist* Guy Debord's 1955 essay *Introduction to a Critique of Urban Geography*, he defined *psychogeography* as "the study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behaviour of individuals." Put simply, *psychogeography* is the exploration of the psychological effects of an urban environment. More than this though, it's a political statement, defiance of the capitalist system, a seizure of power and a mode of play." (Quoted in Maisie Ridgway: *An Introduction to Psychogeography* at double negative .co.uk) For more recent examples of the psychogeographical method see Iain Sinclair: *Ludd Heat* (1995) and Sinclair: *London Orbital* (2003) - brilliant writing.



Victor Pasmore + Richard Hamilton (et al): *Newcastle Basic Design Foundation Course* (1954-1966) Images c1958). Richard Robin Yeomans comments: “The course at Newcastle was representative of certain aspects of the basic design movement which marked a radical change in art educational thinking in the post-war period. To some extent, basic design teaching represented a dissemination of Bauhaus thinking in post-war Britain, and Part 1 examines the pedagogy of Kandinsky, Klee and Itten, thus establishing a framework of ideas against which the subsequent pedagogy of Victor Pasmore and Richard Hamilton can be set.” Yes, the guiding principle of advanced Art education was the *Bauhaus*. This influence was carried to Britain and the USA by expatriot European Bauhaus teachers following the Nazi rise to power in 1933, and inflected the work at Chicago, Black Mountain College, and latterly to Newcastle in the UK. (Yeomans: *The Foundation Course of Victor Pasmore and Richard Hamilton 1954-1966* 1987)

The *Diploma in Art & Design* (DipAD). In the 1950s and early 1960s there was a UK national debate run by respected cultural figureheads like Sir William Coldstream and Sir John Summerson that focussed on the structure of art and design education at degree level. This resulted in the introduction of a degree-level qualification: the *Diploma in Art and Design* (Dip AD) in 1960. When I went to Art School in 1963, it was the first year of this new 'academically-approved' degree-level diploma. While allowing considerable space for local interpretation, the DipAD recommended a structure with four broad areas of specialisation: Fine Art, Graphic Design, 3D Design and Textiles & Fashion - 3-year courses preceded by a more general *Foundation* year-long course during which students received a general multi-disciplinary introduction to all aspects of art and design (the four sectors listed above), then chose a specialism for their main 3-year degree. At Portsmouth, I did *Fine Art with Printmaking*, keeping a foot in the graphic-design field that had begun to fascinate me as I absorbed more art-history books and articles.

A lot of people who enjoyed the educational experience of DipAD art education in the 1960s, including me, firmly believed that an art-school education - based upon the newish regime of student-centred, project-based pedagogy, encouraged an engagement with the entire creative process, from research through problem-solving, free 'rough' initial designs, formal development and critical appraisal and presentation - and in turn, these basic 'transportable' skills could be applied to new technologies, new general problems... We pointed to the number of art-school graduates who went on to develop innovative solutions across the wide range of what we now call the 'creative industries' (including Pop Music; Film-making; Animation; Photography; Graphic Design; Film-making; Special Effects; Fashion; Comic-strip writing and illustration; Textile-design and making, and various hybrids of these disciplines...

Conspicuous examples include: Brian Ferry (later of *Roxy Music*) at Newcastle *Basic Design Course*, Adrian Henri (Liverpool poet) at Liverpool, Brian Eno (also of *Roxy Music*) at *Ealing Ground Course* and *Winchester Art School* (where my mate Robyn Hitchcock saw some of his *Happenings*), film director Peter Greenaway and the *Blockheads* Ian Dury at Walthamstow art school (Dury later at *Royal College of Art*, tutored by Peter Blake), And the fact that the first year of DipAD coincided with the POP Art breakthroughs of the *Young Contemporaries* and Ken Russell's TV documentary (*Pop Goes the Easel*, 1962)) - was indicative: 'art' was entering a new age - investigating the 'capitalist-realism' we called *Pop Art*, AND the rethinking of the fundamentals of a modern art and design education.

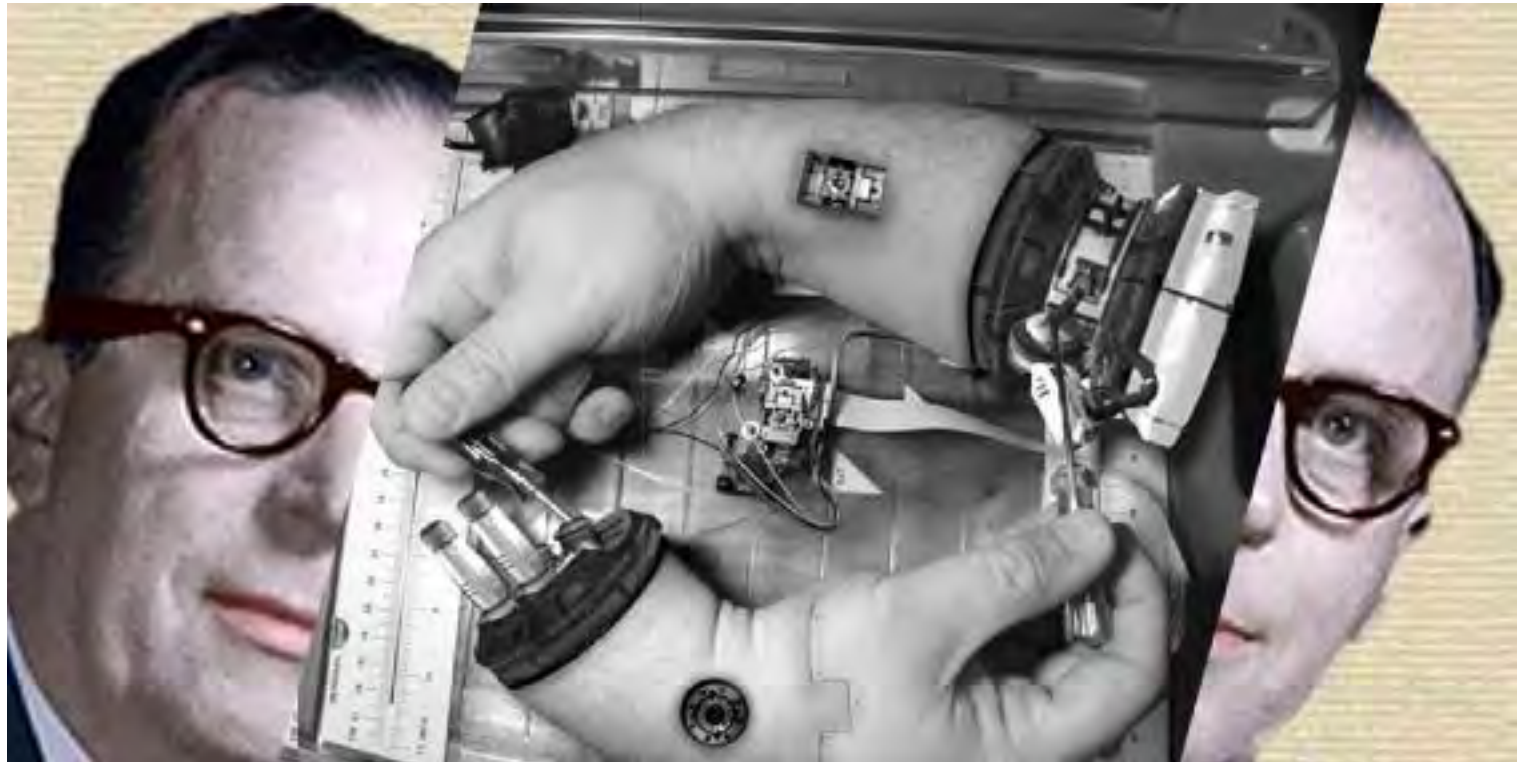


Bryan Ferry (age 16) at the Newcastle *Basic Design foundation course* 1961) The number of formative artists - in all sectors of the nascent 'cultural industries' who kick-started their careers - and invented new roles for themselves in the Sixties and beyond - and began in Art Schools is an interesting phenomena in itself, and led me, for instance into compiling a cross-disciplinary, trans-media history of Art, Technology and Media in later life, after a career teaching, lecturing, researching, creative direction and design. Many more were like me, inspired by the student-centred, project-based methodology adopted by forward-looking art schools - like Newcastle, Ealing, Hornsey, St Martins and the Royal College of Art....



Audrey Hepburn's success with Gregory Peck in the romantic-comedy *Roman Holiday* (1953) led to this 9-page photo-essay by *Life* photographer Mark Shaw. *Life* was one of most prestigious US picture weeklies, selling over 13 million copies a week. Mark Shaw's photographic essay covered Hepburn's private life - relaxing at her home between films. She was as inspirational to Shaw as to the British surrealist photographer Angus McBean a couple of years earlier, and intriguing because she did not fit any of the popular screen archetypes of that time - she was neither a blonde-bombshell, a sexy vamp, an American sweetheart, nor the girl next door. She was *new* and that's what Mark Shaw explores in his essay. Her cropped hair redolent of her contemporary Françoise Sagan - another popular icon at the time. She was sophisticated, beautiful, and quietly proclaimed the arrival of a new style that would come to characterise the next decade...

Note that from the very beginning of this important decade artists had visions of the *digital future* that we now inhabit - roughly at the same time as the most visionary engineers and computer-scientists.



JCR Licklider: *Man-Computer Symbiosis* 1960. This paper by Licklider outlined the kind of computer and network technologies that ARPA - the Advanced Research Projects Agency (set up in 1958 by Eisenhower in the face of the 'threat' of the USSR launch of Sputnik in 1957) was to focus upon. Licklider's paper was seminal in pointing the direction of US research in human-computer interaction, wide-area networking and (eventually) personal computing. It led to ARPA achievements by Douglas Engelbart (the *Mouse screen-pointer*; division of the screen into separately addressable partitions or 'windows'; word-processing; computer messaging (etc); 3d CAD software, and of course to ARPA's major achievement - the interconnection of computers across the USA in *ARPANET* (1968)- the national network that in the early 70's linked with the UK *NPL network*, France's *Cyclades network*, and other US networks to create the *Internet* (1974). (illustration above: *21st century cyborg hands* by Shane Willis nd)

Man-Computer Symbiosis

Summary

Man-computer symbiosis is an expected development in cooperative interaction between men and electronic computers. It will involve very close coupling between the human and the electronic members of the partnership. The main aims are 1) to let computers facilitate formulative thinking as they now facilitate the solution of formulated problems, and 2) to enable men and computers to cooperate in making decisions and controlling complex situations without inflexible dependence on predetermined programs. In the anticipated symbiotic partnership, men will set the goals, formulate the hypotheses, determine the criteria, and perform the evaluations. Computing machines will do the routinizable work that must be done to prepare the way for insights and decisions in technical and scientific thinking. Preliminary analyses indicate that the symbiotic partnership will perform intellectual operations much more effectively than man alone can perform them. Prerequisites for the achievement of the effective, cooperative association include developments in computer time sharing, in memory components, in memory organization, in programming languages, and in input and output equipment.



John Lennon and Cynthia Powell - at Liverpool Art School c1960 + John Bowstead and Jacqui McLennan at Coventry Art School c1960. The influences were the Teddy Boys (Lennon), the Beats (Bowstead and McLennan) and the Rockers/*Blousons Noir* (the motorbikers). The still nascent 'Mods' - young stylists who modelled themselves on the hipster, snappy-dressed Modern Jazz fans of the 1950s - emerged around the early 1960s - according to Dick Hebdidge, around 1963 - (Hebdidge: *Subculture - the Meaning of Style* 1979 and Andrew Look Oldham: *Stoned* 2000).

“At lilac evening I walked with every muscle aching amongst the lights of 27th and Welton in the Denver coloured section wishing I were a Negro, feeling that the best the white world has offered me was not enough ecstasy for me, not enough life, joy, kicks, darkness, music, not enough night.” (Jack Kerouac, 1958 quoted in Hebdidge: *Subculture - the Meaning of Style* 1979)

And, as Hebdidge pointed out, the majority of 60's white youth subcultures leaned heavily upon the black youth lifestyle innovations of the previous few decades, from the 1930s and 1940s *Zoot Suits* to the Black Modern (*Bebop*) Jazz revolution of the 1940s, early *Rock'n'Roll* (Roy Brown, Fats Domino, Ike Turner, Jackie Brenston, Clyde McPhatter, Little Richard, Baby Face Leroy; Hank Ballard - and the West Coast *Cool Jazz* of the 1950s; (the *Blue Note Records* school of style), and later to the *Reggae*, *Ska*, *Soca*, *Dub* and Mali Caribbean and African influences. The pervasive influences are obvious in fashion, in dance - and especially in the physical loosening-up of dances like the *Lindy-Hop*, the *Jumpin Jive*, and especially the *Twist* introduced by Hank Ballard with a grinding sax middle-eight in 1959 and popularised world-wide by a bouncing Chubby Checker in 1960.



Chubby Checker: *The Twist* (45rpm single 1960).Checker's version of Hank Ballard's *The Twist* - itself inspired by teenagers that Ballard saw dancing at a club in Tampa, Florida in the late 1950s. Checker's inspirational version had everything - it was sexy, compulsive, convulsive, easy to learn, encouraged wide improvisation (remember Uma Thurman and John Travolta in *Pulp Fiction*?) and as a dance it permeated the whole of the decade (and beyond!)...



Roger Jeffs: *Monica Vitti* 1963. In his first year at the prestigious Slade School in London, Jeffs exhibited his serial paintings of the Italian screen idol *Monica Vitti* at the *Young Contemporaries* exhibition - along with work by his friend John Bowstead - two post-Beat wannabe hipsters, excited by the culture-clash between the Abstract Expressionists, European Abstract painting, and the early Sixties focus in the new 'pop art' world. The year before, the *Young Contemporaries* had featured work by David Hockney, Maurice Agis and Peter Philips, and had launched 'British Pop Art' and popularised the new painters through the new colour-supplements (weekly colour magazines) launched by *The Sunday Times* 1962. The irony of 'pop art' being made 'popular'. Jeff's serial painting - not semi-mechanically produced, like Warhols *Green Coca Cola Bottles* (1962) - but *painted* - note the enlarged eye-index as we 'read' the images from left to right - as if Monica is suddenly aware of us as viewers of her image. So Roger Jeffs is internationally on-the-button in this triptych. And Monica Vitti famous for her work with Michelangelo Antonioni (*L'Aventura* 1960) was to star in Joseph Losey's characteristic Sixties *Modesty Blaise* in 1965.



David Hockney: *Tea Painting in an Illusionistic Style* 1961. At this, the very beginning of his career as a professional artist, Hockney is celebrating his freedom in London, at the Royal College of Art - in his choices of life-style, fashion, dance, sex and importantly for us - in his exploration of pop-art source materials and his mix of figurative drawing and painting and imaginative extrapolations of his world. Hockney of course despite his ultra-fashionable life-style, wasn't a typical pop-artist - he is a much more important artist - as we can see now from the the perspective of the 2020s.

All these young British artists in the early Sixties were painters first of all, their subject matter an exploration of the new territories explored by an older generation - Kurt Schwitters, Paolozzi and Hamilton especially (from the late 1940s onwards, peaking in the fabulous *This is Tomorrow* predictive exhibition at the Whitechapel Gallery in east central London in 1956. As Roger Jeffs pointed out in a recent interview, they were caught at the cusp of abstract expressionism - dominant for over a decade, British figurative painting and American and British Pop Art - and they also were aware of the exciting cultural developments happening all around them - the new movies invented by Godard, Truffaut and other *Nouvelle Vague* French directors, the British *Kitchen Sink* dramas and movies; the abiding influence of the Beats and the Existentialists - the new fashions - by Mary Quant, Zandra Rhodes and others - the emergence of British Blues and R&B (The Stones, the Beatles et al) - the new dances (Chubby Checker's *Twist*), the CND, new British satire (*The Establishment Club*, *Private Eye*, *That Was the Week That Was*); *Marvel Comics*, et cetera...



John Bowstead: *The Language of Love* 1962. Bowstead - whose broad creativity and intellect led him into several creative ventures (*Fine Artz Associates*, *Hornsey Light/Sound Workshop*, etc - and the musical play *Oh Flux!* (1970) - was also a very accomplished painter...



THE SUNDAY TIMES COLOUR SECTION

A sharp glance at the mood of Britain

and a new James Bond story by Ian Fleming

Dennis Hamilton (ed): *Sunday Times Colour Section* February 1962. This cool Modernist typographical and photographic supplement - seen as a very risky publishing venture in 1962, nevertheless was extremely popular and a trend-setter for other newspapers. This first cover illustrates how 'hip' it was in content, in design trends and art-direction - James Bond was cool, Jean Shrimpton, George Best were also key icons of the early Sixties...

Artist's experimentation in image-making, embraced technical tools like Letraset, zip-a-tone, Grant projectors, Gerald Laing's 'tonal pointillism' (below) and Rauschenberg's *Dante's Inferno* - 'combine drawings', (drawings, rubbings and montage) using ink solvent on coloured magazines, exhibited in London at the Whitechapel Gallery in 1965.



And in England we had a famous *Young Contemporaries* exhibition in 1963 - with this poster by Gerald Laing, *Brigitte Bardot*, painted in his 'tonal pointillist' style - these nods towards mechanical reproduction indicators of change....echo Roy Lichtenstein's comic-strip inspired paintings from 1961...



The dances, the drainpipes, the drapes, the juke-joint, the greasy spoon - all factors in the cultural miscegenation that preceded and helped to form the Sixties. In 1960, my perception of these youth subcultures was determined by literacy - the Beats were the only group who wrote books, read poetry and talked philosophy. Of course this perception was modified somewhat after seeing Kenneth Anger's *Scorpio Rising* (1964), and reading Hunter S. Thompson's *Hells Angels* (1966) - though this film and book made me realise how innocent and indeed 'normal' the British bikers and rockers were - they sported a fearsome exterior, but were really softies at heart.



On the other hand, the *Soho Modernists* or 'Mods' were *Sixties Nouveau* and they came straight from the street - a bit like the Punks did two decades later. Mods brought a sharp sense of tonsorial and sartorial style, a new music (*The Who* typically), and a stylish mobility - the *Vespa* and *Lambretta* scooters that became increasingly customised often with dozens of rear-view mirrors, pennants and extra headlights. I bought a D-Type 125cc Lambretta from Doughy Wray for £10 in about 1962, and a ex-Army Parka to go with it, but never thought of myself as a mod.



The *Lambretta D-Type* - this was my favourite vehicle - I owned one for a couple of years in the upper-Fifth and lower Sixth (1961-63) at Carisbrooke Grammar School. I thought that this was the coolest scooter around - it replaced my ten quid BSA *Bantam* motorcycle, which gave out after taking me to Notting Hill Gate in London - a 90 mile trip during which large lorries would overtake me going uphill on the A3. What was it about the D-Type style? It was the stripped down fairings, the essential skeleton design, the shaft-drive, the un-disguised mechanical beauty of it - and the fact that in my mind it occupied a happy midway between mods and rockers, and suited my Beat-leaning consciousness - it was a step towards the *Hipster* style for me... a style emerging in the late 1950s that married the 1950s youth cultures into a more adult, more substantial, more 'cool' kind of proto-counter-culture, that was more upbeat than Beat, and a style that pointed optimistically to the youth culture revolution of the Sixties...



The street-style of these girls! It was Mod girls like these that invented the future of *haut couture* - the elusive must-have styles emerged from the street and from the clubs (inspiring fashion designers in London and Paris to iterate, tone-down (or exaggerate) and productivise the current style. The street - especially after television covered the latest trends and dances in *Ready Steady Go!* (1963), was henceforth a living 'design sourcebook' of high fashion - the actuality of making-do, make-it-yourself, repurposing second-hand clothes, mixing, matching, customising and altering - all this street-level design-experimentation provided endless inspiration for hip (street-aware) *haut couture* designers like Mary Quant (in her Knightsbridge and Chelsea *Bazaar* outlets). Pierre Cardin, Yves St Laurent and others effectively mirrored these styles back into mass-manufacture, populating shops in Soho, Carnaby St, and the Kings Road, - and soon across the UK and the western world... (see Mary Quant: Autobiography 2012)



Carole King + Gerry Goffin: *It Might as Well Rain until September* 1962.

There was no doubt we were in a new decade. There was a pub just over the road from Portsmouth Art College called *The Raven*, and they did a home-cooked lunch for 2/6d (12.5 p), so as hungry art students we were there most days. The Raven had a juke-box that was kept right up to date. And every day we heard the latest singles, as selected by the students and lecturers. What we didn't realise then (how could we?) was that we'd be listening to these 'classics' of popular music our entire lifetimes. And a lot of these songs, including *It Might as Well Rain until September* emerged from the hottest song-writing factory at the time: the Brill Building on Broadway NYC: Gerry Goffin, Carole King, Burt Bacharach, Sonny Bono, Bobby Darin, Jerry Leiber, Mike Stoller. Phil Spector, Barry Mann and many other songwriters operated out of the Brill Building. And the Brits were coming too: from the Beatles (*Love Me Do* 1962) and the Stones (*Come On* 1963), to Joe Meek (Tornados: *Telstar* 1962), and later Syd Barrett, the Kinks, the Who, the Hollies etc.



The Shirelles - *Will You Love Me Tomorrow?* 1961 - a Carole King hit for The Shirelles with their girl-child singing, and tuneful *doo-wop* style. A single that began to break the US 'race music' barrier...

My pop-music education at age 15-16 (1960-61) was more via *Radio Luxembourg* and the *Juke-Box* than by word of mouth or live music. The pop-charts in these early 60's years were full of commercial crap (products not of real people singing their own songs, but from the conservative (backward-looking) machinery of Tin Pan Alley). But every now and then a pop-song would hit the button - the songs of Goffin and King, iterated through girl-groups like the Shirelles, really stood out. High-spots for me in 1960 were Johnny and the Hurricanes *Red River Rock*; Neil Sedaka's *Oh Carol*; Bobby Darin's version of *La Mer*; the evocative *Theme from A Summer Place* by Percy Faith, the Everly Brothers *Cathy's Clown*; Brenda Lee's *Sweet Nothin's*; Johnny Kidd and the Pirates: *Shakin All Over*; Duane Eddy's *Because They're Young*; Roy Orbison's *Only the Lonely*, and Johnny Tillotson's *Poetry in Motion*. But I really didn't know anything about music - nor had I even discovered what I liked. I hadn't yet discovered the Blues, nor R&B, nor Bob Dylan and the folk-based singers like Joan Baez, Carolyn Hester and Peter Paul and Mary - this happened two years later. But in this first year of a new decade, Johnny Kidd and Eddie Cochran seemed still in the leather-jacket *Rock & Roll* tradition, there were still trad-jazz bands like Acker Bilk in the top ten...Acker was great, despite his faux New Orleans Edwardiana - his *Stranger of the Shore* (1961 - hit the spot both aesthetically and commercially, topping the UK and US charts the next year). My mate, the cool, very handsome Chris Dunstan - a fellow clarinet-player (*Karl Spencer's Dixieland Kings*), guested on stage with him at *Le Bar Cellier*, in Ryde - with an approving nod from Acker. (Fuck I think i did a gig with Karl Spencer's band - playing a home-made kazoo - I'd made a tin horn for a cheap kazoo in metalwork class - embarrassment cringe...)

Le Bar Cellier was great - it was the brain-child of Pamela Bailey, who had visited the *Whisky A Go Go* in St Tropez, and was inspired by the cellar location and 'chicken in the basket' and red wine bistro-atmosphere, so built *Le Bar Cellier* in the cellars of the *Royal Esplanade Hotel* opposite the pier, which featured live jazz and had a juke box and espresso machine as well. It was a 16-year-old's idea of style-heaven - the height of sophistication, in the same cool vein as the *Caribou* coffee-bar also in Ryde.



THE LONG JOHN BALDRY
Isle of Wight Weekender

60s Mod/Beat Funk/R&B Popcorn

The LJB DJs
Room 1
Arlie Inney
Paul Vipond
Mark Richards
Pat Murphy

80s Ska & Reggae Room
Room 2
Tony Whybrow
Brian Hoaly (Ireland)
Morcy Kelikiris (Las Vegas)
Al Rectimea

Fri 25th & Sat 26th
March 2022

Royal Esplanade Hotel
Ryde, Isle of Wight, PO33 2ED

www.visualimpact.co.uk/events

And Pam Bailey was so cool - here's a promo-postcard for a **Long John Baldry Weekender package** (a 2022 revival) - Baldry was a pioneering R&B/Blues singer, a regular at the *Railway Hotel* Portsmouth, Eel Pie Island, *Klooks Kleek* in West Hampstead, and the *Marquee* in Oxford Street central London. He was so cool - he had played with Cyril Davies, the Stones, Alexis Korner, and other Blues and Rock legends - including Rod Stewart and the Beatles - and here he is at the Royal Esplanade Ryde Isle of Wight. How good is that?



Manfred Mann: Their jazz roots echoed in the all-back hipster outfits, in their musical virtuosity and backgrounds, the *Manfreds* brought a decisive cool style to pop and married it with the great blues voice of Paul Jones (left), and the compositional and instrumental talents of Tom McGuinness (second left), Manfred Mann (centre), Mike Vickers (second right) and Mike Hugg (the co-founder of the band - right). When Mike d'Abo replaced Jones as lead singer in 1966, if anything the band presented an even cooler image. They had major hits with their own material and at least three Bob Dylan covers. *5-4-3-2-1* was written in 1964 and as the theme song for ITV's breakthrough *Ready Steady Go!* pop-music programme.



Bob Dylan: *Bob Dylan* LP 1962. Carla Rotolo (sister of Suze - Dylans's girlfriend): "He spent most of his time listening to my records, days and nights. He studied the Folkways *Anthology of American Folk Music*, the singing of Ewan MacColl and A. L. Lloyd, Rabbit Brown's guitar, Guthrie, of course, and blues ... his record was in the planning stages. We were all concerned about what songs Dylan was going to do. I remember clearly talking about it."



Carolyn Hester: *Carolyn Hester* LP 1962. *I'll Fly Away*, *House of the Rising Sun* and the old English *Yarrow*, became lifelong favourites and this Texan girl was so beautiful...

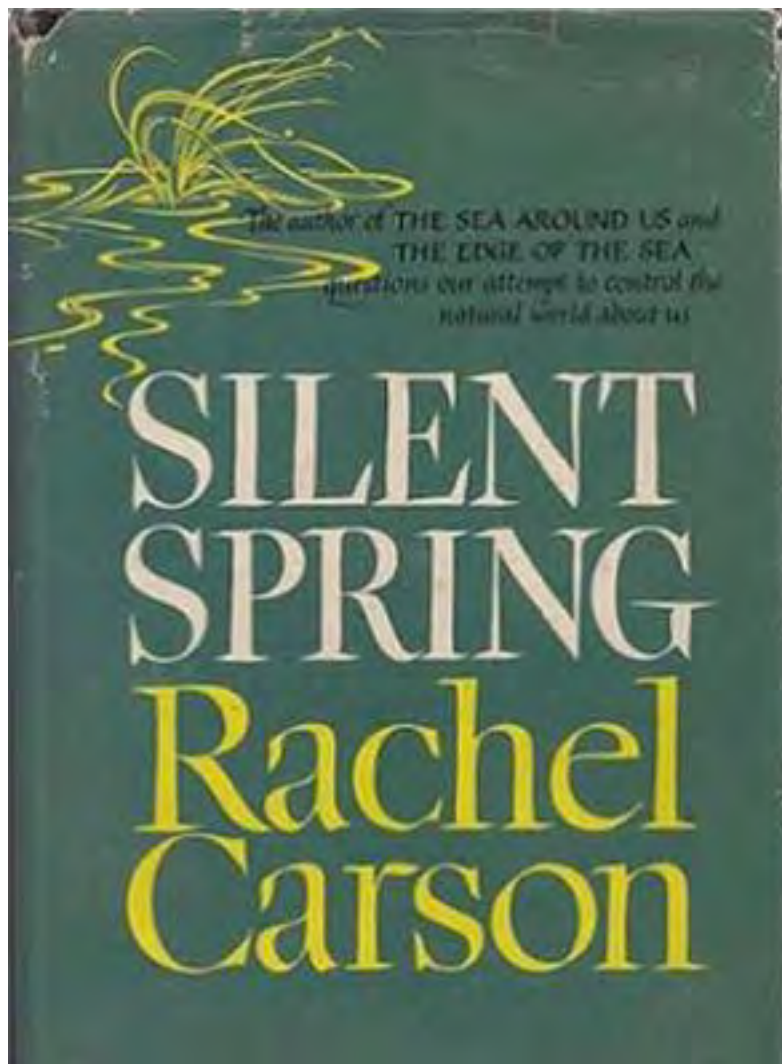


Joan Baez: *Joan Baez* LP 1961. When I got to Art School in 1963, these three albums changed my life and introduced me to the brand new Folk Music renaissance in New York - and especially to Bob Dylan.



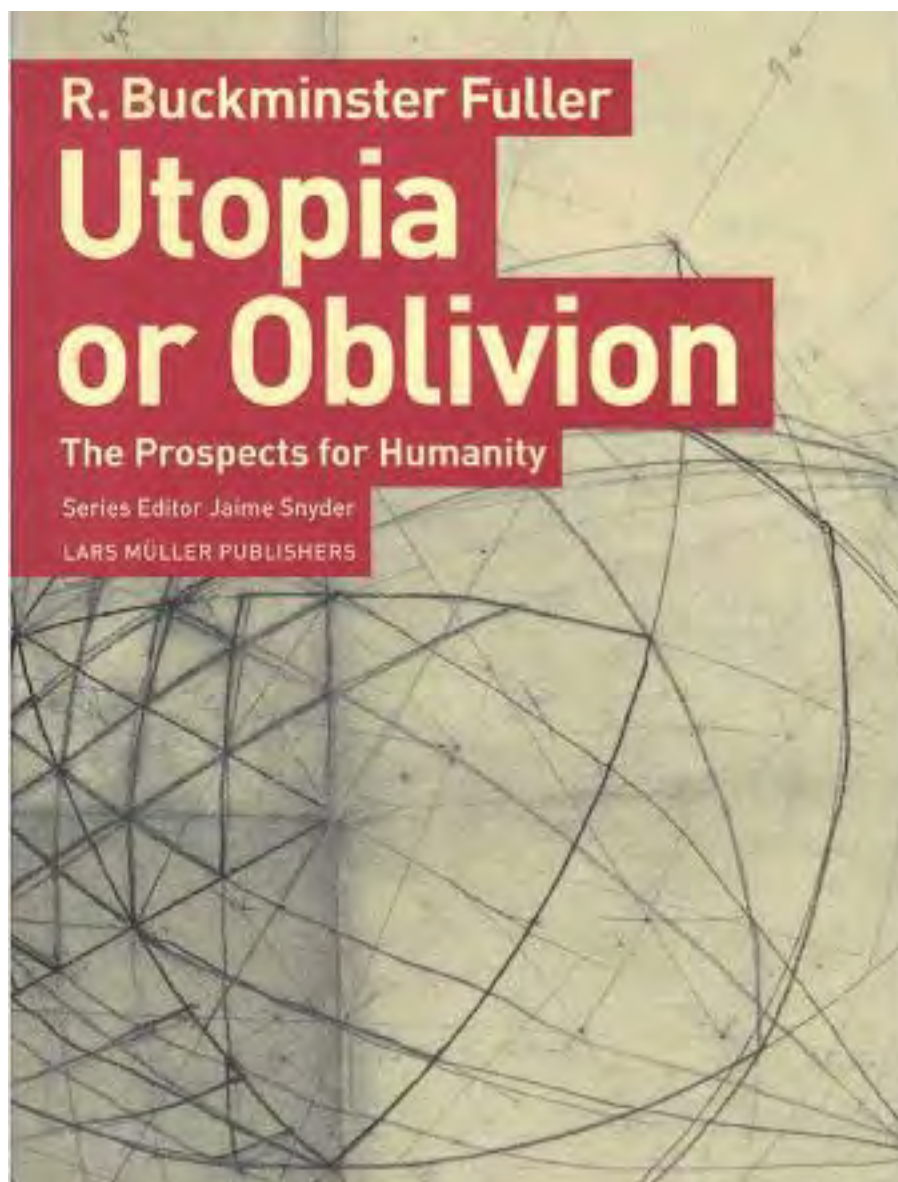
The *Freewheelin' Bob Dylan* was the album that announced Dylan's song-writing talent to the world with epic tracks like *Blowing in the Wind*, *Hard Rains Gonna Fall*, *Don't Think Twice, It's All Right*, *Corrina, Corrina*, *Talkin' World War Three Blues*, and *Girl from the North Country*. The New York folk trio Peter, Paul and Mary had a worldwide success with their 45rpm single of *Blowing in the Wind*, which in many ways confirmed Dylan's reputation and further popularised his album. Dylan combined his knowledge of traditional, Anglo-Irish ballads, the developing cold war Cuba Crisis, the knowledge and materials of English folk-club stars like Martin Carthy, all tinted by his then rather tenuous affair with Suze Rotolo (she was studying art in Italy and kept prevaricating about returning to the USA), and the influence of her political interests (in SANE and CORE for example). Out of this mix came a most original album...and a confirmation of Dylan's talents..

Don Hunstein: Bob Dylan and Suze Rotolo: the photo-shoot for *The Freewheelin' Bob Dylan* in February 1963 + the final album-sleeve design. The *Freewheelin* LP sleeve caught the heart-strings of all of us, with Dylan and Suze Rotolo becoming the idealised pin-ups for us 17 year-olds. Rotolo turned out to be a guiding influence on Dylan's early career - he wrote her poems, referenced her in his songs. She and her sister Carla already owned Harry Smith's compilation albums, and albums by other early folk/blues artists, and Dylan listened to them all. She introduced him to her own tastes in art and politics too (as recorded in her 2008 memoir of Greenwich Village in the Sixties *A Freewheelin' Time*), and Don Hunstein caught it all pat that winter's day in his many colour and black-and-white images of them huddling cold together in wintry Manhattan Island, lost in love, Dylan on the cusp of fame.



Rachel Carson: *Silent Spring* 1962. This was one of the most important environmental 'call to action' books of the post-war period. It called attention to the tragic effects of the indiscriminate use of pesticides and herbicides on the environment - and especially on bird-life (thus 'silent spring' = no bird song). It had the effect of radicalising the ecologists, and sowing the seed of the modern environmentalism (FOE and Greenpeace, etc), that emerged within the following decade.

There seems to me to be several key-moments in the Sixties awakening to the environmental problems we were (seemingly unknowingly) stacking up - the use of DDT and other insecticides, over-population, depletion of natural resources, intensive farming, over-fishing, pollution (etc etc). And this was the first in this important decade - the decade that ended with us leaving Earth for the first time, and experiencing that revelation that we were just one tiny blue planet of Life in a universe of blackness. The next key moment was the picture of the 'whole Earth' sent back by the NASA ATS-3 satellite in 1967. This impacted upon us - who Buckminster Fuller had described as 'crew-members' of '*Spaceship Earth*' in all kinds of ways - inspired by this picture, Stewart Brand founded his *Whole Earth Catalog* (1968) - a mail-order catalogue of sustainability and alternative life-styles. Then the powerful activist world environmental movements were established: *Greenpeace* and *Friends of the Earth* leading the way in the late 1960s -early 1970s. And by 1970, Jay Wright Forrester and Others had completed his '*System Dynamics*' computer-model of the World, it's resources, it's population-growth, economic growth and many other factors to create '*World Dynamics*' (1971) which was the forecasting tool that underpinned the Club of Rome's *Limits to Growth* forecast (published in 1972).



Buckminster Fuller: *Utopia or Oblivion* 1963. “*Utopia or Oblivion* is a provocative blueprint for the future. This comprehensive volume is composed of essays derived from the lectures he gave all over the world. Fuller’s thesis is that humanity – for the first time in its history – has the opportunity to create a world where the needs of 100% of humanity are met. “This is what man tends to call utopia. It’s a fairly small word, but inadequate to describe the extraordinary new freedom of man in a new relationship to universe — the alternative of which is oblivion.” (R. Buckminster Fuller.” (Description by Lars Muller Publishers).

It was books like this that gradually formed our opinions in the mid-Sixties. It was a kind of ‘techno-optimism’, the belief that we could develop technologies (described in the late Sixties as ‘Intermediate Technologies’) that could ‘meet the needs of 100% of humanity’ - this was the rationale for Fuller’s ‘Design Science Decade’ proposed to the International Union of Architects in 1961 - how to design and engineer our sustainable future on Earth.

Buckminster Fuller: *Utopia or Oblivion* 1963. (*World Design-Science Decade 1965-1975* , the *World Game* (from 1961), *Education Automation* (1963), *Operating Manual For Spaceship Earth* 1969)

Fuller’s profoundly optimistic work became the techno-optimist’s shorthand for a *call to change* - a change to environmentally aware sustainable capitalism (is that possible?) - a call to change our whole philosophy towards over-population, towards a world of diminishing resources, away from ‘nation-state’ thinking to *global thinking* - an awareness that we are all ‘crew members’ or ‘passengers’ on what Fuller describes as ‘*Spaceship Earth*’, hurtling through space on the only potentially self-sustaining, multi-billion humans capacity space-ship that we are ever likely to have. *Utopia or Oblivion* is the choice we face: we learn to use technology for the common good - for 100% of humanity - and 100% of the ecosphere - or we collapse into oblivion, starvation, war, nuclear waste - and homo-sapiens fails completely in its aspirations to sustainable living, planetary management and a successful utopia.

OK so Fuller’s warning to humanity was over half a century ago, and now it’s desperately urgent as we can see from the latest IPCC Report (2022): “[The Working Group II contribution to the IPCC Sixth Assessment Report](https://www.ipcc.ch/report/ar6/wg2/0) assesses the impacts of climate change, looking at ecosystems, biodiversity, and human communities at global and regional levels. It also reviews vulnerabilities and the capacities and limits of the natural world and human societies to adapt to climate change.” (IPCC: Sixth Assessment Report at <https://www.ipcc.ch/report/ar6/wg2/0>)

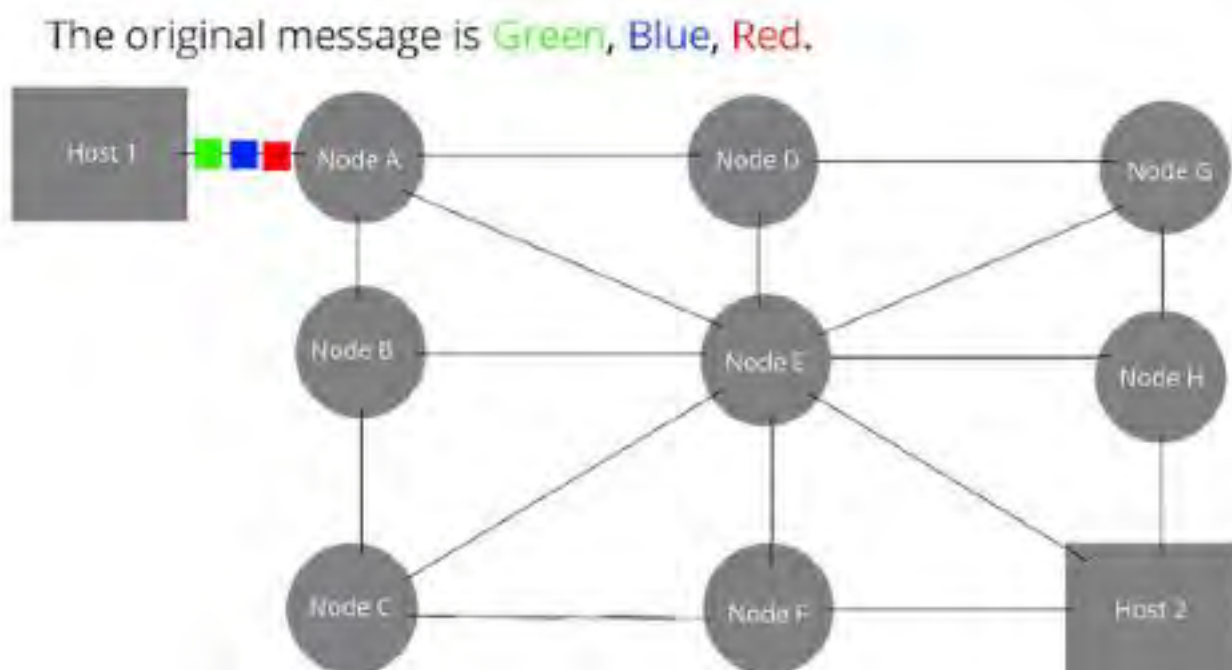
So from my generation’s perspective, we’ve blown it. Just *one more chance* of holding global temperatures to a sustainable level. *Let’s get on with it urgently!*



Robert Rauschenberg: *Canto XIV* from *XXXIV Drawings for Dante's Inferno* 1964). This was an exhibition at the Whitechapel Gallery. It was literally gob-smacking - these are small drawings - produced as colour lithographs (approx 300mmx400mm), and they were astonishingly beautiful - to me as a 19-year-old art student. They were very characteristic of Rauschenberg's exploration of mixed graphic media, combining drawing, and magazine and newspaper 'solvent rubbings' - a technique devised by Rauschenberg - taking magazine and newspaper images, applying solvent (*Polyclens* worked well) to the reverse side and rubbing the image down onto paper - it was a most appropriate technique, - an equivalent to his larger oil-paintings that incorporated photo-silk-screen images to achieve the same effect, (see next page).

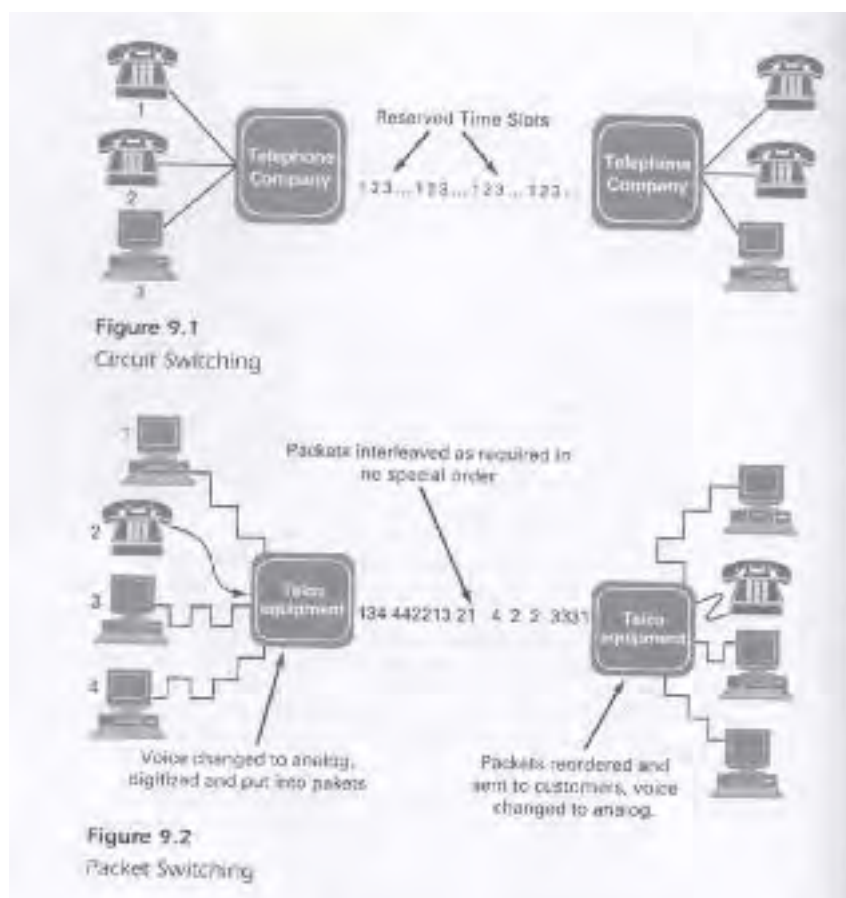


Robert Rauschenberg: *Buffalo II* 1964 - Rauschenberg's brilliant experimentation in image making - integrating half-tone and full-colour (CMYK) photo-silk-screen images, painting and drawing - with the powerful focus (both left and right) on Jack Kennedy's right-hand - with finger extended (on the 'Nuclear button' as it were - the Cuba Crisis two years before, Kennedy assassinated in 1963) - this 8-foot tall (2.4 metres) oil-on-canvas, coolly demonstrated to us art students how successfully mechanical media could be integrated within a painterly image. I think this may have been shown at the *Tate 54-64* retrospective in 1964.

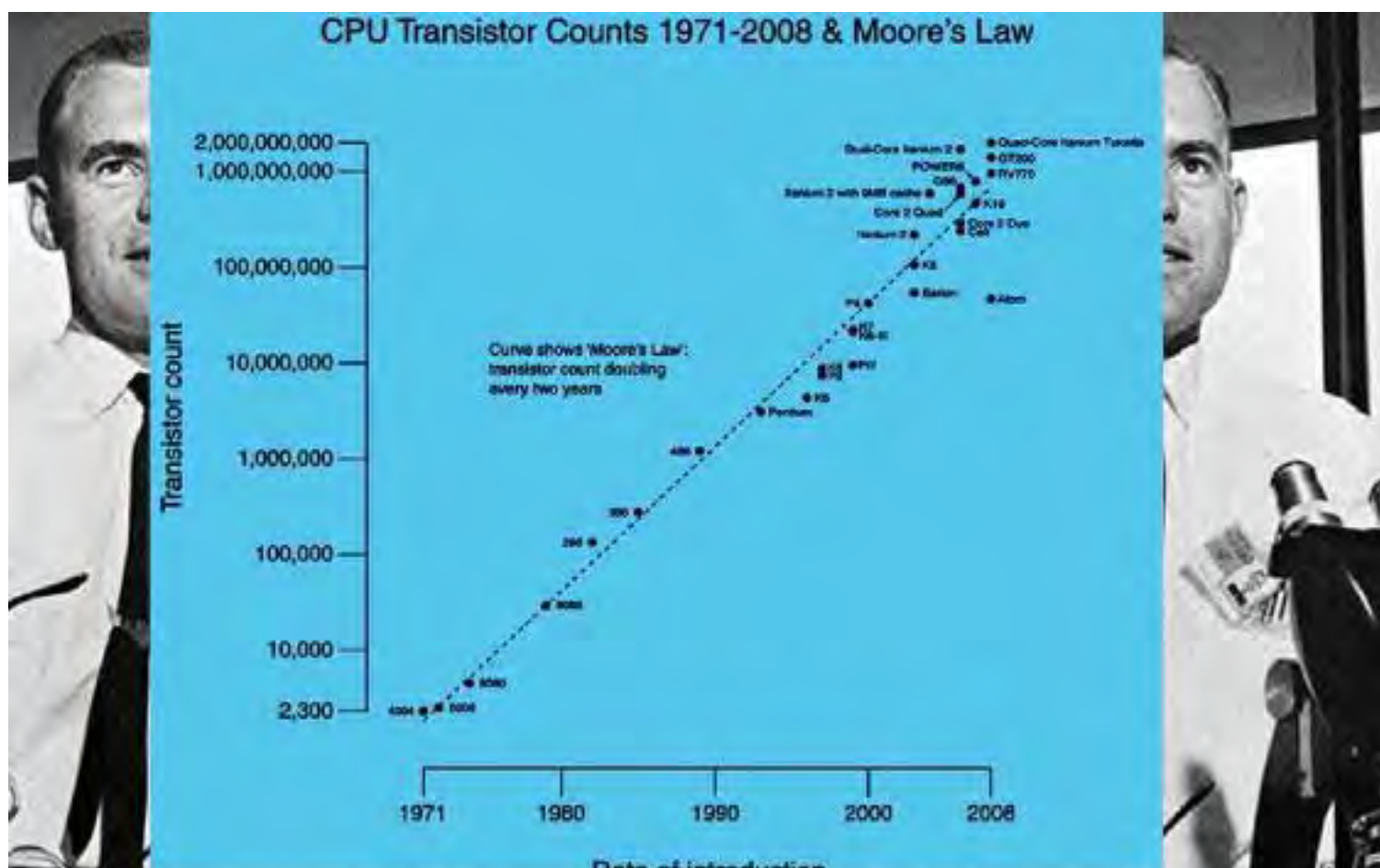


Paul Baran (1964) + Donald Davies (1965): **Packet-Switching**. The paradigm of serialisation (the splitting of a message file (or book) into episodes, small units or *packets*) was inherited in the digital world - both for content and for data - the essential data-flow of the internet is by 'packet-switching' (Baran/Davies 1964/65) - the serialisation of data into small packets, tagged with an address of recipient and sender. Each individual packet (the 'datagram') consists of an address 'header' containing the name of the complete file, the destination, and the serial number of the packet, as **Oracle** explains: **"Each packet sent or received on a datagram socket is individually addressed and routed. Multiple packets sent from one machine to another may be routed differently, and may arrive in any order."**

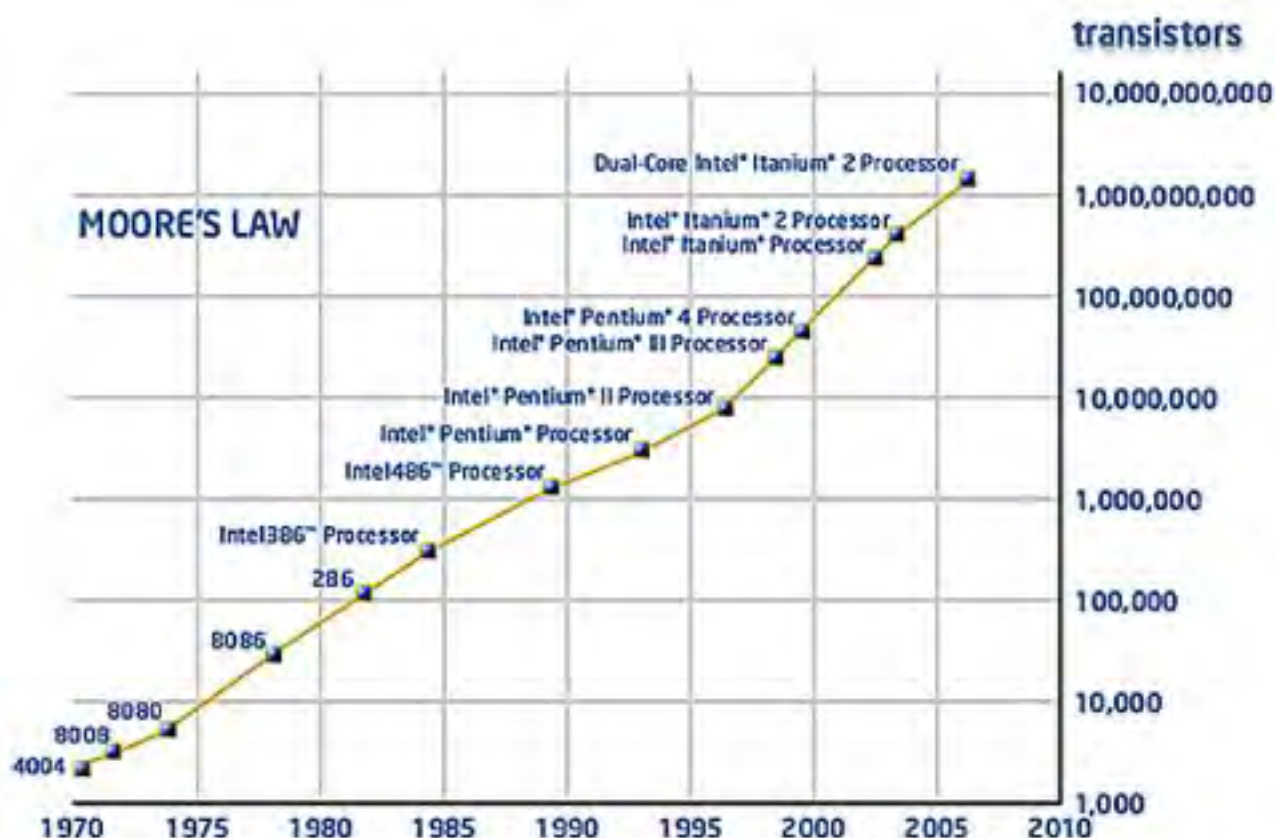
(<https://docs.oracle.com/javase/7/docs/api/java/net/DatagramSocket.html>)

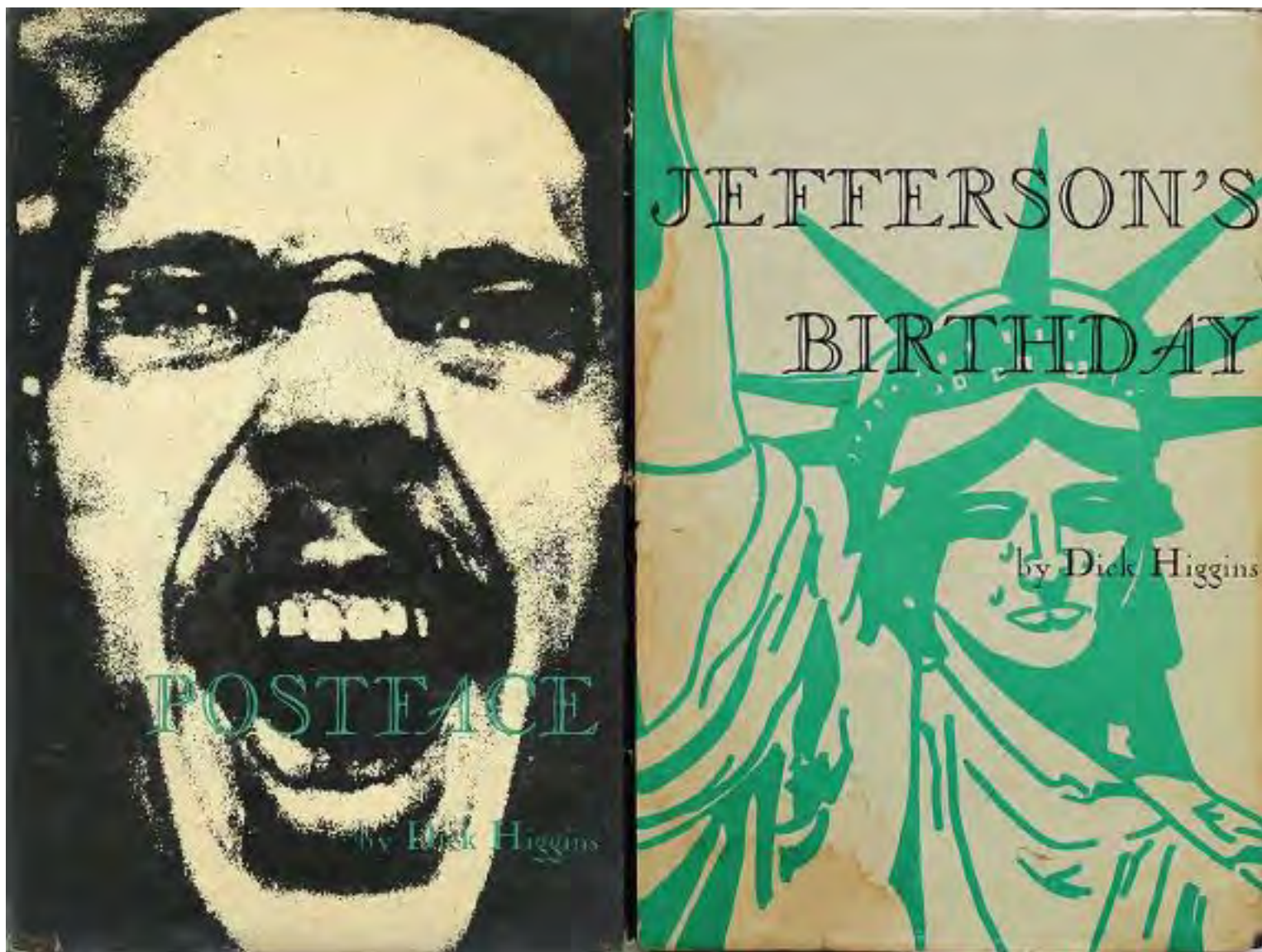


Comparison of circuit-switching (a telecoms technology) with packet-switching (used through the Internet). Circuit-switching can be disrupted by a fault on the network. Packet-switching can automatically re-route packets around faults. The datagram packet is re-assembled by the receiving computer according the header-data.



Gordon Moore: *Moore's Law* 1965. Computer scientist Gordon Moore, based on his experience with integrated circuits, predicted that the number of components (measured in transistors now) on a micro-chip would continue to double every 18 months, - *for the same dollar-price*. This Law enabled designers and engineers - and technology forecasters - to predict accurately how much computing power would be available at some future date. This Law also explains why each new generation of computers is twice as powerful - and the computer you really want is always too expensive.

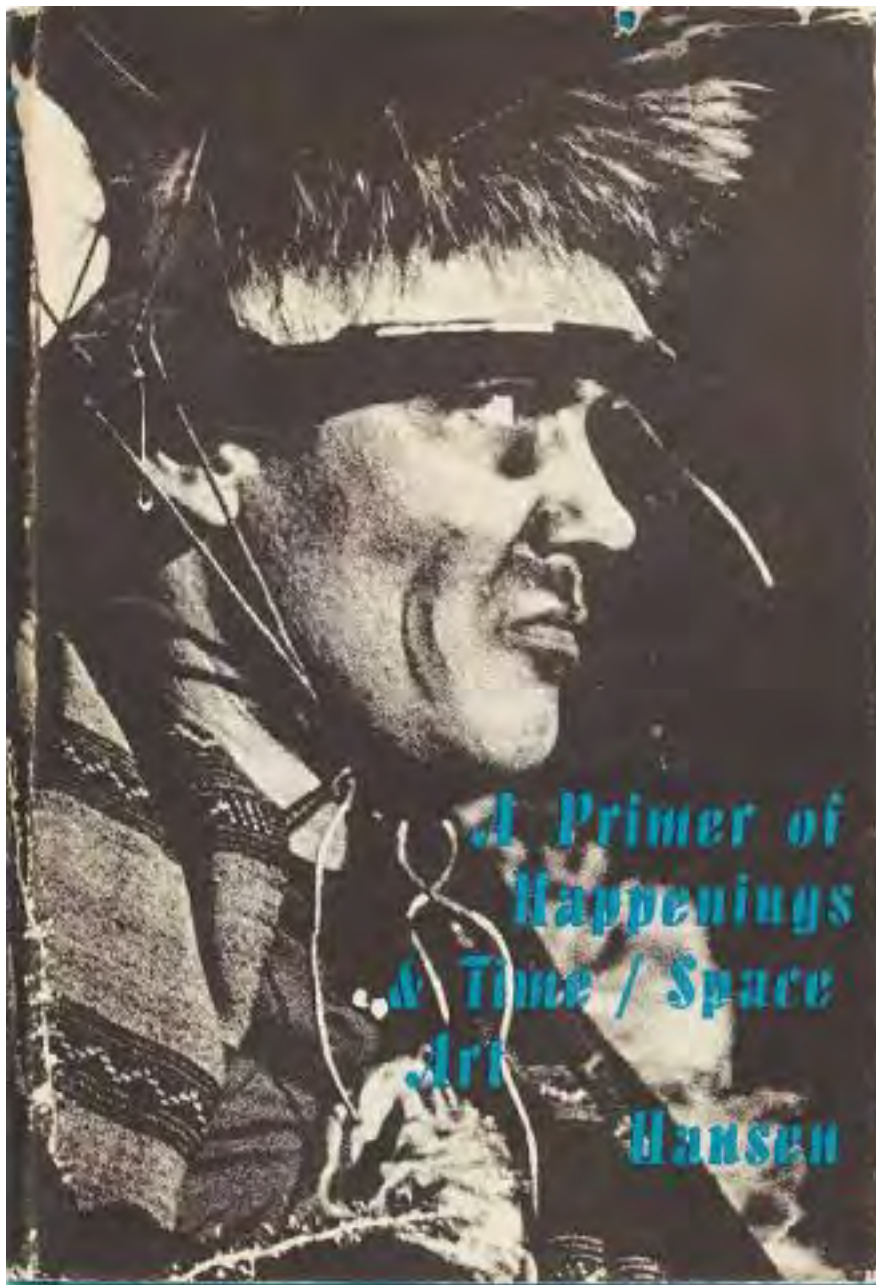




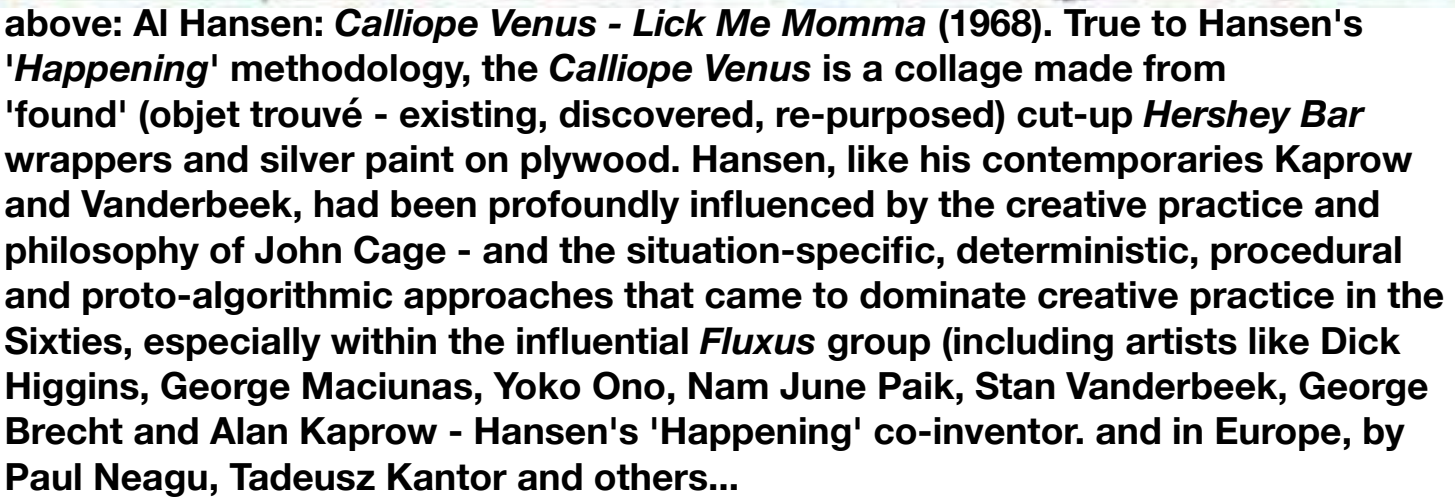
Dick Higgins; *Postface/Jefferson's Birthday* Something Else Press 1964. Higgins - the founder of *Something Else Press* impressed me most as a modernist composer, a co-founder of *Fluxus* and one of the inventors of 'algorithmic art'. For example, his *Danger Music No14* "Take a magnetic tape with anything on it, remove a pre-determined length of tape. Splice the ends of this length together to form a loop, then insert one side of the loop into a tape recorder, and hook the other side over a nail, hook or similar object, round which masking tape has been wound to protect the tape, and which has been placed at such a distance from the tape recorder that the tape has a minimum of slack without being tight. Play tape as long as useful."

(from Higgins: *Jefferson's Birthday/Postface* 1964)"

And what else is this but an *algorithm*? - a list of instructions that results in a scripted piece of music - or a *Happening* if performance is involved. Its similarity with lots of early computer-art work - it uses randomness, repeat loops, interaction etc - was fundamental to the *Fluxus* art of this period. It was this fusion of art and technology (the system, the tape-recorder, the methodology, the result) that still fascinates me. You could argue that it was a reiteration of DADA performance, but with the 'programming' aspect more dominant. Higgins was a co-founder of *Fluxus*; a founder and contributor of *Something Else Press* - which from 1961 published many Fluxus works.



Al Hansen: *A Primer of Happenings and Time/Space Art* 1965. I discovered Al Hansen's *A Primer of Happenings* in *Better Books*, and corresponded with his close contemporary Stan Vanderbeek (who wrote the '*Intermedia/Expanded Cinema Manifesto*' in 1961), invented the *Movie-Dome* and held multimedia immersive events there), and a little later (1974) I found Adrian Henri (he of the *Mersey Sound* poets) had compiled his history of this intermedia art in his book '*Environments and Happenings*'. Later in life, the fascination for me of the *Happening* came to be the realisation that it was (strangely) an example of a pre-digital methodology - an algorithmic scripted structure, the use of mixed media (multimedia), immersive content, interactive participation, using chance - in other words, *Happenings*, following the scripted events and musical performances of John Cage, Dick Higgins and Nam June Paik, and the events organised by Billy Kluver and Robert Rauschenberg in their *EAT (Experiments in Art and Technology)* developments, were a direct analog precedent of the digital interactive art installations and performances that were to follow in the 1980s... Kaprow was developing this art form precisely during the period when the theories, and the hardware and software, of the future was being developed (Licklider's *Man-Computer Symbiosis* (1960), Jay Wright Forrester's *Systems Dynamics* (from 1958), computers, packet-switching and computer networks (in the 1960s), etc) - there is this strange coincidence of what Carl Jung and Arthur Koestler called a 'synchronicity' in art and in science...





"We are on the verge of a new world/new technology/a new art" Stan Vanderbeek: *Culture: Intercom and Expanded Cinema* 1961



CULTURE: Intercom and Expanded Cinema A Proposal and Manifesto By Stan VanDerBeek

I should like to share with you a vision I have had concerning motion pictures. This vision concerns the immediate use of motion pictures . . . or expanded cinema, as a tool for world communication . . . and opens the future of what I like to call "Ethos-Cinema."

Motion pictures may be the most important means for world communication. At this moment motion pictures are the art form of our time.

We are on the verge of a new world/new technology/a new art.

When artists shall deal with the world as a work of art.

When we shall make motion pictures into an emotional experience tool that shall move art and life closer together.

All this is about to happen.

And it is not a second too soon.

We are on the verge of a new world

new technologies

new arts

"CULTURE: INTERCOM" AND EXPANDED CINEMA.

It is imperative that we quickly find some way for the entire level of world human understanding to rise to a new human scale.

This scale is the world. . .

The technological explosion of this last half century, and the implied future are overwhelming, man is running the machines of his own invention. . .

while the machine that is man . . .

runs the risk of running wild.

Technological research, development and involvement of the world community has almost completely out-distanced the emotional-sociological (socio-"logical") comprehension of this technology.

It is imperative that each and every member of the world community, regardless of age and cultural background, join the 20th century as quickly as possible.

The "technique-power" and "culture-over-reach"

Stan Vanderbeek: *Intercom and Expanded Cinema: A Proposal and Manifesto* 1961. And, at the very beginnings of this 'new media decade', Vanderbeek proposes his *Intercom and Expanded Cinema* manifesto - A visionary document - 6 years ahead of *Expo67*, 9 years ahead of Youngblood's *Expanded Cinema*...And you can see he is proposing an immersive environment for exploration of the potential of the new media...and not with 'profit' in mind, but for **"when artists shall deal with the world as a work of art"** - a triumph of the techno-optimistic vision. This was the 'art' vision to posit alongside the 'technology vision' outlined in J.C.R. Licklider's *Human-Computer Symbiosis* of the previous year. These two 'manifestos' together kick-started 21st century media. They were echoed in Dick Higgins *Intermedia manifesto* in 1966... Artists and Scientists independently glimpse the Sixties zeitgeist...



Stan Vanderbeek: *Movie Drome* (1963). Vastly prolific, Vanderbeek studied as an artist-architect at the famous Black Mountain College (where Happenings were invented (but not named) in 1952)- with the likes of architect-visionary Buckminster Fuller (he of the geodesic dome), *avant-garde* composer John Cage, choreographer Merce Cunningham (etc), and he went on to develop his experimental films in the late 1950s and 1960s, working with *Happenings* artist Allan Kaprow, sculptor Claes Oldenburg, and dancer Yvonne Rainier. He developed his *Movie Drome* using an ex grain-silo, pre-fab kit dome, and filled its inner surface with projected films. This must have been visually bewildering, as well as being truly immersive and multi-sensorial - even perhaps 'beautiful' for those inside. I corresponded with Vanderbeek in 1966, as part of the research for my graduate essay on the *Gesamtkunstwerk* and *Composite Art Work* - the evolution of the 'total art' idea - multimedia, synaesthetic, immersive and interactive - and he was incredibly helpful, sending me tracts, manifestos, poems. He went on to make some of the first computer-generated 'poem-films' with programmer Ken Knowlton '*Poemfield*' (1961 - see later), and became an influential counter culture activist and new media innovator...

(see Gloria Sutton: *The Experience Machine - Stan VanDerBeek's Movie-Drome and Expanded Cinema* 2015)

By the end of the decade, the early Sixties visions of Licklider and Vanderbeek had progressed and materialised - we had the fledgling Internet, and Sutherland, Forrester, Engelbart, Nelson and Kay had indicated the potential of computer graphics, systems-simulation, augmented computing, hypertext, the human-computer interface, and portable personal computing... the future of the media-arts was writ large... in zeros and ones...

As you will see, the art-media experimentation of artists like Vanderbeek, Rauschenberg, Hamilton, Paolozzi, Bowstead, McHale, Kitaj, Rickaby - and film-makers like Kenneth Anger, Everett Smith, Jack Smith - and artists working in the media of *Performance* and *Happenings* (Kaprow, Hansen etc) were essentially based on *collage* and *montage* (early 20th century art-media innovations), differing perhaps from DADA and Russian revolutionary art (films by Vertov, Medvedkin, Eisenstein etc) - and even the *Merz* work of Kurt Schwitters - by a reaction to new global art-markets following abstract expressionism, and by the new media of underground film, video and audio-visual projection and PA systems. Montage, the mechanical repro techniques and serialism championed by Warhol's *Factory*, the meticulous screen-print collages of Paolozzi - and his montage film *History of Nothing* (1960) - all indicators of the move away from mono-media towards mixed media - and in the case of Vanderbeek - towards sensorially immersive aesthetic experiences - towards 'total art' (the visionary objective of Wagner, Wiener, Moholy Nagy, Oskar Schlemmer and Antonin Artaud), and the *Happening* itself. By mid-decade, the immersive audio-visual experience was productivised as the *Disco* (Warhol's *Exploding Plastic Inevitable* 1966, Hills & Boyle: *Liquid Light Show* 1967). The *Discothèque* itself - a late 1950s-early 1960s invention - offered dancing not to live music but to records - is an indicator of the popularity of immersive mixed-media venues, as are the Jazz, Blues and Pop-Festivals emerging in the late 1950s and 1960s.

(see Cotton: mediainspiratorium - <https://mediainspiratorium.com>)



And this is what we were heading for: the club immersive experience, orchestrated by DJs and later VJs - the *Cream Club* in Liverpool, in the 1990s. This experience was imagineered in the Sixties - at commercial clubs - by teams like Warhol's *Exploding Plastic Inevitable* (from 1966), the UFO (*Underground Freak-Out*) club with Hills and Boyle: *Liquid Light Show* (1966); *Joshua Light Show* (1969) - the *14 Hour Technicolour Dream* at Alexandria Palace (1967) - and the big Sixties Festivals (Reading, Woodstock, Isle of Wight, Glastonbury etc); and later by *Raves* - the spontaneous, text (SMS)-engineered multimedia outdoor events of the 1980s and 1990s.



Jack Smith: *Flaming Creatures* 1963. Jack Smith's revolutionary experimental film made him famous overnight, as his movie was declared obscene and banned by the NY authorities. Smith broke completely with the American fundamentalist moral mainstream, filming his bi-sexual, trans-gender friends who in turn were interpreting Smith's visions of gender freedom of expression and artistic liberation. Smith's 43 minute film cost \$300. Smith described it as '[a comedy set in a haunted music studio.](#)'"



Barbara Rubin: *Christmas on Earth* (aka *Cocks and Cunts*) 1963. Warhol said she was the first to really get the multimedia thing. "[Barbara Rubin's 29-minute *Christmas on Earth* is the filmic record of an orgy staged in a New York City apartment in 1963. This double-projection of overlapping images of nude men and women clowning around and making love is one of the first sexually explicit works in the American postwar avant-garde...Many consider it to be an essential document of queer and feminist cinema..](#)"

(Daniel Belasco in *Barbara Rubin – The Vanished Prodigy* 2005). She introduced Ginsberg to the *Beatles*, introduced *Velvet Underground* to Warhol, featured on the sleeve of Dylan's *Bringing it all Back Home* (1965) helped organise the *International Poetry Incarnation* at the Royal Albert Hall in 1965, She was extremely cool - the muse and doyenne of the underground. I saw her at the Albert Hall in 1965, whirling a 16mm *Bolex* camera around her head, filming this first celebration of the counter-culture.



Andy Warhol: *Inner and Outer Space* 1965. A 16 mm film + video that shows Warhol *Factory* star Edie Sedgwick apparently conversing with her video alter-ego. This is notable as an early multi-screen presentation, predating the outpouring of multi-screen films during and immediately after Expo67 in Montreal (1967). We've seen that Warhol wasn't by any means the first artist to explore multi-screen (both Stan Vanderbeek and Ken Isaacs were showing a blitz of multi-screen presentation in *MovieDome* 1963 and Ken Isaacs in his *Knowledge Box* (1962), but this must be one of the first to combine live and taped video - the availability of video cameras was limited in mid Sixties. There are times in this 'movie' where Edie Sedgwick (on video) is apparently engaged in conversation with her filmed *doppelgänger* - it's very effective. Sedgwick has the pixie-cut, made famous earlier by Jean Seberg and Astrid Kirchherr, and later by Twiggy.



Bob Dylan + Daniel Kramer: *Bringing it All Back Home* 1965. From the Fallout Shelter sign - the Nuclear threat of the Cold War underpinned everything in the 1960s and 1970s - to the Jean Harlow article he's reading, to the blue cat, the formal pinstripe double-cuff shirt and black suit jacket worn with blue jeans and cowboy boots, *The Folk Blues of Eric von Schmidt* ('I heard this song from Rick von Schmidt on the green pastures of Harvard University'), the Lotte Lenya album of her husband's Kurt Weill songs, Robert Johnson album - the blues underpinned the folk-revival of the late 1950s and early 1960s that had rocketed Dylan to fame), *The Impressions: Keep on Pushing* album of 1964, *Another Side of Bob Dylan* - his fourth album (from 1964), from guitars and golfing umbrella against the elegant neo-classical fireplace, to the plush 1930s moquette *chaise longue* itself, the *Time Magazine* cover of Lyndon Johnson, Al Grossman's beautiful and sophisticated wife Sally - elegant in red culottes, a poetry book alongside a new Sony 6" portable TV (very high-tech at that time) on the side table, one of Kramer's prep-shots shows a hard-back *i-Ching* on the floor besides Dylan, a blues harmonica in his hand, a Françoise Hardy LP, Truman Capote's *Breakfast at Tiffany's* paperback - and so on. This was a catalogue for Dylan, aided and abetted by Grossman and Kramer... From 1962 Dylan rapidly became one of the key icons of the Sixties - joining James Dean, Marlon Brando, John Lennon, Joan Baez, Jane Fonda and this pantheon of super-stars that came to symbolise aspects of the counter-culture.



building of Dylan's 'brand image' (and his earnings potential) was Al Grossman's main task as his friend and manager, and the image shot by Daniel Kramer for the *Bringing it all Back Home* album sleeve synthesised his 'brand', drawing together the connotational clues that delighted his fans - it was after all, their own cultural-context too. It was part of Dylan's enduring success - his blend of intellect, poetics, viscerally attractive song-writing, his musical production values, his ability to project a very cool image that mirrored and amplified those of his fans, many of whom were influential taste-setters ('influencers' in modern parlance), meant that his talents were widely recognised, not least by Ray Foulk, his brothers and me on the Isle of Wight. Because we were brought up on the Beats, the Blues, the *Beatles* and the *Rolling Stones* - all Dylan fans too - Allen Ginsberg and Peter Orlovsky appear in Don Pennebaker's prototype 'pop-video' of *Subterranean Homesick Blues* that opens his *Don't Look Back* documentary, released in 1967. And Dylan had recorded his caustic commentary on the underground *Like A Rolling Stone* in 1965. Dylan was the Foulk's obvious, first and main choice to headline the 1969 Isle of Wight Festival. John, George and Ringo were there too, and Jane Fonda, Roger Vadim and Christopher Logue too.

Howard Luck Gossage: Selling Ideas: The Admen on New Culture

Gossage was one of the most influential of Sixties Admen - alongside David Ogilvy, Leo Burnett, Bill Bernbach, Jerry Della Femina - and Gossage was the genius who loved good ideas - and culturally meaningful mouth-pieces. He was the man who 'sold' Marshall McLuhan to the world. Around the mid-Sixties McLuhan's ideas were being absorbed into the mainstream - and being appraised and re-appraised by intellectuals like Jonathan Miller and cultural commenters like Tom Wolfe and it's the period that Gossage successfully promoted McLuhan's ideas and brought his work to a wider intellectual and commercial spectrum...



When professional Admen- like Gossage - realised the potential of advertising and public relations tools when applied to selling ideas, rather than (merely) selling products or services - they kick-started a kind of civic propaganda, not only drawing upon the late 19th and earlier 20th century on mass-messaging, statistical advertising and propaganda, but also including ethnographic, cybernetic and other ideas emerging in the mid-century (including Norbert Wiener on Cybernetics, Claude Shannon on Communications Theory; Hannah Arendt (*Origins of Totalitarianism*), and Gordon Pask, Stafford Beer and the work of other Second Order Cybernetic and Anthropological pioneers and (like Margaret Mead, Heinz von Foerster, Ernst von Glasersfeld and Gregory Bateson. Steve Harrison's 2012 book on Gossage *Changing the World is the Only Fit Work for a Grown Man* summarises Gossage's work and impact...enlarging 'advertising' into *Changing the World*.





Öyvind Fahlström: *Mao-Hope March* 1966 (film-still). Fahlstrom's short film (4.30 minutes) of his organised march/art-performance down Fifth Avenue in New York: "Öyvind Fahlström recorded the video *Mao-Hope March* on 1 September 1966 in the streets of New York as part of the multimedia performance '*Kisses Sweeter Than Wine*', presented in the autumn of that year in New York's 69th Regiment Armory. In 1973, he decided to present this short film as an independent work. The recording includes a demonstration organised by the artist in which a group of men and women carried six placards with photographs of the actor Bob Hope, representing the American dream, and one with a picture of the communist leader Mao Tse Tung, incarnation of the demonised communist ideology. While the demonstration was taking place, a popular radio announcer recorded people's comments and their answers to the question: 'Are you happy?'" (MACBA Barcelona: <https://www.macba.cat/en/art-artists/artists/fahlstrom-oyvind/mao-hope-march>)

There aren't many serious 'fine' artists who dared to intrude into politics, still less comment on global politics (In this decade of the Vietnam War, Apartheid, Civil Rights Marches, Anti-Nuclear Rallies, visual arts revolution, I can think of only Richard Hamilton (*Portrait Of Hugh Gaitskell as a Famous Monster of Filmland* 1964), Ron Kitaj (*The Murder of Rosa Luxemburg* 1960), John Lennon and Yoko Ono (*Bed-Ins* 1969) and some of the Fluxus works - can you think of any others?), but Öyvind Fahlström seems to be politically highly active as a central point of his art in the later Sixties - principally concerned with the mechanics of global politics, the power of the Oil companies and Countries, the absurdities of the Cold War - these were the issues alluded to in Fahlström's work.



Susan Sontag: *Against Interpretation* 1966. "The earliest *experience* of art must have been that it was incantatory, magical; art was an instrument of ritual. (cf. the paintings in the caves at Lascaux, Altamira, Niaux, La Pasiega, etc.) The earliest *theory* of art, that of the Greek philosophers, proposed that art was mimesis, imitation of reality." In this opening sentence of *Against Interpretation*, Sontag states the subject of her essay - a plea to return to that early *magical* experience of Art to accommodate our sensory response to the piece, rather than to ask what it means. She ends this essay: "What is important now is to recover our senses. We must learn to see more, to hear more, to feel more. Our task is not to find the maximum amount of content in a work of art, much less to squeeze more content out of the work than is already there. Our task is to cut back content so that we can see the thing at all. The aim of all commentary on art now should be to make works of art-and, by analogy, our own experience-more, rather than less, real to us. The function of criticism should be to show how it is what it is, even that it is what it is, rather than to show what it means. In place of a hermeneutics we need an erotics of art. [1964]" (Sontag: *Against Interpretation* 1966). Rob Doyle in a retrospective review in the Irish Times (2019) reinforces her views: "Many of the figures who Sontag championed in the sixties have since become canonical. Her searching intelligence is vivified by striking metaphor, as in this opening to an essay on Albert Camus: "Great writers are either husbands or lovers. Some writers supply the solid virtues of a husband: reliability, intelligibility, generosity, decency . . . Notoriously, women tolerate qualities in a lover – moodiness, selfishness, unreliability, brutality – that they would never countenance in a husband, in return for excitement, an infusion of intense feeling." The Beats too were iterating this message in their Whitmanesque proclamations.



Richard Thomas: *Justin de Villeneuve and Twiggy* in the 1967 BBC documentary *Man Alive* '*Top Class People*', Justin could read the runes, and abruptly re-styled himself for the later Sixties.. (stills from BBC TV: *Man Alive*. *Top Class People* 1967)



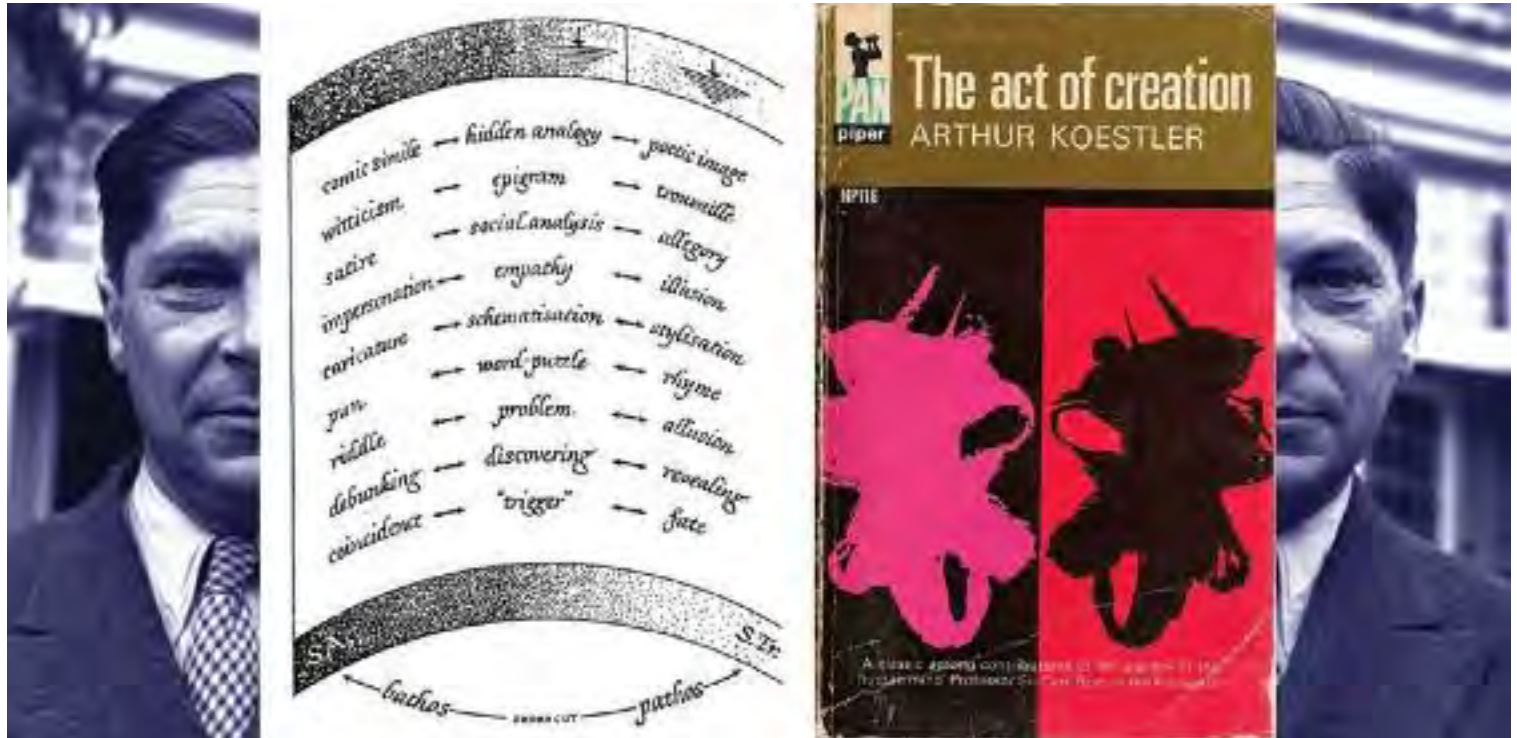
Lou Reed + John Cale + Andy Warhol: *Velvet Underground & Nico* 1967. Combining the drone sounds and compositional talents of John Cale, the poetic/lyrical powerhouse of Lou Reed and calibre fmousicians Sterling Morrison (guitar) and Maureen Tucker (drums), *Velvet Underground* were introduced to Warhol by hip film-maker Barbara Rubin who suggested adding the model and singer Nico - a potential Warhol starlet (Warhol was running his *Exploding Plastic Inevitable* multimedia tour during this time, integrating film-clips, light-slide-shows with performance and stage lighting during this time - inventing this kind of 'total art' performance.

My problem, I must confess, is that growing up in this fascinating *milieu*, with seemingly endless possibilities ahead of me, I still had hardly any idea of what *I* should be doing as an adult (ie when I 'grew-up' to my dad's liking - I'm still not sure what was meant by this) - in my mind I thought it implied wearing a suit and having a 9-5 job. In fact, looking back, I can see that I had no idea of the kind of 'job' I wanted - really no idea of what to do after art-school - no idea of 'academic progression' beyond going to the Hornsey Light/Sound Workshop for a post-graduate year (this was Autumn 1967 to Summer 1968). What was a 'job' anyway? It seemed to me that being an 'artist' embraced more than 'job' implied - it was clear, back in the Sixties, that being an artist involved *creating a role for oneself*, by yourself - it involved a wide range of tasks - observation, research, drawing, problem-investigation, problem-solving, approximate visualisation (sketching 'roughs'), practical production, presentation, critical defence and self-criticism and 'finally' reflective contemplation - all part of an ever-growing (spiralling upward?) repeated iteration. I'm afraid this is another throwback to Baudelaire and *flaneurism*. It was great hanging out with good people - people I admired, or who inspired me - and talking, making art when moved to it, swapping ideas - so I just 'drifted' into illustration - I'd gone to Art School because I had a talent for 'objective drawing' - this impossibility was the art school label for 'drawing realistically' from life - so illustration seemed the best bet. I had developed a style of illustration that I called 'dot-stipple' using hand-drawn ink-dots to trace the contours of light and shade across a face for example. And in those analogue days, black and white 'line' art was more in-demand in publishing than contone or full-colour stuff. By the later Sixties I had had some illustrations in Oz and IT, and did some book jacket designs for Mick Farren, whose studio apartment in West Kensington was fabulous - one of those Victorian studios Finborough Road way - with sloping North-facing ceiling, giant windows, high-ceilings, Farren explaining his theory of *macrobiotic backlash* - eulogising the importance of energy-giving meat-burgers...

Ah those studios! The best I experienced was a wooden barn, stack full of paintings, smelling of linseed and oil paints, down near Stroud, and it was gas-lit! Chris Robbins and I were invited to drink *Fino* Sherry - it was Geoffrey Payne's studio - he was friends with Laurie Lee, and spent his weekends at the Chelsea Arts Club. The sadness that followed his death in 1970, wasn't because i knew him very well, but more that I had lost touch with an Edwardian generation of bohemians - that extraordinary gas-lit studio...

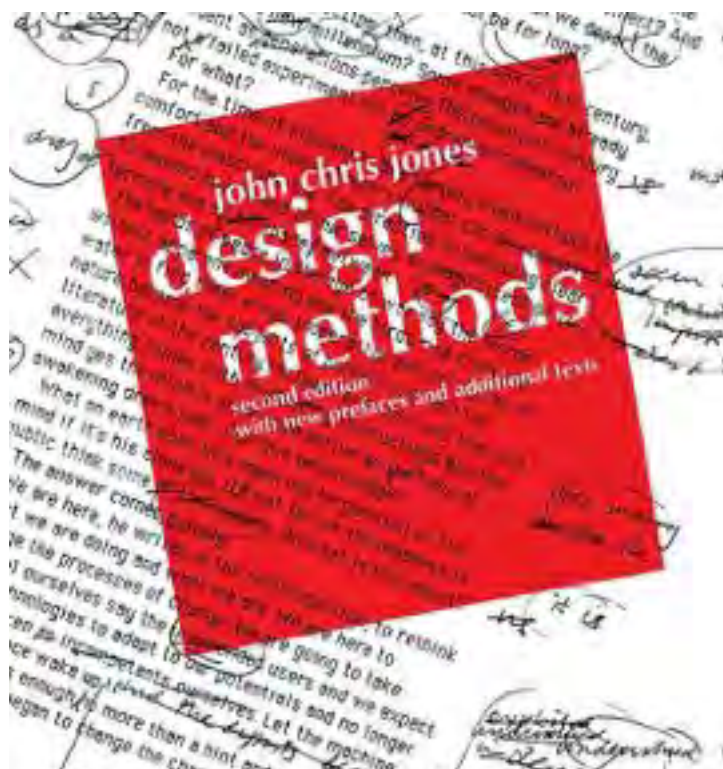
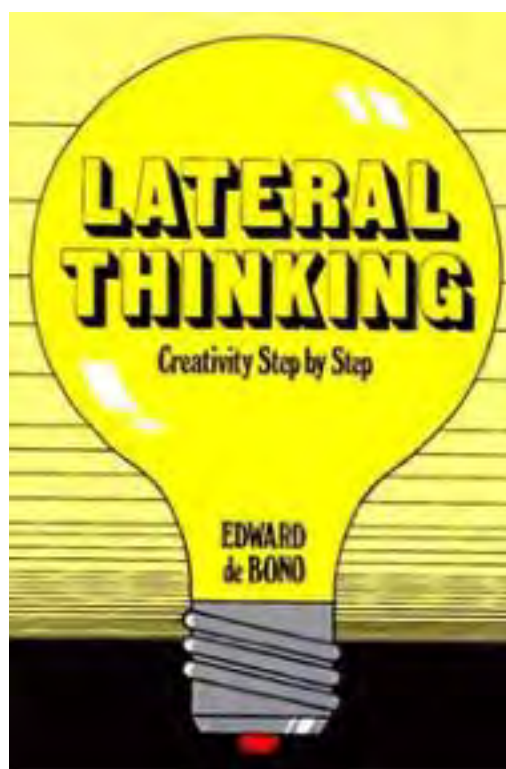
But so it goes, and fashions change in artist's studios too, from gas-lit barns to Manhattan lofts, from Parisian garrets to gated communities in the East End - to the Victorian studios enjoyed by the Pre-Raphaelites, then to studios glimpsed in art-films: Renoir's multiple Studios in Gille Bourdos: *Renoir* 2012, those huge abstract expressionist studios of Pollock and Gottlieb, the Stony Island studios of Stan Vanderbeek - Alfonse Mucha, Rauschenberg, Warhol's *Factory*, Jim Haynes' *Arts Lab* and many more. But part of my art-college mentality is pulled back to gas-light, dry sherry and the aroma of turps, oils and linseed. I still didn't know *what to be* in those early days at Art School - I had some talent in drawing, I loved print making and the adventurous graphics I had seen in film-titles (especially the intriguing *Kiss Me Deadly* titles sequence, *North by North West* titles by Saul Bass, and the absolutely new 70mm Panavision titles by Maurice Binder for James Bond's *Doctor No*. I was interested in all aspects of art and design - from creation to perception and cognition - in how it was conceived and how it was made to how much the viewer brought to their experience of it. I was especially interested too in Modernism, but there seemed no 'career path' that I knew of that embraced this range of interests...

But since absorbing sci-fi tenets from various authors - Heinlein springs to mind - I had somehow found a name for my potential line-of-work - it was an aspiration to be a '*generalist*' not a *specialist*. It was based on Arthur Koestler's analysis of the creative process - that it is rooted in the *bisociation of two or more un-related frames of reference* (Koestler: *The Act of Creation* 1964), and I figured that the larger the relevant matrix you were operating within, the better chance of sustainable creative success. This was especially relevant in the 'techno-arts' and is more so now in the *digital arts*. Rauschenberg's delicious discovery of the effectiveness of photo-silk-screen, collage and painterly image-making in the early 1960s, Dick Higgins and others of *Fluxus* inventing '*algorithmic Happenings*' and what George Brecht described as '*event scores*' (see Yoko Ono: *Grapefruit* 1964) both steps toward the *Conceptual Art* of later in the decade, and pointers to the emergence of a digital design process in the 1970s and beyond.



Arthur Koestler: *The Act of Creation* 1964. Koestler's book is the first that I came across that tackled the question of *what is creativity? how do you generate original ideas?* Koestler takes examples of creativity in the arts and the sciences, - and importantly - in humour. He devises a brilliant schematic (above left) to illustrate the parallels in the creative process across these different disciplines. He proposes that there is a common pattern in all forms of creativity, which he calls *bisociation* - the fusion of two (or more) previously un-related matrices of thought into a new meaning - a new idea, a new punchline - by means of abstraction, and comparison - analogies, metaphors, jokes, parables, satire, juxtapositions, experiment. In jokes and in humour generally, the audience is led to believe in a particular matrix of thought - a narrative, a logical sequence of events, that the comedian then subverts by switching to a new matrix (a new narrative paradigm) that completes the joke. The other useful book on this topic is Margaret Boden: *The Creative Mind* (1990).

There is of course a third book on this subject that I later found really useful - and whereas Margaret Boden's insights came from her work in artificial intelligence and computer-science, Mihaly Csikszentmihalyi comes from a psychological point of view in his: *Creativity - Flow and the Psychology of Discovery and Invention* (1997). Mihaly applies his theory of *Flow* to the issues of creativity, invention and discovery. *Flow* is Mihaly's descriptor for that delightful mental state we all enjoy when we are thoroughly immersed in an activity of our choosing - when we are 'on form', totally mentally, physically and emotionally immersed in a creative act. All three books - spanning some 30 years or more - are essential reading for those of us engaged in creative processes or trying to encourage creativity through teaching, and honing the student-centred, project-based approach to learning 'creativity'.



Edward de Bono: *Lateral Thinking* 1967 + John Chris Jones: *Design Methods* 1970.

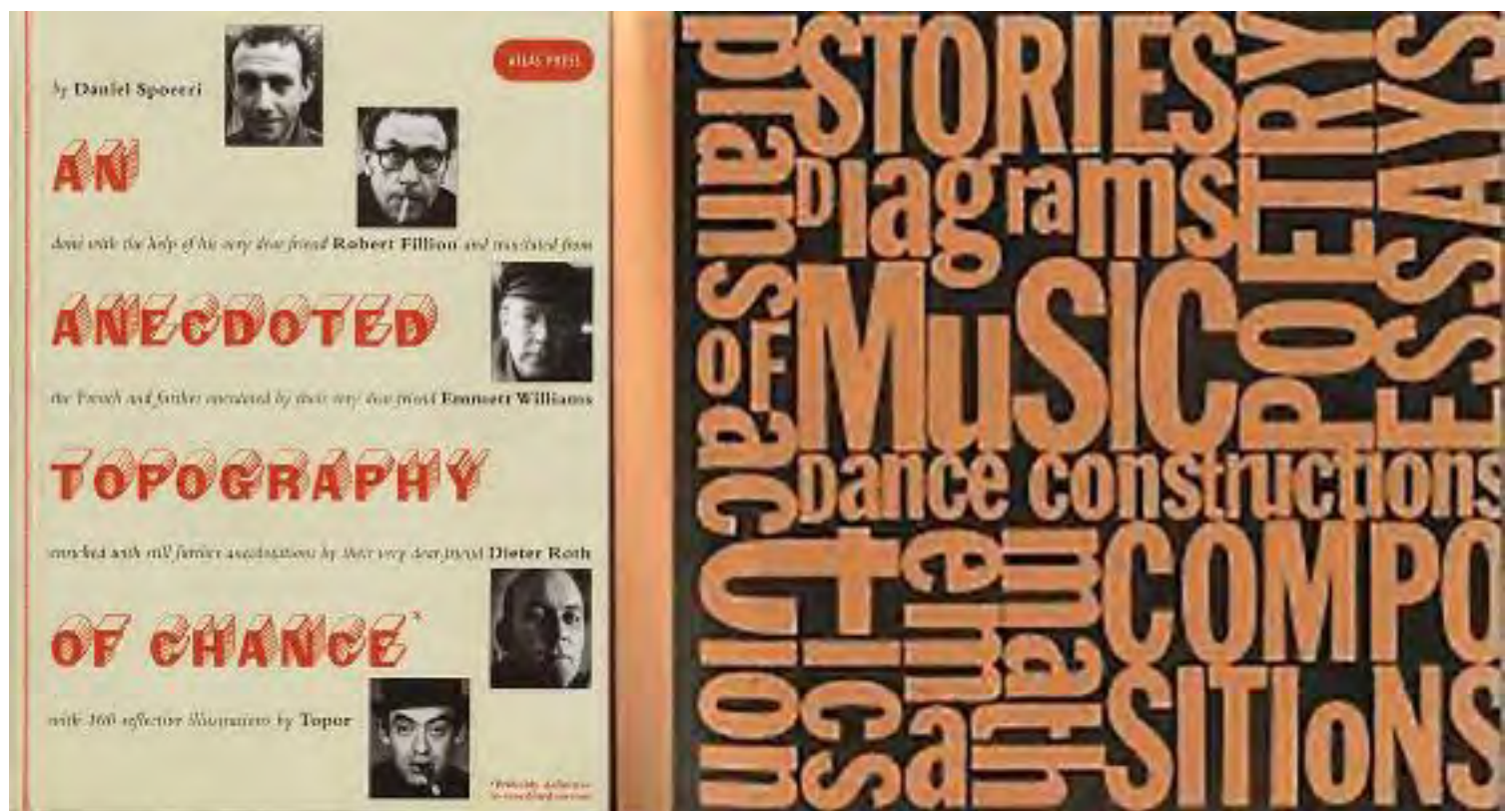
It wasn't just Koestler's book on creativity (Arthur Koestler: *Act of Creation* 1964) that played a core role in the design-revolution at the centre of Sixties culture. It was the radical re-appraisal of the methods and processes that underpinned creativity - of how we thought, how we organised our thinking, and how we learned to do this in the context of other creatives. Towards the end of the decade and the beginning of the 1970s there were several great insights, including Novak's *Concept Maps*, De Bono's *Lateral Thinking*, John Chris Jones' *Design Methods*, Victor Papanek's *Design for the Real World* - and the resurrection and expansion of earlier ideas like Alex Osborne's *Brainstorming* (from 1953), and Graham Wallace's '*Think Up*' and the '*Creative Thinking Process*' (from 1942), and the use of computers to build models of real-world processes and to simulate various solutions (based upon Jay Wright Forrester's *System Dynamics* - from 1958) and Stafford Beer's *CyberSyn* nationwide market information system for Chile (1970). In the 1990s at AMX Studios and FITVision, we were using brainstorming techniques, whiteboard 'concept-maps' tracking the development of idea and suggestions proffered, and digital photographs of the 'finished' whiteboards for individuals to take away with them for further development. And then there were the Stochastic methods that underpinned the work of many of the Fluxus artists (see Daniel Spoerri: *An Anecdoted Topography of Chance* 1965, La Monte Young: *An Anthology of Chance Operations* 1963) - as well as the welcoming of accident and chance in the development of **Happenings** (see Al Hansen: *A Primer of Happenings and Time/Space Art* 1963 + Adrian Henri: *Environments and Happenings* 1974). And the emergent forms that were the special interest of Steve Reich, John Cage and other composers in the 1950s and Sixties. There were also the ad-hoc collaborative experiments of Ray Johnson, the algorithmic 'event scores' of George Brecht, Yoko Ono, Dick Higgins and others (Higgins: *Postface - Jefferson's Birthday* 1964). George Brecht's invention of *Mail-Art* and other *Participatory Art-forms* (with Ray Johnson and others from late 1950s), and especially his algorithm-like 'Event-Scores' were revolutionary in themselves- so there was considerable formal and informal, logical and chance creative methods being explored the 1960s, setting suggestions for future creative agendas, including those appropriate for the Digital Arts of a couple of decades later.



1964. *Grapefruit*. Yoko Ono's book of 'event scores' - written instructions (these are *algorithms* in fact) describing actions that might lead to a revelation or new way of thinking - or an artwork, an event, a performance (etc). This approach, invented by George Brecht (see Brecht: *Chance Imagery* 1957 and Brecht & Hughes: *Vicious Circles and Infinity : An Anthology of Paradoxes* 1978) had been deployed by experimental music composers like John Cage, and *Happening* artists like Dick Higgins and Al Hansen. Ono's first husband Ichiyanagi Toshi had attended Cage's classes at the New York School School for Social Research and he and Yoko had joined Cage's circle absorbing Brecht's ideas that influenced the *Fluxus* group.



1959-62 George Brecht: *Drip Music*. I am arguing that these cryptic, *Zen Koan*-like 'event scores' devised by Brecht but used by many of the minimalist composers, and the artist-devisers of *Happenings*, are in fact, completely in-tune with the developments in digital computing and programming during the 1950s and 1960s. Dick Higgins, in his *Jefferson's Birthday/Post Face* double-book (1964) uses *event scores* throughout, often meant as philosophical catalysts to thought - as *conceptual art* in fact. For 'event-score' read *algorithm*.



(top) Daniel Spoerri + Robert Filliou: *An Anecdoted Topography of Chance* 1960 + La Monte Young: *Anthology of Chance Operations* 1963 (bottom) George Brecht: *Event Scores* c1960. These rationales and analyses of the role of Chance in Art - issues explored by the Dadaists and Surrealists (*Automatic Writing*, *Exquisite Corpse* etc), more recently by Jackson Pollock in his 'Action Painting', and analysed philosophically by Paul Feyerabend in *Against Method* a decade or so later. Chance - in the form of generated pseudo-random numbers - became an essential component of generative art-forms and computer games in the 1980s and 1990s and beyond.



Reyner Banham: *Theory and Design in the First Machine Age* 1960. “**Reyner Banham (1922-88)** was one of the most influential writers on architecture, design, and popular culture from the mid-1950s to the late 1980s. Trained in mechanical engineering and art history, he was convinced that technology was making society not only more exciting but more democratic. His combination of academic rigor and pop culture sensibility put him in opposition to both traditionalists and orthodox Modernists, but placed him in a unique position to understand the cultural, social, and political implications of the visual arts in the postwar period. His first book, *Theory and Design in the First Machine Age* (still in print with The MIT Press after forty years), was central to the overhaul of Modernism, and it gave Futurism and Expressionism credibility amid the dynamism and change of the 1960s.” (Nigel Whiteley: *Reyner Banham: Historian of the Immediate Future* 2001). **As Whiteley intimates, Reyner Banham knew what was going on. In the 1960s, at Art School, his book was one of the first that I discovered that tackled the issues that interested me most - the confluence of art and technology and style. Banham’s critical articles and essays were published regularly in the Architectural press, but also in leftish weekly magazines like *New Society*, where his *The Atavism of the Short-Distance Mini-Cyclist*’ - his critique of Alex Moulton’s revolutionary new bicycle was published in 1964. Banham had the delightful knack - like the *Archigram* team and the *Independent Group* - of fusing fine and pop-art, technology innovation and changes in life-style and fashion and making this in-flux culture his subject matter. Theory and Design. Sample: “The human chain of pioneers of the Modern Movement that extends back from Gropius to William Morris, and beyond him to Ruskin, Pugin and William Blake, does not extend forward from Gropius. The precious vessel of handicraft aesthetics that had been passed from hand to hand was dropped and broken, and no one has bothered to pick up the pieces. When Gropius, in the *Bauhaus Proclamation* of 1919, talked of handicrafts he was, effectively, talking to himself. His re-establishment as one of the leaders of modern design after about 1923 was as a head of a school devoted to Machine Age architecture and the design of machine products, employing a machine-age aesthetic that had been worked out by other men in other places.” (Banham: *Theory and Design in the First Machine Age* p12). He is refreshing, insightful and fun - try him!**

Whiteley’s ‘historian of the immediate future’ description echoes Marshall McLuhan’s dictum about artists being the *early-warning system* of our culture. And it was Banham, the Independent Group - especially John McHale - and the experimental architects - the Archigram group - who illustrate this dictum so well in the 1950s and early 1960s. And of course the real inheritors of Bauhaus thinking were institutions (roughly in chronological order) like: Chicago Institute of Design, Black Mountain College, ARPA, Royal College of Art, Stanford, MIT Media Lab, Xerox PARC, Apple Advanced Technology Group - and others working in the fluid flux between hardware, electronics, technology, product design and software, networking and consumerism. These were the guys and gals who invented the 2nd Machine Age - the cybernetic age - and note how cybernetics is coeval with Pop Art...interesting *n’est ce pas?* (I’m thinking of, for example, Norbert Wiener: *Cybernetics* 1948 and Eduardo Paolozzi: *I was a Rich Man’s Plaything* 1947).



Alex Moulton: *Bicycle (Moulton Mini)* 1962 - This cool, modernist advertisement for the first 'small-wheel', fully adjustable 'mini-cycle' changed the face of cycling in the Sixties. Moulton was an engineer-inventor who worked with Issigonis on the BMC Mini motorcar, and thought that the bicycle needed a radical re-design, for ease of mounting, handling and riding. His Moulton Mk2 'spaceframe' mini-cycle (below) followed in 1982. It seemed to me to be inspired by Buckminster Fuller's geodesic principles - quite the coolest around. I did some '50-in-4' time-trials on a second-hand *Raleigh* with derailleur gears in the very early Sixties, and Moulton's designs completely refreshed bicycle design - the result of careful historical and ergonomic research and initially as a response to the Suez fuel crisis in the late 1950s.





Well before the Sixties, the French company Velo produced these highly popular, and extremely functional **Solex** motorised bicycles (above) - powered simply by the friction of lowering a running engine onto the front wheel - when you stopped, you lifted the engine back towards you by grabbing the chrome hand-rail. You could see these all over France in the 1950s and early 1960s. For me they were the kind of cheap, stripped-down personal transport design that promised and delivered on price, performance, and had that essential element, 'cool' - (like my *D-Type Lambretta* scooter) - and the Solex sported only a 49cc engine, which made it so cheap to run. The Maclaren *Baby Buggy* (left) - another first for British product-designers - was a life-saver for mums and dads with toddlers - with one-hand (and a foot) you could fold and erect the pram, holding your toddler in the other arm - it made it so easy to get on a bus or a train. My mate Humph and I would take my daughter Amanda on long cross-country-walks in search of village pub lunches near Salisbury and elsewhere, lifting her over barb-wire fences, through hedgerows and over styles, find a lovely pub, eat sandwiches and have a pint, while the landlady fussed over Amanda, elegant in an Afghan Koochie-dress and Tibetan sheepskin...

Before the Sixties

Counter Cultures

Now, counter-cultures have probably been a feature of all cultures. As a species, we need an *outsider* to objectively 'see' us as we are - and to 'report back' - it's an essential feedback mechanism in any culture. (McLuhan pointed out that fish know nothing about water - they can't 'see' the medium that is their environment). McLuhan also called artists '**cultural distant early-warning systems**' - drawing a metaphor on the US anti-aircraft and anti-missile computerised RADAR early-warning systems like *DewLine* (from 1957, and *SAGE* from 1963). These integrated systems combined strings of RADAR ground-stations, and telecoms and radio networks linked to USAF airbases and later to anti-missile silos - initially they promised a '4-minute warning' against enemy attack. Artists, in McLuhan's metaphor, promise a cultural early warning system in both their art-works and in their life-styles because *they live in the present* (and don't look at the world through a *rear-view mirror* as most of us do): "**I think of art, at its most significant, as a DEW line, a Distant Early Warning system that can always be relied on to tell the old culture what is beginning to happen to it,**" (McLuhan: *Understanding Media* (1964))

And all through the late 19th and 20th centuries, our Western cultures spawned youth and adult sub-cultures, many on the basis of urban poverty and crime, some resting upon political or aesthetic perspectives, and before we examine the Sixties in detail, let's cover those that impacted upon us in the 20th century...Take the literary and artistic 'bohemian' styles of the Edwardian period, with their adoption of pre-modern hair-styles, fashions, and extravagancies associated with exponents such as Aubrey Beardsley, Oscar Wilde and Jean Cocteau; the Cabaret period of the Weimar Republic, the denizens of Soho and Fitzrovia in the 1930s and 1940s, and lots more. (for an expansive overview of 'counter-cultures' see Ken Goffman (aka R U Sirius): *Counter Culture Through the Ages* 2004)

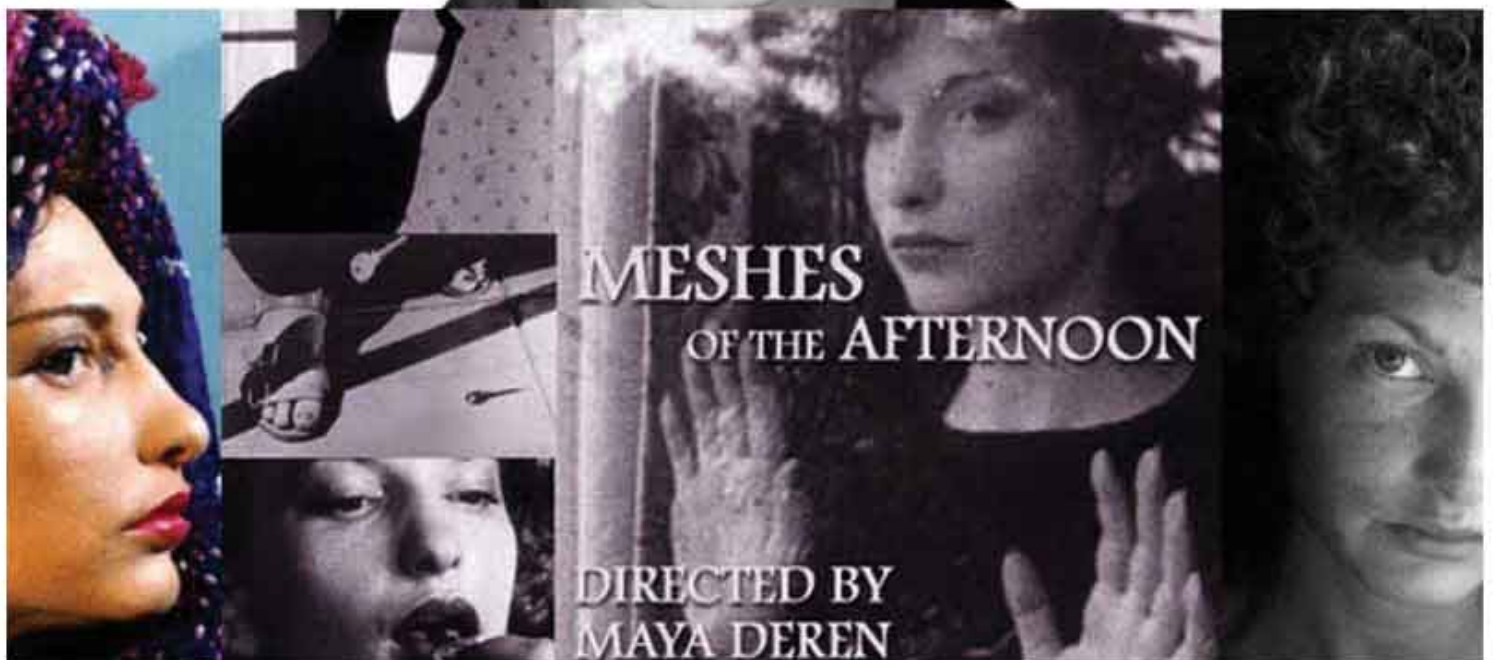
But this is about the 1960s, and much of the art and design and culture of the Sixties emerged from the 'underground' and from the *Street* and includes the influence of outsiders, especially the art *avant garde*, the bohemian fringe, street gangs, and perhaps especially the Afro-American, African and Caribbean, music and dance-related street styles and fashion. These are some of the 'influences' that impacted upon me:



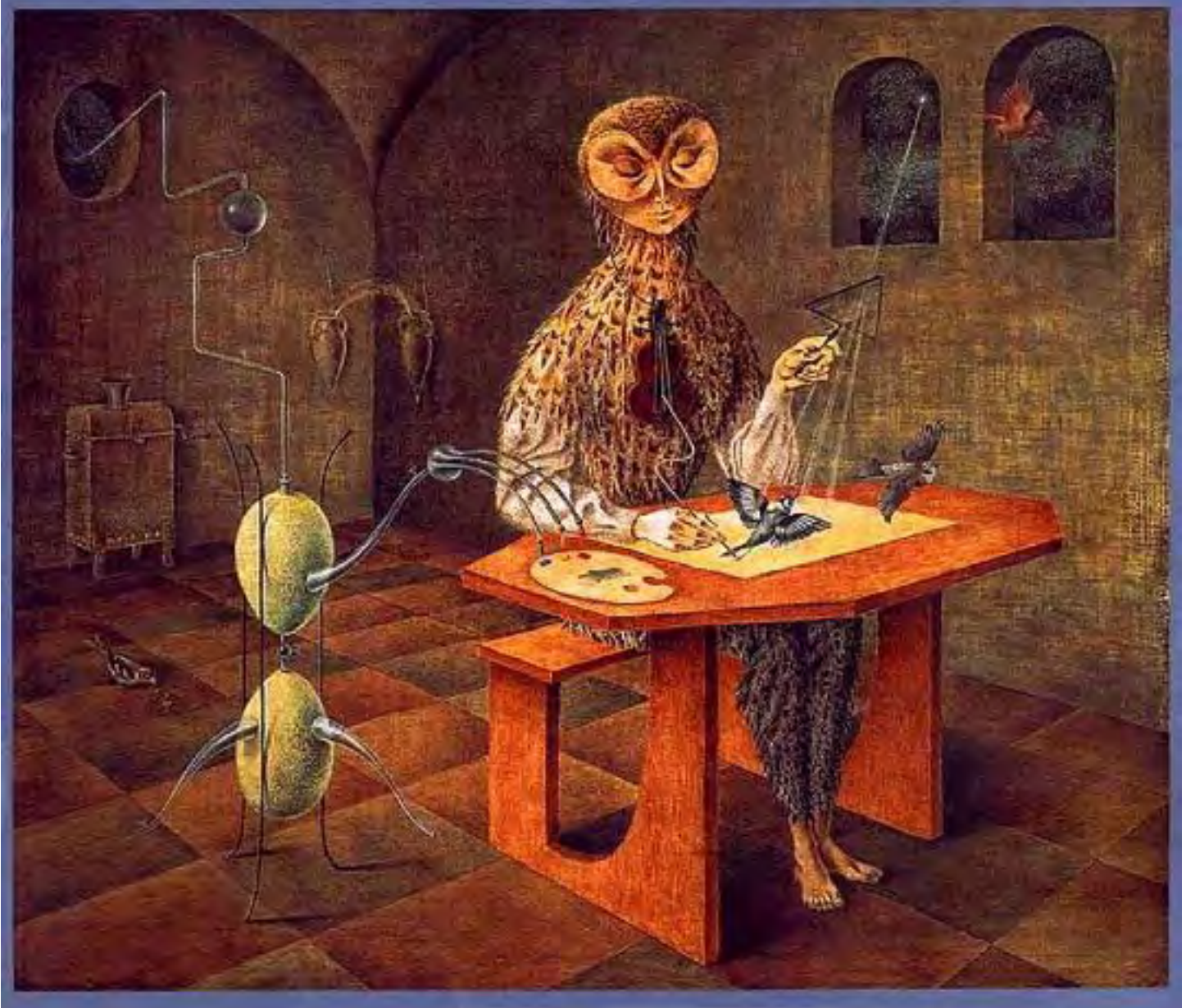
Peter Busa: *Original Sin II* 1946. The impact of *Surrealism* on indigenous American Art was idiosyncratic - such as this painting by the NY School Peter Busa, which drew heavily on the 'automatic' technique of the Surrealists :

“Most American artists paid little attention to the European surrealists' revolutionary ideals. Instead, they focused on surrealist techniques, content, and attitudes, and combined bits and pieces of surrealism with other elements to create a wide range of hybrid forms. During the 1930s and early 1940s, for example, some artists combined surrealistic imagery with the representational style and socially conscious subject matter of social realism (which was one of the strongest forces in American art of the time). During the 1940s, Americans were able to learn about surrealism more directly, from surrealists including Breton, Ernst, and Tanguy who sought refuge from war by moving to America. These artists added an infusion of creative energy into their new environments while making important work of their own. Their presence provided New York-based artists such as Arshile Gorky, Robert Motherwell, Mark Rothko, and Jackson Pollock with a closer knowledge of surrealism, which in turn became an important influence on the development of abstract expressionism. As these wide-ranging examples demonstrate, although surrealism never became a coherent movement in the United States, its influence had a significant impact on American art.” (Resource Library Magazine, Smart Museum, University of Chicago).

And what really interested me was the impact of the women surrealist artists - some American-born, others expatriots who had escaped from Europe in the late 1930s:



Maya Deren: *Meshes of the Afternoon* 1943 Daughter of an *emigre* Ukrainian psychiatrist, Maya Deren was a talented dancer, choreographer, poet and photographer who became a leading proponent of an *avant garde* genre of film-making (dubbed *Trance films* by some) that used the camera as a tool for psycho-sexual self-investigation. Christened Eleanora Derenkowski, she adopted the name Maya Deren in 1943, the same year she made her first and best-known film *Meshes of the Afternoon* with her second husband, the photographer Alexander Hammid. With this, and the other films she made in the 1940s, in which she often acted, scripted, and choreographed (as well as conceiving and directing) Maya Deren established herself as a pioneer of American *Avant-Garde Film*. Her *Trance films* sub-genre influencing a string of counter-culture film-makers including Kenneth Anger (*Scorpio Rising* 1964), Curtis Harrington (*Fragment of Seeking* 1946), and Stan Brakhage (*Dog Star Man* 1961). I find artists like Deren fascinating because of the seamless way they seem to integrate their wide range of creative talents. Deren, like many 20th century artists, use the new media to integrate earlier mono-media and to examine their own personal gender and consciousness in the light of Freud, Jung, Adler etc.



Remedios Varo: *The Creation of the Birds* 1957. I love Varo's paintings - as a Republican she fled Spain after the Civil War and then left Europe in the late 1930s and moved to Mexico, where she joined a loose group of ex-patriot and local Surrealists including Leonora Carrington, Dorothea Tanning, Frida Kahlo, Roberto Matta, Wolfgang Paalen and Wifredo Lam, Gunther Gerzso. And in Mexico especially they found a sympathetic culture of shape-shifting proto-surrealist beliefs and mythologies deriving from Olmec, Mayan, Aztec and other pre-Columbian indigenous cultures, and current local festivals like the *Day of the Dead*. And here (Maria) Remedios Varo found the perfectly supportive culture to develop her own beautiful esoteric ideas - her own mix of Catholicism, the Occult, Alchemy, and in-depth psychology. I love especially the alchemic tropes in *Creation of the Birds* - the colour-distilling alembic glass instrumentation collecting cosmic dust to make pigments for the bird-god's work - the equilaterally triangular magnifying glass focussing photons from a distant star, the musical stylus plugged into the miniature guitar. Varo and other surrealists - many of them women - kept the 1930s Surrealist ideas flourishing, and expanded them into a post-Surrealist canon all their own. The other thing I loved about this later Surrealism is that it was successful despite departing from the rather closed borders of 'conventional' modernism. That established these artists as 'outsiders' as they firmly injected the Blake-ian Spiritual vision back into Art...

(see: Stefan van Raaij: *Surreal Friends. Leonora Carrington, Remedios Varo and Kati Horna* 2010)



Leonora Carrington, Remedios Varo, and Leonora Carrington - three painters and explorers of the unconscious - fellow -travellers in the exploration of oneiric imagery, superstition, occult and mythic imagery. These artists - all deeply embedded in the European Surrealist tradition, nevertheless developed their shared interests in mystical Mexico and in their own unique cosmologies - and their cats! below: paintings by Fini, Varo and Carrington



And coincident with this 1950s wave of the Mexican surrealists, in the USA another strand of enquiry contingent to the outsider, the 'American existentialist', and the development of the 'underground' as a sub-culture was the development of the science of future-speculation and scientific scenario-planning, and the development of digital computing, cybernetics, robotics, and communications theory...which in turn, inspired science-fiction writers of the calibre of Philip K. Dick, Isaac Asimov, Robert Heinlein, Kurt Vonnegut and Frederik Pohl... But that comes a little later...



Leonora Carrington + Leonor Fini - There was a mystical convergence in the work of the 'Mexican surrealists' like Carrington, Leonor Fini, and Remedios Varo - a similarity in subject matter, pictorial technique and the integration of dream-imagery, spiritualism, and occult-imagery in their fully realised oil paintings. Their work came from the same roots as the male Surrealists - reflecting the impact of Einstein, Jung and Freud made re-informing and questioning our known world with all its Victorian certainties, and in a way preparing us for the surreal break-down of physics in *Quantum Theory* in the 1920s. With cosmologies as unique as those of William Blake and the transcendent poets; Aleister Crowley, Pyotr Demianovich Ouspenskii, George Gurdjieff, Helena Blavatsky- the wave of spiritual revivalists and occult theorists that coincided with the development of modern psychology - and modern art and literature - around the birth of the 20th century - what was more natural than these women artists should be attracted to *Surrealism* - the art of the unconscious?

And these women, especially, were living ahead of their time, developing a free-feeling, free-thinking, interior and exterior life-style that in many ways was a model for the two generations afterwards - the Soho bohemians, the Carolyn Cassady's, the Joyce Johnston's, and Diane di Prima's of the Beat generation, and impacted upon the Pauline Boty's, the Julie Christie's, and the Gillian Hills' and other style *iconographs* of the early 1960s...

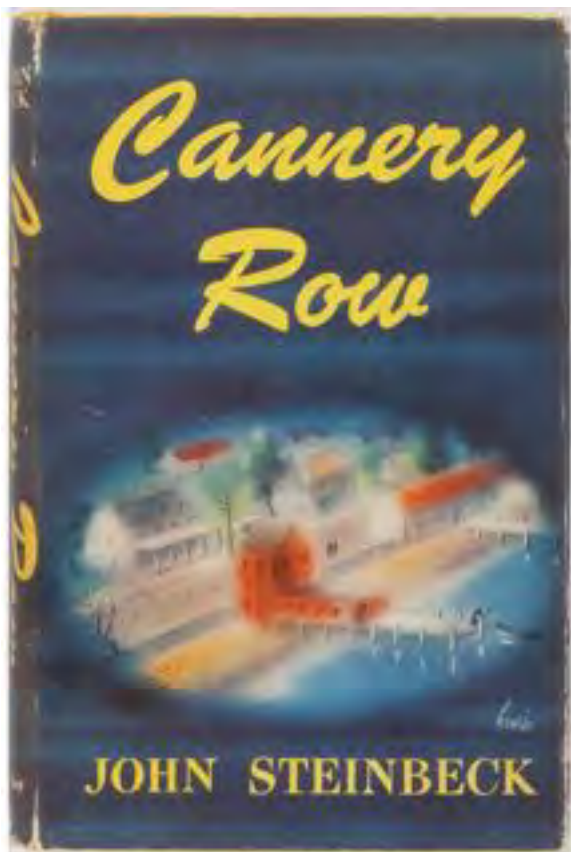
Photographer-artists like Ed van der Elsken in Europe and Robert Frank in the USA - and several others - began to record the various sub-cultural styles and social *mores* emerging through the 1950s, more obvious in the bohemian fringes and societal avant garde...



Ed van der Elsken: *Love on the Left Bank* (1956). Elsken was a counter-cultural street photographer, embedded in Europe's existing underground, working in his native Amsterdam, in Paris - where he worked for Magnum Photography - and published *Love on the Left Bank* - and later in the 1960s, around the world, he published his collection *Sweet Life* (1966). When you live in the underground - in this case in the Left Bank, Paris, then, like Atget in the 1930s, you mix with with a liminal culture, a culture on the edge, unconventional, pushing the borders of sex, crime, the conventional....



Robert Frank: *Rodeo New York City* 1954. Frank met Jack Kerouac in New York in 1957, showed him some of the photographs (black and white glossy prints) he was going to include in his book *The Americans* - and Kerouac, identifying with Frank's subject matter - the "ignored and rejected lives" - the underside normality of the *American Dream* - and offered to write an introduction. Frank's book was published in 1959 - a year after Kerouac's *The Subterraneans*. *The Americans* became Frank's best-known work.



Imaged by Heritage Auctions, HA.com



So, these were some of the cultural icons I was collecting and collating in my teenage consciousness, and it was this cerebral collection I returned to in my seventies, some 50 years later and began compiling them as an online archive (<https://mediainspiratorium.com>) - so they have remained with me as profound influences all this time.

The intellectual, laid-back marine-biologist and zoologist Ed Ricketts - the main protagonist in Steinbeck's delightful *Cannery Row* (1945) and *Sweet Thursday* (1954), and central to Steinbeck's *The Log from the Sea of Cortez* (1951) - an account of their field trip to the Gulf of California. Ricketts corresponded with his friends - among whom were the writer Henry Miller and the mythographer Joseph Campbell. It's Ricketts life-style and Steinbeck's pen-portraits of his circle of down-beats, bums, bohemians, intellectuals and artists in Monterey that I thought was important here. Sadly, there's not much visible of Ricketts's *Cannery Row* in Monterey anymore, but you can still wander along the pebbled shore-seafront and use your imagination...

“That’s because our teenage years are a time of rapid change. That’s why cognitive neuroscientist and teen brain expert Sarah-Jayne Blakemore recently described the unique challenge that adolescence represents as a “perfect storm” thanks to the simultaneous and sudden increase in “hormonal changes, neural changes, social changes and the pressures of life”. To that list, she could easily have added personality changes.” (Christian Barrett at bbc.com 2018).

In media terms, this period - the 1940s and 1950s - also marked the conception and invention of the *digital computer* (Turing, Zuse, Von Neumann, etc); *Game Theory* (von Neumann & Morgenstern: *Theory of Games and Economic Behaviour* 1944,); *digital information theory* and *cybernetics* (Shannon, Weiner etc); the transistor; modern electronic television; tape-recording; the electric guitar; the 45 rpm single; *Bebop* jazz; Rock’n’Roll; Electric Blues; R&B; British Blues; Trad Jazz; Skiffle; Beat literature... So the Fifties was a great period to be growing up in, even though for the first half, we still had food - and sweet - rationing and the government-supplied food supplements like California Syrup of Figs, over-sweetened condensed orange-juice, and Cod-liver oil. It was only later, in my twenties, that I discovered the books of Elizabeth David, that culinary pioneer, writing about the food of France and the Mediterranean countries. And I was lucky - I got to Grammar School, and met some middle-class kids and their parents, some of whom were bohemian intellectuals who introduced me to politics and socialism, folk music, art and literature...

But it was the abiding influence of the *Surrealists* - the visual art, and the poetic exploration of the unconscious that really set the tone of an alternative culture - not least in the liberation of the women protagonists. Women like Eileen Agar, Remedios Varo, Leonora Carrington, Leonor Fini, Dorothea Tanning...



Dorothea Tanning: *Eine Kleine Nachtmusik*: 1943 (+ Dorothea Tanning: *Birthday* (self-portrait) 1942). In this early painting (following her *Birthday* 1942 - above right), Tanning establishes her claim to be a surrealist. At this time she is living with Max Ernst in Arizona and is fascinated by the Sunflowers she has planted outside their ranch. She says of the painting: “**It’s about confrontation. Everyone believes he/she is his/her own drama. While they don’t always have giant sunflowers (most aggressive of flowers) to contend with, there are always stairways, hallways, even very private theatres where the suffocations and the finalities are being played out, the blood red carpet or cruel yellows, the attacker, the delighted victim....**” (Tanning). It is one of my favourite paintings - the girl (animated by her long hair flying upward - in fright?), the life-size doll (*doppelganger*?) leaning against the door - the aura of mystery implied in the perspective rank of hotel doors, (one partly open with the promise of golden light), the stairs, the sunflower. There is a theatrical, dramatic/ cinematic still-frame here - part of a mysterious narrative that the observer conjures for themselves. Tanning, along with Leonora Carrington, Kay Sage, Frida Kahlo, Remedios Varo and others, were part of the surrealist elite, some of whom had escaped fascist Europe and found a haven in the Americas. This is a chapter of the surrealist history that has only (in the last few decades) thankfully been explored, revealed and studied by mainly female art historians.

These surrealist single-frame ‘narratives’ (*iconic novels*?) - are fabulous - visual enigmas posed by the painter for every observer of the painting - a kind of timeless, oneiric *visual poetry*, caught in a gestalt mnemonic vision - and they appear first embodied in the *metaphysical paintings* of Giorgio de Chirico around 1911, then explored by Max Ernst in his collage books, and by Rene Magritte, Paul Delvaux, Tanning, Remedios Varo etc, later in the 1950s...

There are all the clues to an interrupted story of which we just glimpse one moment - a *still-frame story* chosen by the artist to provide us with a bare minimum of data from which to extrapolate a whole narrative. This illustrates the very notion of our participation and interaction with a work of art. It is like those parlour games where a few simple questions elicit a subconscious narrative - or better yet, like the *Exquisite Corpse game* invented by Breton, Tanguy and others to garner a glimpse of the collective unconscious. Or like Max Ernst's wordless graphic novels - *Malheurs-des-Immortelles* (1922) and *Une Semaine de Bonte* (1929). Or indeed like many of the paintings of Leonora Carrington, Kay Sage, Frida Kahlo, Gertrude Abercrombie, Valentine Hugo and Remedios Varo. Dorothea Tanning is in this tradition of 'non-linear' or 'iconic' narrative painting.



And it wasn't just in their art-works that these Surrealist women were breaking new ground, despite the apparent misogyny of most of the male artists, art critics, and male curators, commentators and other pundits at that time. It was in the newly invented and often outrageous (read: ahead of their time) life-styles they were inventing as it were to flaunt and to challenge the male hierarchy. And they often used nudity or partial nudity to make this point - consider the group photographs of surrealists that include nudity - its only the women who are rejoicing in their own bodies and in their femininity. The men only participate as voyeurs or fully-clothed gropers. And consider this intriguing photograph of Leonor Fini, taken c1938 - one of many in which Fini celebrates her love of androgyny and sexual provocation - she despised the Surrealists for their attitudes to women, and for their sexism. Here she is with a Lion's mane-like hat, in a bustiere and suspenders - purposely provocative to the all-male Surrealist hierarchy at the time - most of whom were womanisers...

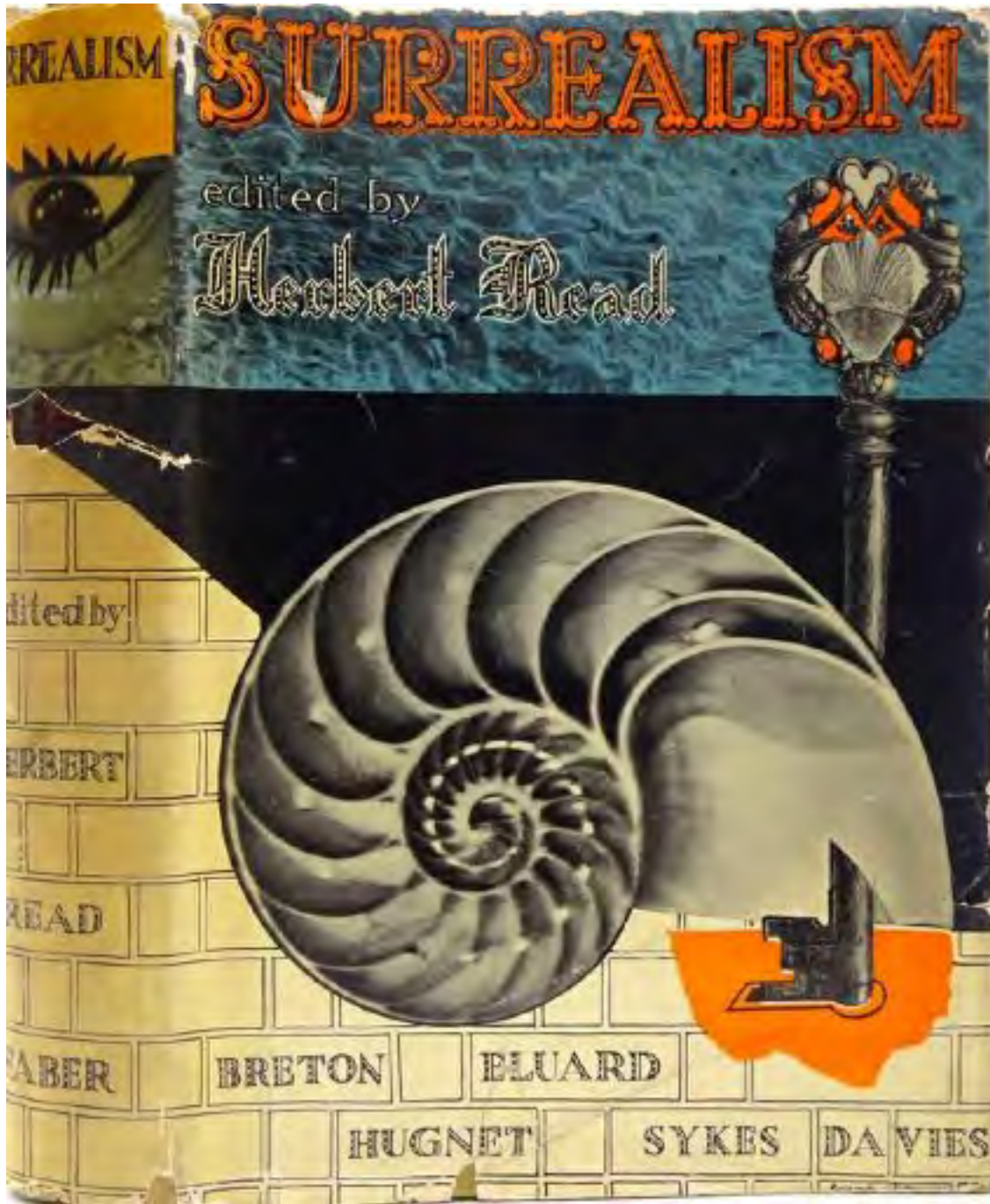
Extending the insights of Max Ernst in his fabulous graphic-montage single-frame enigmas of the 1920s, it was the female Surrealists - and their fantasist sisters - who extended this iconic narrative form into a rich arena for the painter, where dream images, pictorial landscapes and interiors, could marry with mystical and occult ideas and archetypes and personal, psycho-sexual imagery that became the particular creative terrain that they explored and triumphed within.



The British-Argentinean Surrealist **Eileen Agar** - here photographed in 1937 by her lover, the photographer **Joseph Bard**. Agar was a Slade School trained painter - and made her first surrealist work - *The Flying Pillar* - in 1930 - after meeting Andre Breton and Paul Eluard while she was living in Paris (from 1928). Agar displays the same kind of awareness and pride in her sexuality as Leonor Fini and other surrealist women of this time - as if they had an awareness of the future of femininity and a complete dis-regard for contemporary notions of social propriety. *These girls were inventing the future*, acting as McLuhan's cultural 'distant early-warning systems'. Agar met and had an affair with Paul Nash (they collaborated on works involving found objects), and Paul Eluard. She visited with Picasso and Dora Maar, Roland Penrose, Lee Miller and in 1936 was one of the women (along with Dora Maar, Jacqueline Lamda, Leonor Fini, Rita Kern-Larsen, Maruja Mallo, Meret Oppenheim, Grace Pallforth, Sophie Tauber-Arp and Toyen (Marie Cerninova) to exhibit at the first London *International Surrealist Exhibition*, one of whose organisers was the poet David Gascoyne who towards the end of his life, married my friend Judy Lewis and lived on the Isle of Wight - where he was awarded the *Chevalier dans l'Ordre des Arts et Lettres* for his life-long services to French culture. (below) Keonora Carrington: *Down There* 1940



(previous page) **Leonora Carrington: *Down There* 1940**. Carrington had read **Herbert Read's** *Surrealism* in 1937 - it was Read's attempt to situate Surrealism (essentially a French literary movement) within the English romantic tradition of painting. Carrington began to explore her own dream and psychic imagery in painting - and you can see some of the early results in this 1940 painting, where she explores some of the powerful sexual imagery - masked personifications of her oneiric subconscious. (Below right, **Max Ernst** caresses a naked **Leonora** c1940; the surrealist poet **David Gascoyne** writes his *Short Survey of Surrealism* in 1936 - later he helped organise and curate the London *International Surrealist Exhibition* of 1938.



So lifestyles and art-innovation were inseparable to the women surrealists - they practised what they preached - what they imaged in their work. This freedom of expression - in work and in life - for me, marks an emerging strand in the cradle of the experimental arts, philosophy, and lifestyles (subcultures as well as individuals) that lead up to the post-war gradual emergence of an international underground or counter culture. It was art, artifice and sexual and social freedom gelling together races, ethnicities, subcultures in a kind of social miscegenation - the 1940s influence of jazz, jive, bebop, abstraction, surrealism, the zoot suit, the juke-box, the electric guitar, the 45 rpm single, military surplus uniforms, demob suits, and the beginnings of rock'n'roll...all nascent components of the underground...

Below: Lee Miller (with plastic revolver) in a *faux menage a trois* 'selfie' with the entangled Max Ernst and nearly naked Leonora Carrington, and bottom: Lee Krassner in c1949, Leonor Fini photographed by Dora Maar in c1938. Perhaps all revolutionary movements involve a sexual liberation too? This happened in the 1920s, with novels like *Ulysses* and *A Farewell to Arms*, with the flapper dances like the *Black Bottom* and the *Charleston*, and very short, beaded dresses, with the Dutch cropped hair, bisexual and homosexual freedom of expression (Claude Cahun, Tamara de Lempicka, Marlene Deitrich and Anita Berber). In the 1940-1950s it was the celebratory physical frenzy of the *Jumpin' Jive*, the sexual innuendo of Blues and Jazz lyrics, the Zoot-Suit riots in L.A., the all-night dancing at cafes like the 2is, Ronnie Scotts, Club 11, the Daybreak Club, the London Skiffle Centre - and the burgeoning sex businesses of Soho...

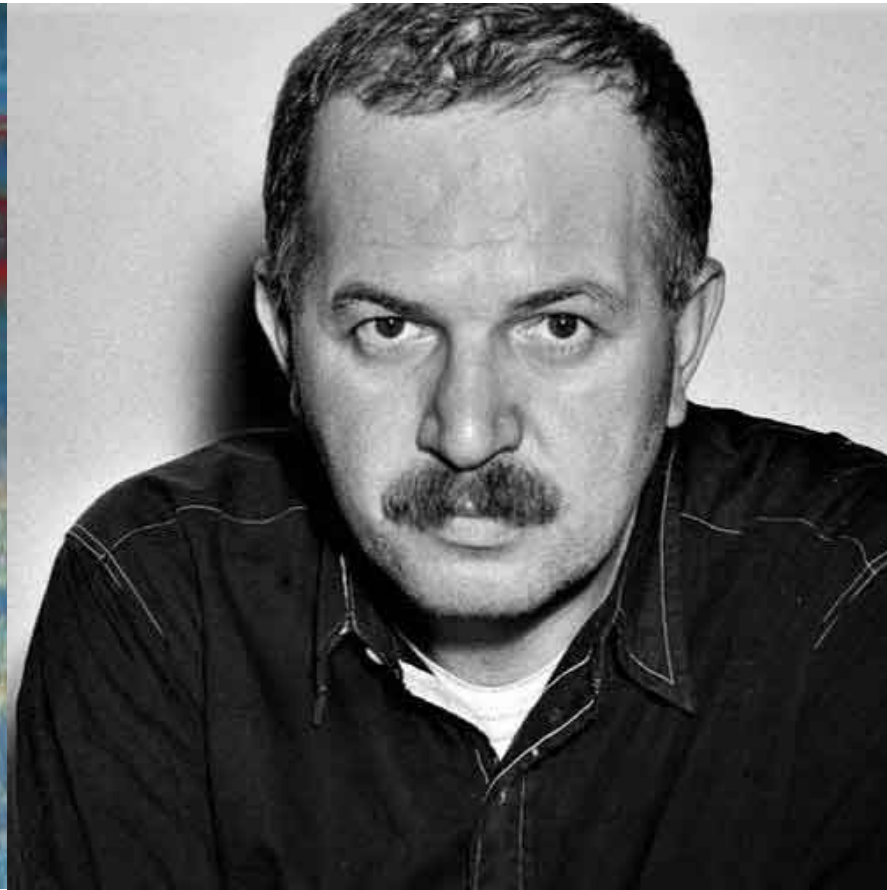


(above) **Lee Miller** with **Max Ernst** and **Leonora Carrington**. (far left) **Lee Krassner** c1941, the abstract expressionist who married **Jackson Pollock**, with whom she developed her own sartorial style, and (left) the Surrealist artist **Leonor Fini** in 1934 - like other surrealist women. exploring the psycho-sexual erotica of her body in art, establishing what later critics have described as a 'theatre of Desire' and she has declared "Dans toute créativité, il y a un élément de révolte". It was women like these who radically challenged contemporary views on the role of women, both in society and in art.

In the Americas, painters of the abstract expressionist generation first absorbed European styles: Dada, Picasso and Cubism, Surrealism, Social Realism, then invented a route through Jungian archetypes to a mode very appropriate to the period of bop-prosody - *action painting* - and simultaneously a style of American social-realism characterised by Hart Benton, Charles Sheeler and Ben Shahn. It was the radical generation of action-painters however who began to establish the bohemian life-style patterns we can connote with the Underground - or as Kerouac called them, the *Subterraneans*. Abstract Expressionism was a product of the New York School - the wonderful extended family of poets, critics, artists, that included Frank O'Hara, Philip Guston, Robert Goodnough - and the growing group of abstract expressionists - including artists like Jackson Pollock, Willem and Elaine de Kooning, Corinne Michelle-West, Mary Abbott who invented a kind of American bohemianism - around the same period that Kerouac, Ginsberg and Neal Cassady (and others) were inventing their own 'beat' lifestyles...and wearing work-clothes, military-surplus items, thrift-store purchases...



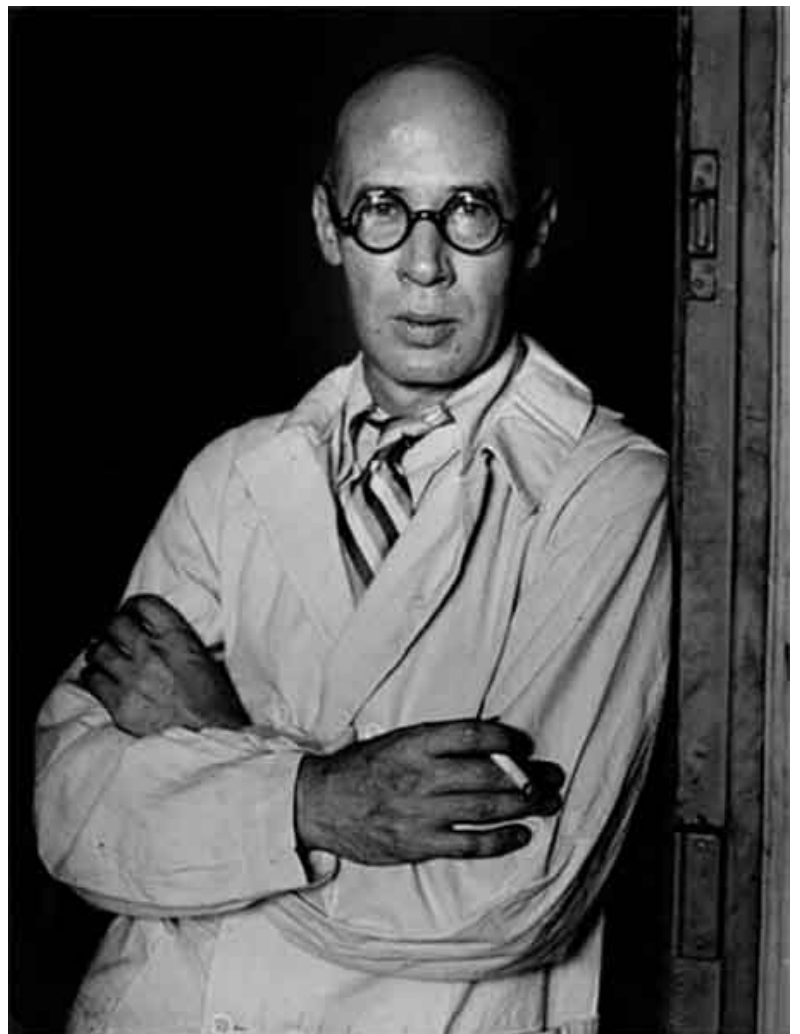
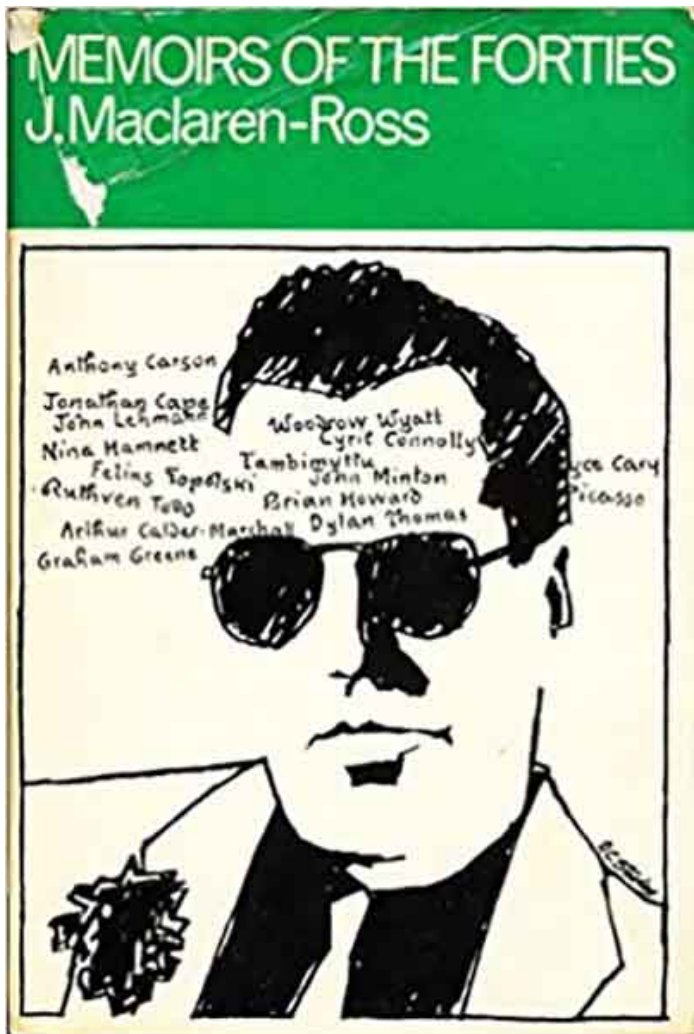
Avant-garde bohemianism is a precursor of lifestyles of the 1950s and 1960s. Clockwise from top-left: abstract expressionist painter **Mary Abbott** in 1951, **Neal Cassady** and **Jack Kerouac** circa 1946, painter **Corinne Michelle** ('Michael') **West** 1947, **Jackson Pollock** and **Lee Krassner** in 1951. Note the denim work-clothes and military surplus sweat-shirts and fatigues... and stylish painter/actor **Corinne West** in 1947.



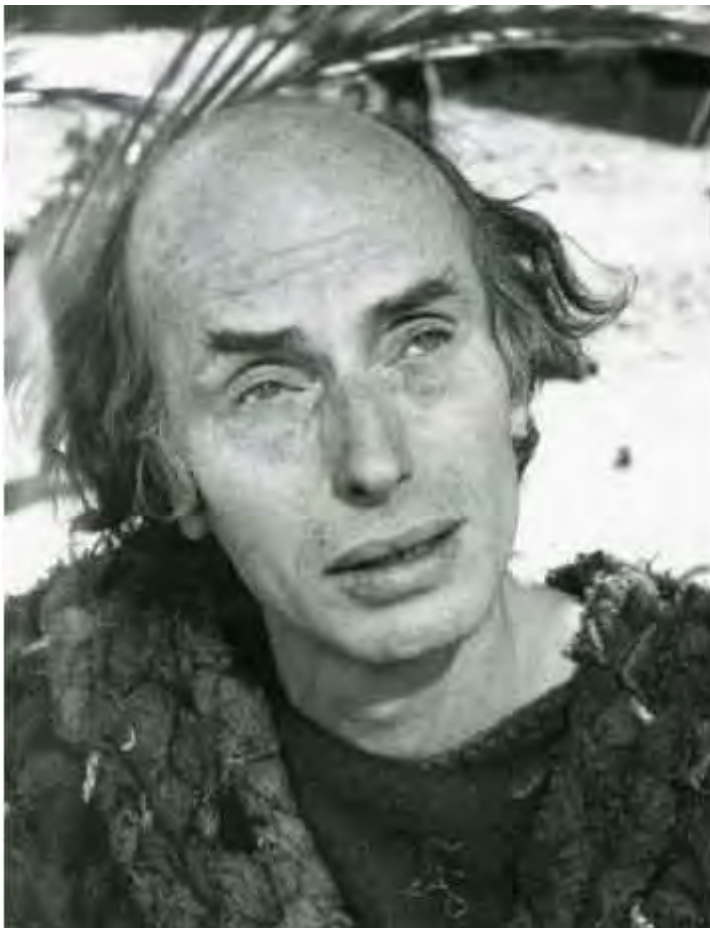
Ben Shahn: *Father and Child* 1946 and portrait c1946. Ben Shahn developed his own painterly take on social-realism, and reflected his left-wing views and his personal activism during the great depression, when he worked as a documentary photographer for the Farm Security Administration alongside **Walker Evans** and **Dorothea Lange**. Discovering Ben Shahn in *Penguin Modern Painters* (a series published from 1947) I could see a relevant Western 'capitalist realism'.



Elaine de Kooning (nee Fried) in 1938 + **Willem de Kooning** c1949 - the Abstract Expressionist generation of the 1940s reflected in their work-clothes the 'action-painting' studio-practice of the period...

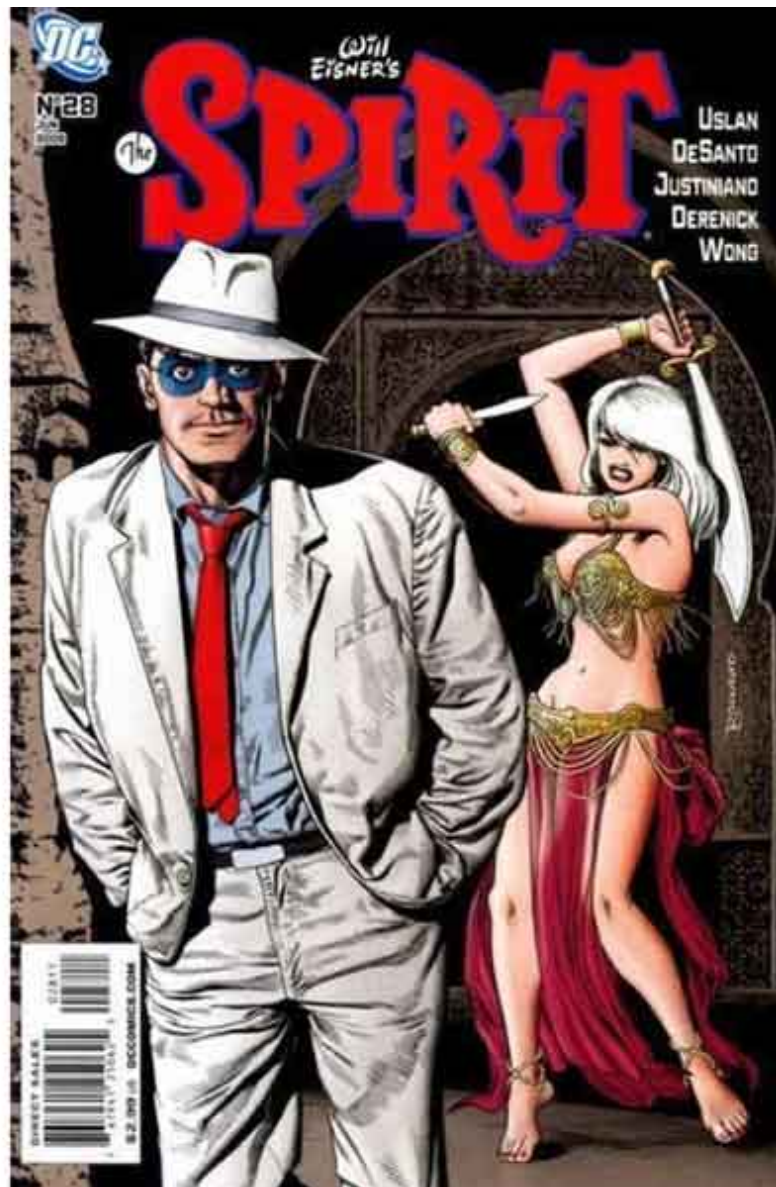


clockwise from top-left: the ultra-cool Fitzrovia hipster and writer **Julian Maclaren-Ross** c1945; **Monica Foster** - Ross's girlfriend 1943-1948; Maclaren-Ross: *Memoirs of the Forties* (1965) , Brassai's portrait of **Henry Miller** 1931; Artists of the counter culture invented their own life-styles free from 'convention'.



Julian Beck and **Judith Malina** c1947 - Together they formed *The Living Theatre* in 1947, a radical Artaud-inspired experimental theatre group, based on poet Beck's anarchistic beliefs, and the writings and productions of 1930's radical theatre-theorist Antonin Artaud, author of *The Theatre of Cruelty* in *The Theatre And Its Double* (1938). The first of their *Living Theatre* productions I saw was in Jonas Mekas' film of the Living Theatre's production of *The Brig* (made in 1964) - and I saw them live at the Roundhouse, Camden Town in their *Paradise Now* (1969). The visceral, raw engagement between troupe and audience, the enforced participation I found worryingly fascist in the bullying physicality of the present moment, but in retrospect, I 'enjoyed' the result.



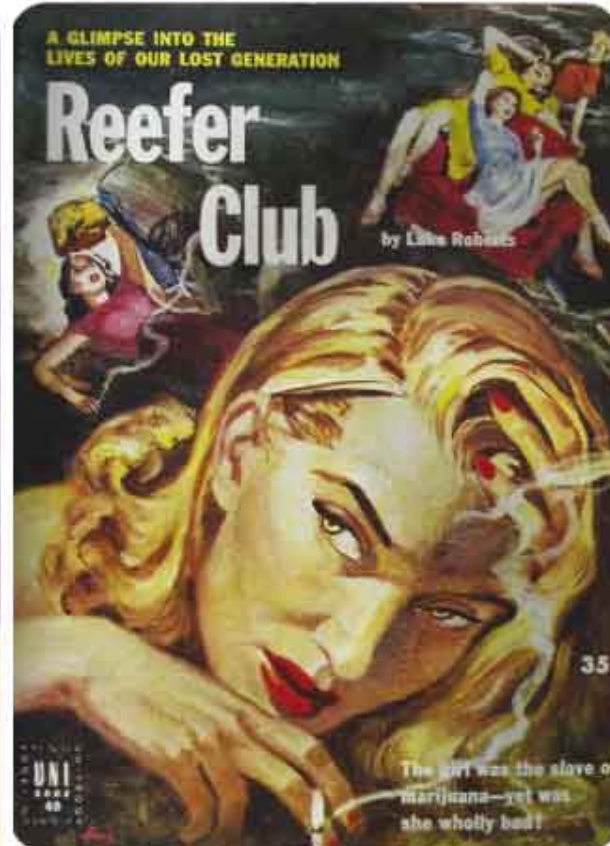
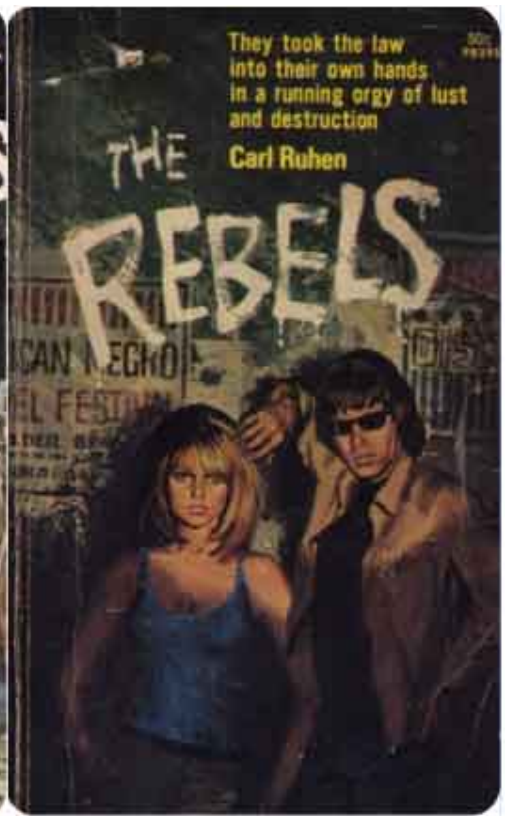
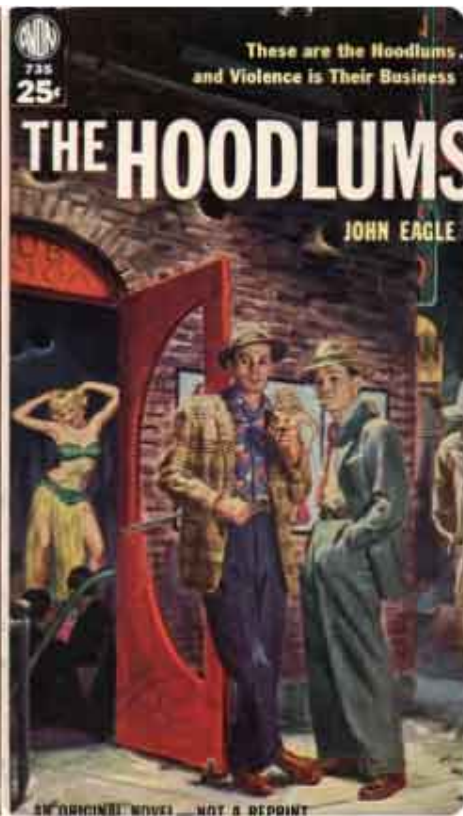


Will Eisner: *The Spirit* (from 1940) Definitely an Adult Comic-artist, Eisner successfully fused together the genres of *Crime Noir*, Surrealism and Pulp Fiction in his much acclaimed comic-strip, featuring an all-too-incredible, laid-back anti-hero who dresses *démodé* within the inventive 3d graphic lettering that became a feature of Eisner's work.

Perhaps the 1940s and 1950s mark an inheritance of the styles of previous generations, in which outsiders were characterised by their eccentricity, their aptitude for bohemian life-styles, their sexual *mores*, the decadence or affected decadence of the *fin de siècle* poets artists and illustrators - in women perhaps especially by the 'loose-living' of the Pre-Raphaelites, the rational-dress movement, and somewhat by the glorious eccentricities of the wealthy decadents of the new 20th century - first the titled, *redundant* aristocrats of the Edwardian period and the Russian Revolution, then the new generation of fabulously rich theatre and film stars of the cinematic age - their lifestyles widely publicised by the stills-photographs, and in print by halftone images in gossip and society columns, and by colour fanzines and film magazines - even in the early 1940s, by pulp fiction, and 'adult comics' like *The Spirit*. Like many of my friends, I had become infatuated with comics and the idea of pictorial narrative in the Sixties, inspired by a bunch of American newspaper Sunday supplements containing comic-strips brought back from Korea by my Uncle George in the early 1950s, along with a gorgeous Chinese reversible silk-embroidered 'bomber' jacket that he gave me in the Sixties...



Chicago Sunday Tribune Comic Supplement 1942. Can you imagine the impact of these colour broadsheet 24"(610 mm) wide by 22.75" (578 mm)supplements on a 7 year-old in ration-card Britain (I was given these supplements in the early 1950s)? - the size, the newsprint feel, the slight mis-register, the smell of newsprint and ink - and the merest glimpses of the stories. Later you could buy bound glossy colour reprints of *Terry & The Pirates*, *Dick Tracy*, *Batman* and other famous popular strips, but you can't recapture the look and feel of these broadsheets - they were sensually sensational, the newsprint soft to the touch, they smelt of newsprint and ink, and for a little boy -they were cognitively immersive! - held out in a double-page spread, they surrounded your field of vision and literally sucked you in.



Pulp fiction was the 20th century equivalent of the Victorian *Penny Dreadfuls*, but rather than the classic 19th century subject-matter - pirates, highwaymen, smugglers and supernatural subjects (Vampires, Ghosts, Spirits etc), in the 1940s they also dealt with matters of contemporary social interest - significantly the teenage sub-cultures that emerged from the mid-Thirties onwards - perhaps beginning with the street gangs like those portrayed by the *Bowery Boys* in the 1938 Jimmy Cagney movie *Angels with Dirty Faces*. In 1957, these teenage street gangs became the context of the Bernstein and Sondheim stage musical *West Side Story* - a re-setting of *Romeo and Juliet* in the Upper West Side - not the upper middle-class suburb of the later 20th century, but then a multi-racial working-class area...



Anon: Jive dancing mid 1940s. The *Jumpin Jive*, the *Lindy Hop*, the *Jitterbug* - dance styles that encouraged individual bottom-up improvisation and free-interpretation - emerged in the USA, encouraged by club and film acts like Cab Calloway, the Nicholas Brothers, and Louis Jordan, and were exported to the UK via Black American G.I.s during the War. And post-War, they coincided with the emergence of *RockaBilly* and *Rock'n'Roll* - and *Trad Jazz* in the UK, and were dance favourites until the Twist emerged in the early 1960s.



Top: *Bowery Boys* from *Angels with Dirty Faces* (1938), bottom: the *Sharks* and the *Jets* from the stage production of *West Side Story* (1957) - urban subcultures began to affect mainstream arts in the 1940s and 1950s. This is street-urchin gang culture, codified by language, shared lexical labelling, clothes, tattoos, and taboos - and a Musketeer-like oath of allegiance, where the group protected the individual. The *Bowery Boys* were well-cast, as were the *Sharks* and the *Jets*, but the real gangs that inspired these fictions must have been just as interesting, and part of our nascent sub-cultures and counter-cultures all through time. Ken Goffman (aka R.U. Sirius) has produced a useful overview: *Counter Culture Through the Ages* (2004) - check it out.



Sonia Handleman-Meyer: *Spanish Harlem* 1940; below: anon: Street dancing in Rio, early 1960s. The vivacity of street-life, the *joie de vivre* and uninhibited fun of improvised street dance, of graffiti, of *ad hoc* street fashion - all influenced the 1950s and 1960s...



Street gangs invented their own identification *coda* - in hair-styles, clothes, language, dance, etc - and became nationally newsworthy in the States with the L.A. Chicano multi-racial *Zoot Suit Riots* of the mid-1940s...



Inventing what Jacques Rancière calls the '*Politics of Aesthetics*' - the zoot style that no doubt inspired the British Teddy Boys, and led directly to Elvis Presley's gold lamé stage zoot-suit of a decade or so later. Delong also quotes Malcolm X on his first zoot suit (from his autobiography): **"Sky-blue pants 30 inches in the knee and angle narrowed down to 12 inches at the bottom, and a long coat that pinched my waist and flared out below my knees."** (*The Autobiography of Malcolm X* 1965)

A little later Malcolm gets his second Zoot: “This time, I studied carefully everything in my size on the racks. And finally I picked out my second zoot. It was a sharkskin gray, with a big, long coat, and pants ballooning out at the knees and then tapering down to cuffs so narrow that I had to take off my shoes to get them on and off. With the salesman urging me on, I got another shirt, and a hat, and new shoes-the kind that were just coming into hipster style; dark orange colored, with paper-thin soles and knob style toes. It all added up to seventy or eighty dollars.” (*The Autobiography of Malcolm X* 1965)

Malcolm X also writes paragraphs of his *Autobiography* in the vernacular street argot enjoyed and exploited by his own peer groups in Chicago 30 years earlier: “**Shorty would take me to groovy, frantic scenes in different chicks' and cats' pads, where with the lights and juke down mellow, everybody blew gage and juiced back and jumped. I met chicks who were fine as May wine, and cats who were hip to all happenings.**” Now this kind of hipster language seemed common parlance to us in the 1960s - thirty years later - so there is a culture-lag as white hipsters gradually adopted the music, the dances, the clothes and the language of the black minority fringe - it happened with BeBop Jazz, Big Band Jazz, the Blues, R&B, and Rock'n'Roll through the '40's and '50's, and Black hipster culture was still infiltrating and inspiring our lives in the '60's and '70's...and beyond - *plus ça change...*



Cab Calloway in a Zoot Suit - from *Stormy Weather* (1943) (Photo by John D. Kisch/Separate Cinema Archive/Getty Images). Cab Calloway's energetic, exuberant performances - on-stage and on celluloid, matched with his promotion of the *Jumpin' Jive* (dance), through stage and film performances with his band and those ace Jive dancers the *Henderson Brothers*, and his hipster-street-argot of songs like *Minnie the Moocher*, *Reefer Man*, *Cocaine Blues*, *Are you Hep to Jive*, *The Jumpin' Jive* - and his celebration of '30's Chicano and Black street fashion (left), deriving from Chicago and NY Harlem and the 1943 LA Street Riots, all these made Calloway a *leitmotif* of Cool through the '40s and early 50's, inspiring Teddy Boys and Elvis alike.

Elvis Presley: *Gold Lamé* suit by Nudie Cohn of *Nudie's Rodeo Tailors* - costing \$2500 in 1957 - hints at it's Zoot Suit roots...



Louis Jordan in immaculate drape jacket, pleated zoot strides, hand-made brogues and hand-painted silk-tie in 1951. The sartorial suavity and panache of late 1940s/early 50's jazz and blues-men and rock'n'rollers like Fats Domino, Little Richard, Chuck Berry, Jackie Brenston, Ike Turner and others extended the 1930's black, snazzy, tailored street fashion that inspired the hipster snappy-dressers of the modern-jazz fans of the 1950s, the *Teds* of the Fifties, and the *Soho Modernists* (Mods) of the Sixties...

(For a detailed sociological analysis of subcultural style, See Dick Hebdidge: *Subculture: The Meaning of Style* (1979 and Frank Musgrove: *Ecstasy and Holiness Counter Culture and the Open Society* 1974).



Bob Mitchum: dancing on the beach at Cannes Film Festival 1954



Reid Miles: *Cool Struttin* stylish *BlueNote* LP sleeve 1955



And then - several scenes in Stanley Donen's *Funny Face* (1957) - with Audrey Hepburn as gamine wannabe existentialist hipster, and Fred Astaire playing a straight Richard Avedon-like photographer - the scenes in the Parisian Left Bank cafe's, Existentialist studios and jazz clubs are a wonderfully funny pastiche of Beat-generation existentialism...



The real **Richard Avedon** designed this on-the-button montage sequence for Doreen's *Funny Face* - the *Think Pink* episode - a satire on Ad Agency and Fashion Magazine-design thinking at the time of *Madmen*. Below: the bookseller Hepburn emerges from the *underground* cellar to confront a *haut couture* mannequin:



And look at this - from *The Space Merchants* (as early as 1952!). The rebellious faction in the book - the equivalent to our *Extinction Rebellion* - is called The *World Conservationist Association* (WCA) - their members called 'consies' and they publish a call to arms-cum-manifesto, which contains:

"The Facts: The W.C.A. is a secret organisation persecuted by all the governments of the world. It believes that reckless exploitation of natural resources has created needless poverty and needless human misery. It believes that continued exploitation will be the end of human life on Earth. It believes that this trend may be reversed if the people of Earth can be educated to the point where they will demand planning of population, re-forestation, soil-building, de-urbanisation, and an end to the wasteful production of gadgets and proprietary foods for which there is no natural demand...."

(Pohl and Kornbluth: *The Space Merchants* 1952 p83)

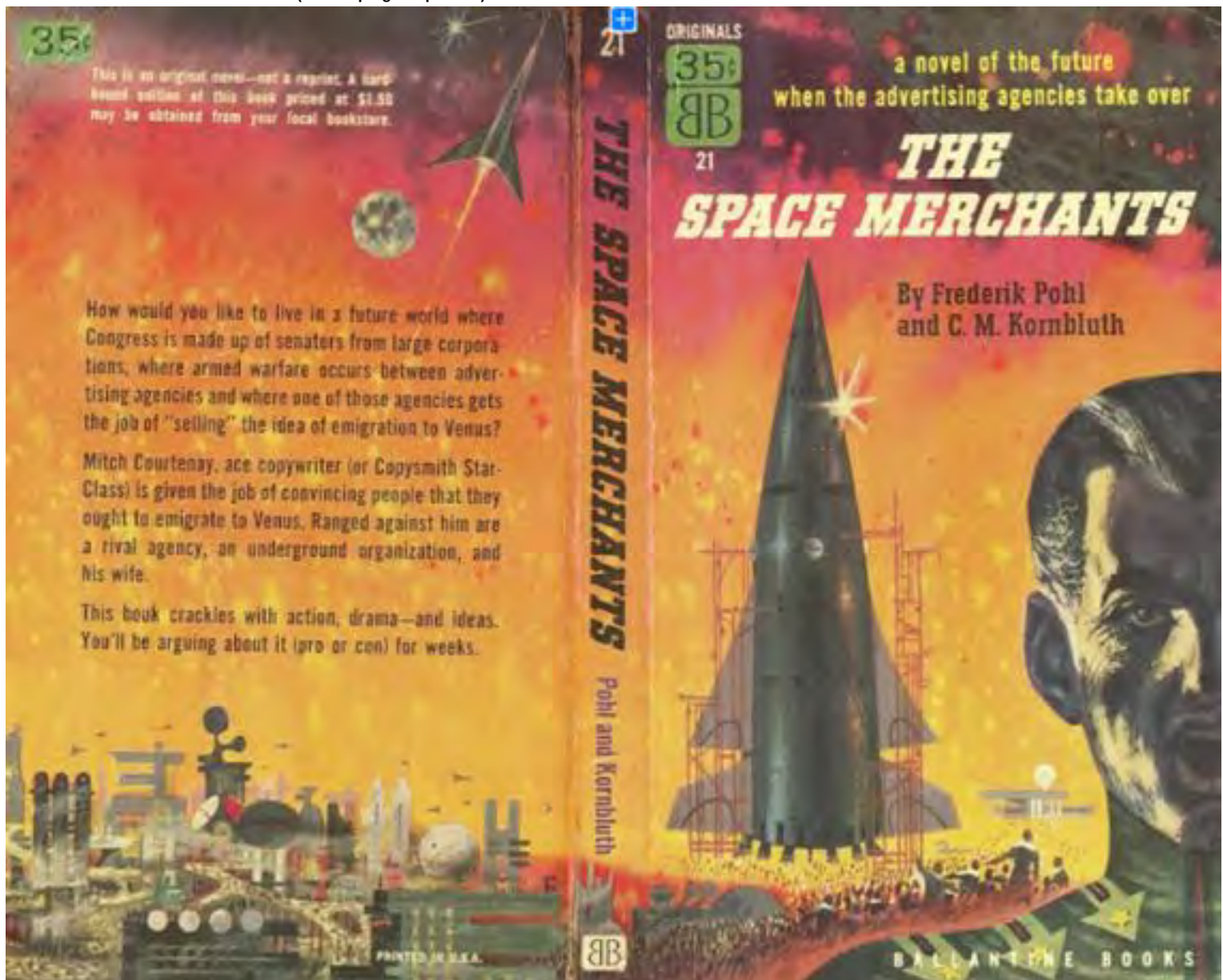
Does all this ring a bell in 2022? Pohl and Kornbluth were writing this in 1952 - 70 years ago! Science fiction authors like Frederik Pohl foresaw AR video games, the rise of social media, and trends of *hyper-consumption* in the 1950s!

<https://www.dnaindia.com/lifestyle/report-how-1950s-sci-fi-predicted-modern-day-hyper-consumption-of-social-media-2833977>



It's not often that direct, implicit critiques of Western consumer capitalism get to prosper in the marketplace, especially books published right in the middle of the rabid anti-communism prevailing in the USA after World War 2 (when the Russians had lost upwards of 27 million winning the war for us). So, in the middle of McCarthyist prosecution, it's quite remarkable that this explicit critique of where consumerist society might be heading has sold around 10 million copies world-wide (this is Pohl's own estimate). Do read this, it's quite alarming that we live in such a future that Pohl was predicting 70 years ago.

It was critiques of consumer capitalism, like this, that reinforced my own views on how necessary socialism is - how essential services - water, basic foods, energy, transport, education, communications, housing (etc) should be in the public domain, or at least tax-free (clothes, books etc) and the free market for all the non-essential rest. We were still enjoying the second-hand, high-quality wartime '*Utility*' clothing widely available in jumble-sales and charity stores of the Sixties....



In this innovative sci-fi novel - you need only to read the first few pages to get a taster - Pohl and Kornbluth evolve a future so close to our 2020s actuality - with new hybrid words like *soyaburger*, *coffiest* (instant coffee with semi-addictive additives) and '*chicken little*' - brand names for hydroponic and tank-engineered edible products to feed an over-populated, over-polluted planet - these products being sold by huge corporations who control the advertising and marketing - and manipulate a society of consumers - and in a country of the blinkered, the *advertising* (corporate propagandist) *copy-writer is king*. This is a devastatingly satirical extrapolation of the post-war wave of consumerism, reflected in science-fiction, in pop-art, in *Situationism* and in *Fluxus* art movements during the 1950s and 1960s. S-F writers sourced imaginative extrapolation developed in parallel with the more 'objective' *scenario-planning* techniques being developed in the 1950s by organisations like the RAND Corporation, MITRE, the Hudson Institute and Royal Dutch Shell - and individual researchers-cum-futurists like John McHale, Reyner Banham and Marshall McLuhan. These future-projections, and the gaming theories being developed by Oscar Morgenstein and John von Neumann, the MIT Centre for International Studies and MITRE (MIT Research Establishment), and the Joint War-Games Agency, the experimental economist Reinhard Selten and the brilliant mathematician John Nash, together became useful tools for developing theoretical and strategic responses to issues like the Cold War nuclear threat, over-population, and eventually to world-resources (Forrester's *Limits to Growth* 1970) and Climate Change modelling.

(see Herbert Marshall McLuhan: *The Gutenberg Galaxy* 1962

Herbert Marshall McLuhan: *Understanding Media The Extensions of Man* 1964

Reyner Banham: *Theory & Design in the First Machine Age* 1960

John McHale *The Future of the Future* 1969)

Galaxy

SCIENCE FICTION

JUNE 1952

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ANC



A "HUCKSTERS" UPTOPIA OF THE FUTURE — READ GRAVY PLANET

The first version of **Frederik Pohl's** *Space Merchants*: Then titled 'Gravy Planet', published in *Galaxy Science Fiction* in 1952. The 1952 story is an alarmingly accurate portrait/satire of our 21st century - where a small group of global corporations manipulate the population of the USA into a fetishistic cycle of 'Big Pharma'-based consumerism to the detriment of the over-populated Planet.

It was Pohl and Kornbluth whose fiction really laid-bare the avaricious rampage of consumerist capitalism: their protagonist, Mitchell Courtney - a 'high-prestige star-class copywriter', (at the centre of the world of *Madmen*) - is tricked by a jealous colleague into losing his credit-ratings and ends up as a very-low prestige manual worker-slave, skimming the vast vats of organic yeast used to grow *Chicken Little* - cheap tasteless protein that feeds the masses, and arouses a desire for semi addictive *Coffiest*, which triggers a desire for *Crunchies*, which makes you thirsty for semi-addictive *Popsie*, which makes the *Chicken Little* more attractive - and on it goes, each phase heralded with a suitable catch-phrase or jingle they had been indoctrinated with from the ubiquitous advertising media they are immersed within. It's a cruel and honest satire of the state-of-play recorded later by Vance Packard in *The Hidden Persuaders* (1967) and seemed to fit neatly with the McCarthyist anti-communist purges of the previous decade... Pohl and Kornbluth also describe the growing social opposition party - the *World Conservationist Association* - known derogatively as '*the Consies*' - does all this ring a bell in the 21st century?

And all this a decade before Rachel Carson's protest, anti-chemical-farming, anti-DDT *Silent Spring* (1962), a decade or so before *Friends of the Earth* and *GreenPeace*, and 50 years ahead of *Extinction Rebellion*. As I've pointed-out earlier, Sci-fi can be a kind of 'enjoyable' future-casting or scenario-planning, and can be equally as powerful.

Frank Herbert's phenomenal success with his own sci-fi classic *Dune* (1965) also rang the bells of the real-world ecology-aware youngsters growing up using and identifying with Stewart Brand's *Whole Earth Catalog* (1968), and watching Kubrick's *2001 A Space Odyssey* (1968) and Vadim's *Barbarella* (1968). The die was cast:

"The line it is drawn
The curse it is cast
The slow one now
Will later be fast
As the present now
Will later be past
The order is rapidly fadin'
And the first one now
Will later be last
For the times they are a-changin'"

Bob Dylan: *The Times They are a Changing* 1964

or even:

"Then they'll raise their hands
Sayin' we'll meet all your demands
But we'll shout from the bow *your days are numbered!*
And like Pharaoh's tribe
They'll be drowned in the tide
And like Goliath, they'll be conquered"

Bob Dylan: *When the Ship Comes In* 1965

Bob Dylan, with true poetic insight - captured the *zeitgeist*, the righteous, apocalyptic *anger* of the times - How *dare* these people, these *Masters of War*, conjure such utter madness as *Mutually-Assured Destruction* and *Better Dead than Red*, and all for the sake of the natural world-impoverishing Lemming-like wage-slavery of consumer capitalism? There had to be a better way...



Elvis dancing in the Richard Thorpe-directed *Jailhouse Rock* (1957). Elvis - he with the black, bluesy voice and the famous, provocative pelvis - Sam Philips of Sun Records would say '[If I could find a white man who had the Negro sound and the Negro feel, I could make a billion dollars!](#)' And he did, and it was Elvis. I loved the early stuff he did at Sun: *That's All Right* (his cover of the Arthur Big Boy Crudup song of 1946); Roy Brown's *Good Rockin Tonight* (from 1947) and others that referenced the very earliest (Black) rock'n'rollers - and some later stuff like *Don't be Cruel*; *All Shook Up* (both by Afro-American songwriter Otis Blackwell); *Blue Suede Shoes* (written and recorded by Carl Perkins, 1955), and *Stuck on You* (1960).



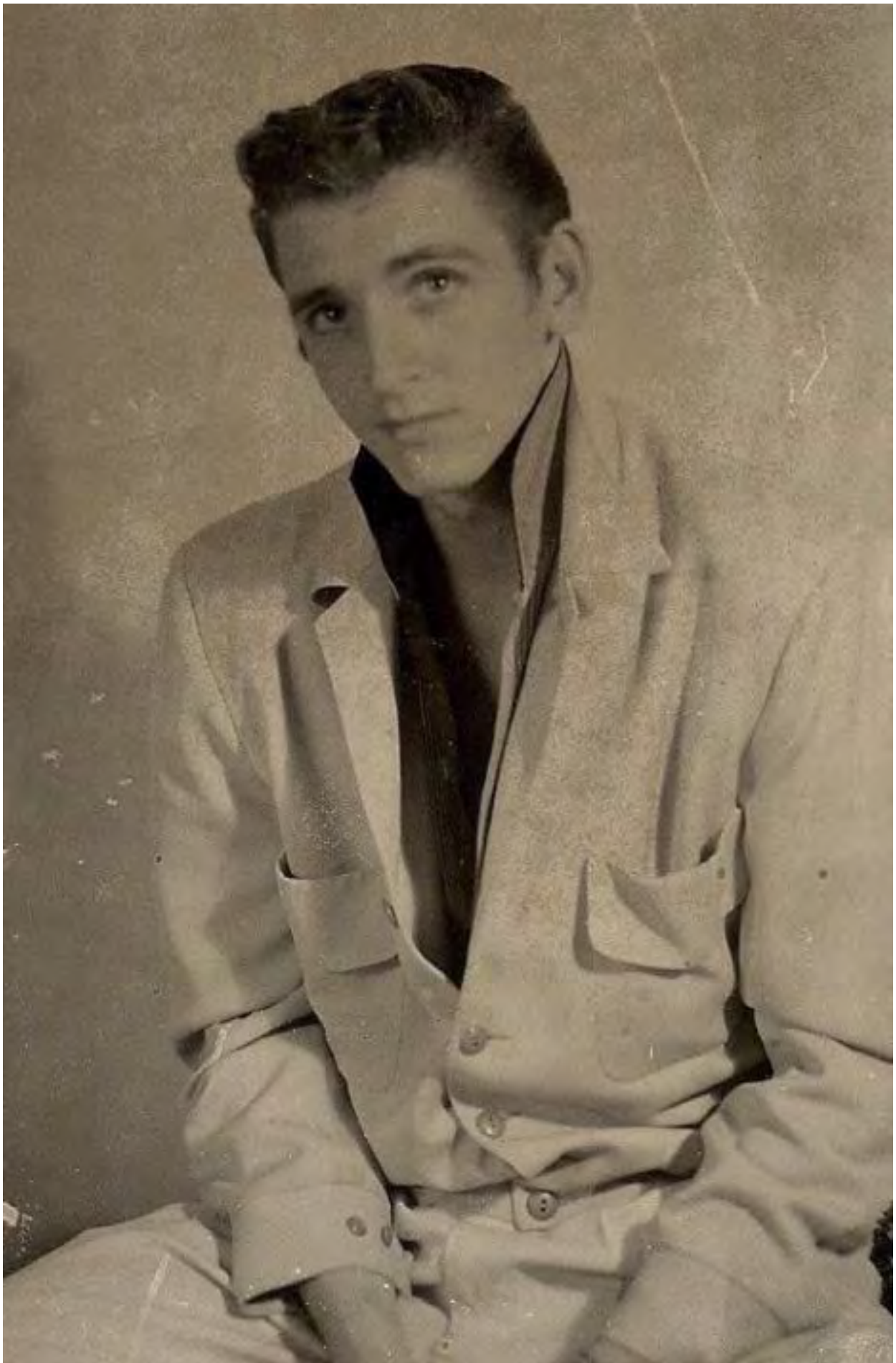
Drape jackets and small, tight trouser cuffs, along with other motifs of Edwardian elegance mixed with Western bootlace-ties, 'morning suit' decorative waistcoats, crepe-sole 'blue-suede shoes' (they were called 'brothel-creepers' in England), and *Brylcreemed* longish hair with elaborate 'quiffs' (from coiffure) - these all signified an attitude of rebellion against convention, conformity and the 'short-back and sides' mandatory haircuts of the World War, the Korean War, and military National Service (two years of peacetime compulsory military service) that was a feature of the 1950s, and lasted until 1960 - when I was 15 years old - so I just missed it - but this

imagery pervaded the late Fifties and influenced the variegated styles of the early Sixties. What a great time to grow-up!

These styles competed with the early pictures of the real-life Beats - especially those of Kerouac and Neal Cassady - both of whom continued to influence the underground and the counter-culture styles recorded in literature like Tom Wolfe's *Electric Kool-Aid Acid Test* and Hunter S. Thompson's *Hells Angels...*

(left) **Ladd's 'Brothel-Creepers'** - this was the street-name for these 'blue-suede shoes' made famous by Carl Perkins and Elvis Presley - as early as 1955. Crepe rubber soles were good for 'creeping'.





Rock-a-Billy/Country singer Bob Luman circa 1957. Echoes from the late 1940s - a relaxing Luman about the time of his *Red Cadillac* and *Black Moustache* hit - an inspiration for Bob Dylan and other singer-songwriters... Rock-a-Billy - one of the precursor genres to Rock'n'Roll, mixed Country and Juke-Joint rhythms like Boogie and Rhythm and Blues...



Erline Harris: *Jump and Shout* 1949. A contender for the first *Rock'n'Roll* record, but Erline was black, and *Jump and Shout* never broke through the Race records limits.

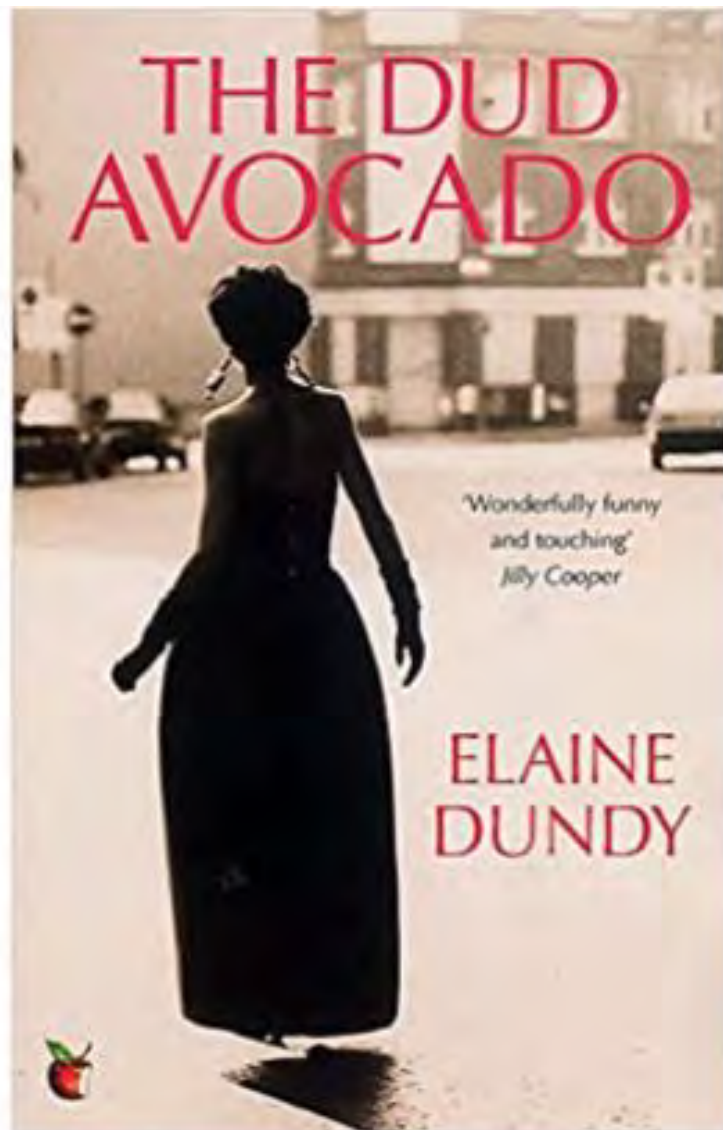


BARBARA PITTMAN

DDO WAS TAKEN BY EDDIE PRESLEY



Barbara Pittman: *I'm Getting Better All the Time* 1957. Although I discovered Barbara Pittman only after *iTunes* launched in 2001, when I was exploring the origins of Rock'n'Roll, and asking what was the first R&R record, and had discovered the remarkable Erline Harris and her 1948 *Jump and Shout* and 1949 *Rock'n'Roll Blues*. The genesis of Rock'n'Roll, in the late 1940s to the mid-1950s, included a fascinating range of R&B-inspired songs by artists as diverse as Muddy Waters (*Rollin' Stone* 1948); Erline Harris; Arthur Crudup; Fats Domino; Roy Brown; Jackie Brenston (*Rocket 88* 1951), Willie May 'Big Mama' Thornton (*Hound Dog* 1952), and Anita O'Day (*Rock'n'Roll Blues* 1952) - and from the mid-1950s, Elvis Presley's one-time girlfriend Wanda Jackson (*Mean Mean Man* 1958) and Elvis' childhood friend Barbara Pittman, whose *I Need a Man* (1956) and *I'm Getting Better All the Time* (1957) were published on the iconic Sun Records.



The New York Times Obituary of Dundy (2008): “‘*The Dud Avocado*’, published in 1958, chronicled the Parisian adventures of Sally Jay Gorce, a free-spirited American girl with the avocado-like qualities typical of the breed: “So green so eternally green,” one of her European admirers gushes. A precise contemporary of Holly Golightly, Sally Jay carried on the Daisy Miller tradition of ardent, questing American women exemplified more recently by the characters Isadora Wing and Carrie Bradshaw.” (*New York Times* 2008)

This positions Dundy’s *The Dud Avocado* in literary history, but let me tell you how it appeared to me in my growing awareness of an emerging underground or counter-culture in the late 1950’s. This was an adult writer - married to the hip theatre critic Kenneth Tynan since 1951 - who was an acute observer of Left Bank Paris in the late 1950s - just as things were beginning to reflect this surging ‘underground’ that was welling-up - most especially in areas like the Left Bank in Paris (and in Fitzrovia, Soho, Notting Hill, Eel Pie Island, in London, on the road to Aldermaston (etc etc) - and in San Francisco North Beach, LA’s Venice West and New York’s Greenwich Village in the USA) - and for me it was a glimpse of how Dundy’s *gauche* heroine was seeing and recording characters - and reflected Dundy’s own background at Drama school - in Paris - and in her pen-portraits of young actors, and artists, their dress-codes, attitudes, aspirations, conversation, style, was like a *cultural telescope* for me as a 15-year-old who hadn’t been ‘abroad’ yet. I lapped it up. It was as significant to me as ‘*Bonjour Tristesse*’ and Kerouac’s *The Subterraneans*... Actually, when I was in the Lower Sixth form at Carisbrooke Grammar (in 1962), me and Theresa O’Driscoll - a delightfully enthusiastic and stylish school-friend - saved up £50 between us and went to Paris for the week-end, hanging out at the *Pont des Arts*, having adventures with a bunch of North African hipsters and training back, broke, exhausted and happy on the Monday...



Buddy Holly: *That'll Be The Day* 1956-7. A young Waylon Jennings (above left) was a D.J. at radio station KLLL in Lubbock Texas when Buddy Holly's first major single was released. *That'll be the Day* went Gold within the year (1 million disc sales in the USA). The 45 rpm single was a relatively recent invention - the first discs had appeared in 1950 - though 78 rpm singles were still being produced in 1957. 45 rpm singles were more robust (and flexible) than acetate 78s, had better sound quality (less hiss), were the 'software' of most jukeboxes, and became the collectible of choice for teenagers - (they cost about 6/8d - 30 to 40p each)- this was how you first owned your own music. Buddy Holly's short career (1956-59) seemed to make his great music even more precious to those of us 10 years his junior - and his prophetic first commercial single lyric: 'that'll be the day when I die' now seems more ominous... (from my mediainspiratorium - <https://mediainspiratorium.com>)

What did Buddy Holly have to do with the Counter-Culture you ask? - but here I'm montaging all the influences on me as a 15 year-old in 1960 - and Holly's non-Elvis 'bookish' look was definitely part of this - we weren't looking to brylcreemed rockers for cues - though they counted too, it was the nascent Sixties we were looking forward to. And these geezers (above) hinted at the 'cool' we thought would come...

Then there were the paintings of the under-appreciated Remedios Varo; the animations of Stan Vanderbeek; Marcel Camus: *Black Orpheus* (1959); the LP *The Country Blues* (edited by Samuel B. Charters (1959); and other stuff that rang the *zeitgeist* bell of the late Fifties... Buddy Holly's *Everyday* was an especial favourite - still lurking in the hippocampus in my seventies.

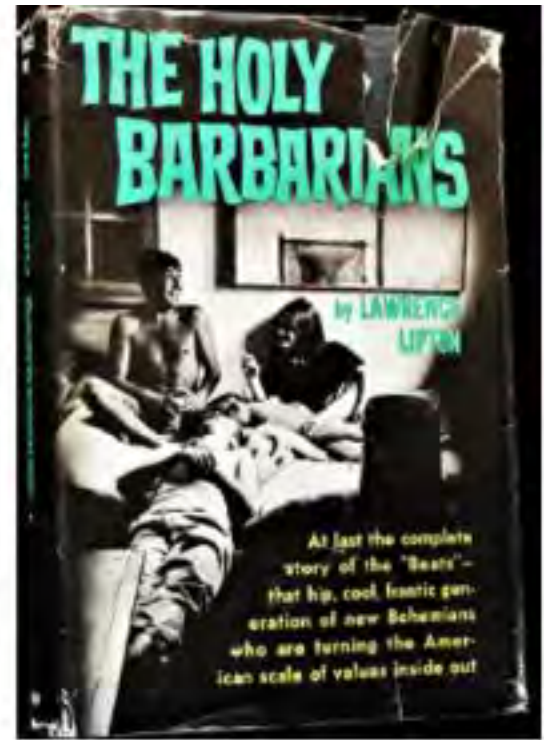


Director **Marcel Camus**: **Black Orpheus** 1959 brought a terrific rhythmic brio and a sense of Brazilian street style to the montage of what it's like growing up early in a social revolution. "Young lovers Orfeu (Breno Mello) and Eurydice (Marpessa Dawn) run through the favelas of Rio during Carnaval, on the lam from a hitman dressed like Death (Ademar Da Silva) and Orfeu's vengeful fiancée Mira (Lourdes de Oliveira) and passing between moments of fantasy and stark reality. This impressionistic retelling of the Greek legend of Orpheus and Eurydice introduced bossa nova to the world with its soundtrack by young Brazilian composers Luiz Bonfá and Antonio Carlos Jobim." ([rottentomatoes.com](http://www.rottentomatoes.com))



Sam Charters: The Country Blues (1959). In Folk music and in Blues, this was the game changer - this LP and **Harry Everett Smith's** *Anthology of American Folk Music* (1952) Between them, Charters and Smith kick-started the Folk revolution in Greenwich Village and New England, and spurred on the British Blues and R&B innovations of the 50's and 60's.

These were the songs that turned me on to the Blues. *Country Blues* was released in 1959, but featured music recorded by Charters mostly in the 1930s - field and studio recordings of Blind Lemon Jefferson, Sleepy John Estes, Bukka White, Robert Johnson and many more - the essential canon of pre-electric blues.



Lawrence Lipton: *The Holy Barbarians* (1959). In this book, Lipton writes lovingly about the Beats and attempts to establish his town/suburb of Venice West, California as a Beat venue - promoting his adopted studio - Al Matthews and Eric Nord's *Gas House* as a venue for poetry-readings, literary talks, - venue for a kind of on-going happening devoted to Beat philosophy - and a celebration of scruffy, canal-fringed Venice as a perfectly downtrodden, and beach-side 'beat' locale. Venice in the 2000s still carries the echoes of the Holy Barbarians - some real bohemians still live there, and it has a rather delapidated beauty of its own. The photographer and radio DJ (*Cosmic Barrio* on KPFN) Derek Rath - one of my old Grammar school-mates lives there - who was the first guy to be thrown out of school because he was caught smoking a joint ...and lived in the 1960s in Elgin Crescent, Notting Hill Gate - a very credible post-Beat Venice resident...



Venice, California - some of the canals are still as elegant as this - it's still a highly prized 'cool' place to live..

The ART-BEAT

Surfacing in the late 1940s to mid 1950s, alongside Beat and Underground subcultures was a group of left-oriented artists in Britain, centred upon the *Independent Group*, which included artists, critics and futurists like John McHale and Reyner Banham, artists Eduardo Paolozzi and Richard Hamilton, the art director and surrealist Tony del Renzio, the photographer Nigel Henderson, the art critic Lawrence Alloway - and several others, meeting at the recently formed Institute of Contemporary Arts (ICA) from 1952-1955. During the Fifties, these guys not only invented Pop Art, but established a critical platform from which to critique and comment upon the wave of post-War economic consumerism, and the flood of American influences infiltrating the then still rationed and war-weary British consciousness, and inspired a radical revamp of British art and design education.



Richard Hamilton: *Just what is it that makes Today's Homes so Different, so Appealing?* (1956). The first of these revelations of a new art movement that would challenge the then dominant Cold War *Abstract Expressionism*, stemmed from what must have been the most exciting *epidiascope*-lecture ever - an illustrated talk, entitled *Bunk!* given by Eduardo Paolozzi - the Edinburgh sculptor and print-maker - at the ICA in 1952. In his talk Paolozzi showed the collection of American commercial art, adverts, and marketing materials - collected while Paolozzi was in Paris from 1947-1949 - and his sketchbook collages assembled from these sources (see next page). But it was Hamilton's collage *Just What is It that Makes Today's Homes So Different, So Appealing?* (above) that brought public attention to the Independent Group - and *This is Tomorrow* - their exhibition at the Whitechapel Art Gallery: . Images like this, referencing comics, product-shots, vignettes and cut-outs from advertising and marketing materials, mail-order catalogues, classified ads, packaging designs, sweet labels, logotypes, posters and automobile insignia kick-started Pop Art in the UK.



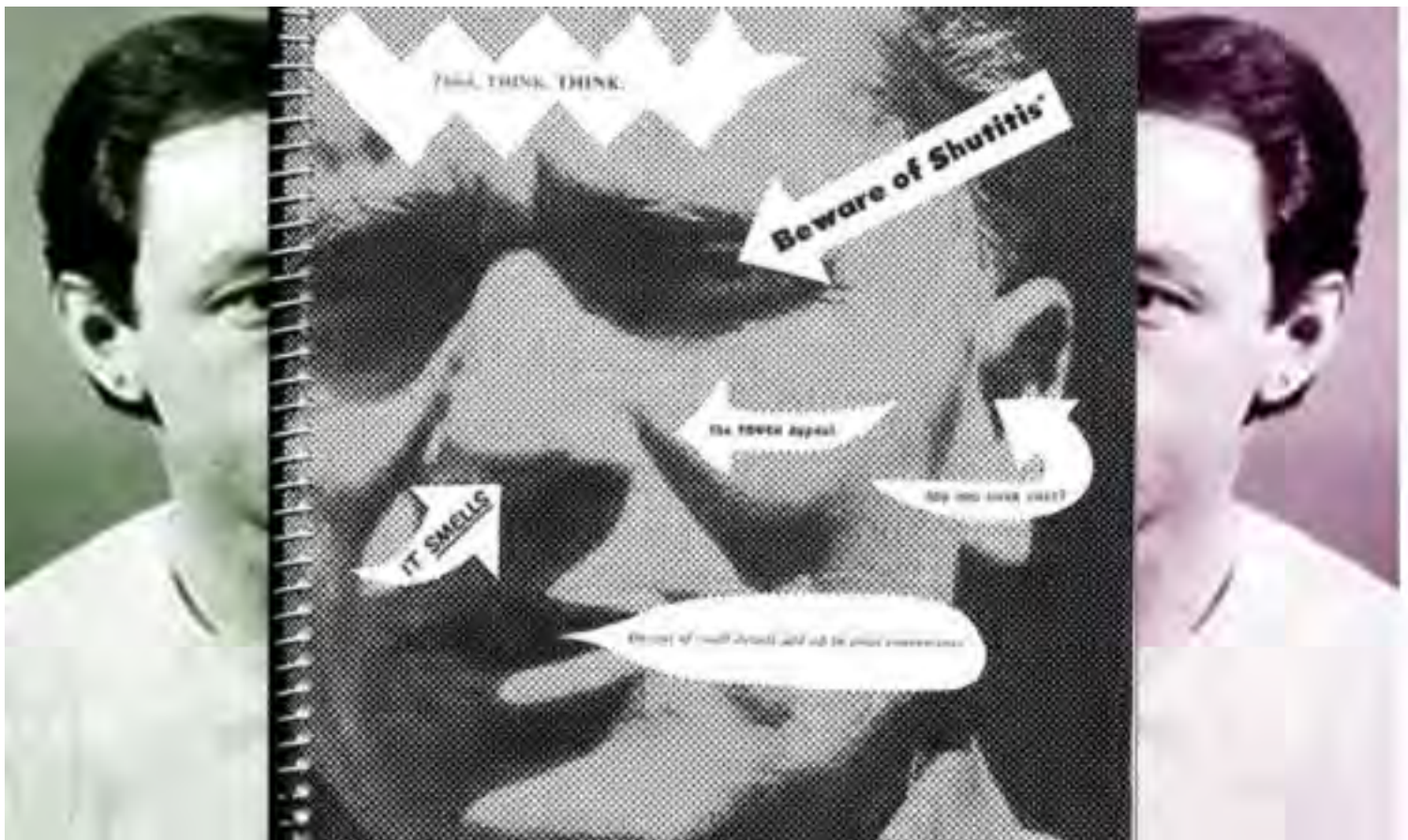
images from *Bunk!* **Eduardo Paolozzi's** epidiastole lecture at ICA in 1952. (images sourced from 1947 onwards)



Scenes from the **Independent Group** *This is Tomorrow* exhibition at the Whitechapel Gallery 1956. The first celebratory critique of the post-war consumerist invasion...

The various strands of avant-garde art in the late 1950s and early Sixties helped create another aspect of the sub-culture that concerned the 'look' and 'style' of the emerging underground. Let's trace these rather bewildering strands - they include: action-painting, colour-field, auto-destructive art, social-realism, kinetic art, op-Art, Oulippo, Ou, Fluxus, Lyrical Abstraction, Tachismes, Situationism, Conceptual Art, Feminist Art, neo-Dada, Light/Sound (Audio-Visual) Art, *Arte-Povera*, *Assemblage Art*, *Art Brut*, Installation Art, Body Art, Graffiti Art, Cybernetic Art.. and probably loads more I've forgotten. But here, I'm only going to focus briefly on 3 or 4.

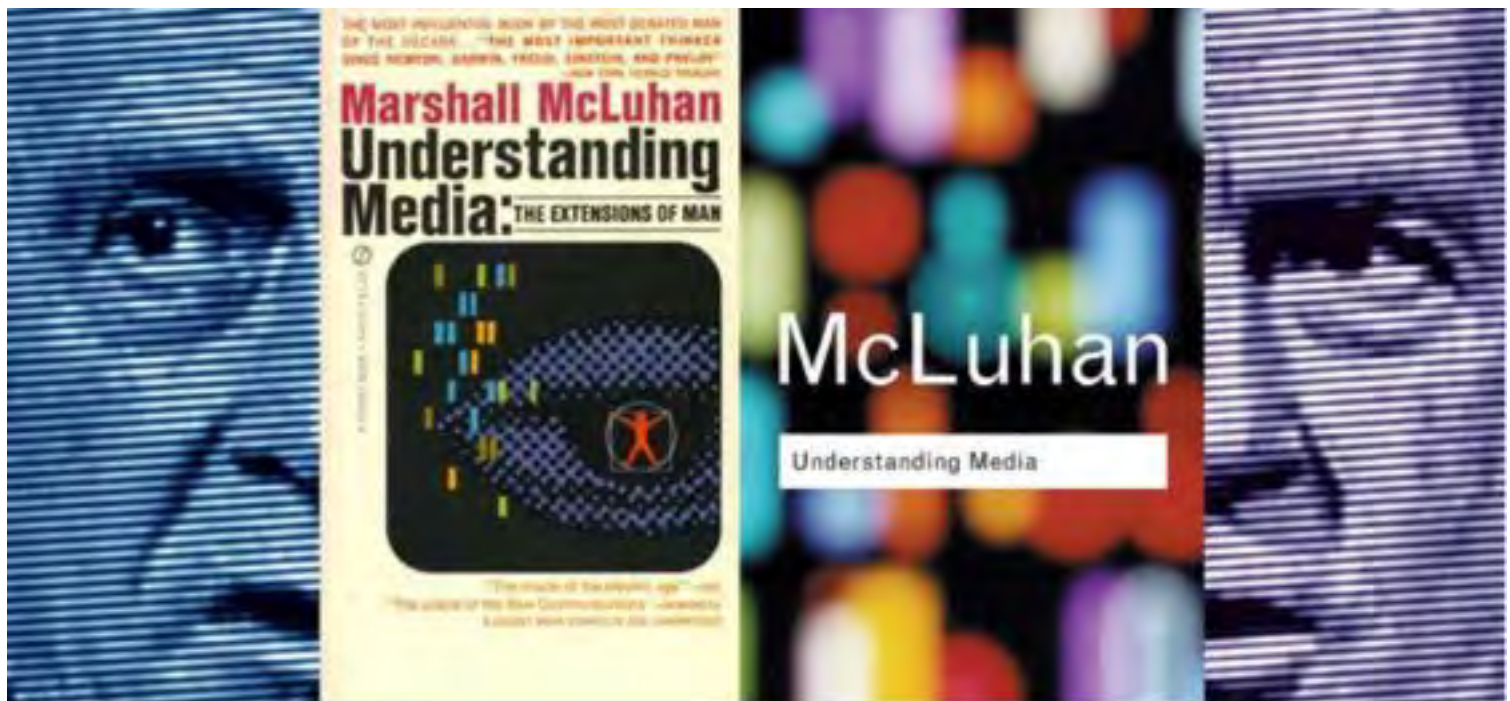
So *Pop Art* - this kind of *Consumer-Capitalist Realism* - created a new and stylish - and widely popular - *entrée* to the *avant-garde*, and in the early 1960s, these young artists - including Peter Blake, David Hockney, Ron Kitaj, Joe Tilson, Peter Philips, Allen Jones, Derek Boshier, Pauline Boty and John Bowstead - you find precursors of the lifestyle revolution happening in the 1960s.



John McHale + The Independent Group: *This is Tomorrow* catalogue page designed by John McHale (1956). The catalogue was a graphic-design masterpiece. McHale later pioneered technology forecasting and wrote *The Future of the Future* (1968). He worked with Buckminster Fuller, and corresponded with Marshall McLuhan in the 1960s. The *Independent Group* (the team that invented Pop Art) comprised a group of artists, art-theorists, critics, and architects including Reyner Banham, Richard Hamilton, Nigel Henderson, Eduardo Paolozzi, Alison and Peter Smithson, William Turnbull, James Stirling, Colin StJohn Wilson, Lawrence Alloway and John McHale. I discovered Richard Hamilton and Eduardo Paolozzi first as an art student (Hamilton gave an illustrated, detailed lecture on his reconstruction of Duchamp's *Large Glass* at Portsmouth College of Art in the mid-1960s). In the 1970s I discovered the books, essays and articles of Reyner Banham (he had a regular article in *New Society* and his *Theory and Design in the Second Machine Age* (1960) is a brilliantly concise account of modernist architecture and design), and later I discovered John McHale's *The Future of the Future* (1969) and Nigel Henderson's wonderful machine-age collages (such as *Head of a Man* 1956). David Robbins account: *The Independent Group - Post War Britain and the Aesthetics of Plenty* (MIT 1990) is comprehensive, and Anne Morrissey's *The Independent Group: Modernism and Mass Culture in Britain, 1945-1959* covers the seminal years. You'll have gathered that my generation identified strongly with the *Independent Group* - especially their recognition of the role of popular media in our environment, and therefore the importance of media technologies (Paolozzi's film *History of Nothing* (1960); Alloway's 1958 article *The Arts and Mass Media*, Hamilton's integration and use of commercial point-of-sale materials at *This is Tomorrow*, etc. The Canadian media theorist Herbert Marshall McLuhan was to take-up these themes a few years later...

(Next Page: spectacular point-of-sale cut-outs at *This is Tomorrow* Whitechapel Gallery 1956 - McHale and Hamilton apply a sophisticated use of commercial point-of sale advertising media - it went with their techno-optimistic vision of future possibilities...)



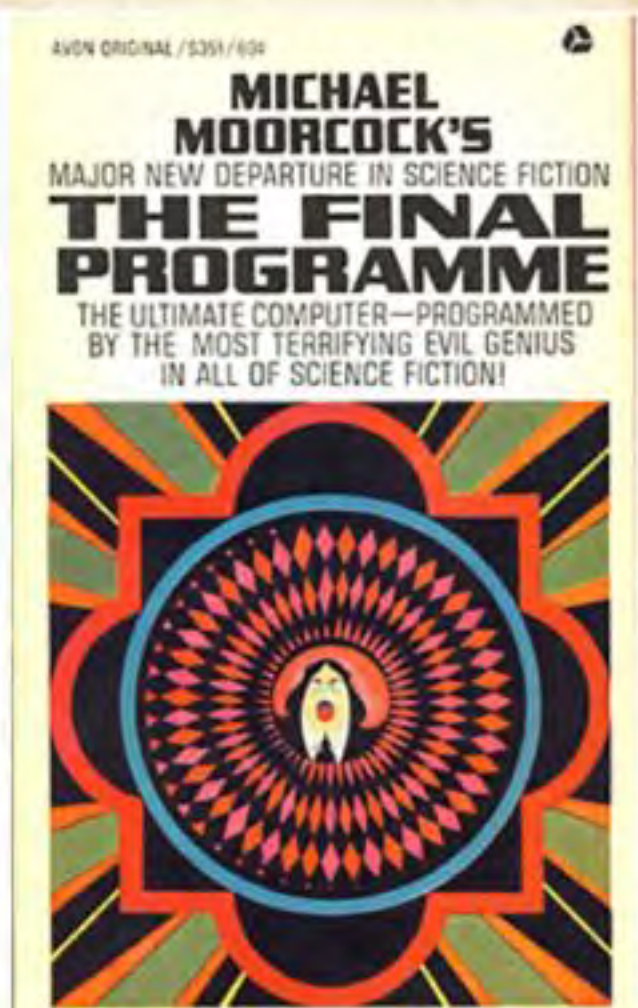
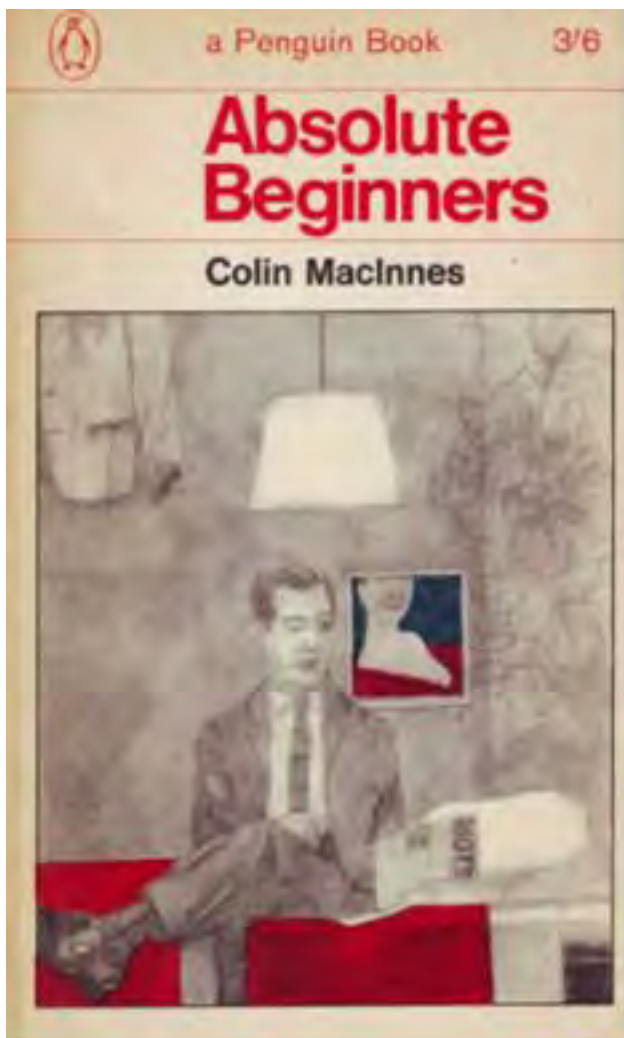


Herbert Marshall McLuhan: *Understanding Media* 1964

Herbert Marshall McLuhan: *Understanding Media - The Extensions of Man* 1964. This is it - a fundamental rethinking of what Media is and what it does - this book introduced ideas like 'hot' and 'cool media' (Hot being high-resolution, Cool Media are low-res, inviting the viewer/user to complete the message by participating in its decoding); McLuhan's principle argument though is that the *form* of the medium - the book, newspaper, the radio, the television - has a more fundamental effect on our sensorium and our society than the *content* of these media. For example, the book introduced everyone to a linear, cause-and-effect, logical mode of thinking - an effect far greater than any content carried by any one book - thus his famous expression: *The Medium is the Message*. He cites the electric light bulb as a perfect example of this expression. The light bulb is a contentless medium, but illuminates our social life and our private contemplation of the world. Television and electronic media connect us to the world, shrinking it into a 'global village'. This is essential, inspirational and thought-provoking reading. We are living in the world that McLuhan foresaw in his analysis..

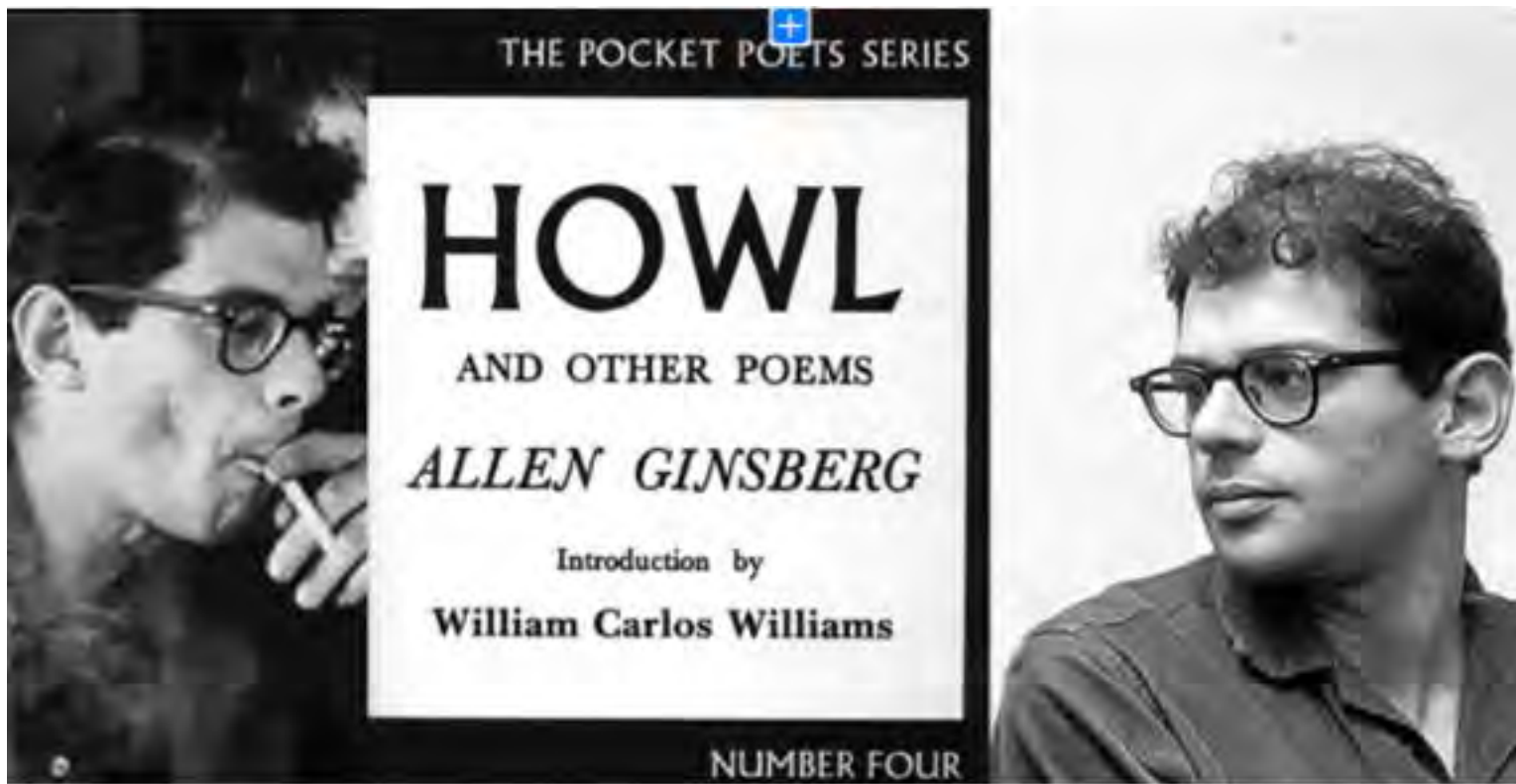
"After three thousand years of explosion, by means of fragmentary and mechanical technologies, the Western world is imploding. During the mechanical ages we had extended our bodies in space. Today, after more than a century of electric technology, we have extended our central nervous system itself in a global embrace, abolishing both space and time as far as our planet is concerned. Rapidly we approach the final phase of the extensions of man - the technological simulation of consciousness, where the creative process of knowing will be collectively and corporately extended to the whole of human society, much as we have already extended our senses and our nerves by the various media. Whether the extension of consciousness, so long sought by advertisers for specific products, will be a 'good thing' is a question that admits of a wide solution. There is little possibility of answering questions about the extensions of man without considering all of them together. Any extension, whether of skin, hand or foot, extends the whole psychic and social complex." (Marshall McLuhan from the *Introduction*, *Understanding Media* 1964 p11)

If *Understanding Media* helped prompt the electronic media impulse in 1963, it was the events of 1965-70 that were pivotal: and it wasn't just Reichardt's fabulous *Cybernetic Serendipity*; or Jack Burnham's *Software* (1970), it began in 1965 with the first exhibition of computer-generated art: Georg Nees: *Computergrafik* at the Studiengalerie der TH Stuttgart at Technische Hochschule Stuttgart (see later) - and it wasn't just computer images, it was iterative, algorithm-generated computer imagery. The insight, by artists and computer scientists alike, that there could be a 'creative role' for the computer in both *augmenting* human abilities, and in *extending* the act of creation itself, was the impetus for many experiments in the late Sixties and beyond.



A decade or so of key publications 1958-1968 - (clockwise from top left) - from the inventions of a vibrant Afro-Caribbean sub-culture, and the delights of bohemian Soho to cutting-edge *avant garde* sci-fi and trans-gender utopianism

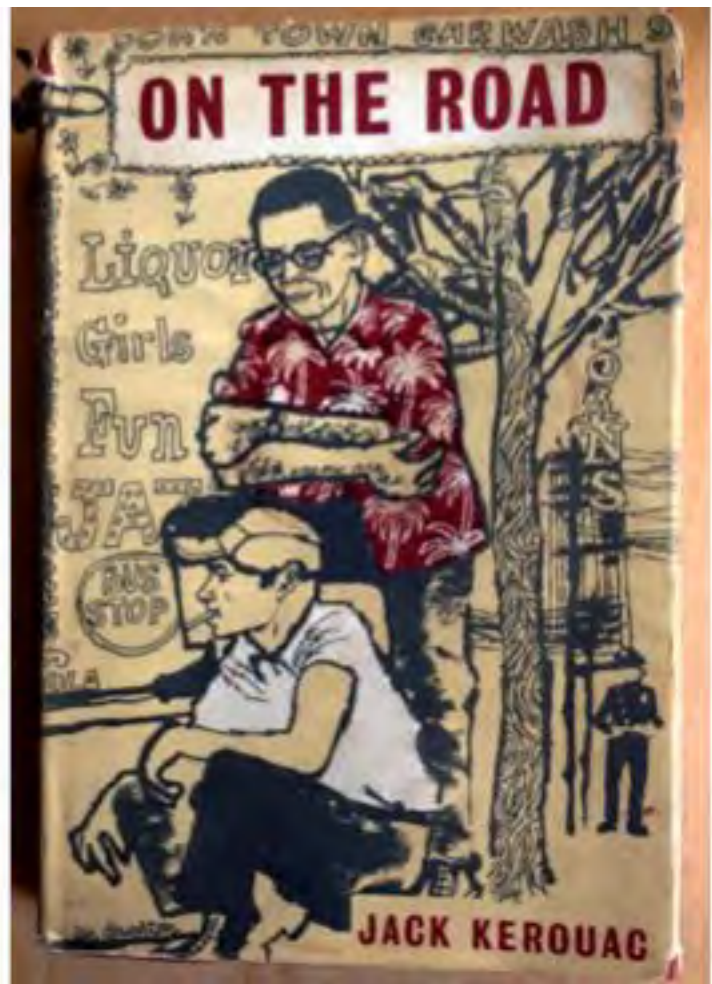
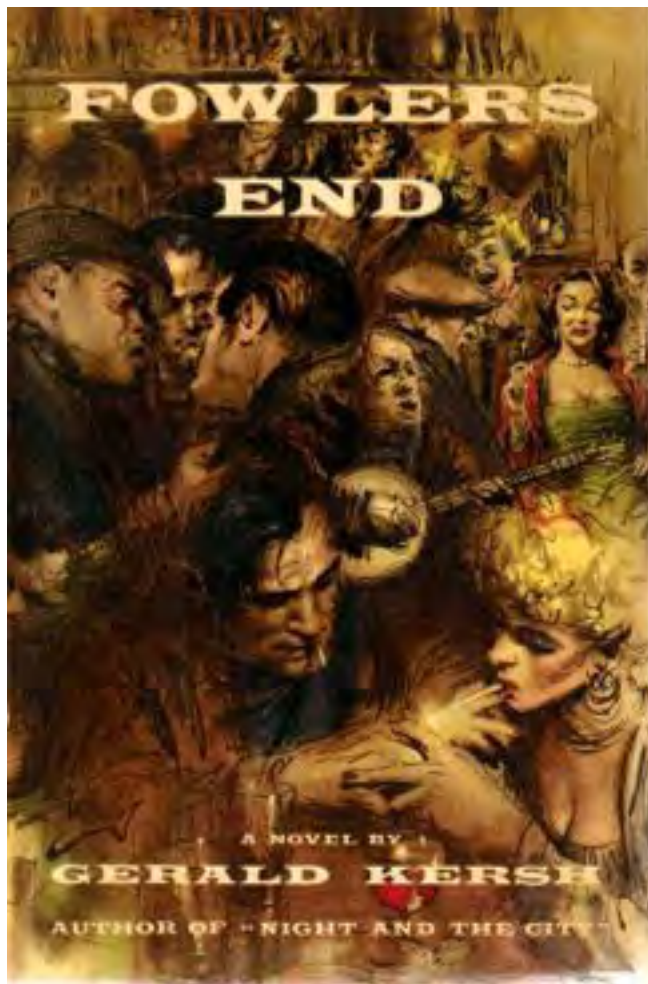
Now, I'm getting ahead of the narrative - such as it is - because several important books were published in the late 1950s that are contingent on my tale of how I perceived the Counter Culture emerging. In fact it was 1956 and '57 when these books were first published - though I didn't read them until '59 or '60. They were an inspiring glimpse of an alternative culture, that by the end of the decade had been labelled as the *counter culture*...



The first was Ginsberg's *Howl* (1957) - his long *cri-de-coeur* poem-cum-call to Blakeian spiritual revival that begins:

"I saw the best minds of my generation destroyed by madness, starving hysterical naked, dragging themselves through the negro streets at dawn looking for an angry fix, angelheaded hipsters burning for the ancient heavenly connection to the starry dynamo in the machinery of night, who poverty and tatters and hollow-eyed and high sat up smoking in the supernatural darkness of cold-water flats floating across the tops of cities contemplating jazz, who bared their brains to Heaven under the El and saw Mohammedan angels staggering on tenement roofs illuminated, who passed through universities with radiant cool eyes hallucinating Arkansas and Blake-light tragedy among the scholars of war, who were expelled from the academies for crazy & publishing obscene odes on the windows of the skull, who cowered in unshaven rooms in underwear, burning their money in wastebaskets and listening to the Terror through the wall, who got busted in their pubic beards returning through Laredo with a belt of marijuana for New York..." (Allen Ginsberg *Howl* 1956).

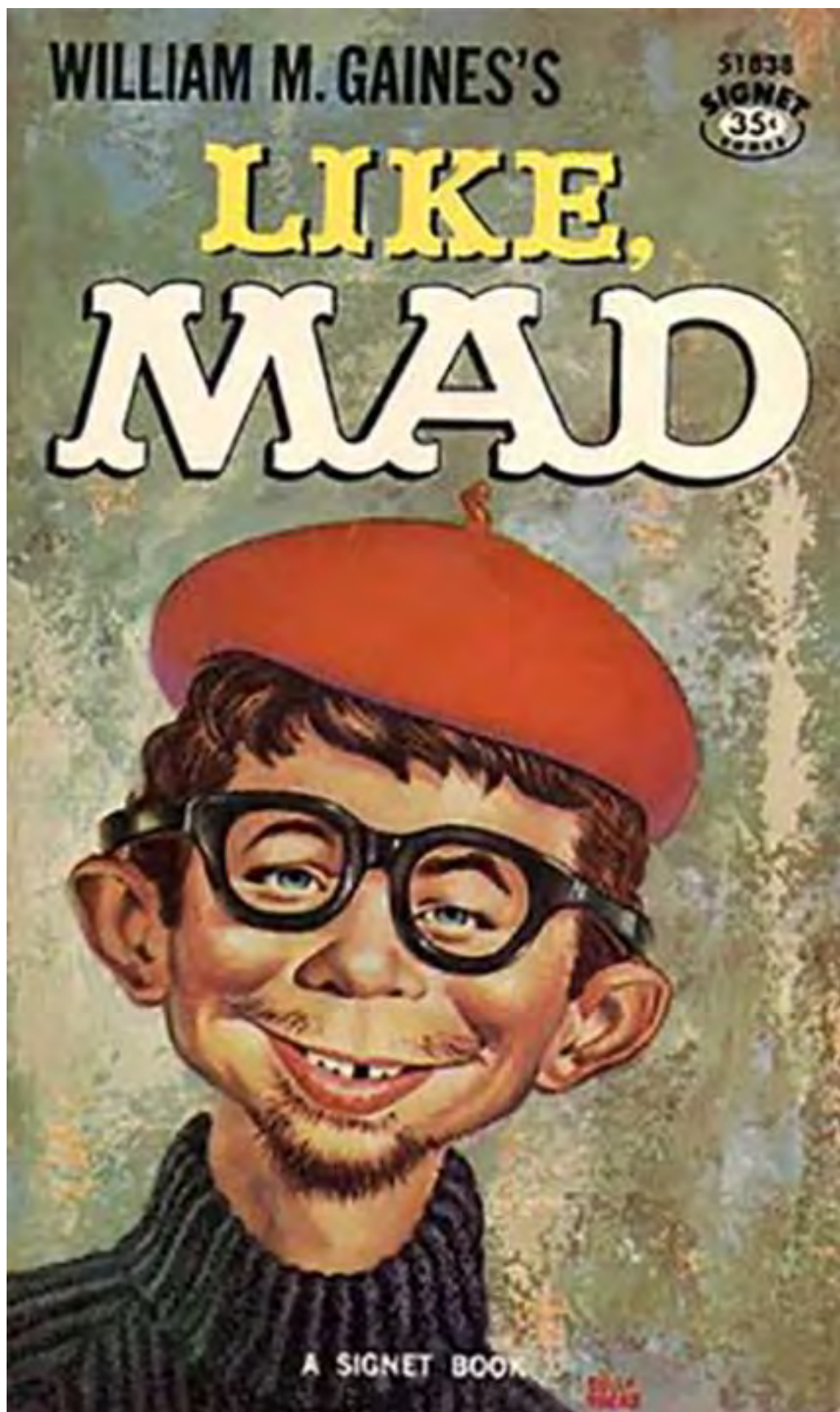
And then there was Elaine Dundy (*The Dud Avocado* 1958), Lawrence Lipton's *The Holy Barbarians* (1959), Colin McInnes' *City of Spades* (1958), Colin Wilson's *The Outsider* (1956) and Norman Mailer (*The White Negro* 1957), and together these books began to cumulatively map out for me the genesis of this sub-culture. Now there was another book by Gerald Kersh that was not only extremely funny and *bohemian picaresque*, but gave me a glimpse of alternative adult life - seen through the smoke-tinted dimpled glass of this fictional north London concoction:



It's hard to sum-up the romance triggered by these books, and for a teenager, they both offered insights into the adult mind - and the minds of those adults who chose different, unconventional life-styles - who chose bohemian non-consumerism, who offered an alternative to the grey-suited, 9-to-5 convention of the 'straights' or the 'suits', which was what we were facing as 'adult life' back then.

This romance of the alternative, the *outsider*, *L'Étranger*, the *hipster* offered excitement, the promise of freedom, sexual liberation, a bottom-up political alternative, who supported peace - not nuclear threats and Mutually-Assured Destruction - and incidentally, a much more exciting choice of hair, clothes, language...of *life-style*. Kersh's *Fowlers End* (1957) painted this picture of obscure and half-forgotten, crumbling town-scapes of North East London - hints of which you could detect by exploring by double-decker bus, or better still, following the canals or the River Lea on foot, exploring the area between Crouch End and Stamford Hill. But Kersh invents *Fowler's End* as a picaresque composite of semi-mythical lost domains in North and NE London, and creates a rich slumgullion of London characters - a portrait of a community of outsiders. Fred Banberry's cover painting (top left) entranced me - it was a picture of what Pubs should be - I had the same impression going down into the cellar at *Gerry's Club* (Dean Street) in the 1980s - descending through the smoky mists back into the 1950s - thinking this must be heaven. Sean Bean was there that evening, and Ronnie Terrill holding forth. We had bumped into the effervescent painter Karen Douglas in the French earlier, and Ronnie wanted to introduce me to some Soho clubs...

And Kerouac's *On the Road* became a kind of bible or style-guide for us underground addicts - though for me it was his *The Subterraneans* (the love story with Mardou Fox (real-life Alene Lee) and pen-portraits of San Francisco's counter-culture literati - Ferlinghetti, Ginsberg, William Burroughs, Neal Cassady, Gregory Corso, Gore Vidal - and importantly about their inter-relationships, and of course Kerouac's personal insecurities and self-doubt... that impacted most for me). The cover-design *above right* is by the multi-talented hipster Len Deighton.



Harvey Kurtzman + Norman Mingo: *Like, MAD* 1960. *Mad* magazine's spoof on the Beats. By the end of the 1950s, the Beatnik archetypes had become caricatures - Norman Mingo's inspired *Alfred E. Neuman* (above) became the symbolic characterisation of *Mad* magazine, and here he wears the horn-rim glasses, the soft woollen French beret, the goatee beard, long hair, roll-neck sweater - all of which - along with sandals - became icons of the 'beat-nik' - a pejorative term after 1957 - the *sput-nik*, the *beat-nik* - with communist overtones...and don't forget we all lived in the ominous shadow of the M.A.D. nuclear weapon stand-off... and were still haunted by 'Better Dead than Red' insane propaganda.



Nicholas Luard + Peter Cook: *The Establishment Club* 1961. Located at 18 Greek Street in Soho, London, this was the club opened by Peter Cook and Nicholas Luard that became famous for its presentation of satirical comedy - Lenny Bruce was one the first foreign comedians to perform there, alongside *Beyond the Fringe* performers of the calibre of Peter Cook, Jonathan Miller, Alan Bennett and the accomplished cabaret comedian and pianist Dudley Moore. Others featured at the Establishment included Ray Martine, Barry Humphries, Eleanor Bron, Jeremy Geidt, John Bird, Annie Ross (performing Christopher Logue's poems to jazz) and John Fortune. Nicholas Luard was a novelist, travel writer, and later Euro-sceptic politician, who is mostly famous for this partnership with Peter Cook in setting up both the *Establishment* and the satirical weekly magazine *Private Eye*. The club was set-up by Cook and Luard - friends since Cambridge - to maintain the momentum created by the *Beyond the Fringe* cabaret which had starred Cook and been co-managed by Luard. The *Establishment* was an arts venue, and a club for cultural hipsters as well as a fashionable cabaret theatre - the place for well-heeled intellectuals, actors, artists to be seen. The post 1950s, early sixties hipster is an interesting study in itself, Cab Calloway had invented and defined the term in the late 1930s : A hep-cat "[a guy who knows all the answers, understands jive](#)" and on his 1944 Album *Boogy Woogie in Blue* - had a track entitled *Handsome Harry the Hipster*. In general, trying to define 'hipster', I would include hip writers like Terry Southern (*Flash & Filigree*, *Red Dirt Marijuana and Other Tales*, co-writer of *Dr Strangelove*), cool jazz musicians like Annie Ross, Tubby Hayes, Anita O'Day, Ronnie Scott. At the *Establishment* (see below) politicians would be in the audience too - inviting the sort of treatment meted out to Harold Macmillan (then Prime Minister), when he found himself at the centre of withering criticism/witticism from Peter Cook.



Peter Cook: *Private Eye* 1961 The first issue of the *Eye* (left) sets the tone for a weekly satirical magazine now in its 62nd year. Cook's genius was to marry unpublished investigative journalism, city rumour, black humour, and a healthy disrespect for the establishment. *Private Eye* was the first in a swathe of 'counter culture' magazines cheaply printed using the new offset-litho presses. The first issue (left), printed on cheap newsprint, looks almost hand-made. I was so pleased to feature in *Private Eye*'s *Pseud's Corner* in 1969 for my description of the Dylan Festival as 'an instant electronic city' - I think Christopher Logue edited the *Corner* then. 'Pseud' was short for 'pseudo-intellectual'.



Another of the *Liet Motifs* of the early Sixties was this iconic car: The *Mini* - introduced by Austin - later subsumed by the British Motor Corporation (BMC) - in 1959. Designed by the British-Greek engineer Alec Issigonis, and later to be voted one of the most influential cars of the 20th century. I remember one or two of the lecturers at Portsmouth Art College - and one of the richest students - sporting a *Mini* in 1963. They were hugely popular, and characterised in early models by the cable door-handles and stripped-down interiors. We travelled from London to Hebden Bridge in Yorkshire one winter for an exhibition I was having, the front-wheel drive was great in icy conditions, but the absence of a heater meant wearing overcoats all the way.



The Dante Giacosa-designed *Fiat 500* aka *Cinquecento*, (introduced in 1957), with its air-cooled engine, was quite cosy - the air blown over the engine was simply diverted to warm the interior. I didn't have one until the 1970s - they'd become a cult car by then - and they were just great for central London living - you could park end-on to the curb, they were pretty sprightly on the whole, and could take 4 people when necessary. And they had the 'look'. My friend Stephen Bartley - the Chelsea Arts Club archivist was loaned one in Rome while the owners were away on holiday. In thanks, he filled the car with flowers and baskets of fresh fruit and left it outside their house, expecting them back next day. But they were delayed a week...



top: Gillian Hills in publicity-shot for *Beat Girl* (1959), above: a young Oliver Reed dances with Hills in the 'Down-Beat' cafe. This film - like Val Guest's *Expresso Bongo* - of the same year - are the closest we get in the movies to visualising the emerging youth culture of the late 1950s. In other media however, the evidence piles up...



WITH ACKNOWLEDGMENTS TO THE A.M.C. TELEVISION PRODUCTION

Jack Good: *Oh Boy!* (television programme from 1959) - Do you know? This still looks 'fresh' in 2021 (see clips on Youtube). For 1959 it was a revelation - **Jack Good**, the consummate youth-aware TV producer creates a teenager's show that teenagers actually want to watch - rather than the adult-focussed 'straight' shows like David Jacobs' *Juke Box Jury* or the *Six-Five Special*. While this wasn't freeform immersive - like **Elkan Allen**'s radical 1963 *Ready, Steady Go!* - it was still *simultaneous* - a big studio with singers, bands and solo acts, dance troupes and backing vocals hi-lited by spotlights in various parts of the studio - the smooth 'editing' done in-camera - by panning around the studio-space. Unfortunately there are only a few *Oh Boy!* shows that survived to YouTube, but the ones that remain still carry a kind of 'live' feel to them, indicative of the changing sensibilities of the big broadcasters as they sought to cash-in on the burgeoning youth revolution. Below **Cliff Richard** with orchestra, backing vocals, chorus and dancers on *Oh Boy!* in July 1959.

This video gives you an idea: https://www.youtube.com/watch?v=53q_DY73lNg



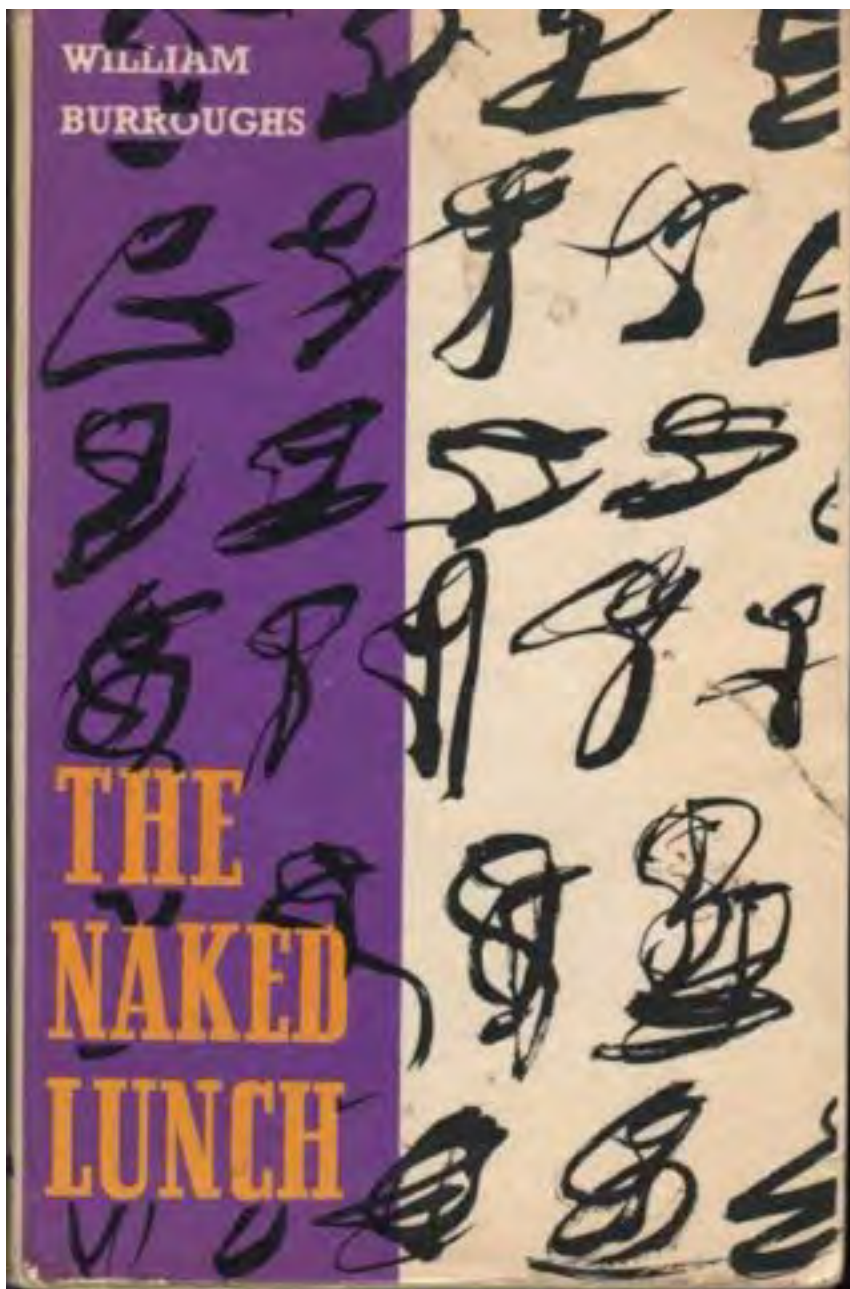


***Wheeeeeels #1* (Stan Vanderbeek, 1958 and (below) *A La Mode* 1958). 10 years later Stan Vanderbeek very helpfully sent me poems, tracts, and other reference materials as I was researching the *Gesamtkunstwerk* for my Diploma (DipAD) graduate essay. Terry Gilliam admits to Vanderbeek's influence on his *Monty Python* animations later in the Sixties. These influences - for Vanderbeek, stemming from Dada in the 1920s and Black Mountain College in the 1940s - iterated through John Stezaker, Eduardo Paolozzi and other collagists and monteurs in the Sixties like Ray Johnson, Kenneth Anger and Dick Higgins...**





Burgess (Jess) Collins: *Tricky Cad* 1959 - This clever montage - a surreal re-working of Chester Gould's already quite *surrealist-noir* comic-strip (*Dick Tracy* from 1931) into an even more surrealist work of art that still begs serial reading - enjoy the pictures *and* the absurdist cut-up narrative...



William Burroughs: *The Naked Lunch* 1959

A rather more prosaic aspect of Paris was being experienced by William Burroughs and the expelled Surrealist multimedia writer and painter Brion Gysin - who first met at the *Beat Hotel* in Paris when Burroughs was preparing his manuscript of *The Naked Lunch*:

“William Burroughs and I first went into techniques of writing, together, back in room No. 15 of the Beat Hotel during the cold Paris spring of 1958... Burroughs was more intent on Scotch-taping his photos together into one great continuum on the wall, where scenes faded and slipped into one another, than occupied with editing the monster manuscript... *Naked Lunch* appeared and Burroughs disappeared. He kicked his habit with Apomorphine and flew off to London to see Dr Dent, who had first turned him on to the cure. While cutting a mount for a drawing in room No. 15, I sliced through a pile of newspapers with my Stanley blade and thought of what I had said to Burroughs some six months earlier about the necessity for turning painters' techniques directly into writing. I picked up the raw words and began to piece together texts that later appeared as “First Cut-Ups” in *Minutes to Go* (Two Cities, Paris 1960).” (Brion Gysin: *Cut-Ups: A Project for Disastrous Success*, published in *Evergreen Review* in 1961).

So - by playing a Surrealist image-game, Gysin helped Burroughs with his editing of the manuscript. I had some first-hand insights of living at the Beat Hotel from a later acquaintance, the ultra-cool Cy Lester - nicknamed Cyclops by his mates - he wore an eye-patch - when we shared a flat in World's End, Chelsea in the 1990s.

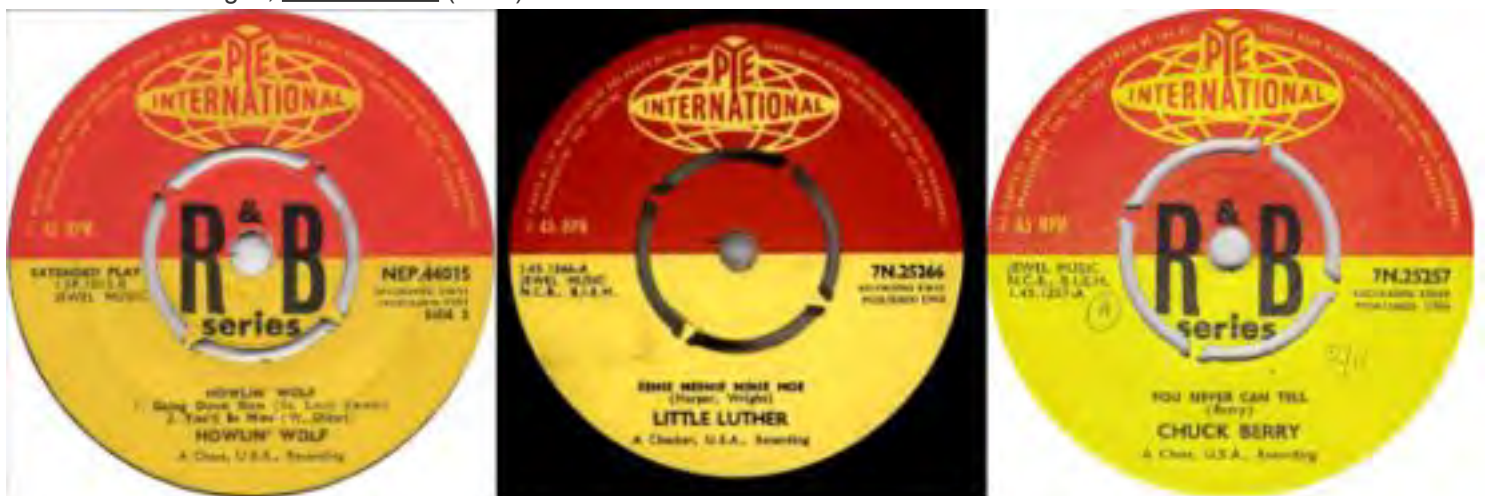


Photographer **Harold Chapman**:

a self portrait with my friend **Cy Lester** in Room 41 of the 'Beat Hotel' at the Gi de Couer, Paris 9. Cy (short for Cyclops) was a book dealer, and an acute observer of the protocols of cool. In Chapman's photograph, you can also see his photo-prints of **Stella Benjamin** (the artist-weaver) and the beat poet **Gregory Corso** - who nicknamed the anonymous hotel run by **Madame Rachou** the *Beat Hotel*. The hotel had been discovered by **Allen Ginsberg** and **Peter Orlovsky** in 1957. **Kerouac**, **William Burroughs**, **Corso** and other poets joined them and Burroughs finished *Naked Lunch* there and collaborated with **Brion Gysin** on the development of their cut-up (cut and paste) techniques...

“In the City Market is the Meet Café. Followers of obsolete, unthinkable trades doodling in Etruscan, addicts of drugs not yet synthesised, pushers of souped-up harmine, junk reduced to pure habit offering precarious vegetable serenity, liquids to induce Latah, Tithonian longevity serums, black marketeers of World War III, excusers of telepathic sensitivity, osteopaths of the spirit, investigators of infractions denounced by bland paranoid chess players, servers of fragmentary warrants taken down in hebephrenic shorthand charging unspeakable mutilations of the spirit, bureaucrats of spectral departments, officials of unconstituted police states, a Lesbian dwarf who has perfected operation Bang-utot, the lung erection that strangles a sleeping enemy, sellers of orgone tanks and relaxing machines, brokers of exquisite dreams and memories tested on the sensitized cells of junk sickness and bartered for raw materials of the will, doctors skilled in the treatment of diseases dormant in the black dust of ruined cities, gathering virulence in the white blood of eyeless worms feeling slowly to the surface and the human host, maladies of the ocean floor and the stratosphere, maladies of the laboratory and atomic war... A place where the unknown past and the emergent future meet in a vibrating soundless hum... Larval entities waiting for a Live One...”

William S. Burroughs, *Naked Lunch* (1959)



We were experimenting - discovering new tastes - the first LP I bought was Stockhausen's *Kontakt/Gesang der Junglinde* (1955) this at the same period of discovering my visceral love of the *Blues* - from c1961, we had Pye R&B series singles of Howling Wolf, Muddy Waters, Cyril Davies, Bo Diddley - original Chicago electric Blues and British R&B. And it was discovering these tastes in the company of close friends - and these included for me John 'Humph' Humphries, Roger Sewell, Chris Hann - and the lovely Theresa O'Driscoll, the hipsters Nancy Smith and Pauline Bennet. Most times this sharing happened in Humph's 'shed' - our first shared 'pad', decorated with posters, album sleeves, the incunabula of the early Sixties - newspaper pix of Christine Keeler, candles in bottles, clips from *Private Eye*, beer-mat collections, et cetera... the search for truth, for new tastes and new experiences in a garden shed!

I suppose that I was just as unforgiving about my own invented and discovered canon of taste - in books, in art, in ideas, but I really enjoyed meeting people with similar or crossover tastes - especially with a pint or two to share... Sharing these bespoke cultural objects and movements that I had discovered for myself was one of the great buzzes of growing up and discovering one's limits, and making new friends, and I found plenty of both growing up in the early Sixties...

Strangely (or perhaps not) these cultural discoveries have stayed with me through to my Seventies, refreshed frequently as new media and art discoveries are made, new friends made. One of the abiding themes - the *environment* and *sustainability* have stayed with me, becoming even more pressing in the 21st century than ever before...

And, emerging in the 1940s, there are those early books on ecology, on the environment, on over-population, pollution, on DDT pesticides and on the long-term stupidity of intensive factory-farming, - all these books created a powerful strand of the cumulative and growing protest against the dominant culture of the military-industrial complex, intensive farming, and on all the other woes perceived by my generation: growing mass-consumerism; fighting imperialistic wars in South East Asia or in Suez, or later (in the 1970s) the CIA-backed right-wing plot against the socialist Allende in Chile, or against the racist Apartheid regime in South Africa - these causes were represented in the UK by CND (1958) , Anti-Apartheid (1959), and Oxfam (1942), *Socialist Workers Party* (from 1950), and an *Anarchy* badge from 1961.



In the USA it was CORE, the Peace Corps, NAACP and many more. These organisations dominated student protest in 1960s UK and USA - and 'protest' became a significant part of the underground - badges of this kind were quite visible on university and college campus and on big demos like the Aldermaston Marches and Anti-Vietnam War demonstrations, and by the end of the 1960s the big rock festivals too.



This was our kind of *social media* in the 1960s. We needed badges, t-shirts, tour jackets, hair-length, clothing styles - and the 'look', etc to recognise fellow-travellers on the road to hip-dom. Another accessory was carrying the right book or album - persona-advertising like this mattered - you were addressing yourself to your gang/tribe/peer-group, and saying look - I'm like you. Of course being seen at key gigs like the *14-Hour Technicolor Dream* in 1967, or the *Poetry Incarnation* in 1965 - or a Dylan concert at any time - counted much more than badges....



Peace News - published from 1936 - was very influential for me in the early 1960s. It was distinctive in that it carried stories (news and background) on subjects not covered by the Nationals - the plight of the Kurds, the war in Indo-China, the morality of British nuclear policy - and about the Aldermaston March in 1961 - and the Committee of 100 exposure of the secret *Regional Seats of Government* - the Government military and local authority nuclear bunkers designed to 'ensure stable governance after a nuclear attack'. *Peace News* was also distinctive for its modernist 'Swiss' typography - graphic design style kick started by Bauhaus-influenced designers like Jan Tschichold (*The New Typography* 1927), and introduced to the UK by *Penguin Books* when Tschichold was art-director in the late 1940s. Later, in the 1980s I met the anarchist-poet-letterpress artist Dennis Gould, who was a sub-editor on *Peace News* in the 1960s. He now specialises in composing protest leaflets, typographic poems and posters as art-objects printed in old wooden letterpress display typefaces...Dennis had a festival-size 70th Birthday a decade or so ago, and Adrian Mitchell performed a rewrite: *Tell Me Lies About Iraqistan...*



A CND sit-down protest c1961 - the Peace movement attracted the strong support of left-wing intellectuals and 'angry young men' like John Osborne - here talking to writer Doris Lessing, with young actress and lifelong protester Vanessa Redgrave just behind them (note: the only one aware of the camera). Marghanita Lasky's play about survivors of a nuclear attack, '*The Offshore Island*' (1959) was broadcast earlier this same year. It was frightening and depressingly good. (© Alamy)

Of course it wasn't just folk and blues clubs, jazz festivals, demos and protest marches that were our early 1960s social media - it was the popular Press, TV and Film too - and sometimes these merged together in iconic fusions. It was Vanessa Redgrave with her brother, the actor Corin Redgrave who used their celebrity to support CND and Committee of 100 protests in the early '60s - and anti-Vietnam War protests later in the decade. And of course Jane Fonda protesting the Vietnam War by visiting Hanoi in the early Seventies, and being christened 'Hanoi Jane'. Celebrity and Protest became a heady mix as John Lennon and Yoko Ono proved with their *Bed-Ins for Peace* at the end of the decade.



Vanessa and Corin Redgrave at a Vietnam War protest rally in Trafalgar Square in 1968. Vanessa became a heroin of the Left for her protest activity and her support for the Socialist Workers Party. Vanessa also became a feminist media icon in the early Sixties, joining Julie Christie, Pauline Boty, Jane Birkin and others in creating an image of the new 'Sixties Woman' later appropriated throughout the UK and the US. She had a starring role in one of my favourite films of the mid-Sixties: Karel Reisz' *Morgan - A Suitable Case for Treatment*, playing opposite the young and brilliant David Warner. Warner as 'Morgan' - a delightful bohemian, working class artist-fantast - became a hero of ours at Art College. Vanessa went on to reap awards for her Stage and Film performances while retaining her political beliefs, and played the dance revolutionary Isadora Duncan in *Isadora* (1968) another feature film by Karel Reisz - one that capitalised upon the late Sixties resurgence of interest in the art of the *Belle Epoque* - Isadora Duncan, Alfred Jarry, Jean Cocteau, Aubrey Beardsley, J.K. Huysman, Kenneth Grahame, Arthur Ransome, Saki (Hector Hugh Munro) etc.



Julie Christie in 1962 and Pauline Boty - with her painting *Self-portrait* - also 1962



David Hemmings, Gillian Hills and Jane Birkin (all style icons) in Antonioni's *Blow-Up* 1967) - this was Antonioni's *homage* to 'swinging London'...



Alexander 'Sandy' Mackendrick: *The Sweet Smell of Success* 1957. Tony Curtis (*Sidney Falco*) and Burt Lancaster (*J.J. Hunsucker*) in Mackendrick's *noir* satire on consumer-era show-biz - and on the tension between the hints of a new emerging youth culture and righteous WASP values.



Pot-smoking jazz guitarist Steve Dallas (Martin Milner) and Susan Hunsucker (Susan Harrison), whose relationship JJ and Sidney set out to destroy... Note Steve's 'look' - the haircut, the tweeds, the knitted tie...



George Peppard in herringbone tweed, knitted narrow tie and every inch the cool young writer, meets his mistress/benefactor while Audrey Hepburn (Holly Golightly) checks his veracity... from Blake Edwards film of Truman Capote's novella *Breakfast at Tiffany's* (1961)



Michael Caine in Sidney J. Furie's *The Ipcress File* 1965 - with Curry & Paxton horn-rim glasses, knitted black tie, houndstooth 3-button, centre-vent tweed jacket, un-brylcreemed hair-style, smoking *Gauloise* - every inch an early '60s hipster - and reflecting author Len Deighton's style and tastes...



In the mid-Sixties, **Len Deighton**, writer, gourmet cook, graphic designer, whose first spy novel, *The Ipcress File* had just been filmed very stylishly by Sydney J. Furie, turned my generation on to *cordon bleu* cookery with his graphic 'cook-strips' (weekly in the *Observer*), published as a collection: *Ou est le Garlic?* in 1965.

Although Elizabeth David had been evangelising good food since the 1950s, for me it was Deighton who made it cool - here he is coaching Michael Caine for the scene in *The Ipcress File* where Caine (as Harry Palmer) makes 'the best omelette in the world' for his co star Sue Lloyd's character Jean Courtney. You can see why Deighton chose Caine to play the central character in *Ipcress* - Caine was Deighton's idealised fictional *alter ego*.

And it was his invention of the graphic *cook-strips*, as well as his success as an illustrator (ex St Martins and RCA) - see his cover for *On the Road* - that made *cordon bleu* accessible to art students like me.

As in all other things, this period was a great learning, experience-acquiring period for me. And I really enjoyed the many culinary 'firsts' I enjoyed - discovering Italian pizzas (and black olives!) in the first *Pizza Express* in Coptic Street, Bloomsbury; Humous, kebabs and Greek salad in Charlotte Street; Persian-Indian *Dhansaks* in Westbourne Grove; *Steak-Frites* in Paris, Mussels in Honfleur, *Crispy Duck and pan-cakes* in *Friends Restaurants* in Limehouse; many more...



Best to start simple with an omelette - a dish that can be stunning - or so easily over-cooked. Deighton's *cordon bleu* experience condensed into one of his cook-strips - an ingenious invention, perfect for a graphic-designer/illustrator-cum-hipster spy-fi writer. *Ou est le Garlic* - a collection of relevant cook-strips, was published in 1965, just as I was reading *A Rebours (Against Nature)* by Huysmans, with his delightfully decadent and ingenious 'perfume organ' and other synaesthetic delights -this was one of the books that became part of the re-discovery of Symbolism and the *Belle Epoque* work of Wilde and Beardsley, and the more recent work of Mauritz Escher. We were becoming rapidly francophile during this period.



Another female icon from 1963: **Lewis Morley**'s portrait of **Christine Keeler**, posing apparently nude on an Arne Jacobsen *Series 7 bent-plywood dining chair* from 1955. She recorded later that she 'kept her knickers on'. My Late friend John Humphries enjoyed a friendship with her in the 1980s. It was images like this that reflected the changing sexual mores of this period, accelerated by the introduction of the contraceptive pill (from 1961 in UK), and symbolised by the mini-skirt, skin-tight 'skinny ribbed' tops and dances like the *Twist*.. Art-photography glossing the seedy underground of the 'upper' classes as we 'progressed' from the top-down conformist 1950s to the bottom-up revolution of the Sixties...



**the
first exhibition of
automata and
humanoids
by Bruce Lacey
at
Gallery One
16 North Audley
Street
Grosvenor Square
London W1
HYDe Park 5880
June 1963**

Lewis Morley: *Bruce Lacey* 1963. + Bruce Lacey: *The First Exhibition of Automata and Humanoids* at Gallery One 1963.

Bruce was a hero of ours at Art College - a bohemian mix of ARTIST, inventor, actor, writer, producer, roboticist - he captivated with his anarchy, his 'cool' rejection of the accepted role of an artist - he was a generalist, with a wicked sense of humour, who built props for Spike Milligan, appeared with his electronic actors at Peter Cook's *Establishment Club* and assembled props for Dick Lester in his *Running, Jumping, Standing Still Film* featuring Milligan and Peter Sellers



Rosa Bosom, Lacey's construction, Bruce Lacey and Jill Bruce 1975.

Lacey was a performance artist before the phrase was invented, and he fitted into a tradition of surrealist British performance that included *The Goon Show* (Spike Milligan, Peter Sellers, etc), *Round the Horne* and *The Navy Lark*, Roger Ruskin Spear, Ivor Cutler, Rowland Emmett, *The Bonzo Dog Doodah Band*, *Alberto y los tríos Paranoias* and later *Monty Python's Flying Circus* - a mix of British Eccentricity, Surrealism and exaggerated Bohemianism that delightfully persists in British Comedy and Performance.



Early Sixties hipsters: circa 1965: (top) **Barry Miles** in *Indica* bookshop; (bottom) Miles with **Peter Asher** and **John Dunbar** outside the Indica Gallery and Bookshop - in Mason's Yard, Duke Street, London - co-owned by all three of them, Indica became a central hub for the emerging counter-culture in the mid-Sixties.



Mick Jagger with Peter Asher c1964...

The early Sixties witnessed a kind of *supra-class convergence* as rock-stars, poets, artists and photographers from all kinds of backgrounds became celebrities and of course attracted the attention of the younger generation of the landed gentry and aristocracy. The *Rolling Stones* and the *Beatles* were the stellar cluster-attractors, but poets and intellectuals like Barry Miles, Anthony Horowitz and the glamorous American Beat poets were also important. London became a hub, studded with activist-entrepreneurs like Jim Haynes (*Drury Lane Arts Lab*), Joe Boyd and John 'Hoppy' Hopkins (*London Free School, Underground Freak-Out Club, 14-Hour Technicolor Dream*), Peter Jenner - first manager of *Pink Floyd*, impresario of the *Hyde Park Free Concerts*, John Dunbar, Barry Miles (*Indica* gallery/bookshop), Felix Dennis (*Oz Magazine* publisher), Germaine Greer (writer and critic), Jane Asher (actor and girl-friend of Paul McCartney), Marianne Faithfull (singer/songwriter and then married to Dunbar), young Marc Bolan, and David Bowie, and Martin Sharp and Richard Neville (*OZ Magazine*)...



Aldous Huxley: *Island* 1961: A utopian counterpoint to *Brave New World*, Huxley was inspired by Henry George's 'Georgist economic theories' - a kind of Kropotkin-esque *Mutual Aid* societal structure where educational subject-barriers are melded into an holistic mixture of social, practical and spiritual, self-knowledge, non-religious development. This provided ideas for how alternative societies might be - indeed, both dystopian and utopian fiction appearing pre- and post-war were formative in decoding the 'shape' of 1950s societies...



Billy Wilder: *The Apartment* 1960 - the conformity and regimentation of office life in Manhattan echoed and exaggerated the conformity of bowler-hatted City of London workers. Conformity that in America was at least partly the result of anti-Communist post-war propaganda and McCarthyite persecutions in the late 1940s and 1950s. Beards and other hipster styles were frowned upon... We were ripe for Sixties changes..



Yes, please don't under-estimate the ubiquity of 1950s conformism in both class-bound Britain, and in an America in the first wave of post-war prosperity and with a political uniformity reinforced by McCarthyism and the proto-Cold War anti-communist propaganda. I can still remember my early trips to London, and scenes like this (above) were commonplace. You can imagine how stultifying and repressive the idea that my/our futures should have to be squeezed into the literal bowler-hatted, pinstripe suited straight-jacket adopted by our elder peer-group. Some of the counter-culture literature we were reading, offered some insightful historical insights on this period:

1966: Barry Miles and Hoppy Hopkins: *International Times*; Richard Neville and Martin Sharp's *Oz magazine* 1963-1969

Richard Alpert: *Be Here Now* 1971

John C. Lilly *The Center of the Cyclone: An Autobiography of Inner Space* 1972

Lyall Watson *SuperNature* 1973

Doyle Green: [“The convergence of rock music, counterculture politics and avant-garde aesthetics in the late 1960s underscored the careers of the Beatles, Frank Zappa and the Mothers of Invention, and the Velvet Underground. This book examines these artists' relationship to the historical avant-garde \(Artaud, Brecht, Dada\) and the neo-avant-garde \(Warhol, Pop Art, minimalism\), considering their work in light of debates about modernism versus postmodernism. The author analyses how the performers used dissonance and noise within the framework of popular music, the role of social commentary and exploration of controversial topics in songs, and how experiments with concert and studio performance proceeded in an era of intense cultural and political unrest. Albums discussed include *Sgt. Pepper's Lonely Hearts Club Band*, *The White Album*, *Freak Out!*, *We're Only in It for the Money*, *The Velvet Underground* and *Nico and White Light/White Heat*, as well as John Lennon's collaborations with Yoko Ono, the Zappa-produced *Trout Mask Replica* by *Captain Beefheart and the Magic Band*, and *Nico's The Marble Index*.”](#)

(Doyle Green: *Rock, Counterculture and the Avant-Garde, 1966-1970: How the Beatles, Frank Zappa and the Velvet Underground Defined an Era* 2016)

And this revelation showed also in the other arts. We've mentioned the formative rock bands - the *Beatles* and the *Stones*, Bob Dylan and the folk-singers, the sci-fi writers, the poets and the novelists, and the 'fine artists' too - Richard Hamilton, Eduardo Paolozzi, Peter Blake, David Hockney, Ron Kitaj - and the cool Americans too: inc Robert Rauschenberg, Ed Ruscha, Roy Lichtenstein, Andy Warhol, Claes Oldenberg, and Ray Johnson of *Mail-Art* fame...



Ed Ruscha: *Standard Station Amarillo* 1963 part of a series of *Gas Station* paintings, published as a conceptual art book *Twenty-six Gasoline Stations* also 1963.

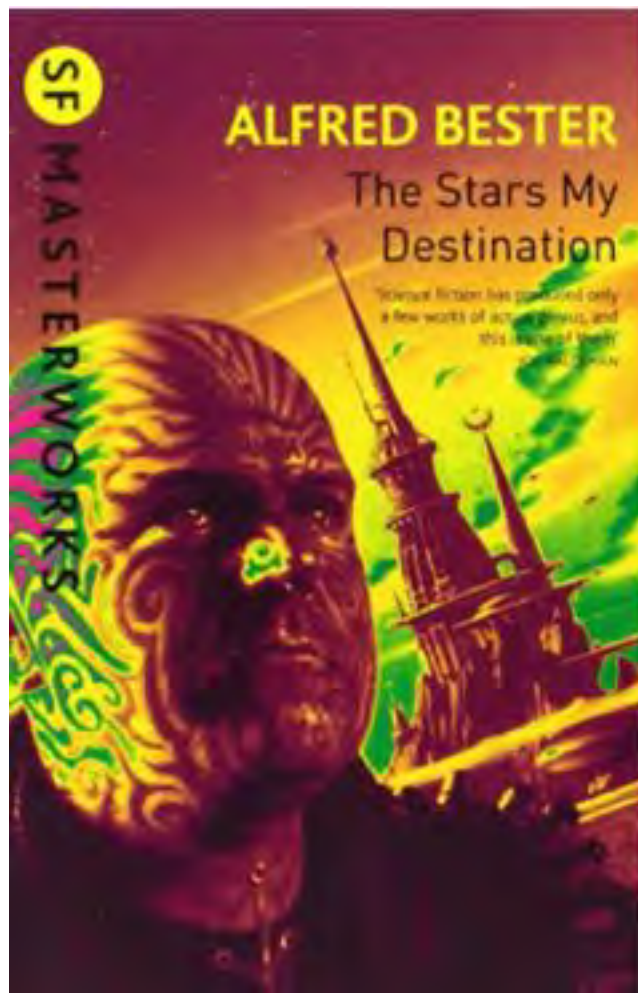


And the work - loosely classified as 'Pop Art' embraced a wide range of image-making techniques - from Lichtenstein's meticulous reproduction in oils of the Ben-Day dots of comic-strips, to Warhol's silk-screen multiples... The 'new' avant-garde flirted with emerging conceptual art in its serialism - the repetition predicted the bombardment of imagery in our digital, multi-channel, 24-hour, modern world.



Brian Duffy: *Michael Caine* 1963 - the 'contact-strip' (and 'built-in seriality')

And this passion for seriality (a product largely of new technology- film, animation and comics in the 1880s-1890s) emerged in the ***Conceptual Art*** of this Sixties - documented by Ursula Meyer in her ***Conceptual Art* (1972)** - the first book to catalog the work of this lately flowering art movement, begat by Marcel Duchamp in the 19-teens with his found-objects (*objet trouvé*) and other experiments (like the *Large Glass*). **Michael Caine** was (with Terence Stamp, and Sean Connery) one of the most iconic of British film-stars in the early 1960s - he embodied the cool hipster 'look' of this period (contact-strip courtesy of Brian Duffy).

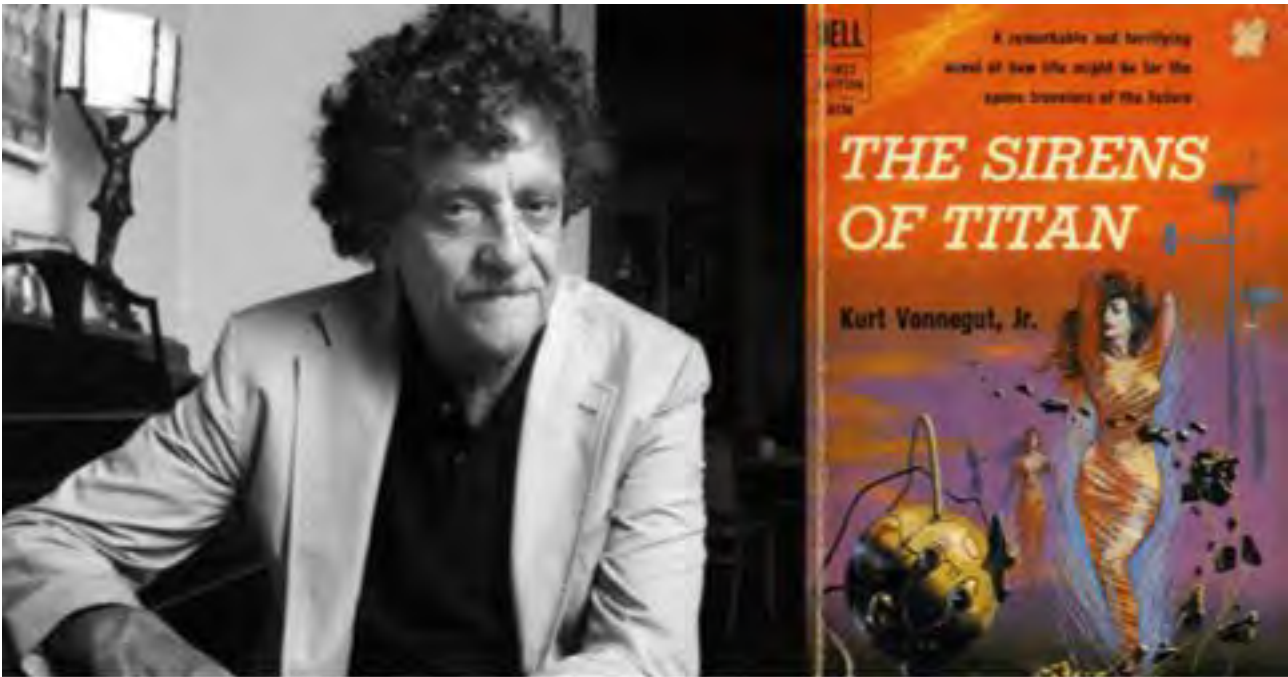


Alfred Bester: *The Stars My Destination* - and literary typographic experiments (1956). In Bester's case, science-fiction was also a medium for experimentation in the *form* of sci-fi itself. In *The Stars My Destination* (1956) there are several pages towards the end of the book (pps 216 on) where he integrates a typographic/hand-drawn 'illustration' - actually an *expressionist lettering* into his novel (above right) - in the context of and as a continuation of the novel's body-text narrative. This I may add, is more or less coeval with 'Concrete Poetry' (De Campos c1956) that began to appear as an exploratory visual/literary art-form in the 1950s and 1960s.

Now, both Charles Dodgson (*Alice in Wonderland* 1865), and Guillaume Apollinaire (*It's Raining/Il Pleut* 1918) and others had experimented with expressive typography before, but this to me, seemed to further reinforce the creative potential of the sci-fi genre. (See also the integration of prose, lettering and drawing revisited by Kathy Acker later in the 1970s). And I got a real buzz discovering Bester's work in the 1960s. The same buzz as going to the ICA for the first time, as visiting hip bookstores like *Zwemmers*, *Compendium* and *Better Books* - or *Indica*. The same buzz I got years later entering *Tate Modern* for the first time (in 2000).

What was this 'buzz'? it was that psycho-physical excitement you feel encountering new art - and new venues - for the first time - the feeling that can make you catch your breath and spurt tears - I got this at the *Rolling Stones* gig in 1963, at the Whitechapel *Robert Rauschenberg* exhibition in 1964 - and a year later (at the Albert Hall *Poetry Incarnation* - 1965) and at the Bob Dylan concert on the Isle of Wight (1969) and being at Tom Dixon's studio in All Saints Road in the 1980s, and attending a Buckminster Fuller lecture in Milton Keynes (in the late 1980s?)...and many more of course. It's the realisation, perhaps, of a new form, a new kind of expression, a new space, the breath-taking experience of a *zeitgeist* moment - or is it *Futureshock*? - the recognition of perfection - Or is it '*that's just what it should be like*? I feel at home here.' I felt it recently going into the Tate Modern bookshop

The sci-fi that intrigued me the most just happened to include Isaac Asimov (*Foundation and Empire* 1952), Robert Heinlein (*Stranger in a Strange Land* 1961), Philip K. Dick (*Do Androids Dream of Electric Sheep?* 1968), Theodore Sturgeon (*More Than Human* 1953) and Kurt Vonnegut (*The Sirens of Titan* 1959)



Kurt Vonnegut: *The Sirens of Titan* 1959

“Winston Niles Rumfoord had run his private space ship right into the heart of an uncharted chrono-synclastic infundibulum two days out of Mars. Only his dog had been along. Now Winston Niles Rumfoord and his dog Kazak existed as wave phenomena-apparently pulsing in a distorted spiral with its origin in the Sun and its terminal in Betelgeuse.” (Vonnegut: *Sirens of Titan* 1959)

chrono-synclastic infundibula: “These places are where all the different kinds of truths fit together as nicely as the parts in your Daddy’s solar watch. We call these places chrono-synclastic infundibula.” (op cit)

This gives some idea of the knowledge, wit and delight - the essential cool - of Vonnegut’s writing. And Vonnegut particularly had been bestowed with a literary respectability by critics (because of his *Slaughterhouse Five* 1969) - most of whom seemed unaware of the wide-ranging science-fiction canon, and under-appreciated the kind of inventive writing, contemporary social critique and story-telling innovations appreciated by sci-fi fans - and reflected in Michael Moorcock’s fresh appraisal of the genre in his *New Worlds Speculative Fiction* (later in this essay). This reappraisal became known as *New Wave SF* (coined by American critic and author P. Shuyler-Miller to describe the new generation of British sci-fi writers). You get the same approach in Philip José Farmer (aka *Kilgore Trout*)’s *Venus on the Halfshell* (1975). and his *Riverworld* series (from 1971)

The *New Wave Sci-fi* included writers as diverse as Alfred Bester, Roger Zelazny, Philip José Farmer, J.G. Ballard, John Brunner, Ursula K. Le Guin, Theodore Sturgeon, Walter Miller, Frederick Pohl, and typically introduced speculative and real-world developments in technology as well as (sometimes) innovative typography and illustration to expound their ideas... and the same was happening in sci-fi experimental movies.



Chris Marker: *La Jetée* 1962. This is Chris Marker's experiment in filmic narrative, using still-pictures with only a fragment of motion-picture. **"This is the story of a man marked by an image of his childhood, a violent scene which upset him, and whose meaning he was to grasp only years later, happened on the main pier at Orly Airport, sometime before the outbreak of world war three."** Thus the creepy British voice-over echoes the opening frames of text that introduce Marker's remarkable film. Then follows a beautifully shot sequence of monochrome stills, with Marker and Jean Ravel (his editor) using slow lap-dissolves to materialise Marker's story. Seeing this in the mid-Sixties (at Portsmouth Art College), you were immediately struck by the fact of a post-nuclear *film-poem* - the first of its kind I believe - (I had heard a BBC Radio dramatisation of Marghanita Laski's 1959 play '*Offshore Island*' set in a post-nuclear war Britain, and a few years later Jeff Nuttall was to collect a number of poems on this theme together in his collection of essays on the British counter-culture titled '*Bomb Culture*' (1968), but this was Marker's eloquent, stripped-down, statement. Carol Mavor describes this as a film taking place in a 'null time and place' akin to the experience of reading a fairy tale, she asks: **"Is it dystopia with the hope of utopia, or is it utopia cut by the threat of dystopia?"** (Carol Mavor: *Black and Blue: The Bruising Passion of 'Camera Lucida', 'La Jetée', 'Sans soleil', and 'Hiroshima mon amour'* 2012.) For me, it summed the lurking fears and hopes - and poetics - of the Cold War. See it.

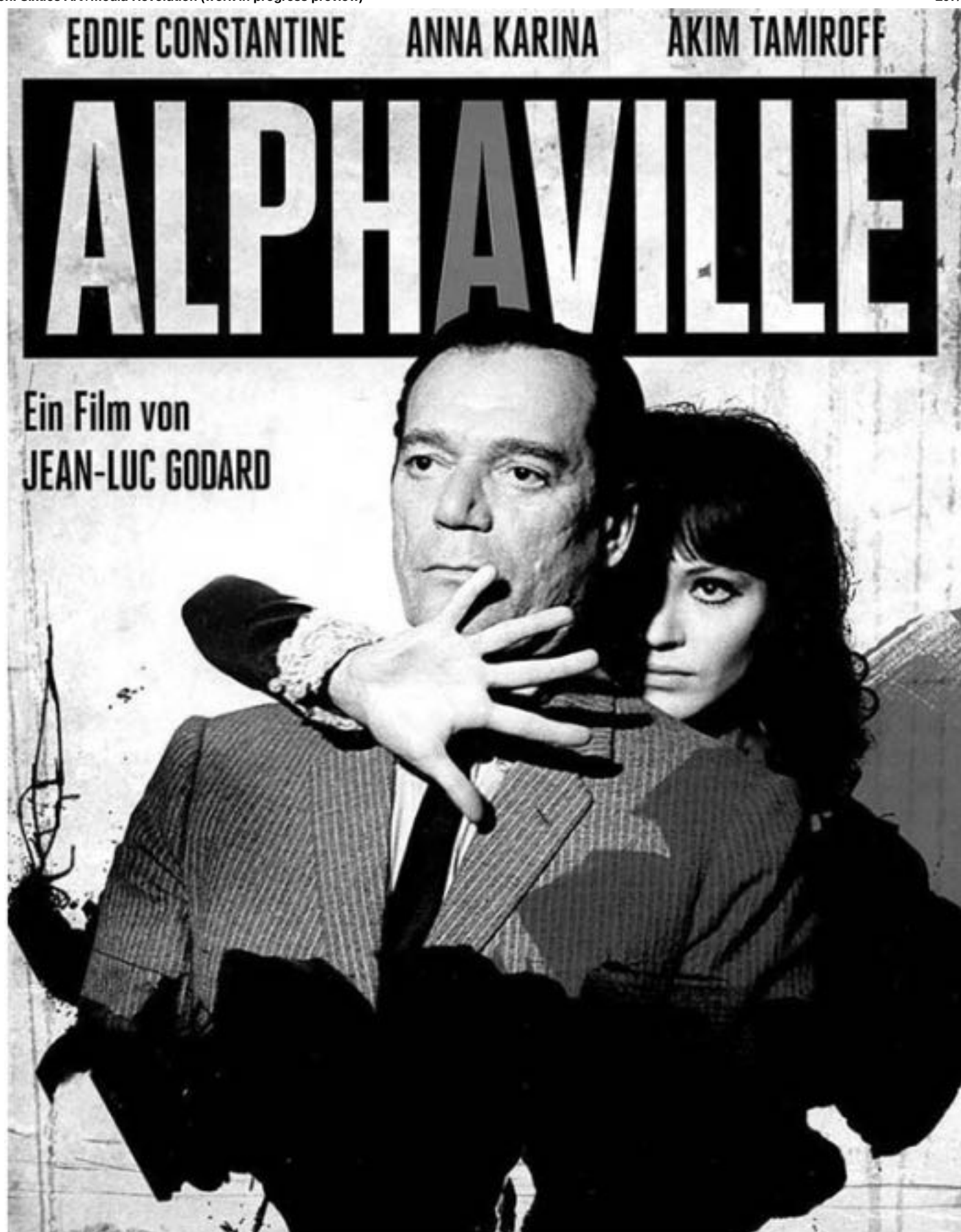


Chris Marker: *still* from *La Jetée* (1962). In a movie comprised mostly of still photographs, some were absolutely haunting...as was the ciné-roman treatment - an interesting new mode of pictorial narrative.



Ivan Sutherland: **Head-mounted Display (HMD)** 1965. Sutherland was a pioneer of interactive computer graphics (*Sketchpad* 1963) and a pioneer of virtual reality (VR), building this head-mounted stereo display in 1965, at least a decade before LCD screens. The cathode-ray-tube monitors that Sutherland was forced to use were too heavy and had to be supported by a large exo-skeletal hydraulic rig. This display system is the ancestor of all similar VR and Augmented Reality displays like *Oculus Rift* (2014-2016), *Google Glasses* (2014) and *Microsoft Hololens* (2019). The importance of stereo visor displays is that by providing access to a stereo, 360-degree image environment, they deliver an intense sense of *immersion* for the user, heightening enjoyment and participation in films, games, training simulations etc... Of course nowadays, using stereo HMDs to access an immersive, three-dimensional, computer-generated 'world', game or simulation, means an even greater sense of immersive disbelief in a *simulated environment*. The similarity of science-fiction and the MIT researches of Sutherland, is interesting - all through the 1980s and 1990s it was fascinating watching the parallels between the developments in the cyberpunk genre and developments in real-world science and engineering - this had begun in the 1960s.

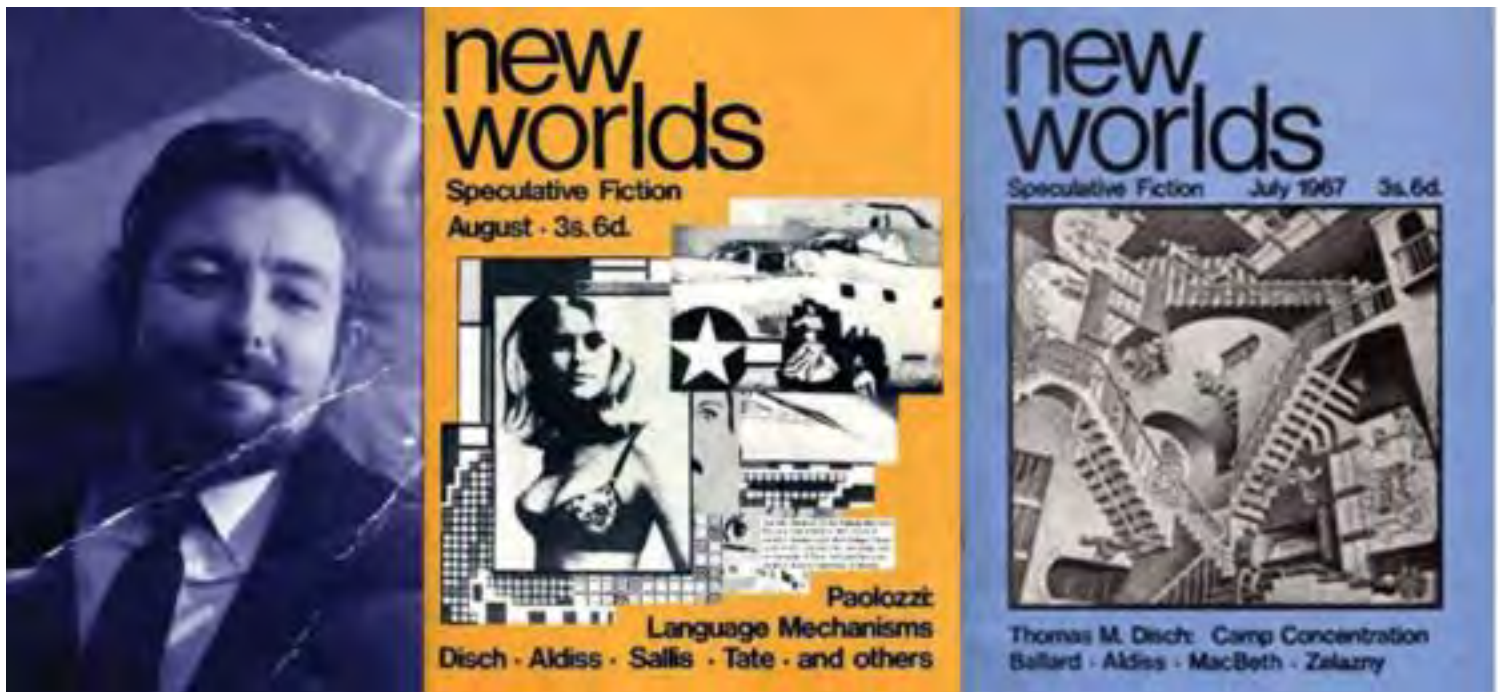




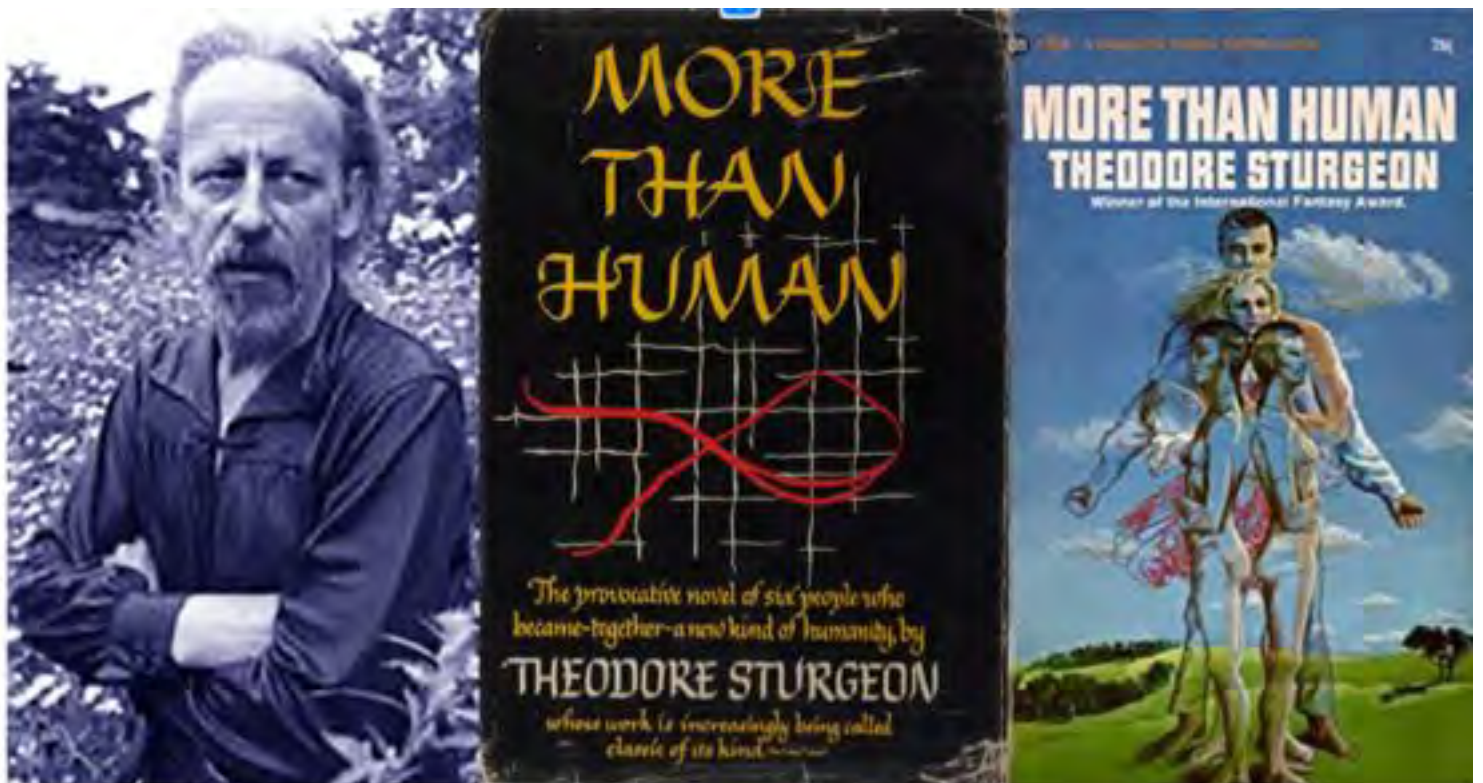
Jean Luc Godard: *Alphaville - A Strange Adventure of Lemmy Caution* 1965. *Lemmy Caution* is Godard's borrowed *noir*-style gumshoe on several missions in this dystopian-*sci-fi-noir*-thriller, starring Eddie Constantine as *Lemmy Caution*, the laconic hero, and Godard's then partner Anna Karina. The film is remarkable for having no special effects, no special sets (it's shot in contemporary Paris - but Caution does drive a Ford *Galaxie*). It's brilliant! Following Chris Marker's '*cine-roman*' *La Jetée*' this is the second French *avant garde* (or new wave) sci-fi movie this decade, so stripped-down that it stunned us.



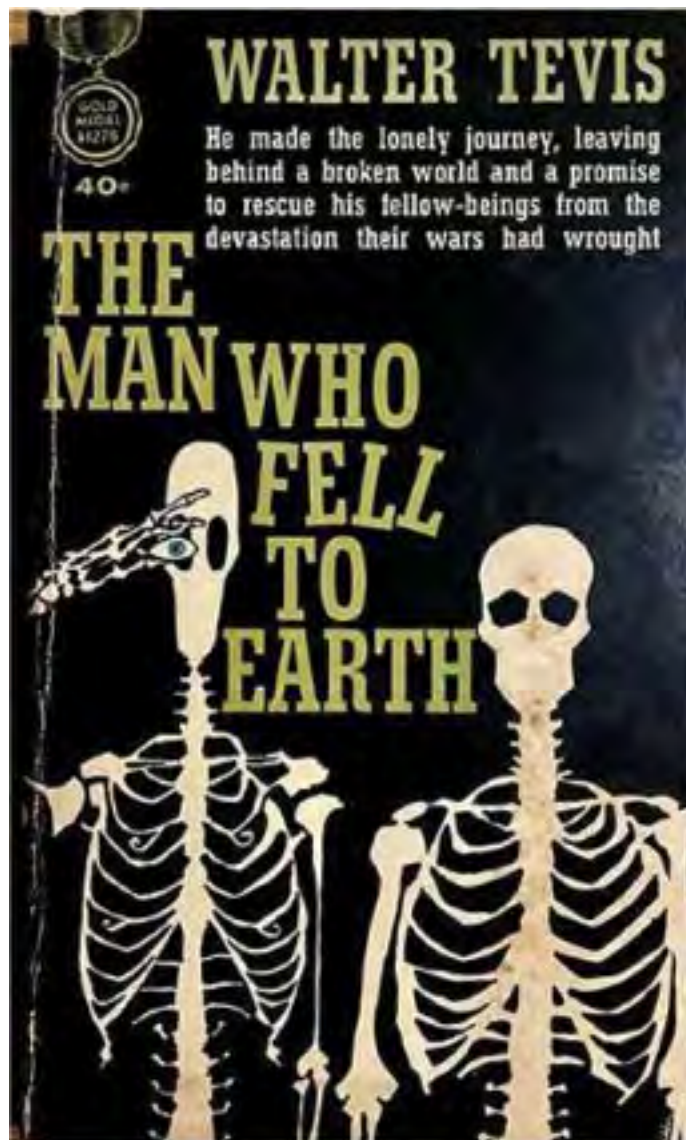
Philip José Farmer (aka 'Kilgore Trout'): *Venus on the Half-Shell* 1975. The brilliant **José Farmer** (see his *Riverworld* series 1971-1983), adopts Vonnegut's sci-fictional *nom de plume* ('*Kilgore Trout*'), and creates a pastiche Vonnegut sci-fi novel - and a very funny one too. This too became a cult-book for me and my mates in the 1970's...



Michael Moorcock (ed): *New Worlds Speculative Fiction* (from 1964-1970). This was ultra-hip - along with magazines like *Architectural Design*, *OZ*, *Studio International* - this was how we kept abreast of what was going on in the techno-arts. The cover illustrations (above) indicate just how far this was from the 'Amazing Stories' kind of sci-fi magazine - here we have the latest aesthetic - philosophical thoughts from Eduardo Paolozzi - a founding member of the *Independent Group* - at this time making phenomenal silk-screen prints and collage - and in July 1967 we have a cover devoted to the paradoxical, oxymoronic work of Maurits Escher - only just then being re-discovered by the nascent counter-culture in the UK. And in literature too - note 'speculative fiction' covers a broader genre-range than just sci-fi, Moorcock had a brilliant eye for emerging talent, featuring authors of the calibre of Brian Aldiss, Thomas M. Disch, J.G. Ballard, Arthur C. Clark, John Brunner, Roger Zelazny and many more - as well as his own fiction (notably his *Jerry Cornelius* stories with *zeitgeist* illustrations and covers by Mal Dean). This was a favourite magazine for all literate art students...

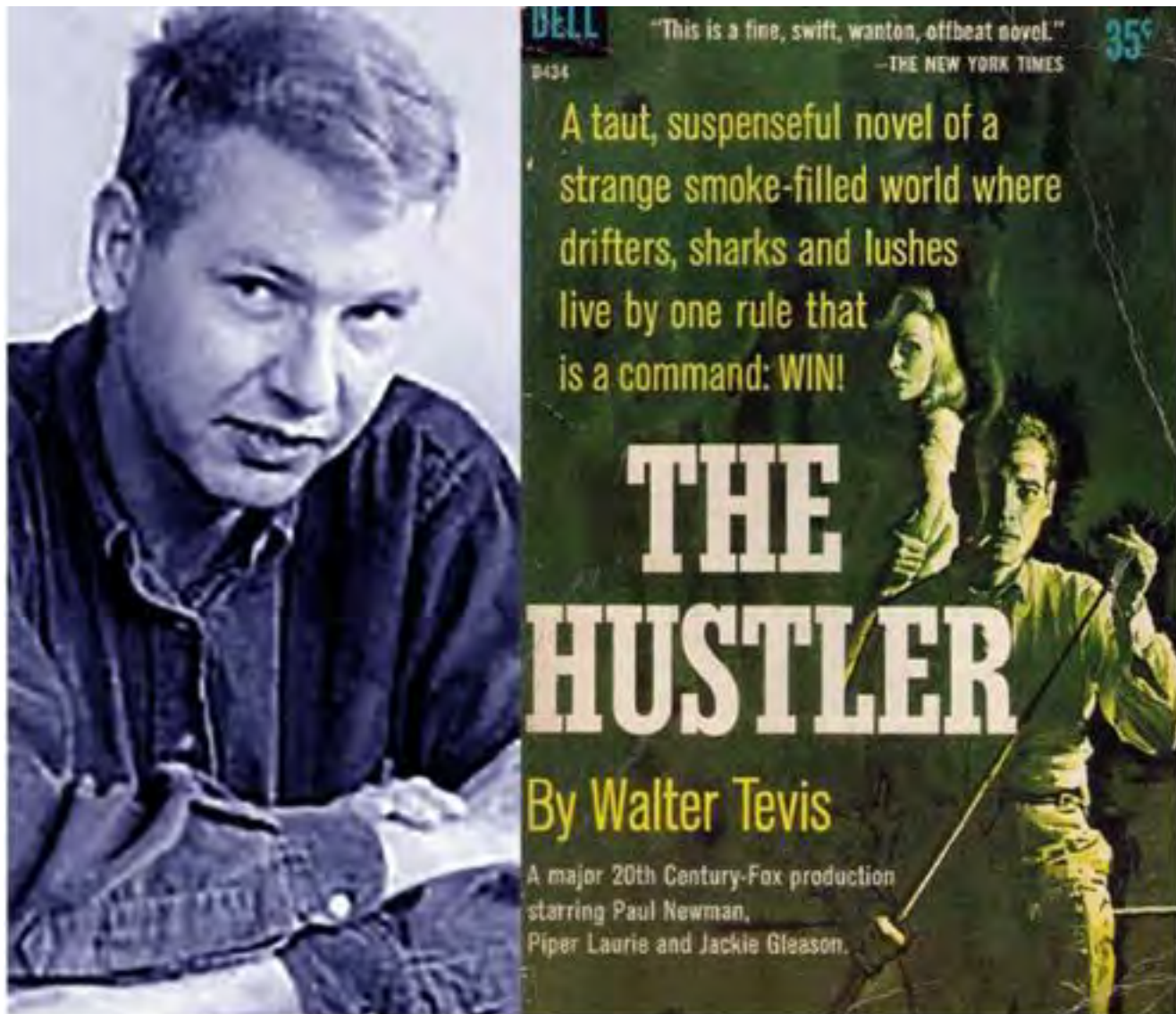


Theodore Sturgeon: *More than Human* (1953). There was plenty of early 1950s sci-fi too...



Walter Tevis: *The Man Who Fell to Earth* (1963) From the NY Times review: **“Beautiful science fiction...(Newton) acquires a moving, tragic force as the stranger, caught and destroyed in a strange land... The story of an extraterrestrial visitor from another planet is designed mainly to say something about life on this one.”** Co-opting traditional SF genres, and made into a brilliant movie by Nick Roeg in 1976, starring David Bowie, Rip Torn, Candy Clark, and Buck Henry. The film version was certainly overlong, but as a study of an alien and his long-term strategy to get back to his native planet and rescue his threatened family, a strategy based upon acquiring wealth with his marvellous inventions - including a tiny camera that shoots a roll of stills and develops and prints them in their cassette - like a strip of small Polaroid prints - and how he interacts with 20th century American consumer-economics and governmental structures, how his projects are thwarted, and how he copes with this failure.

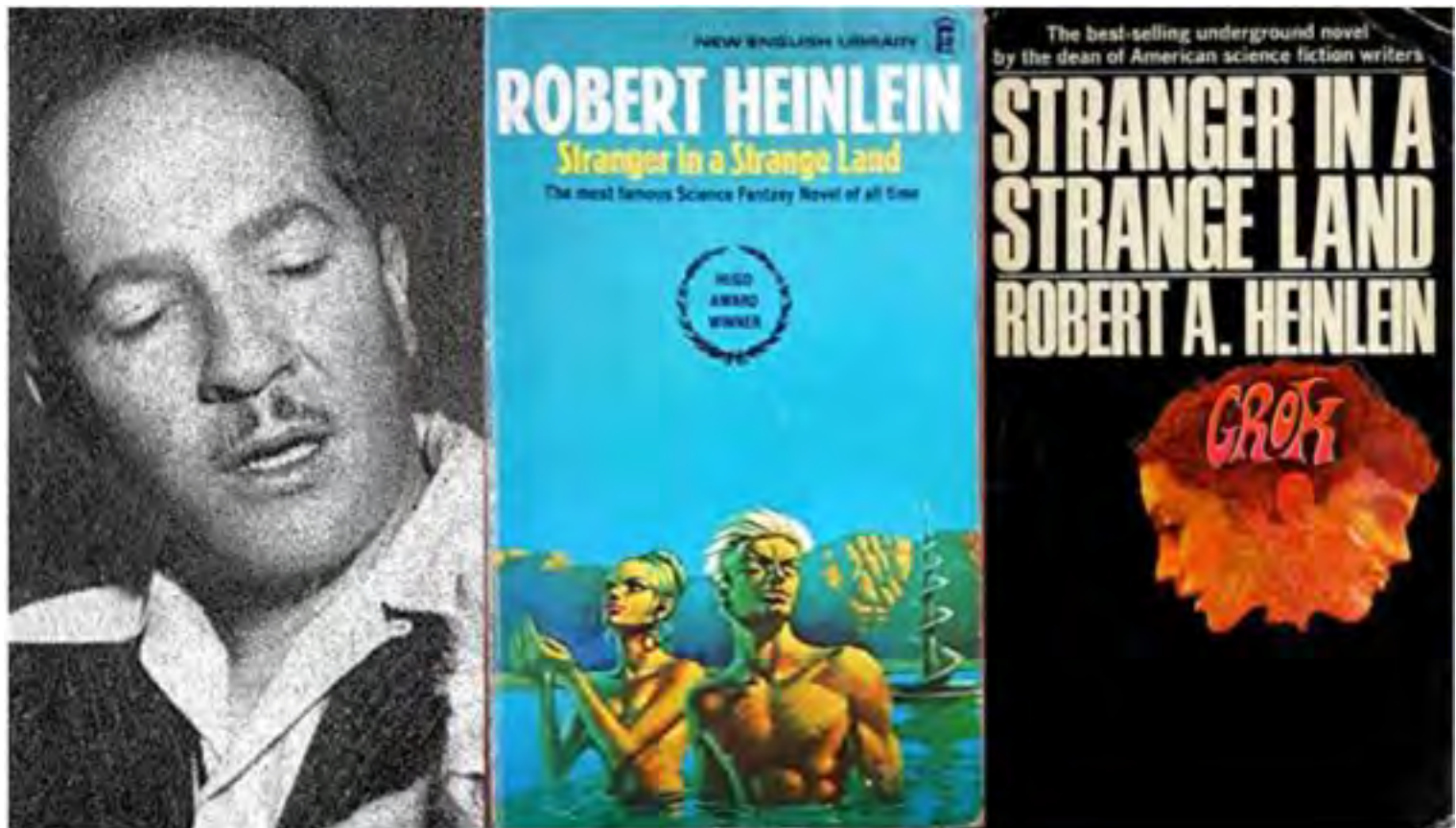
Tevis was a cool customer - an existentialist hipster whose *The Hustler* (1959)- a moving study of the life-education of a professional pool-player was also made into a successful film by Robert Rossen in 1961. I saw this at the Royal College of Art in the late '60s - and by then Rossen's *The Hustler* was much celebrated for its study of cool and its existential style - especially Paul Newman in the lead role - and the performances of Piper Laurie and George C. Scott. It is a very cool film and captured the essence of Tevis' book. The idea of an alien appearing on our planet is of course a popular sci-fi theme (*I Robot*, *Stranger in A Strange Land*, *Dr Who*, *Alien* etc) but Tevis' attention to the emotional detail of the interaction between human and alien - brilliantly illustrated in Roeg's film version is a winner.



Walter Tevis: *The Hustler* (1959)

It was only recently that I read this book - I was researching the seminal novels of the Sixties/Seventies and had begun with James Leo Herlihy's *Midnight Cowboy* (1965) and the notable brevity, cutting and re-writing of the original text by Waldo Salt (with John Shlesinger) in the 1969 feature film, then went on to discover Walter Tevis - the man responsible for inspiring no less than three cult-status movies (*The Hustler* and *The Man Who Fell to Earth* and later in 1983 *The Queen's Gambit*). The Royal College Film society by the way, was always an event to relish - full of cool student cineastes, film-making students, and loaded with fans of 'cool' itself.

The first movie I saw at the RCA was *Singing in the Rain* - Gene Kelly's masterpiece (with Donald O'Connor and Debbie Reynolds - and the stunning Cyd Charisse). In the audience for *The Hustler*, slightly paranoid because I was pretending to be one of them (I was at Hornsey), I was aware of the level of engagement of these students, their middle-class aloofness, and innate confidence and sometimes their casual class-based callousness. Eddie Felson (the central character in *The Hustler*) wants to smash through class barriers too - he aspires to being the best Pool player, beating his rival 'Minnesota Fats' (Jackie Gleason), and it's his willingness to eliminate obstacles to this goal, aided and abetted by the experienced and ruthless manager (immaculately played by George C. Scott in the movie) that he confronts the real test - how to be a decent human-being...



Robert Heinlein: *Stranger in a Strange Land* 1961.

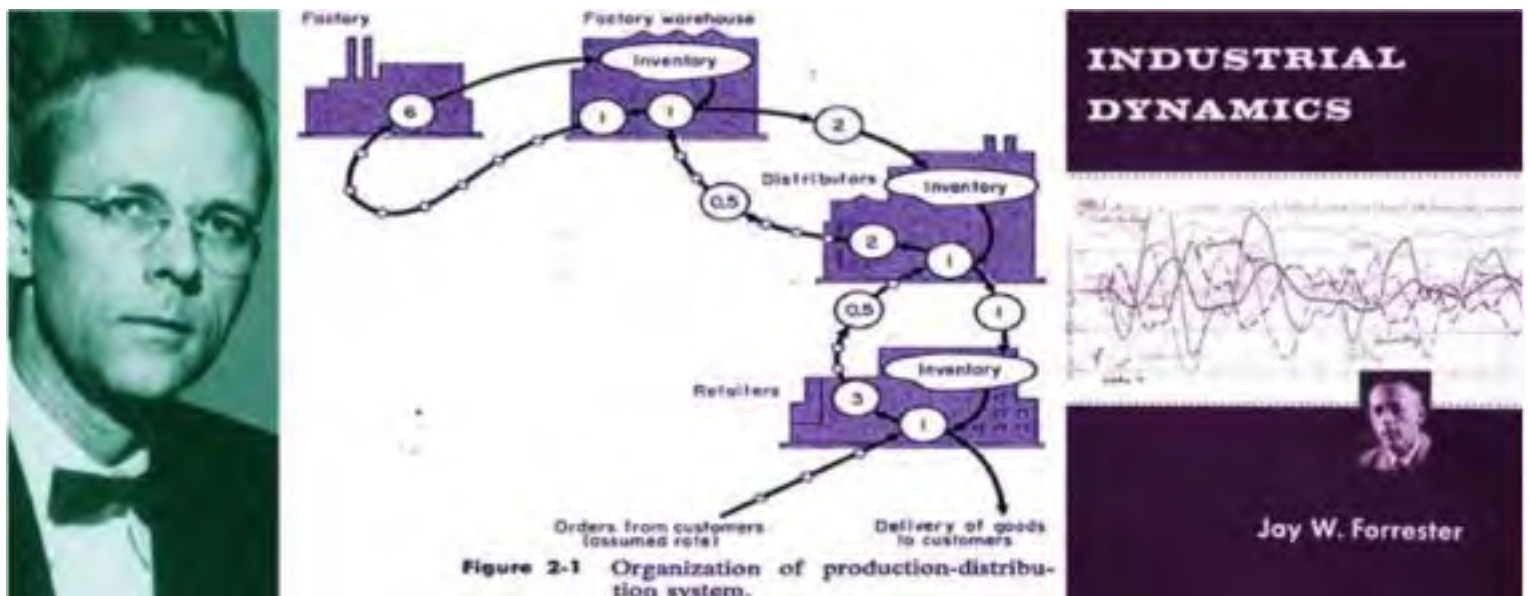
A strange, revolutionary, culturally subversive sci-fi novel from an author associated with a militaristic, right-wing ideology? That's *Stranger in A Strange Land*. As *The Guardian* reviewer Sam Jordison said: "It's debatable whether this contrast is a testament to the variety of Heinlein's talents, the complexity of his politics or the dangers of taking anything written in a novel as an indication of a writer's own viewpoint. What is certain is that in its own way, *Stranger In A Strange Land* is just as effective as *Starship Troopers*. It might not be, as paperback covers declared it for years, "the most famous science fiction novel of all time", but having sold more than 5m copies, it's certainly among the most influential. Its enthusiastic promotion of free love made it a staple of the 1960s hippy movement. It gave birth to a word that entered common counter-cultural parlance ("grok", meaning, roughly, to understand fully and with empathy). Most notably of all it inspired a religion — *The Church Of All Worlds* — which survives to this day." (Sam Jordison: *Robert Heinlein's softer side* in *The Guardian* 2009).

This novel, with its wide-ranging critique of Earthly and especially American values and its cultural norms; its advocacy of free love and free thinking; its introduction of the word 'grokking' meaning to share, to love, to appreciate, to empathise, became a kind of of guidebook (even bible) for the soon to be emerging hippie generation.

From *Science Fiction* to *Speculative Fiction*, SF became an increasingly important genre during the span of of the 1950s and 1960s - a growth that was paralleled by the actual USA-USSR Space Race and eclipsed with the almost coeval creation of the *Moon Landing* in 1969 and Stanley Kubrick's epiphanic *2001 A Space Odyssey* in 1968. And, coincidentally, the simultaneous first-links of the ARPANet/Internet (1969-1971) and the publication of Jay Wright Forrester's *World Dynamics* (1971). These simultaneities, underpinning cultural developments in the 1960s, alongside the convergence of art and technology and the construction of the foundations of modern (21st century) media are all running themes of this pictorial essay. The Sixties was where *we invented the future*. I was visiting friends in Vermont in 2007, and we drove into Charlotte one Saturday morning - my first visit there. To me, it looked like I'd arrived on a special 'Sixties celebration' day - everyone in Sixties clothes, and hair-styles, like the Sixties, frozen in aspic - but apparently it was a 'normal' day.. I was reminded of the futurist John McHale's phrase (and 1969 book title) '*The Future of the Future is in the Present*'.



Asger Jorn + Guy Debord: *Situationist International* c1957. “Overall, situationist theory represented an attempt to synthesise this diverse field of theoretical disciplines into a modern and comprehensive critique of mid-20th century advanced capitalism.” (Sadie Plant: *The Situationist International in a Postmodern Age* 1992)

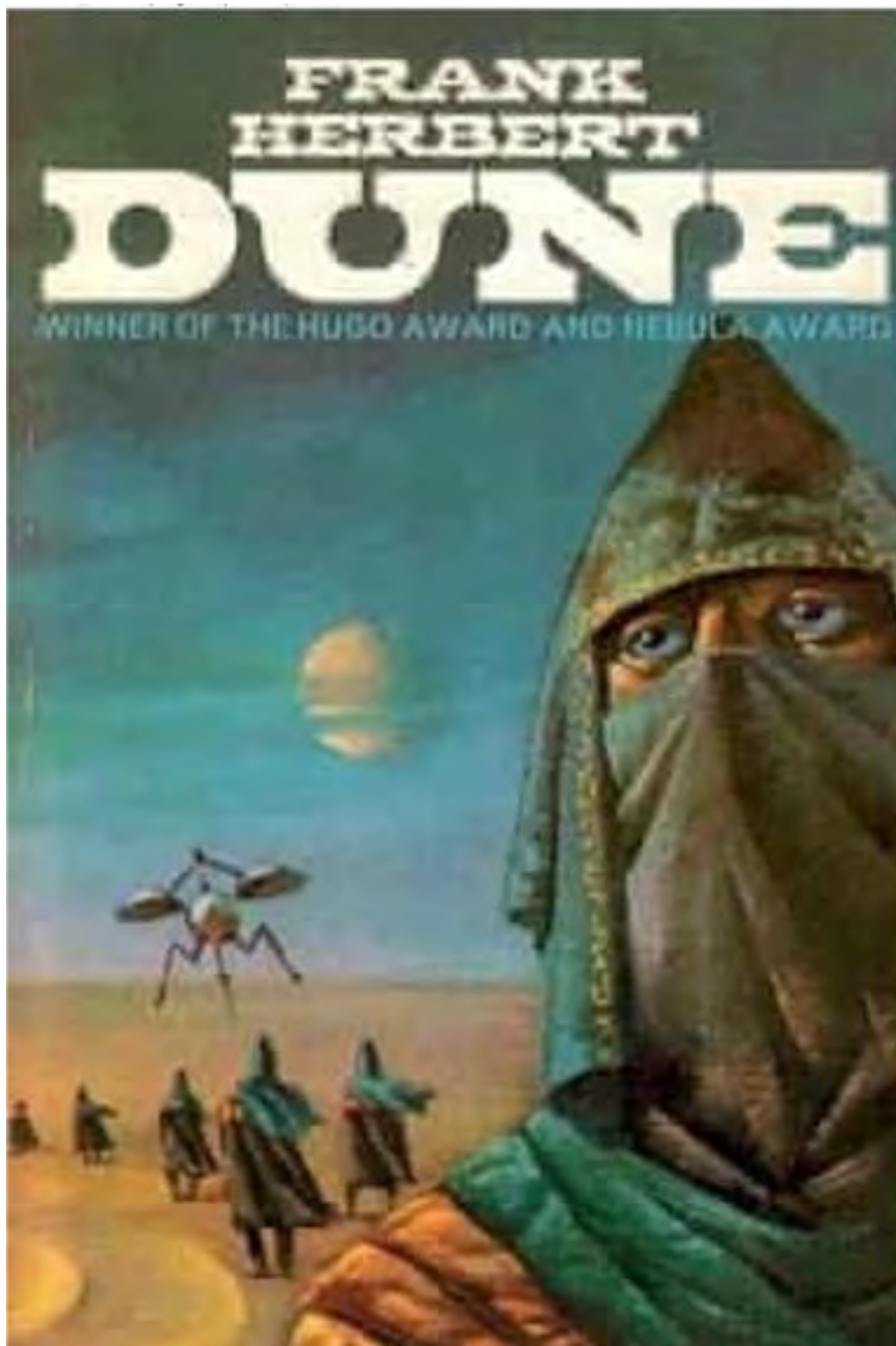


Jay Wright Forrester: *Systems Dynamics* 1958-1969. *Industrial Dynamics* 1961. With his background in computer science (the inventor of *Core Memory* 1954), part of the team who developed *electrostatic storage tubes* (1950), the *Whirlwind* and *Whirlwind 2* realtime computers (1951), in the late 1950s Forrester turned his attention to the development of *System Dynamics* - the use of computers to analyse, simulate and test the flow of information, resources and manpower in complex systems - such as businesses, factories, city-management. “Forrester opens the book with a survey of the state of management studies. He saw merely a ‘very skilled art’ generated by a m  le of empirical observations. He therefore proposed that system dynamics could transform this state of affairs, creating a revolution in management science. His view was that feedback ideas were a solid theoretical analytical approach which would act as an integrating framework for diverse descriptions and explanations of the behaviour of social systems. Companies, economies, all social systems, should be modelled as accumulations and rates of flow threaded together by information feedback loops involving delays and non-linear relationships. Computer simulation was then the means of deducing the time evolutionary dynamics endogenously created by such system structures. The purpose was first to learn about their modes of behaviour and understand the underlying causal mechanisms.” (D. C. Lane: *The Power of the Bond Between Cause and Effect in Systems Dynamics* 2007).

Simulating complex systems: Cybernetics applied to Management...



Gustav Metzger: *Acid-Nylon Auto-Destructive-Art* 1960. Like his German contemporary Joseph Beuys, Metzger - a Polish Jew - was severely impacted by WW2 - but Metzger had escaped to England in 1939, and saw first-hand how the War further demonstrated mankind's destructive nature. According to the documentarist Ken McMullen, in the early Sixties he began to investigate a **'formulation of what destruction is and what it might be in relation to art.'** (McMullen: *Pioneers in Art and Science: Metzger* - documentary 2004). By 1961 Metzger had constructed several 'auto-destructive' pieces and written a manifesto on *Auto-Destructive Art*, in which he listed 'materials and techniques' for auto-destructive Art, which included: "Acid, Adhesives, Ballistics, Canvas, Clay, Combustion, Compression, Concrete, Corrosion, Cybernetics, Drop, Electricity, Electrolysis, Electronics, Explosives..." perhaps significantly not mentioning Electric Guitars! Pete Townshend, the hip and most culturally aware experimental guitarist of *The Who*, accidentally discovered the spectacular power of auto-destructive art and made this a feature of his work in 1967, apparently destroying 37 guitars in that year alone... Later Jimi Hendrix also discovered this technique. the Swiss artist Jean Tinguely staged his *Homage to New York* - an auto-destructive 'happening/ installation/automated performance' at MOMA NYC in 1960, thus signalling at the beginning of the decade, the potential destruction to come - implied in the omnipresent threat of Nuclear War, and in the actual, continuing war in 'Indo-China' (Vietnam, Laos, Korea and Cambodia), and elsewhere on our troubled planet. I was lucky enough to see the Gustav Metzger retrospective exhibition at MOMA Oxford in 1998/99 - the same weekend that Ray Foulk and I saw the Wachowski's sublime *The Matrix* at a local cinema - an interesting contrast! Metzger had listed 'Cybernetics' as a potential technique for 'auto-destructive' art in his 1961 *Manifesto*, and *The Matrix* is about precisely that - software and artificial intelligence and software 'agents' subsuming and destroying those messy, anarchic, idealistic 'wetware' humans...



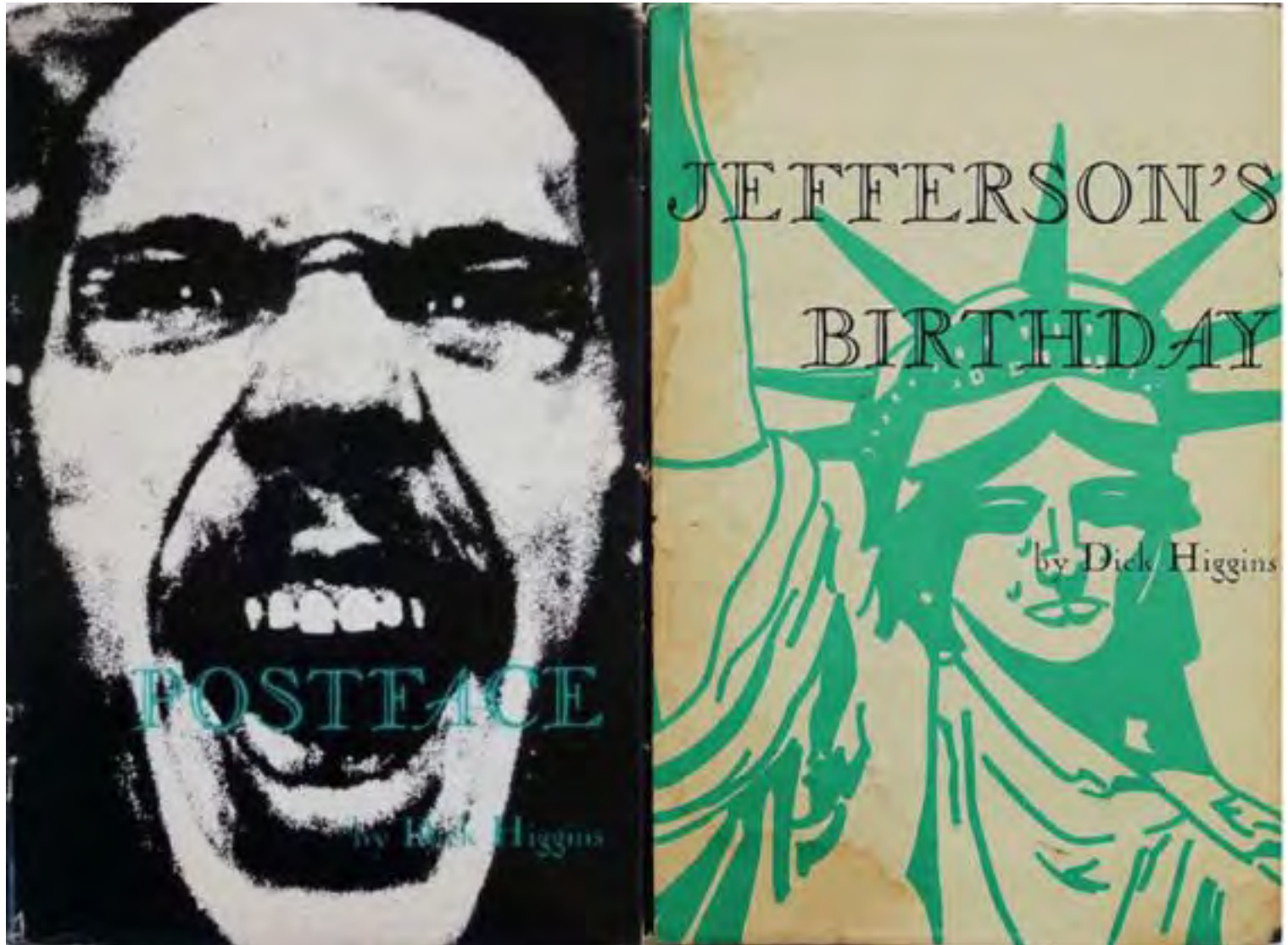
Frank Herbert: *Dune* 1965. There were other important sci-fi books after *Stranger in A Strange Land* but none as significant to the emergence of the counter-culture than Herbert's *Dune*. It was 1965, and after several years of research, editing and re-arranging - that Herbert knew the time had come for his epic story blending space-opera adventure, 'dry terrain ecology' - indeed the whole *idea* of ecology - a central character in the book is Kynes - a 'Planetary Ecologist' - and the subject of *spiritual self-awareness* in a masterpiece of adventure-story-telling. In 1965 the 'underground' generation was beginning to recognise itself - for me at the famous *Poetry Incarnation* organised by Barbara Rubin, Allen Ginsberg, Barry Miles and others at the Royal Albert Hall (in 1965) - for others it was the 1966 UFO (*Underground Freak-Out*) club opened by John 'Hoppy' Hopkins and Joe Boyd in Tottenham Court Rd - featuring the *Pink Floyd* and *Soft Machine* as resident bands, and the *Liquid Light Show* by Joan Hills and Marc Boyle, as well as the hippest of hipsters - or it may have been the *14-Hour Technicolor Dream* at Alexandra Palace, in 1967? Either way, a new, clearly identifiable 'market opportunity' was emerging - and it was writers, singer-song-writers, poets, artists, graphic designers and Film and Television producers who contributed to this new opportunity.



Andy Warhol: *The Factory* (from 1963) in 1965 - This was Andy Warhol's response to this 'emerging new marketplace' - the suddenly self-aware and delightfully inconsistent sub-culture associated with the 'underground'. This was the year that Warhol made *Chelsea Girls*, and *Inner and Outer Space*; Jerome Savary launched his *Grand Magic Circus*; Godard made *Alphaville*, Wolfe published his *Kandy Kolorad book*; Ivan Sutherland demonstrated his stereo-*Head-Mounted Display*; Ted Nelson published his plans for a *global hypertext system* he called *Xanadu*; Dick Higgins drew his *Intermedia* diagram; Joseph Kossuth showed his *One and Three Chairs* conceptual-art piece; Ed Feigenbaum made his *Dendral Expert System*; Terry Riley made his *Rainbow in Curved Air*, Storm de Hirsch her *Peyote Queen*; Steve Reich his *It's Gonna Rain* piece. And there are many more examples of creative innovation during this pivotal year of 1965, and as I pointed out earlier, for me it was Rubin, Miles and Ginsberg's *International Poetry Reincarnation* at the Albert Hall. The 'new marketplace' was being mapped out by those 'cultural distant early-warning systems' - the artists. The *New Hollywood* was signalled a couple of years later by Arthur Penn's *Bonnie and Clyde*, the success of the *New Journalism* ratified by Hunter Thompson's *Hells Angels* the next year.

Of course New York had been a centre for creative bohemianism at least since the *Ash Can School*, and Alfred Stieglitz and the *Photo-Secessionists* in the 1890s-1910s, and look at the Factory team above - they were converging the *avant garde* and the *underground*, and mixing it with NY clubbing style - inventing the kind of cool hipster *modus operandi* hinted at on the cover of Dylan's *Bring it All Back Home* (also 1965). Warhol celebrated the iconic personalities of New York, Hollywood and the Factory in his long film *Screen Tests* made between 1963-1966. Each *Screen Test* 16mm shot (taking a reel of 100ft black & white film, and shot on a fixed tripod) lasted 3 minutes. And though the camera was fixed, there were changes in focus and some have different lighting effects. Subjects included Salvador Dali, Jane Holzer, Allen Ginsberg, Dennis Hopper and anyone 'famous' who dropped into the Factory. The collection is reckoned as important as Warhol's *Campbell Soup Cans*...

But a couple of years earlier than *Dune*, I had discovered the great *avant-garde* art bookshops in Central London - for me, in Charing Cross Road and the adjacent area; in Southampton Row, and in Camden Town. For example, the joy of finding *Better Books* (at 94 Charing Cross Road) and *Zwemmers!* *Better Books* had recently been re-invented by publisher Tony Godwin in a kind of coalition with Lawrence Ferlinghetti's *City Lights Bookstore* in San Francisco - the bookstore that published the Beats and promoted the underground (counter culture) on the West Coast. Godwin re-focussed *Better Books* on the UK underground - in the mid-Sixties thriving but disparate, with poets and spokes-persons including Caroline Coon, Jeff Nuttall, Tom McGrath, John (Hoppy) Hopkins, Alex Trocchi, Pete Brown, Michael Horovitz, and Barry Miles. Allen Ginsberg made some free poetry readings at *Better Books* in 1965, and this led to Miles, Barbara Rubin and others staging the *International Poetry Incarnation* at the Royal Albert Hall.



Dick Higgins: *Jefferson's Birthday/Postface* 1964. This was the first publication of Higgins' *Something Else Press* (1963), and reflective of his fascination with *Intermedia Art* - the move away from monomedia into the mix of a variety of approaches to experimental art characterised by the *Fluxus* group - which Higgins had co-founded with George Maciunas in 1962. I bought this book at *Better Books* in 1965, and it was in this important bookstore (later described as a 'mini-Arts Lab') that I found the mix of intermedia ideas that I had already identified as important (and I went on to write about in my DipAD degree thesis in 1967-1968). The excitement and joy of discovering these strands of Modernism that reflected my own growing interests in art and technology! Higgins was also into computers as art-making machines, and by the early 1970s had written what he called aleatory (chance) poems - and programming a computer to compose them (see Dick Higgins & Alison Knowles: *A Book About Love & War & Death* 1972).

Or it may have been like Augustus Owsley Stanley's revelation watching the *Grateful Dead* and producing his own chemically refined Lysergic Acid Diethylamide-25 'better than Sandoz' original LSD' in 1964-65 - the revelation that we were in at the beginnings of what might become a radically world-changing consciousness-expanding ('*psychedelic*') revolution - absorbing the underground, the folk-rock and R&B-rock-scene - and the political, anti-Vietnam, anti-war, anti-racist, spiritual and environmental-awareness strands - and the style scene - absorbing all these factions into a coherent global revolutionary counter-culture. It was the same surge of optimism that sparked the Soho Modernists becoming Mods in the early 1960s, the opening of *Granny Takes a Trip* in 1966, the *International Times* in 1965. It was in these years (1965-68) that the counter-culture became visible to the World's media:



These two covers from America's biggest weeklies - *Time Magazine* and *Life Magazine* (1966) - both covering what *Time* had dubbed '*Swinging London*' (a misnomer that said more about the current state of journalism than about the emerging counter culture) - at a very timely moment - the emergence of British style from street-level (mostly from Soho Modernists or Mods) and from the British Blues and Rock music re-invention (with the *Stones* (1962-63), *Alexis Korner's Blues Incorporated* (1961); the *Beatles* (formed 1962-63), *Cream* (formed 1966)). Street-level fashion was *commodified* from around 1965, when *I Was Lord Kitchener's Valet* opened in Carnaby Street - kick-starting the commercialisation of pop-culture, and appealing to a teen and pre-teen low-income market, in contrast to the more mature Kings Road, Chelsea, street-scene - which had been hip since before Mary Quant (who opened her shop *Bazaar* in 1955 to sell to the hipster denizens of Chelsea). The *Life* cover above right mixes the older demographic of Kings Road with the pop fashions of Carnaby St - to make a composite cover image.

(good sources on this commodification of London 'style' is Andrew Loog Oldham: *Stoned* 2001, and Barry Miles: *In the Sixties* 2002)

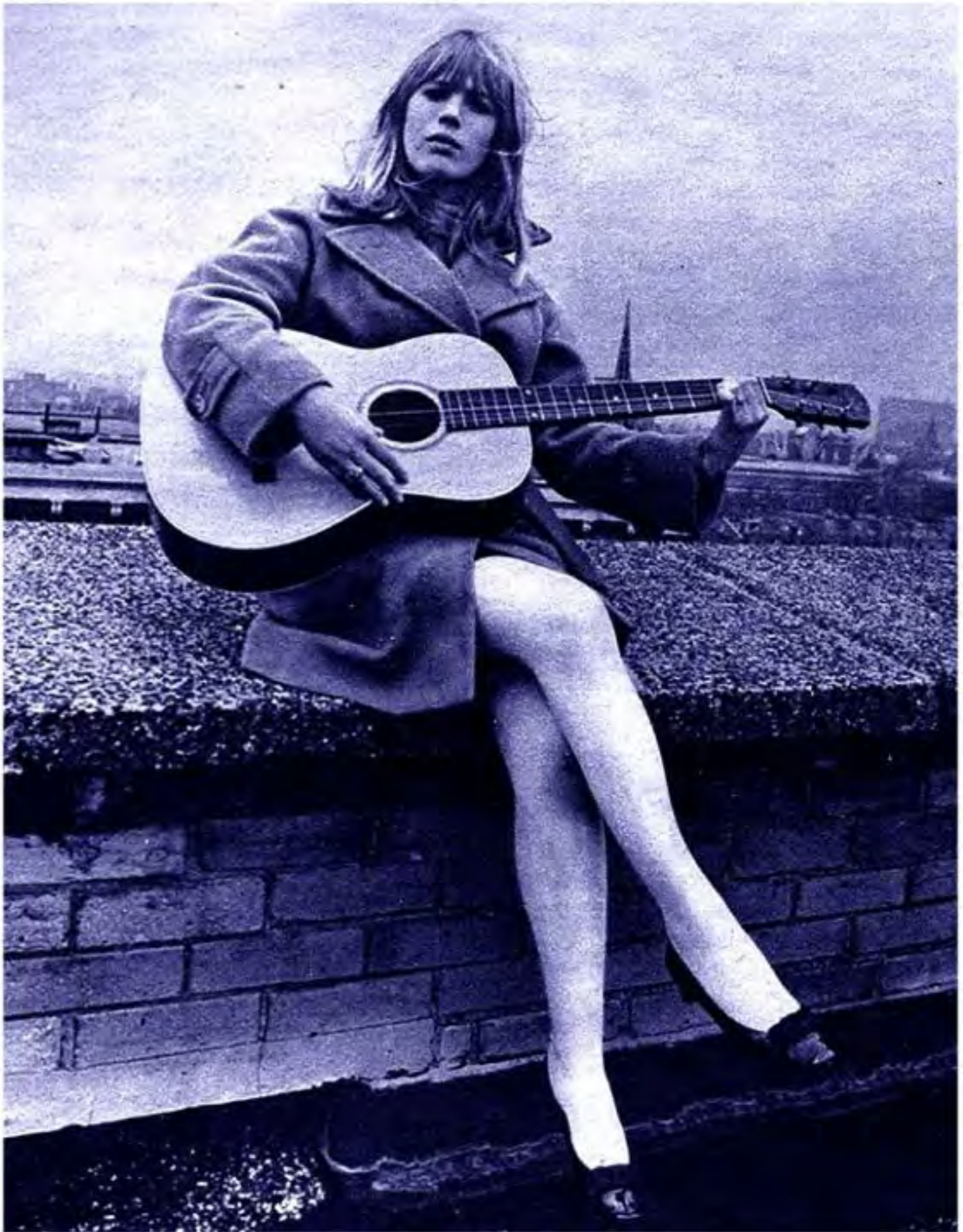


Nigel Weymouth + Sheila Cohen + John Pearce: *Granny Takes A Trip* 1966 'The first psychedelic Boutique' at 488 Kings Road - housing Weymouth's graphics studio, Cohens's antique clothes collection and John Pearce's tailoring skills - selling well-cut garments in mind-expanding designs...all made popular by Rock musicians like Jimi Hendrix...



Roy Lichtenstein: *Hopeless* 1963

The type of print-technology alluded to here implied *mechanical reproduction* and *seriality* - in the comic, a serial narrative as well as the massive print runs, and this kind of serial approach became obvious in Warhol's screen-prints, in Gerald Laing's work - his *Bridget* image was reproduced several times on the *Young Contemporaries* poster derived from his work. In Peter Blake's *Got A Girl* (1961), it's the series of pop-stars that head up his canvas, in Burgess Collins' *Tricky Cad* (1960) it's his playful surrealist juxtapositions of Chester Gould's famous *Dick Tracy* strip (from 1931). Where does this fascination with seriality come from? - Well my guess is that it was from mechanical and photo-mechanical reproduction - from the coeval media of film (cinematography), roll-film (photography), half-tone printing process, the comic strip, animation, the postcard - all these media emerging in the period c1880-1910 - but why now in the early 1960s? Credit must go to Eduardo Paolozzi, John McHale and Richard Hamilton (and their colleagues in the *Independent Group*)- and their championing of the popular arts from the late 1940s onwards, peaking in 1956 at their Whitechapel exhibition *This is Tomorrow*. It was the fusion of pop-art, Victorian-Edwardian-Belle Epoque design and the colour-ways associated with psychedelic drugs like hashish, opium, mescaline and LSD that inspired Weymouth and his *Granny-Takes-A-Trip* partners.

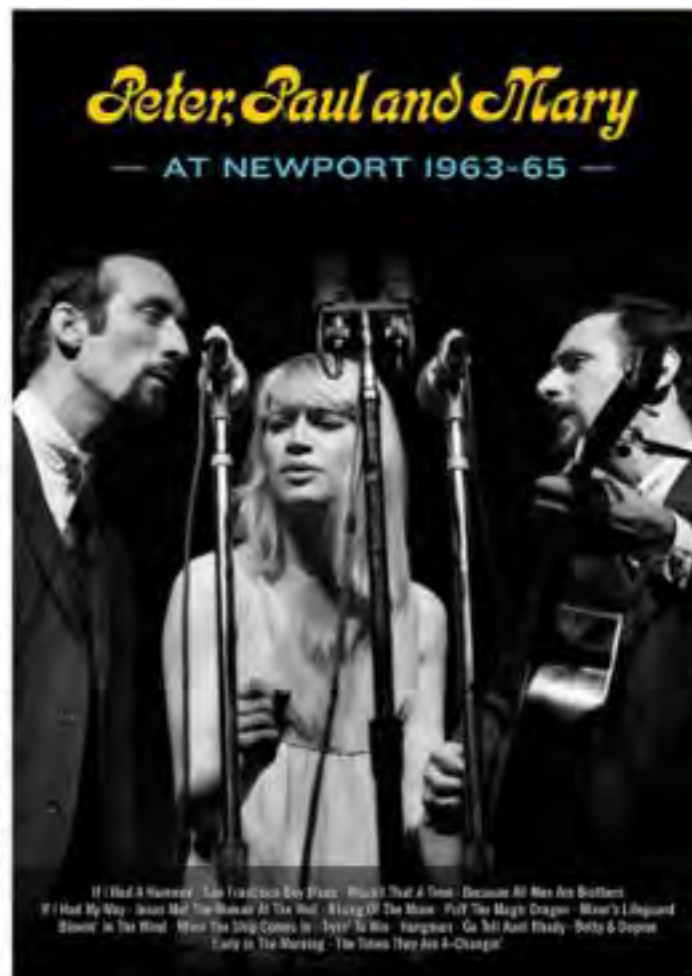


Marianne Faithfull with guitar c1964 As the full 60's *zeit-girl* emerged around this time, reinforced by the pop singles of Marianne Faithfull (*As Tears Go By* 1964) and Françoise Hardy (*Tous les garçons et les filles* 1964), so we began to realise some of the dynamics of the cultural media-mix of lifestyle-music-fashion-movies-photography that was to characterise most of Western culture for much of the rest of the century...



My friends Mary and Derek Rath, on their wedding day in 1971 - “it was the only time I’ve ever worn a suit and tie” says Derek. The Sixties ‘look’ wasn’t invented by celebrities like rock-stars, folk-singers, actors or film-stars, it came from us - the younger generation of baby boomers coming of age in the early 1960s. Sure it was popularised by celebs - but you could see it on TVs *Ready Steady Go!* too, and in the Folk and Blues pubs that dotted the UK. Derek (at school with me in the early 1960s), moved to LA in the later 1970s and used his taste and deep knowledge of ‘serious’ popular music and ‘world music’ to extend and expand Betto Arcas’ KPFK *Cosmic Barrio* NPR radio programme that he DJ’d in the late 1990s and 2000s, while married to his second wife Sylvia, who grew up in the political and social activism of San Francisco in 1968-69. Mary later married the actor Arthur Kelly whom we met, I think, at the Royal Court Theatre in *Sleak* - one of C.P. Lee’s adventurous musical plays. The ‘beautiful people’ of the Sixties managed to retain their beauty and talents, and their creative innovation and experimentation throughout their lives.

Of course, the longevity of this Sixties culture - and the various talents of the friends we made in the Sixties - didn’t become apparent until we were elderly. And this was true of the bands and singers we were listening to back then, not realising that we would be following these artists - and listening to their songs - all through our lives, even while we were discovering new good stuff in all kinds of new genres, from all over the world via the marvel of the new digital media, and the social media and streaming services it supported.



Mary Travers and Bob Dylan celebrating their success with Peter, Paul and Mary's *Blowing in the Wind* single - released in 1963, a few weeks after *The Freewheelin' Bob Dylan* LP, which included his original version of the song - 'the most famous peace song ever'. Suddenly, Dylan's blend of folky-protest-cum-philosophical-query compositions (*When the Ship Comes in* and *The Times they are a-Changing* were two more in this vein) has struck lucky in the popular music charts - Dylan had already sung this song on British Television in the BBC's play *Madhouse on Castle Street* (directed by Philip Saville) in January that year. Both Dylan and Peter, Paul and Mary were managed by Al Grossman - the most successful of the entrepreneurs promoting the stars of the burgeoning New York folk scene in the early 1960s. Mary Travers almost scornful, questioning delivery of *Blowing in the Wind* still makes me cry, it was so provocative (see it on *Youtube*). Their single made Dylan richer by \$5,000 - a lot of money - especially in the then impoverished Greenwich Village. The Greenwich Village area of New York had been a cultured bohemian hang-out since the early 19th century, and in the 1930s and 1940s, a centre for the American country-dancing (Square Dance) and folk-music revival - featuring seminal influencers like Woody Guthrie, Margo Mayo, Bess Lomax Hawes, Pete Seeger, Cisco Houston, John Hammond, Alan Lomax and John Lomax Jnr.

In the 1950s, Seeger's band *The Weavers*, and artists like Mike Seeger, Ewan McColl & Peggy Seeger, People's Songs, the Kingston Trio, Leadbelly, Cisco Houston, and latterly Tom Paxton, Joan Baez, Carolyn Hester, Phil Ochs, Eric von Schmidt, Dave van Ronk and of course Bob Dylan - and Karen Dalton ('his favourite singer'), and the writer and close friend Richard Farina (later married to Carolyn Hester and to Mimi Baez) this kernel of talent kick-started the New York 'folk revival' of the early Sixties. In the UK, it was Bert Jansch, Annie Briggs, Davy Graham, Shirley Collins, Martin Carthy and A.L. Lloyd - Bert Jansch's version of *Cocaine Blues* still resonates. Davy Graham, like Jansch, an acoustic guitar wizard, was famous for *Angi* (1962) - I remember hearing them both at the Railway (or was it the Cobden Arms? in Portsmouth in the mid 1960s.

(see David Hadju: *Positively 4th Street: The Lives and Times of Joan Baez, Bob Dylan, Mimi Baez Farina, and Richard Farina* 2002)



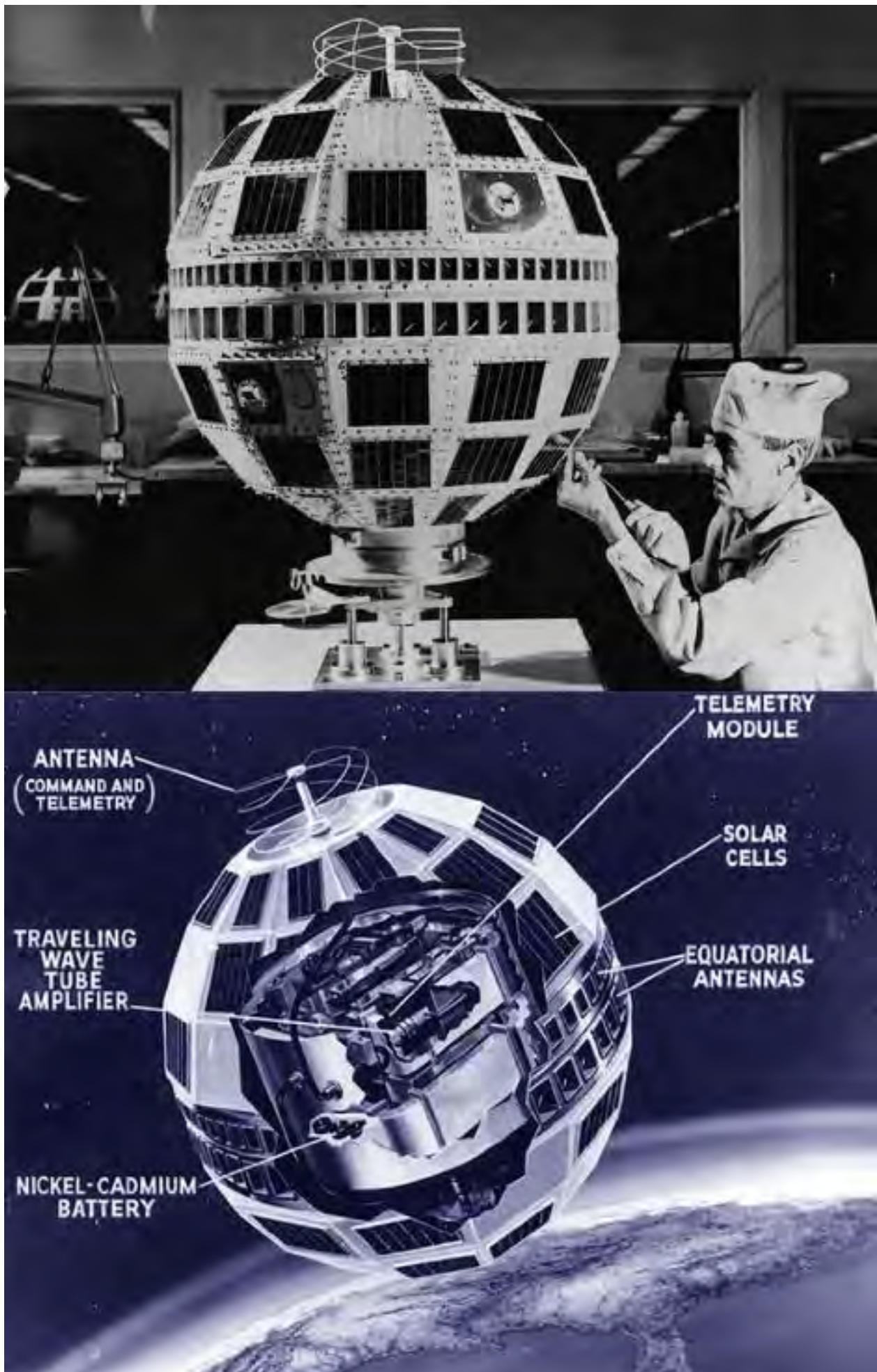
Bruce Langhorne, Carolyn Hester, Bob Dylan and bass-player Bill Lee in 1961, recording Hester's 1962 *Carolyn Hester* album - which was totally brilliant - listen to *I'll Fly Away*, *House of the Rising Sun*, and *Yarrow* for starters. Langhorne was a highly talented multi-instrumentalist and one of his favourite percussion instruments was the ancient *Turkish Frame* drum, which had tiny bells arranged inside it's frame - giving it a sound like a tambourine - and according to Suze Rotolo: "**Bruce Langhorne was a student at NYU and commuted to the Village from Harlem. He was an unassuming and charming man with an easy smile. His presence was strongly felt through his exceptional facility as a musician proficient on several instruments. He was Bob's vision for the *Tambourine Man* - a song written about a lonely night Bob had spent wandering the streets after the two of us had quarrelled.**" (Rotolo: *A Freewheelin' Time* 2008 p127). Langhorne had lost two fingers on his right hand, which contributed to his unique playing style - he provided the counter-melody guitar on *Mr Tambourine Man*. He went on to accompany Richard and Mimi Farina, and to accompany Dylan on several album tracks over the next few years, including *Love Minus Zero No Limit*, *She Belongs to Me*, *Corrina Corrina* and *Subterranean Homesick Blues*. Many amateur folkies quickly copied Langhorne's haunting counter-melody - it became a signature track for the 'folk revolution' of the early 1960s. Filmically, watch the Coen Brothers: *Inside Llewyn Davis* (2013); the Ken Burns series: *Jazz* (2001) and *Country Music* (2019) the the BBC series *Folk Britania* (2006) and DA Pennebaker's 1965/66 documentary *Don't Look Back* (as *Folk* became *Folk Rock*). If you're too young to remember the Sixties or early Bob Dylan, then you'll find Todd Haynes bio-feature *I'm Not There* (2007) a rare treat as it contains pastiche of the various stages of Dylan's career, and the personae he adopted at each stage. Cate Blanchett's performance of Dylan in his *Don't Look Back* period (1965) with a lookalike Allen Ginsberg and Peter Orlovsky, is particularly good. (see trailer at <https://www.youtube.com/watch?v=MFUEofAr9GA>)



Karen Dalton, Suze Rotollo, Ben Thal (?), Bob Dylan, Dave van Ronk in New York early 1960s. Before fame. Karen Dalton 'Dylan's favourite folk-singer', Suze Rotollo - his activist girl-friend - and van Ronk, who made several albums in the late 1950s and early 1960s, all causal agents in the NY underground/folk scene, swept up in the joyous celebration of non-mainstream, non-'commercial' music - dubbed 'folk' and 'protest'. These soon to become iconic figures -whose music iterated through the British folk clubs early in the decade - my favourite was the Railway Hotel in Fratton, Portsmouth - featured in the folk-revival this side of the Ocean too - mixed with the work of Ewan McColl, Shirley Collins, Davy Graham, Bert Jansch - and the early British Blues singers like Long John Baldry and Rod Stewart - created a deliriously heady mix for us



There were two influential, phenomenal guitarists on the folk-circuit then (early-mid Sixties) - Bert Jansch (left - see Colin Harper: *Dazzling Stranger: Bert Jansch and the British Folk and Blues Revival* 2006) and Davy Graham (also in Herper's book). These guy's angry finger-plucking wizardry completely transformed the folk-guitar genre, inspiring blues and rock musicians too Jansch's laconically cool tousle-headed looks, made him a favourite of mine - he went on to create the folk-rock group Pentangle in 1968.



Bell Labs: *Telstar Communications Satellite* 1962. A joint venture of US UK and France, Telstar was the first 'active' telecoms satellite, able to receive, process, redirect and transmit data, voice and one television channel to and from Earth stations...



John Schlesinger: Julie Christie in *Darling* 1965. The coincidence, or the inevitable temporal mechanics, of the simultaneous eruption of popular culture - in music, on the street, in fashion, in literature, in art, in film - that catalysed the whole idea of 'Swinging London' wasn't just a rather belated recognition of the socio-cultural revolution brewing in the United Kingdom, it was also a convergence of cultural vectors noticeable since the 1950s. By 1965, it had reached flood-like proportions with Julie Christie becoming the new iconic film-star, and Jean Shrimpton the absolutely top model... *Darling* - sometimes described as the 'ultimate Sixties movie'- is in fact a cynical dissection of gross consumer capitalism and the 'jet-set' clique life-styles... (see also Peter Green's *Sebastian* - 1968; Dick Lester's quirky, jump-cutting *The Knack* 1965; Joseph Losey's marvellous *Modesty Blaise* 1966) and Blake Edwards' hilarious: *The Party* 1968).



Jean Shrimpton by David Bailey for *Vogue* 1965. With photographers of the calibre of David Montgomery and David Bailey, Shrimpton rapidly became the Sixties face of *haut couture* - soon rivalled by the 16-year old **Twiggy** (Leslie Hornby) who by 1966 was being hailed as 'the face of 1966'. Twiggy was much influenced by Shrimpton, but brought a teenage skimpy 'mod' look to compliment Shrimpton's more womanly appeal. Between them - with the influence too of rock-star companion and model **Patti Boyd**, pop-artist **Pauline Boty**, fashion-designer **Mary Quant** (mini-skirts), and film-star **Julie Christie** a 'swinging Sixties' look finally emerged in 1965... Even our own denim-clad Dylan lookalike singer-songwriter **Donovan** had a hit with *Catch the Wind* in 1965...



A romantic soft-focus portrait of the French singer Françoise Hardy c1964 + Bob Dylan and Françoise Hardy in 1966. Dylan in John Stevens-style 5-button single-breasted striped cotton suit, Hardy in casual démodé. Hardy won British hearts with her gentle - and oh so French pop songs - she was applauded by the Beatles, admired by Bob Dylan, and appeared in several photographs with them.... She too contributed to the Sixties 'look'. What was so significant for style-conscious creatives around this time - who had grown up in the Sixties after art-school, drama college or fashion college - was the fusion of fine Savile-Row-style cutting and tailoring with a wide range of Belle Epoque-inspired fabrics and prints that combined art nouveau patterns, Edwardian suit cuts - the 5-button, small lapel style worn by Dylan (above right) and original Sixties psychedelic montages such as those designed and sold by Nigel Weymouth, Sheila Cohen and John Pearce at *Granny Takes a Trip* - and John Stevens Sixties collections in Carnaby Street:





With pop-stars and bottom-up street fashion inspiring influential fashion-designer-entrepreneur Mary Quant (above right, with hair stylist Vidal Sassoon), all contributing to the convergence of street-style and mass market High Street fashion around 1965.



Mary Quant was clearly visible in the art-schools of the early Sixties (I remember the impact of arriving at Portsmouth in September 1963, wearing a home-made Beatle jacket - and seeing the girls - everyone in short-short *minis* - and the occasional *maxi-skirt* too.



The first joint Zandra Rhodes and Sylvia Ayton collection (1964) modelled by Jacqui McLennan, photographed by Roy Giles at *The Fulham Road Clothes Shop*. Pinafore and halter-neck designs were simple, and their simplicity inspired home dress-makers to get to work with their sewing machines. So the fusion between *haut couture*, *high street fashion*, home dress-making, and *street style* that had started around 1963, was complete by the mid-sixties. This fusion had been preempted and commercialised a decade earlier by Mary Quant coopting hipster Chelsea street styles for her Kings Road boutique *Bazaar* - as early as 1955 (!)



contact-strip of artist/model **Jacqui McLennan** courtesy of **Roy Giles** - in 1964 both still at the Royal College of Art - I was to teach with Roy at East Ham Graphics in the 1970s. There was a close bonding of ex art-school students in earning supplementary teaching income apart from free-lance and contract-work - this practice encured that student's were exposed to the latest technical practice and up-to-the-minute style aesthetics.

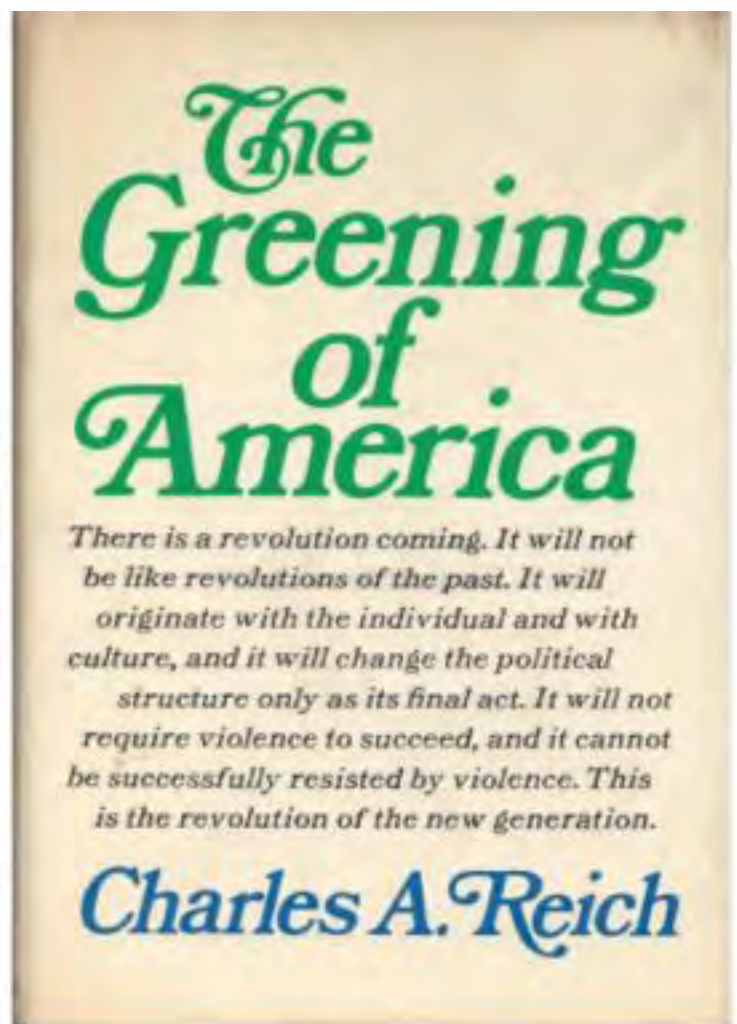


Felicity Green Daily Mirror: fashion feature 1964 + Barbara Hulaniki: *Biba* 1964. From mail-order to the Global High Street, on the basis of the success with her first mail-order collection, Hulaniki opens her first high-street store near Kensington High Street. As Felicity Green points out in the *Daily Mail* (top), Hulaniki wasn't the only one to thoroughly 'get' the *style-geist*: Mary Quant had it - and a swathe of fresh young designers from St Martins and the Royal College, including Zandra Rhodes and Sylvia Ayton, Marion Foale and Sally Tuffin, Ossie Clarke and Celia Birtwell, Jean Muir, Jeff Banks - but it was Hulaniki who invented *Biba* - and realised the power of television exposure too - she gave sample modes to *Ready Steady Go!* presenter Cathy McGowan to wear on the Friday night show, and on Saturday morning the same outfits were available at the *Biba* store.

The early Sixties was fascinating, because 1960-63 (at least) seemed to be crawling slowly out of the Fifties. The dominant street-style was still pretty grungy. Art students and style-conscious teens looked to culture heroes like the Beats and street-styles like Teddy Boys and Rockers. Over these 'hangover 50's' early years there seemed to be a residual faction of trad jazz adherents mixed with Hipster styles, who affected tight jeans, sloppy-joe sweaters, sandals, and goatees. The 1960 and 1961 Beaulieu Jazz Festival stood right on this cusp-point - young ravers were flirting with the older styles of the 1950s while creating a new 'cool' look for the coming decade. On the Island, I was a *flaneur* at the *Caribou* Coffee Bar in Ryde, watching the Italian teenage barristas working the enormous espresso-machine - they'd altered the cuffs of their tight jeans to accommodate a hand-sewn inverted V on the outside seam - it was the genesis of the *bell-bottom*. They were cool. And look at a very young (16-year-old) Rod Stewart in Beaulieu for the Jazz Festival in 1961:



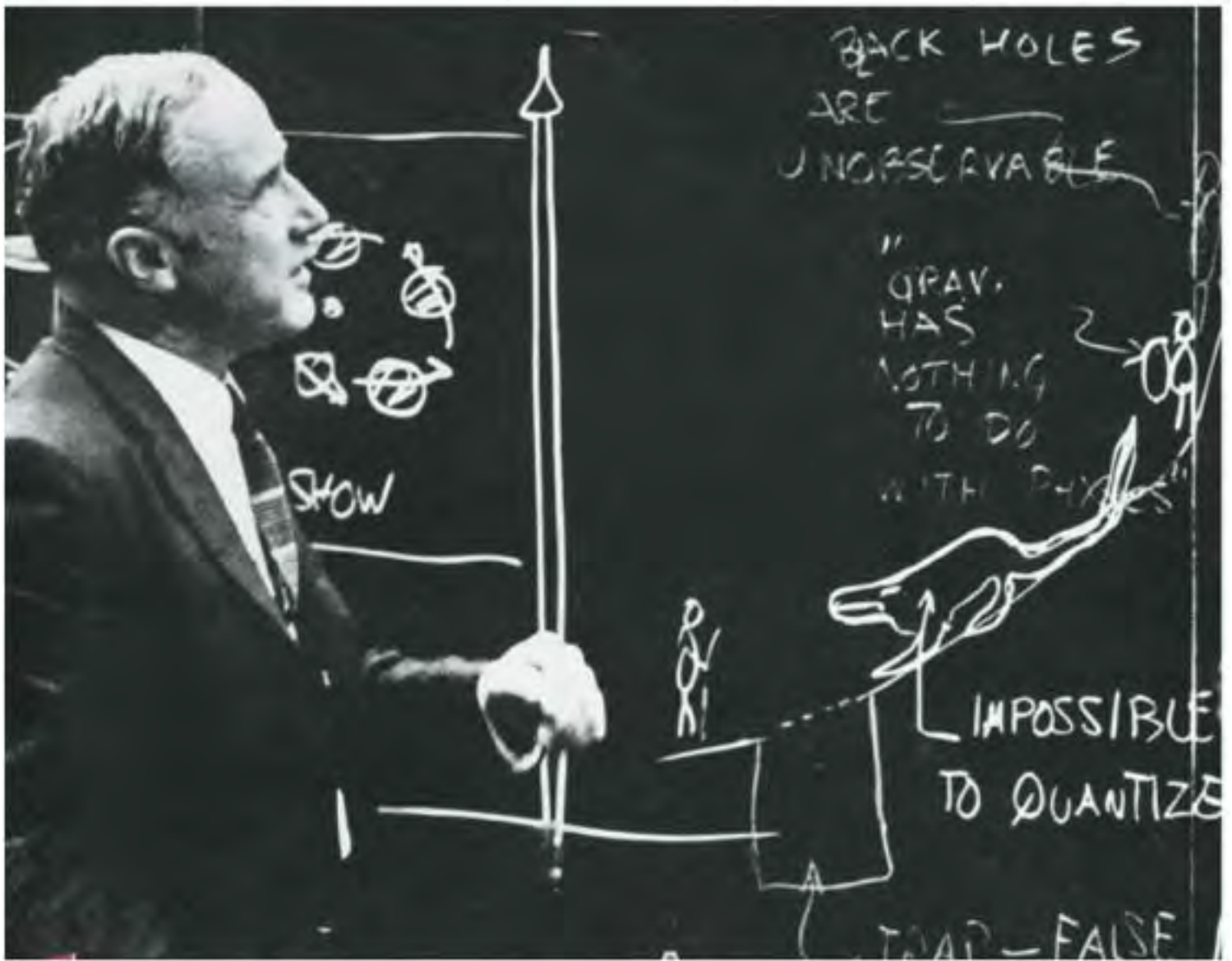
Rod (above left) was soon to be a regular on stage at *Eel Pie Island* R&B gigs alongside the likes of Long John Baldry, Cyril Davis and Alexis Korner - and would become 'Rod the Mod' in the next couple of years, but here he is (age 16) with CND peace signs sewn on his ruck-sack, wearing an ex-RN pea-jacket, carrying a guitar, almost self-conscious, looking in a shop window in Beaulieu going to the Jazz Festival in 1961. Above right: a fan at Beaulieu the same year... Out of this fusion of 50's street styles would emerge the kind of 'Richmond/Eel-Pie/Marquee'- *look* that I'd later recognise at my first *Rolling Stones* gig in 1963. For a lot of us, this then-undefined 'look' was what we saw *en masse* at the Albert Hall *Poetry Incarnation* in 1965. For some of us it was our style for life. I went to the funeral of my mate, the writer Chris Robbins in 2012 - at the lovely St Brides near Fleet Street - the church was packed - and there it was again - that self-identifying, non-secretive clique, bound by the '*look*'. And, to many, bound by *ideas*:



Although I didn't discover these at the time, two other books of much consequence appeared - each concerned with some of the deeper reasons for the counter-culture revolution: the first (published in English in 1964), was Jacques Ellul's *The Technological Society* (in French: *La Technique ou l'Enjeu du siècle* 1954) - a book in the tradition of Siegfried Giedion's *Mechanisation Takes Command* (1948), and itself a critique of mankind's increasing reliance on technology in the 20th century. This factor too became an element in the development of the counter-culture, strangely contrasting with the late 1960s growing awareness of the potential of technology to arrest our imagination (the UK colour television launch in 1969; the *Apollo* moon landing in 1969 - and the first ARPAnet link-ups - later in 1969) - and contrasted too with the remarkable poem by Richard Brautigan: *All Watched Over by Machines of Loving Grace* (1965).

In 1970 Charles Reich published his explication of the by then more obvious social revolution impacting on America: *The Greening of America*.

"This is the revolution of the new generation. Their protest and rebellion, their culture, clothes, music, drugs, ways of thought and liberated life-style are not a passing fad or a form of dissent and refusal, nor are they in any sense irrational. The whole emerging pattern, from ideals to campus demonstrations in beads and bell-bottoms to the Woodstock Festival, makes sense and is part of a consistent philosophy. It is both necessary and inevitable, and in time it will include not only youth, but all people in America" (Reich: *The Coming American Revolution in The Greening of America* 1970 pp11). **Apart from its U.S. parochialism, Reich does identify the underpinning issue of the revolution - the change of consciousness that embraces holistic long-termism, sustainability, respect of life and environment, and empathy for others.**



John Wheeler c1973 (of *Wheeler's Worm-Hole in Space/Time*), using drawings and math to explain that 'gravity has nothing to do with physics!'

Another later discovery for me was learning about the great Sixties advances in understanding Quantum Theory - the fundamental science that really underpins 20th century physics. These advances - by John Archibald Wheeler in the late 1950s, 1960s and early 1970s - signalled breakthroughs in several aspects of quantum-gravitation; the mathematical underpinning of quantum-mechanics and *Quantum Information Theory* ('from *its* to *bits*'). In this period, he came up with the ideas of the *Wheeler Wormhole* - hypothetical 'tunnels' in space-time (1957); The Wheeler-De Witt Equation, broaching the idea of *Quantum Gravity* (1967) - an attempt to mathematically combine the ideas of quantum mechanics and General Relativity - seen as an important step towards developing a *Theory of Everything*. Later in the 1990s he produced arguments in support of the *Participatory Anthropic Principle* that conscious observers (like us humans) are an inevitable product of the development of the universe. There was also his great book on Gravitation with his students Kip Thorne and Charles Misner, published in 1973. For me the best introduction to the Anthropic Principle is Frank Tipler and John Barrow's *The Anthropic Cosmological Principle* (1988) and Paul Davies: *The Goldilocks Enigma - Why is the Universe Just Right for Life?* (2006).

There were also important contributions to Quantum Theory by the *Fundamental Fysiks Group* at UCLA in the late Sixties (see page 453).



Yoko Ono: *Cut Piece* 1965. This is one of the most iconic examples of the then emerging phenomenon of *Performance Art* which in the 20th century had its roots in DADA and the *Cabaret Voltaire*, and in the work of Russian Futurists David Burliok, Alexandr Rodchenko and Varvara Stepanova, and further evolved at the Bauhaus, The Chicago New Bauhaus, and Black Mountain College in the 1950s - with the 'Happening' and Fluxus artists and musicians like John Cage, Dick Higgins, Al Hansen and Alan Kaprow.



Yoko Ono: *Half a Room* in *Half a Memory* exhibition at Lisson Gallery London 1968. In her mix of antipathy to the global-art market, her conceptual-art leanings and Dada-esque straight-faced humour, Ono was at the centre of the performance/installation experimentation that became a distinctive feature of the Sixties avant garde, with other notable artists including Joseph Beuys, Robert Rauschenberg and EAT, Carolee Schneeman, Tadeusz Kantor, Gilbert and George, and the many Happenings and Fluxus art events that featured live performance mixed with installation art pieces.



Philippe Druillet: *Lone Sloane* (from 1966). Druillet was the master comic-strip artist-writer-inker of the late 1960s - also the illustrator of that fusion of styles that characterised the psychedelic underground of that time - art nouveau, op art, occultism, scifi, fantasy...

I discovered Druillet's fabulous *Bande dessinée* in the famous ***Shakespeare and Co Bookshop*** on a visit to Paris in 1972 with the writer **Chris Robbins** and my wife **Jenny**. I'd seen some American underground comics in the UK, but this was comic-strip drawing raised to the level of fine art – printed on glossy art paper, published in hard-back, and containing Druillet's personal mix of sci-fi, fantasy, counter-culture life-styles, hippie mores, op-art, pop-art, and Escher-like comic-strip framing. Druillet's counter-culture hero, *Lone Sloane*, wanders through intergalactic hyper-space like **Jean Luc Godard's *Lemmy Caution*** (in *Alphaville*), **Jean Claude Forest's *Barbarella*** (1962-1964) and **Guy Peelaert's *Jodelle*** (1966) - but actually like a prototype *Easy Rider* (**Dennis Hopper** 1968). The French attachment to the medium of the comic-strip was a revelation, yet seemed to fit with their invention of cinematography - the mysteries of the serial narrative-image explored in two coeval media...actually three coeval media counting animation...

You get a hint of Druillet's visual eclecticism above and left: psychedelia, op-art, fantasy illustration, drug visions, Sixties sex, and that *Easy Rider* prototype hero...

Of the various strands of Art and Technological innovation - for me, it was the sector of audio-visual presentation the fusion of art, graphics, projection, music and sound fx - that was most interesting. By the second-half of the Sixties I had been most excited by what was a really happening scene in the development of club *light-shows* - the spectacular *14-Hour Technicolor Dream* in the grand hall at the Alexandra Palace in 1967. I was at the Hornsey Art College in 1967-68 and the Ally Pally was usually our Fine-Art studios - a rabbit warren of DIY studios - but for the *Dream* it was one big hall again, housing a wild and anarchic multimedia happening, organised by Barry Miles, John Hopkins, Joe Boyd, Mike McInnerney and others as a fund-raising event for the *International Times*.



Mike McInnerney's 'blowing bubbles' silk-screen poster for the *14-Hour Technicolor Dream* 1967. Silk-screen was the ideal inexpensive poster medium - you could make the screens almost any size, use any flat substrate, print multi-colours with careful registration - and you could make each poster unique by pulling a mix of colours across the print with the squeegee - as McInnerney does here with the red-gold gradation. Performers and celebrity guests included the *Pink Floyd*, *Soft Machine*, Mick Farren's *Social Deviants*, Pete Townshend, the jazz-composer-innovator Ron Geesin, poets Christopher Logue, Simon Vinkenoog and Mike Horovitz, cartoonist Barry Fantoni, Suzy Creamcheese, the American comedian-activist Dick Gregory, Yoko Ono and John Lennon, film-maker Peter Whitehead, *Floyd* manager Peter Jenner, and pneumatic artist Graham Stephens who was to help us at the Isle of Wight Bob Dylan festival in 1969...



various photographers: Marsha Hunt 1967 in *Hair* (a stage 'tribal love-rock musical'). This was the year the 'Afro' hair-style became a world-wide tonsorial phenomenon, perhaps focussed most on the singer Marsha Hunt - one of the stars of Gerome Regni and James Rado's revolutionary musical *Hair*. And the British 'anarchist' rock-singer and band-leader Mick Farren (below in a Clive Arrowsmith photograph)

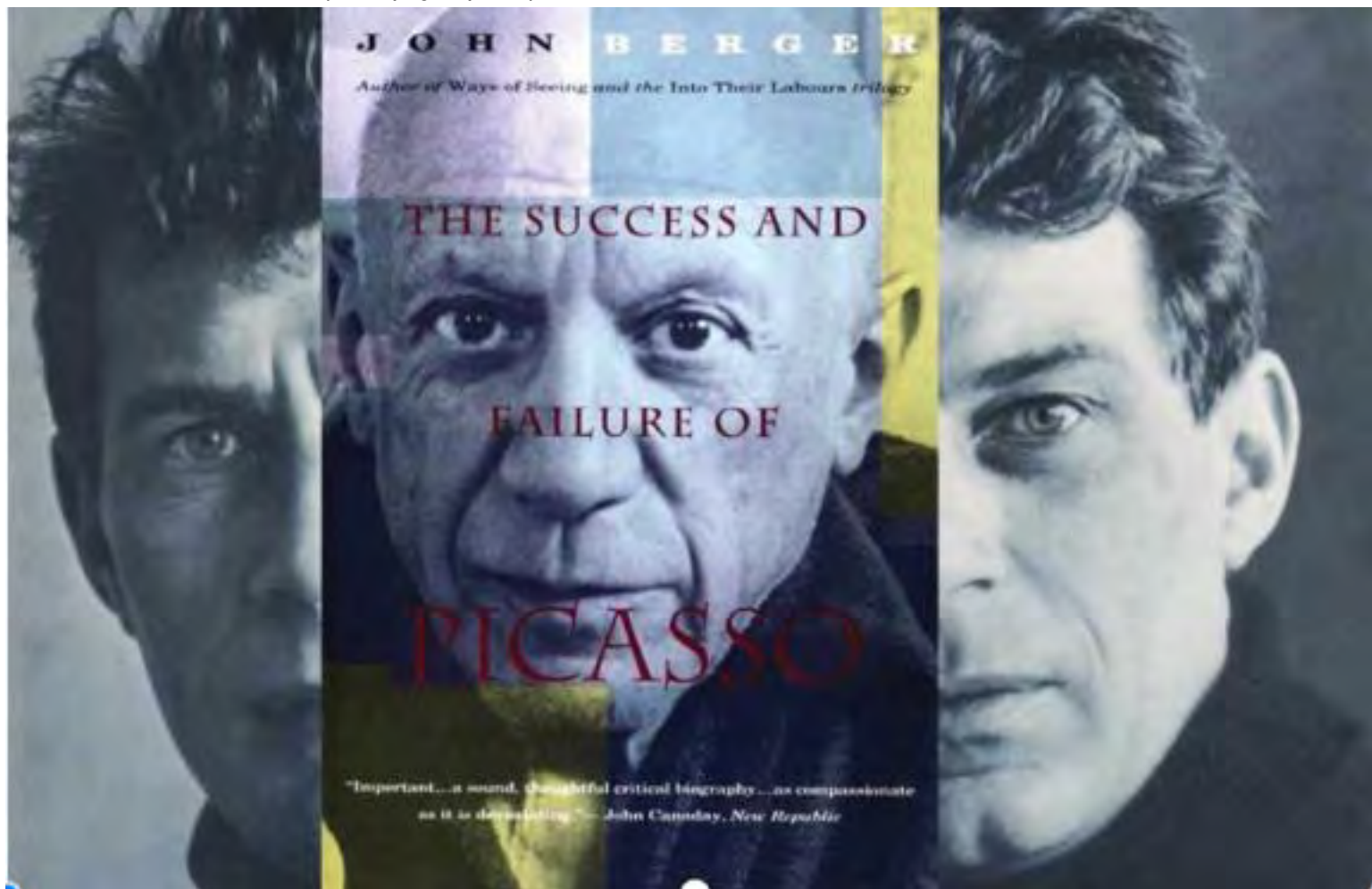




Gil Scott-Heron: *The Revolution Will Not be Televised* from *Small Talk at 125th and Lenox* 1970. Scott Heron embodied the Afro as well as being promoted as *The New Black Poet*. His poem-song *Revolution* incorporates Afro-American slang and slogans from the Black Power movement, as well as satirically alluding to popular white Television shows of the Sixties, right-wing white politicians, cartoon heroes, tv commercials, soul food, Black civil-rights leaders, and lots more. It has been called the first Rap record, and there are several Youtube animated videos to catch it.



The Beatles + Klaus Voorman: sleeve design and illustration for *Revolver* LP 1966. It wasn't long before the influence of 'heavy' psychedelic drugs (mescaline, LSD and other psycho-tropics) began to emerge in art-forms as diverse as comic-strips and rock music (and in clothes, poster-design, films etc), The psychedelic influence enabled musicians to reflect and renew their creative work, especially extending the new technologies of multi-track studio recording, the Moog Synthesiser (introduced in 1965), and increasingly sophisticated recording techniques - many of them co-evolved with young studio engineer Geoff Emerick, a friend and collaborator with Paul McCartney. McCartney's own influences - including *avant garde* 'serious' music, and electronic music from the likes of Pierre Boulez and Karlheinz Stockhausen - also played a part. Another issue that forced the switch to Studio Recording was the Beatles increasing dis-satisfaction with live performance. The result (following Phil Spector) was the beginning of the use of the Studio itself as a key element in music-making. Voorman's clever line drawing portraits of the Beatles - integrated with his photo-collage of the individuals through time won several awards...



John Berger: *The Success and Failure of Picasso* 1965. “The Cubists were at the point of startling coincidence. They inherited from nineteenth century art the revolutionary promise of dialectical materialism. They sensed at the turn of this (20th) century the promise of the new means of production with all its world implications. They expressed their consequent enthusiasm for the future in terms which are justified by modern science. And they did this in the one decade in modern history when it was possible to possess such enthusiasm and yet ignore, without deliberate evasion, the political complexities and terrors involved. They painted the good omens of the modern world.” (Berger: *The Success and Failure of Picasso* 1965 p71). The ‘learning from practical experimentation’ - the ‘scientific method’ approach that characterised Cubism - made this ‘movement’ the most important of the 20th century. It parallels - and contradicts - the striving to capture, to understand and to interpret vanishing-point perspective in the early Renaissance, which led to this personal, monoscopic, eye-centric, camera-like development of pictorial art, right up to the Cubist revolution of the early 20th century. The irony is that it took 60 years to establish exactly how our vision really works - that we ‘see’ by a series of saccadic eye movements suggested by features of interest in our field of view. It was the Russian scientist, Alfred Yarbus, who discovered how we actually see. Tatler and Wade (2010) concur:

“The impact of Yarbus’s research on eye movements was enormous following the translation of his book *Eye Movements and Vision* into English in 1967. In stark contrast, the published material in English concerning his life is scant. We provide a brief biography of Yarbus and assess his impact on contemporary approaches to research on eye movements. While early interest in his work focused on his study of stabilised retinal images, more recently this has been replaced with interest in his work on the cognitive influences on scanning patterns. We extended his experiment on the effect of instructions on viewing a picture using a portrait of Yarbus rather than a painting. The results obtained broadly supported those found by Yarbus.” (Benjamin Tatler & Nicholas Wade: *Yarbus, Eye Movements and Vision* 2010)



Picasso: photo of studio construction 242, boulevard Raspail, Paris, 1912. You can see the quality of Picasso's experimentation in this studio photograph - the exploration of two-dimensional and 3d montage-upon drawings, with actual objects (the guitar, the paper cut-out hands) - the artist immersing himself in the act of problem-solving...

“The Cubists created a system by which they could reveal visually the interlocking of phenomena. And thus they created in art the possibility of revealing processes instead of static states of being. Cubism is an art entirely concerned with interaction: the interaction between different aspects: the interaction between structure and movement: the interaction between solids and the space around them: the interaction between the unambiguous signs made on the surface of a picture and the changing reality which they stand in for....What the Cubists mean by structure, space, signs, process is quite different from what nuclear physicists mean. *But the difference between the Cubist vision of reality and that of a great seventeenth century Dutch painter like Vermeer is very similar to the difference between the modern physicist's view and Newton's: similar not only in degree but in emphasis.*”

(Berger: *The Success and Failure of Picasso* (1965) page 69)

Cubism, Qubism and Quantum Theory

Just to push home the relevance of John Berger's quote on the 'synchronicity' (meaningful coincidence - Koestler) of Cubism and Einstein's Relativity - to us in the 21st century, here's what Carlo Rovelli says in 2022 about *Quantum Bayesianism* - the epistemic interpretation of Quanta:

the barometer, but because we have suddenly learned something that we did not know before.

QBism gets its name from 'Quantum-Bayesianism'. (Bayes was an eighteenth-century Presbyterian minister who studied probability.) But the word 'QBism' alludes also to the *Cubism* of artists such as Braque and Picasso – the influential style of painting that was shaped in Europe in the same years that quantum theory was developing. Cubism and quantum theory both moved away from the idea that the world is representable in a figurative manner. In the first decades of the twentieth century, it is the whole of European culture that no longer thinks we can represent the world in a simple and complete way. The anthropologist Lévi-Strauss understands that to study a culture is to change it; Freud understands that doctors cannot evaluate patients' minds without affecting them. In Italy, between the years 1909 and 1925, the years during which quantum theory is born, Pirandello writes *One, No One and One Hundred Thousand* (1926), which speaks of the splintering of reality into the points of view of countless observers . . .

QBism abandons a realistic image of the world, beyond what we can see or measure. The theory gives us the probability that we will see something, and this is all that it is legitimate to say. It is not legitimate to say anything about the cat or the photon when we are not actually observing them.

Thomas Bayes: *An Essay towards solving a Problem in the Doctrine of Chances* (published posthumously in 1763) re-discovered by Claude Shannon in his *Mathematical Theory of Information* 1949 was the basis of much of our telecommunications breakthroughs in the 20th and 21st centuries, and plays a role in modern Quantum theories.



The actor Susan George - 17 in 1967, illustrates how the Sixties female archetypes - and the mini-skirt- were reiterated through the decade in celebrities like Gillian Hills, Pauline Boty, Julie Christie, Helen Mirren, Vanessa Redgrave and others. George's best performance is in Peckinpah's *Straw Dogs* (1970), and she featured in lots of TV too.



Tom Wolfe: *The Kandy Kolored Tangerine Flake Streamline Baby* (1965). With this collection of lifestyle essays, Wolfe invents the 'New Journalism'. Hunter S. Thompson's *Hell's Angels* followed a year later (1966). Wolfe's flamboyant and stylish street-wise writing and flaneur-character-sketches catapulted him to success, and he followed *Kandy Kolored* with *The Electric Kool-Aid Acid Test* (1968), and *The Right Stuff* (1978) inventing a style that would also be known as 'embedded journalism' or 'literary journalism'. This was totally refreshing - a new kind of critical, opinionated journalism (the title is for an essay on the American art of car-customising, and around this time my mate Andy Anderson was editor of *Custom Car Magazine*, and he and I shared several test-rides in the kind of cars Tom Wolfe was eulogising:





Joseph Losey's *Modesty Blaise* 1965 A wonderful fusion of op and pop in a movie comic-strip remediation of Peter O'Donnell's original stories, serialised as comic-strips in the *London Evening Standard* (from 1963) with drawings by Jim Holdaway. Losey's film is rather a self-conscious spoof of the *spyfi*-thriller genre perfected by the *James Bond* series; *The Man from U.N.C.L.E.* TV series (1964) with Robert Vaughan; Ken Russell's *Billion Dollar Brain* (1967) with Michael Caine, and Anthony Mann's *A Dandy in Aspic* (1968), but is a marvellous romp through the genre clichés, and it's laden with Sixties cultural references, such that it competes well with other Sixties movies mentioned earlier. The still of Monica Vitti as *Modesty* (top) in a Victor Vasarely/Bridget Riley inspired set-design by Richard Macdonald and Jack Shampán, with those close-toned orange and cerise colours...perfect for the time.



MORE CASTING NEWS FROM MODESTY BLAISE

MONICA VITTI - TERENCE STAMP - DIANE BOGARDE - HARRY ANDREW
CLAY BYALL are **MICHAEL CRAND**'s children **JAMES MCDONALD** directed by **JOHN LEE**
Available for **FREE** copies. Please see page 100-101. A copy of the book is \$9.95.

Despite considerable disagreement between author Peter O'Donnell and Joseph Losey on Losey's interpretation of Modesty (O'Donnell had written her as a 'serious' female James Bond), Losey's film accentuates the pop iconography of the mid 1960s, with Terence Stamp playing Willie Garvin - her partner-in-adventure, Dirk Bogarde as the high-camp villain, the characters at least close to Jim Holdaway's original drawings (top)...



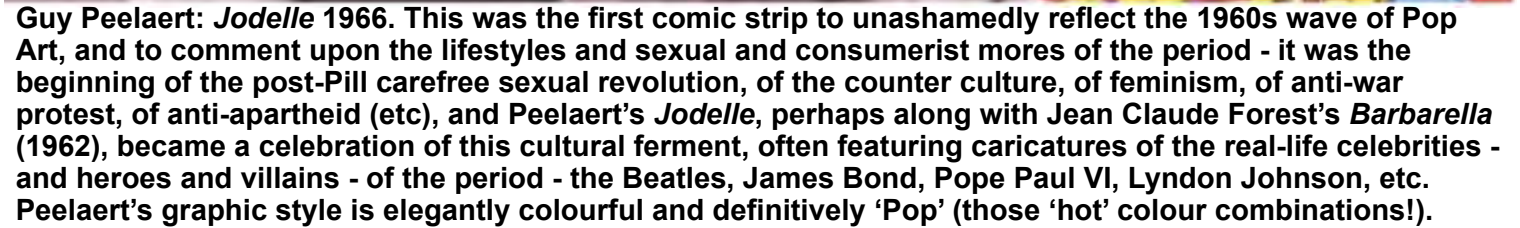
Barbara Rubin + Barry Miles (et al): *International Poetry Incarnation*, Albert Hall, (1965). Organised by Barry Miles and financed by Barbara Rubin, this was a large-scale counter-culture poetry 'happening'. Attended by around 5000 people, it featured American British and European counter-culture and 'Beat' poets of the calibre of Allan Ginsberg, Lawrence Ferlinghetti, Gregory Corso, Alex Trocchi, Michael Horowitz, Christopher Logue, Harry Fainlight. It was the first communal event to reveal and demonstrate the presence and importance of the underground (counter culture). It was a complete buzz - flowers were given away outside the Albert Hall, Peter Whitehead (above) documented most of it in his film *Wholly Communion* (released in 1968). It was barely organised, a fluid spontaneous eruption of the underground scene. A triumphant expression/catalyst of the counter culture.

This was the first event in London I remember where the underground (later called the counter culture) became visible. Suddenly you could see that we weren't alone - that there were thousands like us. We weren't just local misfits, we were part of a generational culture that really believed in an alternative to the ghastly cold and hot-war-mongering, Vietnam, racism, fascism (remember Salazar, Franco and others were still in power), apartheid still in South Africa. Suddenly flowers were being given away on the entrance steps to the Albert Hall, suddenly this prestigious venue was taken over by people like us, and by the most famous poets on the underground scene. It was heaven in Kensington Gore.

It's hard to exaggerate the feeling we had in the mid-Sixties (though really growing gradually from the late 1950s) of the slow emergence and increasing coherence of a post-War counter culture (it was still called the 'underground' then). It was at the Royal Albert Hall in 1965 when the scale of this emergence became visible and tangible. Suddenly we knew we part of a wider cultural revolution. This *zeitgeist* event, organised by Barry Miles, funded by Barbara Rubin, and supported by a galaxy of important alternative voices in the 'reincarnation' of poetry - apart from Adrian Mitchell's brilliant *To Whom it May Concern* ('Tell Me Lies about Vietnam'), it was Harry Fainlight shooting his poem, wrapped around an arrow, into the audience. And it was a beautiful American woman (Rubin herself?), whirling her wrist-strapped Bolex 16mm camera around her body as she stood in the whirling, swirling centre of the Hall, with Ginsberg intoning his shamanic rituals, with people giving visitors flowers on the august steps of the Albert Hall, under the approving gaze of Albert (from the Albert Memorial across Kensington Gore). Here we were! Something was happening! It was a revelation of the New! It was a huge relief, that we had an *alternative*. We loved it! We went off for drinks at Finches (the *One Tun*) in Fitzrovia later.



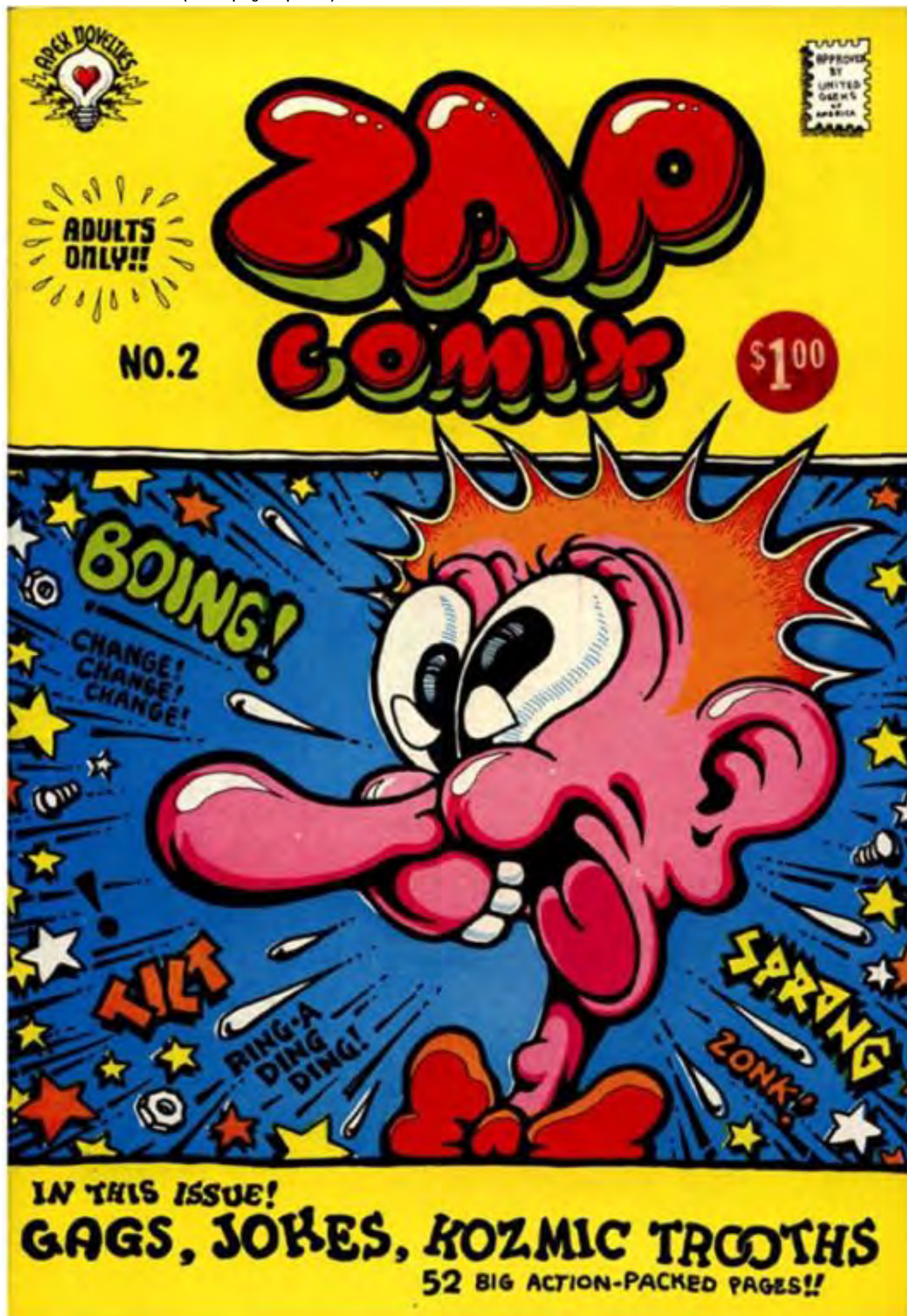
Barry Miles + Tom McGrath: *International Times* (IT) 1966. After the 1965 success of *The International Poetry Incarnation* at the Royal Albert Hall, Barry Miles set up the *Indica Gallery and Bookstore*, and with funding from Paul McCartney and others, established Britain's first underground newspaper, *The International Times*, with Scottish playwright Tom McGrath as editor. Soon known just as *IT*, the newspaper coalesced Barry Miles' showbiz friends (McCartney, Jane and Peter Asher, Marianne Faithful etc) with fellow gallery owners and hipsters John Dunbar, John Hoppy Hopkins and others. *IT* was produced using the new cut-and-pasteup methods applicable for offset-litho printing - new media co-opted by the counter culture again - Richard Neville's *OZ* magazine was the other main underground organ, while *Rolling Stone* (Jan Wenner, 1967) became the core magazine in the USA. The launch party poster for IT sums-up the kind of multimedia event/happening that was becoming the signature live event of the later Sixties counter-culture scene.





Various Artists (top-left to bottom right: Wes Wilson, Victor Moscoso, Peter Max, Rick Griffin, Martin Sharp, Wes Wilson): *Psychedelic Posters* (1966-1970). Wasn't this a great period for experimental graphics? Silk-screen (serigraphy) was a relatively cheap way of printing large-scale posters and registering each layer of colour was relatively easy too - and you could silk-screen on almost any substrate - paper, fibreboard, canvas, aluminium, glass. Some of these artists had a fine-art or graphic-design background, others experience from Comic Strips, others invented themselves. They favoured the close colour tones made popular by Victor Moscoso (who had studied at Yale with Bauhaus colour pioneer Joseph Albers), that created a shimmering tone/colour kineticism - all were influenced by *art nouveau* (by Alphonse Mucha, Jules Chéret, Lautrec, Beardsley, Eugène Grasset, etc) and - all no doubt took acid. It's important to realise that - while some of these posters acted as posters - carrying adverts for band concerts usually, some were intended as standalone artworks in their own right (by Peter Max, Martin Sharp), sold by head-shops and at concert venues, festivals etc for just a few dollars. As 'posters' they had to be studied, decoded, sometimes quite laboriously to 'read' them (not the function of a normal, conventional poster (which is to sell products at a distance); as standalone art they were bought for their imagery, their ingenuity, their encapsulation of the hallucinogenic psychological experience, and their decorative appeal - declaring the buyer's affinity with the *zeitgeist*.

Joe Boyd + John Hoppy Hopkins: *UFO Club (Underground Freak-Out Club)*, Tottenham Court Road 1966. *UFO* featured break-out bands like the Pink Floyd and Soft Machine, Liquid Light-Shows by Marc Boyle and Joan Hills, and an ambivalent attitude to drug-taking, nudity etc, so it was a great success...and a central meeting-place for hipsters and the London 'underground' culturati. I met Joe Boyd at last just a few years ago, at the *Rhythm-Tree Festival* on the Isle of Wight (run by my late friend Pete Holden) - he was performing with my mate Robyn Hitchcock playing contextually relevant songs to Joe's autobiographical overview.



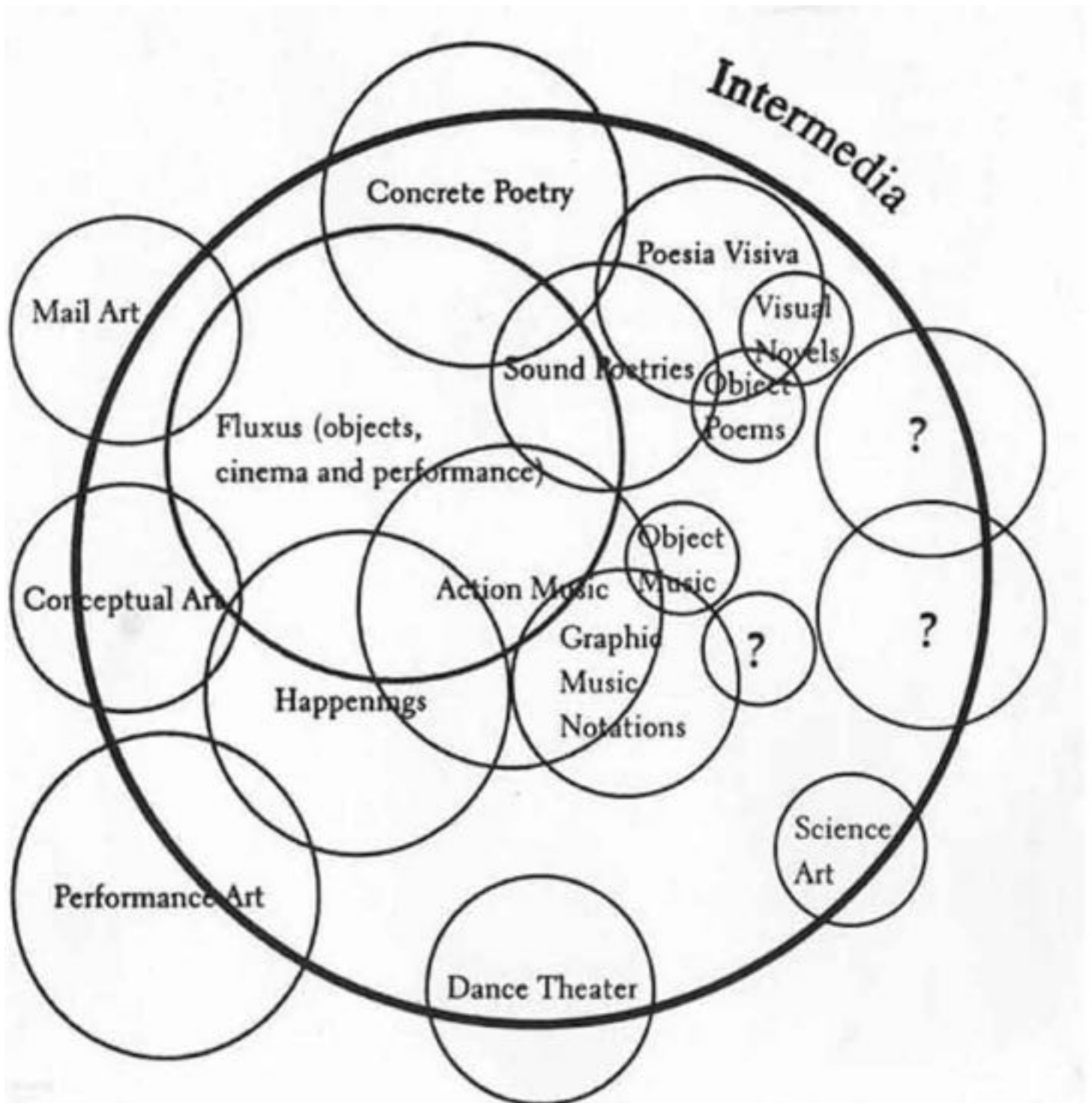
Robert Crumb: *Zap Comix* 1968. Crumb's famous comic, featuring his own art and that of other 'underground' artists, kick-started this genre in the late 1960s, and spawned dozens of others, all carrying subject material of interest to the counter-culture (sex, drugs, rock'n'roll, environment etc)...



Maurice Agis: *Space Place - Constructed Space Participation* 1966 + *ColourSpace* (1980). In the wave of innovation that characterised this mid-decade period, the experimentation with new materials, spatial structures and *Light* itself played an interesting and seminal part, including inflatable plastics, and pneumatic structures - including: Graham Stephens: *Walk on Water* at Cedric Price and Mick Farren's *Phun City* (1970); the inflatable dome constructions of Jeffrey Shaw: *Emergence of Continuous Forms* 1966; Jonathon De Pas: *Blow* inflatable arm-chair (1967-72); and the Hornsey *Light/Sound Workshop* (from 1961), as well as the ideas and projects of the *Archigram* group; the *Arcologies* of Paolo Soleri. Maurice Agis and his colleague Peter Jones were also part of this drive to create new configurations of space and colour - and new ways of physically exploring these new spaces both outside and inside conventional gallery environments.

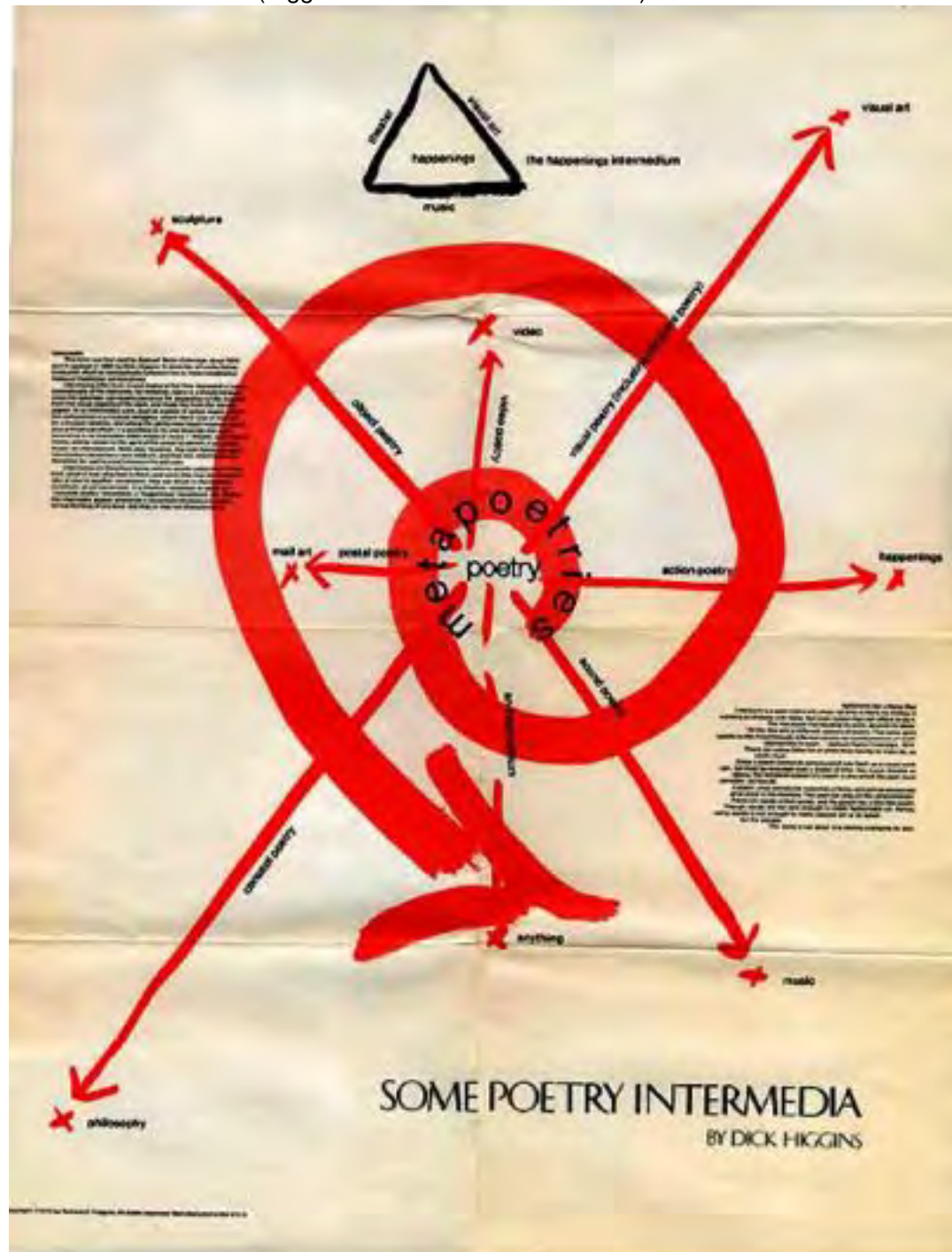


Jonathan De Pas, Donato D'Urbino, Paolo Lomazzi and Carla Scolari: *Blow inflatable arm-chair* 1967. These were fun, cheap, and could totally enliven a small bed-sit in the late 1960s - they went with the fashionably impractical water-bed, and the Eero Aarnio *Egg Ball* chair (1963) if you could afford it. We were lucky in Powis Square - we found some great 1930s Bauhaus-inspired ocean-liner curved-metal deck-loungers which looked perfect on the parquet floor in our consciously art-deco first-floor flat - just over the north-west corner of the Square from where Roeg and Cammell had shot *Performance* in 1968. Special Guests included C.P. Lee, Johnny Cooper Clarke, Ian Dury and Les Prior et al of *Alberto y Lost Trios Paranoias*...

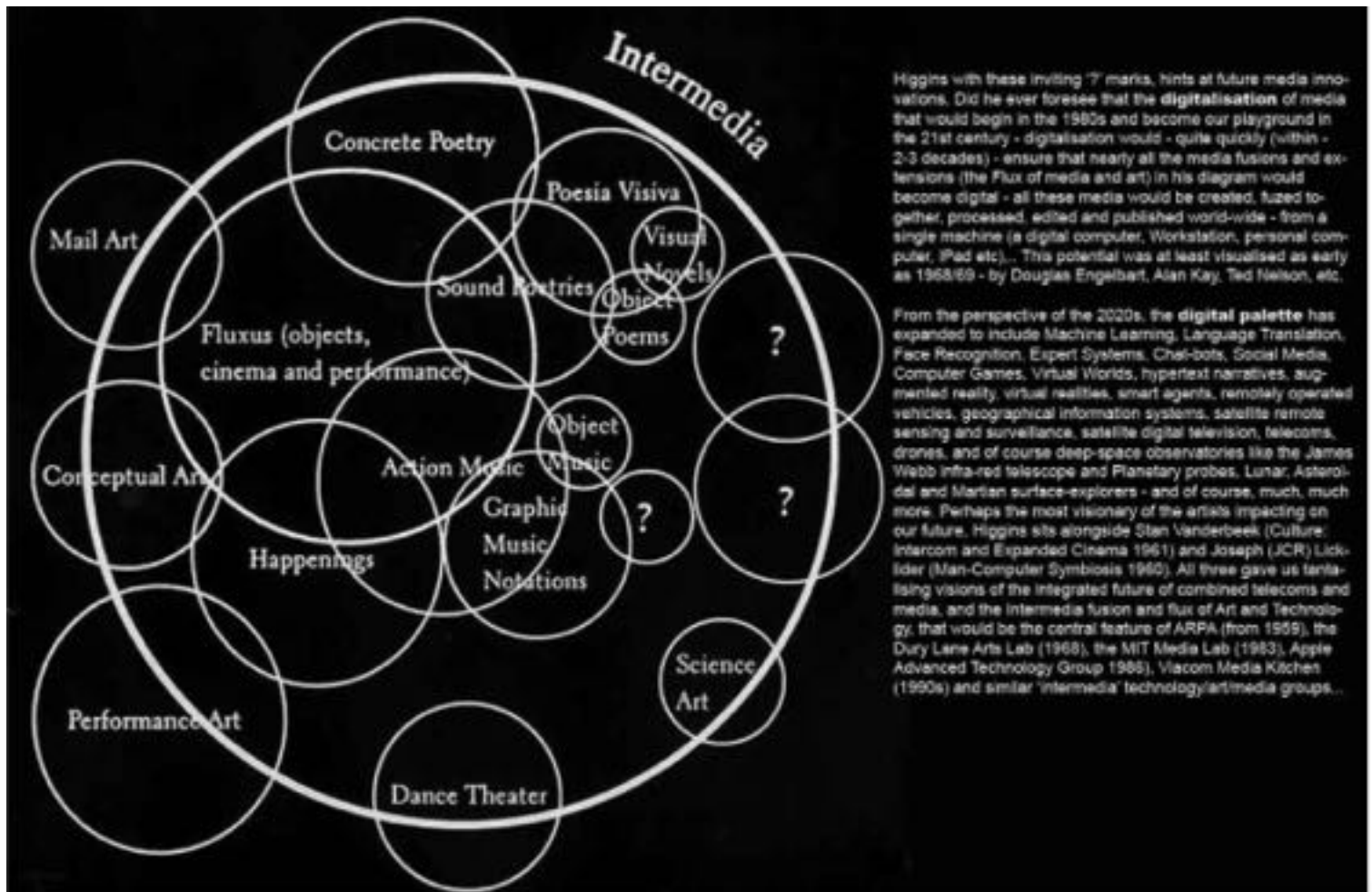


Dick Higgins: *Intermedia chart* 1966. It's no surprise that in this brilliant synoptic diagram (retrospectively added to this 1966 paper in the 1990s), Dick Higgins (co-founder of Fluxus and founder of *Something Else Press*) did not foresee the 'intermedia' potential of the networked digital computer. JCR Licklider had begun to explore this promise, and with Licklider's 1960 *Man-Machine Symbiosis* paper guiding the creatives at ARPA, had inspired Ted Nelson (*Hypertext and Hypermedia*), Alan Kay (*SmallTalk* and *Dynabook*), Douglas Engelbart (the *Mouse*, *networked video*, *e-messaging* etc), Jay Wright Forrester (*Industrial Dynamics* and *Systems Simulation*) and others to contribute ideas and technologies. Perhaps it was the poet/novelist Richard Brautigan who was first to visualise the possible impact of connected computers in his *All Looked After by Machines of Loving Grace* poem (1965) - but it was Higgins who posed the questions in the right-hand side of his diagram. it was the digitisation of all media in the 1980s-1990s-2000s that produced the ultimate Fluxus 'Total Art' tools, and the integrated media of the digital arts, including the new art-forms of Virtual Reality, Augmented Reality, Machine-Learning, Face-Recognition, Computer Games, Virtual Worlds, Geo-caching, Software Agents, Drone Surveillance, Social Media, 3d Computer Graphics, Chatbots, Expert Systems, Voice-synthesisers, Streaming Media; Computer Animation, Language Translation, and the rest....

"Much of the best work being produced today seems to fall between media. This is no accident. The concept of the separation between media arose in the Renaissance. The idea that a painting is made of paint on canvas or that a sculpture should not be painted seems characteristic of the kind of social thought - categorising and dividing society into nobility with its various subdivisions, untitled gentry, artisans, serfs and landless workers - which we call the feudal conception of the Great Chain of Being. This essentially mechanistic approach continued to be relevant throughout the first two industrial made revolutions, that concluded, and into the present era of automation, which constitutes in fact, a third industrial revolution." (Higgins: *Intermedia* MIT Press 1965)



In an era that included artists and art movements like OULIPPO, Ou, Concrete Poetry, Jazz Poetry, Ian Hamilton Finlay, John Furnival, dom sylvester houedard, and other poetry revolutionaries, Higgins creates this simple evolutionary diagram 'Some Poetry Intermedia' (1967) celebrating the flux and fusion of the poetic arts. He was right to identify this pre-digital convergence of all the arts. The digitalisation of all media in the 1990s made clear that multimedia / intermedia/ mixed media was *the* characteristic of 21st century new media.



Dick Higgins: *Intermedia diagram* 1965. (from my text in diagram above): Higgins with these inviting '?' marks, hints at future media innovations. Did he ever foresee that the digitalisation of media that would begin in the 1980s and become our playground in the 21st century - digitalisation would - quite quickly (within - 2-3 decades) - ensure that nearly all the media fusions and extensions (the Flux of media and art) in his diagram would become digital - all these media would be created, fused together, processed, edited and published world-wide - from a single machine (a digital computer, Workstation, personal computer, iPad etc),.. This potential was at least visualised as early as 1968/69 - by Douglas Engelbart, Alan Kay, Ted Nelson, etc.

From the perspective of the 2020s, the 'digital palette' has expanded to include the World Wide Web (Berners Lee 1990), Machine Learning, Language Translation, Face Recognition, Expert Systems, Chat-bots, Social Media, Computer Games, Virtual Worlds, hypertext narratives, augmented reality, virtual realities, smart agents, remotely operated vehicles, geographical information systems, satellite remote sensing and surveillance, satellite digital television, telecoms, drones, and of course deep-space observatories like the James Webb infra-red telescope and Planetary probes, Lunar, Asteroidal and Martian surface-explorers - and of course, much, much more. Perhaps the most visionary of the artists impacting on our future, Higgins sits alongside Stan Vanderbeek (*Culture: Intercom and Expanded Cinema* 1961) and Joseph (JCR) Licklider (*Man-Computer Symbiosis* 1960). All three gave us tantalising visions of the integrated future of combined telecoms and media, and the Intermedia fusion and flux of Art and Technology, that would be the central feature of ARPA (from 1959), the Dury Lane Arts Lab (1968), the MIT Media Lab (1983), Apple Advanced Technology Group 1986), Viacom Media Kitchen (1990s) and similar 'intermedia' technology/art/media groups.... These ? marks are like Donald Burgy's '*space completion diagrams*' inviting audience participation (c1970), or Peter Burnell's '*Evolution-Completion diagrams* (c1980) - inviting speculation and suggestions from others - these are mine.



Richard Brautigan: *All Watched Over by Machines of Loving Grace* 1967. In the later 1960s, Brautigan became the favoured young writer and evangelist of 'hippie' ideals. Here he leaps ahead, establishing a trope of man-machine harmonics from the cybernetic visions of Joseph (JCR) Licklider, the eco-lessons of Rachel Carson, the operating manuals of Richard Buckminster Fuller' *Spaceship Earth*, via Stewart Brand's the *Whole Earth Catalog*...

This dreamy visionary poem: “I like to think (and_the sooner the better!)- of a cybernetic meadow - where mammals and computer - live together in mutually- programming harmony- like pure water - touching clear sky. - I like to think - (right now, please!) - of a cybernetic forest - filled with pines and electronics - where deer stroll peacefully - past computers - as if they were flowers - with spinning blossoms. -- I like to think - (it has to be!) - of a *cybernetic ecology* - where we are free of our labors - and joined back to nature -returned to our mammal - brothers and sisters, - and all watched over - by machines of loving grace.” (Brautigan, 1967).

This is an intriguing poem for its time. For a start, we were in the middle of a mind-numbingly scary Cold War in which the very technologies praised by Brautigan were considered by many of the young to be the avatars of the omnipresent *Military-Industrial Complex*. The potential benefits of ‘personal’ computing were only just being glimpsed by a tiny few engineer-visionaries like Joseph Licklider, Douglas Engelbart, Ted Nelson and Alan Kay. The ubiquitous computing/sensing environment imagined by Brautigan is still 40 years away - in 1967, there was no internet, no web, no personal computer, no cellular - even the germinal ideas for these epoch-changing technologies were only shared by a tiny, tiny few. So for a 32-year old dreamy hippie novelist and poet who hankered after the simplicity of the 19th century - then really only known for his first novel *A Confederate General from Big Sur* (1964) to suddenly find himself in company with the leading-edge engineer-visionaries of ARPA (just at this period solving some of the issues relating to an internetwork linking mainframe computers at the principle universities and research centres in the USA); and on the other subject of the poem (ecology-environment), even this was only just recently *au courant* - Rachel Carson’s *Silent Spring* only 5 years previously, Frank Herbert’s *Dune* this same year, but *Greenpeace* and *Friends of the Earth* - even the *Whole Earth Catalog* - still in the future.

So that’s what I mean about *intriguing* - this is a completely anachronistic glimpse of the kind of utopian visions that were inspiring John Hopkins *London Free School* (c1966), Jim Haynes (*Arts Lab* 1967), Stewart Brand’s *Whole Earth Catalog* (1968), and Richard Buckminster Fuller: *Geoscope World Game* (1962) - a utopian vision of man-machine harmony... The philosopher-critic Theodore Roszak was to examine these issues/tautologies in much greater depth over the next few years - in books like *The Making of a Counter Culture* (1969), and *Where the Wasteland Ends* (1971) , and several years later Stewart Brand would begin to publish *The Whole Earth Software Catalog* (1984), though he had, presciently, included some coverage of cybernetics and programming in the *Whole Earth Catalog* and its seasonal supplements (1968-69). Fred Turner’s historical analysis of this period and this topic: *From Counterculture to Cyberculture* (2006) is recommended. But Brautigan’s poem is the proof that he danced with the spirit of the age... and perhaps was the first to link the ideas of cybernetics and the environment in a poem.

In the 80-odd year history of cyberculture, Brautigan’s poem stands alongside the computer generated animations of John Whitney (*Vertigo* titles 1958); John Stehura (*Cybernetik* 1965); Charles and Ray Eames *Glimpses of the USA* (1959); the *Poemfield* - the computer-generated poetry animations of Kan Knowlton and Stan Vanderbeek (1964) and was one of the first generation of artworks directly inspired by or produced with computers - the earliest *cyberculture art*. The covert complicity of mixing art with technology (though this to some extent has always been the case, as we mixed our inks, prepared our substrates from papyrus to egg-tempura to the canvas, discovered vanishing-point perspective, impressionism, cubism, etc) had transformed in the 1950s and 1960s into the cooption of technology (computers) as *confederates* (not just as tools) in the co-creation of art and movies and poetry and music - and as discrete design tools that augmented the designer’s intelligence (Sutherland’s *Sketchpad* 1963, Engelbart’s *Augmentation* software 1968, Lejaren Hiller’s *Illiad Suite* (1957 and Harold Cohen’s *Aaron* 1968)) - and other examples, some exhibited at *Cybernetic Serendipity* in 1968), was to be finessed that year by Harold Cohen with his *Aaron* autonomous artificial art-machine - a rule-based machine that painted pictures on its own! (see later...)



Archigram: *Living City* 1963 - Archigram's first exhibition: '*Living City*' explored some of the links between architecture and organic growth, and socio-economic evolution - harking back to the **Independent Group's** '*Growth and Form* exhibition in 1951...

AMAZING ARCHIGRAM



MAGAZINE
|| 1966 ||

THE FIRST ISSUE OF ARCHIGRAM MAGAZINE WAS PUBLISHED IN 1961 BY PETER COOK, DAVID GREENE AND MIKE WEBB, SOON AFTER GRADUATION.

THE MAGAZINE WAS INTEGRAL TO THEIR EFFORTS TO "CONTINUE THE POLEMIC AND ENTHUSIASM OF ARCHITECTURE SCHOOL".

A COMBINATION OF THE WORDS "ARCHITECTURE" AND "TELEGRAM," ITS NAME WAS INTENDED TO CONVEY A SENSE OF URGENCY. COOK, GREENE AND WEBB SOUGHT THE COOPERATION OF THREE LONDON COUNTY COUNCIL ARCHITECTS WHOSE WORK THEY ADMIRER: WARREN CHALK, DENNIS CROMPTON, AND RON HERRON.

THE SIX JOINED FORCES, COLLECTIVELY ADOPTING THE NAME ARCHIGRAM.

|| 1970 ||

The multimedia presentation, Arena, introduces the Archigram group and the cultural context in which it evolved. At its centre is the four-screen Archigram Opera, first made in 1972. By then, all nine issues of Archigram magazine had been published and the group's work had been seen all over the world in exhibitions, books, magazines and lectures. Archigram's ideas had been widely absorbed and then imitated, misinterpreted and reviled by other architects. The six members often found themselves travelling to architectural schools and societies around the world heavily laden with boxes of slides.

|| 1972 ||

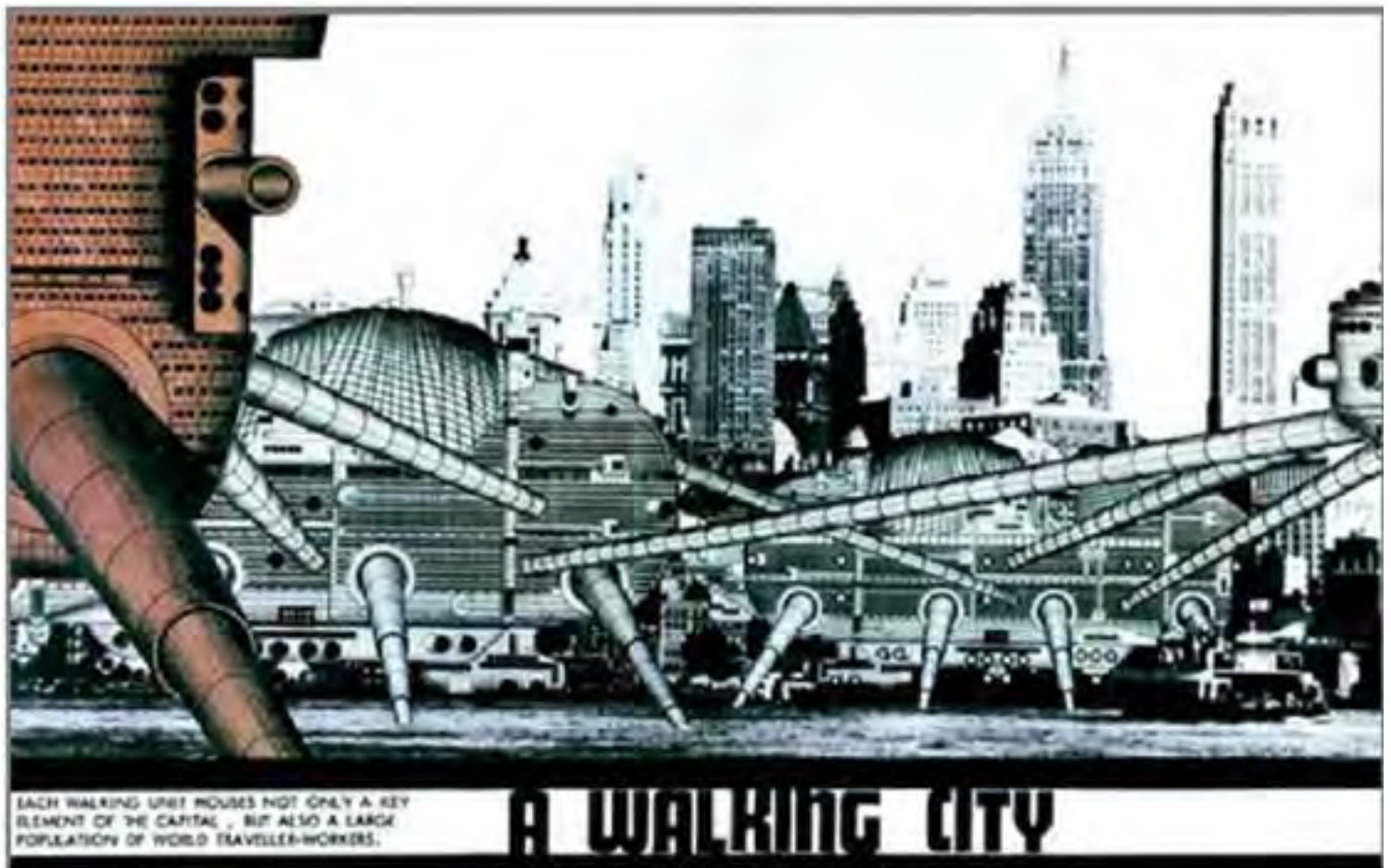
Feeling the need to distill some of their preoccupations and statements, they embarked on a long discussion about producing an Archigram 'roadshow'. The result was the forty-five minute Opera. As with most Archigram productions - such as competition entries, mock-ups, presentations, models, machines and robots - the Opera was to a large extent the product of Dennis Crompton's facility with micro-switches, carousel slide projectors, dark room apparatus, layers of acetate and rubber grommets.

ARENA multi media

For Arena, the expanded version of the Opera shown here, the soundtrack and the slides were copied directly from originals used by the group thirty years ago. The video monitors show three films made during the days of Archigram magazine. The film about Archigram was made for television in 1966 by Denis Postle. I Remember Architecture was compiled by David Greene and Mike Myers from a selection of material produced during the early 1970s. The untitled film featuring the Popular Pak with street scenes and robots was made by Archigram and shown in its section of the 1967 Milan Triennale exhibition.

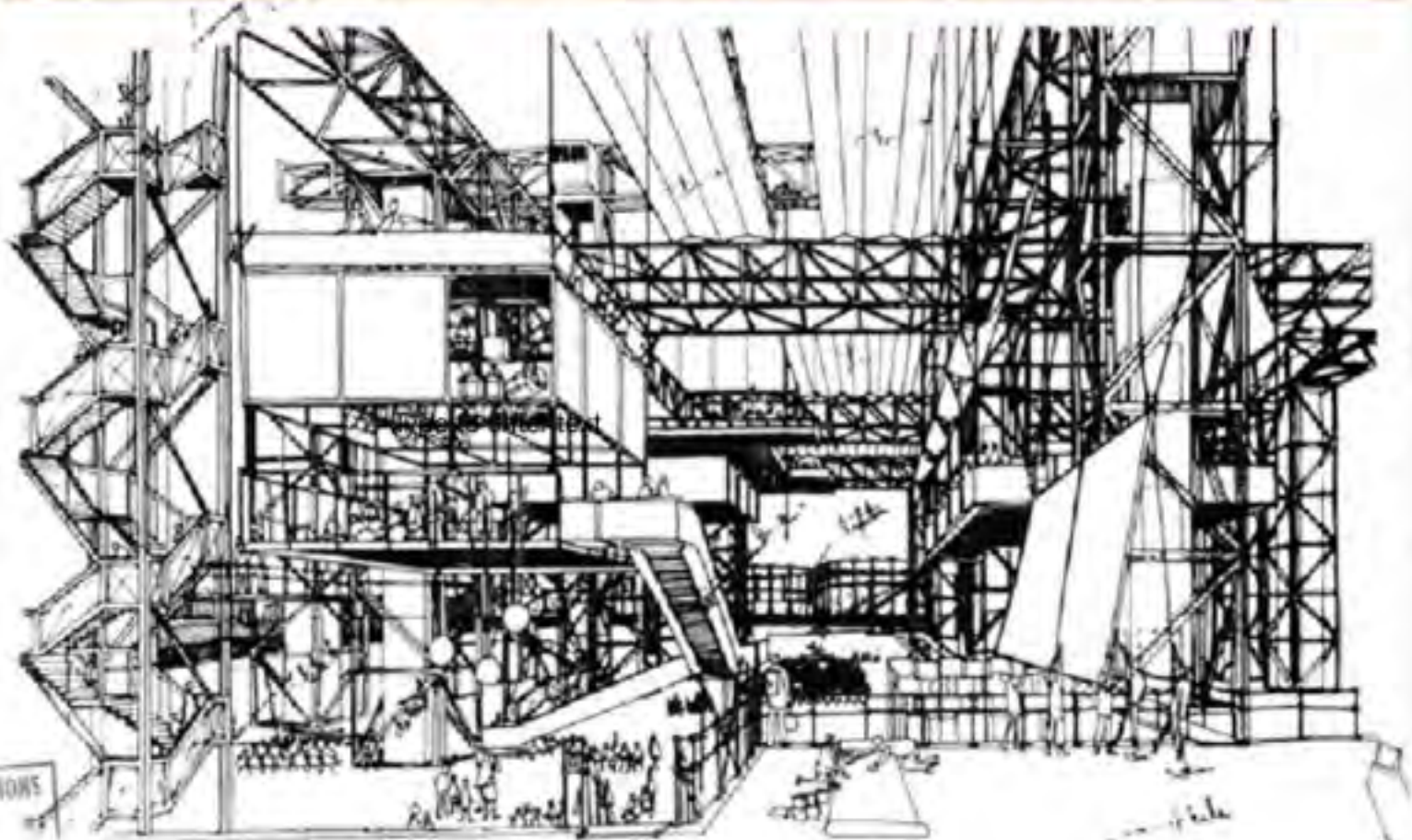
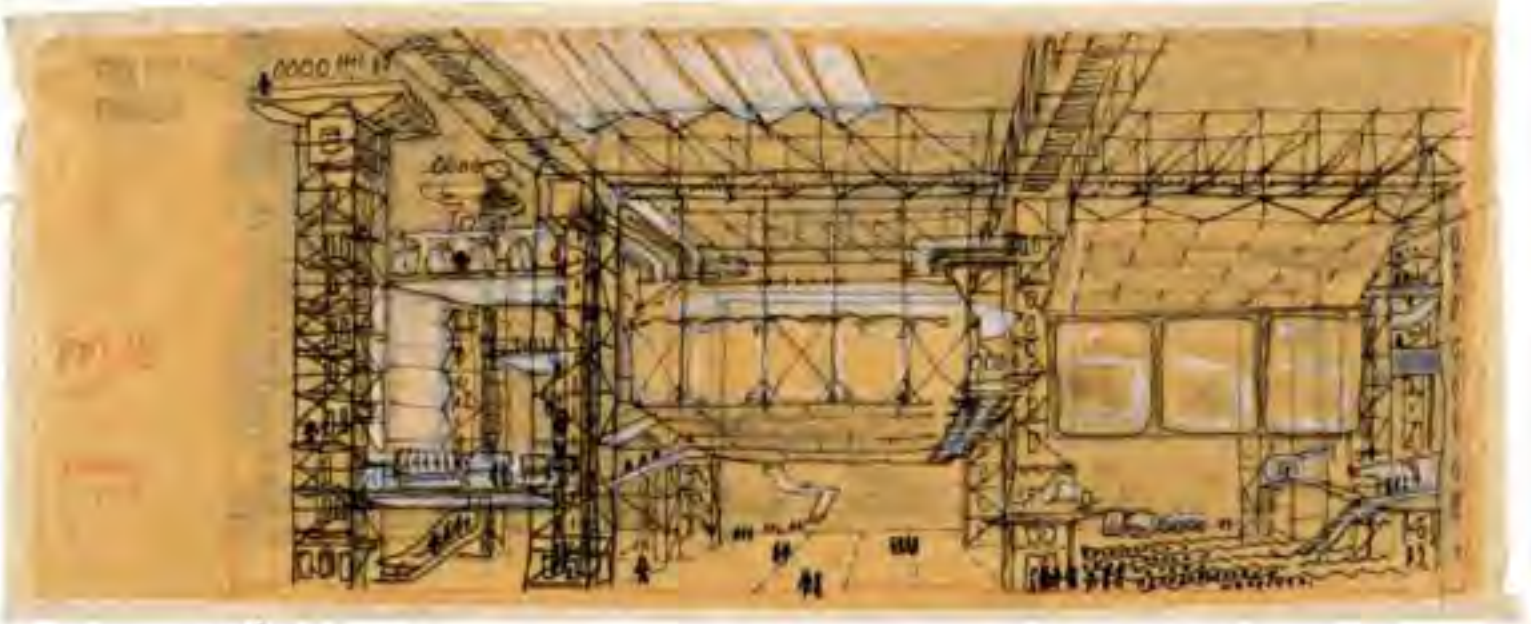
|| 1967 ||

Peter Cook + David Green + Mike Webb: *Amazing Archigram* magazine (number 1) 1961. So three ex-Architectural Association students kick-start *Archigram* - and revolutionary architectural thinking in the Sixties...note the OCR (computer) typeface. and the key words 'multi media' Archigram knew where it was at....



(top) Archigram: *Walking City* at ICA in 1963 and (bottom) Archigram: *Plug-In City* 1964.

With the inspirational Richard Buckminster Fuller guiding their ideas, and the fusion of Pop Art, Fashion, Comics and Graphics, *Archigram* - fresh out of the hip *Architectural Association School of Architecture* - used the mimeographed magazine format to evangelise their ideas - architecture ideas integrated with Pop Art and new media technology, and were soon to embrace audio-visual new media too. So the theory, practice and *expansion* of architecture - in a style indicated by visionaries like Buckminster Fuller, Archigram, Cedric Price, and Constant Nieuwenhuys (etc) set the architectural aspirations of the Sixties...



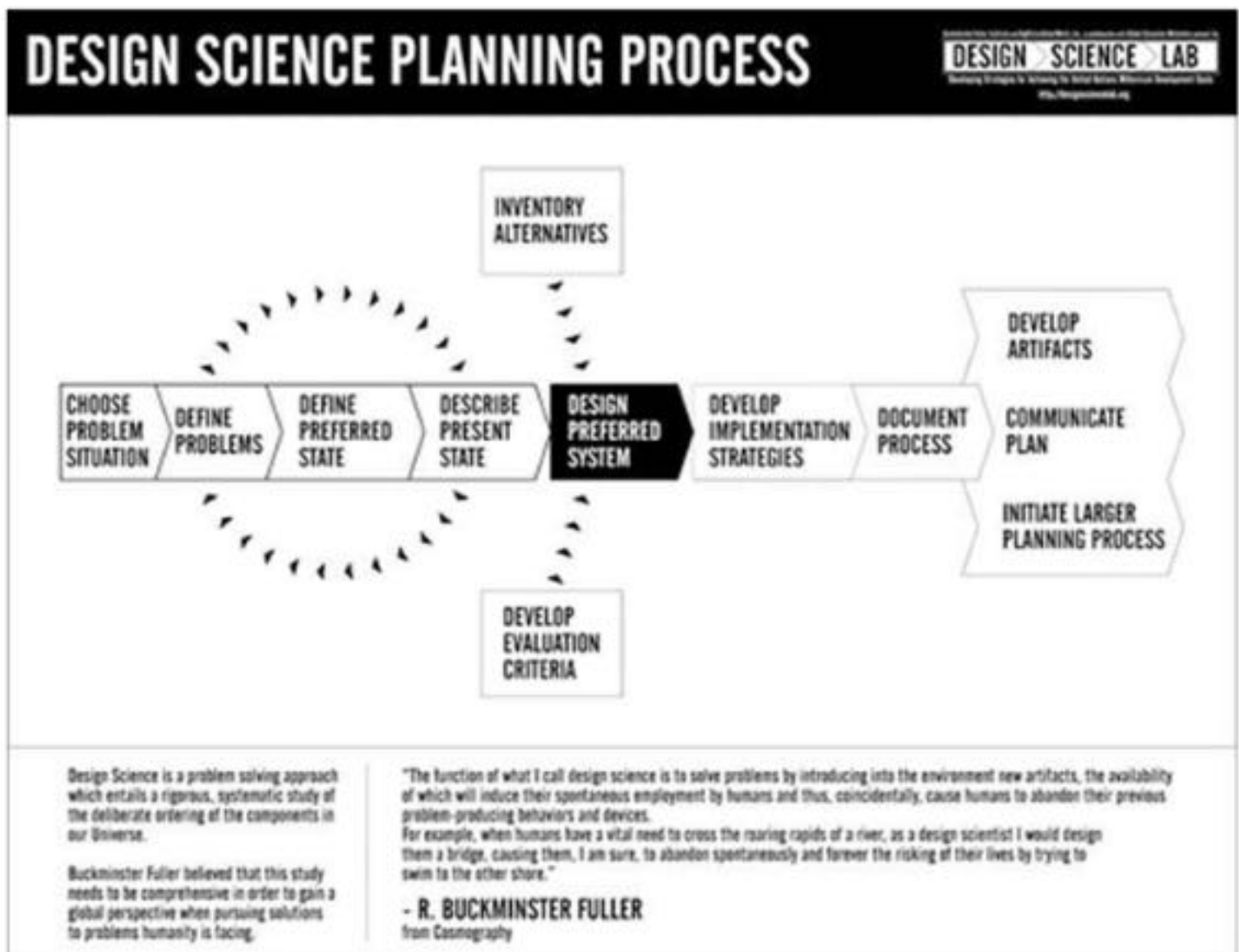
Cedric Price: *Fun Palace* for Stratford, London 1961 This was Price's initial schema for a *laboratory of fun* or *university of the streets* - to culturally rejuvenate the rather bleak post-industrial and cultural landscape of inner East London. Unlike Archigram's visionary projects from around this time, this was a 'real' project, meant for construction. It was commissioned by Joan Littlewood, the revolutionary theatre director, for her *Theatre Workshop*, then based at the derelict Theatre Royal in Stratford in East London. Nine years later, Price was able to realise some of his *Fun Palace* ideas for Mick Farren's *Phun City Festival* in 1970 - which also featured some of Graham Stevens' inflatable structures.



Eric Bedford + CR Yeats: *GPO Tower* (later *BT Tower*) 1965. By the mid-Sixties, real architecture was catching-up with Archigram's visions. Designed to carry microwave transmitters to link London into the GPO (General Post Office) UK-wide Microwave network, with a revolving restaurant near the top - it was inspiring, and somehow very cool - we were on top of the telecoms revolution...



Artzybashieff: *Buckminster Fuller* cover for *Time Magazine* January 1965. Richard Buckminster Fuller epitomised the fusion of conceptual architecture and realised, constructed, buildings - perhaps especially with his *geodesic domes* (minimum weight, maximum volume), his *World Game* (1964), and the announcement of *World Design Science Decade* (proposed in 1961). He suggested 'Design-Science' as an alternative to politics - with the aim of optimising Earth's resources for the benefit of all humanity.





WORLD DESIGN SCIENCE DECADE 1965-1975

THIS WAS THE FIRST OF A SERIES OF DESIGN SCIENCES
CONFERENCES ON THE CONCEPTS OF DESIGN SCIENCE
THEY WERE HELD AT SOUTHERN ILLINOIS UNIVERSITY

Phase I (1965) Document I
INVENTORY OF WORLD RESOURCES
HUMAN TRENDS AND NEEDS

World Resources Inventory
Southern Illinois University
Carbondale, Illinois, U.S.A.

Richard Buckminster Fuller: *World Design-Science Decade 1965-1975*. We loved this - it was Fuller's central proposal in the 1960s - a plan to encourage what he called '**comprehensive, anticipatory design-science**' thinking and practice as the principle means of solving the world problems emerging in the 1960s - pollution, over-population, environmental degradation, diminishing natural resources, warfare, starvation, (etc, etc). *Design-Science* would be a fusion of art-design-engineering-research with a substantial integration of 'anticipatory' (technology-forecasting, trend forecasting) and systems-thinking techniques (ecology, whole systems, cybernetics, design-thinking). In other words it was an approach that combined the best in design, the best in innovation, the best in ecological understanding with the best in engineering and scientific research.

"Design science involves discovering and using generalized principles. A "generalized principle" is a "law of nature" that describes interrelationships among system components. Bucky emphasised that every event and system is unique or special, yet generalized principles obtain in every special case, with no exceptions."

"What are the resources? What are the tasks necessary to make 100% of humanity a success? How can we ever do so without ever advantaging one human at the expense of another? How may we render all the world and all its treasures enjoyable available to all men without having one interfering with or trespassing upon the other? How may we reform the environment so that the integrity of all society is not violated by the free initiatives of the individual nor the integrity of the individual violated by the developing welfaring advantage and happiness of the many?"

(<https://www.bfi.org/about-fuller/big-ideas/design-science/>)

Design-Science, Fuller thought, should replace politics as the central dialogue for human beings asking the question 'how to make the world work for 100% of humanity' by research, analysis, technology forecasting, holistic-thinking, anticipatory and comprehensive design and engineering - all these ideas were inspiring and informing groups like Archigram and other radical innovators like Jim Haynes, whose *Arts Lab* in Drury Lane (from 1968) encouraged multi-disciplinary creative bottom-up experimentation in the media-arts...

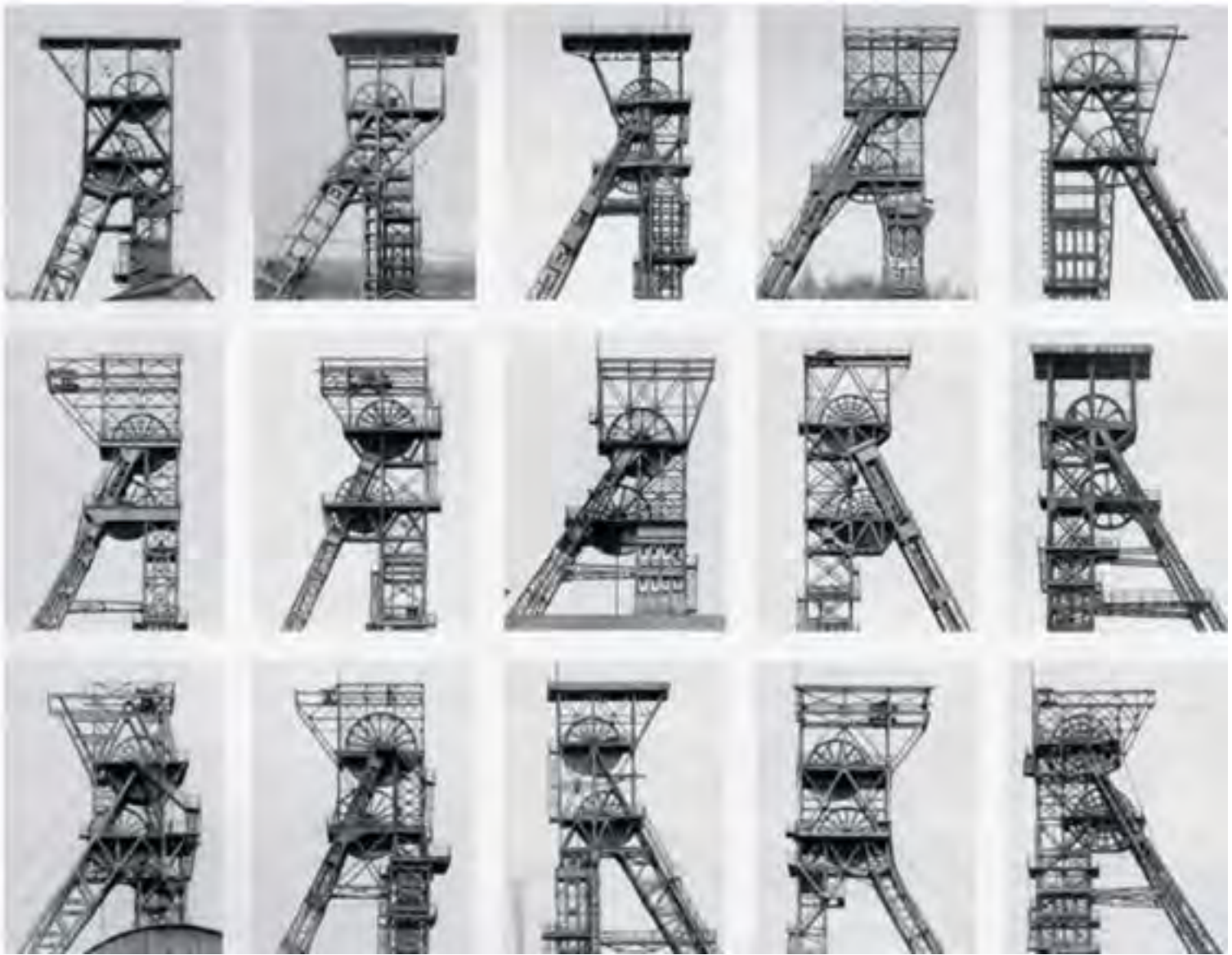


Eero Saarinen + Eames Design Office: *IBM Egg at New York Worlds Fair 1964*. Intended to showcase IBM's contribution to the development of computers and 'explain, entertain and educate' what computers can and could do in everyday life. IBM summarises: **"The husband and wife team of Charles and Ray Eames had an especially strong influence on IBM's thinking. They were best known at the time for their molded-plastic and plywood chairs. But for IBM, the couple designed everything from the exhibit at the 1964 World's Fair, to the film *Powers of 10*, to the famous exhibit *Mathematica*, to dozens of educational films for school and television that helped teach generations about science, math and technology. As designers, Charles and Ray Eames were problem solvers. They dedicated themselves to making things better, not just different. "They taught that if you don't understand something, you can't design it," says Lee Green, the vice president in charge of IBM's Brand Experience and Strategic Design. "Design has to be purposeful. It's not about cosmetics and decoration. It's about substance." Or, as Charles Eames put it, "Design is a plan for arranging elements in such a way as best to accomplish a particular purpose." By that definition, IBM's researchers could be seen as designers, and its designers have been researchers and teachers."** (<http://stevediggins.com/2015/03/18/ibm-at-the-1964-worlds-fair-by-charles-and-ray-eames/>)

The increasing dominance of computers and 'Information Technology' (supportive networks, programming languages, peripherals etc) **grew in importance through this decade. This was a landmark event.**

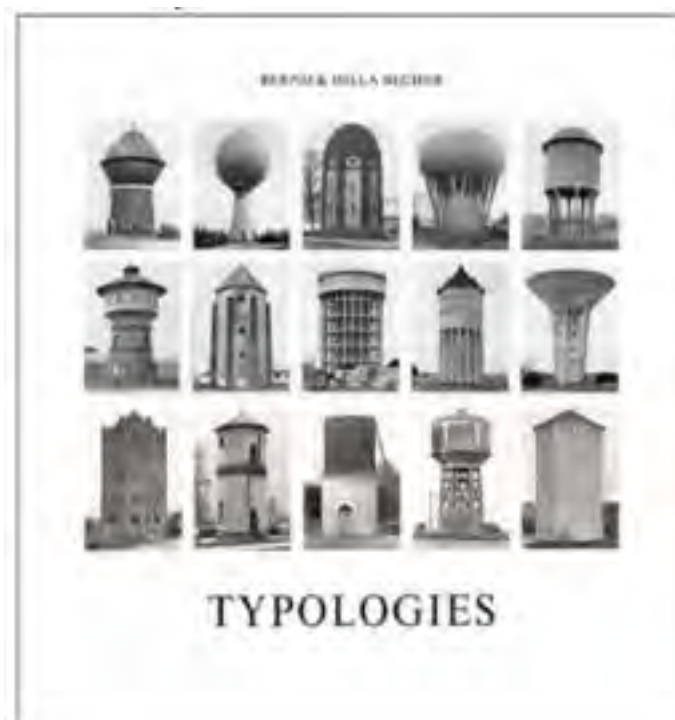


Ray and Charles Eames: still from *Information Machine* multi-screen presentation in the *IBM Egg* pavilion at 1964 World's Fair. This kind of dynamic, multi-screen audio-visual display, piloted by the Eames at the Moscow World's Fair in 1959, and at New York in 1964, was the kind of innovation to be expected from this adventurous design duo (Charles the architect/designer, his wife Ray the film-maker/designer), and this medium (multi-screen audio-visuals) - and was more thoroughly explored by a range of film-makers and designers a few years later at the Montreal **Expo67**, which also featured Bucky's grand geodesic dome.



Bernd & Hilla Becher: *Winding Towers* 1963-1990

From the early 1960s, the serial photographs (the *typologies*) of the Becher's became icons of our time - the 'end of the mechanical age' - ornate iterations of a passing industrial age during the period when the digital age was just beginning. And the digital age kind of coincided with the Atomic Age (the IBM SSEC mainframe was developed at Los Alamos in order to build computer models of Atomic fission and (later) fusion).



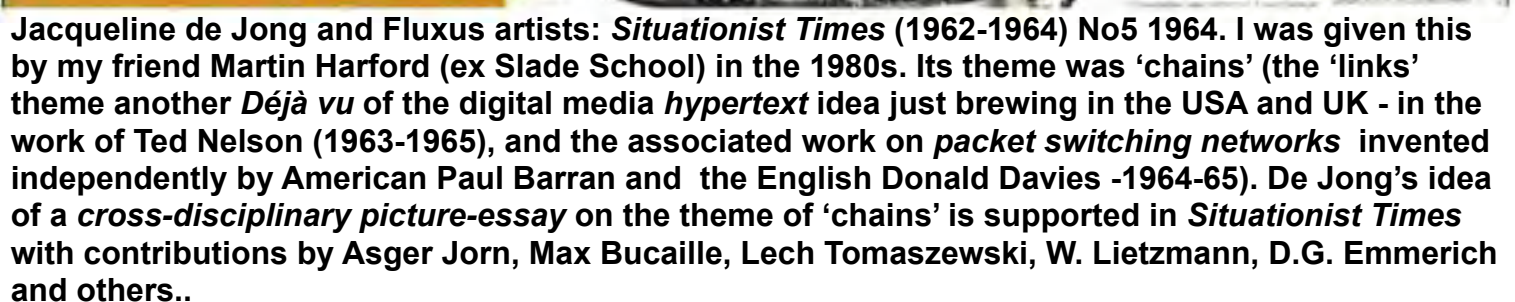


Wallace Berman: *Semina* (1955-1964) limited edition, mail-art mixed-media, hand-printed packages, incorporating poems by Berman and his close circle of friends - including many in the Beat circle, with contributions by Jean Cocteau, Charles Bukowski and other fellow-travellers. These remind me of George Maciunas FLUX-year-boxes - mysterious collations, loosely-linked, of mixed-media objects:



Wallace Berman: *Untitled (Multi-color Shuffle, A-4 Neil Young)*, 1969). In many ways, Berman was an archetypal 'underground' artist - mixing a lifelong experimentation in the media-arts - especially the *intermedia* arts - with interests in the occult. Berman's range of media skills equalled those of Ed Ruscha and Richard Hamilton (and Andy Warhol) - including both fine-art and commercial art media. From 1954 aged 28 he began to create, curate and and circulate a series of limited-edition mail-art packages (he called *Semina*) containing his own poems and images with contributions by 'beat' generation artists and friends such as Michael McClure, Philip Lemantia, William Burroughs and Allen Ginsberg - and the occultist artists Marjorie Cameron and Mildred 'Chick' Strand. This interest in the occult was shared by Harry Everett Smith and other 'beats', including the film-makers Kenneth Anger and Curtis Harrington. *intermedia* 'Mail Art' was a hot new medium at the beginning of the Sixties, associated most with Ray Johnson - another 'zeit-artist' who had been creating mail art since 1958. It was an interesting analogue predecessor to *e-mail* (from c1971).

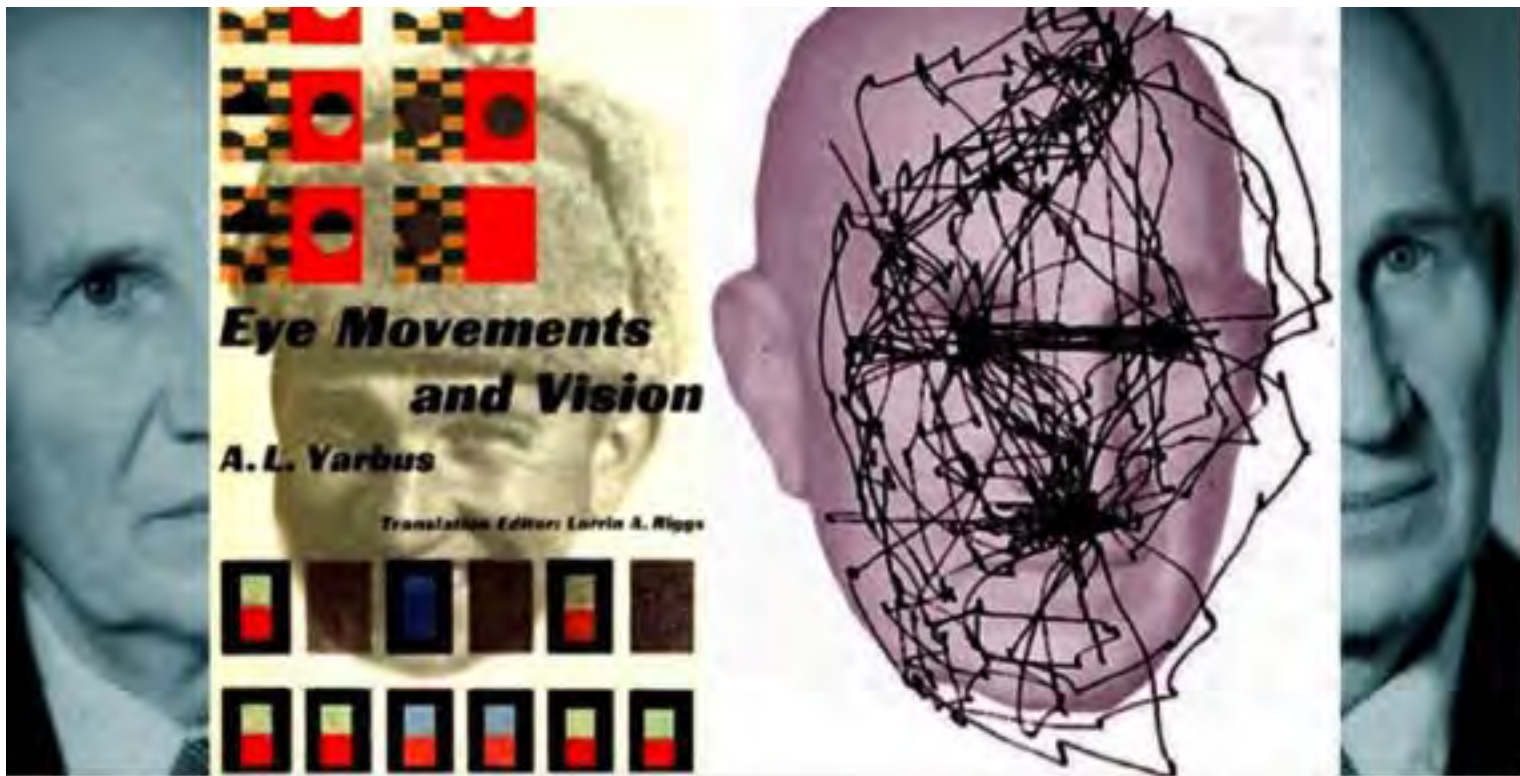
Berman's use of the *Verifax* (an early photo-copier) suited his exploration of serialist imagery - with different collages on each image, distinguishing his work from that of Andy Warhol - his contemporary). This mode of assemblage (of various media: poetry, collage, mail-art, magazine, graphics, silk-screen, photography, illustration, etc) becomes a kind of *leit-motiv* through the 50s and 60's inspiring works by groups such as *Archigram*, *Oulippo*, *Ou*, *Fluxus*, the *Situationists*, Andy Warhol's *Factory*, Marshall McLuhan's *DEWline* publications, Rauschenberg's *EAT*, John Cage and Alison Knowles *Notations*, Jack Burnham's *Systems Esthetics* - and of course Stewart Brand's *Whole Earth Catalog* (1968).



Higgins, with his wife, the artist Alison Knowles, was also a founder member of *Fluxus* - the 'movement' created with George Maciunas in 1962. *Fluxus* was an adventurous, Dada-inspired - mixed-media, internationalist art/anti-art group of artists that included Daniel Spoerri, George Brecht, Wolf Vostell, Emmett Williams, Nam June Paik, Yoko Ono (etc). Higgins needed a descriptor for the trend toward 'mixed media', and his *Intermedia* paper attempts to create a partial definition of this new mode of creative working. Remember this is in 1966 - 30 years before the massive adoption of digital media made 'intermedia' a reality, as artists and designers realised the seamless nature of digital creativity - that the computer had become an all-in-one multi-media studio (combining the tools for words, images, design, video, models, animation, painting etc in one magic box - the desktop computer - in the 1980s/1990s).



Fluxus: Vaudeville
TouRnamEnt - Fluxus
Newspaper No 5 1965.
 Maciunas, Higgins and other Fluxus artists thoroughly understood this intermedia trending in the arts: Yoko Ono combined *Performance* with *film-making*: Maciunas mixed objects - often suitcases or boxes as containers for *objets-trouve* - and, like his near contemporaries the *Situationists*, deployed periodic publications like this *Fluxus Newspaper* - the immersive mosaic effect inviting participation and interaction from the reader/participant. This 'field effect' also chimed with the latest theories of saccadic vision proposed by the Russian cognitive scientist Alfred Yarbus and published in *Eye Movements and Vision* (1967), and chimed precisely with the writings of Herbert Marshall McLuhan (*Understanding Media* 1964).



Alfred Yarbus: *Eye Movements and Vision* 1967. By the 1950s and 1960s the Russian cognitive-scientist Alfred Yarbus had made us all aware of how human vision differed from the mechanical single-vanishing point perspective and split-second capture of the camera. Artists have always understood that the process of drawing is temporal – it involves exploring the subject by means of meticulous looking, carefully transcribing lines onto paper, suspending logic in favour of perception (careful looking), assessing and correcting, and gradually constructing the drawing over time. Hockney calls this process *eyeballing* (careful visual study) and *groping* (working with the pencil to gradually evolve a satisfactory representation). The camera catches an image in a few hundreds or a few thousandth of a second.. The artist constructs an image over a much longer period of time, as if aware of the saccadic eye-movements recorded by Yarbus. (David Hockney: *Secret Knowledge* 2001). So - the Cubists were right. *The eye is not a camera nor is a photograph realism.* This kind of scientific investigation seemed to directly reinforce the insights of John Berger on the art-experiment of Cubism in the first decades of the 20th century (see Berger: *The Success and Failure of Picasso* 1965).

Others have pointed out that as early as 1912, critics and philosophers were aware of this issue: In 1912, Jacques Rivière wrote:

“Perspective is as accidental a thing as lighting. It is the sign not of a particular moment in time, but of a particular *position in space*. It indicates not the situation of the objects, but the situation of a spectator ... hence, in the final analysis, perspective is also the sign of an instant, of the instant when a certain man is at a certain point. What is more, like lighting, it alters them, it dissimulates their true form. In fact, it is a law of optics — that is, a physical law.” (Jacques Rivière: *Études* 1912).

You can imagine the excitement! In 1912, there was a new mode of seeing and visual recording, partly inspired by the multiple perspectives of the Cinema, partly as a challenge to the pictorial linear perspective dominant in art for 400 years, partly the desire to create an appropriate art-form, and of course, the desire to explore, using and appropriating the scientific method to tackle this issue of cognition and representation. From the beginning of the 1960s *avant garde* and *underground* artists like Stan Vanderbeek, Harry Everett Smith, Robert Rauschenberg, the Vasulkas, Stan Brakhage and Barbara Rubin had experimented with filmic montage, multi-screen, direct-to-film animation techniques- and painterly silk-screen collage that seem to explore the kind of saccadic-scanning vision described by Yarbus. Audio-visual multi-screen presentations condensed and amplified this Yarbus-effect, expanding our field of vision into a McLuhanesque immersive experience. (examples especially at *Expo67*).

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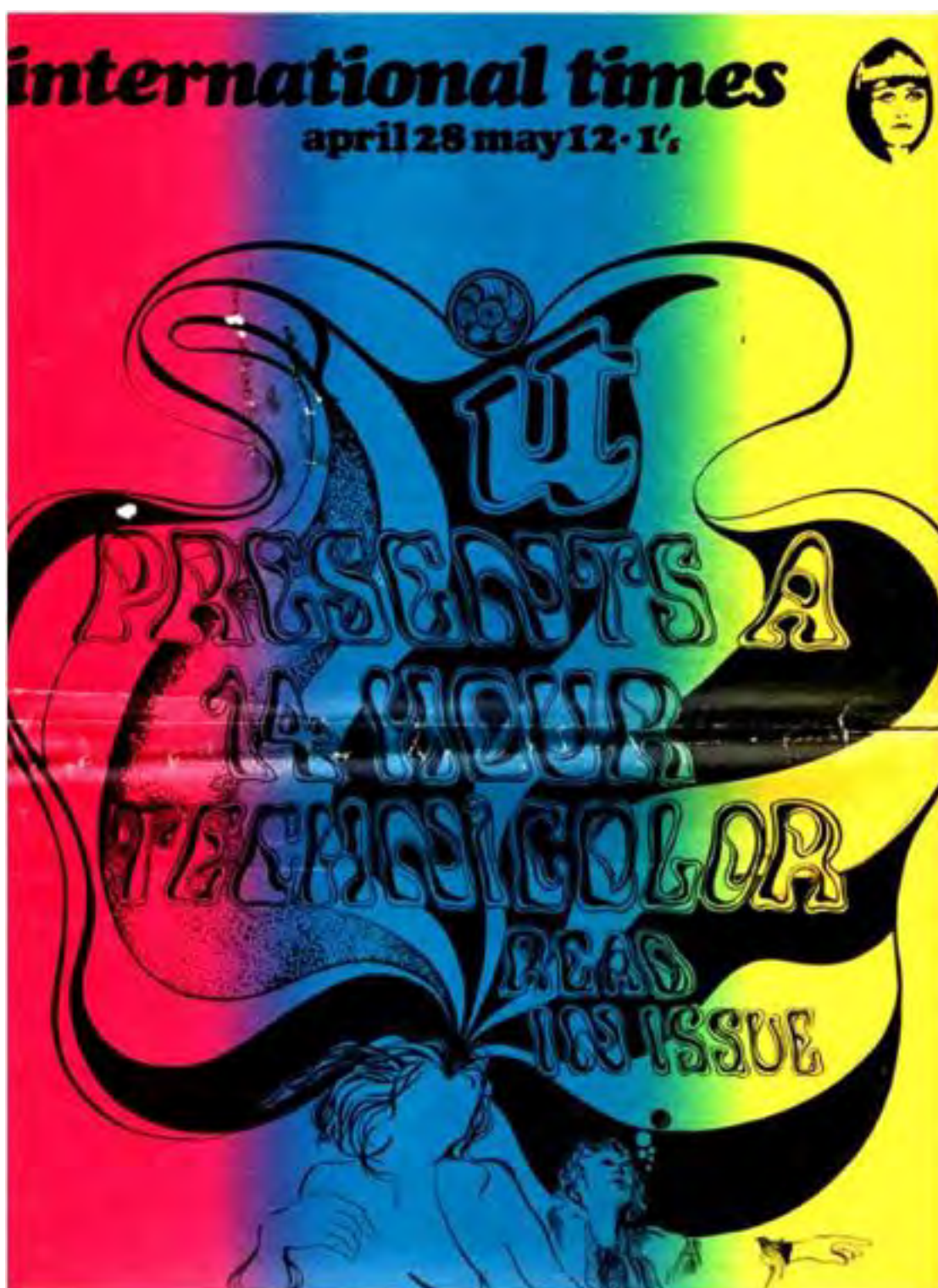
You can imagine the excitement! between 1908 - 1912, there was a new mode of seeing and visual recording, partly inspired by the rapidly-changing multiple perspectives of the Cinema, partly as a challenge to the pictorial linear perspective dominant in art for 400 years, partly the desire to create an appropriate art-form for the time, and of course, the desire to explore, using and appropriating the *scientific method* to tackle this issue of cognition and representation.

The understanding of colour had been amplified in the Young-Helmholtz-Maxwell Theory of Trichromatic Vision - which one could argue inspired the experiments of Impressionism and especially *Pointillism* in the 1880s and early 1890s (see Georges Seurat and Paul Signac, 1890s); and the successful *Autochrome* colour-photographic process invented by the Lumiere's in 1903 and commercially launched in 1907 - and some 60 years later, the success of the RGB colour model in digital television and computer-colour systems.

So the fusion of Art, Science, and Technology - with the basic theories emerging in the late 1930s (Computing, RDF/RADAR etc), expanding in the 1940s (Computing, Cryptanalysis, Communications Theory, Cybernetics, Robotics etc), and erupting in the 1950s (with Electric Guitars, 45 rpm, records, Television, Weather Forecasting, Flight Control Systems, Jet Aviation, Panavision) etc - were beginning to flower in the Sixties, with ideas of the possibility of personal computing, and hypertext, networked computing, systems simulation, computer graphics, computer games, virtual reality technology, and the fusions of computing, graphic design, poetry, animation, music, computer-aided design, tessellation, optical character recognition and artificial Intelligence etc. (not to mention Colour Television, Lasers, Aerospace Technology, etc) Strands of developments in the Fine Arts *avant garde* borrowed the idea of algorithms and created 'event scores' to further create Happenings, Emergent Music and Poetry, and Performance - even original paintings (in Harold Cohens Aaron artist-machine). The idea of the computer as a collaborative partner for the artist and the designer (and film-maker, animator, model-maker, graphic-designer, typographer, architect etc)...also emerged in the 1960s-early 1970s

What an exciting second-half-of-the-decade - the first glimpse of the counter-culture breaking through into the mainstream, the rapid cooption and commercialisation of the *avant-garde* and *underground*, the American awareness of 'Swinging London'; the Beatles impacting on the USA (1964); from Aldermaston Marches to the anti-Racism, anti-Apartheid, anti-Vietnam War demonstrations; the grand Festivals growing from *Newport* and *Beaulieu* to *Altamont*, *Woodstock*, the *Isle of Wight* and *Glastonbury*; the invention and growth of computer networks, computer arts and multimedia; techno-architecture from Archigram and Buckminster Fuller to the GPO/BT Tower and inflatable marquees at the 1970 IOW Festival; me standing behind Christopher Logue at the biggest-ever poetry-reading in 1969....The Apollo Moon-Landing! All the promise of new technologies, new art-forms, the globalisation of folk-rock and singer-songwriters of the calibre of Bob Dylan, Joni Mitchell, Neil Young, Graham Nash, Van Morrison, Carole King; an alternative 'underground' press; the *New Hollywood*; new spiritual values embodied in Zen, Hari Krishna, Carlos Castaneda, Baba Ram Dass; Environmental awareness of our Planet - it seemed we were on the verge of what Fuller called *Utopia or Oblivion*?

International Times 1967 cover page cum poster for *14-Hour Technicolor Dream* at Alexandra Palace - a fund-raiser concert that became another significant underground, multimedia event which featured leading underground and cutting-edge avant-garde performance/attendance by the likes of *Pink Floyd*, *Soft Machine*, Graham Bond, Ron Geesin, Mike Horovitz, Christopher Logue, Suzy Creamcheese, Graham Stevens, Dick Gregory, Barry Fantoni, Mick Farren's *Social Deviants*, *The Pretty Things*, Alexis Korner, John Lennon, Yoko Ono and John Dunbar - a cool cross-section of London's leading hipsters. This event became another temporal land-mark in the history of the UK Underground culture - a fellow Hornsey student was there - the next time I saw her was in the VIP arena at the Bob Dylan festival in 1969...





Iconic fashion model Jean Shrimpton is Paul Jones screen partner in their roles in *Privilege*

Peter Watkins: *Privilege* 1967. This was Watkins first feature film and followed his hyper-realistic BBC drama-documentary *Culloden* (1964) and *The War Game* (1965) - his starkly honest vision of a post nuclear war Britain, and *Privilege* continued his left-wing critique of UK government policies. The film shows how the celebrity of pop-stars could be coopted for political ends, with Paul Jones (ex *Manfred Mann*) promoted as a Christian 'messiah' to indoctrinate teenagers with 'approved' ideology (still above).

"Privilege was Peter Watkins' first feature film and his first work to receive a commercial release. Determined to do no less than challenge the establishment of the day, Watkins takes on the Brit pop wave of the 1960s that was spearheaded by The Beatles. He offers a darkly satiric underside to this world that shows it being commercially and politically manipulated. Watkins says striking and amazing things, many of which have become even more relevant watching the film over four decades later. Indeed, it is hard to think of any equivalent filmmaker today who is so potently on the button and hard-hitting in their attack on the establishment as Watkins is here and in successive films." (Richard Scheib at <https://www.moriareviews.com/>)



Jack Cardiff: *Girl on a Motorcycle* 1968. Cardiff was the vaunted cameraman who worked with Powell and Pressburger (*A Matter of Life and Death* 1946), and he makes a love story featuring Alain Delon and Marianne Faithfull and a motor-cycle. I used to see Marianne in the Chelsea Arts Club in the 1990s, still wonderful, beautifully vibrant and challenging.



Dennis Hopper: *Easy Rider* 1968. After the post-war fascination with Biker Gangs (vis: László Benedek's *The Wild One* 1954), and the Sixties fascination with the *Hell's Angels* (Kenneth Anger's *Scorpio Rising* 1964; Hunter S. Thompson's *Hells Angels* 1966; Roger Corman's *Wild Angels* 1967 and dozens more), comes *Easy Rider*, the Biker movie that defined the genre, and synthesised several tropes of the 'underground' (alternate life-styles, free love, drug-dealing, rock music, 'drop-out' hippiedom, right-wing opposition, etc). Produced by Peter Fonda, written by Fonda and Hopper, directed by Dennis Hopper - fresh from their success with Roger Corman's *The Trip* (1967), they join up with Jack Nicholson to make a commercially successful and definitive revolutionary cult film. Perhaps along with Roeg and Cammell's *Performance* (1968), *Easy Rider* became the defining movie of the latterday counter culture - a thought-provoking *saraband* like Pennebaker's *Don't Look Back* (1967), the Maysle brothers feature-length documentary *Gimme Shelter* (1970) a filmic record of the Stones at Altamont, Watkins' *Privilege* (1967) and Lindsey Anderson's *If* (1968)...

‘...a hand-grenade of a film...
makes you laugh even
as your blood chills...
superb.’
EVENING NEWS

if



Lyndsey Anderson: *If* (1968). Anderson, quoting Kipling's poem, makes a film that imagines upper-middle-class public school students rebelling against the political and class-structured *status quo* - a *status quo* that is enforced by a bullying and sadistic prefecture, by the militaristic *Combined Cadet Force* (where students train for the Army, Air Force and Navy, and learn to become officers, handle weapons, etc). For me, I could see the pervasive influence of class and money amongst my fellow students at Art School - and friends and acquaintances at University, so Anderson's plot seemed entirely logical, if improbable. *If* has received great critical reviews since its release in 1968 - coincidentally a 'year of revolution' in the USA, in France and at my art college in Hornsey. Anderson admitted to the influence of Jean Vigo, the French anarchist film-director, whose *Zéro de Conduite* (*Zero for Conduct* 1933) tells of a similar schoolboy revolt. And *If* went on to inspire Stanley Kubrick in his production of Anthony Burgess' *A Clockwork Orange* (1971), including the casting of Malcolm McDowell in the lead role..

Vice. And Versa.



Mick Jagger.



And Mick Jagger.

This film is about madness. And sanity. Fantasy. And reality. Death. And life. Vice. And versa.

performance.

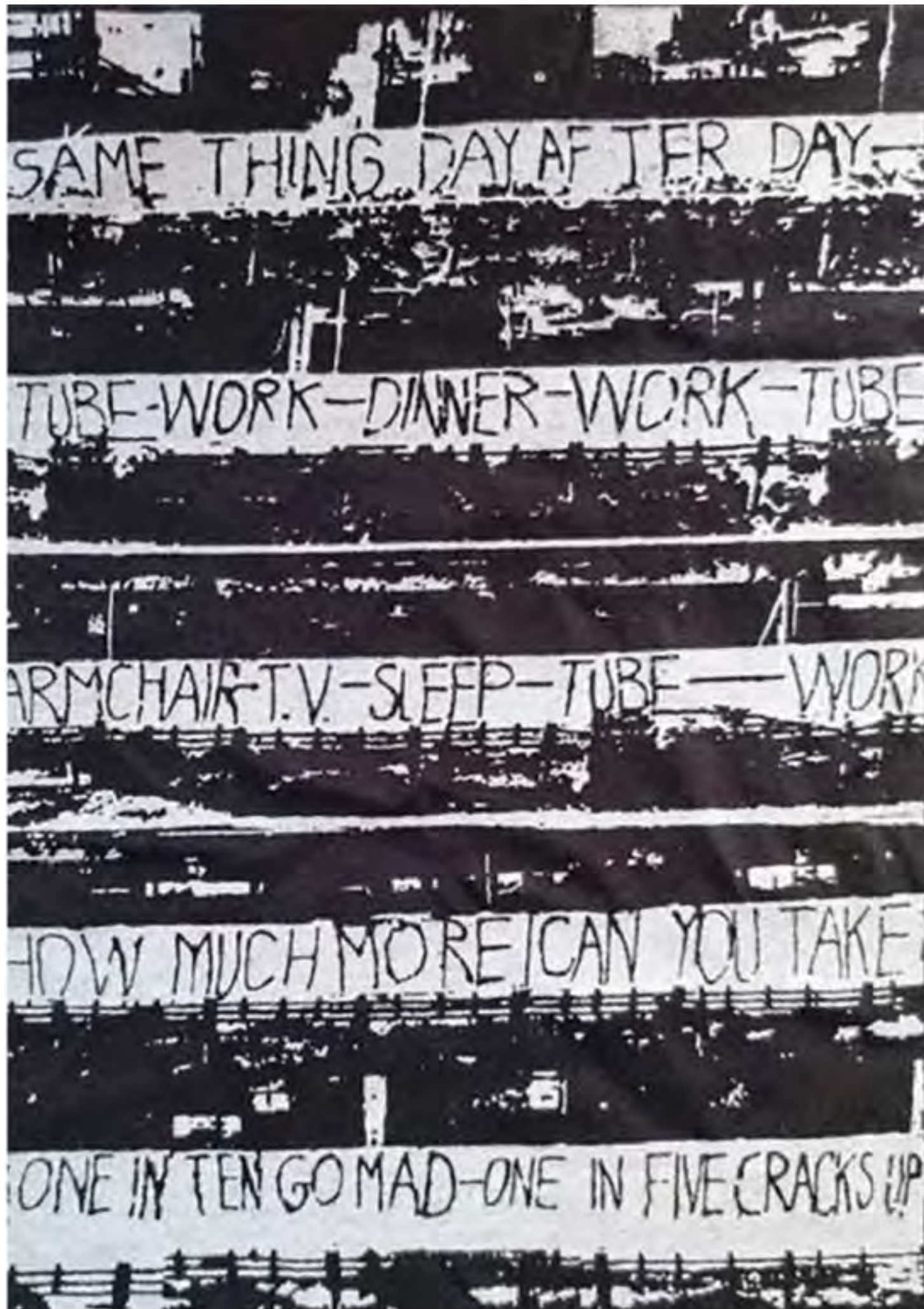
James Fox/Mick Jagger/Anita Pallenberg/Michele Breton

Written by Donald Cammell/Directed by Donald Cammell & Nicolas Roeg/Produced by Sanford Lieberson in Technicolor.
A Goodtimes Enterprises Production from Warner Bros. Released by Warner Bros. Distributors Ltd.

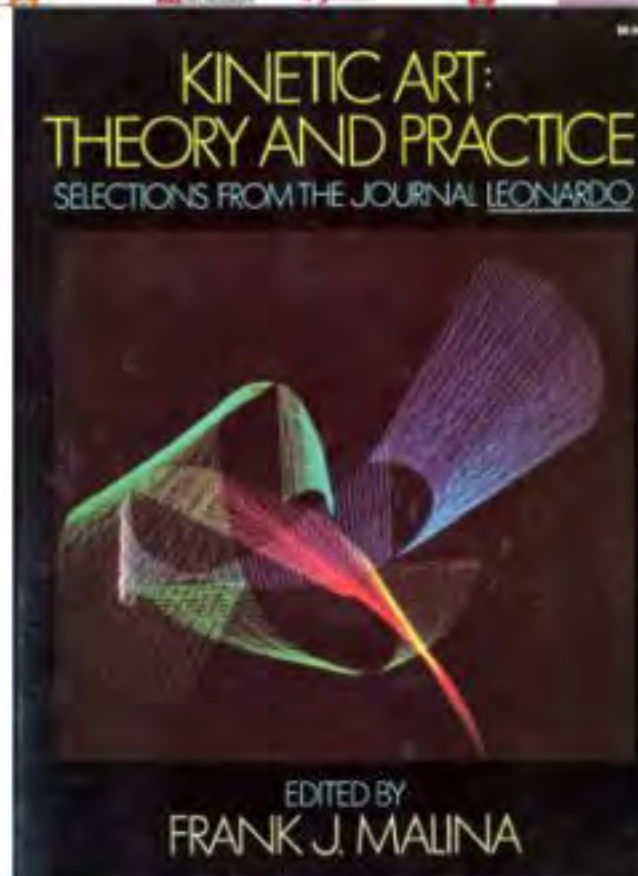


Nick Roeg + Donald Cammell: *Performance* 1968 (released 1970). Based upon an original idea and story by Cammell - (who wanted to cast his friend Marlon Brando as one of the binary protagonists), This became THE cult movie of the late 1960s. Not least because it starred Mick Jagger and Anita Pallenberg - then Keith Richard's lover) - but mainly I guess because of the sense of 'going behind the facade of a pop-stars life' and delving into the real counter-culture - the sexual mysticism and bi-sexual freedom of the period, and the fantastic sense of identity-transfer, the search for self-knowledge and the flirting on the edge of the criminal underground that all drug-takers experienced. Cammell was a great fan too of the work of Jorge Luis Borges - a cult-writer much in vogue at this time, and whose books are part of the set-dressing of *Performance*. The exteriors were shot in Powis Square, Notting Hill Gate (and I lived opposite this building from c1975), and the film captured the sense of the period and the place so well. (This was a decade or so before Notting Hill became fashionable and bourgeois - then the railway bridges over Ladbroke Grove featured hip graffiti by poets like Heathcote Williams (including "*Nuclear Waste fades your Genes*", "*Remember the Truth Dentist*" and that mile-long graffiti on the Metropolitan Line: "*King Mob were responsible for perhaps the best-known graffiti in the book, sprayed along the tube line between Ladbroke Grove and Westbourne Park so that passengers could see it: "SAME THING DAY AFTER DAY - TUBE - WORK - DINNER - WORK - TUBE - ARMCHAIR - TV - SLEEP - TUBE - WORK - HOW MUCH MORE CAN YOU TAKE - ONE IN TEN GO MAD - ONE IN FIVE CRACKS UP."*) (- Alexis Petridis: *Spraying the 70s: the pioneers of British graffiti in The Guardian* 2015.) *Performance* captured this period flavour brilliantly.

left: Michèle Breton, Anita Pallenberg and Mick Jagger on location in *Performance* (1968)



King Mob (an Anarchist/Situationist radical group active in late 1960s): ***One in Five Cracks Up*** graffiti alongside the Metropolitan Line between Ladbroke Grove and Westbourne Park tube overground stations - half a mile of Situationist propaganda!(from the late 1960s).



Frank Malina: *Leonardo* - the journal of arts, sciences and technology 1968. *Leonardo* is a peer-reviewed journal promoting work in the flux of art, science and technology. It was founded by an artist who worked in this very sector - Malina is a noted kinetic artist, famous for his mechanical-electrical light-boxes and other audio-visual works of the 1950s and 1960s. Malina: “The ‘something’, I believe, is the gradual impact of science and of advanced technology on many artists during this century. This belief is supported by the fact that the majority of more than 300 texts by artists from 29 countries published up to the end of 1977 were concerned with nontraditional subject matter, concepts of visual presentation or materials and techniques. Posterity will evaluate the artworks when reliable criteria for such evaluation are available. Developments in the fundamental understanding of human neurophysiology, cybernetics systems and communication of information give hope, as pointed out in general articles published in the Journal, that such criteria will eventually be found.” Thus Malina reviewed *Leonardo* in 1978 after the first successful decade, and the journal has become the primary critical organ for artists working in the interesting spaces he describes above.”

(image above: Frank Malina: *Kinetic Art - Theory and Practice* 1974)



Robert Fuest: *The Final Programme* aka *The Last Days of Man on Earth* 1973. For me, this rivals even Joseph Losey's *Modesty Blaise* (1966), Roeg and Cammell's *Performance* (1968). and Blake Edwards wonderful *The Party* (1968) as definitive Sixties movies. Fuest, originally a production designer, had cut his directorial teeth with several episodes of *The Avengers* (with Patrick McNeen and Joanna Lumley etc) for television. His feature *The Final Programme* is a spirited Sixties visualisation of Michael Moorcock's 'counter-culture James Bond' sci-fi novels, with Jon Finch as the star Jerry Cornelius, and Jenny Runacre as the sexy Miss Brunner. Fuest designed the sets, wrote the screenplay and directed this romp through the tropes and mores of late 1960s culture. Moorcock used to breakfast at *Mikes Cafe* in Lansdowne Crescent, Notting Hill during this period - he mythologised the 'Gate' (Notting Hill in west London) through his Jerry Cornelius tetralogy - of which this was the first. Not a great movie, But I love it.

It was a *zeitgeist* idea - the personification of an 'underground James Bond' super-anti-hero - and Moorcock did *know* the underground, which was more visible in Notting Hill Gate than many other parts of London - Heathcote Williams, Christopher Logue and other artists lived there in the 1960s - it was cheap, and Hoppy Hopkins had started the *London Free School* with Rhaune Laslett - in 1966 - Laslett went on to create the *Notting Hill Gate Carnival*; Hoppy (with Joe Boyd) to create the UFO (*Underground Freak-Out*) club, the *14-Hour Technicolor Dream* and other underground enterprises. Roeg and Cammell shot *Performance* in Powis Square, round the corner from David Hockney's studio, and opposite my own flat. Moorcock attracted both *avant-garde* and sci-fi experimental writers and illustrators to his *New Worlds Speculative Fiction* magazine...a landmark ingredient of late Sixties counter-culture



This Allen Jones inspired poster by the talented airbrush poster artist Philip Castle hints at the ambivalent sexuality of the Jerry Cornelius/Miss Brunner experiment embodied in Moorcock's *The Final Programme* of 1968. This sexual fusion was also a trope of the Underground during the Sixties - a time reiterating earlier Modernist explorations by artists of the 1920s and 1930s - like Anita Berber, Claude Cahun, Marlene Dietrich and Tamara de Lempicka. The exploration of self and sexuality, echoed in the work of Henry Miller, Anais Nin, and art-photographers like Cindy Sherman and Gilbert & George, gradually broke-through the existing moral censure so that movies like Nick Roeg and Donald Cammell's *Performance* could become classics of the counter-culture.



Carolee Schneeman: *EYE-BODY* 1963 Schneeman was a pioneer of *Body Art* - art-installation-cum-performance - exploring the male and female perception of the body, often using new materials and technologies - plastic, video, film, close-circuit television. A contemporary of Yoko Ono, and influenced by film-maker Stan Brakhage and artist Robert Rauschenberg, she broke new ground in performance art and intermedia assemblage, established herself as a leading *avant garde* artist and became an icon of feminist art. *Performance Art* (though harking back to Alfred Jarry, *Dada* and *Cabaret Voltaire*) became a central feature of the avant garde in the Sixties. Inspired by John Cage, informed by Al Hansen and Allan Kaprow's *Happenings*, the human body central to the thesis of *Man-Machine Symbiosis*...



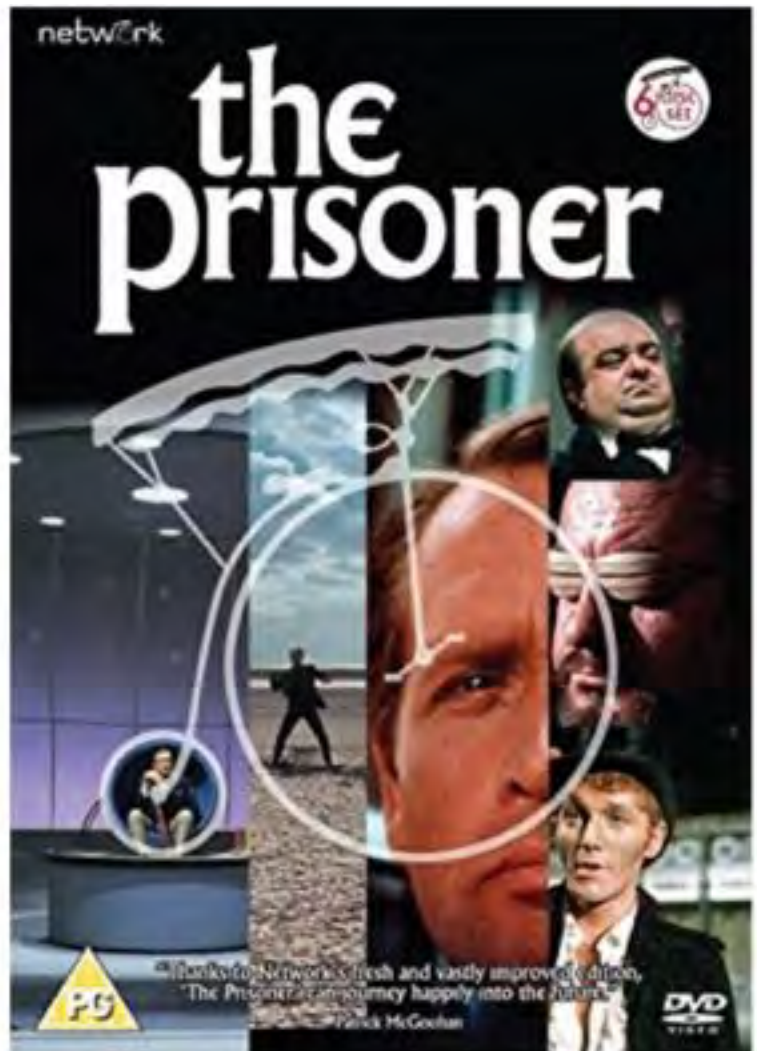
Stanley Kubrick + Ken Adam: *Pentagon War-Room* set for *Dr Strangelove* 1963. Their idea of how high-res large-scale data visualisation and projection might be - twenty years before commercial data projectors - contrasted strikingly with the contemporary actuality of the US SAGE system - the real air-defence system which was completed that year. Adam's vision is a kind of visual prototype of the future to come - and is a model now replicated in control rooms for many large-systems suppliers (such as NASA, BT etc). Adam's production design for *Strangelove* was exemplary. Yes he was set-designer for the early Bond films, yes he specialised in super-exotic set-pieces, but this was different. Remember this is at the height of the Cold War, and both USSR and USA were engaged in the very nuclear-arms race madness that this film was satirising, and by implication, criticising. Ken Adams and Kubrick both relied on extensive research, and had compiled such detailed technical specs of the Pentagon's wall-size screens (USAF: Big Screen 1957), the interior cockpit and flight-deck of B52 Bombers - and the detail and verisimilitude of their set designs aroused the suspicion of secret services on both sides of the conflict. The giant display screens of the Pentagon War Room were 'years ahead' of the actuality....



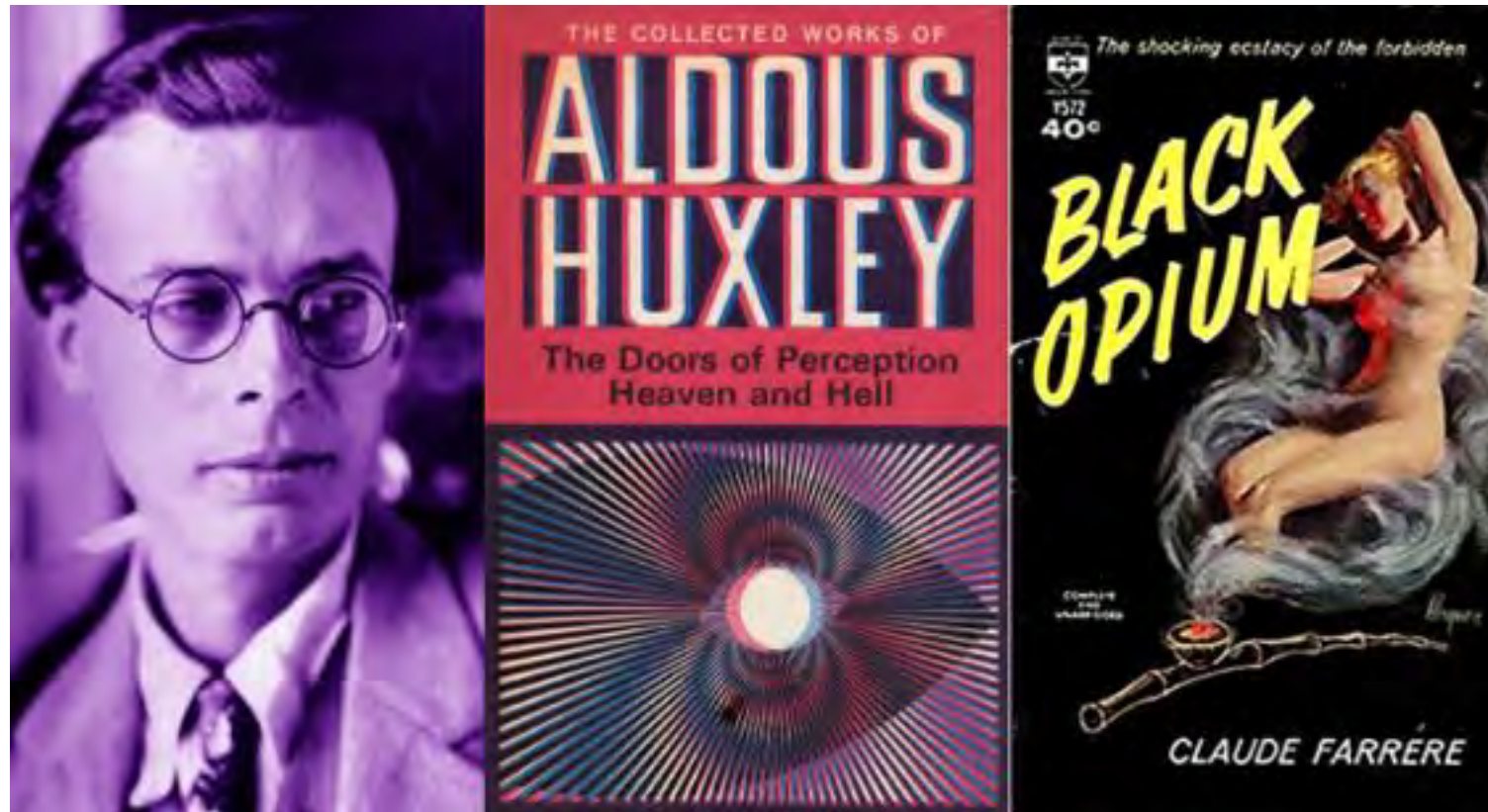
Mike Sarne's *Joanna* 1966. Genevieve Waite in this poster signifies the late 1960s sophisticated zanyness - epitomised by Patrick McNee, Diana Rigg, Joanna Lumley, and Linda Thorson in *The Avengers* television series (1961-1969), and Patrick McGoochan's inspired *The Prisoner* 1967-68, - and don't forget Robert Fuest's ingenious *Dr Phibes* films and his *Jerry Cornelius* movie *The Final Programme* (1973). They were all particularly English, peculiarly Surreal, and combined the same 'supra-class' convergence...the English love-hate fascination with social class...



Michelangelo Antonioni: *Blowup* 1966. Antonioni's homage to the 'Swinging London' that actually began as early as 1960 - when we had Mary Quant's *mini-skirt*, Chubby Checker's *Twist*, Alec Issigonis' *The Mini-Car* and when David Bailey got a job as photographer at *Vogue* magazine. The fact that most of the top photographers at that time were gay - and Bailey was not - added the zing of sex to fashion-photography. Six years later Antonioni casts the young David Hemmings as the Bailey-like photographer in *Blowup*, and gives him models played by Vanessa Redgrave and the real-life fashion model - the exotic Verushka, and archetypal Sixties girls like Sylvia Miles, Jane Birkin, and Gillian Hills. It's a kind of detective story with Hemmings character discovering evidence of an attempted murder among his contact-prints, and enlarging it. The film is also a celebration of Sixties sexual mores, fashion-photography and London lifestyle. It also relates in my mind to the romantic relationship - they married in 1960 - between Princess Margaret and Anthony Armstrong Jones (the photographer - so well portrayed recently in *The Crown*). And it also relates to *Time Magazine*'s recent description of 'Swinging London' - the journalistic vision and mythography of Britain's emerging social and cultural revolution which was breaking world-wide with our fashion, pop-music, film and television, our invention of modern satire, and launch of a new vision of graphics and product design, and the vibrancy of Kings Road and Carnaby Street, the *Mini-Cooper*, the *Mods*, the counter culture, flower-power etc. Antonioni went on to make *Zabriskie Point* (1970) with a more explicit counter-cultural theme. Other media-makers, working in popular television began to explore and exploit these counter-culture and 'swinging' themes...



Sidney Newman: *The Avengers* (from 1961) and Patrick McGoochan and George Markstein: *The Prisoner* (1967-68). In their separate ways, both these highly successful series epitomised the 'sophisticated zany' I mentioned above. *The Avengers* by a mix of sci-fi, spy-drama (soon to be labelled 'spy-fi'), and surrealism; *The Prisoner* with the same genre-mix but with an added Edwardian whimsy (the location setting in Portmeirion, North Wales, the strange canopied Penny-farthing logo, the period men's blazers, the 'holiday-camp' atmosphere). Whatever their origins, this 'Englishness' - John Steed's Bowler and Savile-Row suits, anachronistic Bentley sports car, and brolly - John Drake/Number 6's blazer and cricket slacks and the Clough Williams-Ellis fantasy architecture of Portmeirion - and the mix of sex (in *The Avengers*) and science-fiction/cold-war fantasy in *The Prisoner* was extremely successful - both series became cults, *The Prisoner* with an added philosophical/Kafka-esque (*The Trial*) dark-humour. Patrick McGoochan's conception of *The Prisoner* chimed with a wave of psychedelic exploration in the burgeoning underground - the whimsy, the surreality, the English *fantasia* was being explored by Sid Barrett and Pink Floyd (*Piper at the Gates of Dawn* 1966); by Mike Leonard's *Lysergenic* oil-slide shows and Mark Boyle and Joan Hill's *Liquid Light-Shows* at the UFO club; the inflatables of Graham Stevens; Barbara Rubin and Barry Miles: *International Poetry Incarnation* at the Royal Albert Hall (1965); Jonathan Miller's recreation of *Alice in Wonderland* (1966), Michael Moorcock's *New Worlds Speculative Fiction*; Hoppy Hopkins and Joe Boyd's *14-Hour Technicolor Dream* at Alexandra Palace (1967); the renewed interest in Alfred Watkins' *Ley-lines* and John Michell's *View over Atlantis* (1969); the re-discovery of the English psychedelia of Aubrey Beardsley; the Beatles and Peter Blake's *Sgt Pepper* celebration of British music-hall (1967) - all aspects of this late Sixties spiritual revival...All laced with an abiding Surrealism...



Part of the success of Sixties cult TV like *The Prisoner* and *The Avengers* was that they chimed very successfully with a younger generation discovering during the late 50's and 1960s various mind-expanding drugs - from Ephedrine and Benzedrine (amphetamine sulphate) and Pot (Cannabis) and on to Opium, Mescaline, Psilocybin, Cocaine and Heroin, and in curiosity we had investigated the roots, the chemistry and the psychological and physical effects of these drugs - beginning with the literature. This began for me with the discovery of a 1930s paperback book - *Black Opium* by Claude Farrère, published originally in 1904 as *Fumée d'Opium*. A terrific collection of opium visions, then it was Thomas de Quincy's *Confessions of an English Opium Eater* (from 1821), which traces his own experimentation with opium -starting with: **"I took it: - and in an hour, oh! Heavens! what a revulsion! what an upheaving, from its lowest depths, of the inner spirit! what an apocalypse of the world within me!"** and became a life-long addiction - so *Confessions* is autobiographical. Other discoveries, made through underground publications like *Oz magazine* (in London from 1967), *International Times* (from 1966) and *Rolling Stone* (from 1967) or by personal recommendation, by fortuitous finds in second-hand book-stores... eked-out a self-education, supplemented by experimentation in almost everything. I developed a special taste for Lebanese and Nepalese black hashish, which seemed to me to be the *ne plus ultra* of smokeables - likened to a good Armagnac or the best Irish whiskey.

Such social narcotic experiments might seem outlandish - and they were - these personal experiments seemed at the time to be part of my essential psychological education, and part of the general quest for 'enlightenment' and spiritual exploration that characterised the period...and if you were interested in perception and cognition, as I was, smoking a joint could give you an alternative 'critical eye' on work in progress or that you'd completed.



Terry Riley: *In C* 1964. Riley's *In C* is an early example of what came to be known as *Minimalist* music - a loose school which also included La Monte Young (whose *Trio for Strings* (1958) is regarded as the seminal minimalist piece); Philip Glass, and Steve Reich - and were severally inspired by the ideas on chance and minimalism of John Cage. Steve Reich worked with Riley in 1964, and referring to *InC*, Reich records that he was: "pointed the way towards a more organised and consistent kind of pattern-making with highly reductive means.." (quoted in Hartmut Obendorf: *Minimalism - Designing Simplicity* (2009)). The best introduction to experimental music and minimalism is Michael Nyman's *Experimental Music - Cage and Beyond* (1999): "Riley is basically a solo improviser who 'multiplies' himself in performance by means of repetition, tape loops, tape-delay systems and multi-tracking devices. The impulse behind his Keyboard Studies (including *InC* which he began around 1964) is primarily rhythmic and melodic - a series of around fifteen short curling 'modal' figures, each centred around three or four notes of the mode are each repeated a limitless number of times..."

This general trending - on the one hand toward Minimalism and Conceptualism - on the other towards immersive montage - was apparent through the avant-garde and counter-culture (then called the underground) in movements and groups like the *Situationists*; the *Concrete Poets*; *Fluxus*; the *Independent Group*; the *Grand Magic Circus*; and in the *New Journalism*; the *International Poetry Incarnation*; Stan Vanderbeek's *Movie-Dome*; in *New Worlds SF* magazine; as well as in the multi-screen expo work of Charles and Ray Eames; *The Exploding Plastic Inevitable*; the *14-Hour Technicolor Dream*; the *UFO Club*; USCO; and in the satire of the Establishment Club; the immersiveness of the the *Living Theatre*, the Royal Shakespeare's *Marat Sade*; in the writings of Marshall McLuhan, Walter Tevis, Tom Wolfe, Hunter Thompson, William Burroughs, Hubert Selby, the films of Stanley Kubrick, Stan Brakhage, Doug Trumbull, Pablo Ferro, Kenneth Anger, Jonas Mekas, and indeed in the montage of Rauchenberg, Paolozzi, Hamilton, Kitaj, Warhol and other artists. - In other words in every innovative art/media activity in the 1960s. I was doing my best to explore these 'trendings' at Hornsey College of Art Light/Sound Workshop in 1967-68.



Phil Spector + The Ronettes: *Walking in the Rain* 1964. During this period, the song-writer/producer/entrepreneurial genius Phil Spector was developing what became known as the Spector Sound or the *Wall of Sound*. *Wikipedia* explains this: "The intention was to exploit the possibilities of studio recording to create an unusually dense orchestral aesthetic that came across well through radios and jukeboxes of the era. Spector explained in 1964: "I was looking for a sound, a sound so strong that if the material was not the greatest, the sound would carry the record. It was a case of augmenting, augmenting. It all fit together like a jigsaw." (wikipedia)

Later - in 1967, Gary Crossley, John Csaky, Bob Blagden and me collaborated on a light/sound installation called *Krystal Klear in Warp Drive* as part of our degree show. This used the heavenly *Walking in the Rain* as a base-track, overlaid with the sound of *Atlas* and *Saturn* rockets taking off and other contemporary sounds. So Spector invented the 'studio-as-instrument' concept as well as inspiring a group of art-students at Portsmouth... It's hard to exaggerate the impact of good pop music during the mid-Sixties Art School period - the pub next to the College had a great juke box, served home-cooked lunches for 2/6d (12.5p), and played a seemingly endless stream of new great tracks, a classic hit every week. We didn't know then that we'd be listening to these same tracks all through our lives...interesting!

"Rainbow in Curved Air" demonstrates the straightforward pattern technique but also has Riley improvising with the patterns, making gorgeous timbre changes on the synthesizers and organs, and presenting contrasting sections that has become the basic structuring of his works ("Candenza on the Night Plain" and other pieces). Scored for large orchestra with extra percussion and electronics, some of this work's seven movements are: "Star Night," "Blue Lotus," "The Earth Below," and "Island of the Rhumba King."



Steve Reich: *It's Gonna Rain* 1965. Aah the genius of serendipitous innovation! Innovation comes as much from chance as it does by engineering. In Reich's case it came from a blend of experimentation, accident and engineering (see Paul Feyerabend: *Against Method* 1975) - all informed by the ear of a genius. It starts with Reich making a live-recording of a Pentacostal street-preacher in San Francisco's Union Square - he is preaching and warning of the end of the world and relating the biblical story of Noah. This chimes with Reich's recurring nightmare of an apocalypse triggered by the nuclear stand-off of the Cuba Missile Crisis a couple of years previously. The preacher - Brother Walter - begins repeating '*It's Gonna Rain*' - and Reich's recording also captures the ambient sounds of the Square. In an experiment in *phasing* (out of sync recording from one machine to another), Reich plays his tape and a copy of it on two cheap tape recorders. He starts them at the same time, but these are analog recorders and as they go out of sync - out of phase - something remarkable happens. Reich discovers the fascination of phase-shifting - an emergent property covertly inherent in the simple technical set-up. As Wikiwand points out: "Reich decided to exploit what is known as *phase shifting*, where all possible recursive harmonies are explored mechanically before the two loops eventually get back in sync.**"**

These *avant-garde* music experiments encouraged popular-music bands to explore new treatments and new arrangements - and the new multi-track studio-recording technologies. These approaches were signalled by The Beachboys '*Pet Sounds*' (1966), and the Beatles *Rubber Soul* (1965) and *Revolver* (1966), and epitomised in *Sgt Pepper* (1967) and *Surfs Up* (1971) a year or so later..



Derek Forsythe + Robert Freeman: *The Pirelli Calendar* (from 1959, above 1964). There were several instances of the new graphic design impacting upon modern media in the Sixties, including Maurice Binder's spectacularly modernist titles for the first Bond Movie *Dr No* (1963), the Brilliant work by German designer Willy Fleckhaus on the ground-breaking *Twen Magazine* (from 1959 - 1971), and David Hillman's versioning of *Twen* for the English marketplace in *Nova Magazine* (1965-1975), and, from 1964, the annual treat of the *Pirelli Calendar* art-directed by Derek Forsyth which quickly became a designer's collectible, and gained a reputation as a cultural landmark, marked as a vehicle for the most creative photographers of the period, including Clive Arrowsmith, Brian Duffy, Sarah Moon, Terry Donovan, and Harry Peccinotti (not a definitive list of course, but representative of the fashion-photographic avant-garde during this period) - above are page-shots from Robert Freeman for the first calendar, taken in Madiera. I remember this hanging in the apartments and studios of Roy Giles, Billy Hanna and Valerie Allam - all great influences on me in the early 1970s and later. In the early Seventies I worked with some of them - as a model - and with my mate Jeremy Bailey on a German *Pepsi Cola* advertising shoot in Western Ireland, where Jeremy and me began to investigate Holy Places, monuments and Leylines in our spare time, and had lots of fun on rafts, sailing boats, with beautiful amateur and professional models in Lakes and Lochs, at sea in a curragh - me rowing in the Atlantic Ocean - under waterfalls, climbing Croagh Patrick, visiting John Huston's house...with German and English models...all in lovely Connemara...



Willy Fleckhaus (art-director): *Twen* Magazine 1959-1971). This publication dominated the magazine graphic-design arena in the Sixties. And more than being 'just' a rather raunchy women's fashion magazine (very appealing to men too), in retrospect you can see it as a prototype for the gender-neutral life-style magazines of the 1980s (titles like Neville Brody's *The Face* (from 1981), and *Arena* (from 1987) and Gareth Wroughton's *Dazed and Confused* in 1991). It's success was founded upon the genius of art-director Willy Fleckhaus - a designer who to me - seemed to have inherited the mantle from Reid Miles and Francis Wolff and their brilliant graphic-design and photography for the modern jazz label *Blue Note* (1955-1967). Fleckhaus exhibits the same genius for typography and display type-layout, for amplifying photography with his choice of photographer, selection, cropping and typographic treatment. Fleckhaus combined these talents with an editorial eye - a combination of his cultural awareness for the new style of design emerging in the phase-shift from the late 1950s into the 1960s - characterised for me by Maurice Binder's stunning tiles for Terence Young's *Doctor No* - an outrageous bombard of the senses - Fleckhaus achieved that in his work for *Twen* - 'illuminating words' - and ideas in ways that directly appealed to this new design consciousness.



David Hillman (art-director): *Nova* Magazine 1965-1975 (Harry Peccinotti photographs). I met David Hillman in the late 1960s, when Chris Robbins and I were developing our ideas for a multimedia publication that captured some of the excitement of the cultural scene in London in the late Sixties. We imagine a portfolio box filled with Alan Aldridge airbrush posters, Clive Arrowsmith photographs, Christopher Logue's poem-posters *Club reviews*, club reviews, articles by Chris Robbins, Anthony Haden Guest, Germaine Greer and others - an intermedia publication. Unaware of Warhol's studio, we called our team *Factory* - and I had designed a computer-based letterhead - we wrote to Hillman because of his work at *Nova* - and got the interview because he thought we were from Warhol.. He suggested we call our publication '*Canned London*' and imagined a large aluminium sardine-can filled with goodies...



Terry Riley: *A Rainbow in Curved Air* 1965. Following Riley's seminal and inspirational *In C* (1964), he explores some of the ramifications of his minimalist music pattern technique in *Rainbow*. On this experimental LP he plays all the instruments (including electric organ, electric harpsichords (Baldwin electronic harpsichord and Rock-Si-Chord electronic keyboard), tambourine and goblet (or chalice) drum. He composites these instruments by means of over-dubbing on Ampex tape. And as several critics have pointed out, Riley also improvises with his dubbed patterns, creating a set of changes in timbre, and the contrasting sections that have become a signature of some of his work. "...Riley's *A Rainbow in Curved Air*, a piece he released in 1969. It's music of still-inspirational and frankly feel-good electronic and overdubbed radiance, made from Riley playing, improvising and re-recording all the instrumental parts you hear in a mind-bending 18 minutes." (Tom Service: *A Guide to Terry Riley's Music*, in *The Guardian* January, 2013). For his orchestral and multi-part work later in his career, Riley created a kind of democratic, bottom-up and emergent compositional process - you could say an interactive, algorithmic process akin to the process-led instructional 'happening' art of Fluxus pioneer Dick Higgins (see for example Higgins: *Danger Music No13* (1962) (in Higgins: *Jefferson's Birthday*, Something Else Press 1962 p 1).

For me, the best introduction to Riley's work (and to the other key minimalists) is the series *Tones, Drones And Arpeggios: The Magic Of Minimalism* "**Musician Charles Hazlewood explores the four great American minimalist composers who rebooted classical music in the 20th century. Beginning with the pioneering experiments of Californians La Monte Young and Terry Riley, this two-parter culminates in Philip Glass and Steve Reich's mesmerizing work in New York.**" (BBC description).

To gauge the quality and diversity of Riley's music see the following clip: **Terry Riley: *A Rainbow in Curved Air* 1965** (<https://www.youtube.com/watch?v=5PNbEfLIEDs>)
Note by Serge2K on Youtube: "After several graph compositions and early pattern pieces with jazz ensembles in the late '50s and early '60s (see "Concert for Two Pianists and Tape Recorders" and "Ear Piece" in La Monte Young's book *An Anthology*), Riley invented a whole new music which has since gone under many names (minimal music -- a category often applied to sustained pieces as well -- pattern music, phase music, etc.) which is set forth in its purest form in the famous "In C" (1964) (for saxophone and ensemble, CBS MK 7178).

In the early 1960s, the actual film revolution wasn't taking place in Hollywood but in New York City, and it was a product of the vibrant 'underground cinema' scene revolving around Jonas Mekas and Barbara Rubin, Jack Smith - and Harry Everett Smith.



Barbara Rubin at the *First International Poetry Incarnation 1965*, filming the audience - later she held the 16mm Beaulieu camera by its wrist-strap, set it to 75 frames per sec, and whirled it around her head...



Barbara Rubin in *The Factory* with **Andy Warhol** and the *Exploding Plastic Inevitable* crew in 1966.

Rubin played a seminal role in bringing the underground and the counter-culture to prominence in the early to mid 1960s. I saw her at the *Poetry Incarnation* at Royal Albert Hall in 1965 - with her friends Allen Ginsberg and Barry Miles filming the event-cum-happening in the central floor area of the Hall. An event that was also filmed by British underground film-maker Peter Whitehead. It was brilliant - the Western *Underground* revealed in its full cultural vibrancy - and the place was crowded - the underground revealing itself to itself for the first time. We felt that we weren't alone any more - there were other people like us!

The International Times No. 6 Jan 16-29, 1967/1s.

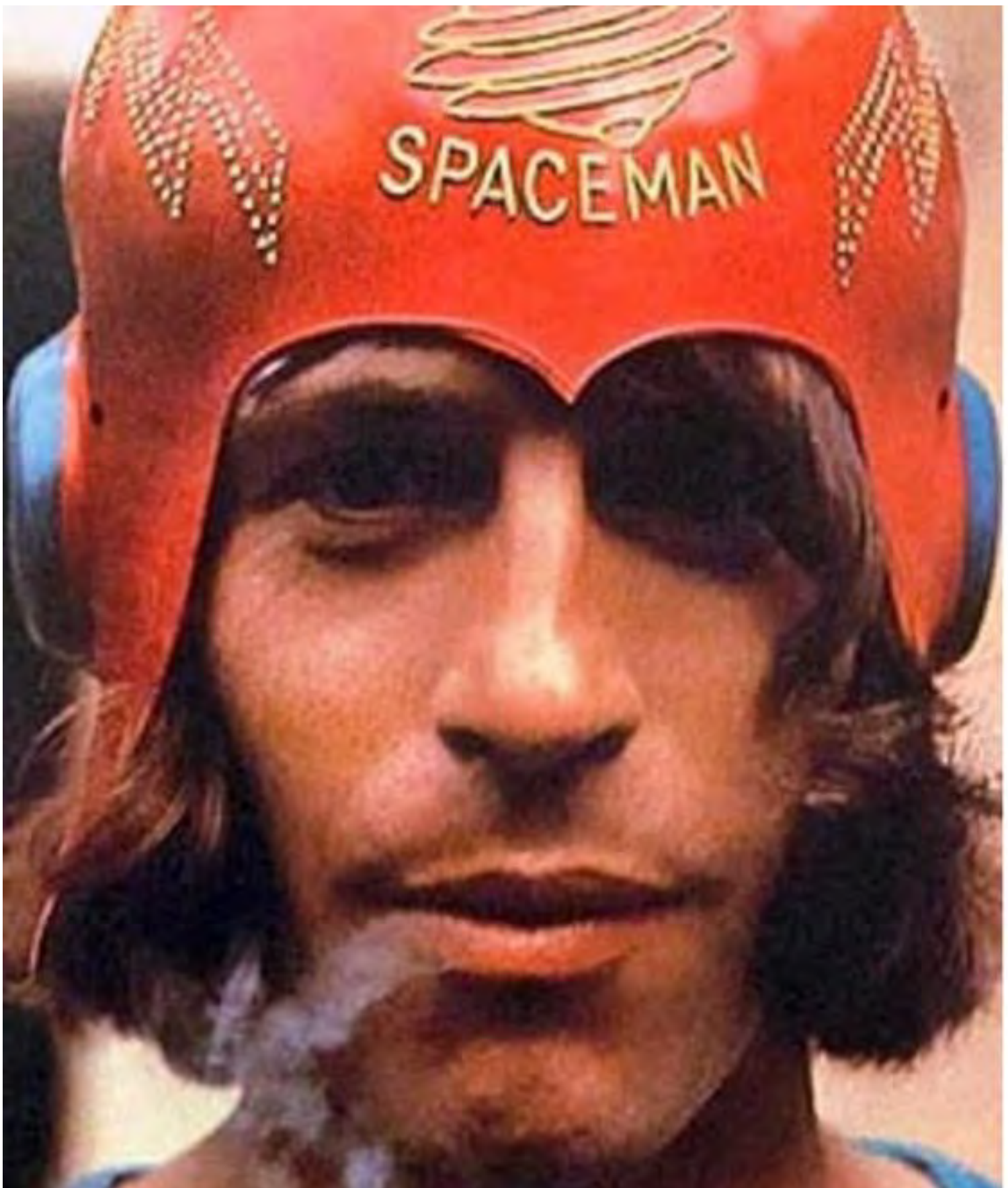


★Paul McCARTNEY
★Norman MAILER
★William BURROUGHS
★Allen GINSBERG
★Cerebral CORTEX



IT Archive www.internationaltimes.it

Barry Miles + John Hopkins et al: *International Times* (IT) 1967. This was our 'newspaper' - along with (for me) *Peace News* - the organ favoured by the CND and PeaceNiks everywhere, and *Private Eye*. **Paul McCartney** rolling a joint on the cover of IT, in company with key underground writers in this 1967 issue. Along with *OZ* magazine - and later the American *Rolling Stone* (1967) these were our news/magazine social media.



Martin Sharp c1967. I met Sharp in 1969, but this is how I remember him. Jenny and I spent a fascinating morning with him in his apartment at the Pheasantry (Anthony Haden Guest and Germaine Greer lived there then too). He was showing us sketches and coloured drawings, and getting ready for his Saturday morning promenade in the Kings Road - up to the *Picasso* for coffee. It was a professional hip-image-maker's preparation, sartorial, tonsorial, maquillage, psycho-chemical. It was *image* spelt big, we were greeted by David Frost on the other side of the Road and talking about Sharp's visual and aesthetic inspirations. In those heady days (we had just held the 1969 Bob Dylan festival on the Isle of Wight), there was a sharp distinction between the cool and the copyists, and Sharp was definitely the *Spaceman*.



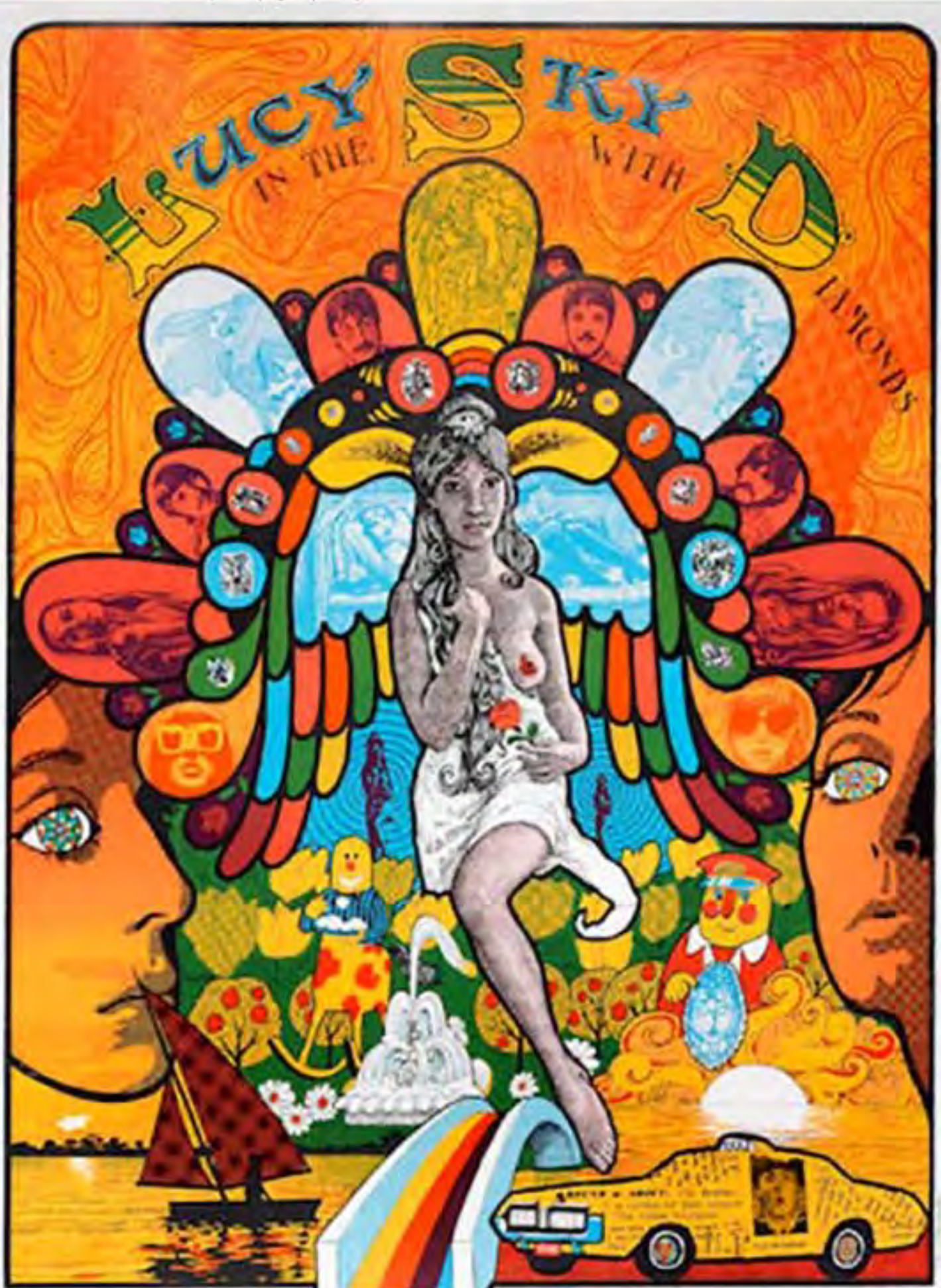
It wasn't just Martin Sharp pushing the sartorial envelope. These photographs by Philippe LeTellier for *Paris Match* (1967) indicate the fun range of 'high hippiedom'. See also the images in Richard Neville's *Hippie Hippie Shake* (1995), and Andrew Loog Oldham's *Stoned* (2000)...



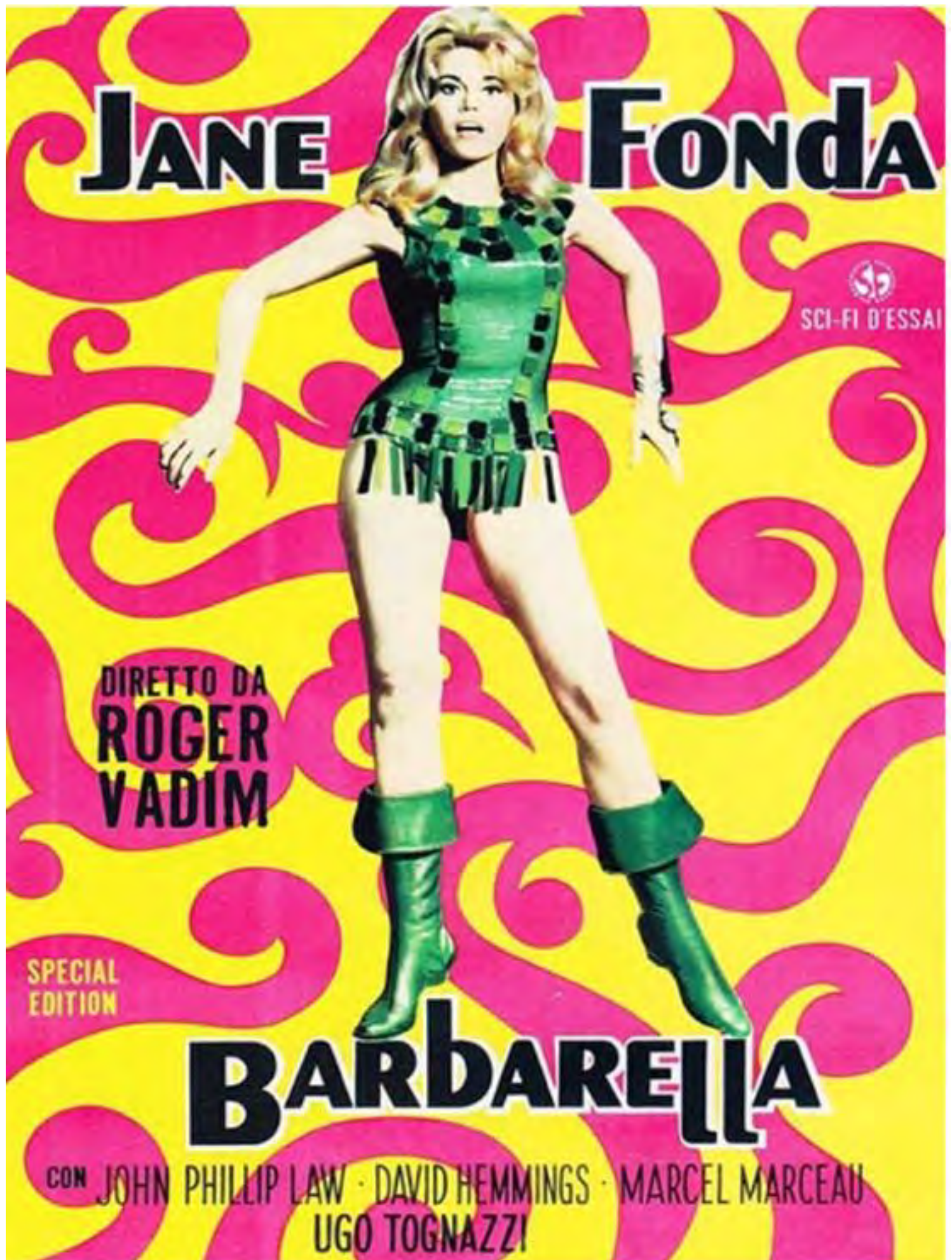
Twiggy c1967 Twiggy seemed to flow amorously from one Sixties style to the next, even adapting to the colourful hippie take-offs in the late 1960s.



BBC and The Beatles: *Our World* global TV Broadcast 1967 - to celebrate the first global world-around satellite TV link-up, the BBC's contribution was the Beatles performing their new *All You Need is Love* live from Abbey Road Studios, replete with hipster guests including Mick Jagger, Marianne Faithful, Keith Richards, Eric Clapton, Keith Moon, Pattie Boyd, Jane Asher, Mike McCartney, and Graham Nash. Britain's pop-cultural underground broadcast to 400 million viewers world-wide! It was fucking tear-jerking, breath-catching, and a huge psychic-somatic buzz to watch this on the night. The import - that it was Britain saying 'Here we are, here's our lesson for tonight' and the subtext was: 'Britain's the coolest place to be, ever!' And we followed that with our 1969 Isle of Wight Festival, with Bob Dylan... The sense that we 'Brits' were the coolest *agents of change* in this modern world was very seductive - sure, the Yanks were kings of Space (about to put a man on the Moon!) - and of computing (a technology invented in the UK but after the war killed by the Civil Service and the Official Secrets Act) - and Modern Jazz, Rhythm and Blues and Rock'n'Roll - and Bob Dylan, Neil Young, Joni Mitchell (etc), but we thought we had 'style' too...(how conceited we were then!)



Martin Sharp: The Beatles *Lucy in the Sky with Diamonds* 1967. It wasn't just the initials of the title that made this a hymn to LSD - and Martin Sharp tries to do justice to the psychedelic lyrics in this iconic song from *Sgt Pepper* - (mixing montage, glitter-paint, photo-copies, flourescent inks etc) As the decade drew to a close imagery in lyrics and posters reflected the search for otherness...



Roger Vadim: *Barbarella* (1968) - Vadim's remediation of Jean-Claude Forest's popular sci-fi comic-strip—with Jane Fonda in the title role, and some sexy costumes by Forest, in a plot scripted by Vadim and Terry Southern, promising to 'make something beautiful out of eroticism...'



Jane Fonda as *Barbarella* in **Roger Vadim's** 1969 fusion of science-fiction, fantasy and eroticism - a couple of years later she earned the title of *Hanoi Jane* because of her visit to support North Vietnam.

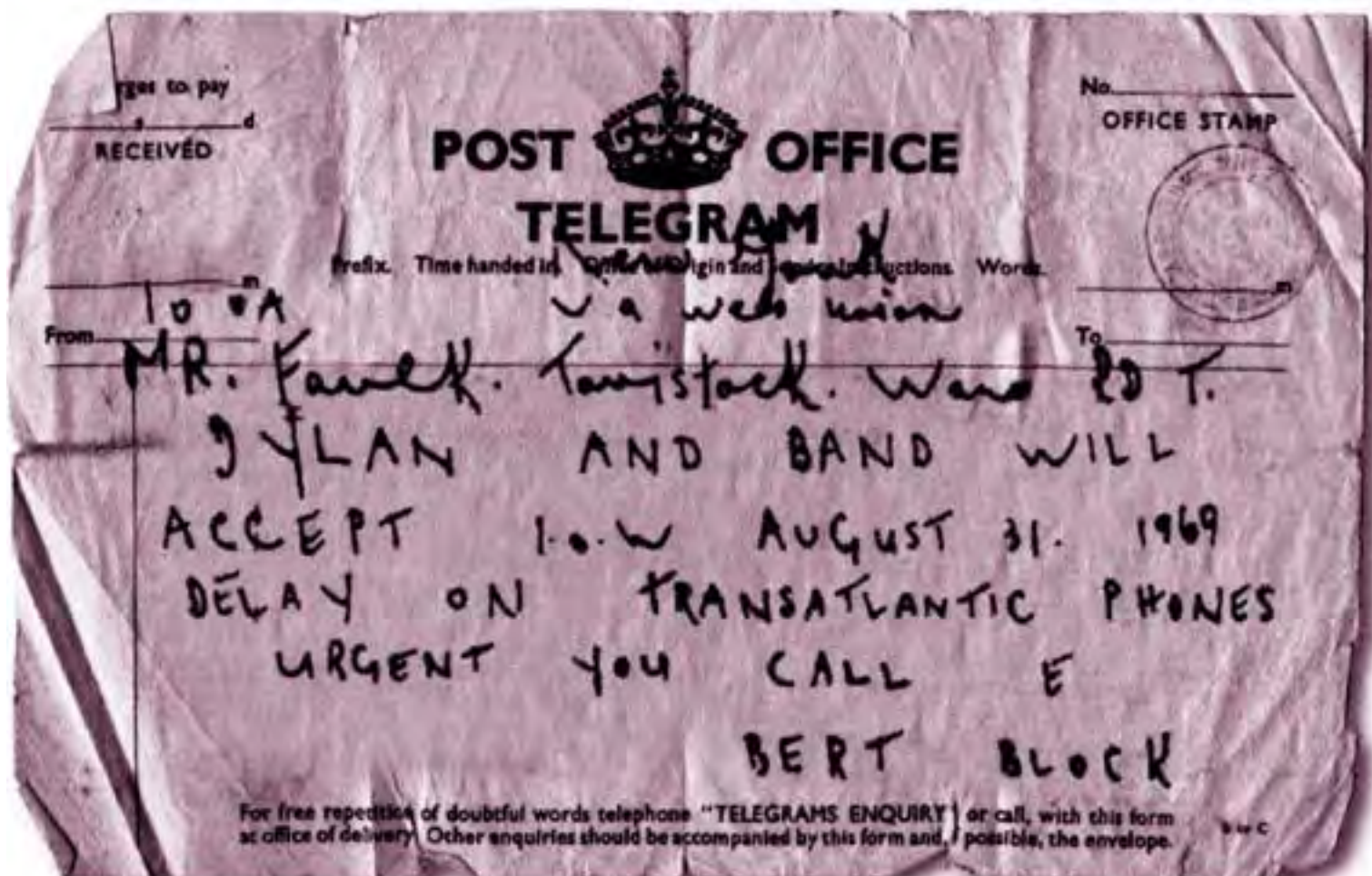


John Schlesinger: *Midnight Cowboy* 1969. James Leo Herlihy's story of a psychologically challenged Texan youth, who has decided that he will become a male gigolo servicing older women in New York - a story brilliantly stripped to its bare essentials by Waldo Salt and Schlesinger shot in grimy realism that recreates detailed glimpses of the late Sixties 'underground' and *avant garde* gallery scene in Manhattan - counterpointed by hand-to-mouth desperate life-style of the two lead characters Joe Buck (Voight) and Salvador (Ratzo) Rizzo (Hoffman) and their experiments in street hustling. The injection of European talent (Schlesinger, Peter Yates etc) and influence, a new, young college-educated audience, the immediacy and realism (actuality and immediacy) of TV news coverage of the Vietnam War, the blandness of standard conventional Hollywood films - and the increasing impact of the counter-culture - all worked to encourage young American directors (Hopper, Bogdanovich, Doung Trumbull, Arthur Penn, Martin Scorsese, Franis Ford Coppola, Monte Hellman, George Lucas, Speilberg etc) to re-invent American Film. The appearance in the late Sixties of movies like *Bonnie and Clyde*, *The Last Picture Show*, *Silent Running*, *Medium Cool*, *The Graduate*, documentaries like Pennebaker's *Don't Look Back*, the Maysles' *Gimme Shelter*, and the longer-term impact of the American underground experimental films of the previous decade or so - by directors like Kenneth Anger, Maya Deren, Barbara Rubin, Jonas Mekas, Jack Smith. All these factors contributed to the emergence of a 'New Hollywood' as established studios and producers rushed to catch the 'youth revolution', and a lot of this was due to a commercial exploitation of what the underground had been doing since the 1940s - and what the experimental avant-garde had been doing since the 1920s (Vertov, Eisenstein, Medvedkin, Robert Wiene, Fernand Leger, Luis Bunuel, Fritz Lang, Walter Ruttmann etc). **This was a great and seminal period in American Film.**



Ronnie + Ray Foulk: *Isle of Wight Festivals 1969-1970*. It was fascinating seeing my friends the Foulk brothers (a third brother, Bill was at the Royal College of Art studying film this year) create and fund this festival, and signing Bob Dylan was nothing less than a world coup! I was just finishing a post-grad year at the Light/Sound Workshop at Hornsey College of Art, and the Foulks employed me to help with press and publicity, and to make it a *multimedia* festival. The PA/Sound arrangements ensured powerful, brilliant audio, but each act needed a different PA set-up, so the stage was empty of performers for some 20 minutes or so between acts. We decided to book poets and performers to fill these slots, and we booked Christopher Logue and Jeff Nuttall - two leading lights on the avant garde poetry scene. So as well as Bob Dylan, *The Who*, *Bonzo Dog Band*, *Free*, *Liverpool Scene* (etc) we had poetry-readings too! These festivals were brand exercises in mapping the future of the festival - multi-media futures..

It's hard to over-estimate the impact of the so-called 'underground' press and media during the last few years of the Sixties. As I've pointed out, these newspapers, comics and magazines - and T-shirts, protest button-badges, tour-jackets - were a core component of the social media of the times - they were badges of membership or affiliation to the counter-culture just as much as the pop festivals like Woodstock and the Isle of Wight, or earlier in the decade the Aldermaston Marches and Beaulieu Jazz Festivals were. The low-cost production and publishing technologies, the launch of new counter-culture presses (like Dick Higgin's *Something Else Press* and the *Too Fucking Much Press*), meant that radical ideas, images and news were rapidly disseminated outside of mainstream 'broadcast' culture. And bootleg (pirated) LP records and films were just beginning to appear (Bob Dylan: *Great White Wonder*, one of the earliest 'bootlegs', was released in July 1969) - and the Arts Lab sent a covert 16mm film crew to shoot Dylan's performance on stage at the Isle of Wight (also in 1969) - the counter culture was developing its own media channels...



Ray Foulk + Ronnie Foulk: *Isle of Wight Festival 1969* - Here's the telegram from Bert Block, Albert Grossman's partner, confirming that Bob Dylan and the Band will appear at the Isle of Wight Festival in 1969. Having pulled off this outrageous media-coup, Ray and Ronnie invited in their most relevant friends to help with the organisation, funding, logistics, marketing and publicity, and we all met-up at Tavistock House in Totland Bay, Isle of Wight - where Ray and I had kick-started the West Wight CND 8 years earlier - to get to work. I'm ashamed to say that this all seemed quite natural to me at the time - it was only on the eve of the festival that the vast import of what we were doing impacted on us. That we had got the greatest singer-poet-songwriter of our era to play for us on the Island! We had to make this an event worthy of Dylan, and in my mind, from very early in the project, it had to be a multi-media *happening* - in tune with the *avant garde* underground - then bubbling into the mass-media consciousness in the late 1960s. So Ray contacted Graham Stevens, the ultra-cool artist-inventor of pneumatic structures to join us and I got hold of Christopher Logue and Jeff Nuttall - famous hipster poets- to do some readings on-stage, between acts. We had the *Bonzo Dog Doo Dah Band*, the *Who*, the *Pretty Things*, the *Nice*, Marsha Hunt, *Third Ear Band*, *Fat Mattress*, and Joe Cocker lined-up too, and frankly it was relatively easy to get the national and international media wound-up about this - Dylan hadn't done a concert since his motorcycle accident - a month after the release of *Blonde on Blonde* in 1966. Jenny and I ended up that August hosting Christopher Logue and a very young Polly Toynbee in our Edwardian house in Totland, talking poetry and politics well into the night, and Logue serving us fried bacon and tomatoes with orange juice for breakfast. Jenny and me, and our daughter Amanda enjoying the space of the house, and running hot water, after our summer on *White Heather* (a 1908 gaff cutter). We were young. We were beautiful. Amanda was wearing her Afghan Kuchi dress and her miniature embroidered sheepskin coat. We felt right at the cultural cusp. I had just finished a post-grad at the *Light/Sound Workshop*, I had an illustration in *OZ Magazine* that month. I'd met my favourite jazz-poet. Life was a buzz.

Pop Festivals were a post-World War 2 phenomenon, begun in the 1950s with the Newport (Rhode Island) Jazz Festival (1954). In Britain this was reiterated by Lord Montague in the Beaulieu Jazz Festival – famous for its bohemianisms and semi-mock altercations between trad ravers, rockers and teds. So when the Foulk's began to plan their own 'South Coast Bank Holiday Pop Festivity' these were the main models. Pop Festivals were as yet largely 'monomedia' events – obviously focusing upon music performance. What we tried to do at the 1969 Dylan festival was to introduce poetry, folk-music, art-events (Graham Stevens and his pneumatic art installations – the first inflatables as art pieces – and the foam happenings so seized upon by International mass media (The *Paris Match* did a major spread and full-colour cover of these mountains of semi-nude teenagers covered in soap-foam). Of course the Dylan festival (like other festivals to come) rapidly acquired its own character and its emergent art forms – *Desolation Row* (- an avenue of tents, teepees, camps, huts and other makeshift dwellings) was the main home-grown 'installation' that became a photogenic representation of Dylan's famous song – and much shorter-lived, the foam-human be-in was as spontaneous and as fun as a party dance.

This was a heady weekend - the product of several months of highly intensive work, documented by Ray in his detailed book '*Stealing Dylan...*' (see below). For me I'm afraid it is just a blur of rather fuzzy visual memories - Jenny and I had Amanda, a 2 year-old, and we were occasionally living aboard a 1908 gaff-rigged Pilot cutter in Yarmouth Harbour - and for the festival period in an Edwardian villa at Totland (we put-up Christopher Logue and Polly Toynbee for the festival weekend, and talked modern poetry and Tennyson), then the high-speed drives across the Island to the festival site at Wootton - watching this develop in a staccato lapsed-time movie punctuated by our irregular visits - and to the day when it seemed millions of people had arrived. The redoubtable Mrs Foulk (mother of Ray, Ronnie, Jo and Bill) ensconced in a pantechnicon-size trailer at a giant desk, counting the cash as it threatened to completely bury her - mounds of thousands of pounds and ten-shilling notes dumped in front of her by security-guards carried bulging plastic rubbish sacks from the several entrance gates... I was responsible for clearing the Press and Celebrity guests, making sure they had tickets and directions into the large Press Arena in front of the stage - meeting Roger Vadim and Jane Fonda, Peter Wyngarde (remember *Department S* and *Jason King*?) and many many others - this was the hot seat in the whole UK - the whole world - Dylan playing after a couple of years silence, *The Who* being helicoptered in, the *Bonzo Dog Doodah Band* playing on the Friday night, the anarchic joy of watching carefully laid detailed plans subsumed in the dynamic realtime ecology of the moment... Standing backstage talking to Fonda and Vadim - an un-identified explosion - I drop my glass in a 5-day too-much-work, too little sleep shock response - Jane Fonda kisses me on the lips! - And more such - Me proudly showing Christopher Logue my latest illustration in IT, Jenny and me backstage watching Logue step out onto the biggest stage and biggest audience ever for a mega-amplified poetry reading - him silhouetted against the ocean of faces - later Jeff Nuttall would read from *Bomb Culture* - and so on.. a fading montage of memories, suffused with joy... (for a definitive account see Ray Foulk: *Stealing Dylan from Woodstock* 2015)



Graham Stevens' immersive, tactile and bubbly wet *Foam Happening* at the Isle of Wight Festival in 1969. We had some of his inflatable 'play-in') pneumatic sculptures here too. We tried to make it a multimedia festival. in fact my press hyperbole about the festival - that it was an 'instant, electronic city' got me quoted in Private Eye's *Pseuds Corner*.

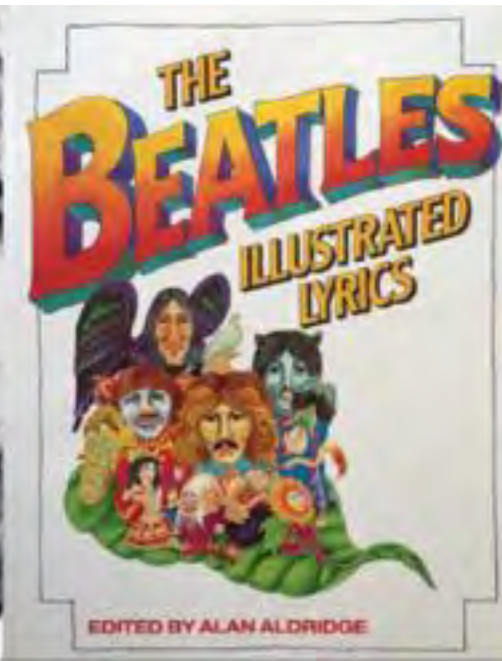


Ronnie Foulk + Ray Foulk + Dave Roe (designer): *Isle of Wight Festival* 1970 weekend ticket - just £3! - below: Christopher Logue on stage at the 1969 largest-ever live poetry reading. I remember standing back-stage with Jenny and seeing Logue centre-stage alone against a backdrop of c300,000 faces, with a 1500-watt sound system that could be heard clearly in Newport - several miles away. The prisoners at Parkhurst (10 miles away) complained about the noise!





Amongst others: Tom Paxton, George Harrison, John Lennon, Yoko Ono, Maureen Starkey, Ringo Starr, and my friend Penny Warder (top: bottom-right) and me (somewhere) with Jane Fonda, Roger Vadim and Terence Stamp - in the 'press arena' during Dylan's white-suited concert - a snapshot of Sixties culture at the end of the decade - a month before, we had landed two men on the Moon - and insignificant me and Jenny were sitting in the company of some of the iconic personalities of the Sixties - we had helped organise this - lots of things were good in the World.



Alan Aldridge: *The Beatles Illustrated Lyrics* 1969. A leading British illustrator at this time, Aldridge collected together the world's best illustrators and artists to feature in this book of the Beatles lyrics, reminding us of the diversity and scope of the art of illustration in the Sixties, and the important interpretative, and amplifying role played by illustration in modern media.

(left) Rick Griffin: *Why Don't We Do it in the Road?* (1969). Griffin and Victor Moscoso were my favourites of the quirky American underground artists of this period - there's a astute topicality and funkiness - and a strange syncopation and story-board quality in this page in Aldridge's great book, which fitted brilliantly with the lyrics of this inspired song. Aldridge's own airbrush style and ideas shown top right in an illustration for *A Hard Day's Night*.

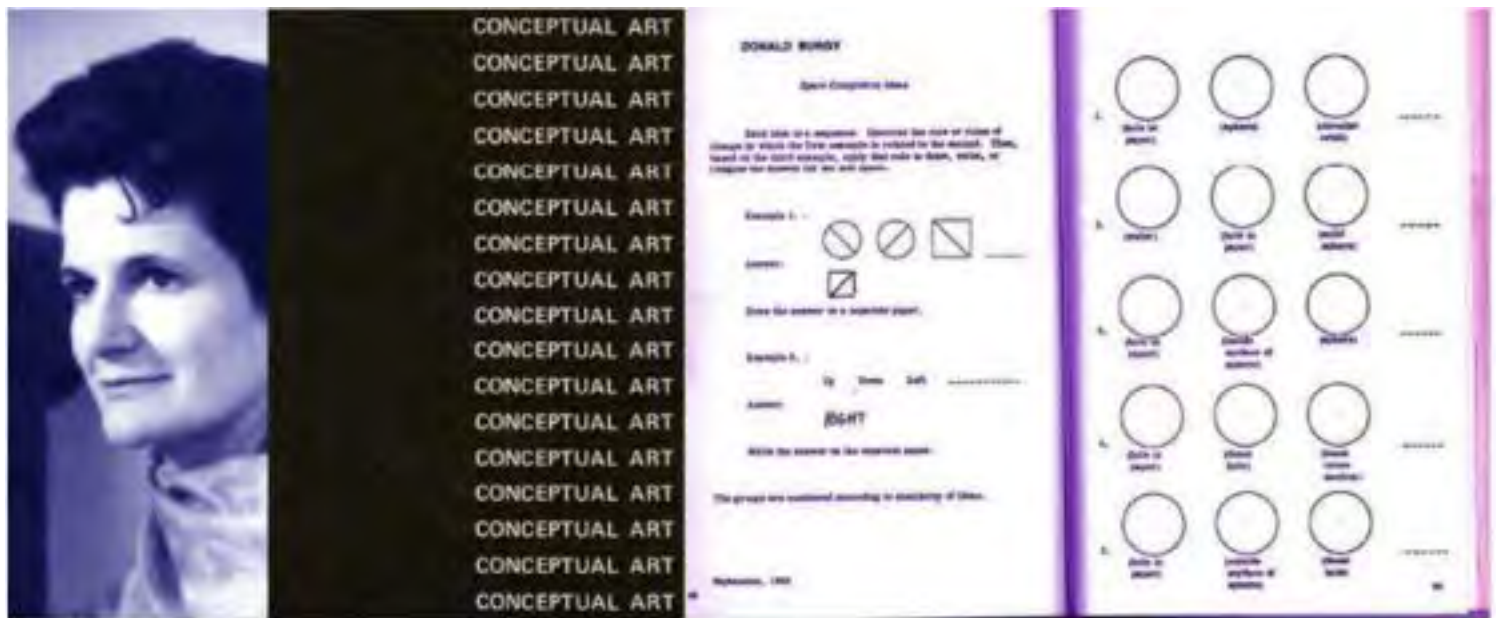


anon: *Dancing at Woodstock* - with Woodstock two weeks earlier than the Isle of Wight Festival, we were too busy to watch the television news coverage, but we caught up by watching Michael Wadleigh's brilliant 'multi-screen' film a year later. Festivals then were an expression of a counter-culture that was very much alive, and sadly almost invisible now in the 2020s. There's no doubt that we had better weather on the Island - it didn't rain until the last day - the Monday - but it seems in retrospect that the Americans had bought-in to the 'Hippie' style more thoroughly than we Brits, and they had *Crosby, Stills, Nash and Young* too - still we had Bob Dylan on the Island - and he actually lived near Woodstock then...



Sandra Lousada: *Germaine Greer* in 1970 - she fed me fried chicken backstage at the 1970 Isle of Wight Festival - then moved on to Jim Morrison of the *Doors*. It was hectic and fun and culturally drenched with talent that weekend, which seemed to constantly over-run its scheduled performances: Jimi Hendrix, *The Who*, Joni Mitchell, *the Doors*, Kris Kristofferson, Joan Baez, Miles Davis, Leonard Cohen - *Chicago*, *Procol Harem*, as well as Mick Farren and other anarchist insurgents.... Greer herself fresh from the publication of her critically acclaimed and commercially successful *The Female Eunuch* (1970) was buzzing and beautiful, a self-appointed backstage doyenne...

The comparison of our life aboard a gaff-rigged 1908 Bristol Channel Pilot cutter in nearby Yarmouth Harbour (where we were living for the summer then) and the Festival with its estimated 300,000+ crowds was interesting, but the post Hornsey College of Art and 'underground' life-style we were used too had kind of prepared us, and festival-goers then were much more in-tune with the 'underground' culture / nee counter-culture.... than what I see now.



Ursula Meyer: *Conceptual Art* (1972) + Donald Burgy: *Space Completion Ideas* (1969). A minimalist sculptor, Meyer is the first to produce a book surveying **Conceptual Art** - an emerging phenomenon of the art world, stemming from the work and inspiration of Marcel Duchamp and emerging again from about 1965 (see Joseph Kosuth: *One and Three Chairs* 1965, and *Titled (Art as Idea)* 1967) and flowering in the 1970s with the work of Terry Atkinson and others in *Art-Language* (from 1969), On Kawara (*I Got Up* 1970), Gregory Battcock (*I AM NOT, NOR HAVE I EVER BEEN GREGORY BATTCOCK*). Meyer surveys a range of artists in this book, and summarises the essence of Conceptual Art in her sleeve notes: **“The function of the critic and the function of the artist have been traditionally divided: the artist’s concern was the production of the work and the critic’s was its evaluation and interpretation. During the last several years a group of young artists evolved the idiom of Conceptual Art, which eliminated this division. Conceptual artists take over the role of the critic in terms of framing their own propositions, ideas, and concepts...An essential aspect of Conceptual Art is its self-reference; often the artists define the intentions of their work as part of their art. Thus, many Conceptual artists advance propositions or investigations. It is in keeping then, with Conceptual Art that it is best explained through itself, ie through the examination of Conceptual Art, rather than through any assumptions outside of itself. In this sense, this book is not a ‘critical anthology’ but a documentation of Conceptual Art and Statements.”** It’s also full of ideas, read it!

I was really impressed with this book - it was a great introduction to **Conceptual Art**, and the enormous variety of work and ideas that it encompasses. It was full of non-conventional ideas and speculations - and practical examples of what art might be. And some of the works cited - perhaps for me especially Donald Burgy's *Space Completion Ideas* (above) provided the impetus to other works. Peter (Bunny) Burnell, my colleague at the the time, seized on Burgy's idea, renamed it '*Evolution-Completion-Diagrams* - and took off on a riff of ideas to use in his own fiction (alas unpublished). These included an 'evolution-completion' series including SAILING SHIP > STEAMSHIP > AIRSHIP > SPACESHIP > ? and others of the same ilk. The idea that the reader had to 'complete' the series suggested by the author was an excursion into interactive writing. Other ideas illustrated in Meyer's book, included Burgy's *Name Idea #1* (1969) - rather similar to Yoko Ono's earlier *Grapefruit* 'event scores':

Observe something as it changes in time. Record its names....

Observe something which never changes. Record its names.

This latter of course, follows the instructional or algorithmic music-composition and *Happening* 'event scores' or 'recipes' invented by George Brecht and used by Dick Higgins, Yoko Ono and other Fluxus-related poets and composers through the late 1950s and early 1960s (see Dick Higgins: *Jefferson's Birthday + Postface* Something Else Press 1964). I've pointed out elsewhere in this essay that these instructional pieces seem to be influenced or inspired by the algorithmic processes of computer programming - the core technology (on digital mainframe computers) developing in this period. John Cage, the minimalist composers (La Monte Young, Steve Reich, Terry Riley, Philip Glass) and others were also exploring this algorithmic mode. Perhaps the first time this link between software and conceptual art was made explicit was in Jack Burnham's *Software* exhibition in New York (1970-71): **“The show put together computers and conceptual artists, linking them through the idea of software as a process or a program to be carried out by a machine or by the audience based on “instruction lines” formulated by the artist.”** (Burnham, from the *Software* catalogue).



Kynaston McShine + MOMA: *Information* (exhibition) 1970.

In an effort to introduce American audiences to the newly emergent wave of Conceptual Art, Kynaston McShine curates a very interesting show - in the wake of *Cybernetic Serendipity* (at the ICA London 1968) and Jack Burnham's *Software* exhibition (1970) - two events that illustrated the impact of computing and cybernetics on art - *Information* focusses on the underpinning *raison d'être* for these great cultural themes - information itself, and how a new generation of conceptual artists - like Donald Burgy, Mel Ramos, Victor Burgin, Carl Andre, *Art-Language* and others had begun to analyse - and in some cases dramatise - this core element of human knowledge.

The confluence of Software and Cybernetics was to dominate world culture from the 1970s onwards, as the Internet, email and digital media-arts innovations became dominant.

Those represented are part of a culture that has been considerably altered by communications systems such as television and film, and by increased mobility. Therefore, photographs, documents, films, and ideas, which are rapidly transmitted, have become an important part of this new work. This has led to an intellectual exchange and an international community of artists.

INFORMATION has purposely been made broad and informal. It is an introduction to work from which many of the aesthetic concerns of the seventies will probably emerge. There has been no attempt to strictly impose a definition of an aesthetic, nor to present a complete historical survey. The assembling of works by so many artists will allow various evaluations, interpretations, and considerations, but it is only a beginning.

I sincerely hope that both the exhibition and this book will be provocative, illuminating, and informative. It is essential for a museum of modern art to deal with the artists who are broadening artistic definitions and challenging our preconceptions. We can only begin to renew our thinking about art by showing and publishing work that generates pertinent issues.

I wish to express my gratitude for the kind cooperation and generous assistance I have received from many people and institutions in the preparation of this exhibition.

On behalf of the Trustees of The Museum of Modern Art I particularly want to thank the artists. They have made *INFORMATION* available.

I am most grateful to The International Council of The Museum of Modern Art for its support which has made possible the very essential film section of the exhibition. Without the Council's extraordinary generosity, the cost of prints to be shown continuously in the galleries would have been prohibitive. Because of the Council's vision, we can also look forward to many of the films becoming a unique archive in the Museum at the end of the exhibition.

Kynaston McShine + MOMA: *Information* (exhibition) 1970 (top) + statement (bottom)

“The milestone exhibition “*Information*,” which opened in 1970, helped to introduce Conceptual art to American audiences. It featured works by an international range of artists—some of them, like Adrian Piper, making their museum debuts—and all asking, according to curator Kynaston McShine, how to create an art that could reach broader audiences than those typically interested in contemporary art.” (MOMA)

Another example of this breakthrough of the avant garde - and the underground - into the wider public domain - through the prestigious Museum of Modern Art in NYC.



Kynaston McShine + MOMA: *Information* (catalogue) 1970 (images: MOMA)

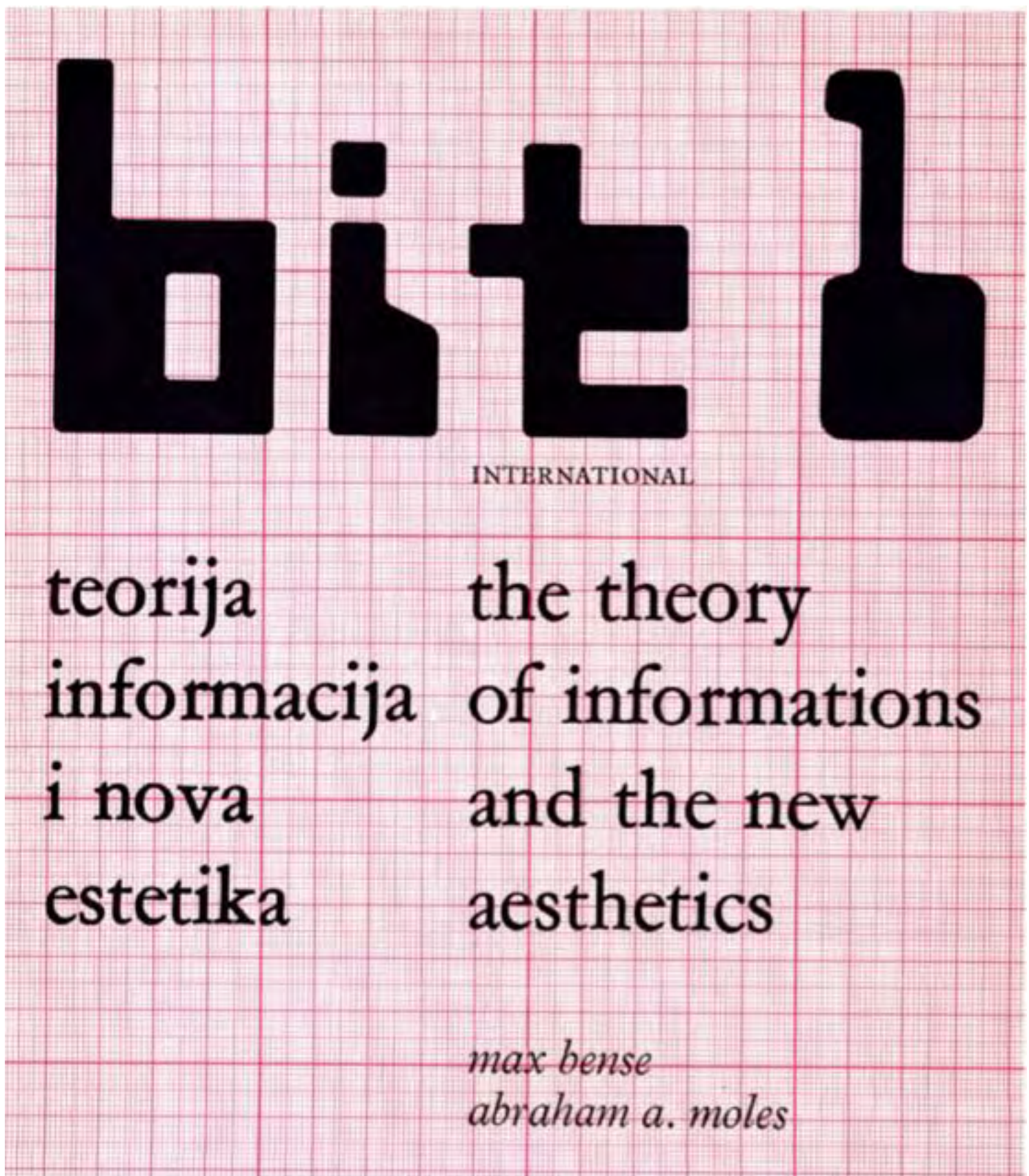
This important catalogue borrowed ideas from some *Situationist* publications (see Erica de Jong: *Situationist Times* No5 1964), peppered with collaged imagery suggesting new links and correlations for the reader/browser - *kino-pravda* (or *fotografiya*) in an exhibition and a book! 'Information' after all is **"processed, organised and structured data"** (wikipedia). That this structuring could be non-linear, allusive, and that the processing could be the result of interactions between authors and readers/viewers (another non-linear process), and that processing also depends on the chain of perception and cognition in each viewer/reader and implies a new role for the artist as well as the digital world's **'information architect'**. (see also *Situationist Times* No 5 1964

This accent on Systems theory, on Software and on 'Information' itself, pervaded the last few years of the Sixties, and recently Frieder Nake, an early experimentalist in digital imagery, published a review of the 'first' computer art show: "The pioneer of computer art Georg Nees passed away on 3 January 2016, at the age of 89. He was the first to exhibit computer-generated drawings, in Stuttgart in February 1965. Influenced by Max Bense's *information aesthetics* (a rational aesthetics of the object based on Shannon's information theory), Nees completed his PhD thesis in 1968 (in German). Its title, *Generative Computergraphik*, is an expression of the new movement of generative art and design. Trained as a mathematician, Nees participated in many early, but also recent, displays of computer art. After retiring from his research position at Siemens in Erlangen, he again concentrated on computer-generated art and researched issues of digital colouring but also wrote several novels expressing his philosophy of a nonreligious, human-made culture." (Frieder Nake: *The Pioneer of Generative Art: Georg Nees* in *Leonardo* 2018)

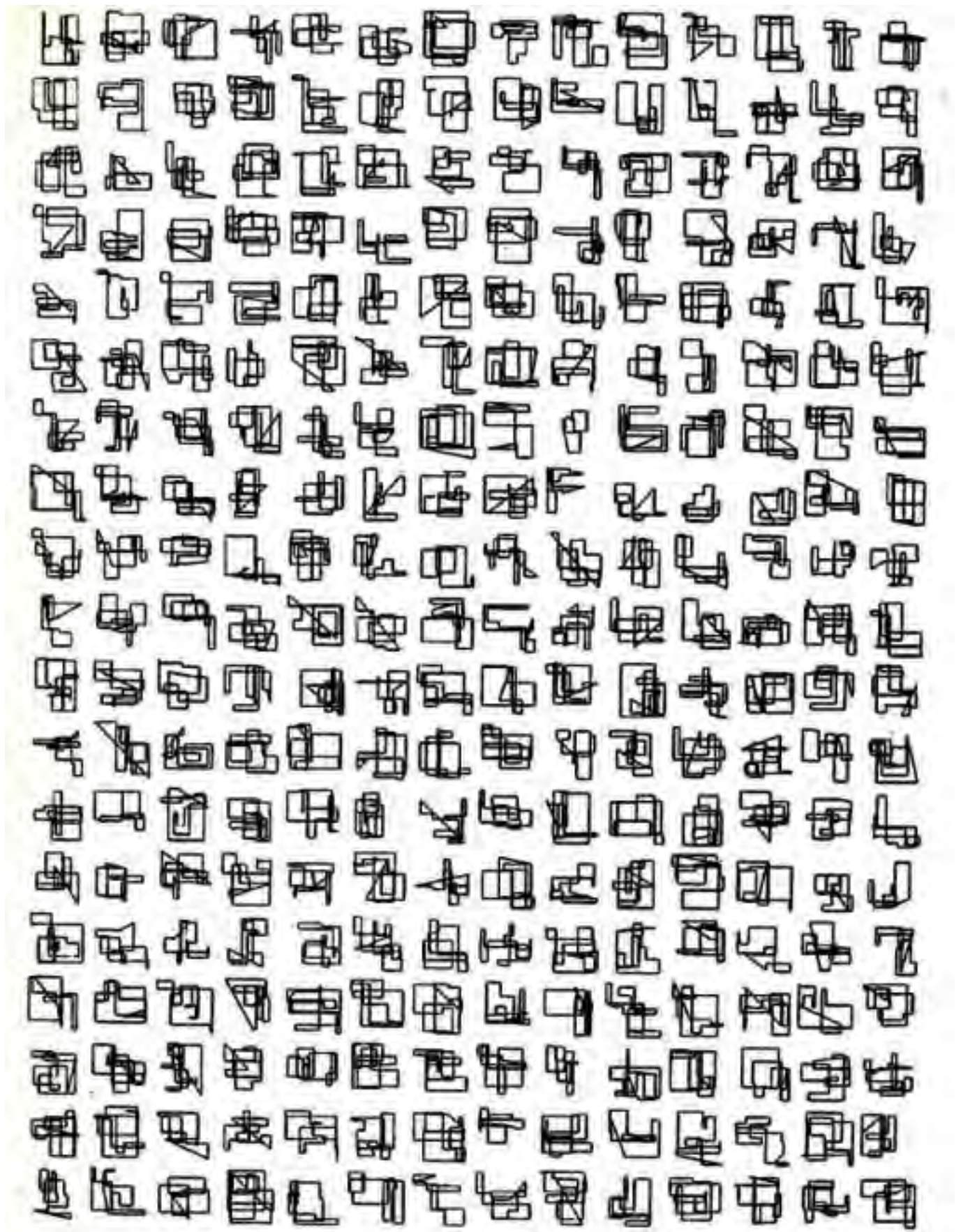
'Generative computer art' is a logical extension of computer graphics - you program the computer to generate an artwork from an algorithm, and this work was pioneered by George Nees in Germany with his show *Generative Computergraphik*. However, Nake is perhaps ignoring the revolutionary work of British cyberneticist Gordon Speedie Pask, who a decade earlier (1954) had developed his *Musicolour* device: "Between 1953 and 1957 English cybernetician and psychologist Gordon Pask, in collaboration with Robin McKinnon-Wood, created *Musicolour*, 'a reactive system for theatre productions', or 'a computer-controlled aesthetic system', that "drove an array of lights that adapted to a musician's performance" (Mason, *a Computer in the Art Room. the origins of British Computer Arts 1950-1980* [2008] 6). "It was a "sound-actuated interactive light show," and one of the earliest examples of "computer art." The system's analog computer was transported from performance to performance..."



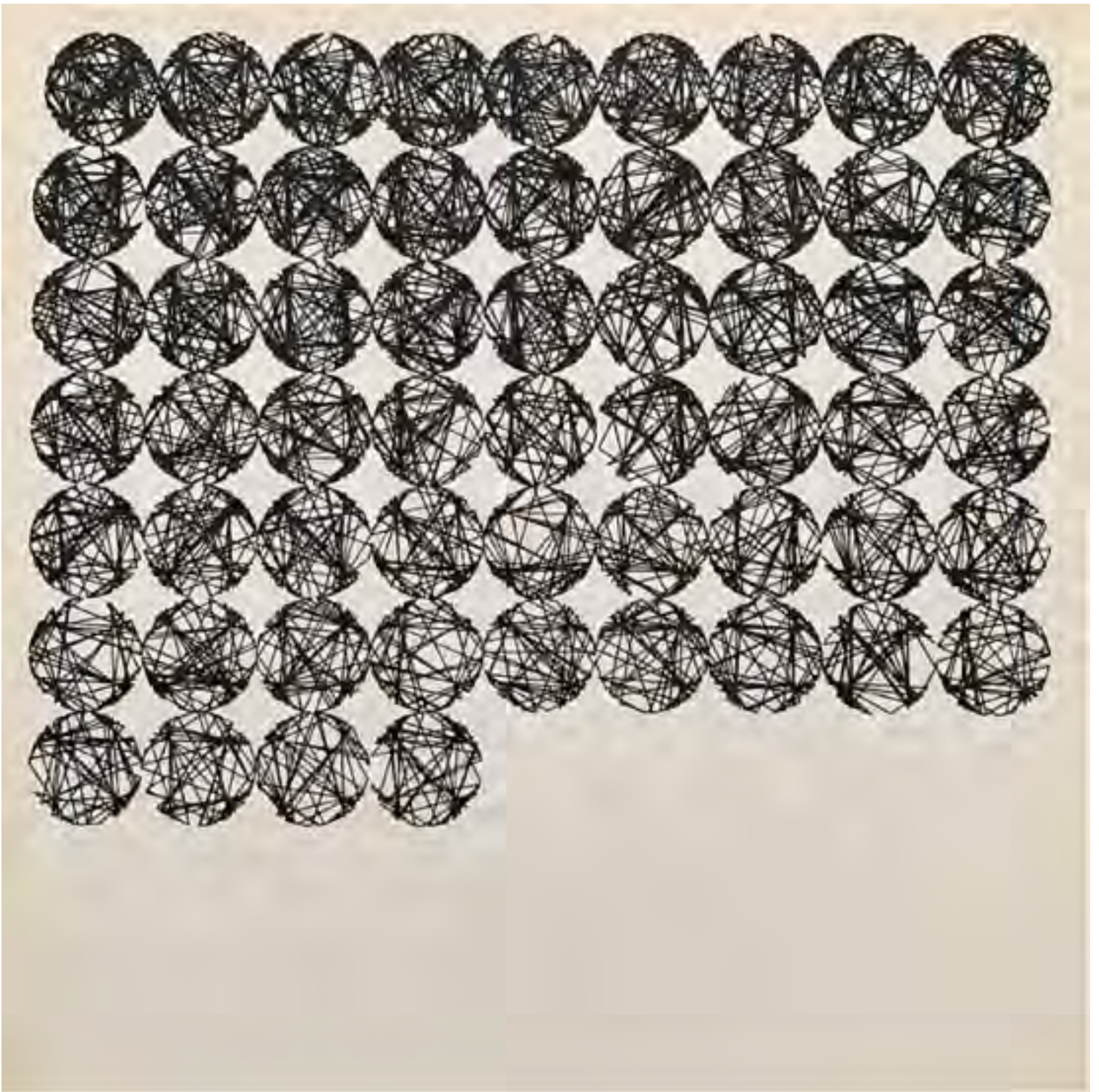
Musicolour was an analogue generative art-work - the machine orchestrated light-shows in response to music tempo (thanks to Jeremy Norman's HistoryofInformation.com - the images are sourced from: iasl.uni-muenchen.de). It was however George Nees who used generative computer techniques to produce prints from a plotter attached to the computer:



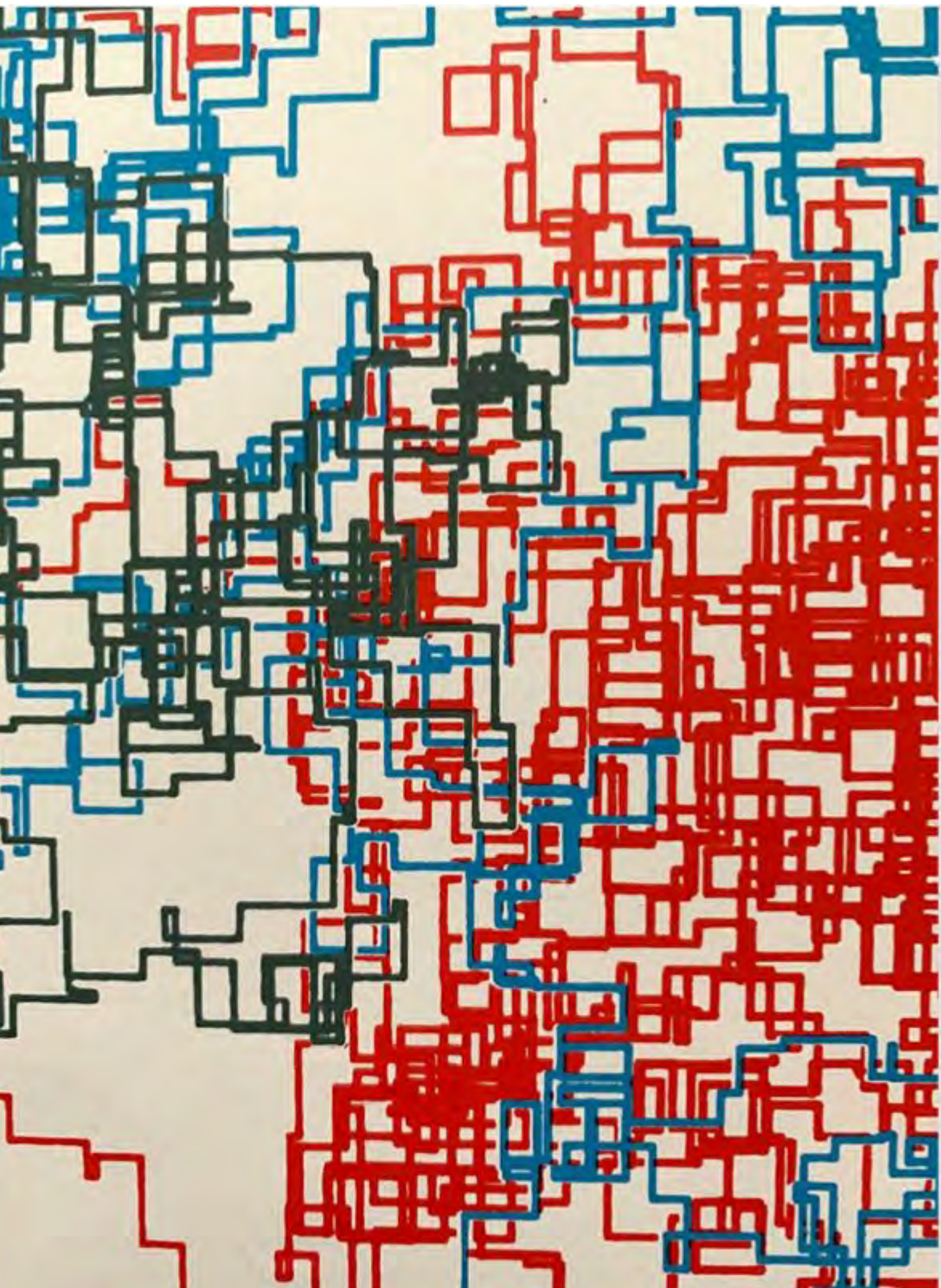
Max Bense + Abraham Moles: Eliza Pertigkiozoglou writes: *Information Aesthetics* 1968. *Information Aesthetics* was a short-lived but influential attempt to establish a mathematically rigorous aesthetic theory without subjective elements. It was based on information theory, semiotics and communication theory. It was mainly developed in Germany and France during the 1960s. It not only gained some influence among designers and artists, but also among teachers of art. Its concepts turned out to be reductionist and schematic, which we argue led to its eventual disappearance, if not failure. We provide a retrospective of its assumptions and results, and draw conclusions for current attempts at algorithmically evaluating the aesthetic merits of a work of art." This was one of the core documents underpinning the late Sixties resurgence of interest in Systems, Information, Cybernetics and Software, and corresponding exhibitions by MacShine, Burnham and Reichardt...



Georg Nees: *Generative Computer-Grafik* 1965. ‘generative’ in this case means that the individual ‘drawings’ are made by the computer on a plotter, working through an iterative (repeat-loop) algorithm with a degree of randomness. The artist (in these days often working with a computer-scientist or programmer) doesn’t know what the final results will be. Part of the excitement of generative imagery is this collaboration between the artist and the machine - in this case a Zuse *Graphomat* running ALGOL (Algorithmic Language). Two decades later Benoit Mandelbrot, working at IBM, could use computers to visualise fractal iteration, a seemingly ‘infinite’ image-making process (Mandelbrot: *Mandelbrot Set* 1980).



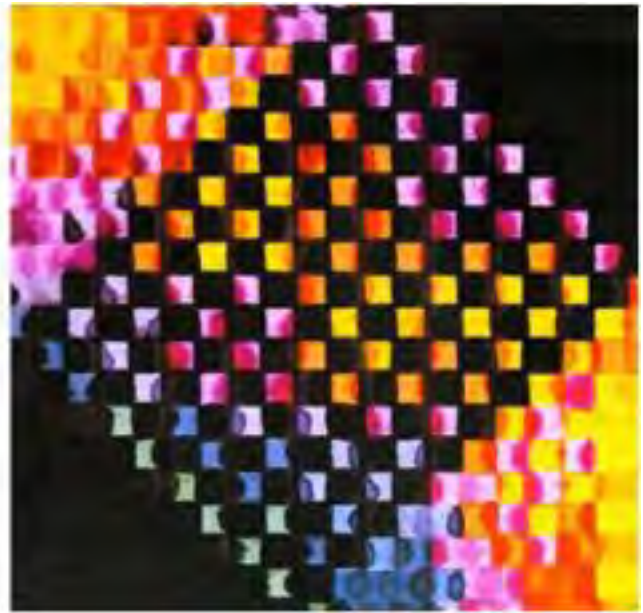
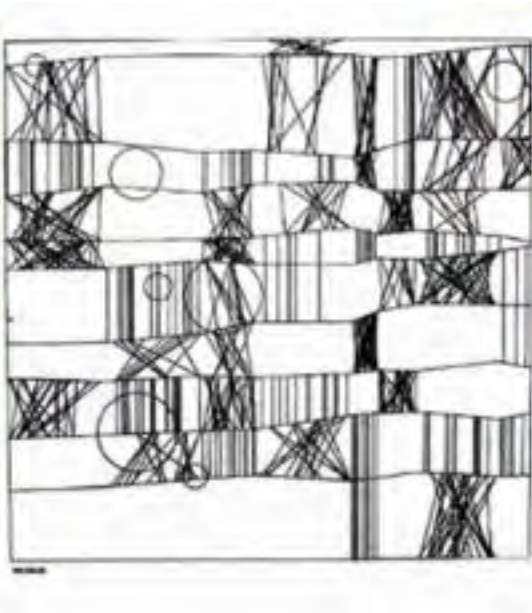
Georg Nees: *Computergrafik - Computerplastik* 1969-1970. The iterative projection of a drawing, created by an algorithm repeat-loop with random variations, created when the mathematician-cum-artist Nees was working for Siemens: “Nees used a [plotter connected to a Siemens 404 computer for his art, and relied on random number programs which he wrote himself with Algol to create his uniquely abstract look.](#)” Siemens produced a portfolio of 3 computer-graphic prints - reproduced via photo-litho - to give away free at a trade show in Hanover in 1969. These are probably the first ever computer-generated art-prints. (Next page:George Nees: *Untitled (Overlapping Coloured Forms* 1970) -





Harold Cohen: *Aaron* - the AI computer as Artist 1968. By the end of the Sixties, the artist-painter Harold Cohen had carried generative computer-graphics to its logical conclusion: *a machine that could create its own art*.

Harold Cohen: *Aaron* - an AI artist machine (top: *Aaron* 1968) (bottom Cohen playing with *Aaron* un-dated). Cohen was a highly successful neo-abstract painter - ex Slade School, ex Venice Biennale, of a school further represented in the UK by Richard Smith, Robyn Denny and Cohen's brother Bernard. At a year-long visiting lectureship at University of California, San Diego, Cohen is introduced to computer programming. At the suggestion of Jeff Raskin - his student at UCSD, and later chums with Steve Jobs - Cohen begins to learn *Fortran*, working on a CDC 6600: "It soon became apparent to him that computer programming languages were a form of representation - rules, instructions, procedures, leading to action. Representation was one of the essential things that art was about. That a computer program might represent knowledge that led to the act of making art was not apparent, but after six months of programming, that idea also came to him. It changed his own art-making for ever. Years later, here's what everyone can see. A relatively modest computer, a Micro-Vax II, found in any medium-size office in the mid-1980s, and beside it, connected by a few feet of cable, a drawing machine moves into action. The drawing machine is a large, tablet-like affair, supporting an arm with a pen that glides across the paper, slowly producing an elaborate inked drawing of human figures surrounded by dense vegetation. Well, not so slowly: the ensemble could do five such drawings a day if asked - and it thinks faster than it can draw: the conception, the planning takes between 20 minutes to an hour of CPU time, depending upon the complexity of the drawing." (Pamela McCorduck: *Aaron's Code - Media-Art, Artificial Intelligence, and the work of Harold Cohen* 1990).



Frieder Nake: *Homage a Paul Klee + Polygon* 1965.



John Stehura: *Cybernetik* 1965.

Stehura's work is one of several landmarks during the 1960s in the evolution of computer-generated animation, following the work of John Whitney, Frieder Nake, Stan Vanderbeek/ Kenneth Knowlton and others. His title for this film refers to the science of control and communication as defined by Norbert Wiener in his 1947 book *Cybernetics*, in which Wiener describes the impact of self-regulating mechanisms and feedback loops on complex systems - in other words, he outlines the science of the new networked technologies that were to characterise much of our lives in the late 20th and 21st centuries. Consider the impact of the Internet and World-Wide Web, cell-networks, WiFi and Bluetooth networks, Robotics and all of our Energy, Communications, Finance, Transport and Governance systems.. and software generally relies upon user-interaction. Stehura tries to illustrate this complexity - to visualise *cyberspace*.

These early computer-art practitioners - Nake, Nees, Stehura, were contemporaries of the pioneers of computer graphics, complex systems simulation, expert systems and virtual reality - and progressed work in a tradition of kinetic and cybernetic art, begun by pioneers like Nicolas Schöffer and Frank Malina in the 1950s...



Nicolas Schöffer: CYSP-1 (CYbernetic SPatio-Dynamique) 1956.

Schöffer became a leading artist exploring *kinetic* and especially *cybernetic art* in the 1950s. Along with contemporaries like Joseph Malina and Gordon Pask, these artists had been heavily influenced by Norbert Wiener (Weiner: *Cybernetics - Control and Communication in Man and Machine* 1948), and the researchers in the science of cybernetics that followed (these include Stafford Beer, Gordon Pask, Heinz von Foerster, Warren McCulloch, Ross Ashby, Edward Ihnatowicz and Gray Walter). Some of these researchers were also exploring cybernetic art in the form of kinetic works and 'robots' whose movement depended on sensors and an analog computer acting like a simple electronic brain, such as Schöffer's CYSP-1 which could respond to the movement of humans in its close presence (like the dancer above right), or Schöffer's grandiloquent *Lumino-Dynamique Tower* projects of which there were several projected installations in the mid-late 1950s. The flurry of philosophic enquiry into the new field of cybernetics was iterated in research, in books on the brain (Ross Ashby: *Design for a brain; the origin of adaptive behavior* 1960), in books and simulations on the management of complex systems - like businesses, factories and even whole countries - by Stafford Beer and Jay Wright Forrester, in explanatory films, like Charles and Ray Eames' *A Communications Primer*, (1953), in fiction (Len Deighton's *Ipcress File* and *Billion Dollar Brain*), in robotics (Isaac Asimov: *I, Robot* 1950); Gray Walter's *Tortoise robots* of 1949) and of course in these flamboyant kinetic sculptures..

And in the early 1960s, increasingly fast computers (like the Whirlwind and Lincoln TX-0) saw the invention of interactive computer graphics by William Fetter at Boeing, and Ivan Sutherland at MIT...



Ivan Sutherland: *Sketchpad, A Man-Machine Graphical Communication System* 1963.

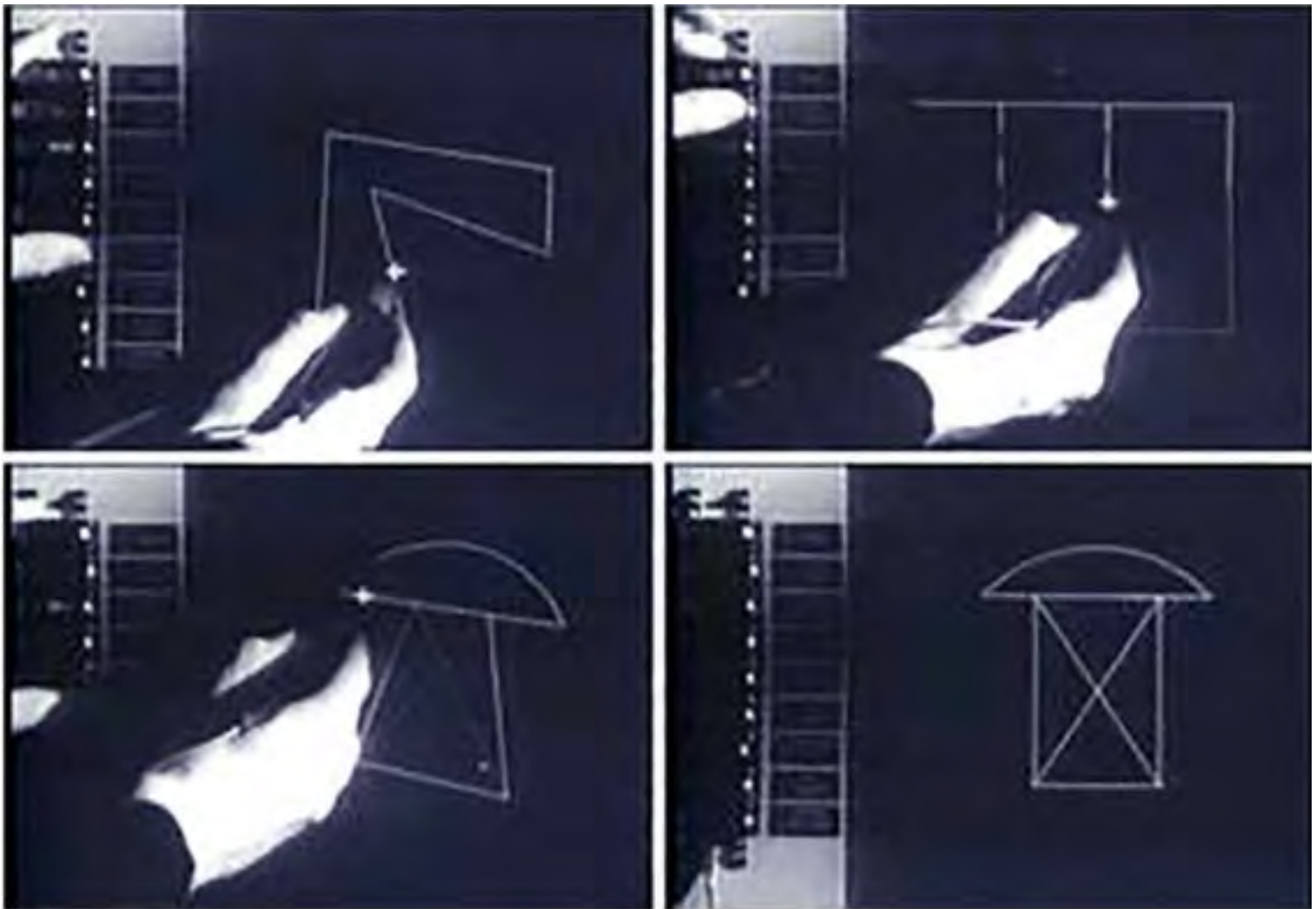
This was Sutherland's doctoral thesis. It was a revolution in man-machine (human-computer) interface design, and showed how successfully the design process for 3d and CAD could be enhanced by a suitably symbiotic program - a truly interactive and 'smart' program that would work *with* the user not just *for* the user. *Sketchpad* is the grandfather of all 3d computer graphics but has features that are still not present in popular CGI software packages like *Cheetah 3d*, *Cinema 4d* and *Maya*. *Sketchpad* also set the standard for software interface design. Sutherland went on to create realtime flight simulation systems for his company Evans & Sutherland.

Important computer pioneers like Ted Nelson and Alan Kay write in awe of their first experience of Sutherland's *Sketchpad*, while Alan Blackwell and Kerry Rodden of Cambridge University Computer Lab describe it thus:

"Ivan Sutherland's *Sketchpad* is one of the most influential computer programs ever written by an individual, as recognised in his citation for the Turing award in 1988. The *Sketchpad* program itself had limited distribution — executable versions were limited to a customised machine at the MIT Lincoln Laboratory — so its influence has been via the ideas that it introduced rather than in its execution. Sutherland's dissertation describing *Sketchpad* was a critical channel by which those ideas were propagated, along with a movie of the program in use, and a widely-cited conference publication." Blackwell and Rodden: Preface to *Ivan Sutherland: Sketchpad* (Electronic Edition 2003)

Sutherland developed his *Sketchpad* software on one the earliest transistorised computers - the Lincoln TX 2 - developed at MIT Lincoln Labs by Wesley Clarke .

Personally, I linked the wonderfully intricate photo-silk-screen montage of Eduardo Paolozzi with the kind of algorithmic practice emerging at this time - the fusion of computers and art had been a feature of the *Independent Group's* work since 1956 *This is Tomorrow* exhibition at the Whitechapel Art Gallery: Paolozzi's photo-montage prints seemed to illustrate these machine-art developments...



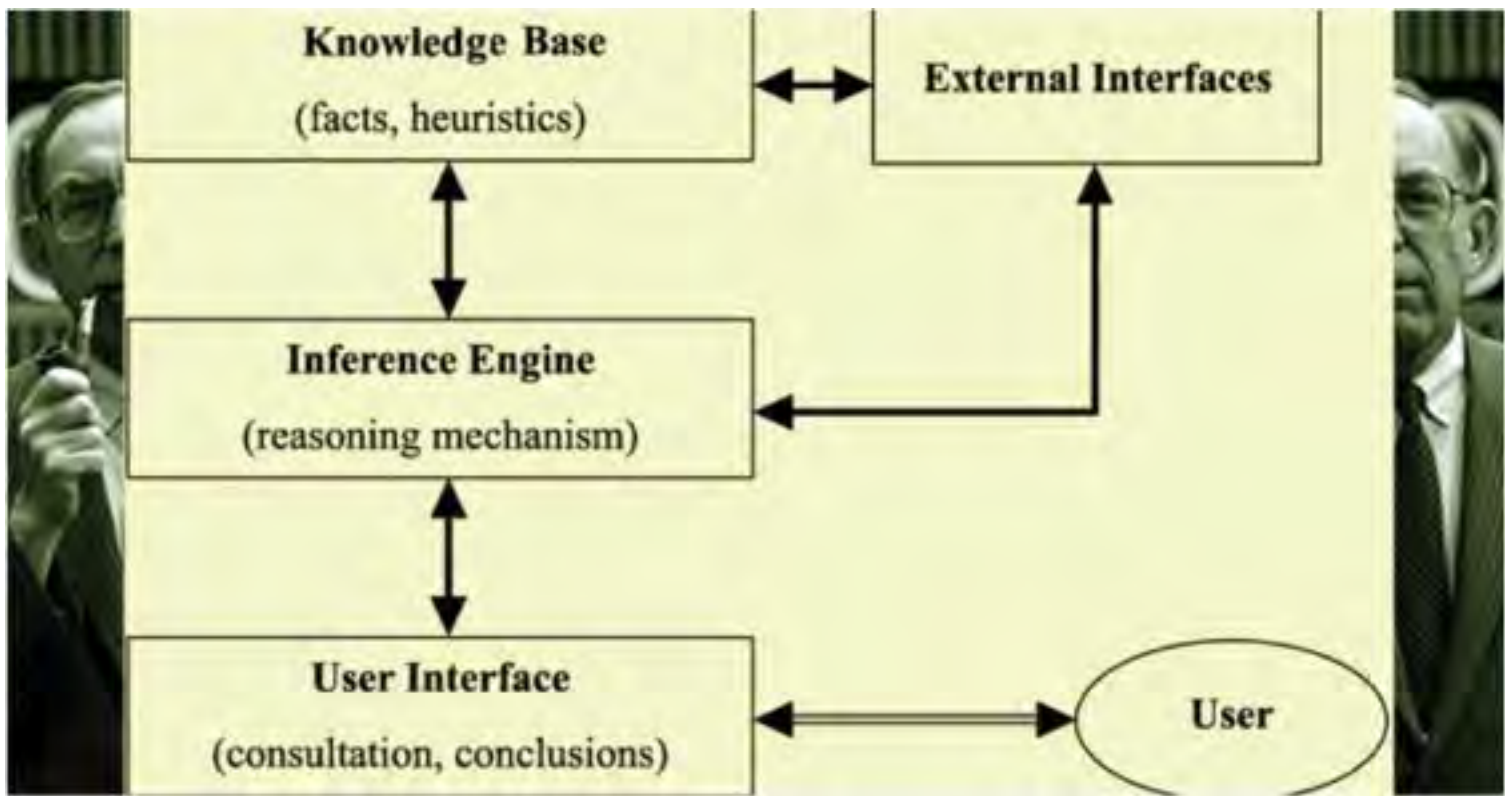
Ivan Sutherland: *Sketchpad Abstract* (screen-shots) + opening paras 1963:

“The Sketchpad system uses drawing as a novel communication medium for a computer. The system contains input, output, and computation programs which enable it to interpret information drawn directly on a computer display. It has been used to draw electrical, mechanical, scientific, mathematical, and animated drawings; it is a general purpose system. Sketchpad has shown the most usefulness as an aid to the understanding of processes, such as the no- tion of linkages, which can be described with pictures. *Sketchpad* also makes it easy to draw highly repetitive or highly accurate drawings and to change drawings previously drawn with it. The many drawings in this thesis were all made with Sketchpad.

A *Sketchpad* user sketches directly on a computer display with a “light pen.” The light pen is used both to position parts of the drawing on the dis- play and to point to them to change them. A set of push buttons controls the changes to be made such as “erase,” or “move.” Except for legends, no written language is used.

Information sketched can include straight line segments and circle arcs. Arbitrary symbols may be defined from any collection of line segments, circle arcs, and previously defined symbols. A user may define and use as many symbols as he wishes. Any change in the definition of a symbol is at once seen wherever that symbol appears.” (Sutherland: *SKETCHPAD, A MAN-MACHINE GRAPHICAL COMMUNICATION SYSTEM* 1963)

Of course, artists loved the idea of *drawing* as the ideal interface for a computer system. So, Sketchpad represented several ‘firsts’ for computing - it was one of the first implementations of a graphical user-interface, it was the first interactive 3d computer-graphics software; the first to use drawings as a new communications medium between user and computer; it embodied smart routines (copying, moving, editing, skewing, pasting etc) to help the user create his on-screen graphics (see the ‘rivet’ design above), and it all happened in more or less realtime.



Ed Feigenbaum: *Dendral Expert System* 1965

This was the first really successful application that emerged from the broad field of Artificial Intelligence (AI)- a specialised sector of computer science initiated by Alan Turing in the early 1950s. In a gradually expanding arena of investigation, AI embraced a wide range of subjects - including cryptanalysis, game-play, problem-solving, learning - and voice-recognition, language-translation, machine-learning, imface-recognition and many more - including the development of *Expert Systems*. A good introduction to AI is Ray Kurzweil's *The Age of Intelligent Machines* (1990). *Expert Systems* collect together the 'expertise' and rules of thumb (heuristics) of leading practitioners in any field and make this expert knowledge available to a non-expert user by means of inferential logic and simple text questions. Feigenbaum's *Dendral* provided a successful prototype for all future expert systems. AI and Expert Systems went on to provide invaluable contributions to all kinds of computer-mediated processes - medical diagnosis, resource exploration, mineral identification, drug prescription, molecule identification, etc etc.

In the Sixties we were learning how to make machines (computers) into useful tools, into communication devices, into art studios, and into artists - and we were doing this inspired by the work of Alan Turing, Vannevar Bush, Norbert Weiner, John von Neuman, Ivan Sutherland, Ted Nelson, Alan Kay, Douglas Engelbart, Georg Nees, Harold Cohen Gordon Pask, Jay Wright Forrester, Stafford Beer and others, working in the fields of Computer Graphics, Simulation, Artificial Intelligence, Human-Computer Interface design, Complex Systems Simulation, Cybernetics, and like Ed Feigenbaum, in a branch of AI concerned with making specialist knowledge available to non-experts.

And intellectual fine artists - like Eduardo Paolozzi and Ronald Brooks Kitaj - had also began to examine these territories in a medium newly refreshed with photographic techniques - photo-silk-screen. But it was Ken Knowlton and Stan Vanderbeek who together developed a programming language to generate Poems (see next page:)

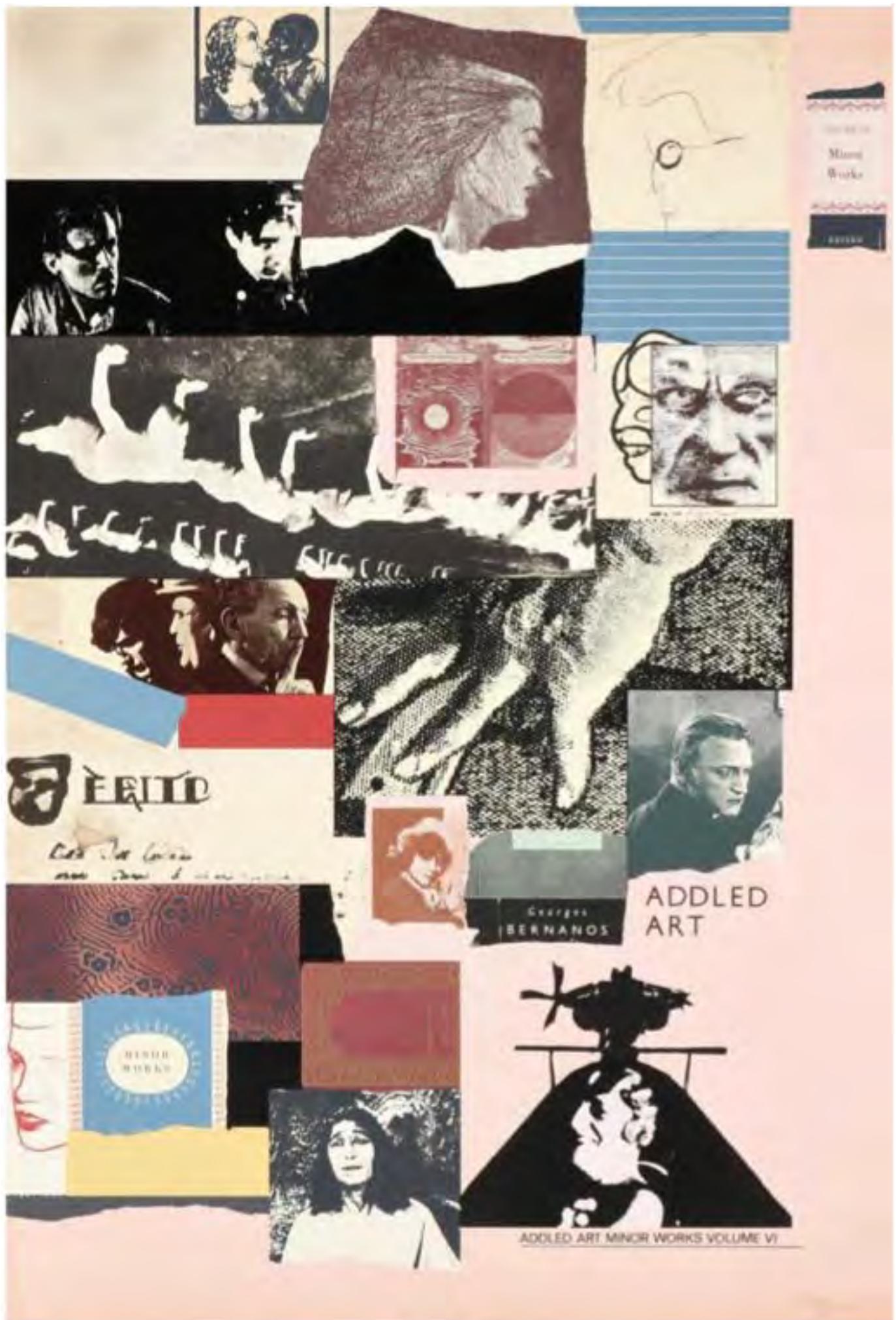


Ken Knowlton + Stan Vanderbeek: *Poemfield* (1964). As early as 1964, Vanderbeek collaborated with Bell Labs computer-scientist Ken Knowlton in devising *Poemfield*: an animated film with images generated by computer. Poetry, like all the other monomedia inherited by the counter culture in the mid-20th century, began to reflect the zeitgeist drives to transmedia (multi-media, mixed-media, intermedia etc), immersion, and interactivity. Here computer graphics pioneer Knowlton, and artist, film-maker, and animation innovator Vanderbeek, create the first computer-generated poem films, - a suite of 8 films, programmed in BEFLIX (from *Bell Flicks*)- a language written by Knowlton at Bell Labs, and exposed to film through colour filters - a computer-to-film process that was still in use in the 1980s: In a light-proof cone, the movie camera is mounted facing the CRT screen, and a frame is exposed through a rotating red, green and blue filter Vanderbeek's experimental approach marries successfully with Knowlton's willingness to experiment with algorithms to create computer-generated interpretations of Vanderbeek's ideas. In the early Sixties, this was a typical methodology - artist and programmer working together. Later artists like Harold Cohen would develop sophisticated programming skills and work alone (see Cohen: *Aaron* - computer-art machine - 1968. Later in the 1960s Knowlton became famous for his photomosaics - computer-generated images based on contone photographs, interpreted by hundreds of tiny symbols and Hexadecimal characters. Vanderbeek's animations influenced film director Terry Gilliam, photo-artist John Stezaker and many others...



I went to New York
to see Wittgenstein
at the day. When I
first saw him I was
impressed at his
apparent physical
vigour. He was
standing across the
room with a post
in his back, a
heavy suitcase in one
hand, and in the
other.

Eduardo Paolozzi: *Wittgenstein in New York* part of *As Is When* suite 1964. Nothing explicitly 'computerised' here - just visual hints in the diagrams, half-tone screens, the Fritz Kahn cutaways, electronic circuit diagrams - even 'pixels' - but Paolozzi's imagery-mix was clear...



R..B. Kitaj: *Addled Art Minor Works Volume VI*, 1975 I loved the way Kitaj mixed his art and his influences - artistic, philosophical, logical, literary, political - note the focus here on half-tone, engravings, granular sketches. Kitaj was the intellectual pop artist *par excellence*!

FIGURE 11.15 The FLEX machine self portrait, c. 1968 [Kay 1969]



FIGURE 11.16 FLEX user interface. "Flex" as suspended processes [Kay 1969]

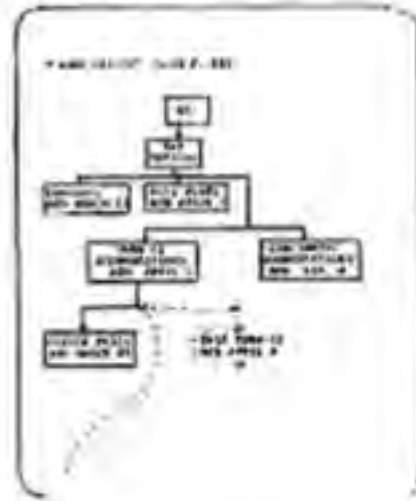


FIGURE 11.17 FLEX machine window clipping [Kay 1969]

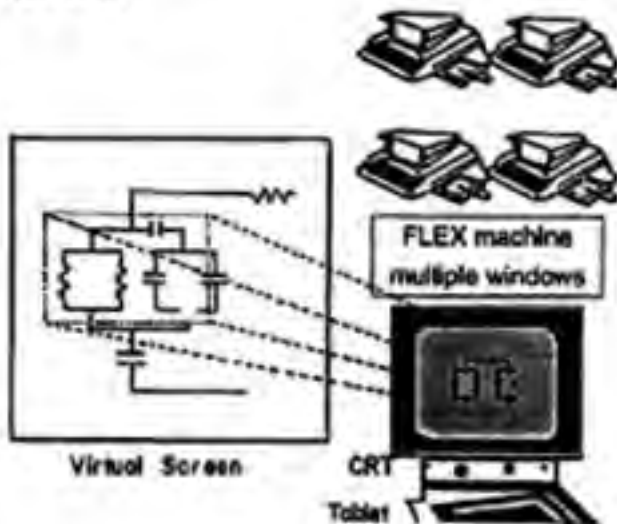
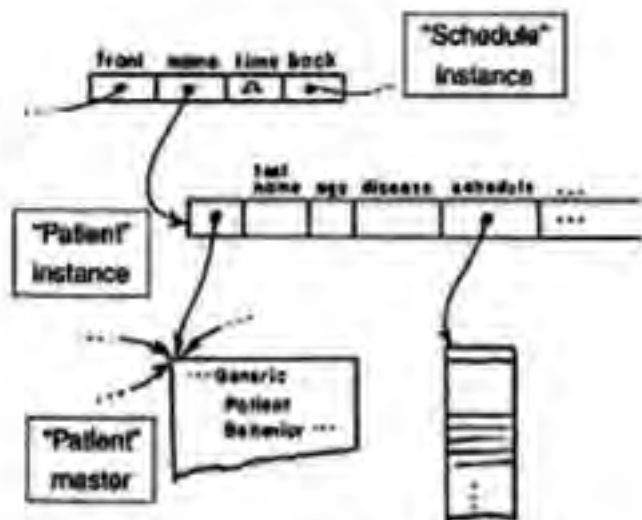


FIGURE 11.18 FLEX machine object structure [Kay 1969]

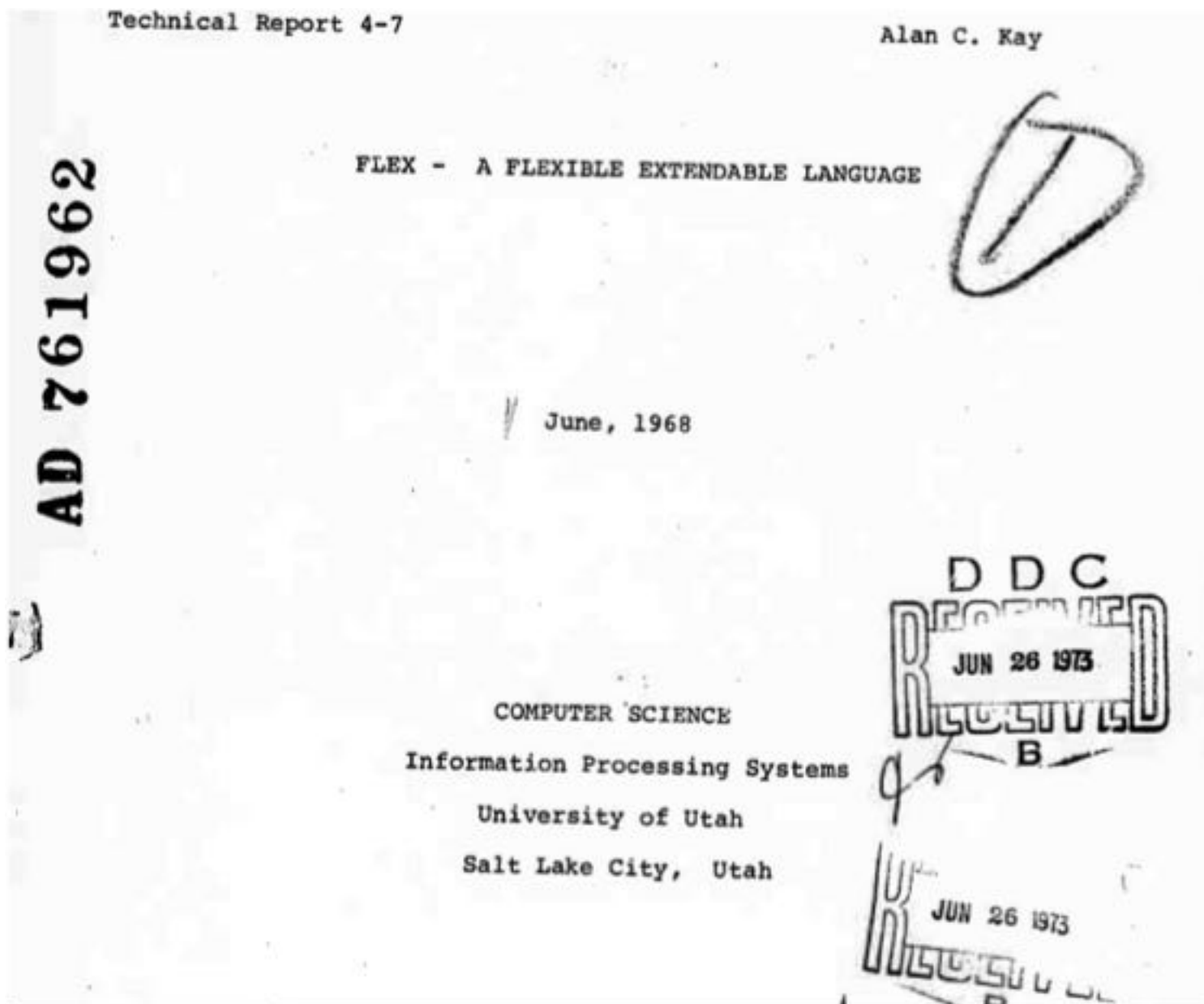


Alan Kay: *The Flex Machine* and *Dynabook* 1968-1969

“Abstract: The FLEX system consists of merged “hardware” and “software” that is optimized towards handling algorithmic operations in an interactive, man-machine dialog.

The basic form is that of a hardware implementation of a parametric compiler embedded in an environment that is well-suited for semantically describing and pragmatically executing a large class of languages. The semantic language is called FLEX, includes the compiler-compiler as a string operator and is used as the basic medium for carrying out processes. It is of a higher-level nature and may itself be used for describing many algorithmic processes. The machine itself is designed to be of the desk-top variety and sell at a low price. Because of these design parameters, many compromises in time and space had to be made to save money. The software system is implemented in read-only memory. To allow any possibility at all of debugging such a scheme, the algorithms involved were distilled down to their essence so that the entire system for the machine can be displayed (in flow diagram form) on a small wall chart. In many senses the described system is a “syntax-directed” computer” (Alan Kay: *Flex Machine Thesis* 1968 <http://www.chilton-computing.org.uk/inf/pdfs/AD0761962.pdf>)

The future of personal computing - both hardware and software was being mapped-out in the late 1960s by engineers and computer scientists like Douglas Engelbart, Alan Kay and Ted Nelson. In the age of the room-size Mainframe - this required considerable visionary genius.



Alan Kay: *Flex - A Flexible Extendable Language* 1968

Why I'm focussing on Alan Kay's brilliant achievements (that were inspired by Douglas Engelbart's *Augmentation* Demo, and the work of Jerome Brunner, McLuhan and others) is that these two innovators were together responsible for the great human-computer interface revolution that characterised the last two decades of the 20th century. The 'graphical user-interface' (or GUI) became the standard for personal computing, visualised by Engelbart in his *Augment* demo in 1968, emerging in tangible, commercial form first at Xerox PARC, then at Apple Computer - with the *Lisa* and the *Mac*, then soon after on most IBM-style personal computers courtesy of Bill Gates and Microsoft *Windows*, and from the early 1990s on Tim Berners Lee's *World Wide Web*. The GUI was also adopted by Apple in their revolutionary *iPhone* (2007) and *iPad* (2010) IOS multi-touch interface as a model for all smart-phone interfaces.

Later in 1968, Kay published his idea for the *Dynabook* - a portable 'personal' computer running *Smalltalk* - an object-oriented computer language, simplified so as to be suitable for children. So what, you say? But this was the very first visualisation of what a really 'personal', really portable, computer might be like, and how a computer might be child-friendly too. And Kay's observation that **'the best way to predict the future is to invent it'** is validated by Apple's *iPad* in 2010...though as yet there is no universal, built-in easy-to-learn child-friendly equivalent to *SmallTalk*.

The First Dynabook Idea – Fall 1968

Alan Kay



Alan Kay: the first Dynabook idea 1968

"Most ideas come from previous ideas. The sixties, particularly in the ARPA community, gave rise to a host of notions about 'human-computer symbiosis'. through interactive time-shared computers, graphics screens and pointing devices. Advanced computer languages were invented to simulate complex systems such as oil refineries and semi-intelligent behaviour. The soon-to-follow paradigm shift of modern personal computing, overlapping window interfaces, and object-oriented design came from seeing the work of the sixties as something more than a "better old thing." This is, more than a better way: to do mainframe computing; for end-users to invoke functionality; to make data structures more abstract. Instead the promise of exponential growth in computing/\$/ volume demanded that the sixties be regarded as ""almost a new thing"" and to find out what the actual ""new things"" might be. For example, one would compute with a handheld 'Dynabook' in a way that would not be possible on a shared mainframe; millions of potential users meant that the user interface would have to become a learning environment along the lines of Montessori and Bruner; and needs for large scope, reduction in complexity, and end-user literacy would require that data and control structures be done away with in favour of a more biological scheme of protected universal cells interacting only through messages that could mimic any desired behaviour. Early Smalltalk was the first complete realisation of these new points of view as parented by its many predecessors in hardware, language and user interface design. It became the exemplar of the new computing, in part, because we were actually trying for a qualitative shift in belief structures—a new Kuhnian paradigm in the same spirit as the invention of the printing press—and thus took highly extreme positions which almost forced these new styles to be invented."(Alan Kay : from the Abstract for *The Early History of Smalltalk* (1993) Importantly, when Kay wrote his *Dynabook* paper, the largest experimental LCD flat-screen was about 2" square! He coined the phrase: "the best way to predict the Future is to invent it." He invented it, and then the iPad eventually emerged courtesy of Steve Jobs and Jonathan Ives in 2010 - but still no user-friendly programming interface!

The images in *Z.E.E.P* reflect the increasing consumerism spreading from the USA, the Space-Race with the USSR, satellites, movies, fashion trends, scifi toys, especially toy robots, Disneyland, physiology-diagrams, bitmaps, integrated circuits and other techno-art graphics, pie-charts, colour charts - and the poor chimps who were sent into space to die.

Dick Higgins, with his wife the artist Alison Knowles, was also a founder member of *Fluxus* - the 'movement' created with George Maciunas in 1962. *Fluxus* was an adventurous, Dada-inspired - mixed-media, internationalist art/anti-art group of artists that included Daniel Spoerri, George Brecht, Wolf Vostell, Emmett Williams, Nam June Paik, Yoko Ono (etc). Higgins needed a descriptor for the trend toward 'mixed media', and his *Intermedia* paper attempts to create a partial definition of this new mode of creative working. Remember this is in 1965 - 30 years before the massive adoption of digital media made 'intermedia' a reality, as artists and designers realised the seamless nature of digital creativity - that the computer had become an all-in-one multi-media studio (combining the tools for manipulating words, images, design, video, models, animation, painting etc in one magic box - the desktop computer - in the 1980s/1990s.



Fluxus: Vaudeville
TouRnamEnt - Fluxus
Newspaper No 5
1965.

Maciunas, Higgins and other Fluxus artists thoroughly understood this intermedia trending in the arts: Yoko Ono combined *Performance* with *film-making*: Maciunas mixed objects - often suitcases or boxes as containers for *objets-trouve* - and, like his near contemporaries the *Situationists*, deployed periodic publications like this *Fluxus Newspaper* - the immersive mosaic effect inviting participation and interaction from the reader/participator. This 'field effect' also chimed with the latest theories of saccadic vision proposed by the Russian cognitive scientist Alfred Yarbus and published in *Eye Movements and Vision* (1967).

BOB DYLAN HIGHWAY 61 REVISITED



Bob Dylan: *Highway 61 Revisited* 1965. Like many of us born in 1944-1950, Dylan - born in 1941 - became our guiding-light, his albums the way-points of our coming of age, and his image reflecting the way we all changed in the early 1960s and for the rest of the decade. I was twenty in 1965 and looked back at my growing-up in rather the same way that Dylan examines his personal issues in *Like A Rolling Stone* - the definitive song of this album. It was the song that was most self-critical and the definitive cynical reflection on the hipster generation he had come to represent. Listen to it in relation to *Ballad of a Thin Man* (from the LP *Bringing it all Back Home* (1965) his critique of the kind of mainstream journalists who thought they knew what was going on: '[Something is happening here, but you don't know what it is, do you Mr Jones](#)'. And *Like A Rolling Stone* is his own self-reflection and acidic comment aimed at 'Miss Lonely'...and himself...

["Ahh you've gone to the finest schools, alright Miss Lonely
But you know you only used to get juiced in it
Nobody's ever taught you how to live out on the street
And now you're gonna have to get used to it"](#)

Bob Dylan: *Like A Rolling Stone* 1965



Syd Barrett + Pink Floyd: *Piper at the Gates of Dawn* (L.P.) 1966. Vic Singh's fragmented multi-image (with Barrett at the centre) hints at the turmoil of Syd's life as founder-member of *Floyd*, chief song-writer, and producer - with Norman Smith - of *Gates of Dawn*. Inspired by the ecstatic chapter in Kenneth Graham's *Wind in the Willows*, describing Mole and Ratty's vision of the nature-god Pan.

Apart from the fashionable absorption in English mysticism (Jonathan Miller's televisual treatment of *Alice in Wonderland* was broadcast this year too), Syd had discovered LSD (purportedly introduced to him by Storm Thorgerson, later to design album sleeves with his studio *Hipgnosis*, and my mate George Hardie. At this time the Floyd were managed by Peter Jenner and Andrew King - later to found Blackhill Enterprises and stage the Free Hyde Park concerts. Dave McWhinnie and I interviewed them for *Anarchy* magazine in the mid 1970s.

This debut album included: *Matilda's Mother*; *Interstellar Overdrive*; *The Gnome*; *The Scarecrow*; *Astronomy Domine*; *Pow R. Toc H*, and *Lucifer Sam* - this last named after Barrett's Siamese cat. In the US release (1967, See *Emily Play* was also included.

This has been described as the ultimate psychedelic album, and their live performances around this time - which included light-shows inspired by their early mentor Mike Leonard, whose *Lysergenic* oil-slides were included in Boyle and Hills *Liquid Light Shows* at the UFO Club. The Floyd were central to the counter-culture 'underground' scene in London, just as this scene was about to break-out into the mass media, with the Beatles *All You Need is Love* featuring in the BBC *Our World* first world-around television satellite hook-up in 1967. For myself, in 1967 I was wrapping up my DipAD degree show at Portsmouth College of Art - a selection of silk-screen prints, drawings and painted-wood sculptures celebrating various Modernist styles. With three colleagues - Bob Blagden, Gary Crossley and John Czaky, I helped create an audio-visual installation that fused together a tape-recorded sound-mix, three Carousel projectors, an Aldis large-format slide projector and 8mm movie projector in a show we invented called *Krystal Klear in Warp Drive* - synthesising and blending the sounds and visuals of Saturn 5 Rockets taking off, The Ronettes *Walking in the Rain* (1964) binding it all together. The intent was to create a multi-sensory ('synaesthetic'), immersive experience that summed our impressions of the mid-late Sixties, and tried to indicate how hip we were in the McLuhanesque, Tom Wolfe-inspired, Modernist Light-Show world we imagined. At this time we were renting a spacious flat in a Georgian House reputedly once owned by Arthur Conan Doyle - it was cool and white, and a perfect canvas for aspirant art students all doing interesting work - John Csaky was building a full-size (20ft diameter) Geodesic dome in the College forecourt, our mate George Hardie had already moved on to Central St Martins, Gary and I had places on a post-grad course at Hornsey Light/Sound Workshop, John had signed-up for the Royal College of Art...And from 1966, I had a lovely wife and a baby daughter, terrific thrills as Ronnie Foulk helped find us a great modern flat in North Finchley, not far from Hornsey, and we began life together in London, feeling very sophisticated...



Bob Dylan: *Blonde on Blonde* 1966. (photos: Jerry Schatzberg)

This is widely regarded as one of Dylan's very best albums, and with *Visions of Joanna*, *Sad Eyed Lady*, *Just Like A Woman* and Dylan's experimental electric-folk-rock style emerging, The previous year, I had been in Royal Albert Hall, thrilled with the International Poetry Incarnation - the flowers being given away outside, the underground poets, event itself, with Barbara Rubin and Peter Whitehead filming the entire event, the other hipsters there; the poetry - and the fact that we knew then that there were others just like us. And the 1966 Dylan performance at the Albert Hall was just as thrilling. In an era when social media implied your actual presence - on a march, at a demo, at a concert, or a festival, then recognising those with similar tastes to your own - so even walking through the great circling corridors of the Albert Hall - seeing who else was there - even this was thrilling. Then the performance itself: the first half acoustic, the second half a thrilling leap into Folk-Rock with electric instrumentation and Dylan setting the pace into the Now and into the future - I couldn't understand those who wanted to 'fix' an artist as great as Dylan in one particular genre or period. At Art School we were encouraged to experiment in both form and content - this was what being an artist was all about. And being 'just' a performer wasn't Dylan's style at all and we loved him for it. Fuck the folkie recidivists we thought. And in the box just below mine there were the four Beatles - each with a blonde woman companion at that time - also testifying to the artist-Dylan. After the concert we went to Finches in 'Sunny Goodge Street'. Fitzrovia just to soak up and distend the joy of the evening with pints of Guinness and camaraderie - the lovely Roz Parker was my girlfriend then. Life was good.

By the mid-Sixties then, it was clear even to *Time Magazine* that something was happening with the younger generation, and that 'Swinging London' - even if to *Time* this was just mini-skirts, long-hair on men and Carnaby Street - was part of it. But the emerging counter-culture was much, much more diverse than the commercial frivolities and the nascent Mod scene, it pervaded music - both pop and 'serious'; it inspired the *avant garde* in Art - from Graham Stephens pneumatics to the Expo67 multi-screen light shows and Warhol's *Exploding Plastic Inevitable*; it was present in pop-art, in op-art, in Performance-Art, in Happenings, in the Underground press and underground comics, in Conceptual Art and Concrete Poetry, in Buckminster Fuller's geodesics and - and the drop-out *Dome Cookbook* culture he inspired, it was in Burnham's *Systems* thinking - and it had even encroached into Television: Patrick McGoochan's *The Prisoner* (1967) had rung all kinds of bells with the Underground and quickly became a cult series - because it married surrealism, anti-establishment Cold War comment, scifi ideas - and very English whimsy (the penny-farthing logo, the setting at Port Meirion, the Edwardian-style summer blazers); and Brian Kneale and Michael Elliot's *The Year of the Sex Olympics* (1968); Peter Watkins: *The War Game* (1965); and Philip Saville: *The Machine Stops* (1966) - and in the pop-music sphere, the Beatles had become the most influential avatars of the counter-culture, first in the BBC's *Our World* singing *All You Need is Love* (1967) and then that same year their masterpiece album *Sgt Pepper's Lonely Hearts Club Band* - with worldwide sales (by 2017) of over 32 million!

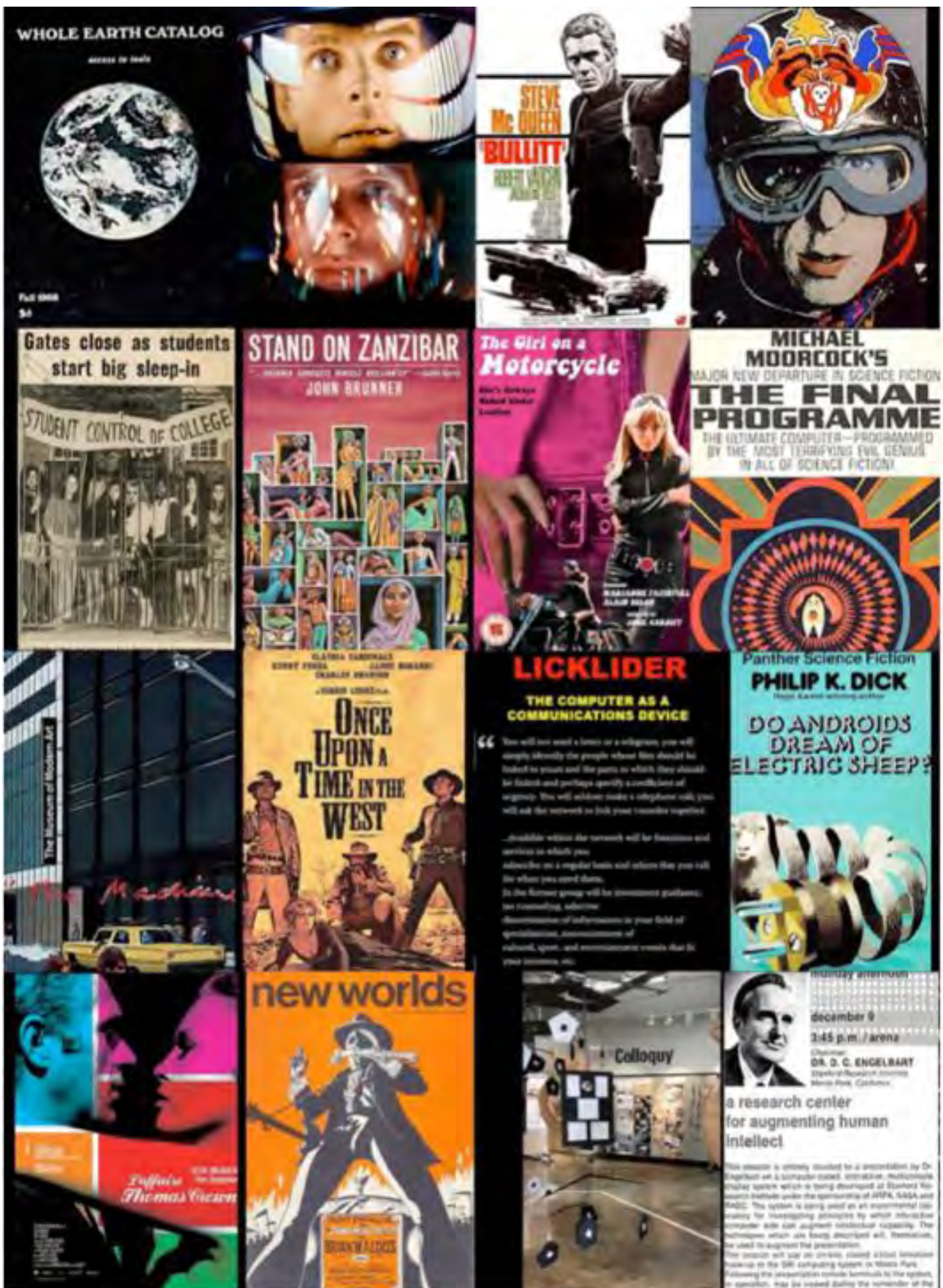
these in one of the other great musical innovations:



The Beatles: *Sgt Pepper's Lonely Hearts Club Band*: Peter Blake's cover-design 1967. The montage of cultural heroes - including Aleister Crowley, Lenny Bruce, William Burroughs, Karl Marx, Oscar Wilde, Aubrey Beardsley, Lewis Carroll, Mahatma Gandhi, Karlheinz Stockhausen, and other personal heroes - many of whom resonated with the spirit of the times.



Peter Blake + The Beatles: *Sgt Pepper's Lonely Hearts Club Band*: Peter Blake's cover-design 1967. Keys like this are available on the web - the montaged portraits are mostly of those artists, scientists, philosophers, film-stars, sportsmen, writers and poets suggested by the Beatles themselves plus a few of Peter Blake's own 'favourite heroes'. It's impact was enhanced by Blake's then partner Jann Haworth (the 3d mannequins). This is an award-winning album-sleeve design by one of the most popular of the British pop-artists whose work became famous in the early 1960s - it appeals on many levels: first because it helped identify the huge range of interests enjoyed by the four Beatles; secondly by placing the Beatles in this context, it identifies them with their heroes - typically Lennon wanted to include both Adolf Hitler and Jesus Christ - and establishes their intellectual and aesthetic credibility - it indicates how 'seriously' they took themselves, and finally, it's what every fan wanted - it acts like Daniel Kramer's great photograph of Bob Dylan and Sally Grossman on the cover of *Bringing it All Back Home* (1965) which is essentially a catalogue of Dylan's tastes and influences in the mid-Sixties. Of course the Pepper sleeve looked great, and the 12" LP sleeve was a great carry-on 'badge' of one's own cultural identity. Almost exactly the opposite effect was created by Richard Hamilton in his cover for the Beatles' *White Album* (aka *The Beatles* 1968) - their double-album follow-up to *Sgt Pepper*, designed by Richard Hamilton, working with Paul McCartney (the most modernist *avant-garde* of the group), the sleeve has no pictorial or textual content at all - just a discretely 'blind-embossed' '*The Beatles*' in the international-style font *Helvetica* stamped crookedly on one side of the square cover, with a 'limited edition'- style 7-digit unique number, further asserting its claim to be a work of art. How cool could you get? The album's very plainness made it very easy to find in the record racks in stores. It was a clever marketing ploy. Plus Richard Hamilton was the most 'intellectual' of the older pop-artists - though I did want to see a sleeve designed by Eduardo Paolozzi too!



1968 Media Innovations: *Whole Earth Catalog*; *2001 A Space Odyssey*; *Bullitt*; *Yellow Submarine*; *Hornsey Student Sleep-In*; *Stand on Zanzibar*; *Girl on a Motorcycle*; *The Final Programme*; *The Machine at the End of the Mechanical Age*; *Once Upon A Time in the West*; *Computer as a Communication Device*; *Do Androids Dream of Electronic Sheep*; *Thomas Crown Affair*; *New Worlds SF*; *Cybernetic Serendipity*; *Engelbart: Augmenting Human Intellect* - all in 1968 - an annus mirabilis!



Tony Rickaby: *Light/Sound Workshop* sample 35mm slide 1967-68: This was an especially interesting time for me, developing audio-visual work at Hornsey Light/Sound Workshop - part of the Advance Studies School. This (above) is indicative of the work that Tony Rickaby was producing at this time - the clever sandwiching of extreme-contrast black and white templates with colour slides produced this kind of multi-image slide that amplified the splintered, fragmented nature of the imagery Rickaby was focussing on at that time. 1968 was a spectacular flood of inspiration in itself, coming on top of a decade that had introduced us to Auto-Destructive Art, Happenings, Concrete Poetry, Jazz Poetry, Swinging Satire; Multi-screen Movies and Audio-Visual Displays, Bob Dylan, British Blues, the Mods (aka the *Soho Modernists*); serious SciFi in films, magazines and comics; the *Beatles*, the *Stones*; the world-wide projection of British fashion and popular music; William Burroughs; *Expo67*; Buckminster Fuller and the *World Game*; the 'new journalism' of Tom Wolfe and Hunter S. Thompson; the emergence of environmentalism; the public emergence of the Underground/Counter Culture, serious Pop Art; Cybernetics, computer arts - in graphics, poetry, animation, music...

Me and my mates were soaking up bits of this new radicalism in art and technology especially, in finding our way through the maze of adventurous new art and the new technologies of a/v, of video and video cameras-tape recorders - of systems- and conceptual art, of performance, of *Fluxus*; and rediscovering the new relevance of the *gesamtkunstwerk*; the art of the *Ballets Russes*; Aubrey Beardsley, and the early Modernists - of Russian Revolutionary Art, the Cubists and DADA, Surrealism; and discovering for ourselves J.K. Huysmans, Oscar Wilde, George Gurdjieff and Alistair Crowley - and even Samuel Butler's *Erewhon* (which was referenced in Frank Herbert's *Dune* (1965) as the *Butlerian anti-computer Jihad*) the catalytic power of hallucinogenic substances; the *New Wave* in Film; and (first-hand) the importance of our social media of the time: the protest marches, the festivals, the happening-like shows of the *Poetry incarnation*, the *14-Hour Technicolour Dream*, the UFO club and the power of fashion. It was a complete buzz of ideas, art histories, learning, experience, discovery and inspiration - a perfect mix for a teenager!



Nigel Kneale (writer) + Michael Elliot: *The Year of the Sex Olympics* 1968. No, it's not just a sex romp. Its good scifi written by Nigel Kneale (The *Quatermass* series), and importantly, it's a prescient glimpse of the future of television. *The Year of the Sex Olympics* is a game show like a raunchy *Big Brother*, with a sardonic voting audience scoring participants upon their performance. This was pretty advanced even for the flower-power year of 1968, and (what is important) it was one of the *first television programmes to attempt to visualise the future of television*. Kneale's vision was modelled upon H.G. Well's and on George Orwell (in the mid-1950s Kneale had adapted *Nineteen Eighty-Four* for the BBC) - a future where a small elite run the media, feeding the masses and keeping them docile with a hybrid of sport and pornography entertainment called *SportSex* and *ArtSex* - but interest wanes, and the fictional TV exec Ugo Priest invents *The Sex Olympics*, in which couples are stranded on a bleak island, without any modern technology, and their attempts to survive are broadcast around the clock. Sound familiar? Leonard Rossiter stars - with a very young Brian Cox.

As I mention above, this was a real revelation to someone doing a post-grad year at the Hornsey Light/Sound Workshop, and fascinated with the potential of audio-visual and motion-picture media. The dominant media in any era seem to pass largely undetected by critical observers – (as McLuhan said – its the artists who appear always to be ahead of their time – and it takes much longer for a critical response). And here we have two artists – Nigel Kneale and Michael Elliot – creating a show that is a remarkably prescient vision of where we are now – some 40 or so years later. There wasn't another TV show like this until Orson Welles exploration of the potential of VR in *F for Fake* (1972) and John McGrath exploring television chromakeying techniques in his delightful *Adventures of Frank* (1980). And along with these aesthetically innovative shows, we had enjoyed the cutting-edge of television satire (*That Was the Week That Was*, the stand-up/satirist Lenny Bruce at the *Establishment Club* and pop-cult series like *The Avengers* (1961), *Danger Man*, and latterly *The Prisoner* (1967-1968). And we had Peter Watkins' stark realism in his *The War Game* (1966). More recently in the 21st century we have the montage innovations of Adam Curtis (*Everything Going According to Plan* 2013, *HyperNormalisation* 2016, *Can't Get You Out of My Head* 2021).



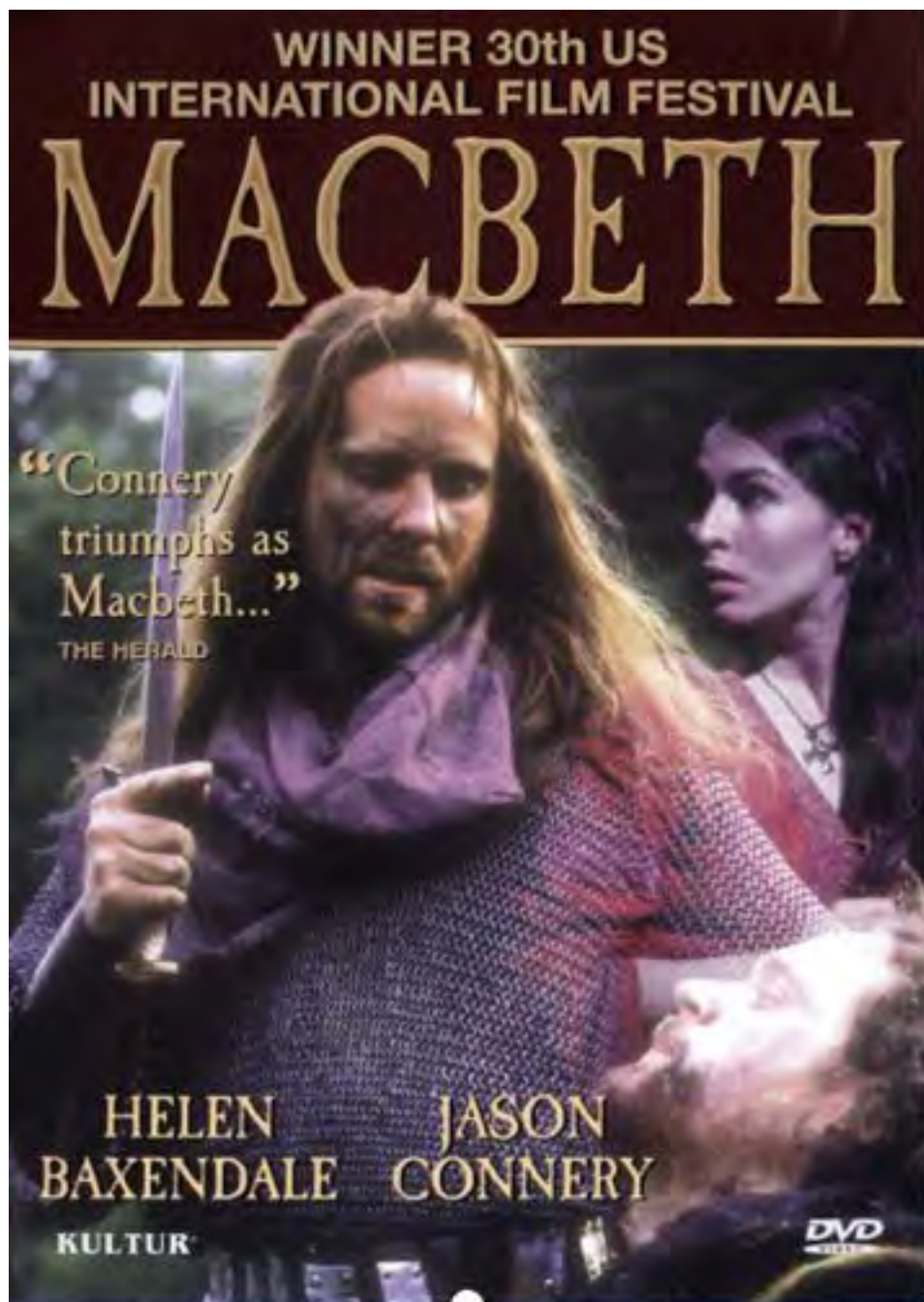
1975 Bob Cotton: cover for *Anarchy* Series 2 number 5 (edited by Dave MacWhinnie): *The Reichstag Fire*. MacWhinnie was a talented student at *East Ham Graphics*, and we collaborated on several projects including *100% Studios* - a graphics and illustration collective based in Notting Hill. This was a fun period - I was a full-time lecturer at East Ham Graphics, then run by Valerie Allam as a mixed media creatives venture - we ran a Foundation Course as well (lead by Roger Jeffs), and we helped students develop their talents in fine art, graphics, animation, film editing and direction, television and comic strips (remember Barry Smith's *Conan the Barbarian* for Marvel Comics?) - essentially whatever medium they wanted, and pulled in expert practitioners to monitor them. A lot of us teaching on this course were from a fine-art background, and included John Bowstead, Roger Jeffs, Tony Rickaby, myself, Gary Crossley. Later, in the 1980s we developed, designed, built and funded a *Computer Graphics Workshop* with a dozen workstations and a powerful *Spaceward Paintbox*, and means of outputting to film and video. We won several large-scale Government awards for developing research in desktop publishing - graphic design training, hypermedia courseware and publishing... it was fun - we published '*High Bandwidth Panning*' (1989) - one of the earliest 'hyper-magazines' using sets of floppy-disks and Apple's *Hypercard*. Valerie went on to become a creative director and Director at Wolff-Olins Agency.



Barry Windsor Smith: *Conan the Barbarian* Marvel Comics 1970. Barry Smith - an exemplar of the success of the open-ended Easy Ham Graphics HND course - in those days when experimentation and individual student-focus - and *student-centred project-based learning* married with a wide range of staff expertise and expert visiting lecturers - practising professionals, and individual tutorial guidance meant student graduates finding successful careers across a range of media production and practice. Barry Smith brought new possibilities in style and narrative to Marvel, so long dominated by graphic styles developed by pioneers like Jack Kirby, and Steve Ditko...

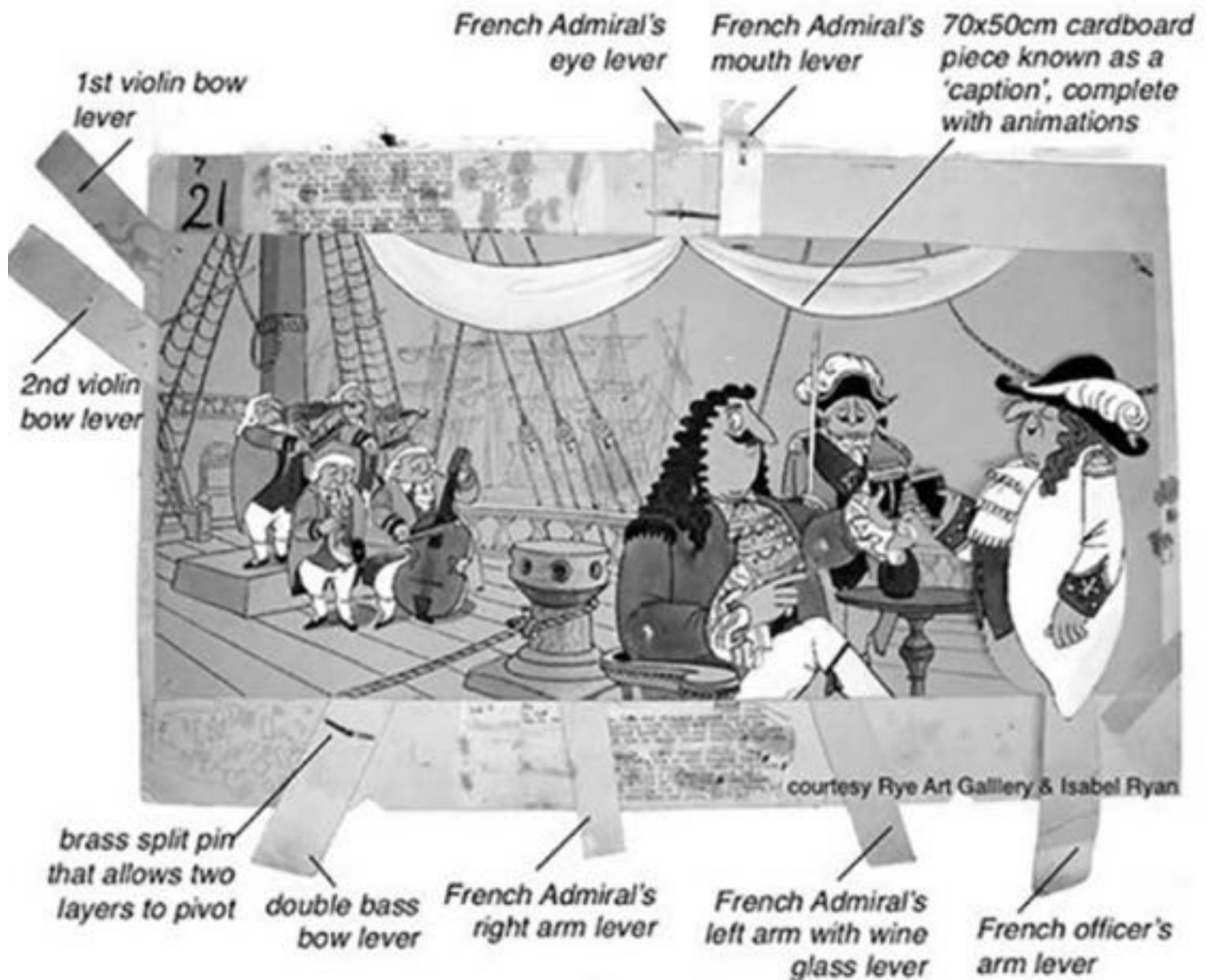


Barry Windsor Smith: *Conan the Barbarian* Marvel Comics 1970. Stan Lee's stable of writers and artists - and colourists, inkers, letterers etc - was improved and diversified by artists like Smith, whose original style reflected the gothic origins of Robert E. Howard's muscular hero, and contrasted with the dominant styles of comic-strip treatment fostered by Stan Lee and the masterly Jack Kirby 30 years earlier.



Dave MacWhinnie - executive producer on this Jeremy Freeston-directed adaptation of *Macbeth* - with a young Helen Baxendale and Jason Connery - was also a graduate of East Ham Graphics. MacWhinnie set up a commercially successful video production company in Edinburgh, bought the UK rights for East German film archives and produced several series of war-documentaries as well as producing several dramatic feature-films like *Macbeth*.

I was just joining the staff team at East Ham Graphics in 1970, when the young Barry Smith was already becoming famous with his *Conan* innovations, and spent his whole time drawing, and MacWhinnie was a third-year student making experimental short-films, and already doing some part-time sub-editing for *Anarchy* magazine. Barry Bliss - the future cult film-director was experimenting with 8mm and 16mm film. We had professional support from practising illustrators like Michael Foreman, photographers like Billy Hannah, Roy Giles and Derek Coutts, audio-visual artists like Malcolm Lewis, animation from Richard Williams, lots of graphic designers and typographers - and especially John Ryan and Peter Hawkins and their team demonstrating the real-time, cardboard cut-out rostrum animation of Ryan's *Captain Pugwash* - a difficult, hilarious and balletic performance that produced relatively cheap television animations from the 1950s. Cheap. because although the technique was athletic - with the team moving around the rostrum-camera almost with balletic movements - it could be shot in real-time, with Peter Watkins' voice-over impersonations of the characters recorded and played-out on monitor speakers to choreograph the whole team.



John Ryan, Peter Hawkins and Alfred Wurmser: Animating *Captain Pugwash* (1950s -60s) the basic John Ryan *master-illustration*, with labelled paper-tag-levers to manipulate and animate the characters - of course all outside the camera's *field of view*, the team wearing slippers to reduce noise.. the whole field of pre-digital animation was crude but very effective and cheap. And all choreographed in real-time! So the East Ham Graphics course was as innovative as it was informed by the professional artists, designers and engineers who gave occasional lectures, talks and demos - and the quality of the artists and designers who ran the course, as well as the quality of the students who attended. We were so pleased with this freedom to create and co-create, and to customise our course curricula to accommodate our experiences at Ealing Ground Course, at Portsmouth, at Hornsey, at the School of Communication Arts, at the Slade, Royal College, and in the nascent 'Cultural Industry' emerging from the previous decade of innovations in fashion, art, music, technology, Film and Television, graphic-design - and in *ideas*. We were having fun tailoring these strands to student talents and potential - trying to develop innate talent in whatever medium seemed most promising for the student, using the Fine-Art educational paradigm of 'student-centred, project-based learning' - a generalist-specialist approach.



Barry Bliss: *Art Is...* 2013. Bliss has gradually blossomed as a cult independent director, supported by a coterie - a troupe - of established and upcoming actors. Bliss was one of my students at East Ham Graphics - our free-form curriculum - more fine art than graphic design - it was mainly run by artists - combined with working professionals in film, photography, illustration, animation (etc) produced some great results...

As we approached the 1970s, several strands of Sixties cultural developments began to rapidly converge: the Art + Technology developments; Computer-based , computer-generated art and cybernetics; System thinking, and System Theory; Multimedia and Audio-Visual work; Cultural Fusions and Hybrids; Conceptual Art; Art-Pop, Folk-Rock and other music hybrids; experimental art education; environmental art - all these factors seem to merge into new forms - celebrated at Jasia Reichardt's *Cybernetic Serendipity* at the ICA (1968), Pontus Hulten's *The Machine as Seen at the End of the Mechanical Age* (MOMA 1969) and Kynaton McShine's *Information* exhibition at MOMA NY (1970) and in Gene Youngblood's *Expanded Cinema* book of 1970 - a collation of audio-visual developments of the previous decade or so.

Now, consider this in the light of the network technologies and human-computer interface software being developed at ARPA - technologies that would soon help create the Internet, e-mail and within a few years, the graphical user interface for personal computers.

It seems to me that, remembering my visits to Vermont and to Venice, California in the 2000s, that the Sixties had a long-lasting cultural impact on the world as a whole, not least in the lifestyle changes made back then - the liberation of the sexes and our sex lives, the freedom to wear what were then unconventional clothes, and to set fashions that have become and remained, *the norm*. Also in the Sixties we invented or re-invented several important art-forms that changed and expanded our cultural horizons. These include: the impact of *Fluxus* from 1962; **auto-destructive art** (Metzger, Tinguely 1960); **multi-instrument, multi-track music-recording** (Spector: *Wall of Sound* (1958); Beatles: *Sgt Pepper* 1967, Beach Boys: *Surfs Up* (1971); **Pop-art** (Paolozzi, Hamilton, Johns, Warhol, Lichtenstein etc); **Op art** (Brigit Riley, Victor Vasarely), **Kinetic art** (Schöffer, Vasarely, Malina, Tinguely, Soto etc), **generative computer art** (Pask, Nees, Vanderbeek etc), **artificial intelligence-based art** (Cohen's *Aaron* 1969, Feigenbaum: *Mycin Expert System* 1965); **audio-visual (multi-screen) art** (Warhol: *Exploding Plastic Inevitable* 1966, works at Expo67, Hornsey Light/Sound Workshop 1968); **video and television art** (Paik, Vasulkas etc.); **performance art** (Schneeman, Ono), **happenings** (Cage, Kaprow, Hansen); **mail-art** (Johnson, Berman, Fluxus etc); **comic art** (Druillet, Forrester, Griffin, Moscoso, Crumb etc); **pop-festivals** (Beaulieu, Newport, Woodstock, Isle of Wight); **animation-art** (Yellow Submarine, Stan Brakhage, Schneeman etc); **poster art** (Peter Max, McInnery, Moscoso, Wes Wilson, Martin Sharp, Gilbert Sheldon, Michael English etc) ; **new wave movies** (*Bonnie and Clyde*, *Easy Rider*, *Two-Lane Blacktop*); **television content** (*Sex Olympics*, *The Prisoner*, *Culloden*, *The War Game*); **film optical effects** (Trumbell: *Star-gate sequence* from *2001 A Space Odyssey*,); **film prosthetic make-up** (Schnaffer: *Planet of the Apes* 1968); **environmental protest songs** (Joni Mitchell, Neil Young, Yardbirds, etc - 1966-1970); **interactive movies** (Činčera: *Kino-Automat* 1967); **multi-screen movies** (Wadliegh: *Woodstock* (1970), Fleischer: *The Boston Strangler* 1968, Jewison: *The Thomas Crown Affair* 1968); **Conceptual Art** (*Art-Language* Atkinson etc 1968); **proto-cyberpunk novels** (Brunner: *Stand on Zanzibar* (1968); **Cybernetic Art** (Pask: *Colloquy of Mobiles* 1968); **Hypertext** (Nelson and Van Dam 1969); **Cybernetic Poetry** (Knowles and Vanderbeek 1964, Brautigan 1967); **Speculative Fiction** (Moorcock: *New Worlds SF* 1966); **Future-casting** (Technology Forecasting McHale, McLuhan, Kahn, RAND etc); **Systems Theory and Systems Art** (von Bertalanffy, Burnham, late 1960s); **Media Theory** (McLuhan, McHale 1963-1969, Enzensberger etc)... and the rest, let alone the increasing accent on Multimedia. Immersive experience, Interactive-art - and the rest.



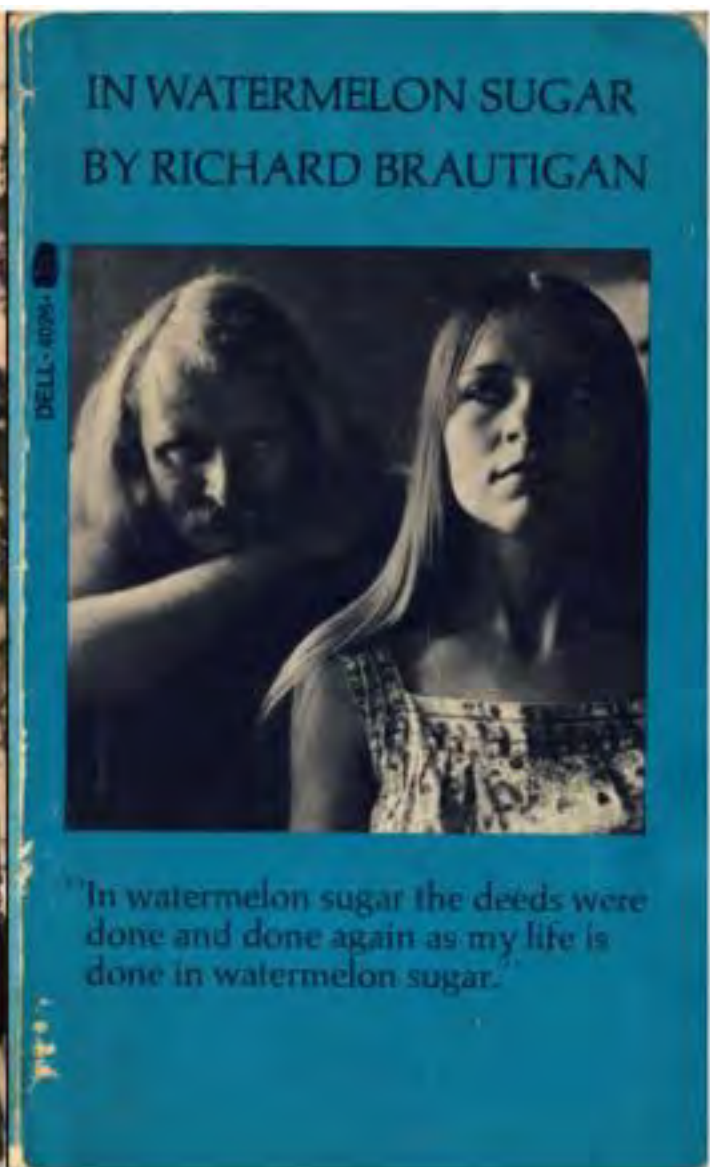
Ted Nelson and Andries van Dam: *Hypertext Editing System* 1967.

OK. So by the end of this fabulous decade, the tools for the construction of our contemporary world-wide web-media were beginning to appear, and the visions of ‘how we may think’ (from the *Memex* idea envisioned by Vannevar Bush in 1945) and the global ‘*Mundunaeum*’ information system conceived by the Belgian information-scientist Paul Otlet in the late 1930s, were beginning to be fleshed-out in technical reality. JCR Licklider’s 1960 paper on *Man-Computer Symbiosis* and his 1962 vision of an ‘*inter-Galactic (computer) network*’ was the lynch-pin, followed by Douglas Engelbart’s *Augmentation* research at Stanford; Licklider and Robert Taylor’s *The Computer as a Communications Device* (1968) - began serious thinking about the implementation of the ARPANET (1968-69) - what would become the *Internet* in 1973. This soon to be global network was the system that would eventually carry *Hypertext* and digital media around the world - a process made user-friendly by Berners Lee’s brilliant *World Wide Web* in 1989-1993. After this we are in the modern world of digital media, websites, access to nearly all information, social media, online video and television, streaming music, online games, *et al.*

(see Vannevar Bush: As We May Think in Atlantic Monthly 1945 + Bob Cotton & Richard Oliver: Understanding Hypermedia 1993 and The Cyberspace Lexicon 1994))

And as you can see, these digital media, and the forms they enabled, adopted and adapted in the 1990s and 2000s were also influenced by the media-art experiments of the *avant garde* and the *counter-culture* in the Sixties - all the stuff we’ve covered in this picture-essay - the media-art innovations like jazz-poetry, jazz-rock fusion, concrete poetry, street fashion, happenings, experimental film and television, performance arts, animation, special effects and animation - and ideas like ecology, the environment, social protest activities, the transformational power of music, advertising and propaganda, ‘new politics’, new journalism (etc) all these impacted on 21st century media. Take for example Ivan Sutherland’s innovations in interactive computer graphics and simulation (Sutherland: *Sketchpad* 1963), and the 21st century spectacular special effects and computer graphics of Marvel movies - and all the other fantasy and science-fiction movies made in our time. Indeed science fiction itself had graduated into a serious genre and speculative art-form in movies like *Dr Strangelove* (1963), *2001 A Space Odyssey* (1968), *Planet of the Apes* (1968) and *Silent Running* (1972).

The critic who synthesised (some of) these media-art developments of the Sixties was Gene Youngblood, in his *Expanded Cinema* of 1970 (see later)



Richard Brautigan: *Trout Fishing in America* 1967 + *In Watermelon Sugar* 1968.

Brautigan quickly became a cult author for the emerging counter-culture (then labelled indiscriminately as 'hippies' by the mass media). 'Hippies' was media shorthand for the Sixties generation interests that spanned environmental concern, exploration of psychedelic substances, flower-power, anti-consumerist alternative-lifestyles, anti-war protest, civil-rights (etc) - and sometimes all of these together! Brautigan was half 'Beat', half Hippie, and a bit of a Whitmanesque survivalist - searching for a philosophy and way of life appropriate to the time. Billy Collins - the US poet laureate, described Brautigan: "I think he just fell between the generations. And I know from reading a book by his daughter, lanthe, that he really didn't want to be identified with either. But he did give off a sense of being a guy from another time and I think in "*Trout Fishing in America*," one of the under songs in the book is a kind of lament for the passing of a 19th century, or even earlier pastoral America and its replacement by an industrial America." (Brautigan's Surreal Story: '*Trout Fishing In America*' at <https://www.npr.org/>)

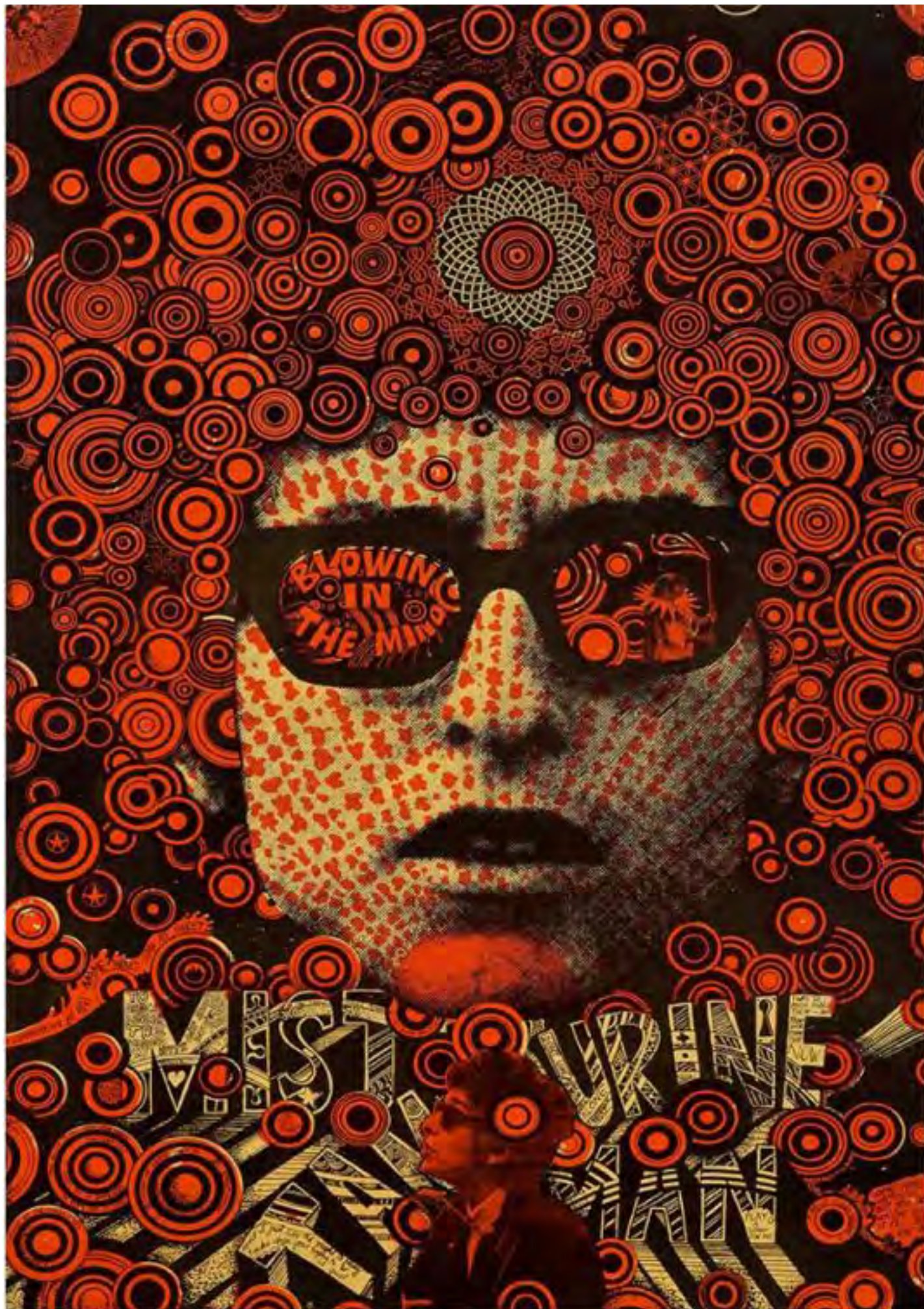
There's also something in *Trout Fishing* that points forward to Robert Pirsig's *Zen and the Art of Motorcycle Maintenance* (1974) - it's perhaps the mix of poetry, philosophy, wit, 'practice' (practical experience/lifestyle), prose and koanic *haiku* - a non-linear condensation in literature of all these approaches... (the Zen legacy from Beats like Alan Watts and Gary Snyder - and perhaps echoing Yoko Ono's and George Brecht's 'Event Scores'-cum 'poetic algorithms'), and coincident with Brautigan's astonishingly prescient *All Watched Over by Machines of Loving Grace* also (1967). In this way, *Trout Fishing* echoes the other increasingly hybridised intermedia arts characteristic of this last quartile of the Sixties.



Jim Haynes: *Arts Lab* Drury Lane 1967. Haynes' *Arts Lab* was an innovative contribution to this flux of intermedia arts experimentation in the later Sixties - it set a global example, and sparked a wave of local 'arts labs', as well as providing an inspirational exemplar for Nicholas Negroponte's '*Media Lab*' at MIT in 1985. The *Arts Lab* was a light-house attractor for those interested in the avant-garde arts. It was a crash-pad (allowing central London sleep-overs), as well as meeting place, with David Curtis' soft-floor - cinema in the basement, Malcolm le Grice's *Film Workshop*, an art gallery and performance space-cum lecture theatre. It conjoined the *avant-garde* with the street-level *underground* and offered the same buzz as going to the ICA (or today's Tate Modern). I was invited to introduce the bootleg film they covertly shot of Bob Dylan's performance at the IOW Festival in 1969., and as you can see from the poster (above) they also had unique viewings of contemporary on-the-edge films. Haynes was involved in setting up the *International Times* with Barry Miles, and his *Arts Lab* was also famous for the art-performances by the likes of John and Yoko, and David Bowie.



David Bowie at *Beckenham Arts Lab* (nee Folk Club). Like many aspirant young artists who had been inspired by Jim Haynes original *Arts Lab* Bowie helped convert his Beckenham Folk Club into an impromptu Arts Lab in the late 1960s. (<https://www.theartsdesk.com/new-music/flatshare-bowie-what-happened-next>). So, in the latter days of the 1960s, *intermedia Arts Labs* began to replace those havens of the underground, the folk and blues clubs. Other examples of the adoption of 'intermedia' of course were the clubs like UFO, the increasing genre-mix of the festivals, the adoption of audio-visual 'light-shows' at rock gigs, Mick Farren's *Phun City* event in 1970, the same year as our huge Jimi Hendrix, Miles Davis, Joni Mitchell and *The Doors* festival on the Isle of Wight, replete with fly-by hot-air balloons, Tiny Tim on banjo and anarchistic 'free-festival' endeavours by Farren himself.



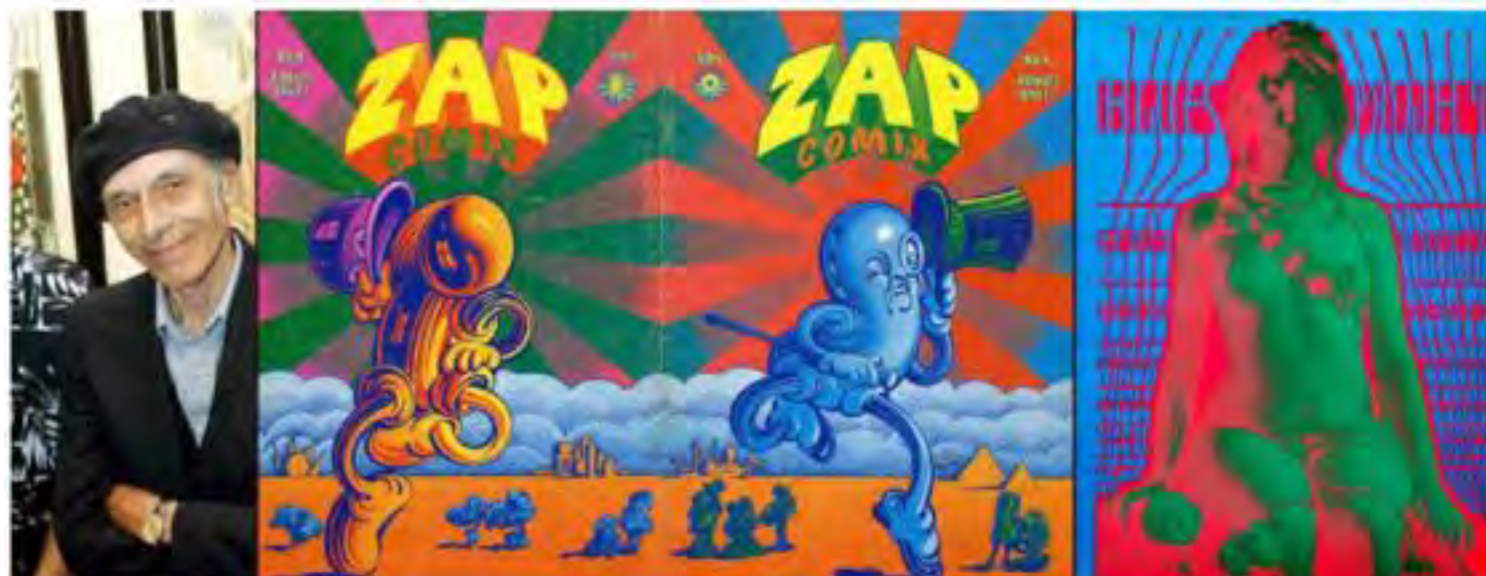
Martin Sharp: *Blowin' in the Mind (Mr Tambourine Man)* 1967. Sharp pays inimitable psychedelic homage to Dylan's 1964 masterpiece: *great art for a great song*. Hunter S. Thompson, another signature counter-culture artist dedicated his *Fear and Loathing in Las Vegas* to Bob Dylan 'for writing *Tambourine Man*'... '67 was a good year for comix and movies - features and rock-u-mentaries too:



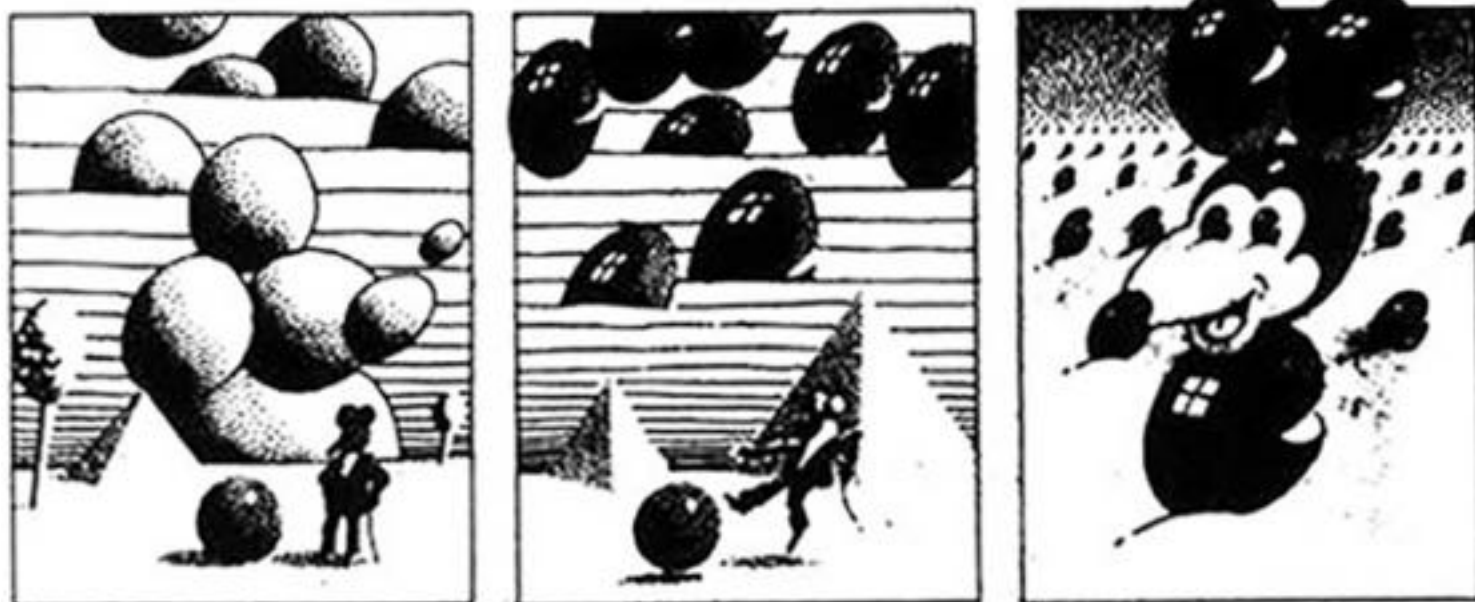
Donn Allen (D.A.) Pennepaker: *Don't Look Back* 1967. Pennepaker's on-the-button 'direct cinema' immersive approach to his coverage of Dylan's 1966 UK Tour - I saw Dylan at the Albert Hall that year, sitting in the box directly above the *fab four* and their blonde girls - and Pennepaker included the very first prototype 'pop video' - the *Subterranean Homesick Blues* sequence shot in an alley off Shaftesbury Avenue - with Ginsberg and Peter Orlovsky left-stage, and Dylan's hand-drawn, hand-held lyric prompt-cards - the opening sequence of the film, announcing a revolution in 'embedded journalism' and *Direct Cinema*....



Arthur Penn: *Bonnie and Clyde* 1967. And this was the feature that kick-started the revolutionary 'New Hollywood' of the late Sixties lauded by *Time* Magazine that year in its *New Cinema of Violence* issue. It was the film that showed how the younger generation of Hollywood directors - world-cinema cineastes and master film students all - and a new generation of cinema-goers, the majority of them college educated - wanted to disrupt the formulaic Hollywood feature-film, and throw away the old restrictions on sex, violence, real-life, and 'happy endings'. And this is what Arthur Penn did. *Bonnie and Clyde* retells the story of two brutal criminals whose exploits dominated the mid-West in the 1930s, and Penn uses realistic sex-scenes, very violent and bloody gun violence, the gritty life-style of the glamorised gangsters (played by Faye Dunaway and Warren Beatty) and their final bloody, bullet-riddled death in a police ambush. It was recognised that same year as a 'breakthrough' movie by *Time* Magazine.



Victor Moscoso: *Zap Comix* cover-spread + *Blues Project* poster 1967. Moscoso was one of the few late 60's rock poster artists with a formal art training - he studied at Cooper Union and at Yale (under Josef Albers - one of the pioneers of colour-harmony painting) - and was the first of this group of artists to experiment with photo-manipulation and halftone photo-silk-screen. I first came across his work in the wonderful collection of contemporary illustrators that Alan Aldridge had selected for his *Beatles Illustrated Lyrics* - a best-seller of 1969, and a catalogue of the leading illustrators of the time. Moscoso had the restraint of his fine-art and colour training, the wit of Bob Crumb, and the funkiness that comes out of working in the avant garde psychedelic community in San Francisco (where he taught at the Art Institute). The close colour tones - vibrato red/green, blue/orange, cerise/green - follow from the close use of colours that differ in hue but share the same saturation and brightness - and no doubt stem from Albers's teaching practice at Yale (Albers taught stained glass at the Dessau *Bauhaus* in the 1920s). Moscoso is a talented comic-strip artist - see his work on Bob Crumb's fabulous *Zap Comix*, where his strips appeared alongside two of my other favourite artists of this period - Rick Griffin and Gilbert Sheldon. The flourishing of poster and comic art during this period chimed with the eruption of underground or counter-culture magazines - like *OZ* - both using offset-litho presses and camera-ready artwork for low-cost publishing. Moscoso's work also illustrates the successful fusion of fine-art, graphic design and new print technologies (the photo-silk-screen poster for *Blues Project* above right).



Victor Moscoso: strip from *Luna Tune* in *Zap* #2 1969. Moscoso had a Herriman-like (*Krazy Kat*) graphical ingenuity and sparsity, and extrapolated Disney's *Micky* into surreal mutable landscapes. His strips are a celebration of serial graphic exploration - sparked by a visual stream of consciousness - rather than a literary narrative like most conventional comics. He was a master at this. BTW around this time, there also existed a *Mouse Liberation Front* - a group of comic artists intent on up-cycling Disney's *Micky Mouse* copyright!



Jann Wenner: *Rolling Stone* magazine from 1967 (John Lennon in Dick Lester's *How I Won the War* (1967) in RS #1 + Tina Turner in RS #2) .Looking more like a newspaper at first, *Rolling Stone* was unusual in print terms at this time. While most underground press used offset-litho (with its low-cost, pasteup, 'camera-ready artwork' methodology), Jann Wenner used *Linotype* machines to set hot-metal and print in letterpress. From the very beginning this music-dominated counter-culture magazine captured the *zeitgeist*, appealing to a whole new generation of intelligent and literate, college-educated youth, sophisticated in their drug and music habits, and reflecting a life-style emerging out of the con-fusion of the *avant garde* and an emergent mass-consumerism. His choice of writers and photographers established *Rolling Stone* as an important organ for this new youth market - writers like Hunter S. Thompson, Joe Klein, and the veteran jazz critic Ralph Gleason - who was a friend and inspirational colleague from the very first issue. Wenner's discovery of Annie Leibovitz as the first staff photographer for the magazine propelled her to fame, and ensured top-class, considered, portraiture for *Rolling Stone*. From my own perspective, I think *Rolling Stone* lost its way later in 1980s, but maybe the counter-culture was fading by then anyway.

Wenner's 1967 introductory statement explains his approach: **"You're probably wondering what we are trying to do. It's hard to say: sort of a magazine and sort of a newspaper. The trade papers have become so inaccurate and irrelevant, and the fan magazines are an anachronism. *Rolling Stone* is not just about music, but also about the things and attitudes that the music embraces. We've been working quite hard on it and we hope you can dig it. To describe it any further would be difficult without sounding like bullshit, and bullshit is like gathering moss."**

In 1969, I went to a *Friends of Rolling Stone* party at 'their' offices (in Hanover Square I think) Later just called *Friends*, then *Friendz*. *Friends of Rolling Stone* had been created in response to the closure of the UK version of *Rolling Stone* - after the first short-lived attempt. We wanted news and tittle-tattle about what was happening in America - we thought we 'knew' the scene in London. Anyway, Alan Marcuson and a few other extremist hippies befuddled by LSD and the crazy mix of radical politics, anarchy, culture fusion (etc) had started by appropriating the official *Rolling Stone* London offices, redecorating the walls with psychedelic graffiti, and 'ripping off' (Marcuson's term) as much of the graphics and photo-mechanical repro equipment as possible. Marcuson got entangled with extreme radical IRA drop-outs, and *Friends* faded away due largely to Marcuson's inability to manage a business without radical experimentation. Anyway the party was fun - Pete Townsend of *The Who* was there...



Patrick McGoohan: *The Prisoner* 1968. Innovative in its non-linear story-telling, its setting, its style and special effects, it's extension from the spy-fi *Danger Man* into psychedelia... A re-versioning and re-setting of McGoohan's early 1960s *Danger Man*, *The Prisoner* quickly became a cult, must-watch TV experience, fusing Cold War psychological experiments, Edwardian nostalgia, and Psychedelia.



This was an absolute phenomenon - a highly successful mass media TV series (an offshoot from *Danger Man* 1960-68), loaded with counter-culture and pop-art tropes such as surveillance (well, spy-fi), identity-theft, science-fiction, the Secret State, the Cold War paranoia - all this overlaid with a very English whimsical surrealism - such that it has become one of the most famous cult-series of all time, rivalling, and setting the stage for, David Lynch's *Twin Peaks* (1990), and Neil Gaiman's *American Gods* (2017). In a time of George Dunning's *Yellow Submarine*, Ken Russell's *Dante's Inferno: The Private Life of Dante Gabriel Rossetti, Poet and Painter* (1967) and Jonathan Miller's *Alice in Wonderland* (1966), *The Prisoner* brought the counter-culture into the front line of mass-media.



Ken Russell's *Dante's Inferno: The Private Life of Dante Gabriel Rossetti, Poet and Painter* (1967). The late Sixties brought a fascination with previous counter-culture heroes, and Ken Russell's feature-length TV and films married a drama-documentary-style with elements of surrealism and imaginative interpolation to the lives of artists and composers important in the previous century for stretching the moral and sexual boundaries of our culture. Dante Gabriel Rossetti - the leading Pre-Raphaelite was one such. played here by Oliver Reed with his lover Elizabeth Siddall (played by Judith Paris) and an all-star cast, including the poet Christopher Logue as Algernon Swinburne, and the artist and civil rights campaigner Caroline Coon as Annie Miller.



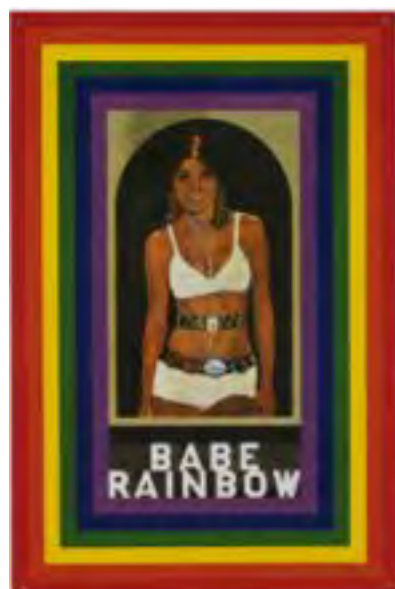
Judith Paris as Elizabeth Siddall. "The film concentrates especially on Rossetti's relationship with Elizabeth Siddal (Judith Paris), a milliner's assistant who became his model, his muse, his mistress, and eventually his wife. Siddal posed for many of the best-known paintings of the Pre-Raphaelites, including Millais's iconic Ophelia. Their relationship was a stormy one, complicated by her mysterious chronic illness, her addiction to laudanum, and her adoption as a protégée by the domineering John Ruskin."

(<http://themovieprojector.blogspot.com/2011/10/ken-russell-at-bbc-part-3-dantes.html>)



Ian MacNaughton (producer/director): *Monty Python's Flying Circus* 1969

This cult television series, created by the Python team - the animator/film-maker Terry Gilliam Graham Chapman, John Cleese, Eric Idle, Michael Palin and Terry Jones, nodded to the trend for Victoriana and the Edwardian Music-Hall that included clothes shops like *I Was Lord Kitchener's Valet* (Ian Fisk 1964) and *Granny Takes A Trip* (Nigel Weymouth 1966) and albums like the Beatles *Sgt Pepper's Lonely Hearts Club Band* (1967). As I've mentioned earlier, there was a surge of nostalgia in the Sixties, as popular painters like Peter Blake discovered the visual delights of the circus, wrestling stars, and other pop-memorabilia, including the delightful *Babe Rainbow* (1968 - below left) at this time there were exhibitions of Beardsley's drawings, and Jonathan Miller's *Alice in Wonderland* had been on television (1966):





Neil Armstrong: Buzz Aldrin on the Moon 1969. Astronaut Neil Armstrong photographs Buzz Aldrin (the second man to walk on the Moon) with his spec-proofed Hasselblad camera. The crystal-clarity of the space vacuum renders a brilliant sunlit images, with the helmet visor mirrored reflection of Armstrong and the Lunar Excursion Module behind him. Thus probably the most iconic photograph of the 20th century, history being recorded in high resolution. We had watched the moon landing on a tiny black & white TV screen on the Island in July 1969, while we were working on the Bob Dylan Festival of that year. This images summed the massive engineering achievement of the Apollo Mission, and President Kennedy's 1961 proposal to the American people: Kennedy proposed that the US "should commit itself to achieving the goal, before this decade is out, of landing a man on the Moon and returning him safely to the Earth." OK so in 1961, this was Kennedy's attempt to boost NASA's attempt to beat the Russians, who were so far the leaders of the 'space-race', with the first satellite, the first man in space (Yuri Gagarin 1961) , the first woman in space (Valentina Tereshkova 1963). The Apollo missions kick-started an interest in sci-fi and sci-fact:







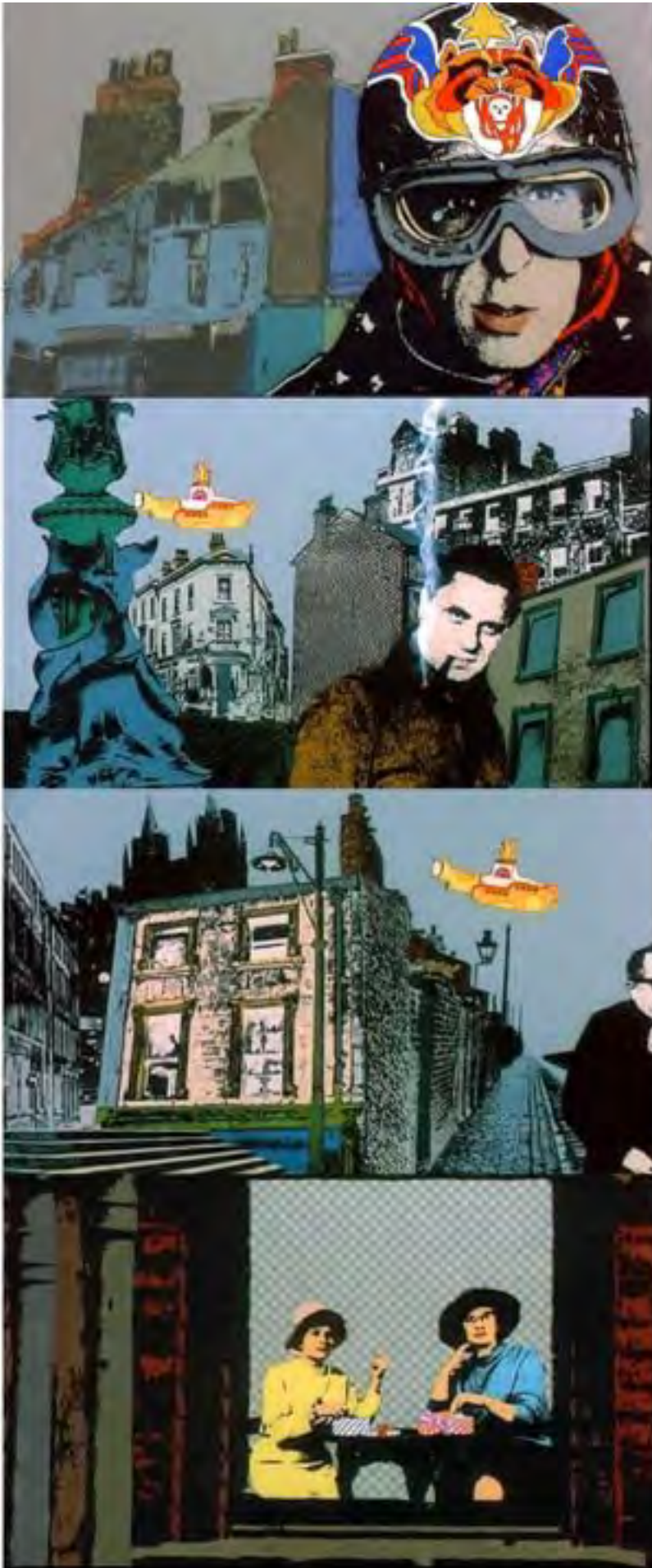
Norman Seeff: Patti Smith and Robert Mapplethorpe 1969. As the Sixties became the Seventies, avant-gardists like Patti Smith and Robert Mapplethorpe - both soon to be world famous for their art - were creating their own life-style in New York and, along with David Byrne, Blondie and other talented youngsters were setting the scene for Punk. Aren't they beautiful?



Franklyn Schnaffner: *Planet of the Apes* 1968 Not all scifi movies are as optimistic as *2001* of course. The developing story - and the culminating image - in Schnaffner's *Planet of the Apes* (above) starkly reminded us of the fragility of mankind's existence on planet Earth. In film-making terms, here it was the phenomenal prosthetic make-up that broke new ground. Invented by John Chambers - a master at maquillage - the sequence below illustrates how actor Roddy McDowell was transformed into Cornelius - a key character in the film.



Media-Art Experimentation in late 1960s, early 1970s. Deriving from the experimentation in mixed-media by groups like Fluxus, traditional (conventional) media-art specialisms had been progressively crumbling away, really during the entire 20th century, and by the late 1960s this 'multi-media' or mixed-media exploration underpinned several of the key works of this period (as listed previously). Here's just a few more:



Charlie Jenkins, working with director George Munning, produced this revolutionary sequence to illustrate the Beatles' *Eleanor Rigby* sequence in the Beatles *Yellow Submarine* feature-film (1968). Very excited to see this at the time - I believe my mate Dave Roe - who did the inspirational graphics for the Dylan Festival in 1969 - modelled for the helmeted figure (top) - it certainly looks like him, and he did know Charlie Jenkins. Jenkins' mix of sombre tinted photo-copies or kodaliths for the characters and city-scapes with Heinz Edelman's cel-animation yellow submarine drawings providing much of the continuity with the rest of the film, is very successful. Jenkins work was literally gob-smacking - revelatory - not since Dave Fleischer's *Out of the Inkwell* animations of 1917 or so had anyone used rotoscoping so creatively - Disney's famous *Roger Rabbit* was 20 years in the future. Airbrush and masking could be used to colourise the kodaliths, with cel overlays providing the motion. This emotive fusion of photography and cel-animation, and pop-music, mixed with live-action sequences of the Beatles themselves was a landmark example of the general trend from monomedia to multimedia. And consider how film itself was changed by the multi-screen experimentation of Canada's Expo67 (especially Colin Chapman's 'multi-dynamic image' technique in his *Place to Stand* 1967) - iterations of this in *The Thomas Crown Affair*, *The Boston Strangler*, and in the *Woodstock* movie between 1968-1970 were hugely interesting. My own multiscreen looped film of Hyde Park Corner - shown at MOMA Light/Sound Workshop/Archigram exhibition at Oxford in 1967 - had revealed to me the potential power of multi-image, multi-screen, spatially non-linear pictorial communications...



Norman Jewison: *The Thomas Crown Affair* 1968. The potential of multi-screen as a non-linear, meta-narrative tool for compressing meaning into audio-visuals and films, had been demonstrated clearly at Montreal in the *Expo67* World Exposition, with works by Josef Svoboda, Christopher Chapman and others. And here Norman Jewison, faced with an overlong edit, calls in Expo67 pioneer Roman Kroitor to design a multi-screen sequence for his feature *The Thomas Crown Affair*, with superstars Steve McQueen and Faye Dunaway. So for the first time in a modern commercial movie we have avant-garde multi-screen sequences entering mainstream film.

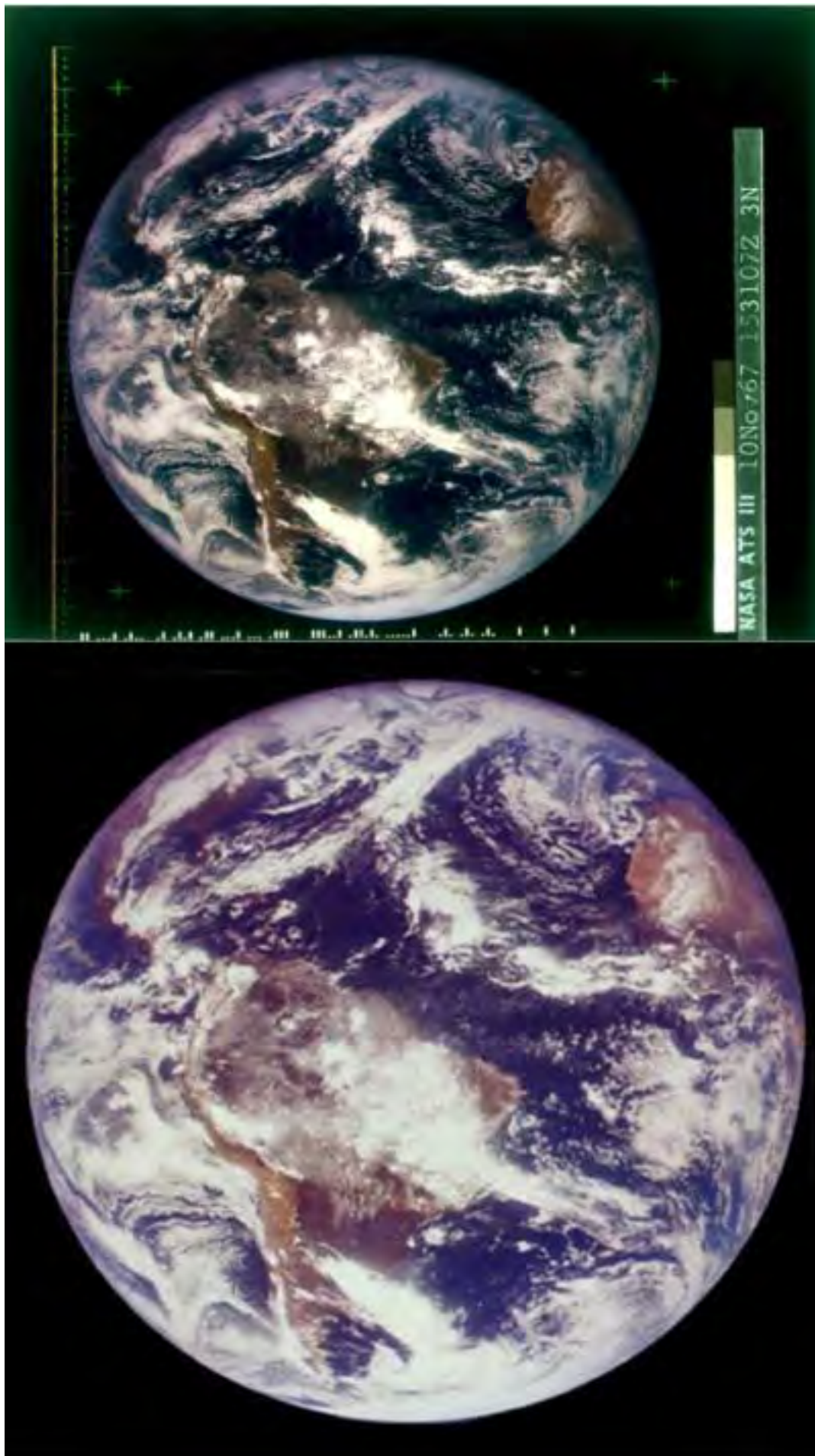


Jewison used the wide-screen potential of 72mm to create impressive close-ups during intimate scenes. Here's Dunaway - only a year or so after her debut in Elliot Silverstein's *The Happening*, and her great success as the poet-gangster in *Bonnie and Clyde* - both these films in 1967, then starred opposite Steve McQueen in *Thomas Crown*. She went on to star in Arthur Penn's unconventional new-age Western *Little Big Man* (1970), and Richard Lester's *The Three Musketeers* (in 1973). On both film and stage, Dunaway has achieved the status of an intelligent, multi-award winning, consummate actor.

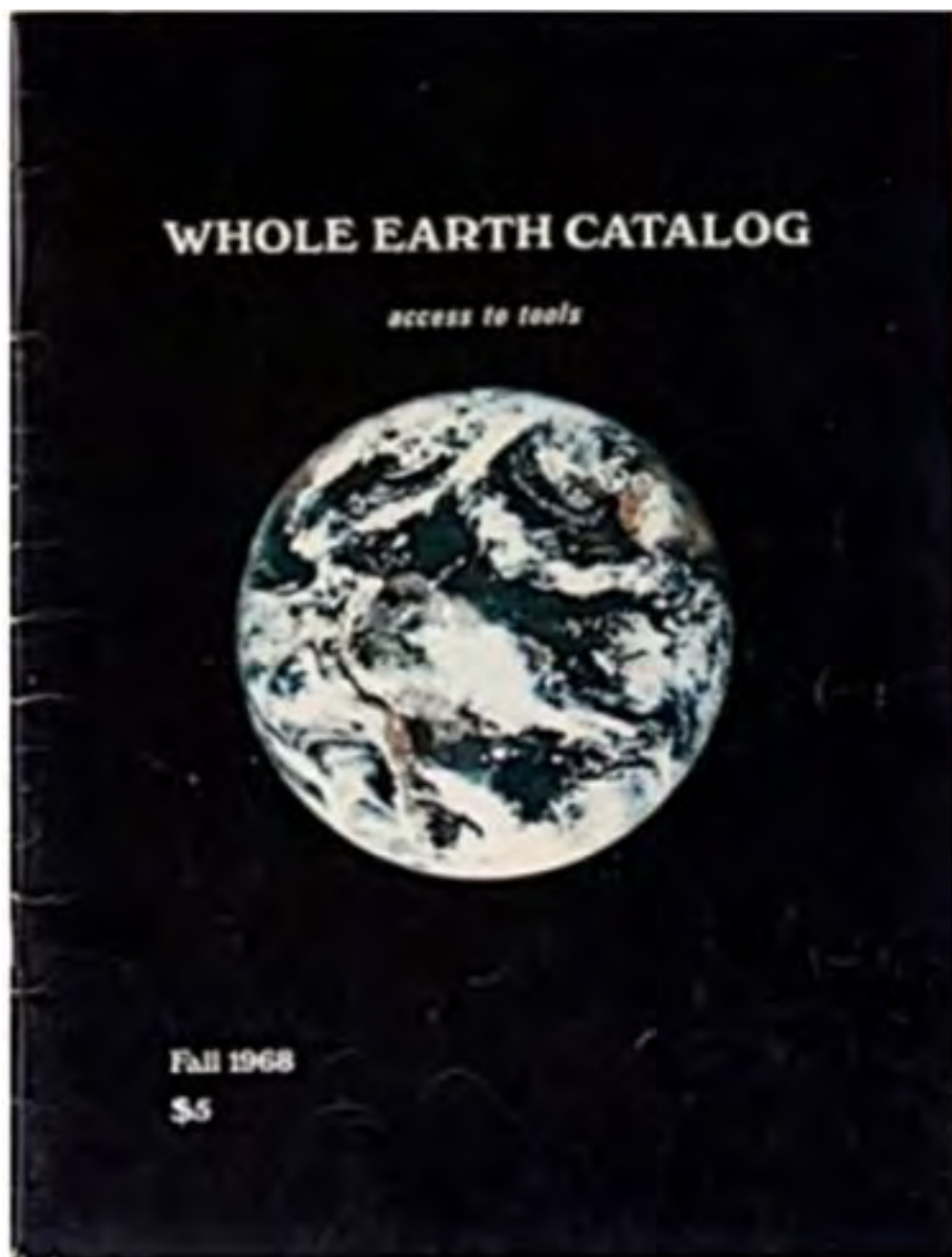


Christopher Chapman: *A Place to Stand* at Expo67 1967. Chapman's Oscar-winning entry for Expo67 was commissioned by the province of Ontario. It uses his 'multi-dynamic image' technique – a phrase invented by Chapman to describe the use of 'dynamic frames' – filmed sequences that varied dynamically in size as they were projected, and the multiple use of these 'screens' or 'panes' within the vast screen he was using at Expo67 – a screen that measured 66 feet by 30 feet – (i-Max size). Remember that in 1967 computers weren't ready to process this kind of media-making, so that Chapman had to use printed spreadsheets (cum-storyboards) to work out how his multi-dynamic film should be shot, how it should be planned, and finally how the multi-image effect that he wanted should be described accurately enough for the Todd-AO optical-printing specialists in Hollywood to actually assemble all Chapman's clips (180,000 feet of film) together – as he wanted – into an 18-minute multi-dynamic 70mm film. This kind of work presages the realtime, random-access, multi-screen, threaded narratives of 21st century hypermedia - a glimpse of a possible future of media in 1967. Below: Josef Svodova: *Diapolycran* at Expo67:

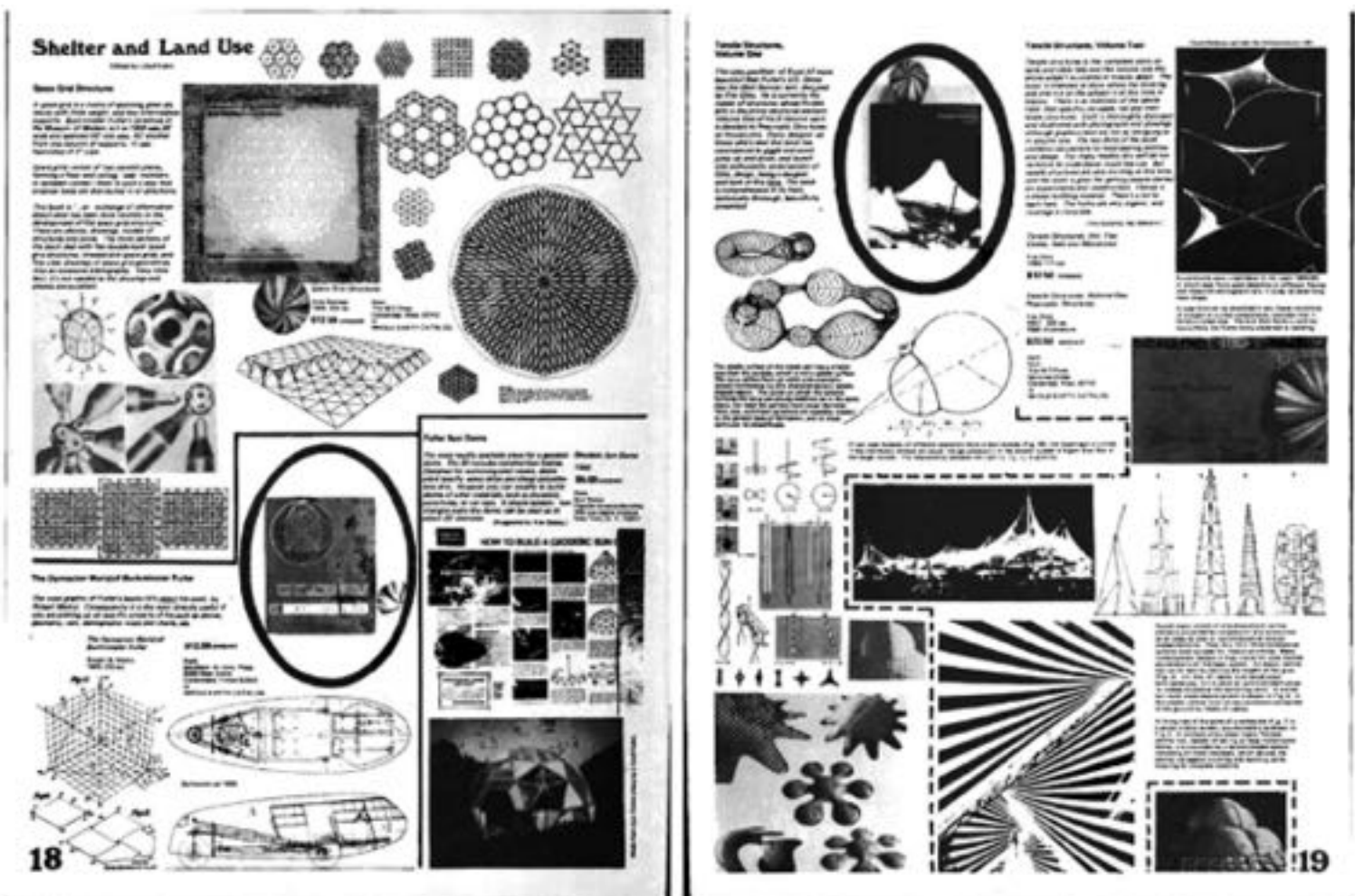




(top) ATS-3 Satellite: *Western Hemisphere, Whole Earth from space* 1967 (bottom) NASA: *Whole Earth from space* 1967). These were the kind of images captured in 1967 - the images that changed our view of the world we live in, showing all of us how lonely we all are - on this - the planet that Fuller had already called 'Spaceship Earth' - our shared vehicle, carrying all of Nature, of Human-kind, and all the cultures we have evolved, travelling through space at 67,000 miles per hour (30 km/sec)... It was images like these that inspired Stewart Brand with his *Whole Earth Catalog* the following year.



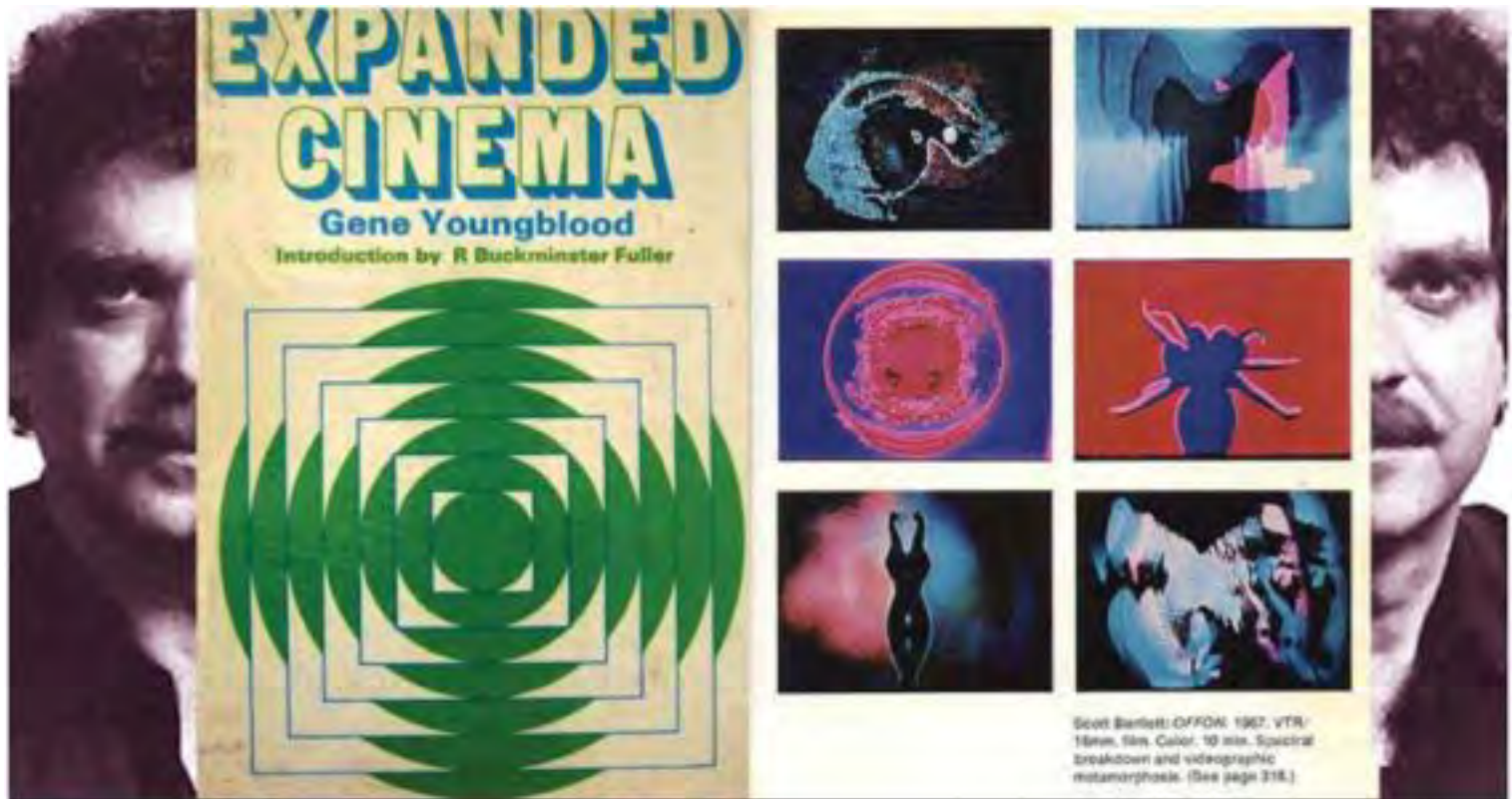
Stewart Brand: The *Whole Earth Catalog* 1968. If there was a singular paper publication that summed the late 60's counter-culture revolution for me, it was Stewart Brand's *Whole Earth Catalog*. Brand, inspired by the first 'whole Earth' photographs taken from space, and based on his own experience selling 'useful stuff' from a truck at festivals, marches, concerts, fairs and demos, created a mail-order catalog that encouraged readers to send in notices and reviews of stuff that they recommended. It was a catalogue of alternative life-style ideas, theories - and tools - everything from atlases to self-build geodesic domes - knives, bows and arrows, tents, stoves, even computers. It was participative, it became the voice - the *social media* in a way - of the emerging counter-culture, and condensed information and products that were relevant to us, and user-feedback from the baby boomer generation. And it was immensely successful, both ideologically and commercially. In the progression from the *International Poetry Incarnation* in 1965 through the BBC *Our World* world-around television broadcast starring the Beatles singing *All You Need is Love* (in 1967) to the *Whole Earth Catalog* in 1968 - in these few years, the counter-culture was central to the new wave of thinking - 'Sixties thinking' that emerged in the last couple of years of the decade...



Stewart Brand: *Whole Earth Catalog* 1968-1973. This was a 400-500 page mail-order catalog-cum-magazine of all things useful to the counter culture - from geodesic domes and how to make them - to the best sources and books on almost any subject, the best tents, canoes, hunting knives, gliders, boots, oil-paints, sketchbooks... the spread above is typical, illustrating and describing the products. Importantly readers were encouraged to mail suggestions for inclusion in the Catalog, and to write-in with reviews/endorsements of products - so the catalog was like a prototype paper-version of the World Wide Web - some 20 years earlier. As for the name, Brand was really inspired by the first 'whole earth' photographs taken from the NASA ATS-3 satellite in 1967. He went on to help create the *Whole Earth Lctronic Link* (WELL)- a San Francisco wide-area computer network...

As I suggested above, the *Whole Earth Catalog* was really my generation's social media and world-wide web. That it came from a similar altruistic perspective to that which underpinned the Internet and the Web is explained in Fred Turner's excellent *From Counter culture to Cyber Culture* - Stewart Brand, *The Whole Earth Network and the Rise of Digital Utopianism* (2006). This was the catalog of ideas, of products, of books, of people - that brought us all together. It kick-started environmentalism as a counter-culture concern (Friends of the Earth and Greenpeace were formed in the next few years), and as Fred Turner explains, it was the organ of techno-optimism - the first pages were devoted to Buckminster Fuller (author of *Utopia or Oblivion* - 1969). It was one of the first of the underground publications that promised real world-change. And as Turner points out - it was commercially successful too - "Over the next three years, the *Whole Earth Catalog* and the *Supplement* grew exponentially, and so did their audience. Before they announced that they would cease publication with *The Last Whole Earth Catalog* of 1971, Stewart, Lois and a growing staff produced six different semiannual editions of the Catalog, of which some 2.5 million copies were ultimately sold." (Turner 2006 pp81).

So, from the mid-1940s renaissance in organic farming (the founding of the Soil Association and Eve Balfour's *The Living Soil* (1943) to early 1960s publications like Rachel Carson's *Silent Spring* (1961), *The Whole Earth Catalog* - and these fabulous image of the Earth from space catalysed the interest in the environment and the subject of *Ecology*.



Gene Youngblood: *Expanded Cinema* 1970. This was a phase-shift book. Youngblood summarises the 'new media' of expanded-cinema in a series of essays covering all the motion-picture-related *avant garde* developments of the previous twenty years - developments that presaged our digital age and explored some of the issues we are now familiar with - such as non-linear narratives, the emergence of video, and computer graphics-animation; 'the artist as design-scientist'; 'The Earth as Software'; 'Cybernetic Cinema and Computer Films'; 'Cathode-Ray-Tube Videotronics'; 'Intermedia Theatre'; 'Holographic Cinema', and much else that was either on the drawing board of the future of media or in its wildly experimental phase. It is the first critical guide to the emerging audio-visual media. It was prescient - and inspirational...

In the light of 21st century media developments (you know what they are), Youngblood's 1970 book reveals its lasting importance. It was a blast for us multimedia geeks at the time – the first proper art-critical-historical work that I had come across that recognised this most interesting fusion of art-technology-cinematic – digital media that I was just glimpsing through student work at Portsmouth and Hornsey. In 1967, I'd collaborated on a fringe degree show entitled *Krystal Klear in Warp Drive*, with Gary Crossley, John Czaky and Bob Blagdon – it was a multi-screen installation with 4-track stereo, timed carousel slide projections, 8mm film – a very loud sound-track mixed from the Ronette's *Walking in the Rain* with sound effects of NASA Saturn 5 Rocket launches and other stuff – we aimed for a sensory bombardment that matched our enthusiasm for this new mix of media. Gary and I went on for a post-graduate year at the Light/Sound Workshop at Hornsey College of Art (1968-69) where we were experimenting with just such a fusion of audio-visual media that Youngblood was investigating in *Expanded Cinema*.

Youngblood surveyed developments that created this new media territory, and impacted upon the range of motion-image arts and tools that were just newly appearing (or being freshly examined) – computer graphics and animation, multi-screen projections, analog and digital computing, performance art, computer-generated sound and poetry, music-art synaesthesia. This was a new language that talked the talk of the *zeitgeist*. We were hooked.



Karine Lanoie-Brien: *Expo67 Live* 2017. This fabulous multi-screen presentation commissioned by the National Film Board of Canada, was designed to celebrate the 50th anniversary of the famous audio-visual 'expanded cinema' work shown at Montreal Expo67.

For years during the 1970s, *Expanded Cinema* (Gene Youngblood 1970) was the **ONLY** book critically appraising new media and the various strands of cine-related media or audio-visual media (as it was called then). If you were a practitioner of this kind of media - multi-image slide-based light-shows - fascinated by the narrative potential of relating non-linear, spatialised stories, using still images, projected graphics and clips or loops of film materials. (At a Light-Sound Workshop exhibition at MOMA Oxford in 1968 I had used the *Technicolor Loop cassette* to store 4x4 minute loops of 8mm film, and around the mid-1970s Peter Burnell and I created a 20 minute presentation using 18 carousel projectors - with slides triggered by bleeps on reel-to-reel 4-track tape - this was for Burnell's *Project Hex* - then conceived as a 'concept album' with music and songs by Burnell and Mike Hugg - the co-founder of *Manfred Mann* - the presentation-pitch was to Polygram - we got £12k (a lot in those days) for more development - so we too had aesthetic aspirations in the 'audio-visual' art sector. Of course, Youngblood's inspirational collection of essays also covered the emerging video arts (video synthesisers were just emerging around this time), early digital art, performance, animation and multimedia dramatic practice - and much more. But for the time, *Expanded Cinema* was the bible for us..."



Michael Eavis: *Pilton Pop, Folk & Blues Festival 1970* - the first *Glastonbury Festival*. In many ways, this festival - now world-famous - is living proof of my central thesis in this essay - that in the Sixties, we predicted, invented, and prototyped the Future of Arts, Media, Technology and Culture. Watching the BBC's global coverage of the 2022 Glastonbury Festival - perhaps especially the Liam Gallagher set, with its light-show laden with Sixties imagery - seemed ample proof-indeed of this abiding, almost spiritual fervour, to remember, relive and revive those Sixties Counter-Culture aspirations, dreams and visions - and continue the ideological initiatives we created and fostered back then - the 'Green' aspirations, the sexual equalities we groped for, the anti-Racism, Anti-War, *Small is Beautiful*, 'Design for the Real World', 'Spaceship Earth', Design-Science, *Whole Earth Catalog* and all the other seminal ideas practised and published in that golden couple of decades that I'm reviewing here. I know that many of my contemporaries who like me, grew up in the Sixties, are wondering what happened to these aspirations over the past sixty years, but a lot of us aspire to have them back - I'll address this more in the Outro.

Woodie and Stena Vasulka: *The Kitchen* - a mixed-media gallery-theatre 1971

This Icelandic/Czech-American couple arrived in NYC in the mid 1960s. They made films and later multiscreen video art from around 1967 (when Woody worked on projects for Expo67 - the great audio-visual/multiscreen world expo in Montreal), and in 1971 exhibited their video-work *The Kitchen* in the Mercer Gallery kitchen building in Greenwich Village, NYC - establishing it as one of earliest multimedia/video-art gallery-cum-theatres-cum electronic arts meeting place. The video/multiscreen work presented by the Vasulkas in the Kitchen included their documentaries, experimental work, live-video performances, mixed media installations, and other important video-cognition experiments. Wikipedia: "The Vasulkas' wide exploration of video in this ontological regard led to apparent contrast, such as that between the documentary style *Participation* series involving footage of real-life performances (occurring in the space in front of and around the video camera), and works like *Caligrams*, in which the Vasulkas use hardware devices such as scan processors, video sequencers, and multikeyers to "play" or perform with video like a musical instrument, and in a different kind of space." I saw their work for the first time only a decade or so ago - around 2008 - at Bournemouth University Film School, and was impressed at how early they had got involved with experimental video - the Sony *Portapak* - the first practical video-camera and tape-recorder system - was only released in 1967.



I was working in the late Sixties with 35mm slide projectors, and 8mm Technicolor Loop projectors. I had contributed to a multi-media installation *Krystal Klear in Warp-Drive* (with Gary Crossley, John Csaky) as part of my degree show in 1967, and went on the Hornsey Light/Sound Workshop to develop multi-screen (non-linear) film documentaries later that year. But video came later - I was aware of early experiments (pace the Vasulkas and Nam June Paik) in video-synthesisers during the early 1970s, but never got actively involved in video-related interactive media until the 1980s, designing and producing interactive laserdisc programmes for BP Group Public Affairs and later BP Exploration.

I had access to a Sony *PortaPak* camera-recorder system in the early 1970s. We set it up in our Victorian flat in Talbot Road, Bayswater and recorded the activities of friends coming and going (we had a busy social-life). Especially interesting was watching in real time - and on the recordings we made - the sudden awareness of guests when they realised that they were live on television - such was the novelty of the video-recording then. (Of course it was our actor friends who carried this off with the greatest elegance and aplomb - some people are born for television). The real video artists of the 1960s-1970s were pushing the technology much much further - the stand-out video artists like Nam June Paik, the Vasulkas, Valie Export, Bruce Nauman and Wolf Vostell utilised their video equipment not for the purpose of home movies, nor art documentaries, but for installation pieces, performance-art, art-installation, time-based art and even video-processing experiments - like Paik's use of electro-magnets to distort cathode-ray-tubes and television-monitor images. The Vasulka's were in the forefront of the experimental avant garde, both socially and technically - the best catch-up overview is the BBC *Arena: The Vasulka Effect* (<https://www.bbc.co.uk/programmes/m001227z>).

Isn't it strange - and annoying - that there was no-one in my first 60 years of life who brought my attention to the Vasulkas? I have prided myself on a good *generalist* knowledge of art and media innovation, but I still am amazed about the late discovery of key works that I feel I should have been appraised of in a really good 'education system'. And that's what drives this illustrated essay and my *mediainspiratorium* - the wish that at Art School I had had such a *vade mecum* - such a guide-book - that condensed everything I should know about Art into one document. Then came the realisation - that the 'document' is ME - perhaps it takes a lifetime to discover stuff you like? If you don't want to wait 60 years to see if I'm right, then do enjoy browsing through this oisture essay - and the *mediainspiratorium* - it won't replace your own tastes and experiences, but you may find it useful at first - or at any time you want a refresher, or a new surprise.(see the still evolving *mediainspiratorium*: <https://mediainspiratorium.com>)



Stena and Woody Vasulka: *Scan-Process-Study* 2017: art as continuous innovation



John Bowstead: *Oh Flux!* 1970.

This new media satirical 'musical', conceived, and written by John Bowstead, and directed by Mike Lucas, with music by Allan Clarke and Sylvester (of the *Hollies*) was his important (and sadly under-documented) attempt to summarise aspects of the 'new media' revolution that were peaking in the late Sixties. The media and the arts were in a state of flux - or rapid change and fusion - following the *Fluxus* intermedia and mixed-media performances and artefacts of the early Sixties; the *New Wave* in Cinema (from Jeff Keen's *Instant Cinema* 1962 and Stan Vanderbeek's *MovieDome* 1963, to Roman Kroitor's *I-Max Cinema* 1970); the development of the *Happening* (Allan Kaprow and others in the late 1950s); the vision of Richard Buckminster Fuller (Fuller: *The Geoscope World Game* 1964, *I Seem to be a Verb* 1970); the fusion of Art and Technology (EAT - *Experiments in Art and Technology* by Robert Rauschenberg and the creative engineer Billy Kluver); The invention of light-weight video and VTRs The fusion of architecture and technology (Peter Cook et al: *Archigram* 1960); the physiology of human sight (Yarbus: *Eye Movements and Vision* 1967); the impact of John Berger's critical Marxist analysis (Berger: *The Success and Failure of Picasso* 1965, *Ways of Seeing* 1972); Hans Magnus Enzensberger's analysis of Media (Enzensberger: *Constituents of a Theory of Media* (1970), Victor Papanek's *analysis of product design* (Papanek: *Design for the Real World* (1971)

Bowstead was a member of the generation of young British artists - characterised by David Hockney and Peter Blake at the time, recorded by Ken Russell in his famous BBC documentary - *Pop Goes the Easel* (1962) and exhibited at the *Young Contemporaries* exhibition in 1961. Importantly, Bowstead was also closely involved in the revolutionary exploration of art-school pedagogy of the early Sixties - specifically at Hornsey College of Art and working with Roy Ascott at Ealing on his famous *Ground Course* (from 1962.) The fundamental reforms in art-education that took place during the 1960s were (along with the US ARPA programme and the advanced computer-literacy programme supported by the BBC) to become a lasting influence on the development of new media later in the 20th century. It was the experimental and bottom-up creative innovation processes introduced by Richard Hamilton and Victor Pasmore on the *Basic Design Foundation course* at Newcastle (1954-1966), the new *Diploma in Art & Design* (DipAD) introduced in the early 1960s; the radical *Ground Course* developed by Roy Ascott at Ealing in 1962, (which introduced cybernetic principles into art pedagogy), and the *Light/Sound Workshop* (run by Clive Latymer, John Bowstead and Mike Leonard) from 1962 - it was these innovations that collectively influenced art-teaching and learning for the remainder of the century, and began to ready us for the world of digital media in the 1990s.

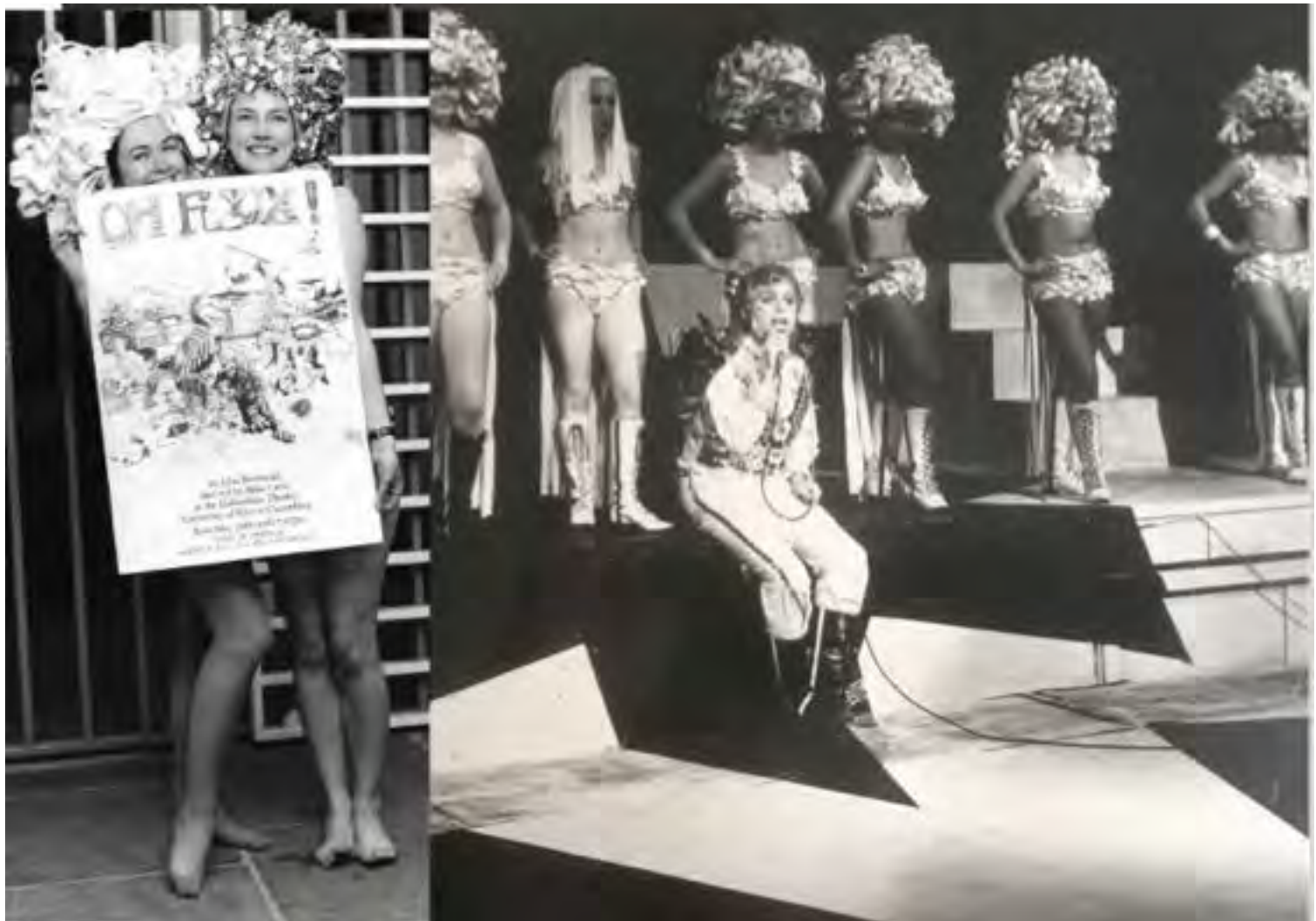


John Bowstead: *Oh Flux!* 1970.

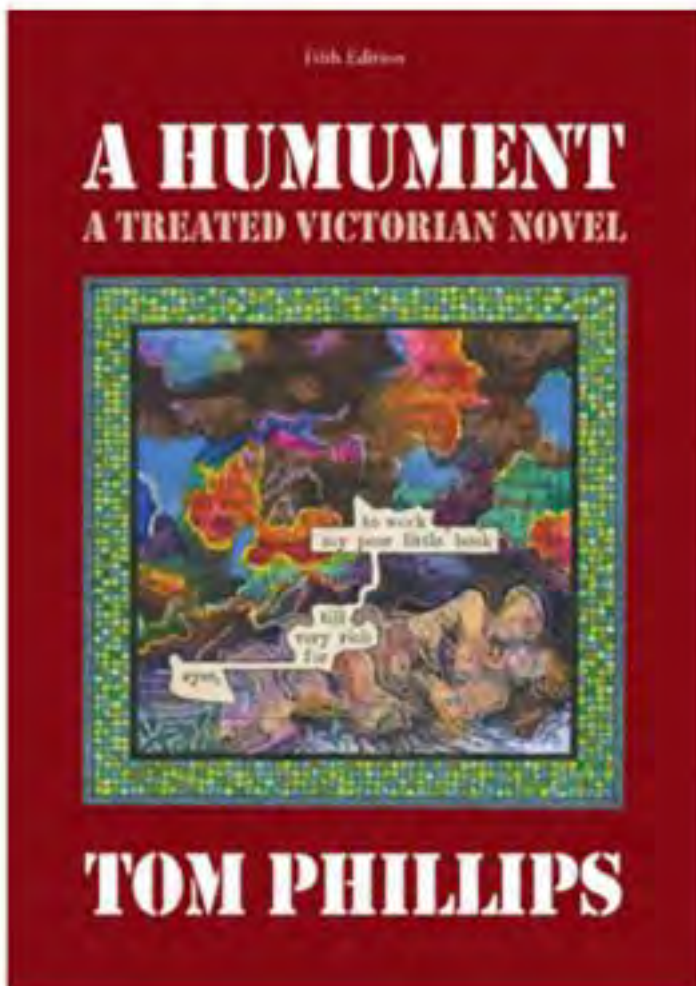
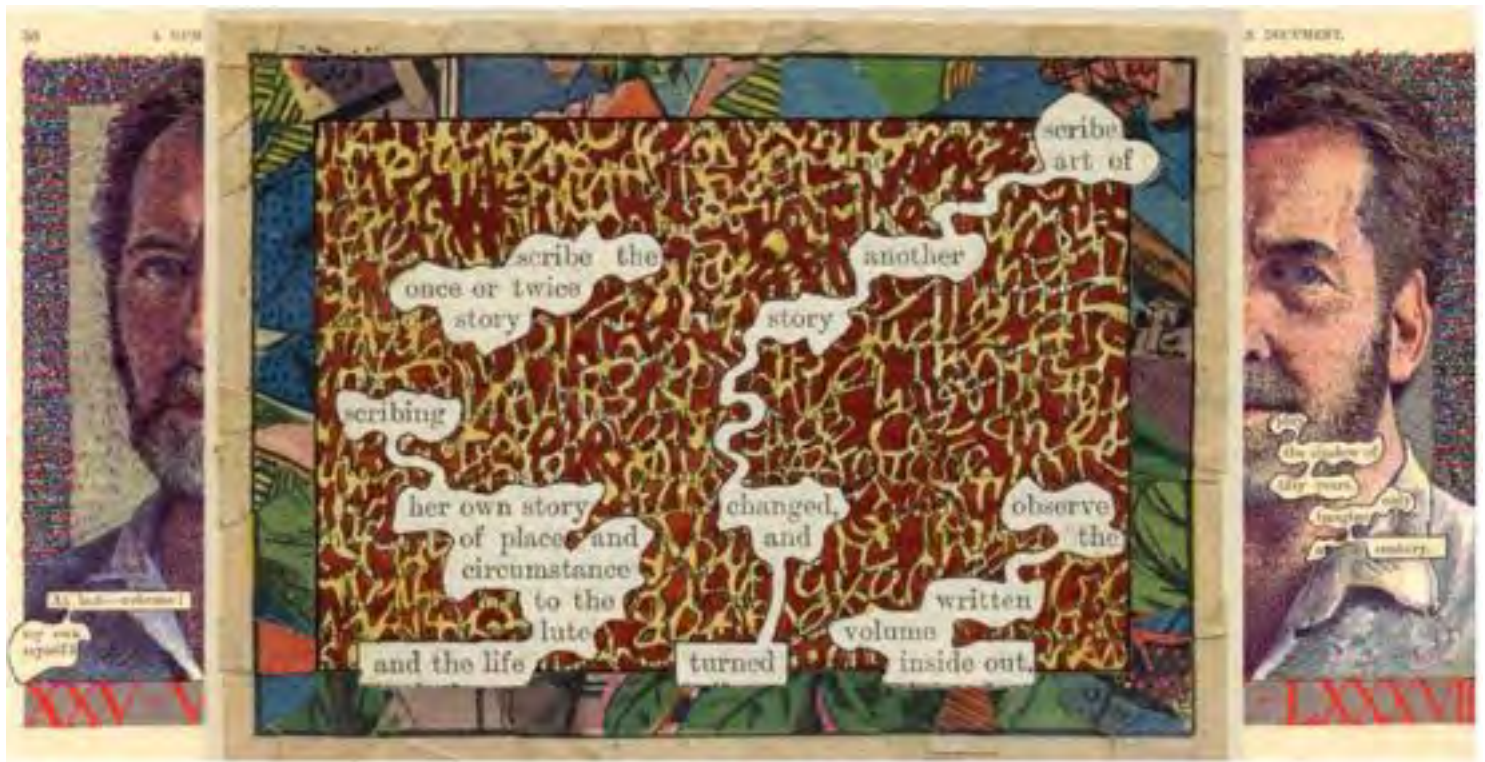
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“While studying law, Mike Lucas had become enamoured of the LSE's drama society, and on gaining his degree, gone on to drama school and a career in the theatre and on TV. Back in 1969, the year John (Bowstead) and I began to live together, Mike had become the Director and manager of the Gulbenkian Theatre in Canterbury, attached to the University of Kent. But his radical approach to staging his own productions and bringing in small companies like *Portable Theatre* and *The Scaffold* did not sit comfortably with the theatre board, who pushed for a more traditional diet of Shakespeare. So he decided to leave and, in 1970, as a last gesture of defiance, staged the multi-media musical *Oh Flux!* This was written by John (Bowstead), with music by Alan Clarke and Tony Sylvester of *The Hollies*, and Mike in the leading role of *Super Star*. We were all involved in one way or another, including many students from Ealing who created pioneering multi-media effects. Designated costumier for the chorus line, I spent much of any free time at home spraying a large number of bathing caps silver and stapling them with lengths of silver foil. It ran from May 26-30 (another fine birthday spent) and garnered an outstanding review from Michael Billington in *The Times*. There was much discussion and negotiation with Robert Stigwood regarding a transfer to the West End, but it never came to anything. No-one involved has ever been quite sure why. “ (Angela Jeffs in *Memoire 1971-1981* unpublished text sent to the author)

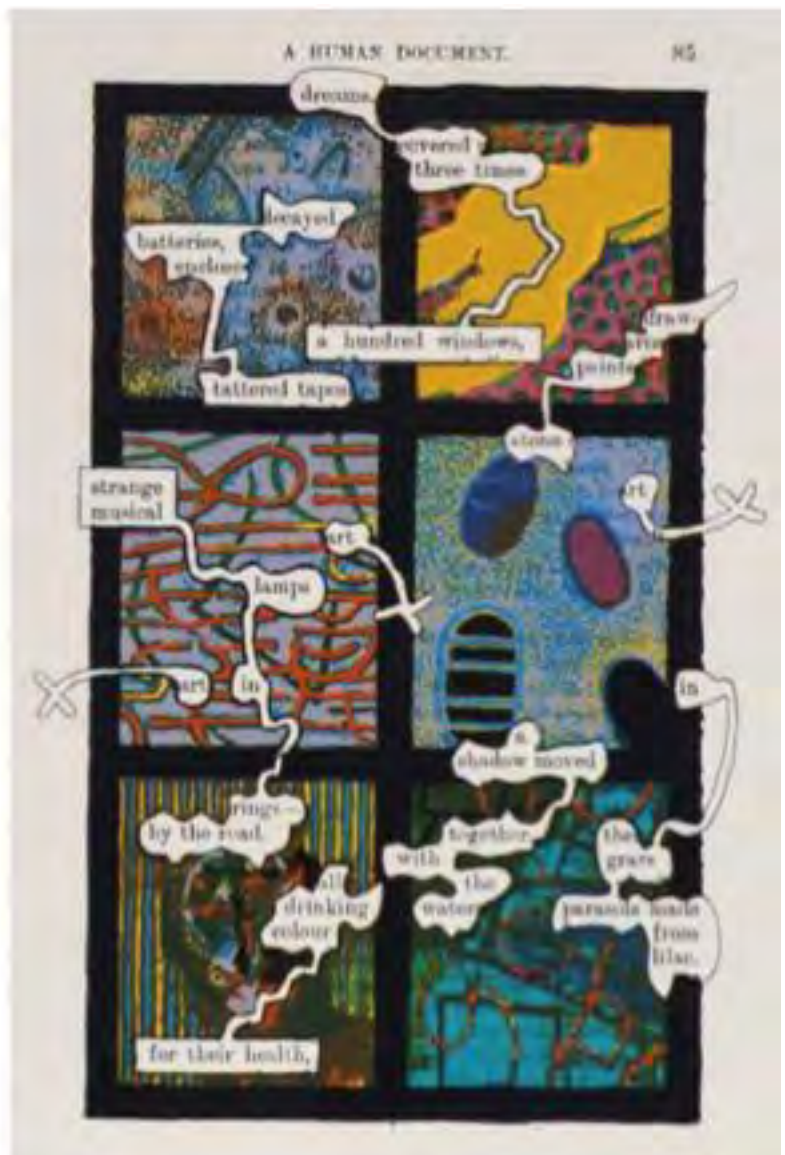


John Bowstead (writer & lyricist), Mike Lucas (director), Angela Jeffs (costume): *Oh Flux!* 1970. A musical co-written with Alan Clarke of *The Hollies* - a parody of the future of entertainment capturing the huge flux of ideas, technology, lifestyle, media and art of the late Sixties. Mike Lucas centre-stage as *The Superstar*. This is one of several attempts to capture the malleable mix-up of art-media-lifestyle that characterised the late 1960s...similar motives drove Warhol's *Exploding Plastic Inevitable* (1966); Jim Haynes *Arts Lab* (1967), Canada's *Expo67*; Brand's *Whole Earth Catalog* (1968); Boyd and Hopkins *Technicolor Dream*; Guy Debord's *Society of Spectacle* (1967); Peter Blake's *Sgt Pepper Sleeve* (1967); Wenner's *Rolling Stone* magazine (1967), *Woodstock* and *Isle of Wight Festivals* (1969); MOMA's *Machine Age* show (1968) - and many more endeavours at this pivotal moment of modernism.



Tom Phillips: *A Humument* 1970. In the late Sixties the polymathic artist Tom Phillips began to appropriate and transform books and their texts by painting upon each page, carefully leaving fragments of the original texts to reveal otherwise hidden connotations and sub-narratives. He called them *altered books*. This resulted in the publication in 1970 of his beautiful *A Humument* - an *altered book* of a forgotten 1892 novel by W.H. Mallock entitled *A Human Document*. I love these hand-painted and edited works, and was very interested in the correlation of Phillips work with the just emerging media-linking technology of *hypertext* (Ted Nelson, 1963, Andries Van Dam: *Hypertext Editing System* 1967), and we included an illustration of Phillips' work in Richard Oliver's and my 1993 book *Understanding Hypermedia*. It is upon correlations and cross references like this that the *spirit* is revealed.

To me this is the best of the many artist's books that characterize this period – Phillips brings a rare inventive



Tom Phillips: *A Humument*- sample pages 1970. To me this is the best of the many artist's books that characterise this period – Phillips brings a rare inventive genius for colour, for treatments and techniques, for skill with pen and brush, and for his cunning manipulation of the appropriated text, rendering new narratives from Mallock's original. But what's really interesting is that (as I mentioned above) Phillips delightful painted 'altered book' is coincident with the development of a *Hypertext editing system* at Brown University USA, by Ted Nelson and Andries van Dam (from 1967). So *The Humument* becomes a kind of conceptual bridge and signifier of this early stage of the digital media revolution that is lurking in the wings of history...

The variety of Phillips' visual treatments painted over the 'found text' - the exploration of colour and graphic technique, the references to other media (here it's comics and collage) add to the sheer *chutzpah* of the entire project. Sure the new narratives emerging from the *Altered Book* are often absurd (they reminded me of Jess Collins' montaged interpretations of Chester Gould's *Dick Tracy* - that he called *Tricky Cad* 1952-1959 - (see left). But the ingenuity of the textual narrative itself reflected a Sam Beckett style of existential hopelessness, counter-pointing the surreal humour of the montaged drawings...



Richard Fleischer: *The Boston Strangler* 1968 This elegant, documentary-style thriller, based on Gerald Frank's 1966 book, used multi-image motion sequences to dramatise the multiple murders of psychopath Albert deSalvo, to accentuate his intense investigation by psychoanalysts and police.



Michael Wadleigh's *Woodstock* documentary movie (1970) uses extensive multi-image sequences to encourage a full sense of immersion in the filmed event, the festival itself using a lively media mix of dance, performance, happening, filming (by Wadleigh and Pennebaker) and general mudlarks after the rain. Multi-screen collapses the multiplicity of sensory experience into a narrative cascade...



Stan Vanderbeek: *Movie Mural* (1965). Developing the immersive, multimedia ideas first demonstrated in his *Movie Dome* (from 1961-63), Vanderbeek creates this 'motion mural' from a variety of projectors (film and slide), using 'found-film'-newsreel, archive, still photographs and self-created animations (note the reference to Muybridge lower right) as well as clips from his *Poemfield* computer-generated films. I was fascinated by the inherent narrative potential of such motion-mosaics: to create non-linear or spatial cross-connections and references in an immersive field of vision. This work, like his earlier *Movie Dome*, seems rooted in his experience with *Happenings* - loosely-scripted live-action performance pieces that themselves created immersive motion tableaux. For Vanderbeek, these immersive image-environments, also seemed to promise a new kind of gestalt, universal visual language. From his time at Black Mountain College in the 1940s, Vanderbeek had been working in the context of the avant garde - and in America especially this meant *Happenings* and *Performance Art* - Vanderbeek worked with the *Happening* pioneer Allan Kaprow, and with the dancers Merce Cunningham and Yvonne Rainer and the sculptor Claes Oldenburg. He developed his ideas of what an 'expanded cinema' might become throughout the 1960s:

"It is imperative that we quickly find some way for the entire level of world human understanding to rise to a new human scale. The scale is the world" The risks are the life or death of this world. The technological explosion of this last half-century, and the implied future are overwhelming, man is running the machines of his own invention... while the machine that is man... runs the risk of running wild. Technological research, development, and involvement of the world community has almost completely out-distanced the emotional-sociological (socio-"logical") comprehension of this technology. The "technique-power" and "culture-over-reach" that is just beginning to explode in many parts of the earth, is happening so quickly that it has put the logical fulcrum of man's intelligence so far outside himself that he cannot judge or estimate the results of his acts before he commits them..."

(Stan Vanderbeek: *Intercom and Expanded Cinema: A Proposal and Manifesto* 1961)



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Jimi Hendrix

Gered Mankowitz: *Jimi Hendrix* 1967. Hendrix was one of the main headliners at the IOW 1970 Festival (along with Jim Morrison and *The Doors*, Joni Mitchell, Miles Davis, *Moody Blues*, *The Who*, etc), but this photograph is my favourite - a brilliant mix of monochrome and colour.

"Taken at Masons Yard in London, this photograph show the American rock singer, guitarist and songwriter Jimi Hendrix wearing a jacket based on a British hussars pelisse. It is thought to have been a film costume given the elaborate lace and upside-down chevrons on the sleeves. Hendrix, himself a former soldier, was photographed many times in antique hussars' uniform. Some of the most iconic images of the singer show him wearing a pelisse, usually bare-chested, in subversion of the style of the upright officer who would have carried a pelisse a century earlier."

'I Was Lord Kitchener's Valet', a fashionable stall from 1964 and then a shop on London's Portobello Road from 1967, specialised in selling replicas of Victorian military uniforms. The boutique carefully exploited a 1960s trend for wearing replica uniforms, and both Hendrix and Mick Jagger were photographed wearing antique military jackets from the shop." (Royal Army Museum, London)

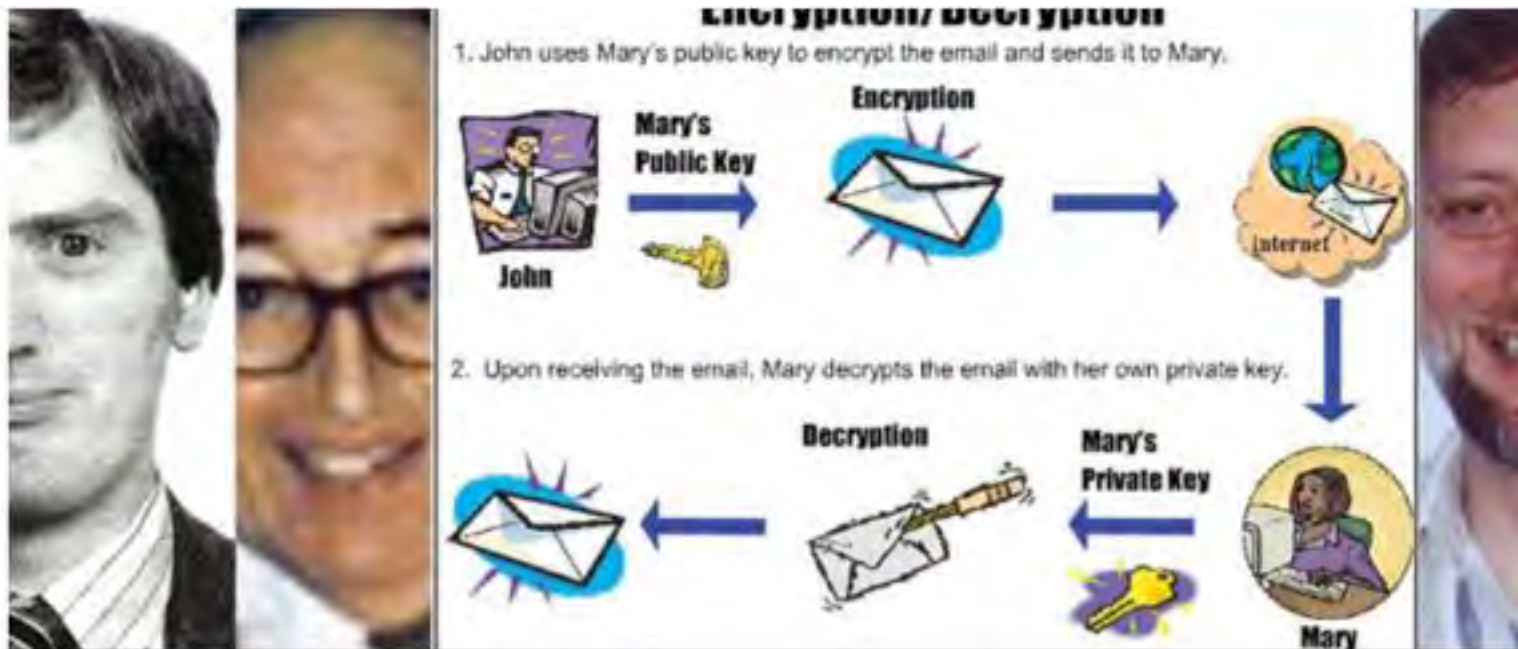


Peter Weiss (writer) + Peter Brook: *Marat/Sade* (play 1964 film 1967). This ground-breaking stage-play interpreted Peter Weiss' text in a kind of *theatre of totality* treatment, which echoed and was inspired by Antonin Artaud's *Theatre of Cruelty* (from Artaud: *The Theatre and It's Double* 1938). Artaud's theory of theatre had made a deep impression on me when I read it later in the Sixties - especially the *Theatre of Cruelty* chapter, which the *Encyclopedia Britannica* summarises as: "Artaud believed that civilization had turned humans into sick and repressed creatures and that the true function of the theatre was to rid humankind of these repressions and liberate each individual's instinctual energy. He proposed removing the barrier of the stage between performers and audience and producing mythic spectacles that would include verbal incantations, groans and screams, pulsating lighting effects, and oversized stage puppets and props. Although only one of Artaud's plays, *Les Cenci* (1935), based on works by Percy Bysshe Shelley and Stendhal, was ever produced to illustrate these theories, his ideas influenced the productions of Jean-Louis Barrault, Jerzy Grotowski, Jean Vilar, Peter Brook, and The Living Theatre as well as the work of such playwrights as Arthur Adamov, Jean Genet, and Jacques Audiberti." (<https://www.britannica.com/topic/Theatre-of-Cruelty>)

Artaud - who had also starred in Abel Gance's stunning keynote multi-screen film *Napoleon* (1928), collaborated in Germaine Dulac's surrealist film (Dulac: *The Seashell and The Clergyman* 1928) and had founded the *Theatre Alfred Jarry* in 1926, and developed a heroin and opiate addiction he wanted "a theatre in which violent physical images crush and hypnotize the sensibility of the spectator seized by the theatre as by a whirlwind of higher forces." (Artaud)



Buckminster Fuller: *Montreal Dome* for Expo67 American Pavilion 1967. (top-left) patent drawing for *Geodesic Dome* (1954) + (top right) Fuller with *Tensegrity* icosahedron. Both the geodesic and Tensegrity ('Compression + Tension') were created by Buckminster Fuller working with Kenneth Snelson at Black Mountain College in the late 1940s. The first full-size dome was exhibited in 1954 at the Milan Triennale in 1954 - whose theme was *Life Between Artefact and Nature: Design and the Environmental Challenge*. Fuller had already begun to develop the ideas behind his notion of 'anticipatory design-science', which the Fuller Institute define as ["the effective application of the principles of science to the conscious design of our total environment in order to make the Earth's finite resources meet the needs of all humanity without disrupting the ecological processes of the planet."](#) (Buckminster Fuller Institute)



Clifford Cocks + James Ellis + Malcolm Williamson: *Public Key Encryption* (aka the RSA Algorithm) from c1967. The convoluted history of modern cryptography was itself subject to the UK's Official Secrets Act - effectively delaying the announcement of James Ellis' work on *Public Key Encryption* (1967-1973) - an idea that was further developed by Cocks and Williamson - all of them working at the UK GCHQ at the time - and their work was kept secret. Ten years later, in the USA, Rivest, Shamir and Adelman independently invented the same schema, which is called RSA after them. Public Key Encryption consists of generating two keys (a randomly generated sequence of numbers) - a private key owned only by the sender and a public-key which is available to all. The Public-key is used to generate an encrypted message, which can only be read (decrypted) by the owner of the matching private key (see diagram above). This algorithm 'went public' after 1997, when GCHQ declassified this history. RSA became the perfect encryption algorithm for the WWW, and this made public-key encryption available to all. So another important component of 21st century media was developed in the Sixties...



Bruce Conner: *Report 1967*. This is a short (16 minute) experimental film by the highly reputed artist-film-maker Bruce Conner. It is 'about' the Kennedy Assassination of four years earlier, and by implication the *Warren Commission Report* that followed. The *Warren Report* was highly controversial - seemingly denying the the audio-visual evidence that pointed to a conspiracy, and concluding that the shooting was carried out by a lone gunman - Lee Harvey Oswald. Conners 'Report' mixes his own recordings, culled from television and radio news coverage, interspersed with film-back-space, film-leaders and stills sequences... check it out on Youtube.



Billy Klüver + Robert Rauschenberg: *EAT - Experiments in Art and Technology* 1966. Klüver - an electrical engineer at Bell Labs - who had worked with Jean Tinguely on his auto-destructive *Homage to New York* installation at MOMA in 1960 - co-founded EAT with his colleague, the engineer Fred Waldhauer (who worked on feedback, transistor-design and high-speed digital transmission), and the artists Robert Rauschenberg and Robert Whitman in 1966 - to develop collaborations between artists and engineers. Together they developed several important installations, seminars and tracts, including *9 Evenings: Theatre and Engineering* (1966) - which included contributions from the experimental composers John Cage and David Tudor, the dancer Lucinda Childs, the Swedish artist Öyvind Fahlström, and the choreographers Deborah Hay and Yvonne Rainer - and others. These mixed media events confirmed the avant-garde interest in art and technology - the mix and developing centrality of which had been growing since DADA and Russian Constructivism in the teens and twenties of the century, and had re-emerged in the 1940s and 1950s with the interest and experiments in *Cybernetics* (Norbert Weiner 1948) and *Robotics* (Isaac Asimov *I-Robot* and Grey Walter: *Tortoise* 1949), summarised in Jasia Reichardt's wonderful *Cybernetic Serendipity* exhibition at the ICA in 1968.

So the surfacing of the counter-culture in mid-decade (*Poetry Incarnation* 1965), more or less coincided with the renewed interest in Art and Technology, mixed-media fusions in *avant garde* art-forms, and the revolution in life-style and our general culture - as we gradually threw off the Fifties in the emerging 'Mod' tastes of mid-decade.



Joan Hills and Marc Boyle: *Liquid Light Shows* for Boyd and Hopkins: *UFO (Underground Freak-Out) Club* in 1967. earlier in the decade, Mike Leonard had invented this idea - he called them *Lysergenic Lights* - at Hornsey Light/ Sound Workshop and at the house he shared with the young students who became Pink Floyd.

So by 1968, we were not only planning for the Future - we were actually *inventing it* - developing the infrastructure - the mind-tools and the actual tools (for instance Engelbart's *Augmentation* tools; Ivan Sutherland's *computer graphics* and *simulation* techniques; Ted Nelson's *Hypertext*; Alan Kay's *Dynabook* and *SmallTalk* speculations; the *routers* and *packet-switching* tools for building the *ARPANet*. And - we were developing an awareness of our natural environment (*the space pictures of the Earth*) and the threats that we - humanity and capitalism - were posing to it. And we were developing and proposing solutions to our problems - Brand's *Whole Earth Catalog*; the *Environmental* movements; The Counter-culture itself; (and *Greenpeace*, *Friends of the Earth* to come).



John C. Lilly: *Programming and Meta-programming in the Human Biocomputer* 1967

And we were speculating as to the mind-tools and cognitive adjustments we could adopt:

"In this pioneering study, renowned scientist Dr. John C. Lilly explodes our sense of the boundaries of the human brain, as he details his controversial experiments with exploring the mind's vast potential. Starting from the position that man is essentially a biological computer, Lilly explains we are all born with some "programs" -- such as eating, sleeping, and feeling pain -- ingrained in our genetic code. Our ability to take in new information and to develop ideas beyond these innate programs depends on our capacity for "metaprogramming," or *learning to learn*. Here Lilly documents both the methods and results of his famous experiments with expanding the mind's metaprogramming power with LSD and sensory deprivation. By altering the brain's normal operations with psychotropic substances or freeing it of the need to create a safe environment, the range of human thought, Lilly contends, can be increased beyond any previous expectations. Combining intellectual creativity and scientific rigor, *Programming and Metaprogramming in the Human Biocomputer* provides intriguing insights into the workings of the brain and the process of thought."

(<https://www.johnclilly.com/programming01.html>)

And don't forget, we had already developed AI and other computer-based tools like **Expert Systems**, **Pattern-Recognition**, **Game-Play**, Harold Cohen's **Aaron** artist-machine, **Cellular Automata**, **Chat-Bots**, **computer-poetry** (etc). These early 'basics' were to develop and expand into a myriad of 'Mind Tools' - augmented by the predictions of Douglas Engelbart's *Augment* project, and the 'inventing the future' tools outlined by Alan Kay and others.



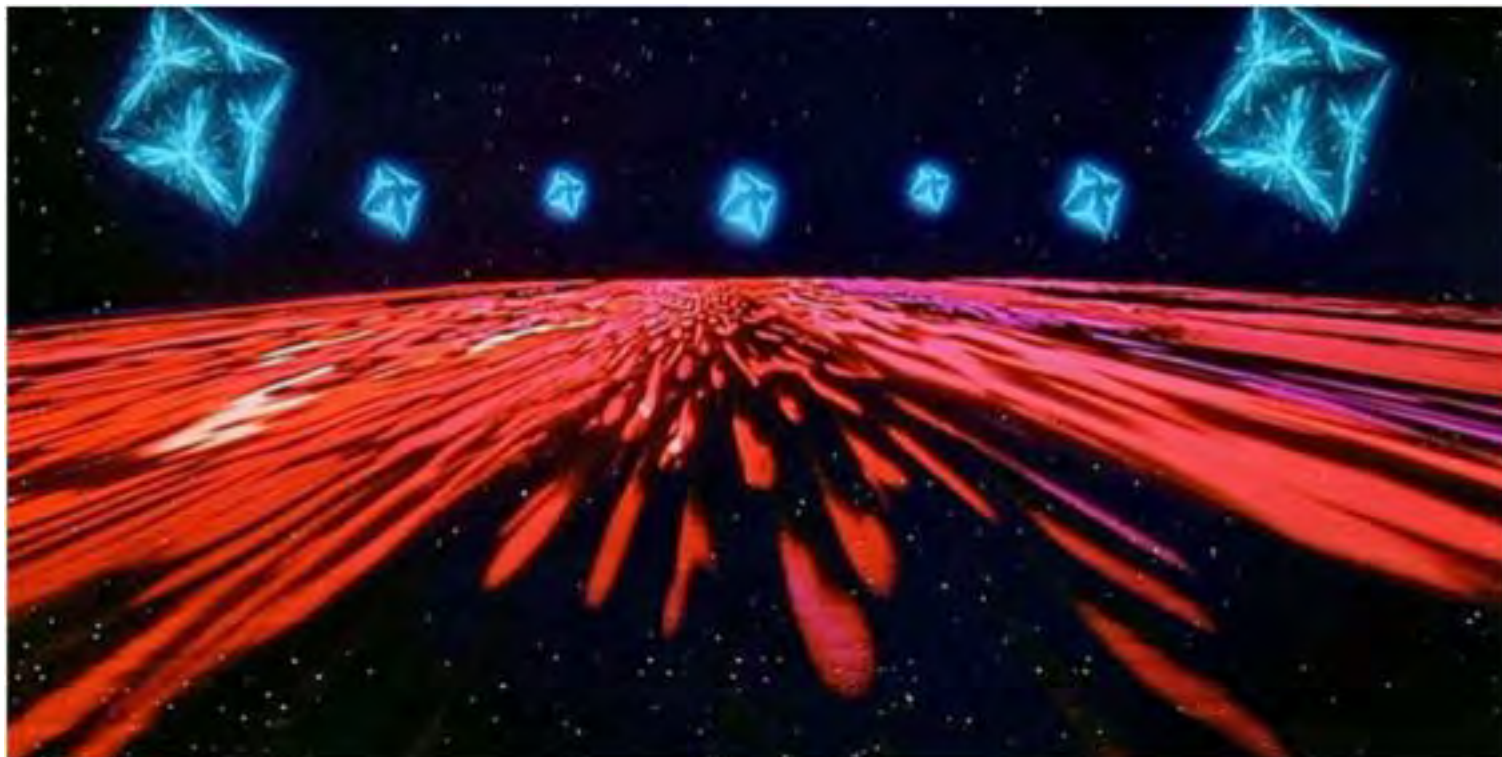
Jasia Reichardt: *Cybernetic Serendipity* exhibition at the ICA London 1968. *Cybernetic Serendipity* was the first major retrospective of developments in art that reflected the impact of Computing and Cybernetics since the 1940s. The Institute of Contemporary Arts (ICA) was founded in 1946 by a group of artists, art-historians, poets and curators as a venue for modernist artists working outside the traditions of the Royal Academy. In its early years, the ICA encouraged the founding of the *Independent Group* - the inventors of new approaches to art and design, resulting in national exhibitions of the calibre of *Growth and Form* (1951); *Man Machine and Motion* (1955) and *This is Tomorrow* (Whitechapel Gallery 1956) (see my mediainspiratorium: <https://mediainspiratorium.com>).



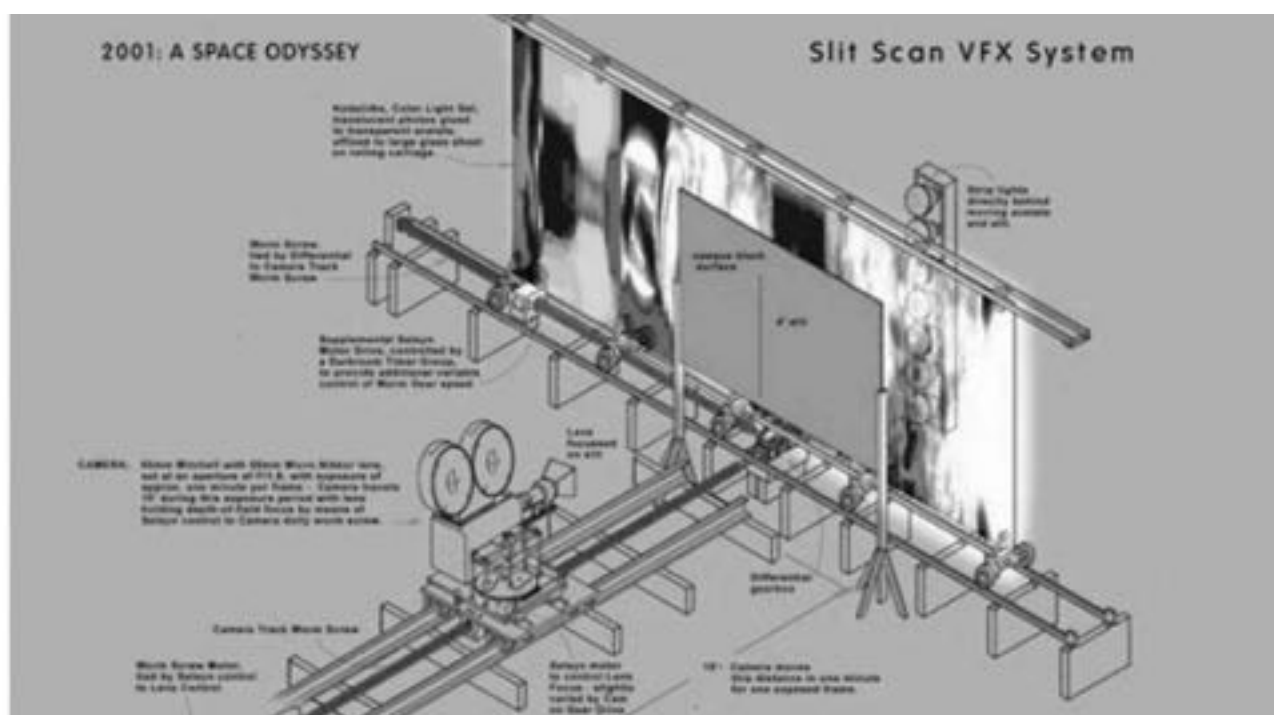
Gordon Speedie Pask: *Colloquy of Mobiles* at *Cybernetic Serendipity* 1968

This was revolutionary, and an exemplar of what the *Serendipity* exhibition had to offer. It was a brilliant illustration of developments over the previous decade - of how art could be fused with technology, and how an art-form could both be interactive and immersive - and include the principle of positive feedback - the essential ingredient of cybernetics. Pask was one of the pioneers of *second-order cybernetics* (along with Heinz von Foerster who described it as) “the cybernetics of observing systems” - the principles of cybernetics applied to cybernetics itself. Other scientists involved included Stafford Beer, Margaret Mead, Gregory Bateson, Francisco Varela, Umberto Maturana and Ranulph Glanville. But it was Pask who integrated cybernetics successfully in his theories and his art, beginning with *Musicolour* (1953), and *Colloquy* (1968) and later with *Conversation Theory* (1976) and *ThoughtSticker* (1985).

So what relevance does this have to 21st century media? What makes it *revolutionary*? Some of Pask’s contemporaries - and some were his friends - like Roy Ascott, Nicholas Schöffer, Frank Malina, John McHale, Gray Walter, Edward Ihnatowicz and others also expressed their cybernetic interests through art. What makes Pask’s work revolutionary is that he was both a pioneer of cybernetic art (*Musicolour* 1953), and a lifelong theorist, practitioner and developer of *cybernetic arts* - the arts that more than any other define the *zeitgeist* work of the late 20th and 21st century. You could say that , in our 21st century, all of our arts have, in several ways, become digital arts: they are made digitally, promoted to their public digitally, communicated via the cybernetic channels created by the *packet-switched networks* invented in the 1960s, and by *hypertext* and *hypermedia* also invented in the 1960s, and experienced through new generations of the basic graphical user interfaces envisioned - and even prototyped in the 1960s (by Douglas Engelbart, and by Alan Kay etc) - these ‘cyber-arts’ aim to provide *interactive* and often *immersive, multimedia* experiences echoing the work of Pask (*Colloquy of Mobiles* 1968), *Ihnatowicz* (*Senster* 1970), *Frank Malina* (*Lumidyne* 1968), *Warhol* (*Exploding Plastic Inevitable* 1966) and others - all created precedents for the games, environments, exhibitions, displays, videowalls and other installations and constructions we enjoy now.



(CGI) future that would be glimpsed a decade or so later – in the early 1980s (Lisberger: *Tron*). Kubrick employed a 23 year old animator called Doug Trumbull to create some o



As we approached the 1970s, several strands of Sixties cultural developments began to rapidly converge: the Art + Technology developments; Computer-based art-forms, computer-generated art and cybernetics; Hypertext and hypermedia; System thinking, and System Theory; Multimedia and Audio-Visual work; Cultural Fusions and Hybrids - including Conceptual Art; Art-Pop, Folk-Rock and other music hybrids; experimental art education; environmental concerns.

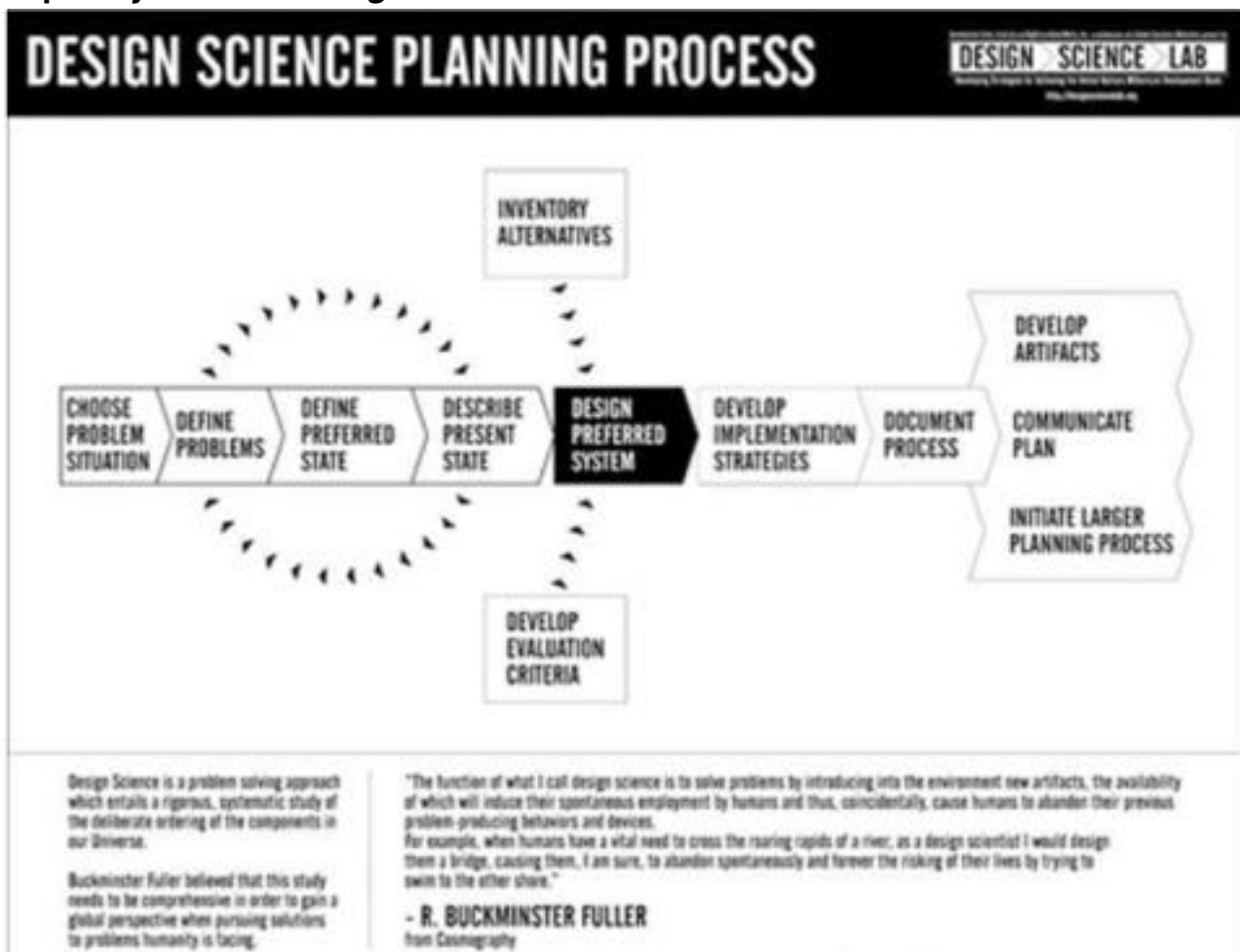
From my perspective here, the most important - the most seminal - strand is the collision of Systems thinking, Ecosystems, the Environment, Cybernetics, Computer Science, Network engineering, Conceptual Art, Interactive Art and Audio-Visual Art. All these disciplines seemed to converge in the second half of the Sixties, resulting in 'linking' technologies like *Packet-Switching* (Baran & Davies c1964-65); '*Hypertext*' (Nelson & van Dam 1963-1968) and *Concept-Mapping* (Novak 1971) and ideas-books like Jacqueline de Jong's *Situationist Times N05* (1964) - whose pictorial theme was 'chains' and 'links' - and fostering *systems thinking* across a range of disciplines - then we had Jay Wright Forrester's *World Dynamics* (1970) simulating the World!

of the three principal Substances, Sal, Sulphur, and Mercur
System (sistēm). Also 7-8 *systeme*,
 sistēm(e). [ad. late L. *systema* musical interval
 in med. or mod.L., the universe, body of tl
 articles of faith, a Gr. *συστήμα* organized whol
 government, constitution, a body of men or animal
 musical interval, unit of several metres into
 whole. L. *συστήμα* + *ερέω*, root of *errare* to set t
 (see *STRAY* v.). Cf. *il. systeme* 1864. "le system
 de l'ame", in Hatz-Darm.). It. Sp. *sistema*, P
systema, G. *system*, etc.]
 1. An organized or connected group of objects
 1. A set or assemblage of things connecte
 associated, or interdependent, so as to form
 complex unity; a whole composed of parts i
 orderly arrangement according to some scheme
 plan; rarely applied to a simple or small assemblag
 of things (nearly = 'group' or 'set').
 1863 *Mans Apostasy Latter Times* (1863) 64 *Mans li*
 a systeme of divine ages... The year is a systeme of fou
 emed books.
Systemic (siste mik), a. [irreg. f. **SYSTEM**
 ic; used for differentiation of meaning instead
 the regular *systematic*.]
 1. *Physiol.* and *Path.* Belonging to, supplyin
 in every sentence. 1865 *Tyler Early Hist. Man.* 1 a
 systematic treatise on the subject.
 3. *gen.* Arranged or conducted according to
 system, plan, or organized method; involving
 observing a system; (of a person) acting accordi
 to system, regular and methodical.
 1890 *Buxton Rev. France* 84 These gentlemen value the
 selves on being systematic. 1906 — *Revic. Press* 11. W1



Lawrence Alloway: *Systemic Painting* (Guggenheim Exhibition) 1966. As early as the mid-1960s, Alloway - the first critic to identify and label this trend - to apply systems and systemic thinking to art processes - proves McLuhan's conjecture that '**artists are cultural distant-early-warning agents**' (*agents of change*) indicating major changes for the rest of us to watch out for. Guggenheim: "**Alloway identifies a field of increasingly popular geometric abstract paintings, artworks containing a simple, methodical, organisation exploring repetition and pattern.**" Alloway had worked with fellow critic, artist and futurist John McHale in the famous *Independent Group* meeting at the ICA from 1952, with Richard Hamilton, Eduardo Paolozzi and others.... Understanding 'Systems' became more important as our technologies became more complex (demanding an understanding of large-scale networks, integrated circuits and soon micro-processors - and our understanding of ecology and other sciences (astrophysics, consciousness, nuclear etc) grew in scope.

Why this emphasis on *Systems*? Because we humans are (very) complex systems and we live within a (very) complex ecological system, which exists in a highly complex system we call the *universe*, so I think it's incumbent on us as artists and designers to try to *understand* systems. From recent iterations of systems analysis - in consciousness, in weather forecasting; in climate-change; in ecology and environmental studies; in social media; engineering and technology, organisational analysis; and business development, etc, etc. - has emerged chaos theory, complexity theory, game theory, resilience theory, Gaia theory and lots more - that promise insight and understanding of our World. And it's mainly a 20th century point-of-view - for too long, the idea of scientific enquiry was based upon an attempt to deconstruct whole systems and then examine *in minutiae* all the bits, expecting that this would result in an understanding of the whole system. *Systems Thinking* on the other hand, looks at entities as whole systems, trying to understand how those whole systems work - in other words studying the whole - not the parts - and elements of this kind of holistic thinking developed over the last few centuries (see the history timeline at https://en.wikipedia.org/wiki/Systems_theory#Precursors). In the 20th century it was mainly **Kropotkin (*Mutual Aid* 1902), **Bogdanov** (*Tektology* 1917), **Rowe, Blackett and Hitch** (*Operational Research & Systems Analysis* c1938); **Weiner** (*Cybernetics* 1948), **Ashby** (*Design for a Brain* 1952), **Forrester** (*System Dynamics* 1960); **Beer & Flores** (*Cybersyn* 1970), and **Bertalanffy** (*General System Theory* 1968) who developed *systems thinking*.**



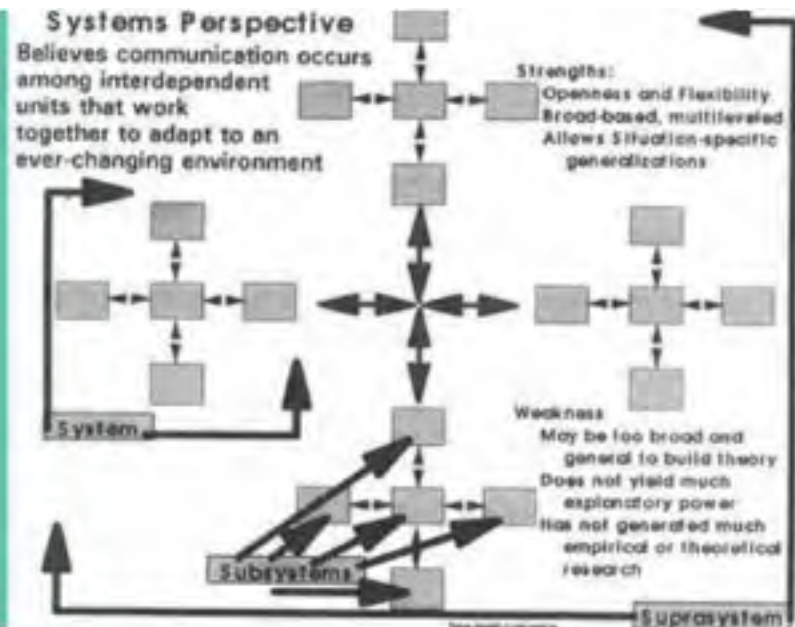
Richard Buckminster Fuller: *Design Science Planning Process* (1965) from his *World Design Science Decade* (1965-75) proposal archive (<https://www.bfi.org>). Fuller's idea of *Design-Science* - the integration of science and design implied a synthesis of the scientific-method and the design-process (based loosely on Prince and Gordon's *Synectics* of the early 1960s: "the joining together of different and apparently irrelevant elements." wikipedia) - a prototype for modern design processes. So Fuller was well up-to-date in his proposal. The radical element was in suggesting that *Design-Science* should replace *Politics* as a means of managing the present and planning the future...



THE FUTURE AND THE NEARSIGHTED FAUST*

The controlling image for this futuristic study is Faust. Since we lack a perfect social calculus, Herman Kahn and Anthony J. Wiener of the Hudson Institute suggest that like the mythical Faust of Marlowe and Goethe, twenty-first-century man could awake to find that he has transcended nature-imposed limitations only to repent the loss of his soul. For Herman Kahn, this is his second venture into the outlaw area of "the unthinkable." His first excursion was on the uncharted seas of possible thermonuclear destruction during the fifties. The present voyage is in the obscure realm of rapid technological change and random social outcomes. Since we are talking about civilization in the singular, even a small margin of error in the use of atomic weaponry or large-scale technical systems could mean consequences of an irrevocable, species-wide, and total nature. The exercise of power always brings in its wake intended consequences and latent effects which, although unrecognized by the decision-makers, are as real in their impact as those which are manifest. Kahn and Wiener have shown the imagination and daring to draw up scenarios in which such composite social effects are sketched. Herman Kahn has the type of logical mind which sees that you can kill many men with a megaton bomb or an ill-designed technical environment. The only real difference is that the latter takes longer.

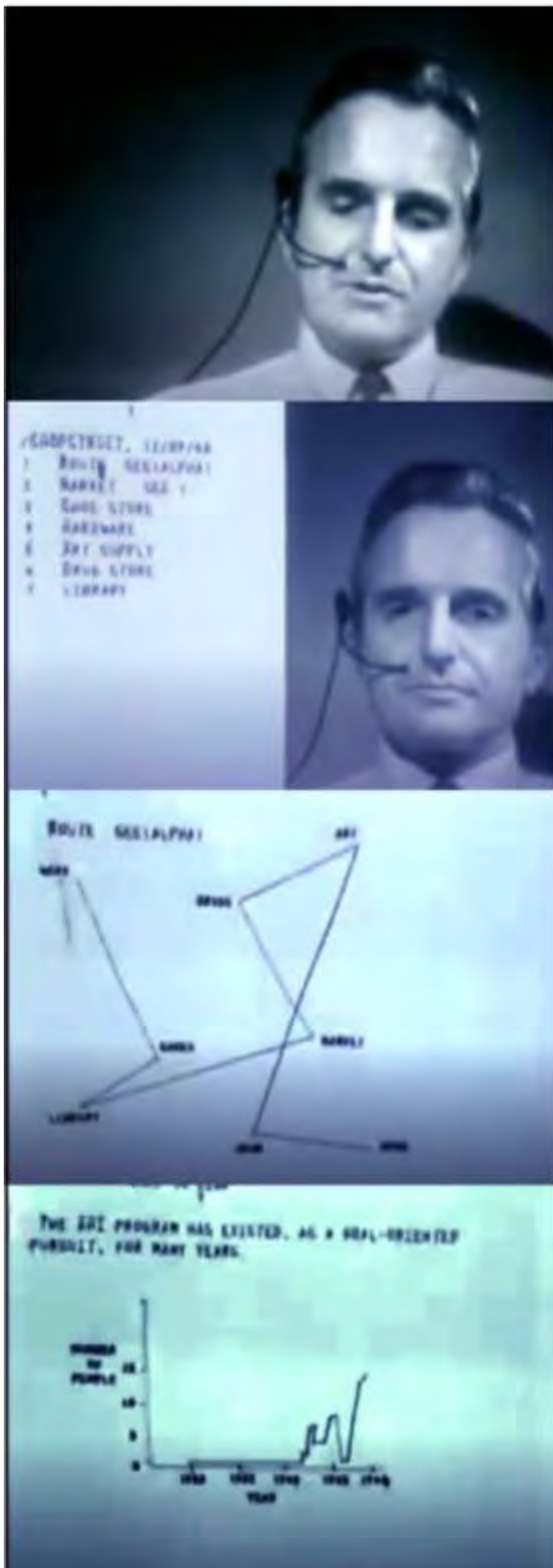
Herman Kahn + Anthony Wiener: *The Year 2000 - A Framework for Speculation on the Next Thirty-Three Years* 1967. This futurecast contains an analysis on the use of scenarios - one of the forecasting techniques developed both at the Hudson Institute and by Pierre Wack at Royal Dutch Shell in the late 1950s and through the Sixties. (<https://www.hudson.org/research/2214-the-use-of-scenarios>)



Ludwig van Bertalanffy: *General Systems Theory* 1968. From the 1940s, several of the underpinning theories of 21st century culture had begun to emerge, including: the refinements of *Operational Research* and *Systems Analysis* (Rowe, Blackett and Hitch c1942); *Traffic Analysis / Signals Intelligence* (Welchman 1940); (computer-based *Cryptanalysis* (Turing, Welchman et al from 1940); *Game Theory* (von Neumann and Morgenstern 1944); *Cybernetics* (Weiner 1947); *Information/Communication Theory* (Shannon and Weaver 1948) - alongside the core technologies of *RADAR/RDF* (Watson Watt from 1934); *Chain Home Air-Defence networks* (Watson Watt et al 1939); *Dowding Integrated Air-Defence-System* (Hugh Dowding 1940); *Digital computing* (Turing, Zuse, von Neumann etc 1936-1940s), the *Transistor* (Bardeen, Shockley, Brattain 1947); *Robotics* (Grey Walter 1949); plus ideas for the *geo-synchronous communications satellite* (Clarke 1945 + RAND 1946); ideas for the *Memex* memory-extension system (Bush 1945). These innovations are the foundations upon which much of 21st century media technologies would build. In the early 1950s we have the invention of *realtime computing* (MITRE + Forrester: *Whirlwind* 1950); *Computer Games* (Ferranti: *Nimrod* game computer 1951) and so on.

Bertalanffy's contribution in the Sixties was an expansion of cybernetics into a general system theory: "General System Theory, therefore, is a general science of 'wholeness' - (1) There is general tendency towards integration in the various sciences, natural and social (2) Such integration seems to be centred in a general theory of systems (3) Such theory may be an important means of aiming at exact theory in the non-physical fields of science. (4) Developing unifying principles running 'vertically' through the universe of the individual sciences, this theory brings us nearer to the goal of the unity of science. (5) This can lead to a much needed integration in science education." (Bertalanffy: *Aims of a General System Theory* 1968)

Bertalanffy drew upon Weiner's *Cybernetics* and harks back to the Russian revolutionary Aleksandr Bogdanov and his theory of *Tektology* (a universal organisational science 1917); and forward to further theories of systems later in the century. Understanding complex systems is an approach vital in the cognitive sciences, in ecology, in social sciences, in computer-studies, neurology, consciousness, meteorology, biology, chemistry - a 'systems' approach strives to understand how we (as a complex cognitive system) interact with other complex systems to co-create knowledge. Bogdanov: "All human activities are essentially either organisational or de-organisational. This means that human activity, be it technical, social cognitive, or aesthetic, may be regarded as the material of organisational experience, and investigated from the organisational point of view." (Bogdanov: *Tektonics* 1917)



Douglas Engelbart: *Augmentation* demo 1968

This really set the tone, laid down the aspirations, and actually demonstrated in realtime exactly how a personal computer might work - illustrating Engelbart's theory that computers and information-technology can be designed in order to *augment* human intellect. This computer conference - then organised by the US Computing, Radio, and Information Processing industries - was held regularly to act as a venue for presentations and papers on cumulative work in the computer sector. In 1968 around 15 thousand attended the San Francisco conference and witnessed first hand what came to known as 'the mother of all demos'.

Engelbart - an engineer and inventor had established his Augmentation Research Centre at Stanford University with DARPA funding and support from J.C.R. Licklider - head of the information-processing section of the Defense Advanced Research Agency, set up in the late 1950s in response to the USSR launching the Sputnik satellite - the first artificial satellite, indicating the Russian advances in Space sciences.

Engelbart's *Augmentation* demo was absolutely phenomenal. It showed how, in the future, a personal computer and his Augmentation software ideas might be used to facilitate human information-processing activities. He demonstrated several inventions - including the mouse, screen partitions, a chording keypad for rapid alphanumeric input, video-conferencing, data-projection, word-processing, electronic linking, integrated route-planning (by means of the 'shopping-list demo' (centre-frames left), statistical displays (bottom left) and much more. Remember that the first personal computers weren't invented until the mid-1970s, and not in general use until the 1980s. Engelbart's cool presentation used the power of Stanford's mainframe computers - some 30 miles away from the conference centre - to simulate how a PC might be used, so he was demonstrating early video-conferencing technology throughout his presentation which impressed and inspired such personal computing pioneers as Alan Kay and Ted Nelson.

It was Engelbart's research that drove the aspirations of engineers and designers at Xerox PARC and Apple Computer in inventing the modern graphic-user interface for personal computers in the 1970s and 1980s.

Video: <https://www.youtube.com/watch?v=yJDv-zdhzMY>

Nov. 17, 1970

D. C. ENGELBART

3,541,541

X-Y POSITION INDICATOR FOR A DISPLAY SYSTEM

Filed June 21, 1967

3 Sheets-Sheet 1

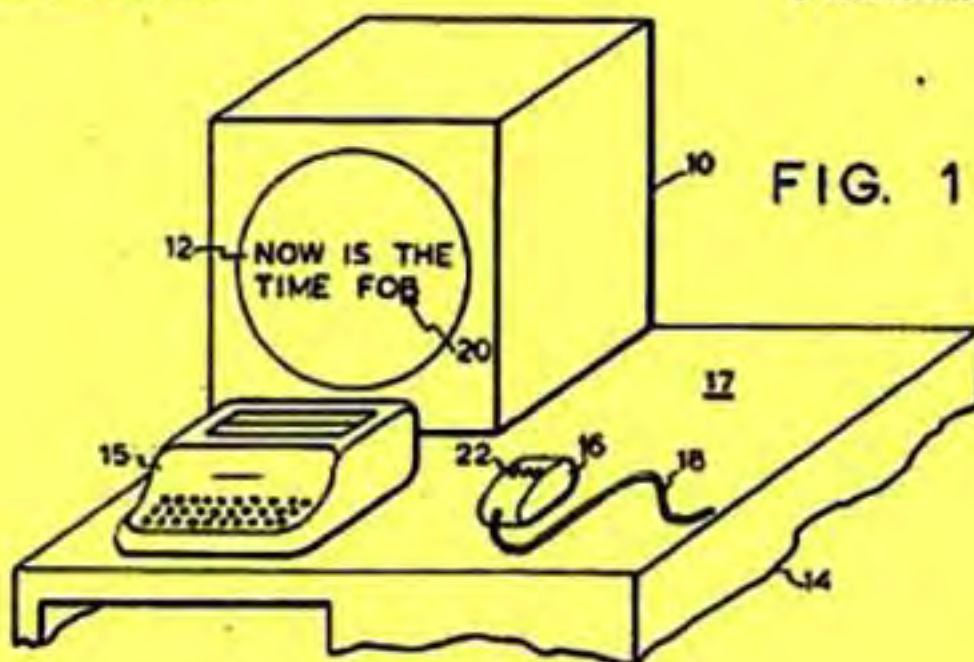


FIG. 1

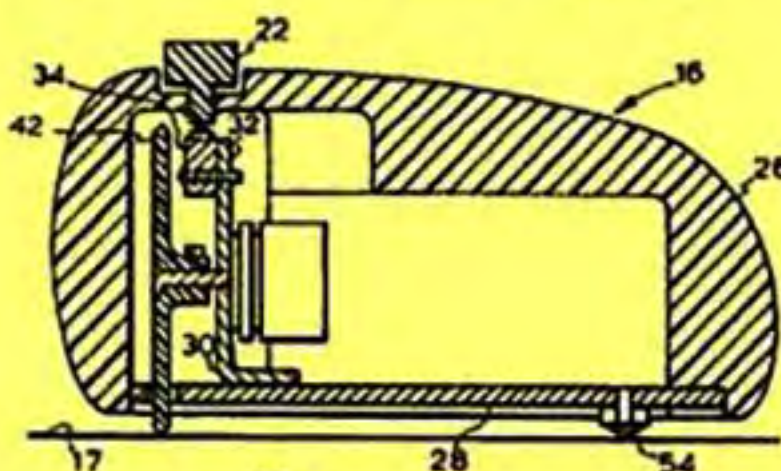


FIG. 2

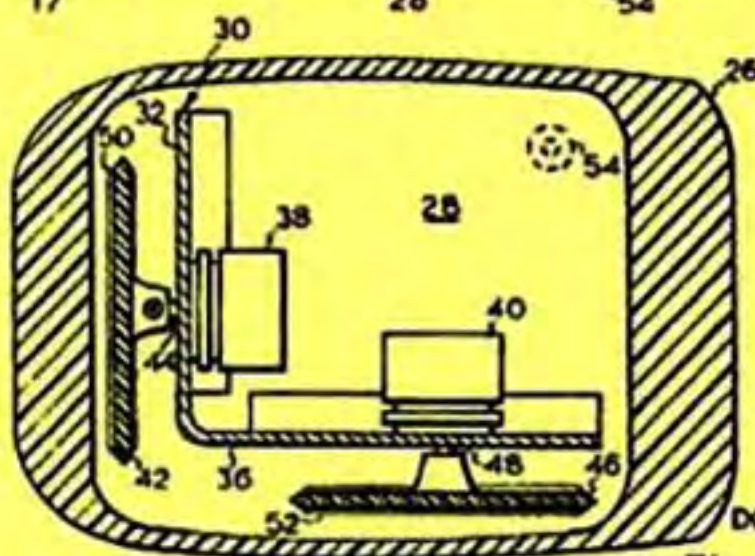


FIG. 3

INVENTOR.
DOUGLAS C. ENGELBART

BY *Lindeberg & Frickel*

ATTORNEYS

Douglas Engelbart: *X-Y Position Indicator (Mouse)* invented c1963-1967 (patent 1970). Engelbart's *Augmentation* demonstration in 1968 mapped out the potential of 'personal computing'...

Announcing the MARSHALL McLUHAN Dew-Line Newsletter

A startling, shocking Early Warning System for our era of instant change!

THIS is an invitation to join a select group of business, academic and government leaders who are about to receive what must be the most startling newsletter ever printed.

We originally intended to call it, "The Marshall McLuhan Newsletter".

Dr. McLuhan, however, suggested that we title it, "The Marshall McLuhan Dew-Line Newsletter".

And because of the fact that this entirely different kind of Newsletter will be a startling, shocking, momentary warning system for our era of instant change, we have suggested the title, "The Marshall McLuhan Dew-Line Newsletter".

Call it what you will, this entirely different kind of Newsletter will not be confined to the newsletter format as all—but will also come to you in the form of records, courses, sensory training kits, and even advance releases of chapters from Dr. McLuhan's newest books.

It is written for the man (or woman) of responsibility—who cannot afford to be wrong in his perception of the present, or prediction of the future. It is devoted to reveal, and analyze, the vast underground transforming forces you must deal with in the dazzlingly difficult world of tomorrow.

Here's why—

Which Of These Danger Signals

Have You Already Interpreted Falsely?

Which Of These Technological Break-Throughs Are Completely Hidden From Your View?

Let's get specific for a moment. Throughout history, most people have *observed* new developments merely as extensions of old, warlike and now-obsolete concepts (what Dr. McLuhan calls "living in a rear-view mirror")—and therefore never really saw or understood them at all.

For example, the falcon engine was at first called the "iron horse". The automobile was called the "Horseless Carriage". The radio was known as the "Wireless". And the man and woman who are married and in non-understanding, wake up in their own apartments only *decades* after their own clear vision had faded and exploited them.

How about you? Here is a brief sample of the most vital developments of our day—faded with both immense dangers and previously undreamed-of potential. You do not really understand them unless you can answer the questions after each line. If these questions seem puzzling or even paradoxical to you, beware. The

IN FUTURE NEWSLETTERS DR. McLUHAN WILL DISCUSS:

- The Computer data-bank as the dissolving of private life.
- The satellite as the end of Nature.
- Guitars as art forms.
- The artist as the assassin of the race.
- The substitution of man-made environments for ecological evolution.
- The end of the visual organization of knowledge and experience.
- Song as slowed down speech. Instrumentation as speeded up speech.
- Hot and LND as chemical stimulation of our electric environment.
- Why the message will be dropped in favor of the effect.
- The disappearance not only of writing but of speech.
- The end of the split between Business and Culture.
- The end of History via the computer.
- John and Jennifer as the infallible type of primitive script in a society.
- Games and Sports as live models of existing procedures in Business.
- Why the "backyard" countries will inevitably dominate the western world.
- War as the effort to recover an old image of identity and purpose.
- Why our first TV war has ended the boundaries between civilian and military life.
- Why the prayer-mat shall replace the Cadillac.
- Violence as the quest for identity.
- NASA as an obsolete program.
- The Future of Conscience. (Anesthesia applied not only to surgery but to total recovery.)
- The Computer as the LSD of the Business World.
- War as Education. Education as War. Clothing as Weaponry. (Uniforms as the Bore War.)
- Why there is a return of homocopy to the electric age.
- The end of the Stock Exchange via the computer.
- And much more. Read them yourself—at our risk.



DR. MARSHALL McLUHAN
WHAT THE NATION'S
LEADING AUTHORITIES
SAY ABOUT HIM

"Just possibly, the new environment that McLuhan discusses should be treated as a crisis in the way of the system in the *apocalyptic* sense. Just possibly, understanding McLuhan may help insure that earth's environment, instead of being destroyed, is preserved." —**NEWSWEEK**

"The most stimulating—and controversial—study of technology to have emerged in some years... One of the major intellectual influences of our time... Standing fast in the face of change." —**FORTUNE**

"... sudden insight that can, for a moment or two, light up a confused landscape and show the old order underlying seeming chaos... his insights are big enough and bold enough to challenge the revolution he is examining... and reveal social changes are often full of the excitement of discovery." —**Richard Schickel in HARPERS**

"Other observers have been content to repeat fragments of industrial society that were illuminated a century ago, as if civilization had just recently emerged from the darkness of the power house... McLuhan has dared to seek the cure in the disaster." —**Harold Rosenberg in THE NEW YORKER**

"He can only be considered a visionary thinker on a scale quite similar to Freud and Einstein." —**Orville Gendall Stearns**

present has turned a corner when you were not looking, and you have been dangerously left behind!

1. The *Teenage* drop out—What exactly does this mean? What is the real reason? What are these long-haired youngsters really trying to tell us? Why may the next development be the *Executive* drop-out?

2. The *Genetic* Revolution—Why is it primary cause for poverty and not lack of education—and television? Why does Stravinsky's *Camelot* understand more about the power vortex of our time than almost any other American political leader?

3. *Media* Education—and its cure—Why do Negro youngsters in Watts say "Why should I interrupt my education to go to school?" Why did I.B.M. spend thousands of dollars with Dr. McLuhan to devise a "Sensory Profile" of their reactions? Why have advertising agencies become the most effective educational agencies in our society?

4. The replacement of our future by the super-world of the future. What is the real future of the automobile in tomorrow's America? What is the state-of-the-art computer, and how will it change our entire conception of work? Where are executive drop-outs, creative re-education, and super-tech taking America tomorrow? And what are the consequences for you?

**The Goal Of This Extraordinary Newsletter:
To Take The Most Startling And Productive
Social Theory Of Our Time—
AND APPLY IT TO CONCRETE
PROBLEMS, AND THE OPPORTUNITIES
WHICH THEIR SOLUTIONS PRESENT.**

We must emphasize this core fact again: if these terms sound like science-fiction to you, there is an excellent reason. Dr. McLuhan is dealing—as no other

man in our time—with social phenomena so new it does not even today have a commonly-accepted name.

"It is the business of the future to be dangerous", said Alfred North Whitehead. And this danger can only be countered by men who are willing to look at the present honestly and boldly, and deal with it on its own unique terms, and not through the most comfortable platitudes.

There has never been a period in the history of the world that has been quite so frightening, or so fluid. Everything is changing. Institutions, occupations, organizations, the very definition of what it means to be a human, a mortal, a human being. Only those who have the ability to deny change the instant it happens... understand its trend and its consequences... realize and only then do they have its opportunities... with courage.

This means dealing not only with the significant, but the unpleasant. It means facing today's problems squarely, and controlling them before they can destroy us.

This is the purpose of the Marshall McLuhan Newsletter. Because of its brevity, it can be placed in your hands in as little as 75 cents after Dr. McLuhan has written it. It is not only the personal, therefore, of detecting changes the moment they occur—but following them, monitoring them, checking their trend-bank in evaluation potential and consequences at every stage. This is not (like a book) merely a snapshot of the present; it is a radiance in its every movement.

One Last Promise: This Will Be A Newsletter Unlike Any Other You Have Ever Seen. It Will Use Multi-Media To Deliver Its Message. It Is Designed, Not Only To Give You Facts, But A Whole New Set Of Sensory Equipment.

In other words, what you are trying to do, if you read in the group, is a complete departure in communications. It is a way of receiving every message, packaged insight. The package that carries it may be a four-page letter one month. It may be a 12-inch tape. The next it may be a series of films... two of three published chapters from one of Dr. McLuhan's new books... or a sensory profile, quite or a disconcerting kit for converting a visual way of seeing the world into a tactile.

All we can guarantee is that all promise it to deliver you to explore change, rather than fall victim to it. And in a world where nothing is remaining the same—especially human nature—and where passion, strategy and power depend irreversibly on the ability to keep pace with change, we believe this is the best bargain you will ever buy.

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Gentlemen: I wish to become a subscriber to the *Marshall McLuhan Dew-Line Newsletter*. I understand that if I am not completely satisfied with it, I may cancel my subscription up to the third issue for a full refund.

Please bill (check one) me ☐ my company ☐ for the first year's subscription price of \$50.

☐ I am enclosing a check for \$50 at this time. I understand I will receive an extra issue free for saving you cost of billing. Same money back guarantee, of course.

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Marshall McLuhan: *The Dewline Newsletter* 1969. McLuhan firmly believed that artists were the cultural Distant Early-Warning system for society - and that we could detect in advance - or 'predict the present' (McLuhan) by watching/listening to what experimental avant-garde and counter-culture artists were doing/saying/making/thinking/performing. Dewline was the nickname of a US Defence Early-Warning computerised RADAR system surrounding the USA - SAGE - the Strategic Ground Environment was operational from 1963 - it was the system that would give us warnings of Soviet air incursions....and was cruelly satirised in *Dr Strangelove..* (for more on technology forecasting see John McHale: *The Future of the Future* 1969) & Bob Cotton: *Futurecasting Digital Media* 2002)



John McHale: *The Future of the Future* 1969

The idea of *technology forecasting* - that of preparing society for future possible technological developments - was popularised after WW2 by organisations like *Royal Dutch Shell* (where *scenario-forecasting* was invented), the *Rand Corporation* (described satellite communications in 1946), and Herman Kahn's *Hudson Institute*, and refreshed in the 1960s by Herbert Marshall McLuhan (*The Medium is the Massage* (1967) and John McHale (*The Future of the Future* 1969), and revisited in the 1970s by James Martin (*The Wired Society* (1978), Christopher Evans *The Mighty Micro* (1979) - seem to come to the fore in the 1970s as we began to realise the potential impact of computers and networks. John Brunner's *The Shockwave Rider* (1972) predicted our likely future; Jacques Vallee's *The Network Revolution* was to follow in 1984. Of course, by the end of the 1970s the Internet had been running for nearly a decade, and we had the first working multi-user domain (*Essex MUD* - networked shared cyberspace), and in the early 1980s authors like Vernor Vinge and William Gibson were already inventing cyberpunk - the parallel fiction that went with the invention of cyberspace (Vinge: *True Names* 1981, Gibson: *Neuromancer* 1984).

Toward the Future / DESIGN QUARTERLY 72



John McHale: *Toward the Future* in *Design Quarterly* 1968.

McHale's track record in the field of *technology forecasting*, the social impact of media, and future-speculation stretches back to the 1950s with his exhibition *This is Tomorrow* (1956) organised and designed with Richard Hamilton. McHale, with his wife, the artist and fellow futurist Magda Cordell had been founding members of the *Independent Group* (1952) - a loose group of artists and critics - who invented Pop Art, and analysed popular American media. In 1961 McHale and Cordell moved to USA, began a close collaboration and friendship with the architect-visionary Richard Buckminster Fuller, and corresponded with the media analyst Herbert Marshall McLuhan. McHale published his *The Future of the Future* a definitive volume of technology forecasting and Future analysis in 1969. (see next page), reaching the epic conclusion that mankind was entering and inventing a new 'symbiosis' with computers and networking technology - including satellite communications - in parallel with an increased awareness of our natural, planetary ecology, and the problems we might face...

(See Licklider: *Man-Computer Symbiosis* 1960)

5

The New Symbiosis

At the global level, as in man's natural symbiotic relations with plants and animals, his relationship to cybernetic systems has been subtly changing toward a more closely woven organic interdependency resembling his other ecological ties.

The point reached recently when such systems were combined with the remote sensing, monitoring, and control capacities of the orbiting satellite marks the extension of this symbiosis to include the entire planetary ecology.

The most pervasive aspect on earth has been the automation of production, services, and information flow in the advanced economies. Man's social role and position in society becomes less and less determined by the part he plays in the direct production of material wealth goods, the organizing of routine information, or the performance of some standard physical service. Such physical maintenance and social janitorial functions are being off-loaded into cybernetic system functions; product wealth may be more easily generated with less input of human energy, intervention, and routine decision making.

This aspect of automation is easier to grasp, and as it becomes discernible, it proceeds slowly to assume its proper niche. The rate of integration of automated procedures into productive use is presently masked by inadequate economic criteria and indicators, but is reflected in the following figures¹:

	No. of Computers, 1966	Growth Rate	No. of Computers, 1970
United States	27,000	10-13%	45,000
Western Europe	6,000	20-22	18,000
Japan	1,900	20	4,575
Canada	900	23-25	3,000
Australia	280	35	1,000
Latin America	200	7	440

John McHale: *Section 5 The New Symbiosis* from *The Future of the Future* 1969. Here, McHale makes explicit the late Sixties 'symbiosis' - the concurrent realisation of man's place in the planetary natural ecology as well as his place in the emerging global cybernetic systems ('computers' here mean *mainframe computers* of course. The impact of personal computers in the 1980s and 1990s, and mobile devices in the 2000s and 2010s, would complete the analogy, just as we were discovering the fragility of the planetary ecology). And note the date of this insightful future-casting! McHale is describing events and trends so pertinent to our post-2020 world - and, you may ask - is it just a coincidence that global 'planetary management' issues have come to the fore, just as we have developed global cybernetic systems that at least offer some solutions, or at least routes to solutions?



Haskell Wexler: *Medium Cool* 1969

This was Wexler's McLuhan-inspired fusion of documentary and feature-film about the 1968 Chicago Democratic Convention and the savage put-down of protest demonstrations by Mayor Daley's police force. '*Medium Cool*' refers to the low-resolution of the then US NTSC-standard television image which McLuhan cited as a 'cool' medium - that attracted more cognitive attention and interpretation *because* it was low-res. McLuhan's *The Medium is the Massage* includes his reflection on the intensely immersive (and therefor *interactive* or *cognitively engaging*) impact of electronic media.

(see McLuhan: *The Medium is the Massage* 1964)

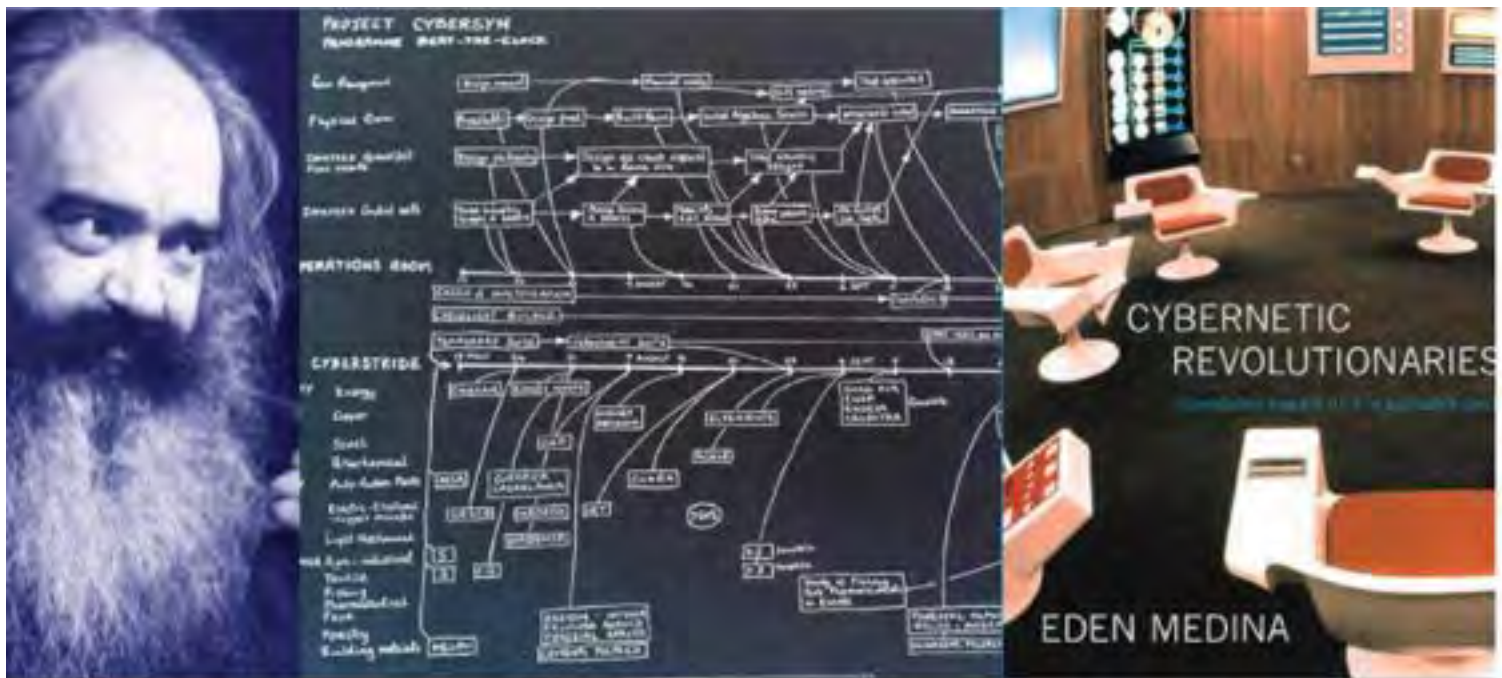


Jack Burnham: *Dissolve into Comprehension* - Writings and Reviews 1964-2005 (2015) + *Software* - exhibition-poster 1968 + *Systems Esthetics* (Art Forum 1968)

In his work in the period 1966-1970, Burnham analyses *avant garde* trends in art (including Happenings, Serial Art, Land Art, computer art, algorithmic art, etc) **“We are now in transition from an object-oriented to a systems-oriented culture. Here change emanates, not from things, but from the way things are done.”**



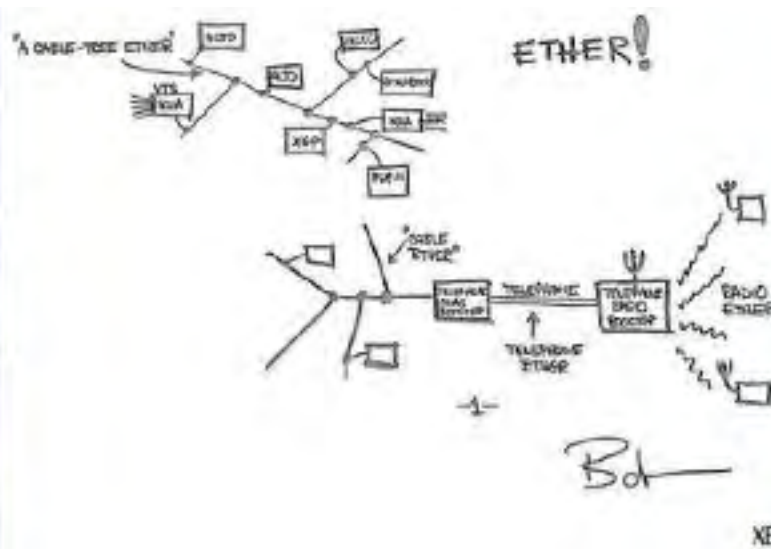
Paolo Cirio + Lauren van Haaften-Schick: *Foundations* (theoretical text and flowchart 2019). Cirio brilliantly flowcharts the mesh of theory, articles, exhibitions, artworks, books (etc) to give us a snapshot of the late Sixties art/media developments in Cybernetics, Systems, Information, Software, Forecasting, Computer Art, Media Theory, Publishing (*Whole Earth Catalog* and *Dematerialisation of Art*, Conceptual Art, and related **trendings**). (https://paolocirio.net/press/texts/text_foundations.php) (see also: Lev Manovich: *Software Takes Command* 2013)



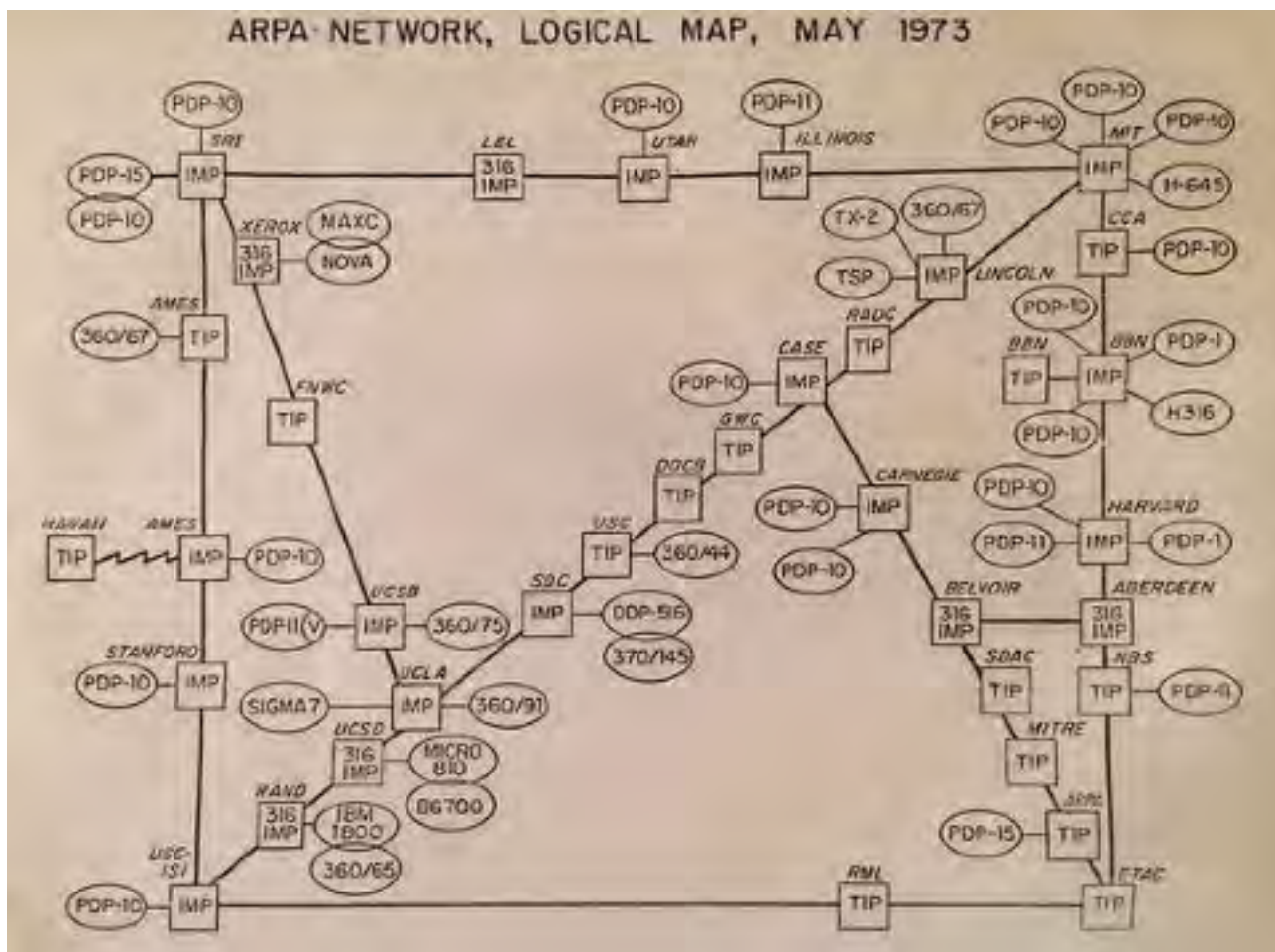
Stafford Beer + Fernando Flores: *Cybersyn* - A distributed decision-support system for Chile 1970. This was the period when cybernetics and system theories merged successfully into practical software and telecoms systems. Beer was one of the second-wave of cyberneticists (contemporary with Gordon Pask, Heinz von Foerster, Margaret Mead...), his work founded in the *Operational Research* as formulated by A.P. Rowe and others in late 1930s. Beer was particularly interested in the modelling of complex systems for decision-support in business and government. He wrote several books on this, including *Brain of the Firm* (1972). His greatest work however, I reckon to be *Cybersyn* - a nation-wide IT network for Chile, under the short-lived socialist regime of Salvador Allende. This network fed data on local crops, production levels, weather, transport conditions, market commodity prices, wages and other commercial data into a cybernetic system designed by Beer and organised by Flores. *Cybersyn* was a realtime system designed to allow meaningful decisions to be made from the most accurate and up-to-date market information. Beer's diagram (above) gives some indication of the complexity of such a system, and the difficulty of implementing this in the early 1970s (the microprocessor had only just been invented, the ARPANET only kick-started a year earlier). It was 20 years before the WWW and the liberalisation of the Internet made such a system more viable.

BTW, Eden Medina's scholarly account of the genesis and long-lasting impact of *Cybersyn* (above right) is the most complete overview we have, and is thoroughly recommended. I was first alerted to *Cybersyn* by Richard Oliver and Mimi, his Chilean-born wife, in the early 1990s when we were collaborating on *Understanding Hypermedia* (1993) our first book together. (See Eden Medina: *Cybernetic Revolutionaries* 2011)

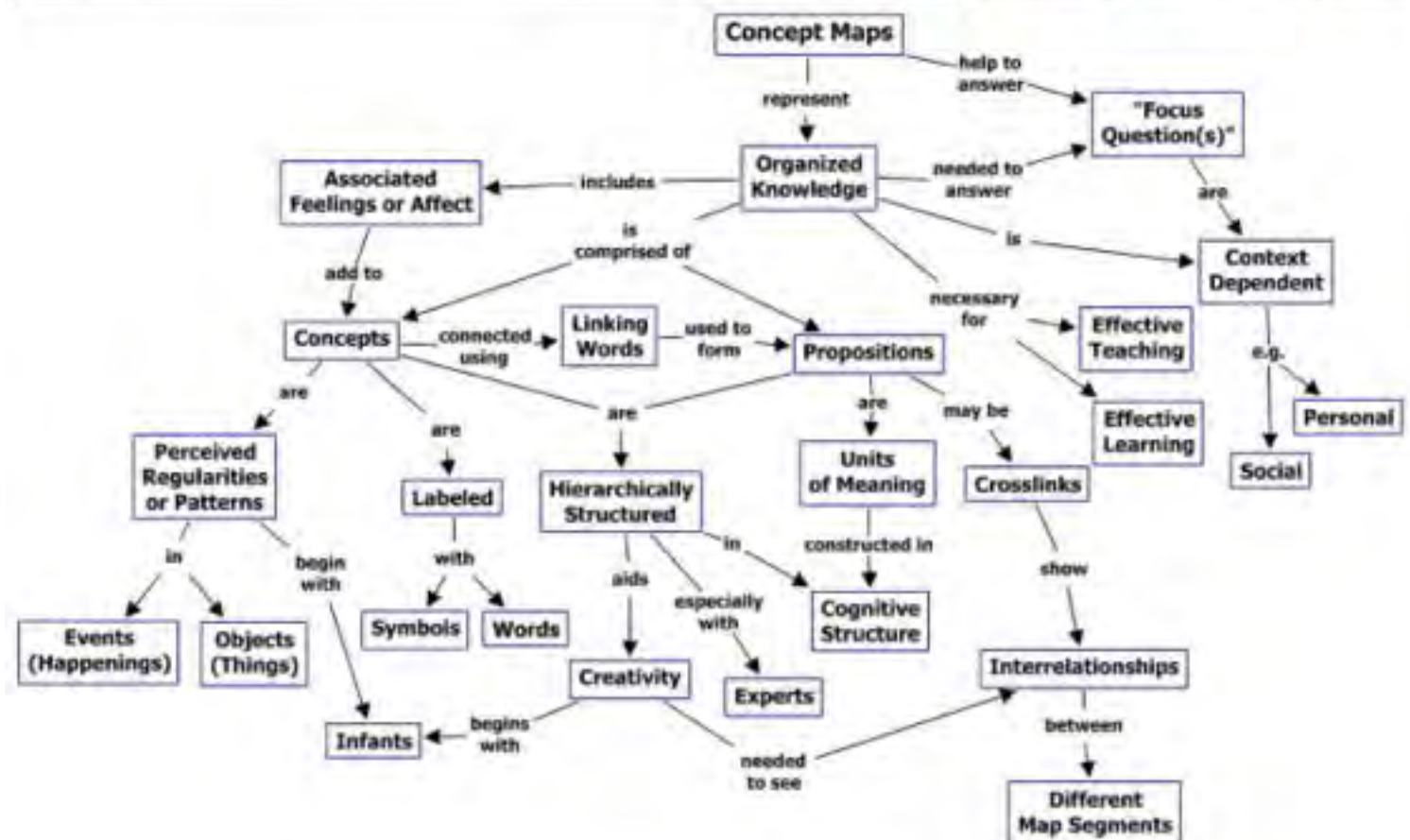
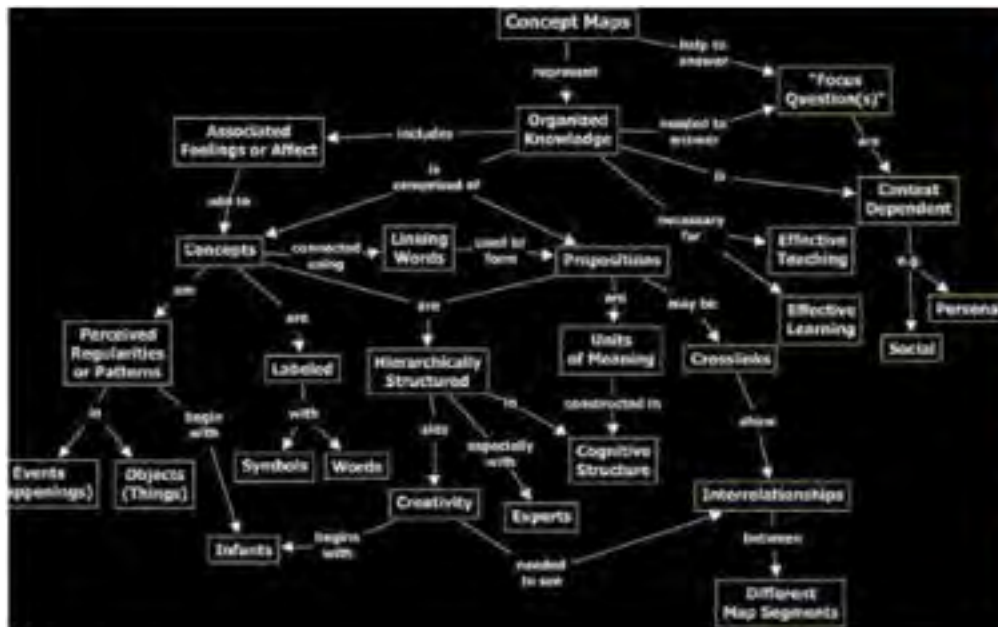
So, in this formative period at the end of the Sixties and beginning of the 1970s, most of the tools and theories that underpin our 21st century had been mapped out, prototyped and even initially implemented (I mean here both CyberSyn and ARPANet, as well as Engelbart's Augment demo, Kay's paper on the Dynabook and Small-Talk, the technology of Packet-Switching, advances in Satellite Communications, wireless-networking.



Bob Metcalfe + David Boggs: Ethernet Local-Area-Network, invented at Xerox PARC in 1973 and patented as "Ethernet: Distributed Packet Switching for Local Computer Networks". PARC thrived on interdisciplinary teams and Boggs brought his experience in amateur radio and radio broadcasting to Metcalfe's theory-based ideas on LANs - working together - and inspired by Hawaii University's Aloha radio-packet-switching Network - they co-invented Ethernet specifically to create a LAN for the revolutionary Xerox Alto (1972) - the first to demonstrate Alan Kay's Graphical User Interface - the GUI that was inspire Steve Jobs and the Lisa and Mackintosh personal computers. The *Alto* used a three-button *Mouse* inspired by the original *Mouse* devised by Douglas Engelbart. Packet-Switching - devised originally (and independently) by Paul Barran and Donald Davies in the early 1960s and already in use in the ARPANET, was adapted as a core technology for Ethernet.



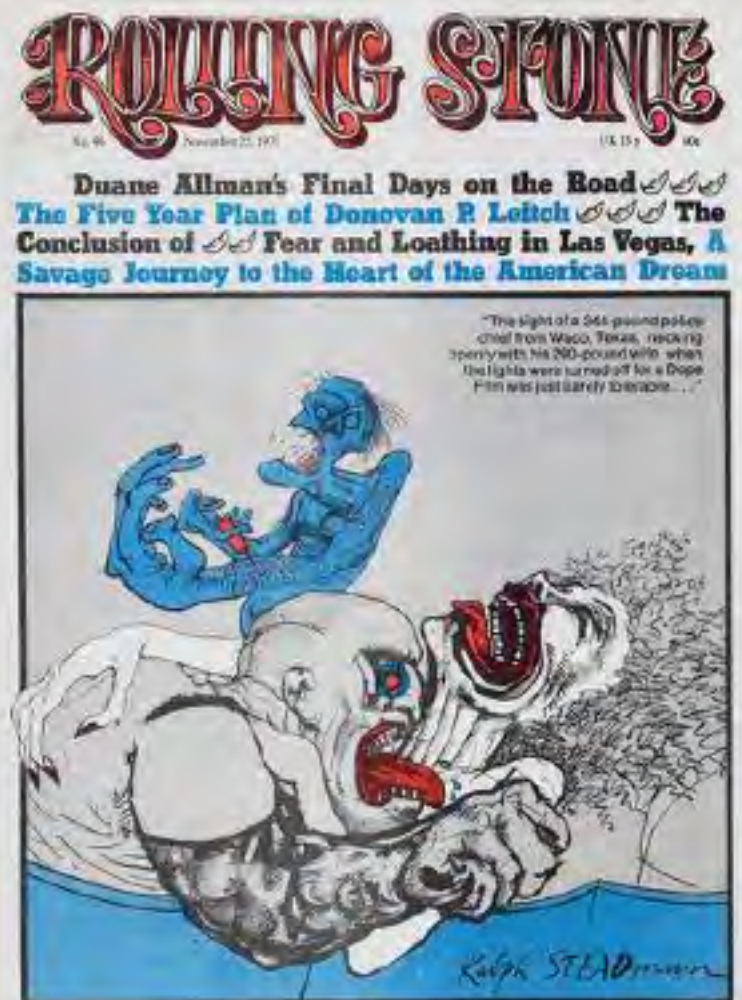
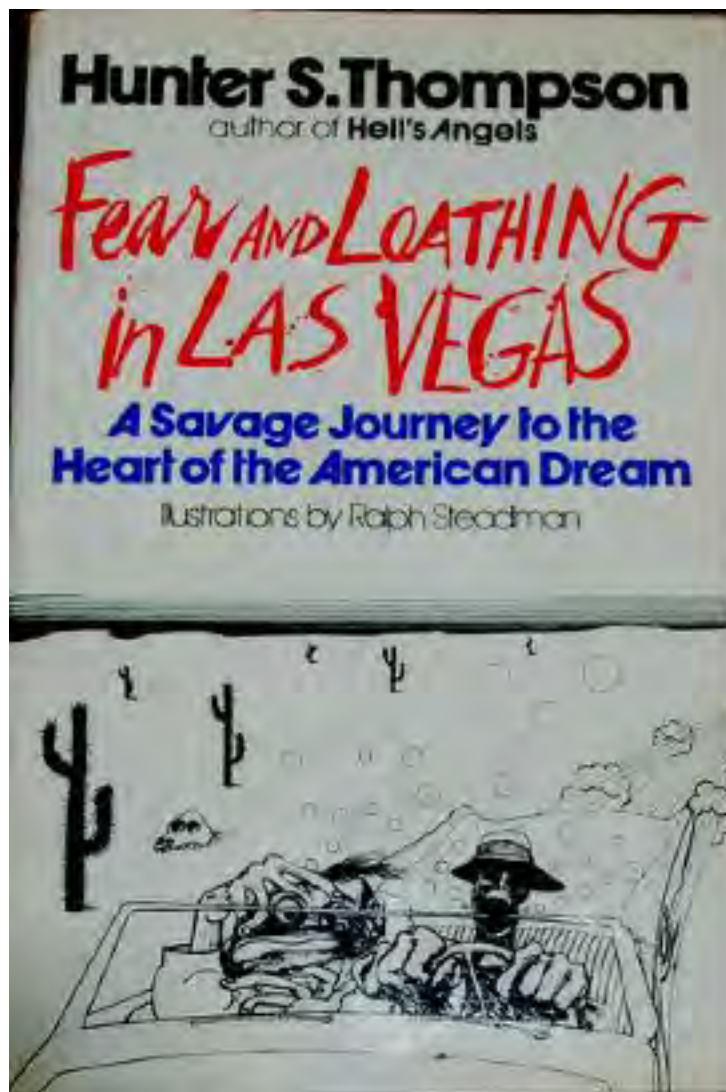
1973 **ARPA - ARPANet** Logical Map showing interconnections between PDP mini-mainframes, Internet Message and various experimental protocols and interchange technologies, including TCP/IP. With eventual links of the French Cyclades network and the British Physical Laboratory network...



Joseph Novak: *Concept-Maps* 1971. "*Concept Maps* are tools for organising and representing knowledge. They include concepts, usually enclosed in circles or boxes of some type, and the relationships between concepts or propositions (indicated by a connecting line and linking word) between two concepts. Linking words on the line specify the relationship between the two concepts." (Novak 1970). Joe Novak defines 'concept' as a perceived regularity in events or objects, or records of events or objects, designated by a label. In this era of 'linking thinking' (following the invention of *hypertext* and *hypermedia* by Nelson and Andries van Dam (1963-1969 - and the development by Stafford Beer of his *Cybersyn* management decision-support system in 1970). Of course, we experimented with this 'concept-map' idea - illustrating the development of new media (above right) - overwriting a timeline with linked-concepts - and concept-mapping became a useful way of annotating and recording brain-storming sessions when I was a creative-director at FitVision and AMX in the 1990s. It was also a very useful teaching aid - and a tool for learners to check the extent of their knowledge...

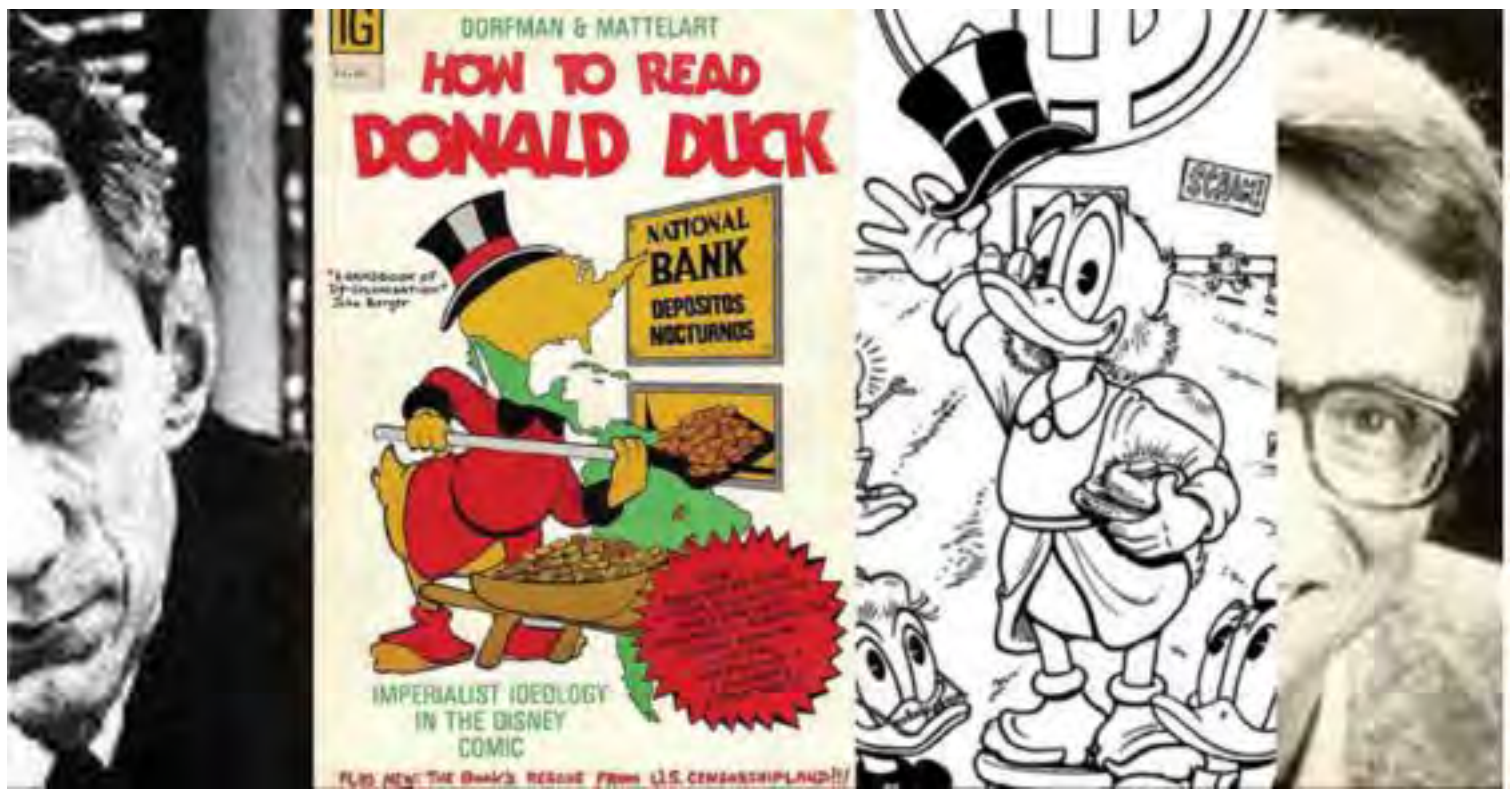


Öyvind Fahlström: *Notes 4 (C. I. A. Brand Bananas)* 1970. Fahlström successfully mixed 'concept-mapping', re-worked schematic maps, cartoon-like painting and drawing, board-games, words and symbols into paper-based paintings - and larger canvasses in order to express his apprehension and understanding of the macro global politics of the late Sixties, and to sardonically comment upon them - outside the territory of overt propaganda. I love these fusion-paintings - like 'idea-maps' crossed with non-linear comic-strips. (MOMA)



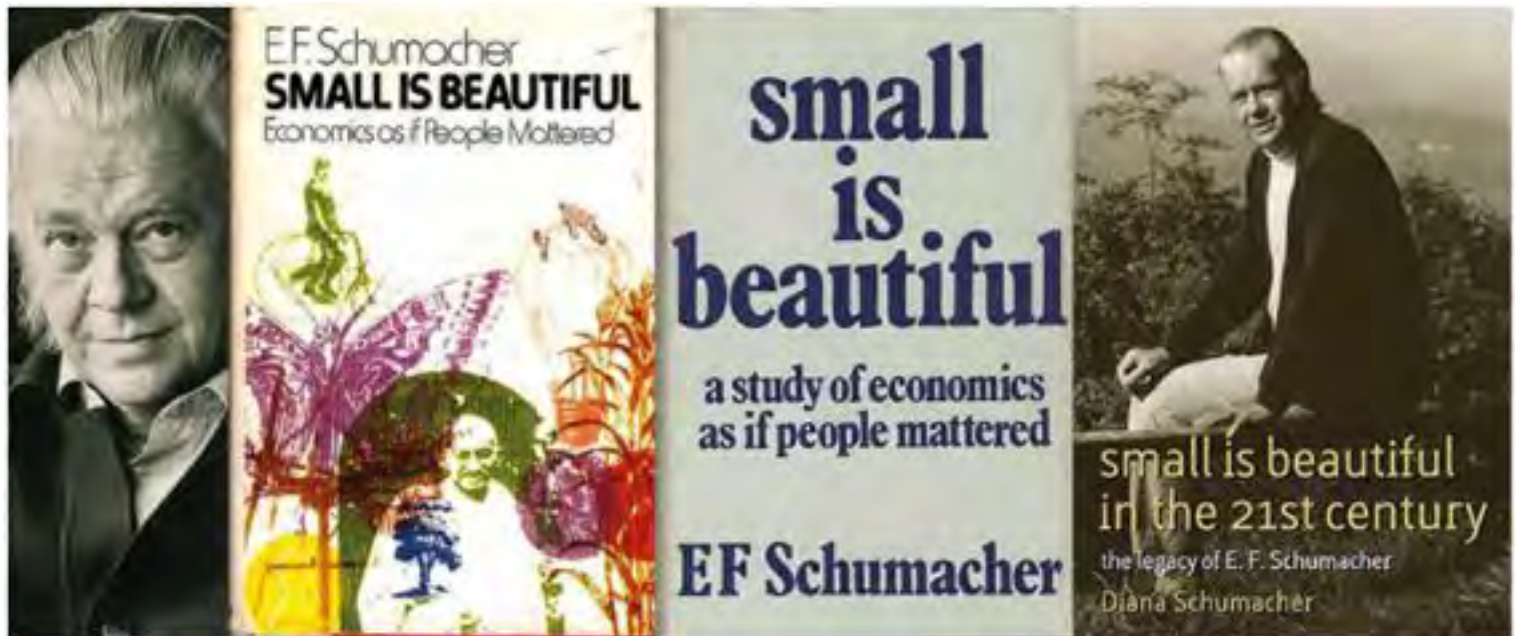
Hunter S. Thompson + Ralph Steadman: *Fear and Loathing in Las Vegas* 1971. Thompson had invented his own style of new journalism in the mid Sixties with his *Hell's Angels: The Strange and Terrible Saga of the Outlaw Motorcycle Gangs* - following Tim Wolfe's *The Kandy Kolorad Tangerine Flake Streamline Baby* of 1965. Hunter S. brought his own brand of 'Gonzo journalism' to the publishing world - a refreshing brand of non-objective journalism implying total immersion in the investigative process - intellectually, spiritually, chemically, physically - often or typically featuring the journalist personally - in a first-person dramatic narrative - and in Thompson's case this often means a total psychedelic immersion into the scene amounting to extreme drug saturation - pushing the limits of reality in an holistic search for 'the Truth'. ('Gonzo' is Boston-Irish slang for the last man standing after a an all-night drinking session'). And Ralph Steadman, an English satirical cartoonist who illustrated the book - and later works by Thompson - manages to superbly compliment the craziness of his manic prose in his illustrations - and together they had a critically and financially highly successful publication, serialised in the hip counter-culture magazine Rolling Stone that year.

Steadman - with Gerald Scarfe - had established a new graphic style of satirical illustration in the early Sixties, complimenting and expanding the satire genre in parallel graphic styles, that together amplified the media so that you could easily apply the term Gonzo Satire to both their work. I met Steadman in the 1990s when we were scoping the idea of making a Philips CD-i (compact-disc interactive) programme about satirical cartooning, using computer-graphics techniques to distort and customise photographs, and he is a charming, cultured companion - his studio in Kent a vast archive of his paintings, cartoons and books. We shared a love of the early 20th century German Expressionists - Grosz, Beckman, Kirchner and the collage of Raoul Hausman, John Heartfield and the Dadaists.



Armand Mattelart + Ariel Dorfman: *How to Read Donald Duck* 1972. (with Carl Barks: *Scrooge McDuck*, 1947). This was a Marxist-Leninist interpretation of Disney's comics - popular in translation all around the world, and in the third world as well - Mattelart and Dorfman argued that Disney's comics were covert and overt capitalist propaganda, designed to naturalise and make more acceptable the U.S. corporate exploitation of Latin-American countries. Dorfman and Mattelart were both residents of Chile, then briefly under a socialist government led by Salvador Allende - Allende was toppled by the fascist Augusto Pinochet in a CIA-backed plot in 1973. Their book is more poignant because of this *coup d'état*. Much later Dorfman realised that despite Disney's anti-union stance, Carl Barks - one the principle animators working on Donald Duck, had in fact enjoyed considerable editorial freedom while working for Disney.





E.F. Schumacher: *Small is Beautiful - A Study of Economics as if People Mattered* 1973. Schumacher was the progenitor of western critiques of Capitalism - like those 21st century books of **Caroline Lucas**: (*Green Alternatives to Globalisation* 2005); **Naomi Klein** (*The Shock Doctrine* 2005); **Yannis Varoufakis** (*The Global Minotaur* 2007); **Paul Mason** (*Post-Capitalism* 2015) **Mariana Mazzucato** (*The Value of Everything* 2016), **Noam Chomsky** (*Requiem for the American Dream: The 10 Principles of Concentration of Wealth & Power* (2017), and **Shoshana Zuboff** (*The Age of Surveillance Capitalism* 2018) - and many more... Back in the early 1970s, Schumacher was probably the most prominent and widely-known critic of modern capitalism. *Small is Beautiful* was published during the 1973 Arab-Israeli War and the OPEC energy crisis that followed - a period at the very beginnings of globalisation. The book brought Western Capitalism into focus as he began to apply what we might call counter-culture values (people not profit) into modern Economics. *Small is Beautiful* was widely influential - especially in social-justice, communalist and environmental movements - those who see that we will need to change capitalism and make it relevant in a planet of limited resources and a burgeoning population, and a huge disparity between the very very rich and the rest of us. Schumacher's thoughts and ideas are as relevant today as in 1973.

In 2011, Toby Helm writing in *The Observer* wrote in an article titled *Small is beautiful: the father of David Cameron's big society*: "There is more to life than GDP," Schumacher once said when discussing fulfilment. In 2006, when newly elected as leader of the opposition, David Cameron agreed: "It's time we admitted that there's more to life than money and it's time we focused not just on GDP but on GWB – general wellbeing." *Small is Beautiful* raised the nation's environmental consciousness long before "global warming" was talked about – and before Cameron briefly took up the cause. Schumacher also explored how society would best be organised, and people's happiness enhanced, if state institutions were broken down into smaller elements in which individuals could feel they played a part. Rohan Silva, a senior policy adviser to the prime minister, said Schumacher's and Cameron's thinking were very much in tune." (<https://www.theguardian.com/politics/2011/mar/27/small-beautiful-david-cameron-big-society>)

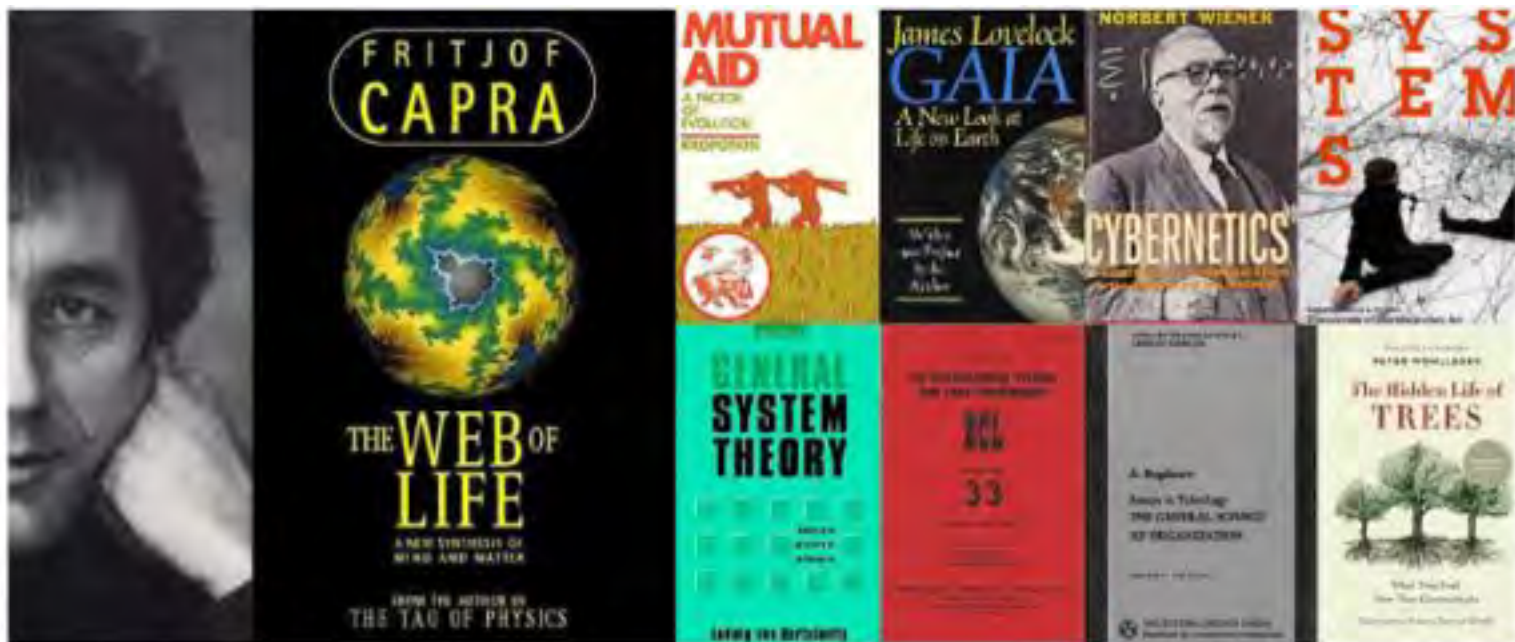
"The system of nature, of which man is a part, tends to be self-balancing, self-adjusting, self-cleansing. Not so with technology." (Schumacher: *Small is Beautiful* 1973)

"An entirely new system of thought is needed, a system based on attention to people, and not primarily attention to goods. . . ." (Schumacher: *Small is Beautiful* 1973)



Fred Turner: *From Counter culture to Cyber culture – Stewart Brand, The Whole Earth Network and the Rise of Digital Utopianism* (2006) - While Turner examines the important genesis of the kind of cybernetic utopianism that inspired the *Open-Source* movement, and Tim Berners Lee’s gift of the WWW into the public domain - and the whole idea of ‘free information’ that stems from academic and scientific sharing of ideas, Andrew Kirk focusses on the contingency and agency of Brand’s *Whole Earth Catalog* in catalysing the environmental movements of the early 1970s.

Andrew Kirk: *Counterculture Green - The Whole Earth Catalog and American Environmentalism* (2007). The NY Times review provides a useful synopsis of Kirk’s *Counterculture Green*: “According to “*Counterculture Green: The Whole Earth Catalog and American Environmentalism*,” by Andrew G. Kirk, the mind-blowing photo of our planet was a catalyst for the ecology movement. *The Whole Earth Catalog* itself became the voice of a new kind of environmental advocacy that, rather than shunning science as nature’s enemy, embraced it as the key that could unlock the door to personal freedom and create a post-scarcity social utopia. Advances like pictures from space, personal computers, geodesic domes and even nuclear power were all part of what became known as the “appropriate technology movement,” for which the Whole Earth Catalog was both a resource and a summary. No tree-hugging Luddite or apocalyptic doomsayer, Brand, Kirk writes, had an optimistic outlook shaped by “a love of good tools, thoughtful technology, scientific inquiry and a Western libertarian skepticism of the government’s ability to take the lead in these areas.” Brand wrote of his own publication, “This is a book of tools for saving the world at the only scale it can be done, one hand at a time.” (Jane and Michael Stern: *New York Times* review 2007)



Books on system theories include these above.

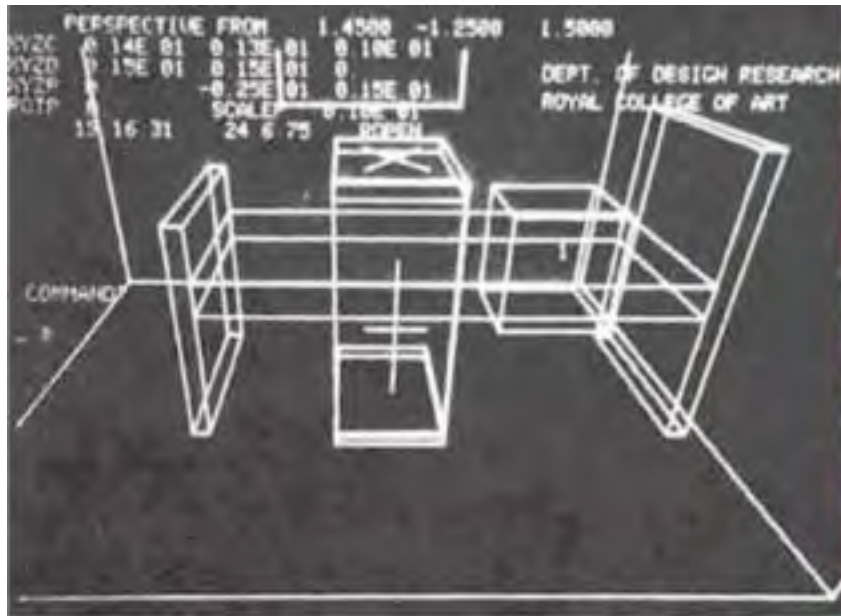
Fritjof Capra: *The Web of Life* (1996) Humberto Maturana + Francisco Varela: *The Tree of Knowledge - the Biological Roots of Human Understanding* (1987). From the preface of *The Tree of Knowledge*: “The book that you hold in your hands is not just another introduction to the biology of cognition. It is a complete outline for an alternative view of the biological roots of understanding. From the outset we warn readers that the view presented here will not coincide with those they are likely to be familiar with. Indeed, we will propose a way of seeing cognition not as a representation of the world ‘out there’, but rather as an ongoing bringing forth of a world through the process of living itself.” In his 1987 review, Fritjof Capra comments: “For the first time we are shown the outlines of a unified scientific conception of mind, matter and life...and the stunningly beautiful conclusion: ‘We have only the world that we bring forth with others, and only love brings it forth’”. And so Maturana and Varela complement an emerging century-long evolution of a general systems theory - a study that started in the early 20th century with Aleksandr Bogdanov’s *Tektology*, that led to Wiener’s *Cybernetics*, took in the sciences of ecology and neuroscience, and embraced Bertalanffy’s *System Theory*, and Jay Forrester’s *System Dynamics*. Kevin Kelly’s *Out of Control: The New Biology of Machines, Social Systems, and the Economic World* (1994) summarises the importance of *understanding whole systems* - and it’s a good intro to this area. Why this emphasis on *Systems*? Because we humans are (very) complex systems, we have immensely complex brains and central nervous systems, we are conscious (another complex conundrum) so I think its incumbent on us as artists and designers to try to understand systems. From recent iterations of systems analysis - in weather forecasting, in climate-change, in ecology and environmental studies, in social media, in engineering and technology, organisational analysis (etc) - has emerged chaos theory, complexity theory, game theory, resilience theory, Gaia theory and lots more - that promise insight and understanding of our World. And recently McKenzie Wark’s *Molecular Red - Theory for the Anthropocene* (2016) draws together the broad historic themes hinted at above into a post-modern theory that links Bogdanov, Wiener, Bertalanffy, Capra, Lovelock, Haraway and others of the *Foresight Saga*.



John Horton Conway: *Game of Life* 1970. In the 1940s the mathematician John von Neumann invented a hypothetical (mathematical) machine that could reproduce itself, using a simple grid and a set of complex rules governing what should happen in each rectangle of the grid. He called these *cellular automata*. In 1970 John Conway succeeded in simplifying von Neumann's algorithm and created a game that with a set of simple rules, could generate not only copies of itself, but that exhibited indications of evolution, and all kinds of other complex behaviours. Life is a 'zero-player' game - you set the original parameters then let it iterate. The initial rules: Any live cell (coloured cell) with fewer than two live neighbours dies, as if caused by under-population. Any live cell with two or three live neighbours lives on to the next generation. Any live cell with more than three live neighbours dies, as if by overcrowding. Any dead cell with exactly three live neighbours becomes a live cell, as if by reproduction. Look up a java version on the web - Life is a fascinating game, proof that complex behaviours can emerge from the simplest rules. - Just like real Life.



Conway in his Study - the polymathic Conway made contributions in combinatorial game theory, topology, group theory and several other branches of mathematics - his interest in topology (and *Tensegrity*) very obvious here.



George Mallen: *Event One* (1969) + *Ecogame* 1970. By the late Sixties, the intermedia convergence of Art and Technology was getting more tangible: George Mallen's exploratory work at the Royal College of Art (and later with his company *Systems Simulation Ltd*), included cooperation between the RCA and nearby Imperial College:



George Mallen+ Alan Sutcliffe + John Lansdowne: *Computer Arts Society* 1968. All these pioneers had developed skills in the digital arts through the late 1950s and early 1960s - George Mallen had worked with cyberneticist Gordon Pask; Alan Sutcliffe with Peter Zinovieff - the electronic music composer and instrument-maker; John Lansdowne with architects developing CAD and computer visualisation software.

"Event One was the first exhibition of the Computer Arts Society (CAS). Conceived in 1968 and officially founded in 1969, CAS was the first practitioner-led organisation in Britain created 'to promote the creative use of computers in the arts, and to encourage the interchange of information in this area' (Computer Arts Society c.1969). Staged in March 1969 at the Royal College of Art, Event One included participants from architecture, fine art, computer programming and filmmaking among others, and offered a range of visitor experiences from sculpture and graphics to live performance and workshops. Catherine Mason (2009) suggests that 'Event One heralded the collaborative, cross-disciplinary nature of working which came to signify the early period of media arts in Britain, where interactivity and process were as equally valued as object.' (Catherine Mason: A Computer in the Art Room: The Origins of British Computer Arts 2008)

"A landmark of early computing for design was Ecogame, developed by a team under George Mallen, by request of the British Equipment Trade Association, for the Computer '70 trade exhibition (Mallen, 2008:194). This aimed, not to relieve the designer of hand work, but to illuminate the mind. A computer-managed simulation with output in the form of slide-projected images on the interior of a physical dome, it enabled the user to explore what-if scenarios with a given set of ecological resources."

(from <https://www.drs2016.org/ddr9>)

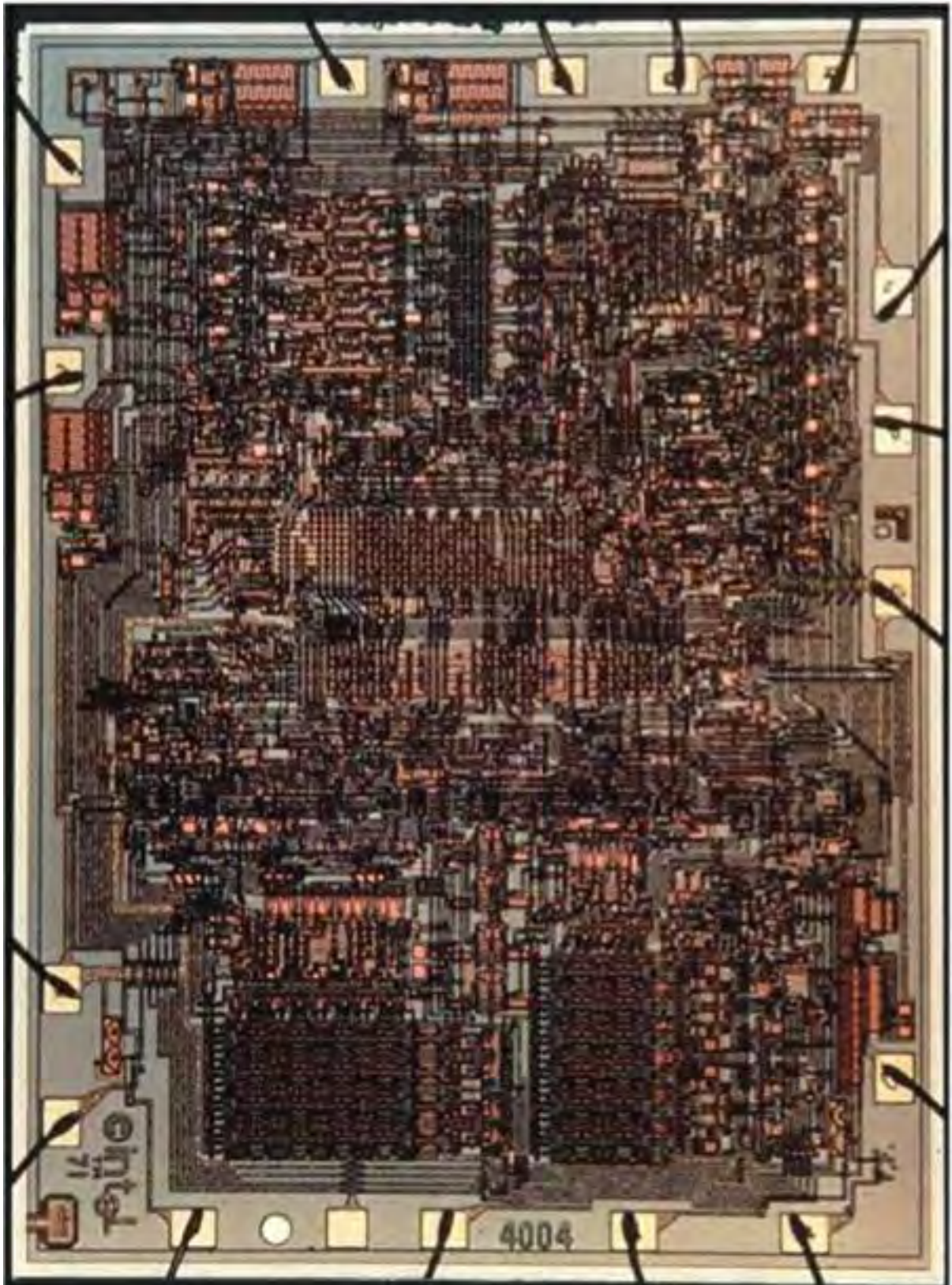


Mick Jagger in Hyde Park 1969, quoting from Percy Bysshe Shelley's *Adonais* - his tribute to John Keats, pays homage to Brian Jones, the co-founder of *The Rolling Stones*, who died that year, "[Peace, peace, he is not dead, he does not sleep: He has awakened from the dreams of life...](#)" Jagger's eulogy for Brian was a kind of saraband for the generation that the Stones had helped to create...



William Klein: *Mr Freedom* 1969. Klein's hilarious satirical spoof on American white-supremacy, Imperialism and ant-Communism, set in France. Watch it. It's great.

Federico Faggin + Marcian (Ted) Hoff: *Intel 4004 Microprocessor* 1971. This was the first mass-produced microprocessor (computer central-processing-unit on a chip), and it changed everything. It is the grandfather of all microprocessors - and all the devices powered by these tiny micro-computers - all the digital technology from games consoles, television sets, mobile devices, consumer white-goods, cars, airplanes, laptops, desktops, mini-mainframes, supercomputers - all these depend upon microprocessors - sometimes just one of them, sometimes two - sometimes hundreds or thousands. From being really expensive items computers became 'cheap as chips' - suddenly just \$60 rather than hundreds of dollars. Ted Hoff came up with the idea and engineer Federico Faggin squeezed all the components onto a single chip. It made possible the 1st generation of game consoles, cheap calculators and micro-computers - and within a decade or so 'personal computers'.



The Sixties weren't just 1960-1969. They really encompassed two decades: 1955-1975, as the seeds of the Sixties were planted in the 1950s and the flowering of some of those Sixties ideas didn't happen until the early 1970s. An example is **ARPA** (Advance Research Projects Agency) which, initiated by Eisenhower in 1958, produced their major contributions in the 1960s, demonstrated ARPANet in 1968, and realised their most important contribution (the *Internet*) in the early 1970s. So this pictorial essay will also cover the early Seventies.

And here's an overview timeline designed by me and Malcolm Garrett for *Understanding Hypermedia 2.000* (1998) to indicate how the media-technologies we've considered in this essay developed into the future:





18. [Introduction] Constituents of a Theory of the Media

The media are a set of institutions and processes which shape the social and cultural life of a society. They are a part of the social system, and they are a part of the cultural system. They are a part of the social system because they are a part of the social structure, and they are a part of the cultural system because they are a part of the cultural life. They are a part of the social system because they are a part of the social structure, and they are a part of the cultural system because they are a part of the cultural life.

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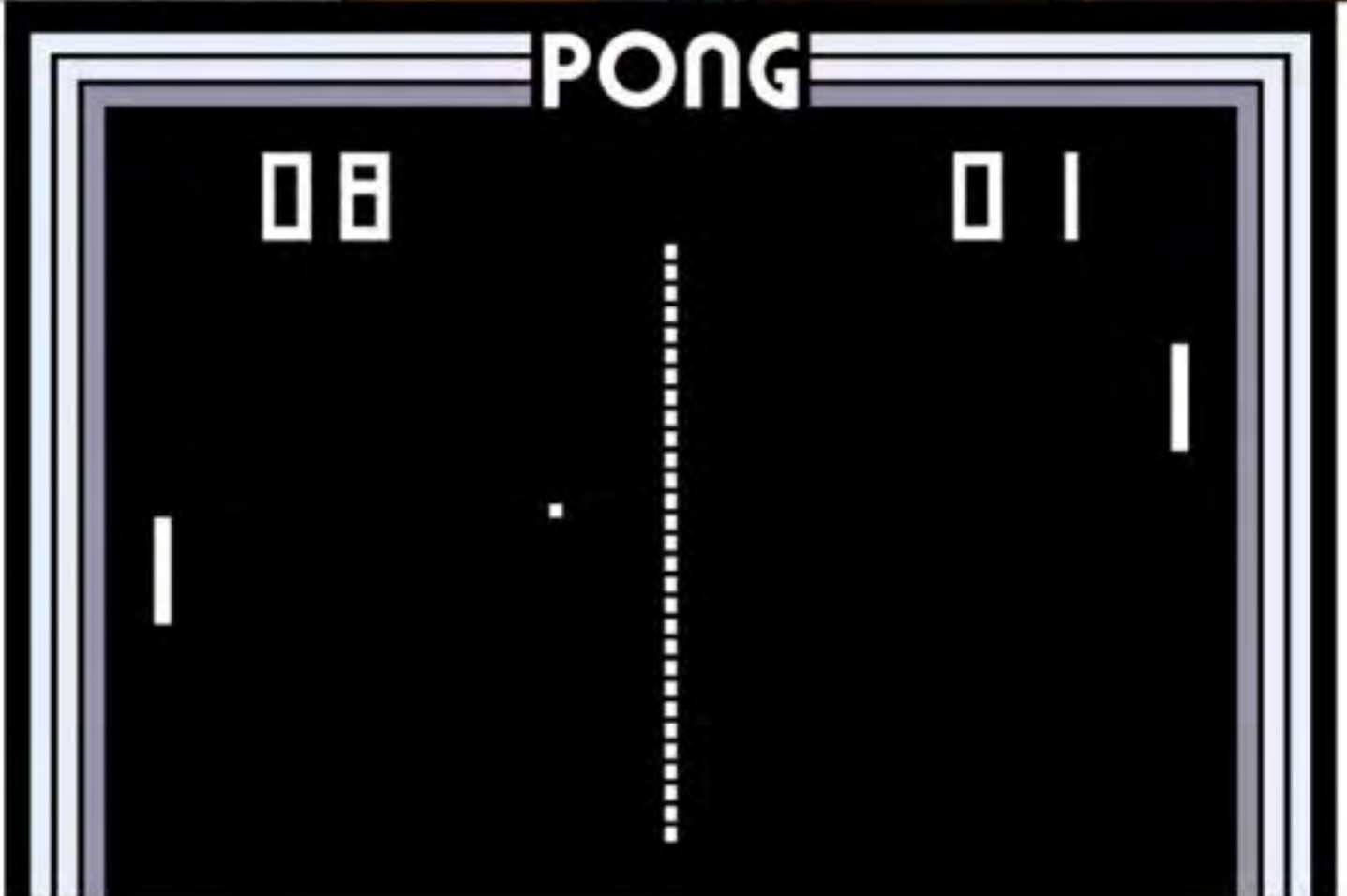
The media are a set of institutions and processes which shape the social and cultural life of a society. They are a part of the social system, and they are a part of the cultural system. They are a part of the social system because they are a part of the social structure, and they are a part of the cultural system because they are a part of the cultural life. They are a part of the social system because they are a part of the social structure, and they are a part of the cultural system because they are a part of the cultural life.

Hans Magnus Enzensberger: *Constituents of a Theory of Media* 1970. This was Enzensberger's first pitch at contriving a Marxist theory of Media - It's prescient, and it's great: "With the development of the electronic media, the industry that shapes consciousness has become the pacemaker for the social and economic development of societies in the late industrial age. It infiltrates into all other sectors of production, takes over more and more directional and control functions, and determines the standard of the prevailing technology. In lieu of normative definitions, here is an incomplete list of new developments which have emerged in the last twenty years: news satellites, color television, cable relay television, cassettes, videotape, videotape recorders, video-phones, stereophony, laser techniques, electrostatic reproduction processes, electronic high-speed printing, composing and learning machines, microfiches with electronic access, printing by radio, time-sharing computers, data banks. All these new forms of media are constantly forming new connections both with each other and with older media like printing, radio, film, television, telephone, teletype, radar, and so on. They are clearly coming together to form a universal system."

This last line was really prescient - it's what we have now!

And: "George Orwell's bogey of a monolithic consciousness industry derives from a view of the media which is undialectical and obsolete. The possibility of total control of such a system at a central point belongs not to the future but to the past. With the aid of *systems theory*, a discipline which is part of bourgeois science—using, that is to say, categories which are immanent in the system—it can be demonstrated that a linked series of communications or, to use the technical term, switchable network, to the degree that it exceeds a certain critical size, can no longer be centrally controlled but only dealt with statistically. This basic "leakiness" of stochastic systems admittedly allows the calculation of probabilities based on sampling and extrapolations; but blanket supervision would demand a monitor that was bigger than the system itself. The monitoring of all telephone conversations, for instance, postulates an apparatus which would need to be n times more extensive and more complicated than that of the present telephone system. A censor's office, which carried out its work extensively, would of necessity become the largest branch of industry in its society." (Enzensberger:

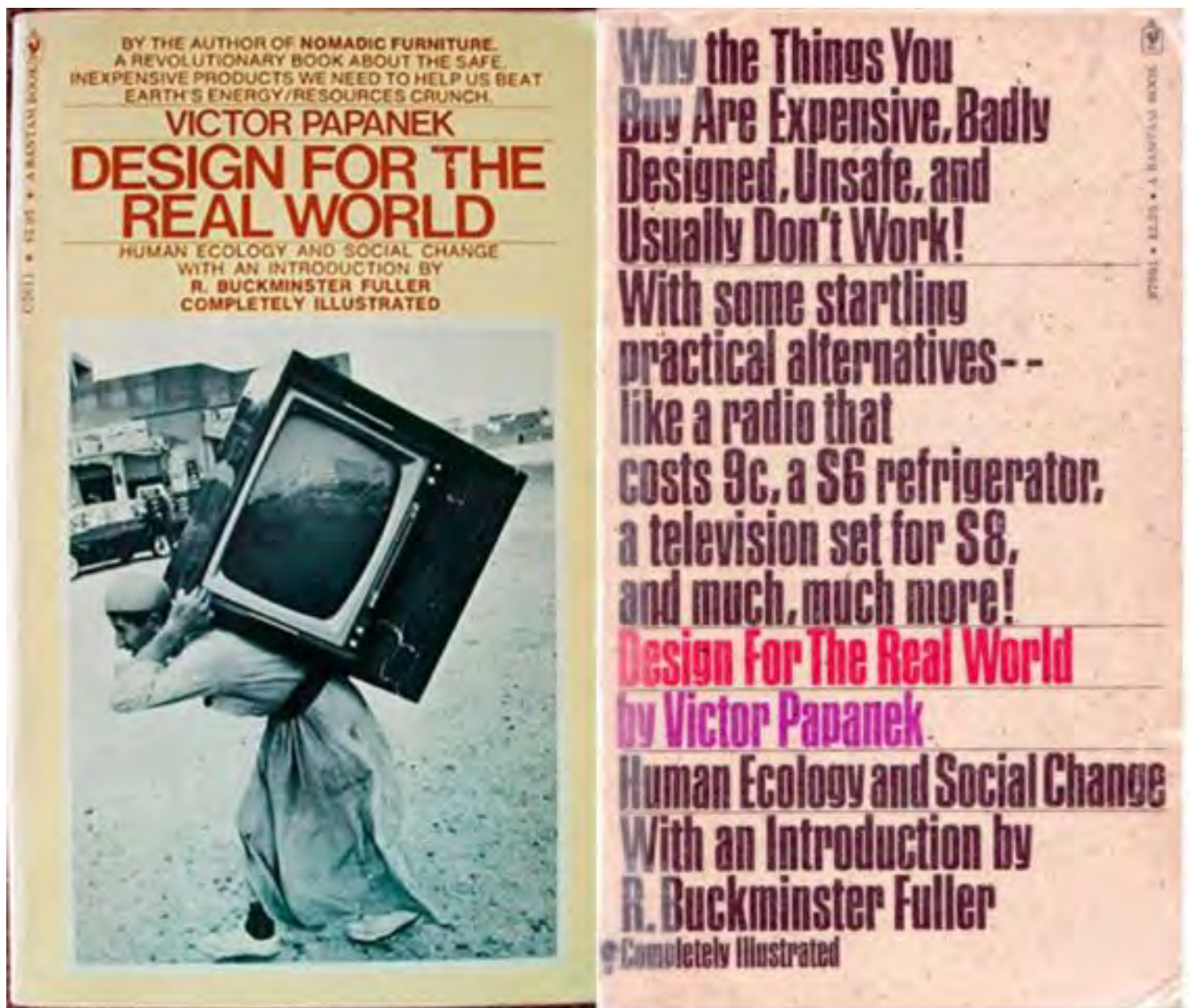
Constituents of a Theory of Media, 1971)



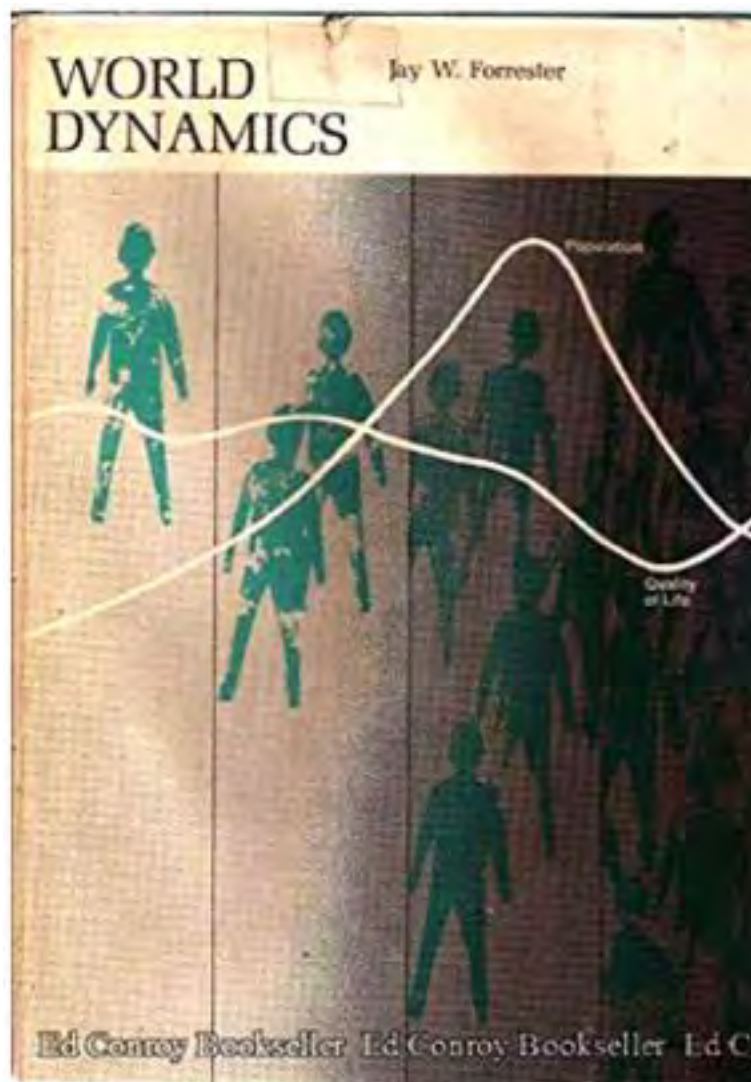
Allan Alcorn + Nolan Bushnell: *Computer Space*(Bushnell) + *Pong* (Alcorn) 1971-1972. The story of Alcorn, Bushnell and Ted Dabney (Bushnell's initial partner), and the invention of the first coin-op arcade videogames (*Space War* and *Pong*) is mythically complex - according to Harold Goldberg (in *All Your Base Belong to Us - How 50 Years of Videogames conquered Popular Culture*, 2011) a combination of entrepreneurial opportunity (Bushnell), the re-utilisation or repurposing of electro-mechanical technology and the crafting of the coin-op machines (Dabney), as well as the video-game circuitry designed and engineered by Alcorn. The creation of *Pong* - 'a game that any half-drunk adult could play' - was directed by Bushnell, though the details and mechanics were left to Alcorn and Dabney and their small team at the newly formed Atari company. ('*Atari*' is derived from the name of a winning move on *Go!* - the Japanese board game that Bushnell and Dabney played obsessively - before things got really busy with *Pong*.) *Space War* (1971) was actually the first game they produced - it was a versioning of Steve Russell's *Space War* - his 1962 mainframe and mini-mainframe-computer game, but *Pong* was the game that really took off. They licensed the *Pong* game, and when *Pong-mania* was at its height over the next half-decade or so, there were 35,000 Pong Machines in the USA alone (averaging weekly returns of \$200 each) - around \$7 million a week! *Pong* launched the computer-game mania of the following decades...



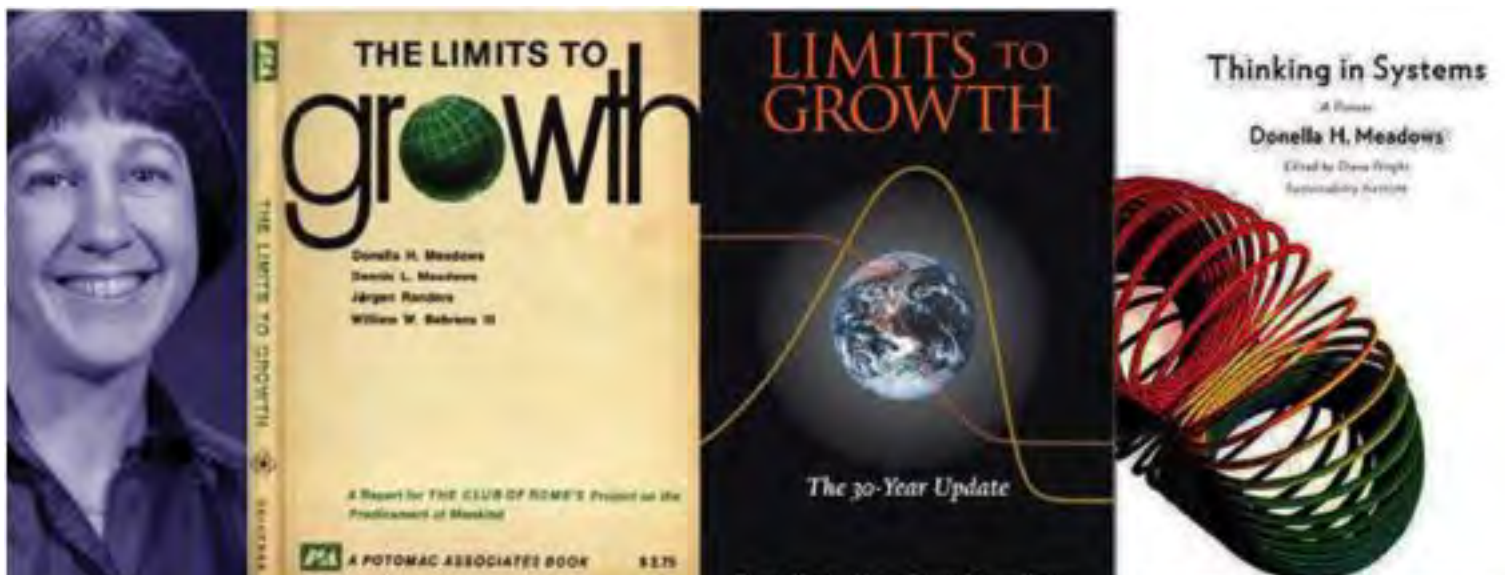
Maysles Bros + Charlotte Zwerin:
***Gimme Shelter* 1970.** Albert and David Maysles and Charlotte Zwerin were active participants in the 'documentary revolution' of *Direct Cinema* in the early 1960s, and this film brings to life the Rolling Stones American Tour of 1969, and their free concert performance at Altamont Speedway, California. The Stones had asked the Hells Angels to provide security, and the Angels got belligerently drunk - and during a scuffle one of the audience, an 18 year old Afro-American was knifed to death by some of the Angels, who were also armed with pool cues. Thus the Sixties flower power' blossoming of the counter culture went belly-up, in this incident and the grisly Manson murders of 1969. It was bad enough watching the effect of excessive drug-taking as a lost generation of flower-children decayed in Haight Ashbury in San Francisco, but the confluence of the Hells Angels and the Manson Gang was like a nightmare vision of dystopia that left a bad taste. So the Stones had sung a saraband for Brian Jones, and for the Sixties counter-culture itself. The Maysles got it on film, following the style of embedded journalism and immersion in the action of the Direct Cinema movement.



Victor Papanek: *Design for the Real World* 1971. Papanek's damning critique of 'bad' design. This book had the same impact as Ernst Schumacher's *Small is Beautiful - A Study of Economics As if People Mattered* (1973) - both books marked the emergence of a quest for alternatives to mindless market-led mass consumerism. In Papanek's case, his book was a plea for a more people-centred, needs-centred, ecologically responsible and sustainable approach to product design. He opens his book saying: "There are professions more harmful than industrial design, but only a few of them." and "... by creating whole species of permanent garbage to clutter up the landscape, and by choosing materials and processes that pollute the air we breath, designers have become a dangerous breed." It was books like this that sparked the Intermediate Technology Group (now called Practical Action) and other designers more concerned with developing solar ovens, village pumps, cheap prosthetics for the 'Third World' - and recently inspired the quest to build 'one laptop per child' (Negroponte 2005). The image on the book-cover (above left) illustrates the mis-match between 'wants' and 'needs', 'aspiration' and 'consumerism' and high-lighted the ethical issues of designers working within a 'mass-consumer' climate. Following Bucky Fuller's *Operating Manual for Spaceship Earth* (1967), Victor Papanek attacks the design profession for not considering the ecological and environmental - and ethical - context of their work. For me, it also extended the ideas embodied in Stewart Brand's *Whole Earth Catalog* (1968) - Brand's mail-order catalogue of useful stuff relevant to the emerging counter-culture...



Jay Wright Forrester: *World Dynamics* 1971. Forrester - a major figure in the development of real-time mainframe computers and simulation systems in the 1950s, had developed techniques for modelling complex systems (like businesses) by 1958 - he called this approach *System Dynamics* and published a series of papers, including: *Industrial Dynamics* (1961), *Urban Dynamics* (1969), and *World-Dynamics* (1971) - a simulation of world resources and population-growth, resulting in Donella Meadows (*et al*):*Limits to Growth Report* for the *Club of Rome* (the nascent European Union) in 1971 (see below). Although this computer 'model' of how we - seemingly unwitting - had developed a capitalist system that demanded un-ending growth, how could we do this on a planet with limited resources? And through Meadows and her team's extension of he *World Dynamics* model - though not perfect - pointed to these limits to growth, essentially challenging the essence of consumer capitalism and suggesting that we needed a new vision based upon sustainable economics



**JAMES TAYLOR IS THE DRIVER
WARREN OATES IS GTO
LAURIE BIRD IS THE GIRL
DENNIS WILSON IS THE MECHANIC
TWO-LANE BLACKTOP IS THE PICTURE**



two-lane blacktop

A film by Monte Hellman

Produced by MONTY HELLMAN and JAMES TAYLOR. Screenplay by MONTY HELLMAN and JAMES TAYLOR. Directed by MONTY HELLMAN. Cast: JAMES TAYLOR, WARREN OATES, LAURIE BIRD, DENNIS WILSON. Music by JAMES TAYLOR. Released by MCA Home Video. © 1971 MCA Home Video. All Rights Reserved.

UNIVERSAL PICTURES PRESENTS A MCA HOME VIDEO PRODUCTION "TWO-LANE BLACKTOP" A FILM BY MONTE HELLMAN CASTING BY JAMES TAYLOR COSTUME DESIGNER JAMES TAYLOR EXECUTIVE PRODUCERS JAMES TAYLOR AND MONTY HELLMAN PRODUCED BY MONTY HELLMAN AND JAMES TAYLOR SCREENPLAY BY MONTY HELLMAN AND JAMES TAYLOR DIRECTED BY MONTY HELLMAN



Monte Hellman: *Two-Lane Blacktop* 1971. with James Taylor, Dennis Wilson, Laurie Bird and Warren Oates - there were several cult-films in the early 1970s - this was a favourite. As the film ends, it appears to jam in the projector. We watch it melt and burn to black.

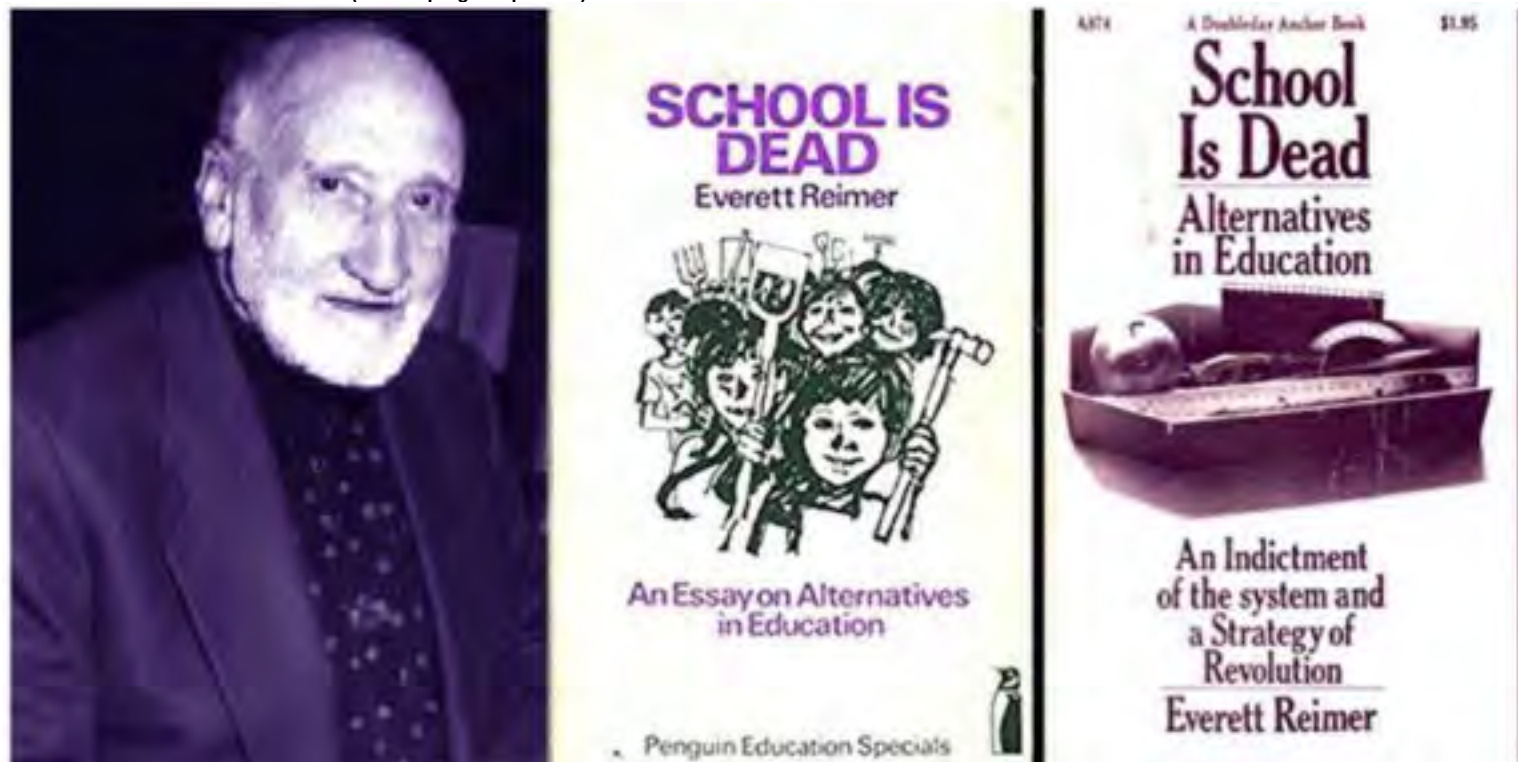


Ivan Illich: *Deschooling Society* 1971. The prescience and logic of Ivan Illich is illustrated by this quote from *Deschooling Society*: “The operation of a peer-matching network would be simple. The user would identify himself by name and address and describe the activity for which he sought a peer. A computer would send him back the names and addresses of all those who had inserted the same description. It is amazing that such a simple utility has never been used on a broad scale for publicly valued activity.”

Considering the importance of peer-learning - grouping learners of the same stages and interests together in order that they might reinforce each other's learning - and the role it currently plays in class-rooms and studios throughout all levels of education, he is right to be amazed. The fact that the WWW and Social Media support precisely the kind of function he described over 40 years ago is echoed in this: “The current search for new educational funnels must be reversed into the search for their institutional inverse: educational webs which heighten the opportunity for each one to transform each moment of his living into one of learning, sharing, and caring.” The idea of educational webs is another way of describing the *World Wide Web* (WWW), Ted Nelson's unfinished *Xanadu* and Wendy Hall's *Microcosm*...

The early 1970s - just when we were beginning to absorb the 'lessons' and lifestyle changes of the previous decade, but while we were still tormented by dystopian visions of the Cold War, and the ghastliness and televisual actuality of the Vietnam War - was in particular a time for re-envisioning our future, and trying to work out where we had gone wrong. The beacons of hope in the previous few years had come from the counter-culture (Stewart Brand's wonderful *Whole Earth Catalog* contained the medicine of hope); Carlos Castaneda was intriguing us with the spiritual potential of *The Teachings of Don Juan* (1968) and *A Separate Reality* (1971), Dr Richard Alpert (Baba Ram Dass) was showing us how to find ourselves (*Be Here Now* 1971); Victor Papanek (*Design for the Real World* 1971) was telling us what we ought to design for; Hoff and Faggin had designed the world's first computer-on-a-chip - the *Intel 4004 Microprocessor* - promising a whole new world ahead; the first Internet connections were in process as the ARPANET linked to UK and French networks; Crosby Stills and Nash - and Joni Mitchell and others - were expressing the feelings and longings of the counter-culture. *These were the signs that we wanted and needed change.* And Ivan Illich gets straight to the main issue - should we be thinking of schools and education as a 19th century production-line? Didn't formal schooling and subject specialisms reinforce existing problems and mitigate against the creative, the new, the adventurous? Illich's idea of self-directed education, aided by voluntary mentoring (through a Skills Exchange), peer-learning (through peer-matching - a computer-mediated database of people sharing the same learning objectives), a reference service containing links to books, courseware, information etc), and a directory of professional (teachers, lecturers, researchers, professors etc) who voluntarily offered their help and guidance - is very much a model for the kind of 'continuing life-long education' that is being espoused currently. Anyway now, in the 21st century - we have the tools to *DeSchool Society*, but we still have the 19th century industrial attitudes to education, and the failing subject-based school system holding us back.

(for an update, see Ken Robinson's TED Talk at https://www.ted.com/talks/sir_ken_robinson_do_schools_kill_creativity?language=en)



Everett Reimer: *School is Dead - An Essay on Alternatives in Education* 1971. Reimer worked with Ivan Illich (*DeSchooling Society* 1971) over 15 years, discussing the future of 'progressive education' in a world of limited and diminishing resources. The results of these discussions are summarised in *School is Dead*. "There can be no open-ended progress. Yet this is what schools and other modern institutions promise. This is the promise of science and technology, unrestrained by reason. This is the promise that has bred schools and other modern institutions and which in turn they propagate. Schools are an essential element of a world in which technology is king...The contradictions of such a world are becoming apparent. They are best illustrated in the school and best corrected by freeing education from the school, so that people can learn the truth about the society in which they live." (Reimer in the Introduction). Reimer and Illich are increasingly relevant now. From chapter 8 *Educating for Freedom*: "Alternatives to schools must be more economical than schools. They must also be more effective so that lower costs do not imply less education. Monopoly must be avoided. The school system must not be replaced by another dominant system: alternatives must be plural. There should be competition between alternatives, but some of them at least, should not involve competition between students, especially for lifetime prizes. One student should not learn at the expense of another, nor should success for one student imply failure for another. Alternatives to schools should not manipulate individuals, but on the contrary, should prepare individuals to direct and recreate institutions, including their governments. Education should not be separated from work and the rest of life, but integrated with them. Educational environments should be protective only to an avoidable degree. Education should not, primarily, prepare for something else nor be a by-product of something else. It should be a self-justified activity designed to help man gain and maintain control of himself, his society and his environment." (Everett Reimer: *School is Dead* 1971 pp89).

Why is this important now, in the 21st century? Well surely it's obvious? We face a radically changing ecosystem and we have an antiquated global economic system, based upon the absurd notion of continuous growth in a world of obviously limited resources. Our current education system evolved in the Industrial age, and is no longer relevant in the ever-changing dynamics of our Information age. We need to revisit the critical thinking of Reimer and Illich - and others - like Ken Robinson, Liz Coleman, Bernd Schilcher and other great TED speakers.



Peter Bogdanovich: *The Last Picture Show* 1971. From Larry McMurtry's novel, set in a small, failing Texas town in 1961 - This is perhaps the first movie that looks back nostalgically on the early Sixties - the innocence and optimism of the first years of the decade. Roger Ebert compared the movie favourably to Orson Welles 1941 masterpiece *Citizen Kane*, noting that Bogdanovich cast a talented set of young actors, balancing their youth and naivety against some highly treasured veterans of Hollywood - like Ben Johnson (who was a rancher and rodeo star as well as stunt-man and extra in John Ford Westerns). Johnson is a perfect central character in this McMurtry story and won an Oscar for his performance as the owner of the cinema that shows the last movie... So, coming of age in the early Sixties, reflected from the vantage-point of 1971 - a black & white masterpiece by Bogdanovich.



Doug Trumbull: *Silent Running* 1972. Trumbull, fresh from his success as special effects supervisor on *2001 - A Space Odyssey* (Kubrick, 1968), gets to direct his own film, and produces a definitive sci-fi response to the dawning realisation that our planet is a tiny blue marble floating in an immensity of space, and that we are rapidly fucking it up. *Greenpeace* and *Friends of the Earth* had been formed in this period. The *Whole Earth Catalog* had been evangelising the Green message, and Buckminster Fuller had pointed out that we all were, in effect, astronauts - crew-members of *Spaceship Earth*, it's the only multi-billion passenger space-craft we've got - and that we had better start looking after it. So Trumbull extrapolates on an idea soon to be explored scientifically (by Gerard K. O'Neil: *The High Frontier - Human Colonies in Space* in *Coevolution Quarterly* 1974) - the possibility of space colonies containing complete ecospheres of life on Earth - sent off the rapidly polluting Planet Earth into Space to conserve Life for ever. Bruce Dern is the eco-pilot of one such space colony, assisted by tiny gardener robots (Huey, Dewey, and Louie), and all is bliss until the organisation financing the space colonies decides they are not profitable and orders their destruction. Dern's response to this moral dilemma is the core of the movie. Brilliant film!

This was an important film in the story of emerging 'counter-culture' ideas within the mass media of feature film. Trumbull was regarded as a major artist by the optical effects community - and by us (Peter Burnell, Mike Hugg and me), working with optical-effects experts Rex Neville and Nigel Moncrieff on our *Project Hex* sci-fi concept in Soho at that time, and his film completely captured the spirit of the age in 1972 - The environment had been a running theme in counter-cultural popular music since Pete Seeger's *Where Have All the Flowers Gone?* (1955), and re-emerged latterly in the Yardbirds: *Shapes of Things* in 1966, David Bowie had just released *The Rise and Fall of Ziggy Stardust and the Spiders from Mars* - with the ominously heart-wrenching track *Five Years* (referring to an estimate of impending global environmental disaster). Randy Newman's *Burn On* (1969), Beach Boys: *Surf's Up* and *Don't Go Near the Water* (1971) Neil Young was singing *After the Goldrush* (1970), Joni Mitchell *Big Yellow Taxi* (1970) - Dylan recorded *A Hard Rain's A-Gonna Fall* in 1962 and Joan Baez recorded *What Have They Done to the Rain* (1962) - and wrote the title song for *Silent Running*:



So, this convergence of counter-culture ideas and concerns, especially the emergence in 'folk' song and in folk-rock of songs of environmental concerns - perhaps emerging in the 1940s with Woody Guthrie's *This Land is My Land* (1940), flowered in the late Sixties and early Seventies, coinciding with publication of Donella Meadows *The Limits to Growth* (1971) and the emerging realisation that we'd got it badly wrong in aspects of our pollution, population-growth, the threat of nuclear annihilation, starvation, the running agony in Vietnam (etc etc), and it burst out in Trumbull's keynote film. This evoked heartbreak, anger and a call to action, poetically realised in the ideas - of extraterrestrial space colonies, of tiny 'gardener robots', of geodesic domes in space, of capitalist ethics concerning Nature - all summed-up in the relationship between Huey, Dewey, and Louey (the mini-robots - see above) and the ecologist Lowell (Bruce Dern). *Silent Running* is no less than a poetic saraband for Planet Earth - the analogy of the spacecraft and the eco-colony was devastatingly effective - destroyed by its own systemic logic. We left the cinema with the memory depicted above - a man-machine 'loving grace' harmony, beset by the pressures of 'growth at all costs' economic logic. The last Forest going going....



Floaty, post-Hippie modes from early 1970s: top-left to bottom right: Jane Birkin in unidentified evening wear; rest are Ossie Clark designs in Celia Birtwell prints. Amanda Lear (upper right); There was a delightful 'floatiness' that characterised these designs - it suited that early 1970s post Sixties period. Then from 75/76 the Punk scene catered for a younger generation and transformed street fashion...and to some extent fashion generally - via Vivienne Westwood...

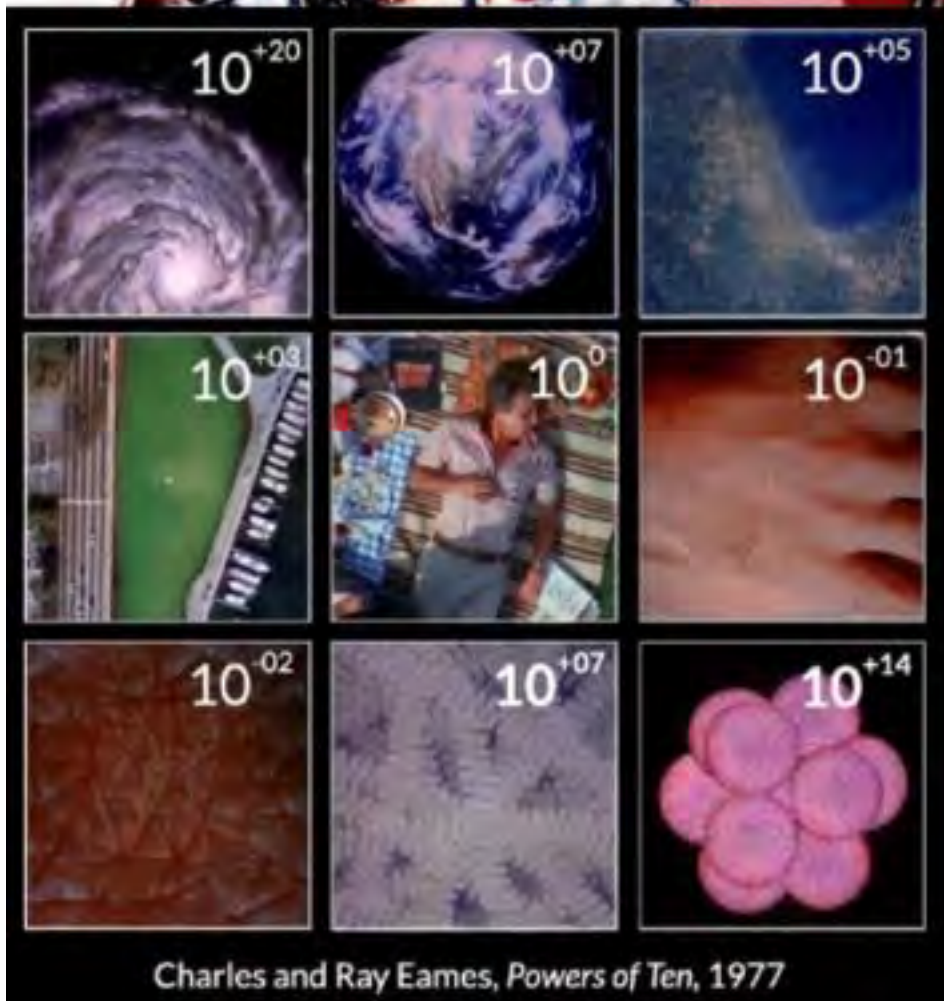


David Bowie: *Hunky Dory* 1971 + (below) Brian Duffy (photographer) David Bowie: *Ziggy Stardust (The Rise and Fall of Ziggy Stardust and the Spiders from Mars* 1972-73). Bowie came into his own as a creative artist/songwriter/performer in the early 1970s. After a self-devised apprenticeship in the 1960s, learning stagecraft, mime (with Lindsay Kemp) and dance and experimenting with new forms at his Beckenham Arts Lab, and his success with *Major Tom* and his hit single *Space Oddity* (1969) - a reference to Kubrick's *2001: A Space Odyssey* (1968), Bowie began the lifelong process of experimentation in his own persona as a celebrity pop-star after *Major Tom*, during which he invented alter-egos or avatars such as *Ziggy Stardust*, *The Thin White Duke*, and other temporary roles according to his interpretation of the current zeitgeist, his own experiences, and the response of his continuously growing fan-base. For us Art-School graduates, Bowie was a living example of 'the artist as a cultural early-warning system'. He was also responsible for breaking the macho-barriers of what male rock-stars should be - stressing his bi-sexuality and gender fluidity in the early 1970s, kick-starting 'glam-rock' along with ex-art-school artists like Brian Ferry and Eno in *Roxy Music*, Alice Cooper, and Iggy Pop...



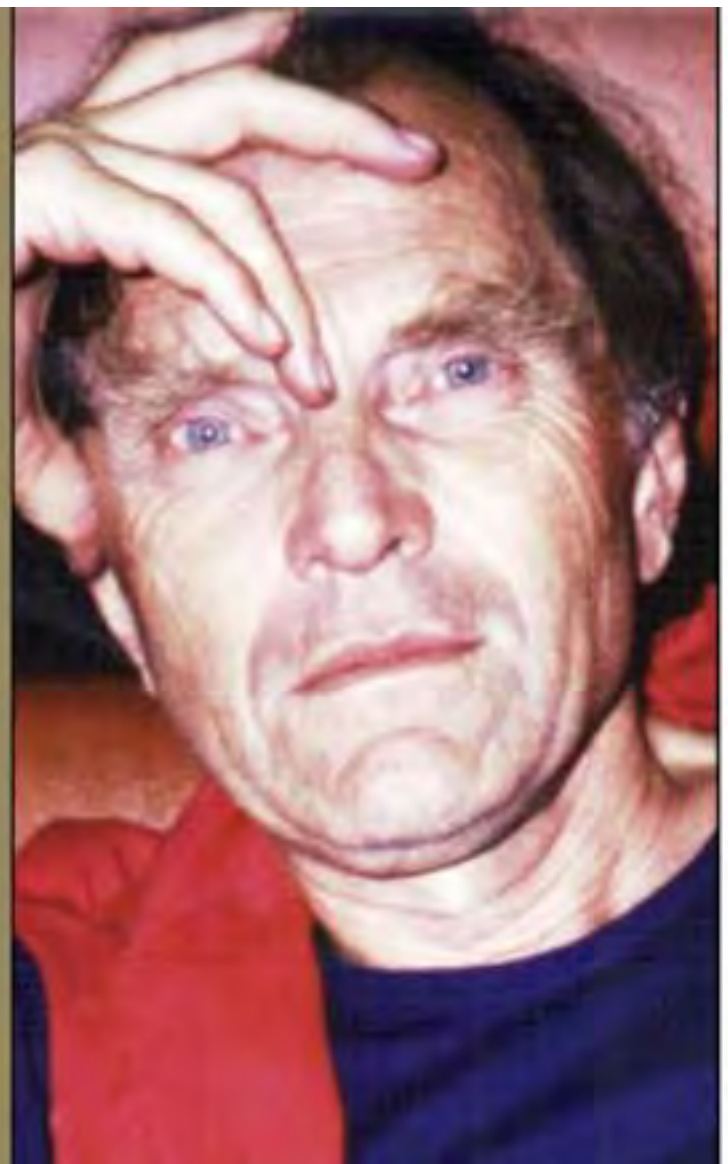


(top) Bowie's alter-egos - top right with Angie Bowie (top), (bottom) with Tim Leary (far left), Bowie, Yoko Ono, John Lennon, Roberta Flack New York 1975. Bowie meets some of the avant-garde and counter-culture heroes. During this time he also met Andy Warhol, Lou Reed, Nico and the *Velvet Underground*...



Charles and Ray Eames, Powers of Ten, 1977

Charles and Ray Eames + Phillip and Phylis Morrison: *Powers of Ten* (film 1975 and book 1977). This was a mind-blower - its a long, accelerating zoom-out from a park in Chicago into the universe as far as 10^{20} metres - 10 metres to the 20th power 100 million light-years away)- and then a breath-taking rapid zoom-in to a DNA cell nucleus in the skin of a man sun-bathing in a Chicago park (storyboard above). From the macro to the micro. Watch it on YouTube...it's a gas, and you feel absurdly small again... It's this ability of new media to present facts in different, elucidating ways - and this film was made before digital media!
<https://www.youtube.com/watch?v=0fKBhvDjuy0>



Paul Feyerabend: *Against Method - Outline of an Anarchistic Theory of Knowledge* 1975. This book appealed to me enormously - the idea that an intuitive, 'anarchist', Dadaist or artistic-creative approach to Science actually out-performs the rational, logical and methodological approach in terms of producing big breakthroughs and discoveries, seemed a justification for the more creative approach (which welcomed the accident, the mistake and the stochastic discovery) - and incidentally echoed Arthur Koestler's ideas in *The Act of Creation* 1964. Feyerabend taught philosophy at several important schools including significantly, the University of California (Berkeley) at a crucial time in modern culture (late 1960s, early 1970s) as older values were being questioned, the counter-culture was emerging from the underground, and still the world seemed bogged-down in imperialistic war, social, sexual and racial discrimination, a global cold-war, and the threat of ecological disaster. There had to be a better way of doing things, and Feyerabend outlined one of them: **"For is it not possible that an objective approach that frowns upon personal connections between the entities examined will harm people, turn them into miserable, unfriendly, self-righteous mechanisms without charm or humour? 'Is it not possible,' asks Kierkegaard, 'that my activity as an objective (or critical-rational) observer, will weaken my strength as a human being?' I expect the answer to many of these questions is affirmative and I believe that a reform of the sciences that makes them more anarchic and more subjective (in Kierkegaard's sense) is urgently needed."** (*Against Method* p154).

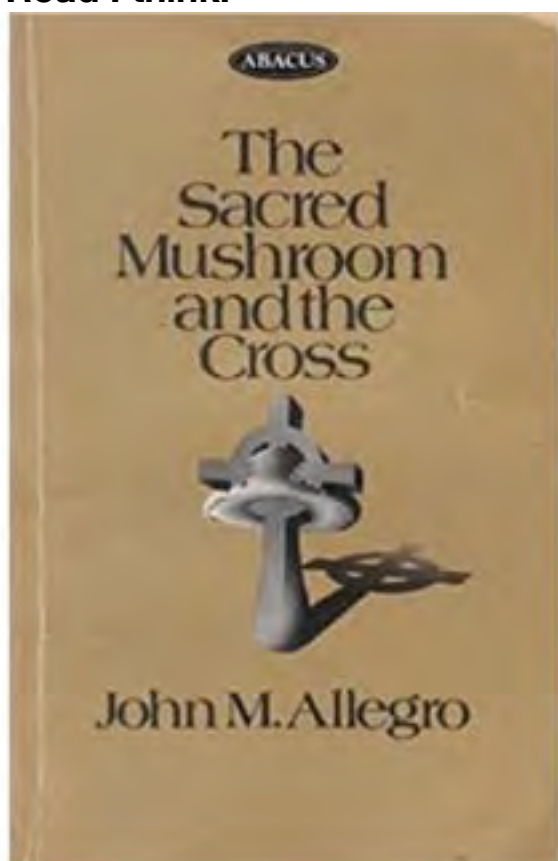
This seemed to me to fit with the absurd alogic of Quantum Theory - (strangely the theory that underpinned logic-machines like microprocessors), and with ideas of community, bottom-up anarchism, environmentalism and communalism that I associated with the Counter Culture.

Hitching the Truth Trail

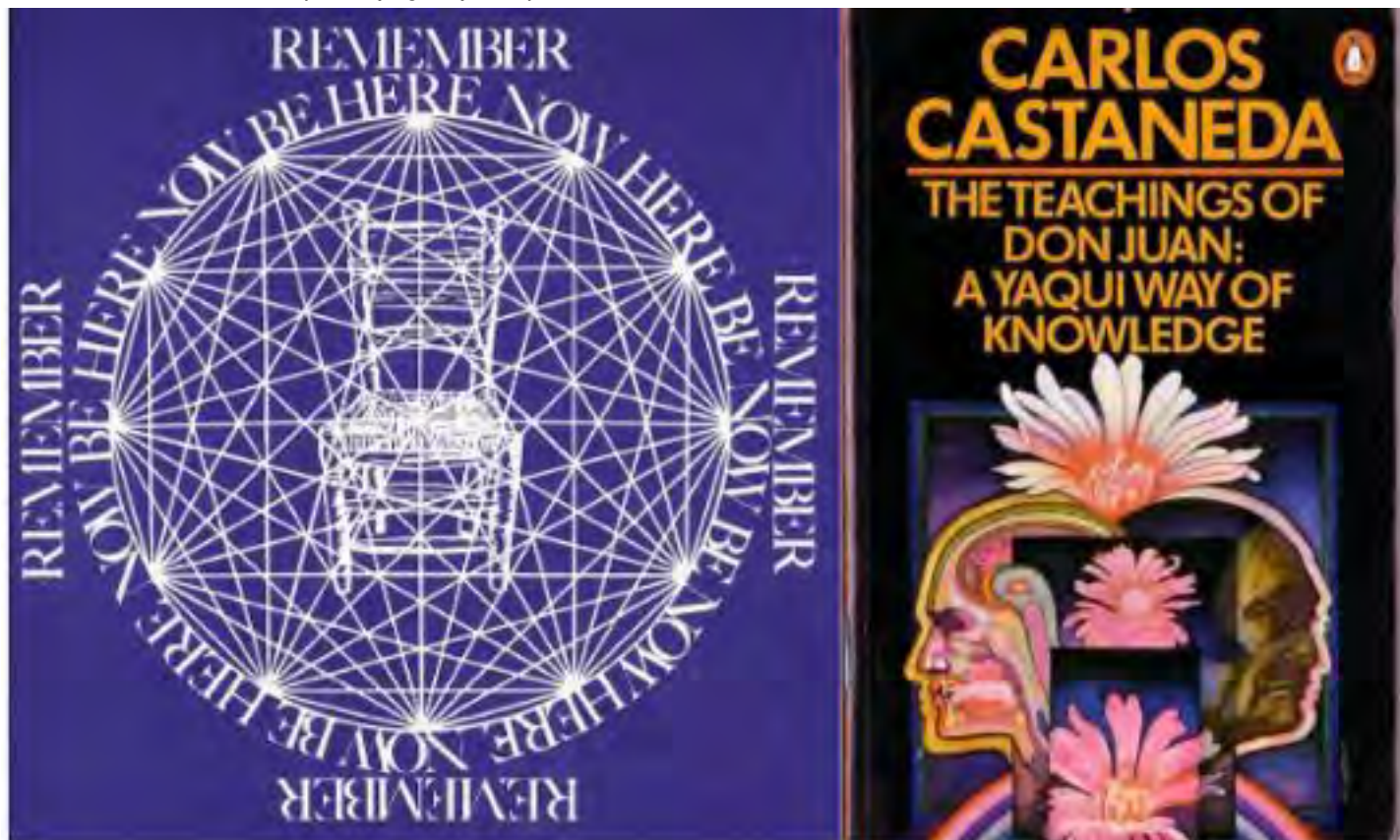
Part of the self-education, the auto-didactic trail, that you/I ventured upon when we were growing up was of course the investigation of all those routes to self-enlightenment hinted at - or specifically studied - in the Beat generation books: especially Buddhism, Hinduism, Zen, - the subject of books by Gary Snyder (*Riprap & Cold Mountain Poems* 1957); by Jack Kerouac (*The Dharma Bums* 1958); Philip Whalen (many papers and books on Zen); Alan Watts (*The Way of Zen* 1957), and the English judge Christmas Humphreys (founder of the London Buddhist Society, and author of *Buddhism* (1951). These were some of the early books I/we scanned/read and were impressed by - I/we were learning all the stuff that in those days wasn't covered by 'Religious Instruction' at Grammar School - the Eastern religions - and Islam - especially the *Sufi* strand (Idries Shah: *Oriental Magic* 1956, and *The Sufis* 1964 - later it was John Allegro's *The Sacred Mushroom and the Cross* (1970) that I found really fascinating - and 'occult' books on or by P.D. Ouspensky, Georges Gurdjieff, Aliester Crowley, Marghanita Laski (*Ecstasy* 1962) - and contingent to these, books on world and local (British, Viking, Celtic) mythologies especially Robert Graves: *The White Goddess* (1948), Joseph Campbell: *The Hero's Journey* (1947), the 'direct path to enlightenment' was a recurring theme in many of these studies, and became important to me especially later, as I discovered Richard Alpert (Baba Ram Dass): *Be Here Now* in 1971.

I was curious about these approaches - and the Christian Mystic approaches of *The Cloud of Unknowing* (republished in 1944); Teresa of Avila: *The Way of Perfection*, and Hildegard of Bingen: *Scivias* and *Canticles of Ecstasy*.

And woven into these spiritual studies, was a growing awareness of the marvel of ecology and ecosystems - though this materialised later in the decade, triggered for me, by buying the *Whole Earth Catalog* in 1968 - at *Zwemmers* in Charing Cross Road I think.



John Allegro: *The Sacred Mushroom and the Cross* (1970) and the illustration *Plaincourault Fresco* symbolism. A fascinating insight into hallucinogens and religion.



Richard Alpert (Baba Ram Dass): *Be Here Now* 1971. Following Aldous Huxley, Alpert worked with Tim Leary at Harvard exploring the effects of psychedelic drugs like Mescaline and LSD. His experiences with these psychedelics awakened a deep fascination with self-revelation and the spiritual quest for one-ness (or ecstasy, or heaven, or nirvana, or bliss, or at-oneness, or self-actualisation, etc), and Alpert travels in India, and becomes Baba Ram Dass (or 'servant of God'). When he returns to the USA he writes and draws this book about his spiritual journey. Illustrated guides to self-revelation are rare (though more popular in the Middle Ages) - in recent history, we have William Blake, William Morris (*The Earthly Paradise* 1868), Jiddu Krishnamurti (*At the Feet of the Master* 1910); Eugen Herrigel: *Zen in the Art of Archery* (1948) and in the Sixties Carlos Castaneda (*The Teachings of Don Juan: A Yaqui Way of Knowledge* 1968), and Baba Ram Dass, and recently Leary's *Politics of Ecstasy* (1998), and the delightful graphic novel/comic *Rogan Gosh* (1994) by Brendan McCarthy and Pete Milligan), but *Be Here Now* was my first encounter with a contemporary publication that attempted to *visually* map the spiritual journey (though I had read Marganita Lasky's *Ecstasy* (1962), and Colin Wilson: *The Occult: A History* (1971), and several other text-only books), and the flowing graphic narrative of *Be Here Now*, with its letterpress style typography, hand-drawn lettering, and profuse illustrations really impressed.

There was an 'artist's book'/handmade quality about *Be Here Now*, and it exactly married with the tone of Alpert's central message - his guide to self-revelation - such that it sold over 2 million copies. Printing on brown Kraft paper - coarsely textured, the hand-craft printing integrated body and display wooden typefaces and freeform typography and hand-lettering in a manner designed specifically to appeal to the targeted audience - the hippie and post-hippie Western youth. By combining Hindu symbolism and reiterating the device of the mandalla and other spiritually mnemonic graphics, and linking these together in a what can be seen as a continuous scroll (the central book pages are printed sideways-on, so the the book can be read almost like a continuous scroll - or extended prayer-mat). In both its form and content, then, the book reinforced the idea of the title - you were made consciously aware of the *nowness* of the act of reading/looking/absorbing the message of the book. I loved it.

Carlos Castaneda: *The Teachings of Don Juan - A Yacqui Way of Knowledge* (1968) - an enigma then - published first in 1968 as a work of anthropology, since then widely regarded as great fiction - was remarkable and in the late 1960s and early 1970s I avidly read this and series that followed Castaneda's real or imaginary spiritual journey (either interpretation worked). For me, it was in the same category, though not the same class as Eugen Herrigel's *Zen in the Art of Archery* (1948), and Hermann Hesse's *Siddhartha* (1922), and his *Das Glasperlenspiel* (*The Glass Bead Game*) 1949. Robert Pirsig's 1974 *Zen and the Art of Motorcycle Maintenance* was also exemplary.

It was questors like Alpert, Pirsig, Feyerabend and Castaneda - and all the artists posing Zen-like koans or 'event-scores' that are at the core of late Sixties philosophies and spiritual dilemmas...

***The Psychedelic Experience: A Manual Based on the Tibetan Book of the Dead* (1964)**

Ralph Metzner; Richard Alpert; Timothy Leary

“*The Psychedelic Experience*, created by the prophetic shaman-professors Timothy Leary, Ralph Metzner and Richard Alpert, is a foundational text that serves as a model and a guide for all subsequent mind-expanding inquiries. In this wholly unique book, the authors provide an interpretation of an ancient sacred manuscript, the *Tibetan Book of the Dead*, from a psychedelic perspective. *The Psychedelic Experience* describes their discoveries in broadening spiritual consciousness through a combination of Tibetan mediation techniques and psychotropic substances.” (Penguin reprint 2008)

***Food Of The Gods: A Radical History of Plants, Psychedelics and Human Evolution* (1992)**

Terence McKenna

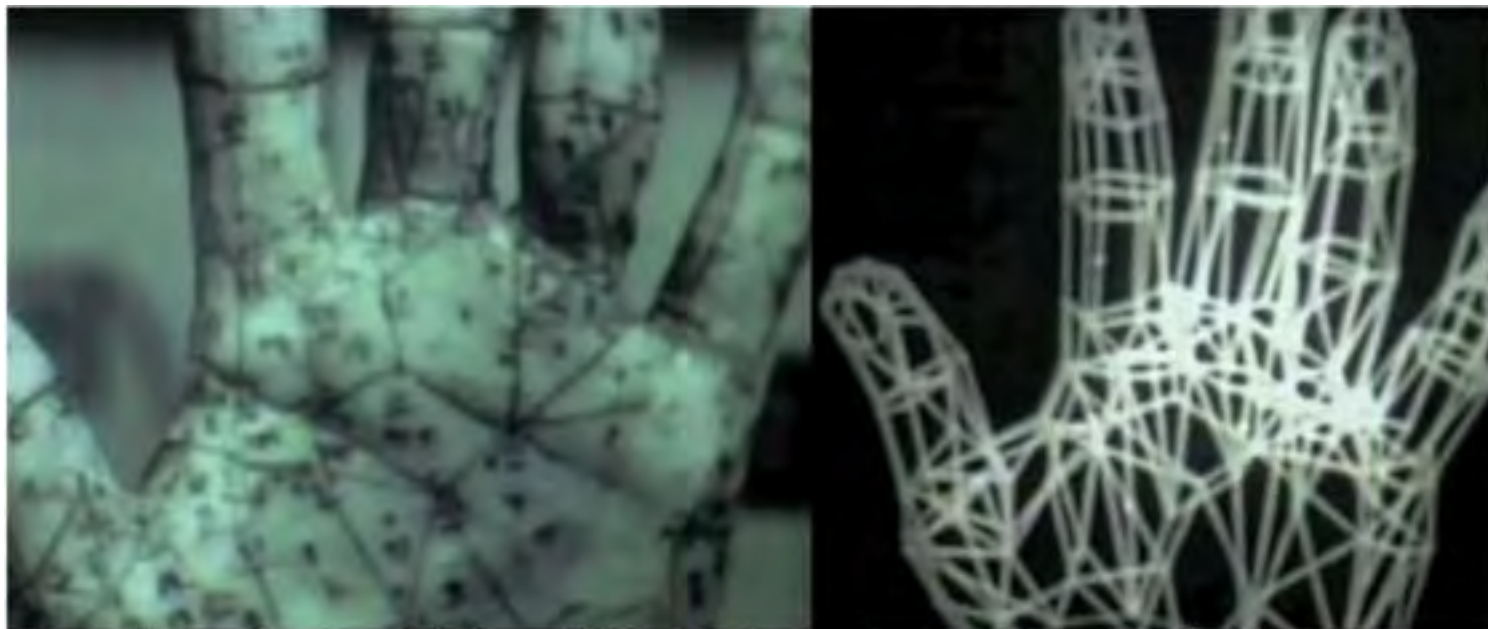
“A journey to some of the Earth's most endangered people in the remote Upper Amazon. . . . a look at the rituals of the Bwiti cults of Gabon and Zaire. . . . a field watch on the eating habits of 'stoned' apes and chimpanzees - these adventures are all a part of ethnobotanist Terence McKenna's extraordinary quest to discover the fruit of the Tree of Knowledge. He wonders why, as a species, we are so fascinated by altered states of consciousness. Can they reveal something about our origins as human beings and our place in nature?

As an odyssey of mind, body and spirit, *Food of the Gods* is one of the most fascinating and surprising histories of consciousness ever written. And as a daring work of scholarship and exploration, it offers an inspiring vision for individual fulfilment and a humane basis for our interaction with each other and with the natural world.” (<https://books.google.cm/>)

***Red Dirt Marijuana and Other Tastes* by Terry Southern 1967**

Short essays and stories from the grand guy who brought us *Blue Movie*, *Candy*, *Dr Strangelove*, *Flash & Filigree* and *Easy Rider*, and according to Tom Wolfe, the inventor of the ‘new journalism’. Southern is the definitive cultural hipster.

As you can see, I’m getting out of synch chronologically. but I’m trying to summarise the wide-ranging spiritual, environmental, artistic, visceral, musical, poetic and ultimately revolutionary influences that kind of mapped our *spirit of the times*, our collective *zeitgeist* from the Sixties onwards. These various literary, intellectual, sensual and physical artefacts - the exhibitions, the books, the songs, the poems, the comics, the posters, the bands, the concerts and the festivals - collectively and chaotically aggregated in our consciousness, and, because we are all pattern-seeking animals, we each one of us, parsed and sorted them out - literally curated them - as we were developing in maturity - just as Des Esseintes creates his own reality in Huysman’s *à Rebours* (*Against Nature* 1884)- a must-read in the mid 1960s, just as Maurits Escher too, was enjoying a renaissance with self-referential paradoxical imagery, with various exhibitions and publications of his work in the late 1960s. There were more practical McLuhanist 'probes' too, like the exploratory developments in computer graphics and animation, in 'machine-readable' typefaces - tools that came to dominate 21st media...

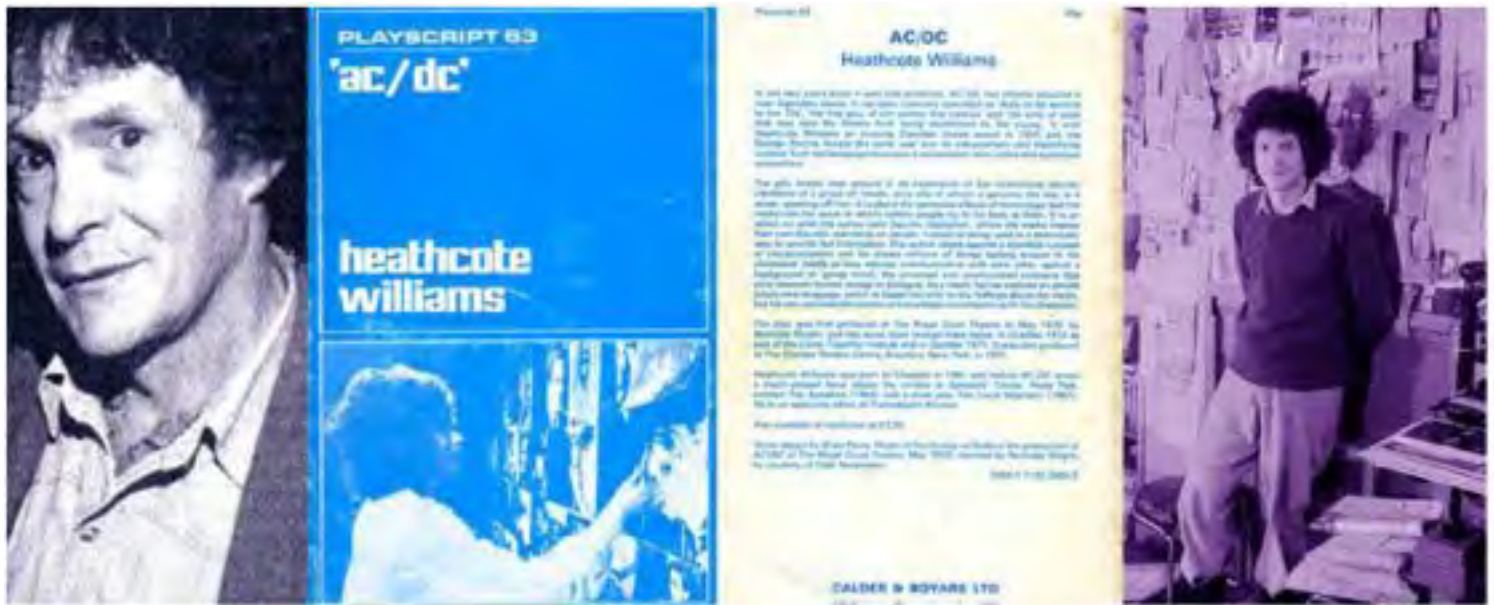


Ed Catmull + Fred Parke: *Digital Hand* 1972. This inspirational - yet oh so obvious in retrospect - method of digitalising a human hand (Catmull's own I think), derived from his belief that he couldn't draw well enough to realise his childhood dream - to become a Disney animator. It was at the University of Utah (the *alma mater* of Ivan Sutherland and David Evans - the pioneers of 3d computer graphics and inventors of the first digital flight-simulator. Given his childhood belief, it's pleasantly ironic that Catmull ended up co-founding *Pixar* - and eventually running Walt Disney Animation Studios. The technique of creating an object inside the virtual 3d space of computer-memory is of course by the use of Cartesian coordinates - the x,y and z dimensions of an object relative to some established datum. Capturing these coordinates is relatively simple (nowadays we use sophisticated 3d scanning techniques for this) compared with the task of realistically *animating* the complex movements of a human hand. And Catmull and Parkes were the first to achieve successful results with this. The task is now very efficiently handled by *motion-capture* techniques (from the 1980s), which can faithfully replicate the personal nuances, movements and expressions of an individual actor. Parkes and Catmull made a start here in 1972. The guys helped to lay the foundations for this new digital art-form, then in it's infancy, which has grown exponentially as computers became more available and more powerful every year...(following Moore's Law...)

The phenomenal growth and continual gradual improvements in 3d computer-generated imagery from the 1960s to the 2020s has a fascinating history of 'stage-gates' (important steps) - like 'hidden-line-removal'; *Phong* and *Gouraud* shading; Ray-Tracing; texture and surface-mapping; motion-capture and motion-control; crowd-simulation - and many others, allowing the hyper-realistic representation and animation of literally *anything* that the creative director or screenplay writer might dream-up. These stage-gates are of course illustrated dramatically in the history of feature films over the last 40 years - from Disney's *Tron* (1982) and Crichton's *WestWorld* (1973) through *Cameron's Terminator* (1984), *The Abyss* (1989) and *Titanic* (1993), *Speilberg's Jurassic Park* (1993), to Lassiter's *Toy Story* (1995) and the Wachowsky's *The Matrix* (1999), Jackson's *The Lord of the Rings* (2001), and his Massive *Prime* crowd-simulator, to *Cameron's Avatar* (2009) to Alfonso Cuarón's *Gravity* (2013) and *Scorcese's The Irishman* (2019) and beyond... this long and fruitful journey began in the early Sixties.



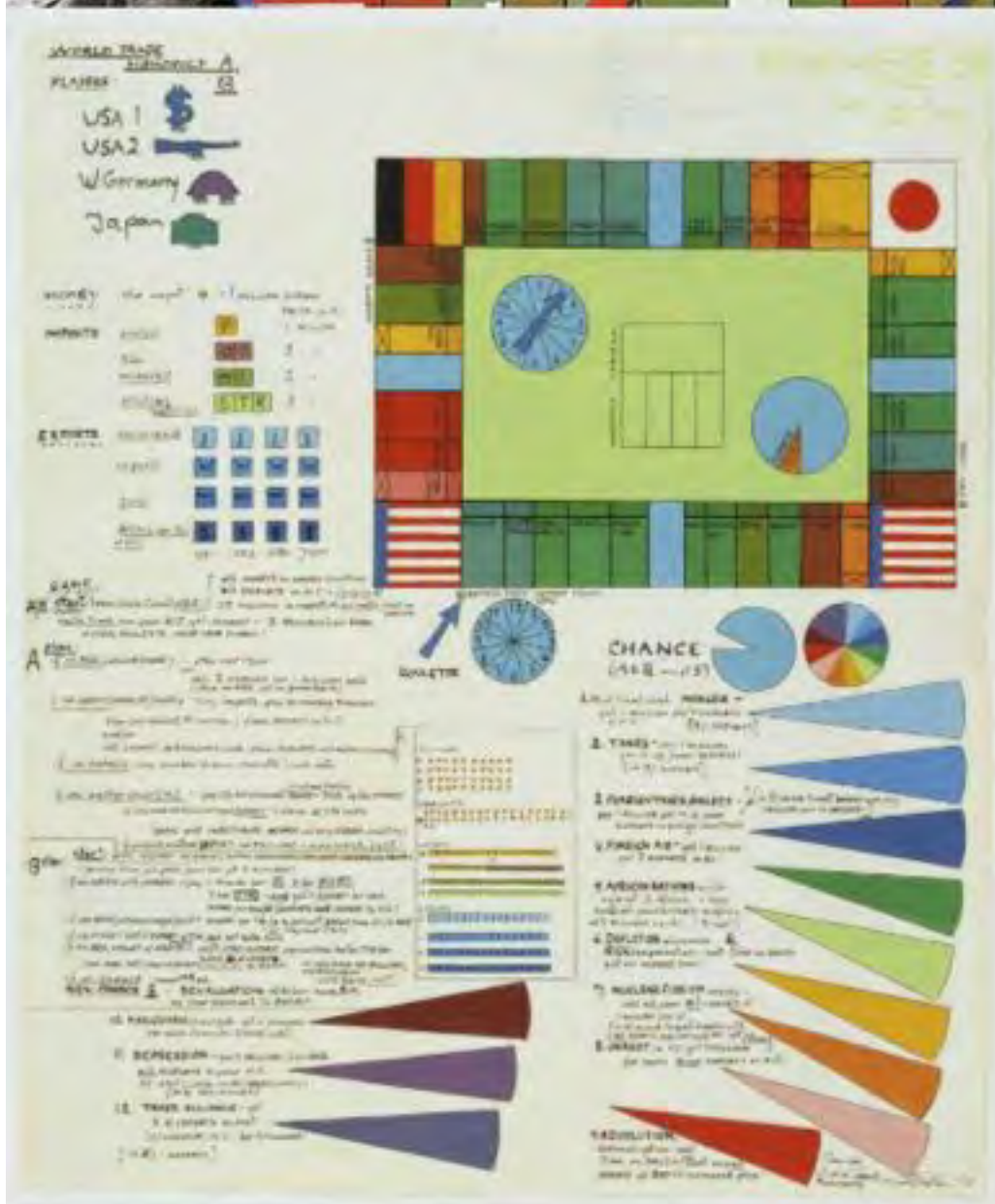
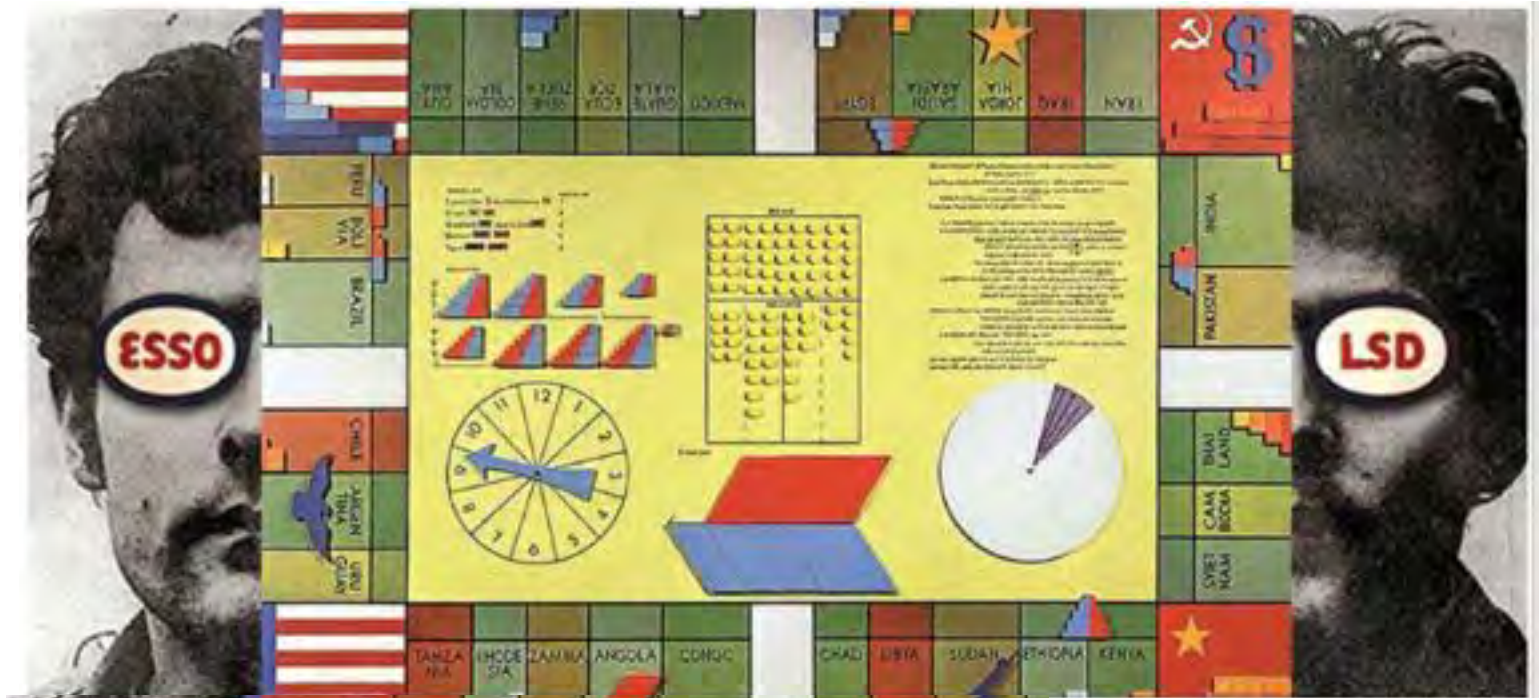
John Berger: Television series and book: *Ways of Seeing* 1972. Take a look at this (on Youtube) - it still gives me the same electric vibes as it did in 1972. (The same vibes I got going to the ICA for the first time - and I got when *Tate Modern* opened in 1994). And you felt at home with Berger. He wrote from a neo-Marxist perspective, and certainly he provided a useful balancing perspective to the then institutional bias of the 'traditional' or conventional line - 'the artist as lone hero', completely divorced from the socio-cultural and economic context in which 'he' (mostly 'he') lived and worked. (compare *Ways of Seeing* with Kenneth Clarke's *The Nude* - a book and television series, also 1972).



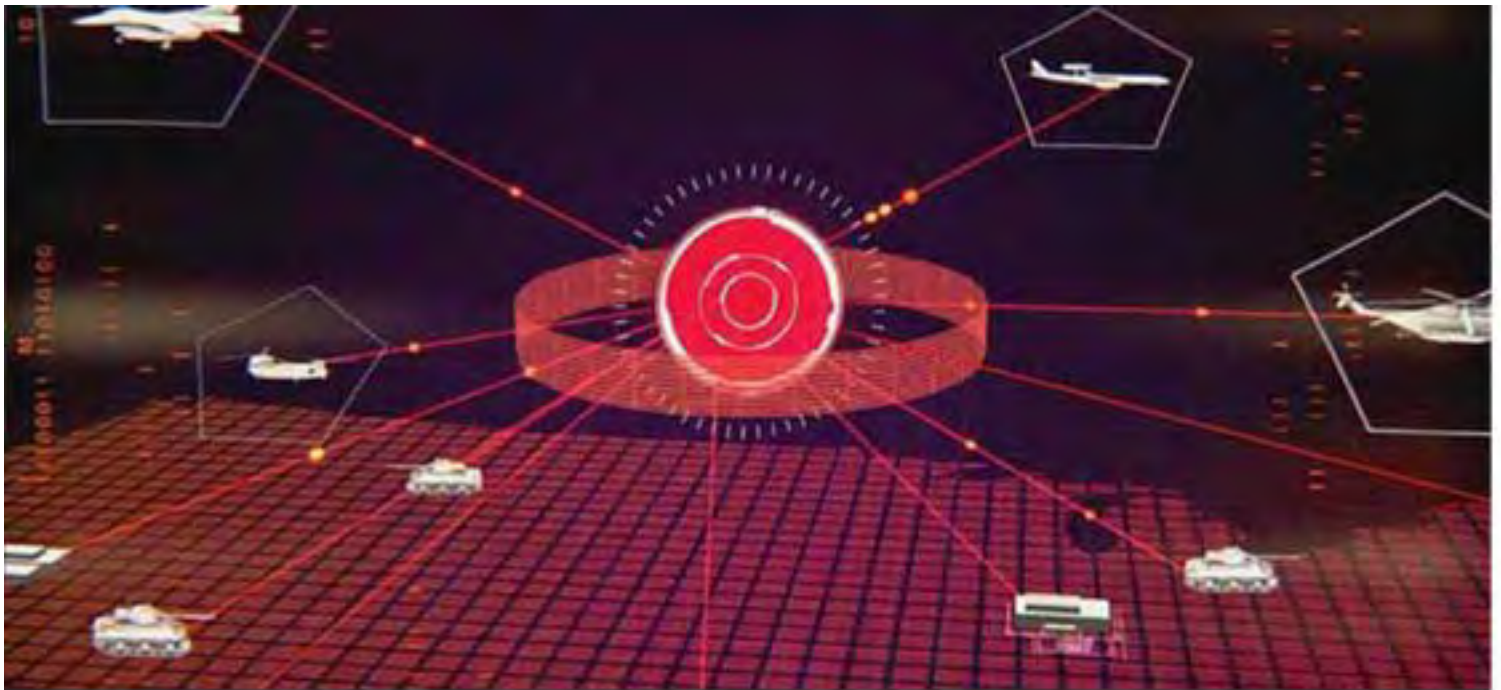
Heathcote Williams: AC/DC 1970.

"His first full-length play, *AC/DC* (1970), first staged at the Royal Court Theatre, is a critique of the burgeoning mental health industry, includes a thinly veiled attack on 1960s alternative society, and the proponent of the anti-psychiatry movement, R. D. Laing. Its production did not, however, appear to impede cordial relations between the two men in later years. *AC/DC* won the London *Evening Standard's* 'Most Promising Play Award'. It also received the 1972 John Whiting Award for being "a new and distinctive development in dramatic writing with particular relevance to contemporary society." It was described in the *Times Literary Supplement* in a front-page review by Charles Marowitz as "the first play of the 21st century." *AC/DC* was produced in New York City in 1971 at the Chelsea Theater Center at the Brooklyn Academy of Music" (Jan Woolf: *Remembering Heathcote Williams* at prruk.org)

I met Heathcote briefly in the early 1970s - he lived near me in Notting Hill Gate, but I got to know him better in 1990s - we were both speakers at Ray Foulk's *Millennium Debate* (1998)- about the environment and sustainable futures - held in Windsor Castle, where we both stayed the night, talking, and Heathcote arguing with Richard A. E. North. I met Heathcote again in Prague a couple of years later - he was acting in a film, me running a George Soros *Open Society Initiative Workshop* at the Centre for Arts and Media, Prague. We stayed in an hotel with a jazz-club-cum-restaurant in the basement, with Heathcote amusing us with some totally brilliant magic tricks - he was a member of the prestigious *Magic Circle* - one of which involved him walking 20 yards back from the bar suspending a full glass of wine between his hands - without touching it once! And - in those days digital cameras were just beginning to appear and they had laser-beam range-finders that produced small red or green light-spots on subjects. Heathcote snatched-up one of these light-spots, juggled it visibly over his head, put it in his wine-glass and drank it. He was invited to one of my birthday parties at the Mill in Yarmouth in 2017 when we had a message that he had died. We miss him. He had the logic of an academic, the fire of a campaigning politician and the brilliance of a poet and alongside all this, he had a wicked and direct sense of humour. I gave him a copy of a pamphlet I'd written for the ICA - his response was a hand-written note saying: '*It's Fucking Great!*'



Öyvind Fahlström: *World Politics Monopoly* (top) Sketch-plan for *World Trade Monopoly* (left) 1970. From the perspective of a neutral, the Swedish Fahlström brings a cool, incisive and *avant garde* eye to the Cold War – that ghastly period of the nuclear arms race, Mutually Assured Destruction (MAD), rabid anti-communism (etc) that dominated our youth in the 1960s. In the development of MAD, the think-tanks that built US cold-war policy (the RAND Corporation, the Hudson Institute, MITRE etc) used von Neuman and Morgenstern's *Theory of Games* to explore strategic decision-making. This philosophical investigation gave rise to concepts like zero-sum and non-zero sum games, the *prisoner's dilemma*, and the idea of *mutually assured destruction* – a set of ideas satirised bleakly in Kubrick's *Dr Strangelove* (1963). Here Fahlström takes the ever-popular *Monopoly* board game and casts it in the frightening equations of cold-war thinking and colonial capitalist exploitation ('globalisation').



Gordon Welchman + MITRE: *Joint Tactical Information Distribution System* c1973
 Welchman - the mathematician who had managed the Cryptographic programme with Alan Turing at Bletchley Park during World War Two. In the 1960s he worked for the MIT Research Establishment (MITRE), developing secure communications networks for the US Air Force - evolving the 'cloud-based' integrated tactical network illustrated on this page. It was the very beginnings of the 'Cloud' idea. Welchman published his memoir *The Hut Six Story* in 1982, and the UK and US authorities accused him of a security breach, and he was sacked from MITRE, and forced to retire... (BBC illustrative diagram above)

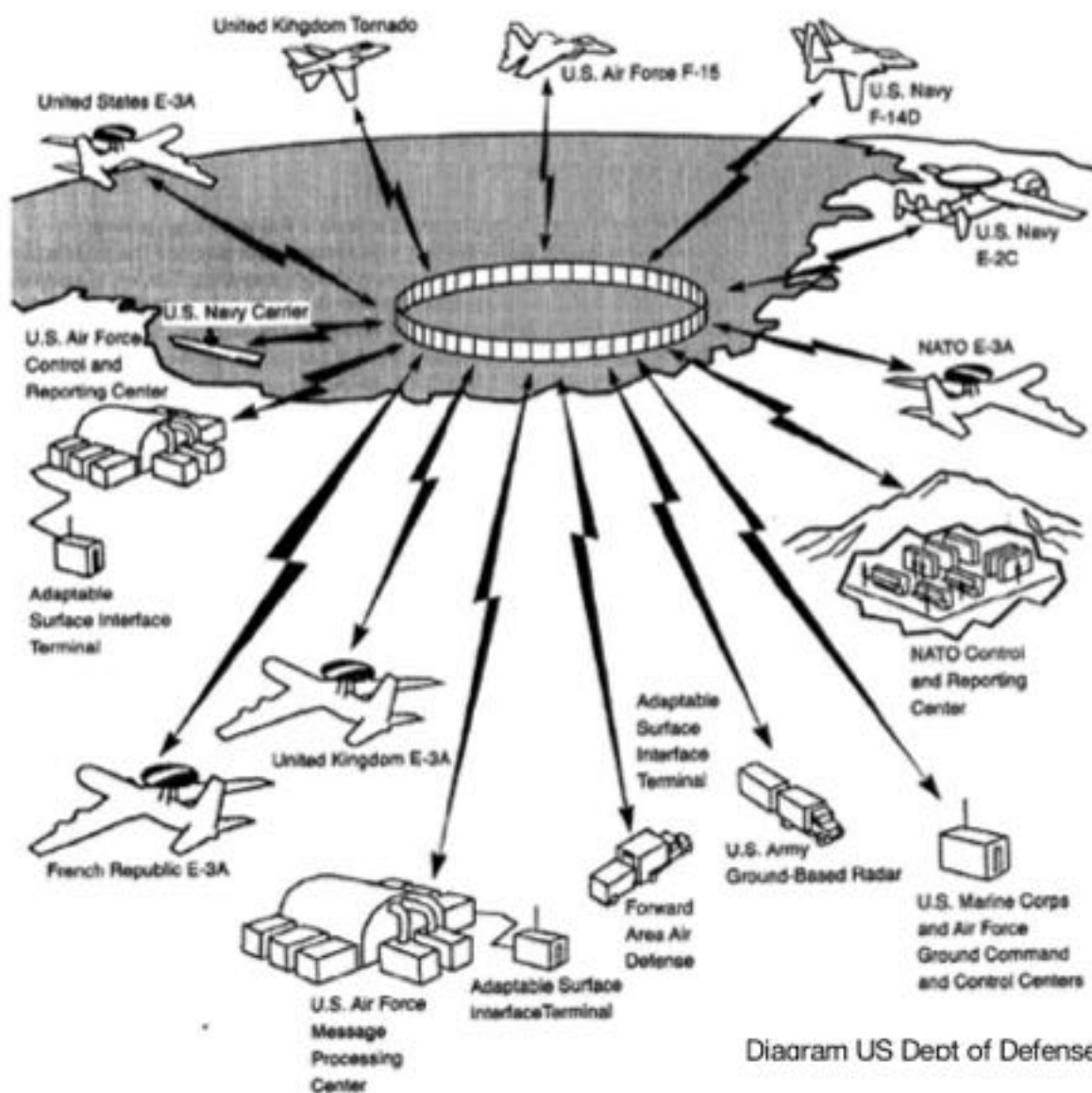


Diagram US Dept of Defense



Graham Stevens: *Desert Cloud* - a rain-making inflatable 1972. Stevens was a genius - not only one of the coolest late Sixties characters in London (he seemed to be everywhere anything interesting was happening - more notable at the time because of his beautiful Afro-American girl-friend) - and we employed him to develop his inflatables (and 'foam' happenings) at the Bob Dylan Festival on the Isle of Wight in 1969. This is my favourite Stevens piece (following his 1970 *Hovertube Project* - demonstrating that you could 'walk on water' in his inflatable tubes). *Desert Cloud* had a transparent top-side, and black plastic underside - heat from the sun would self-inflate it, and condensation would form on the underside silver-surface, encouraging precipitation in desert areas (photo above taken in Kuwait). (image courtesy of Graham Stevens)

Will McLean explains: "Characteristically marrying both rational and intuitive impulses, Stevens paraphrased the technologies he adopted for *Desert Cloud* as ART, his own acronym for *Absorption, Reflection and Transparency*. Accordingly, solar energy is absorbed through the transparent skin of the 'cloud' (in actuality a 12×10×2m silver cushion), which then converts high-frequency radiation into low-frequency radiation (in other words, light into heat) through a system of black internal structural webs. This conversion is accelerated further by reflection generated from the membrane's silver fabric. In the process, the air inside the cushion heats up and expands, which then inflates the membrane and the rising heat creates buoyancy, which lifts the whole cloud. Tethered to the ground by ropes, it floats like a shimmering kite, while its underside provides much-needed desert shade. This, then, was a structure that required no electricity, contained no moving parts, and was reliant only on an abundant and freely available energy resource. Stevens even demonstrated how the structure could condense or capture water on its surface, miraculously managing to create ice from a clear desert night sky." (Will McLean *Atmospheric Industries* at <https://westminsterresearch>)



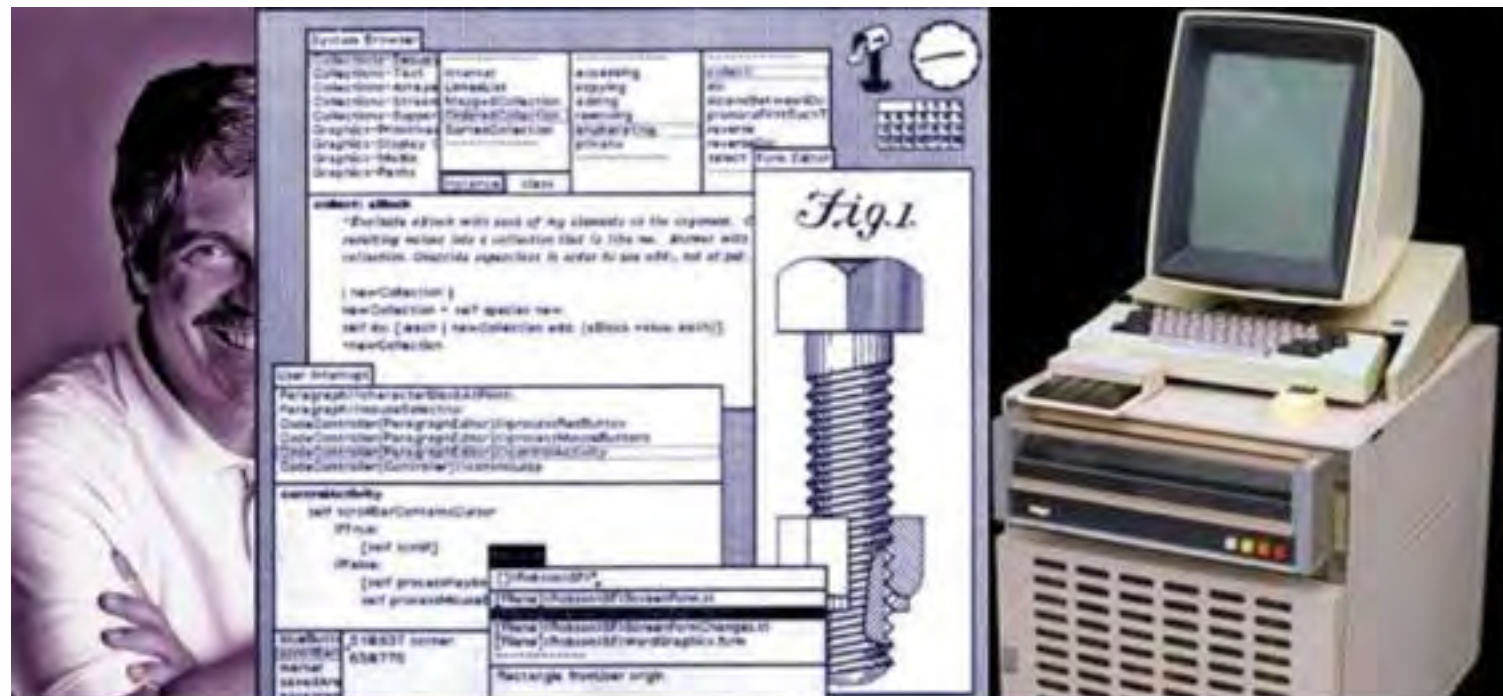
Graham Stevens: *Quarter-Mile Long Hovertube* 1970. One of several of Stevens' pneumatic inventions...



Guy Peelaert: *Rock Dreams* 1973. After his success with *Les Aventures de Jodelle* (his 1966 joyfully erotic comic-strip) and his 1968 *Pravda* adventure-strip, in the early 1970s Peelaert embarked upon a series of paintings - influenced partly by Pop Art (the composition above is inspired by Ed Keiholz: *The Beanery*, but also by Richard Hamilton and others who used photographic imagery in their work) - of the rock-stars of the last 20 years, juxtaposed in anachronistic, often dreamlike settings. This was published as a book of the same name which reputedly sold over a million copies. And the original oil-paintings were bought-up by collectors like Jack Nicholson, Dennis Hopper and David Bowie - who commissioned Peelaert to design the cover for his *Diamond Dogs* album (1974). This was great: an illustrated book celebrating rock music - a book that finally eclipsed Alan Aldridge's *The Beatles Illustrated Lyrics* (1969) as the definitive book in this genre. I loved the 'Beanery'-inspired diner image above: with Elvis. John Lennon, Bob Dylan, Neil Young and David Bowie hanging out for a morning coffee, with Dylan appraising the artist/viewer with a speculative, judgemental eye. Peelaert's work seemed absolutely perfect as an expression of our collective nostalgia as we appraised the previous two world-changing decades.



Peelaert: *Robert Zimmerman, his Journeys and Adventures* (Rock Dreams 1974) Phil Ochs, Dylan, Judy Collins, Joan Baez, Ginsberg et al in Washington Square. Peelaert and Nik Cohn, his writer, conjured condensed multi-portraits that hinted at the scene and the people of the early Sixties Folk revival in New York City's Greenwich Village



Alan Kay: *Graphical User Interface (GUI)* for Xerox Alto personal computer 1973. Inspired by Douglas Engelbart's famous demonstration of his *ONLine System (NLS)*, which Kay had seen just 4 years previously (in 1968), Kay, working at the Xerox Palo Alto Research Centre (PARC), then one of the most formative and influential R&D labs, designed an office computer for Xerox that was the very first to be driven by a mouse, the first to establish the usefulness of the Desktop metaphor (the computer interface screen pictured schematically as a desktop), the first therefor to have a *graphical user interface (GUI)*: based on Kay's discovery of the power of symbols, spatial metaphors and learning-by-doing from his studies of Jean Piaget, Jerome Bruner, and the LOGO children's programming pioneer Seymour Papert - and from Engelbart's NLS demo. As the desktop GUI metaphor was effectively (and independently) adapted and commodified by Apple in their *Liza* and *Macintosh* computers (1981-84), and was then repurposed by Microsoft in their *Windows* interface for the IBM PC (1985). This was probably the most influential product development exercise ever. The GUI paradigm is still the basis of the Apple iOS (mobile and pad) multi-touch interface, and therefor in use world-wide.

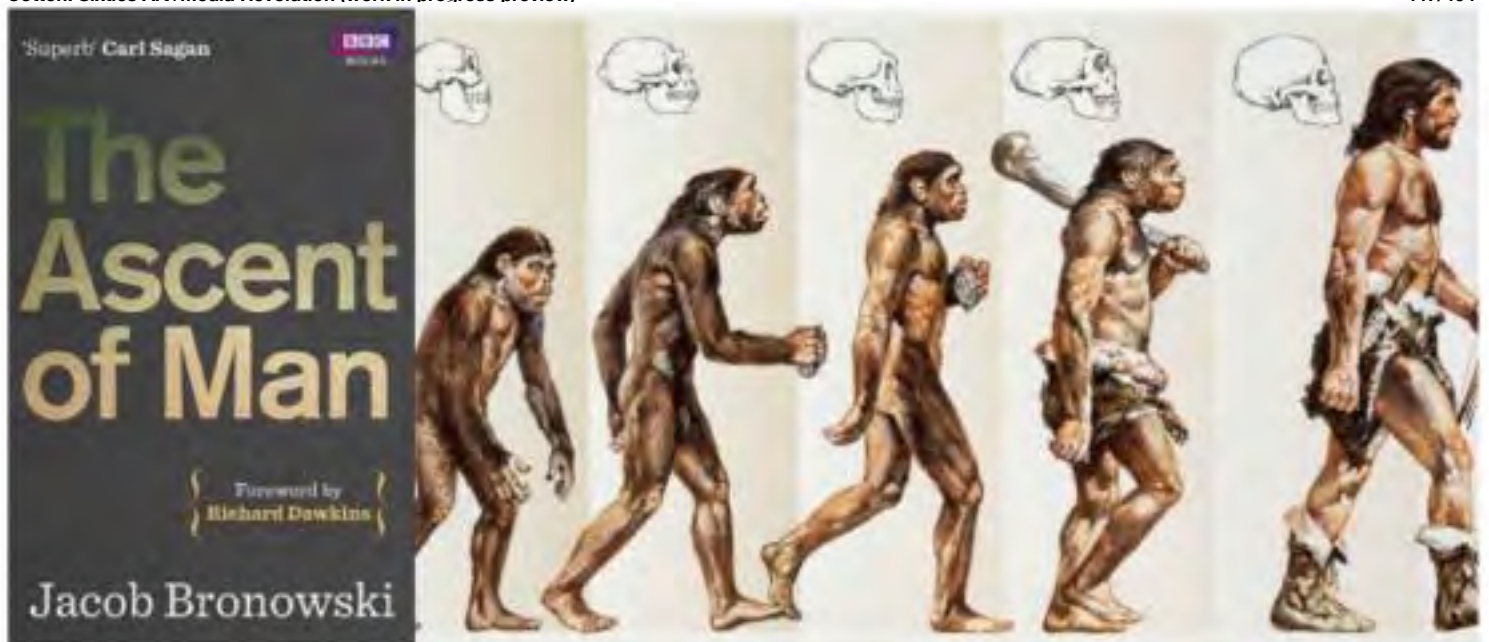
As an indication of how far in the future Xerox' Palo Alto Research Center (PARC) was thinking, watch this 1979 commercial:

<https://www.youtube.com/watch?v=M0zgj2p7Ww4>

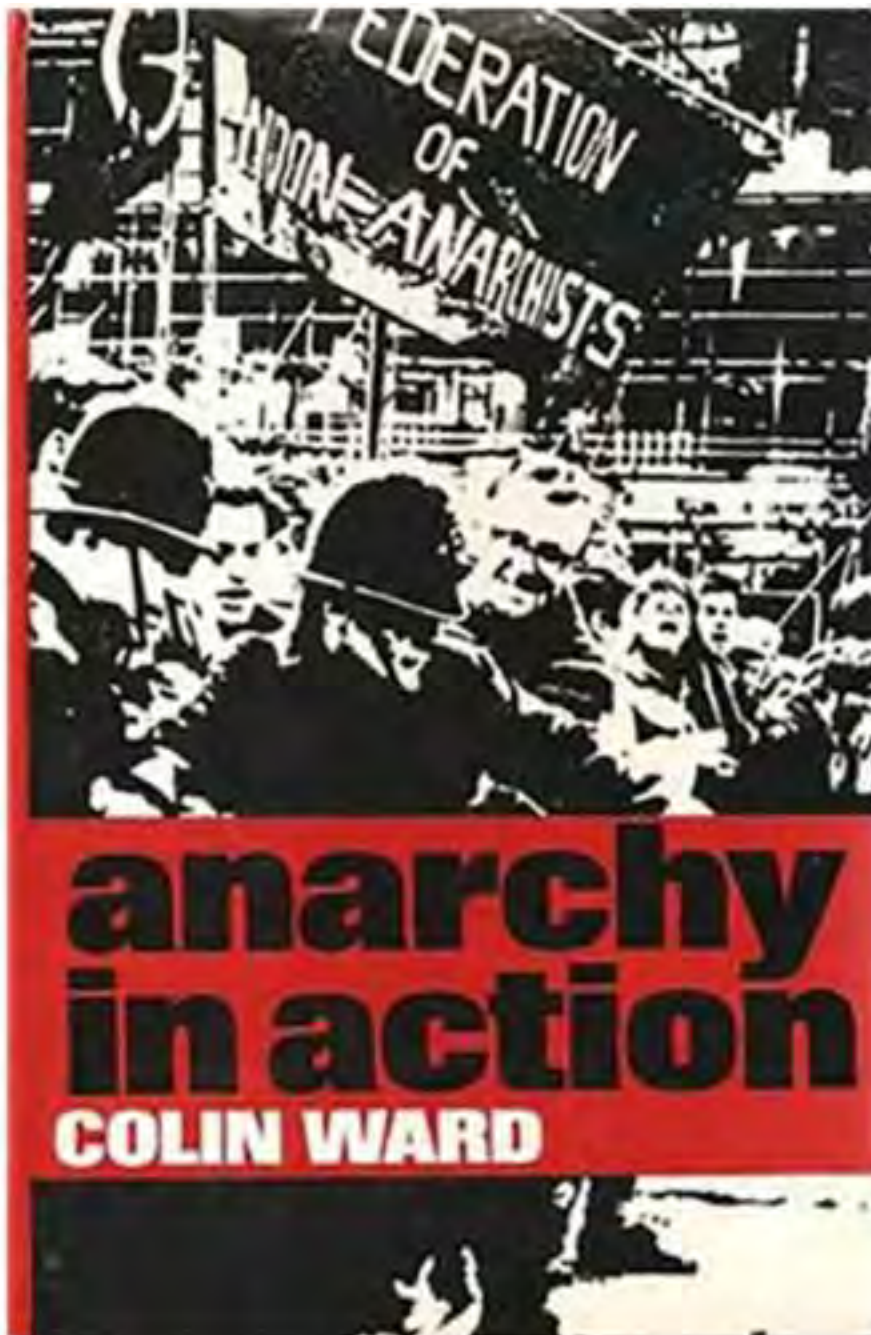
Contrast this video with John Sculley's *The Knowledge Navigator* (1987).

<https://www.youtube.com/watch?v=umJslTGzXd0>

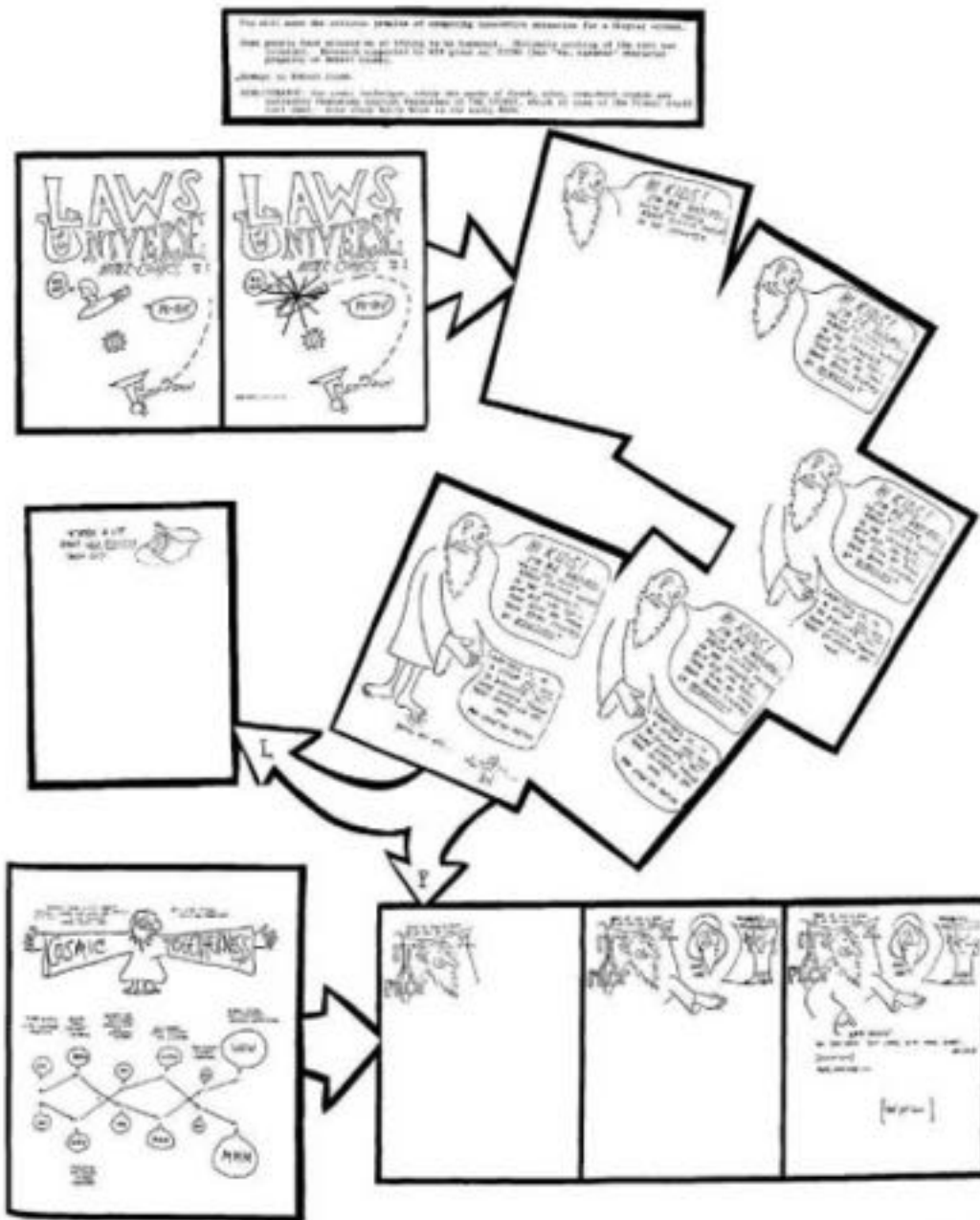
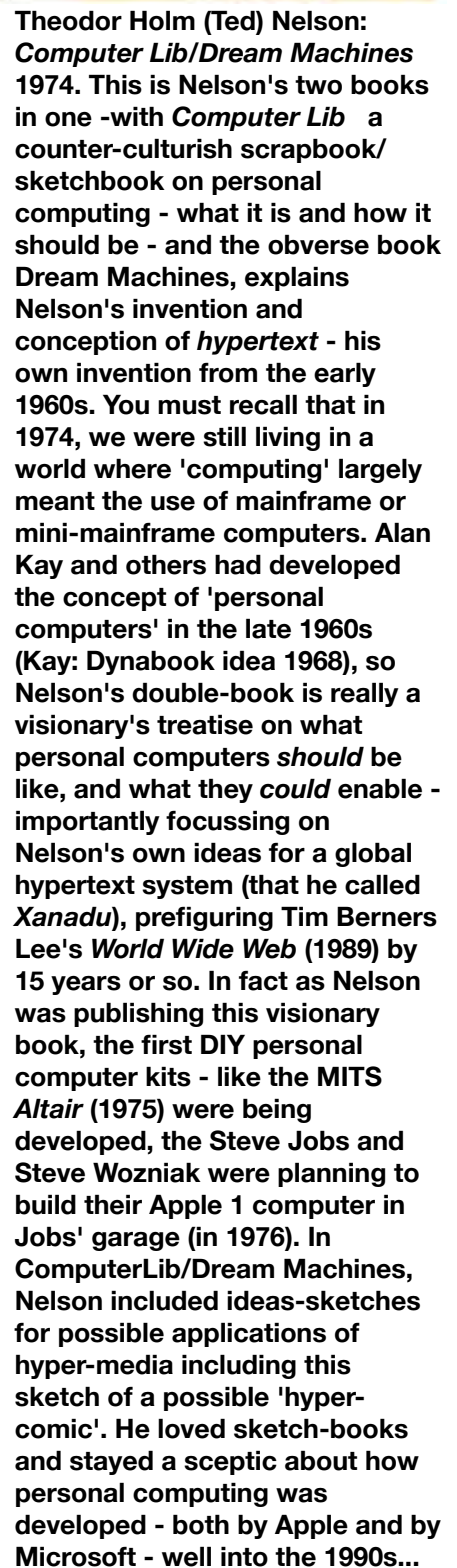
Now: the Xerox Alto appeared 10 years *BEFORE* Apple Computer launched their own vision of the future (on the Apple *Liza*, 1983 and the globally successful Apple *Macintosh* in 1984). Microsoft followed with their GUI interface *Windows 1.0* in 1985, and our desktop computers got friendly for the first time. Xerox PARC set the pace. In 1989-90 Tim Berners Lee coopted the GUI for his World Wide Web; and the Apple product development team (Tony Faddell, Scott Fordell, and Jonathan Ive - developed a GUI for the iPhone (2007) and multi-touch iPad in 2010. The GUI, trialled by Douglas Engelbart in 1968, and refined and productivised by Alan Kay in 1973, has been the catalyst for ease of use in the human-computer interface sector, and in consumer mobiles and cel-phones too. Nowadays we are experimenting with Augmented- and Virtual-Reality interfaces, hands-free eye-tracking and voice-operated interfaces, direct brain sensors and other means of interacting with body-worn computers, head-mounted visors, wearables and likely ultra-personal computing artefacts of the near future...



Jacob Bronowski + BBC: *The Ascent of Man* 1973. Bronowski presents a global history of science over his 13-episode television series and through his illustrated book. Reflecting Darwin's *Descent of Man* (1871) and creating arguments referring to CP Snow's *Two Cultures* 1959 Reith lecture...



Colin Ward's *Anarchy in Action* (1973) - draws heavily on Piotr Kropotkin's *Mutual Aid* (1902) which argues for the ascendancy of *cooperation* in Nature (rather than 'tooth and claw' *competition*). Ken Worpole in Ward's obituary in *The Guardian* (2010) calls him 'Britain's most famous Anarchist' and "[In *Anarchy in Action* \(1973\), he set out his belief that an anarchist society was not an end goal. Following Alexander Herzen, the writer and thinker known as the 'father of - Russian socialism', Colin saw all distant goals as a form of tyranny and believed that anarchist principles could be discerned in everyday human relations and impulses. Within this perspective, for Ward politics was about strengthening co-operative - relations and supporting human ingenuity in its myriad vernacular and everyday forms.](#)" Ward made clear the power of personal, everyday, cooperation in activities as diverse as play groups, self-build housing, allotments, self-organised communities, local history societies, Mother's Union, mutual help and care, environmental activism. His was a personal activist's viewpoint of Anarchism - he edited the journal *Anarchy* from 1961-1970 - and he wrote on children's educational reform: *Streetwork: The Exploding School* (1973) - "[was to help get children out of school and into their communities, to talk to local people, and explore their neighbourhood, its amenities and utilities, and understand how buildings, streets, landscapes and social life interact.](#)" (Ken Worpole 2010)





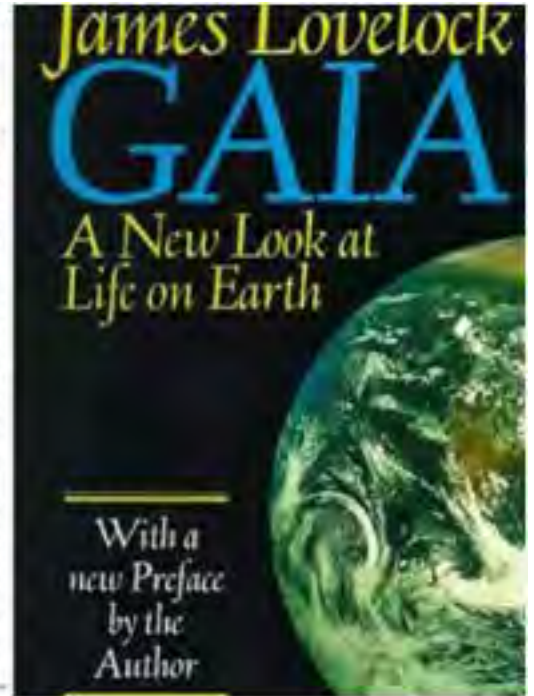
Gary Gygax + Dave Arneson + Tactical Studies Rules Inc: *Dragons and Dungeons* 1974. This was a board-based Role-Playing Game (RPG), with moves determined by a throw of polyhedral dice (above right), and was hugely popular - I remember my young friend Dylan Garcia (now a successful eco-photographer) absorbed for hours and days with his mates (age 6-7) playing D&D around this time. It was based on the classic military War Game tactical-planning aid/simulator. RPGs soon became text-based screen RPGs with Will Crowther's *Colossal Cave Adventure* (1976) and Bartle and Trubshaw's *Essex MUD* (multi-user domain 1978). This *alt games* trend coincided with the first 'cyberpunk' novella: John Brunner's *Shockwave Rider* (1972), which kick-started the genre made famous by William Gibson (*Neuromancer* 1984 and Vernor Vinge (*True Names* 1981). This kind of parallelism in technology developments, games, literature and technology forecasting characterised this remarkable period as board-games became computer-games, and the cyberspace defined by Gibson was paralleled in the Internet and later the WWW, and the search for a more personal, immersive, man-machine interface, created in virtual reality and augmented reality technologies. And Fine-artists were creating their own alt-realities...



Judy Chicago: *The Dinner Party: Sojourner Truth* place-setting 1975. I saw this spectacular piece at a gallery in Islington c1980, and it was a multimedia feast for the senses - place-settings customised and laid for 39 women - both real and mythical, invited to Judy Chicago's triangular table to celebrate the presence and role of Women in American history. It's fabulous!

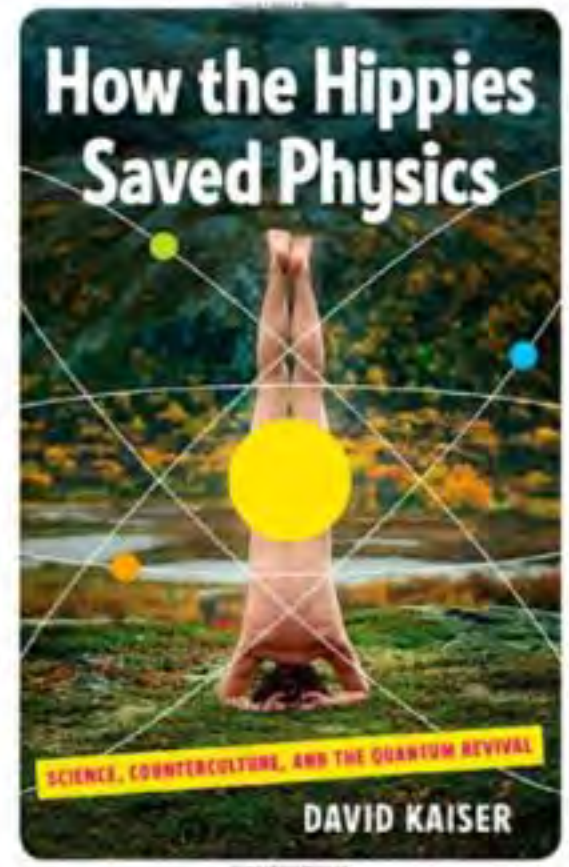
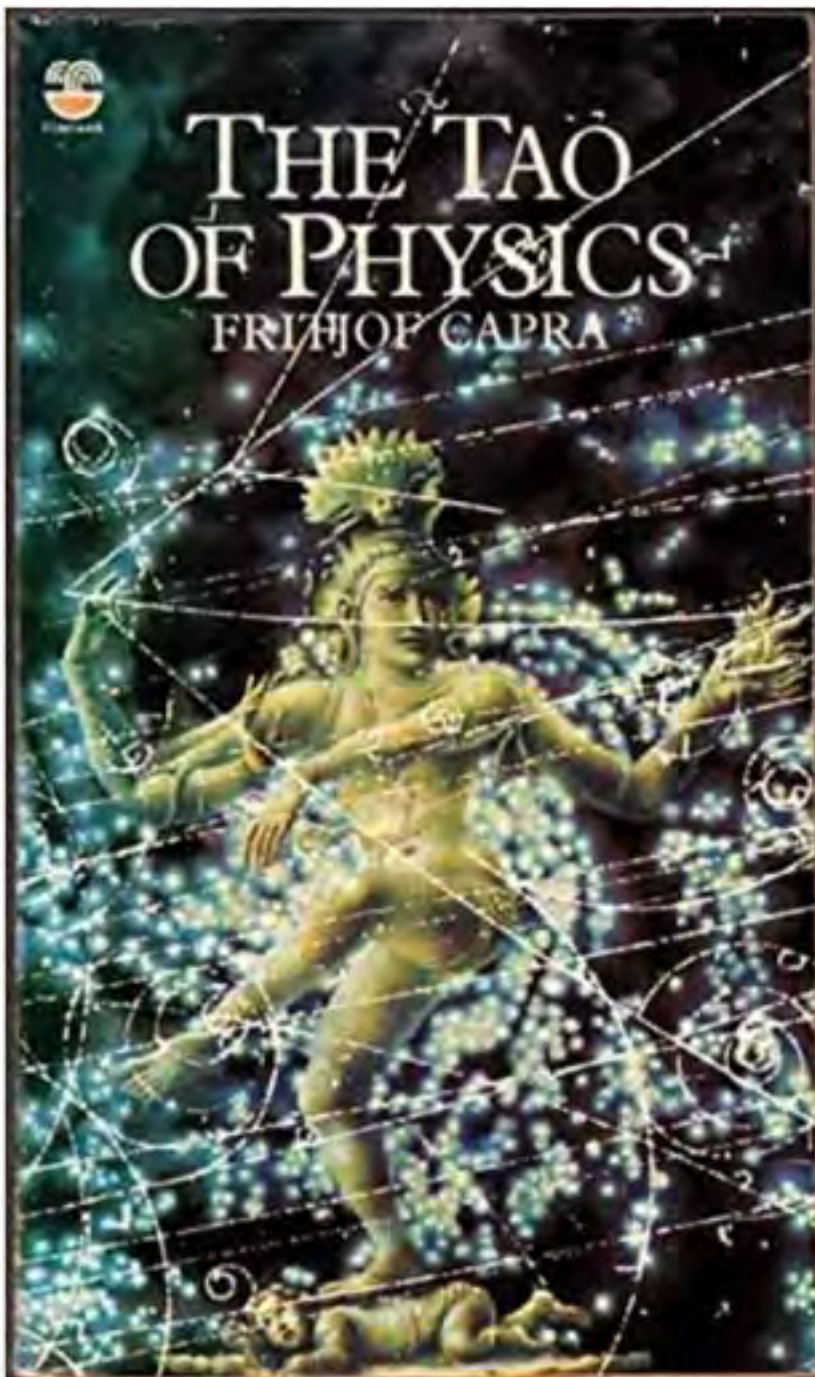


Lynn Hershman-Neason: *Constructing Roberta Breitmore* 1975. Hershman Neason is an archetypal intermedia (performance, film, installation, graphic) 20th/21st Century new media artist, continuing and enlarging a tradition of this kind of art emerging from Dada and Surrealism (Hugo Ball, Luigi Russolo, Emmy Hemmings etc), and on into the Sixties with Fluxus and other avant-garde/counter-culture artists like John Cage, Al Hansen, Dick Higgins, Yoko Ono, Pink Floyd, Ono & Lennon (Bed-Ins), Allan Kaprow, Nam June Paik and Charlotte Moorman, Rauschenberg and Kluver (E.A.T.), Joan Jonas, Gerd Stern (USCO), Judy Chicago, Cosey-Fanni Tutti, Valie Export, Carolee Schneeman, Laurie Anderson, Stelarc (*et cetera*). as artists combined these 'intermedia' arts, in a sense they were 'futurecasting' the impact of the new media of the period on our consciousness - including television, jazz and rock music, video, the Arpanet/ Internet, hypertext and hypermedia, computer-media (Stan Vanderbeek) these artists were the cultural early-warning systems for our 21st century...



<https://ui.adsabs.harvard.edu/abs/1983TellB..35..284W/abstract>





Fritjof Capra: *The Tao of Physics* 1975. *The Tao of Physics* explores the links between Quantum Physics and Eastern Spiritualism. Capra was a sometime member of a group of radical physicists based around the University of California at Berkeley (UCB) in the late Sixties and 1970s. The group called themselves the *Fundamental FYSIKs Group*, focussing on the various interpretations of Quantum theory, and delighting in some of the surreal anomalies of Quanta - *Schrodinger's Cat*, *Heisenberg's Principle of Uncertainty*, the '*many worlds*' interpretation, faster-than-light *quantum entanglement* (etc) - Fred Alan Wolf, one of the founders of the FYSIKs group, went on to develop an educational mentor 'character' in the Sixties underground comics style that he called *Doctor Quantum* - to explain quantum anomalies and interpretations. Hugh Gusterson reviewed Kaiser's 2011 book in *Nature*: "It is hard to write a book about quantum mechanics that is at once intellectually serious and a page-turner. But David Kaiser succeeds in his account of a neglected but important group of physicists who brought together quantum mechanics, Eastern religion, parapsychology and the hallucinogen LSD." (Kaiser: *How the Hippies Saved Physics* 2011). Seeing as how the Relational nature of Quantum Systems is a front runner in 'explaining' quanta (Carlo Rovelli: *Helgoland* 2021) - it was deemed important to understand the relationship - how one system interacted with another, and this led to a much greater interest in consciousness, in the relativity of LSD. This whole relationship - between the explorations of Quantum Physics and the personal explorations of 'Self' is perhaps what Frank Musgrove was intending when he writes: "Counter Culture is the expression of new opportunity" (Musgrove: *Ecstasy and Holiness Counter Culture and the Open Society* 1974)

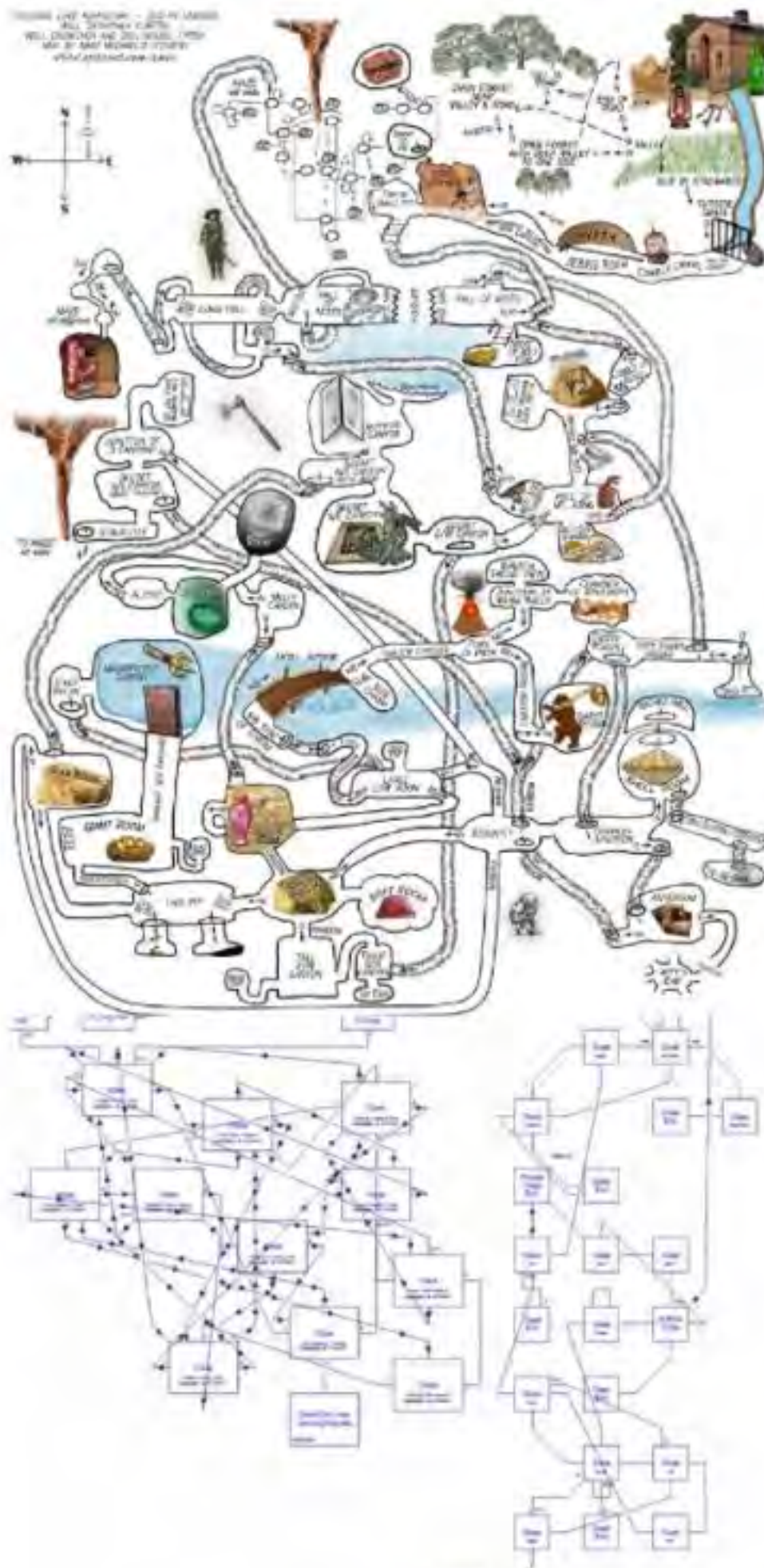


Robert M Pirsig: *Zen and the Art of Motorcycle Maintenance* 1974. I'd first come across Eugen Herrigel's *Zen in the Art of Archery* in the late 1960s - recommended to me by my mate, the sculptor Maurice Owen - who was studying zen archery (in Japan) at that time. I'd also read some of the great Zen books - like those from Christmas Humphries, Gary Snyder - judges and hipsters alike found the directness of Zen appealing as a philosophy of life. But Pirsig's book was different. *Motorcycle Maintenance* grounds the search for self-wisdom in the everyday of the 1970s, in the technological revolution - the beauty of the machine and the freedom it offers in the form of the *motor-cycle*. My mate, the late Dr Tim Mills (of UCL) had an iconic Vincent *Black Shadow* at this time, and we were quite used to visiting him in the middle of a mass of cogs, chains, nuts and bolts as he lovingly and laboriously maintained his bike - the disparity between the toolshop and the road-riding Tim in his black leathers at one with the black and chrome magic of the Vincent, was magical. And he recommended this book to me.

Just to give you a flavour, here's how people reviewed *Zen and the Art of Motorcycle Maintenance* in 1974: **"Profoundly important - full of insights into our most perplexing contemporary dilemmas - it is intellectual entertainment of the highest order."** (*New York Times*)... **"It lodges in the mind as few recent novels have — The book is inspired, original — as the mountain gentle towards the sea - with father and son locked in a ghostly grip — the narrative tact, the perfect economy of effect defy criticism — the analogies with Moby Dick invites the prodigious comparison—what more can one say?"** George Steiner: *The New Yorker*. **"The most exciting book I have read in years. It is challenging, exhilarating, dramatic and classic — ~Robert Pirsig intends to leave you a different person — nothing can affect the weird and wonderful power on the mind that this book has achieved."** (*Vogue*). **"A hypnotist's crystal — sparkled with diamonds"** Richard Bach, author of *Jonathan Livingstone Seagull*. **"It is a miracle — sparkles like an electric dream. Freshness, originality — that seduces you into loving motorcycles, as tender in their pistons as the petals in the Buddha's dawn lotus."** *Village Voice*.

So in the fifty years since the emergence of the Man/Machine *zeitgeist* in the Twenties (Raoul Hausmann: *Spirit of the Age* 1921), Pirsig brings together the love of technology and the human spiritual quest, suggesting a new path forward for us...

With the science of *Systems*, the building of the *Internet*, the first steps in developing low-cost *personal computers*, the invention of the *graphical-user-interface* (Alan Kay at Xerox), the *Green Movement* (FOE and Greenpeace), and the *Gaia hypothesis*, its obvious that this period began to set the agenda for future developments in culture-change - and in communications technology.



1975 Will Crowther (who worked on aspects of ARPANET routers with Bolt, Baranek and Newman) writes the *Colossal Cave Adventure* – a networked text-based interactive fantasy fiction – a precursor of thousands of role-playing games. These were the first online text-based adventures - with D&D inspired by the success of Tolkein's *Lord of the Rings* tetralogy (the trilogy published in a single paperback volume in 1968).

Outro: The Sixties Media-Art Revolution: the changes we made

"These movements include the civil rights movement, the student movement, the anti-Vietnam War movement, the women's movement, the gay rights movement, and the environmental movement. Each, to varying degrees, changed government policy and, perhaps more importantly, changed how almost every American lives today." (lessonsite.com)

Drawing all these strings of cultural development together, we have revolutions in both form and content in media and in art, revolutions in technology, evolutions in Science, and revolutions in living and in lifestyle - in our general culture.

The technological innovations like the ARPANet and Internet; colour television; satellite communications; the computer mouse; computer sketchpad (both Ivan Sutherland's software, and Alan Kay's sketches) ; Hypertext; computer graphics; video; electronic music; expert systems, chat-bots; computerised RADAR network/Early Warning Systems/Air-Traffic-Control and Weather-forecasting; U2 surveillance aircraft; space-rockets; systems dynamics, head-mounted displays; golfball electric typewriters; packet-switching; SAC Big Board display; computer-games, the Space Programme and the Moon Landing - were developed alongside some of most radical art and media innovations of the 20th century - including *Pop Art*; *Kinetic art*; *Auto-Destructive art*; *Mail-art*; *Happenings*; *Performance arts*; *Concrete Poetry*; *Jazz Poetry*; *Underground Film*; the *Situationist Times*; Peter Cooke's *Establishment Club* and *Private Eye*; Sherrin and Frost's: *That Was the Week that Was*; McLuhan's *Gutenberg Galaxy*, *Understanding Media*, and *The Medium is the Massage*; Rauschenberg's *Combines*, and *Experiments in Art and Technology*; Joe Boyd and John Hopkins: *UFO Club* and *14 Hour Technicolor Dream*; Bob Dylan's *albums*; Maciunas and Higgins' *Fluxus*; *Systems Art*; *Conceptual Art*; Steve Reich, Philip Glass (et al): serial, minimalist music; Vanderbeek's *MovieDome*, and *Computer Poetry films*; the *Beatles* pop-songs and concept-albums, the *Rolling Stones* British R&B, Kubrick's *Dr Strangelove* and *2001 A Space Odyssey*, cult TV series like *The Professionals* and *The Prisoner*; radical documentary television like *Culloden* and *The War Game*; the theatre of Tom Stoppard, and Peter Weiss and Peter Brook's *Marat/Sade*; Buckminster Fuller's *World Game*; Charles and Ray Eames: *Information Machine*; Archigram's *Walking City*; Moorcock's *New Worlds Speculative Fiction*; *Pop Festivals* - and lots more!

When you survey the entire span of 60's culture, including science, arts and technology, and lifestyle, the truly revolutionary nature of the decade becomes obvious. And we have seen that the flux between high culture and popular culture- across C.P. Snow's 'two cultures' - first in Satire and in Pop Art, then in Street fashion and *haut couture*, in mass protest, in Colour Supplements, in Television, in pop music and dance - by the end of decade resulted in a much more level culture - with a newly-named counter-culture calling for still further improvements - and with the infrastructure, and some of the seminal tools - and mind-sets prepared for the global digitalisation of the next 50 years.

The mind-set changes included a growing awareness of ecology and the environment, kick-started by Rachel Caron's *Silent Spring*, and built by Stewart Brand and the *Whole Earth Catalog*, formalised by the FOE and Greenpeace and broadcast with songs and anthems by Joni Mitchell, Neil Young, Crosby Stills & Nash, the Beachboys, the Yardbirds, Tom Lehrer's *Pollution* (1965) - and in the movie *Silent Running* by Doug Trumbull, and scientifically validated by the *Limits to Growth* prognosis of the Club of Rome in 1972.

The Sixties Media-Art Revolution: the changes we made (contd)

i guess the most immediate impact on media was in popular music and I mean the transition from music dictated by the Music-Biz corporations to music that was created by a new generation of singer-songwriters, the most famous being the Beatles, the Rolling Stones, Bob Dylan, The Kinks, The Who, Pink Floyd, David Bowie, Van Morrison, Leonard Cohen, Joni Mitchell, Joan Baez, Carolyn Hester, Joni Mitchell. Nina Simone, Bob Marley, Carole King, Crosby, Stills, Nash and Young, Aretha Franklin, Rod Stewart, The Beach Boys, Willie Nelson, Cat Stevens, Jimi Hendrix, Brian Auger's Trinity, The Doors, the Byrds, Patti Smith, Blondie, John Lennon, Simon and Garfunkel, Gram Parsons - and many more...

My favourite eco-songs are the Yardbirds: *Shapes of Things* (1966) Neil Young's *After the Goldrush* (1968 -updated for the 2020s in Patti Smith's version), the Woodstock theme song *Goin up the Country* (*Canned Heat* 1968) Joni Mitchell's *Big Yellow Taxi* (1970), and preceded by earlier, foundational songs like Woody Guthrie's *This Land is Your Land* (1940), Pete Seeger's *Where Have all the Flowers Gone?* (1955) and of course Bob Dylan's *Hard Rains Gonna Fall* (1962) and *Blowing in the Wind* (1963). You all know these artists, because their music is still omnipresent on air, in tribute bands, online and streaming-media.

And during the Sixties, aided by contraceptive pills, we finally dragged the 20th century out of the 19th century, liberating women (roughly half the World's population after all) to take control of their sex lives, and liberating sex from Victorian ignorance and prudishness. And boosting the Feminist cause via a long list of novels and non-fiction including the work of Betty Friedan, Sylvia Plath, Germaine Greer, and the magazine *Spare Rib* (1973).

All this essay adds up to the fact that in the Sixties and early Seventies *we invented the future of arts and media* and we evangelised these broader cultural innovations all around the World, dominating Western culture - and influencing World culture - from then on. I was talking via *Facetime* to my colleague and co-author Richard Oliver just now about how I was going to 'wrap up' this picture-essay about the Sixties, and he said: (the Sixties) "it's still not wrapped up". And he was quite right of course - the cultural revolution we started then was so generally disseminated around the world - and so lasting in its impact - we're still working it through. And so many 'lessons' we 'learned' still need rehearsing - especially anti-Racism and Environmental Action. So, its time to rediscover the *for so long unheeded* lessons of the Sixties - including sustainability, care of the environment, of peace and love, 'small is beautiful' (economics for people, not just for profit) - all these lessons we learned in the Sixties and use these as a basis for innovation and experimentation now in the sheer wonder and fun of life, in our 21st century. We have some big problems to solve now after all.

Sixties reading list (in book-occurrence order)

Ken Goffman (aka R U Sirius): Counter Culture Through the Ages 2004
 David Gascoyne: Short Survey of Surrealism in 1936
 Dick Hebdidge: Subculture: The Meaning of Style (1979).
 Brion Gysin: Cut-Ups: A Project for Disastrous Success, published in Evergreen Review in 1961
 Jeff Nuttall Bomb Culture 1968
 Frederick Pohl: The Space Merchants 1952
 Edgar Morin: The Stars 1957
 Philip José Farmer: Venus on the Half-Shell 1975
 Philip José Farmer: Riverworld series from 1971
 Dick Higgins & Alison Knowles: A Book About Love & War & Death 1972
 David Hadju: Positively 4th Street: The Lives and Times of Joan Baez, Bob Dylan, Mimi Baez Farina, and Richard Farina 2002
 Philippe Druillet: Lone Sloane (from 1966)
 John Berger: The Success and Failure of Picasso 1965.
 Colin Wilson: The Outsider 1954
 Françoise Sagan: Bonjour Tristesse 1954
 Benjamin Tatler & Nicholas Wade: Yabus, Eye Movements and Vision 2010
 JCR Licklider: Man Machine Symbiosis 1960
 Stan Vanderbeek: Culture: Intercom and Expanded Cinema 1961
 Alfred Yabus: Eye Movements and Vision 1967
 (Jacques Rivière: Études 1912
 Alexis Petridis: Spraying the 70s: the pioneers of British graffiti in The Guardian 2015.
 Paul Feyerabend: Against Method 1975
 Dick Higgins: Jefferson's Birthday, Something Else Press 1962
 Richard Neville: Hippie Hippie Shake (1995)
 Andrew Loog Oldham: Stoned (2000)
 Barry Miles: In the Sixties 2002
 Ray Foulk: Stealing Dylan from Woodstock 2015
 Germaine Greer: The Female Eunuch (1970)
 Ursula Meyer: Conceptual Art (1972)
 Dick Higgins: Jefferson's Birthday + Postface Something Else Press 1964)
 Erica de Jong: Situationist Times No5 1964
 Pamela McCorduck: Aaron's Code - Media-Art, Artificial Intelligence, and the work of Harold Cohen 1990
 Blackwell and Rodden: Preface to Ivan Sutherland: Sketchpad (Electronic Edition 2003)
 Ivan Sutherland: SKETCHPAD, A MAN-MACHINE GRAPHICAL COMMUNICATION SYSTEM 1963
 Alan Kay : from the Abstract for The Early History of Smalltalk (1993)
 Gene Youngblood: Expanded Cinema 1970
 Vannevar Bush: As We May Think in Atlantic Monthly 1945
 Bob Cotton & Richard Oliver: Understanding Hypermedia 1993
 Bob Cotton & Richard Oliver: The Cyberspace Lexicon 1994
 Alan Aldridge: Beatles Illustrated Lyrics 1969
 Richard Buckminster Fuller: The Geoscope World Game 1964,
 Richard Buckminster Fuller: I Seem to be a Verb 1970;
 Alfred Yabus: Eye Movements and Vision 1967
 Victor Papanek: Design for the Real World (1971)
 Hans Magnus Enzensberger: Constituents of a Theory of Media (1970)
 Tom Phillips: A Humument 1970
 Stan Vanderbeek: Intercom and Expanded Cinema: A Proposal and Manifesto 1961
 Bob Cotton: <https://mediainspiratorium.com> 2020
 Peotr Kropotkin: Mutual Aid 1902
 Ivan Bogdanov Tektology 1917
 Norbert Wiener: Cybernetics 1948
 Ross Ashby: Design for a Brain 1952
 Ludwig von Bertalanffy: General System Theory 1968
 John von Neumann and Oskar Morgenstern: Theory of Games and Economic Behavior 1944
 John McHale: The Future of the Future 1969
 John McHale: Toward the Future in Design Quarterly 1968
 Bob Cotton: Futurecasting Digital Media 2002
 Lev Manovich: Software Takes Command 2013
 Eden Medina: Cybernetic Revolutionaries 2011
 E.F. Schumacher: Small is Beautiful - A Study of Economics as if People Mattered 1973
 Fritjof Capra: The Web of Life (1996)
 John von Neumann and Oskar Morgenstern: *Theory of Games and Economic Behaviour* 1944
 John McHale: *The Future of the Future* 1969

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 E.F. Schumacher: *Small is Beautiful - A Study of Economics as if People Mattered* 1973
 Fritjof Capra: *The Web of Life* (1996)
 Humberto Maturana + Francisco Varela: *The Tree of Knowledge - the Biological Roots of Human Understanding* (1987)
 McKenzie Wark: *Molecular Red - Theory for the Anthropocene* (2016)
 Kevin Kelly: *Out of Control: The New Biology of Machines, Social Systems, and the Economic World* (1994)
 Donna J. Haraway : *Staying with the Trouble: Making Kin in the Chthulucene* 2016
 Ken Robinson's TED Talk at https://www.ted.com/talks/Ken_robinson_do_schools_kill_creativity?language=en
 Ivan Illich: *Deschooling Society* 1971
 Everett Reimer: *School is Dead - An Essay on Alternatives in Education* 1971
 Paul Feyerabend: *Against Method - Outline of an Anarchistic Theory of Knowledge* 1975
 Gary Snyder: *Riprap & Cold Mountain Poems* 1957
 Jack Kerouac: *The Dharma Bums* 1958
 Alan Watts: *The Way of Zen* 1957)
 Christmas Humphreys: *Buddhism* 1951
 Idries Shah: *Oriental Magic* 1956,
 Idries Shah: *The Sufis* 1964
 John Allegro: *The Sacred Mushroom and the Cross* (1970)
 Marghanita Laski: *Ecstasy* 1962)
 Robert Graves: *The White Goddess* (1948)
 Joseph Campbell: *The Hero's Journey* 1947
 Richard Alpert (Baba Ram Dass): *Be Here Now* 1971
 Carlos Castaneda: *The Teachings of Don Juan - A Yacqui Way of Knowledge* (1968)
 Eugen Herrigel: *Zen in the Art of Archery* (1948)
 Hermann Hesse: *Das Glasperlenspiel (The Glass Bead Game)* 1949
 Robert Pirsig: *Zen and the Art of Motorcycle Maintenance* 1974
 Ralph Metzner; Richard Alpert; Timothy Leary: *The Psychedelic Experience: A Manual Based on the Tibetan Book of the Dead* (1964)
 Terence McKenna: *Food Of The Gods: A Radical History of Plants, Psychedelics and Human Evolution* (1992)
 Terry Southern: *Red Dirt Marijuana and Other Tastes* 1967
 John Berger: Television series and book: *Ways of Seeing* 1972
 Heathcote Williams: *AC/DC* 1970
 Gordon Welchman: *The Hut Six Story* 1982
 (Will McLean Atmospheric Industries at <https://westminsterresearch>
 Guy Peelaert: *Rock Dreams* 1973
 Jacob Bronowski + BBC: *The Ascent of Man* 1973.
 Colin Ward: *Anarchy in Action* (1973)
 Theodor Holm (Ted) Nelson: *Computer Lib/Dream Machines* 1974.
 James Lovelock: *The Quest for Gaia* (1975)
 James Lovelock: *Gaia A New Look at Life on Earth* 1979
 Robert M Pirsig: *Zen and the Art of Motorcycle Maintenance* 1974.
 Rachel Caron: *Silent Spring* 1962
 Stewart Brand: *Whole Earth Catalog* 1968
 Jasia Reichardt: *Cybernetic Serendipity* 1968
 Peter Weiss: *The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade* 1964
 Antonin Artaud: *The Theatre and Its Double* 1938
 Fritjof Capra *The Tao of Physics* 1975
 Carlo Rovelli: *Helgoland* 2022



(top) Gary Crossley: me and model Pat Carling in a Gary Crossley short experimental film c1974 - an homage to Claude Lelouch (*Un homme et une femme*, 1966) - and (bottom) me in Westbourne Grove W11 1975. Thanks for reading, looking. I hope you enjoyed it!



My wife Jenny and daughter Amanda in the late Sixties, and (below) with Roger Sewell, the journalist and magazine editor and mate since high school and college...





Tim Mills: Leathers and Black Shadow to Morning Suit at sister Mandy's wedding to Hoagun Davies at Rupert Davies (Maigret's) house in North Wales. Tim arrived with the beautiful Caroline Olsen - both in leathers after a 200 mile motorcycle journey - then miraculously appeared in formal morning suit a few minutes later. The late evening barbecue on the fabulous undercliffs on the coast of Gwynedd, North Wales was brilliant, most of our friends were there, and we partied al fresco for much of the night, entertained by Tim Davies - a multi-talented showman who later directed Robodevco, developing an impressive 'techno-magic' show featuring extensive use of shortwave radio, actors with telematic technology, and a terrific sense of humour... Velow - Mandy in Wedding and Hippy dresses....





Derek Rath - the PSB DJ and photographer - my mate from Carisbrooke Grammar School in 1962 with his wife Sylvia in Venice California early 1970s....Sylvia came of age in Berkeley, San Francisco in 1968.

Thank You for looking at this picture-essay. If you enjoyed it, there will be several more published soon on my website Sixties ArtMedia Revolution <https://www.sixtiesartmedia.com> and <https://mediainspiratorium.com>

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**My book attempts a first-hand account of an individual's experience in learning about all these things. The Sixties was immense fun, hugely exciting, mind-expanding aesthetically, sensorially, intellectually and it's lessons are still with us, despite the recent impact of Nationalism, Fundamentalist Religions, Economics of Selfishness and Greed, and ultra Right-Wing political movements. It's up to all of us to recognise how important these lessons are, and to find ways of fulfilling the promise of the Sixties in our own 21st century,
Bob Cotton, December 2020, in Freshwater, Isle of Wight, bobcotton@mac.com.**