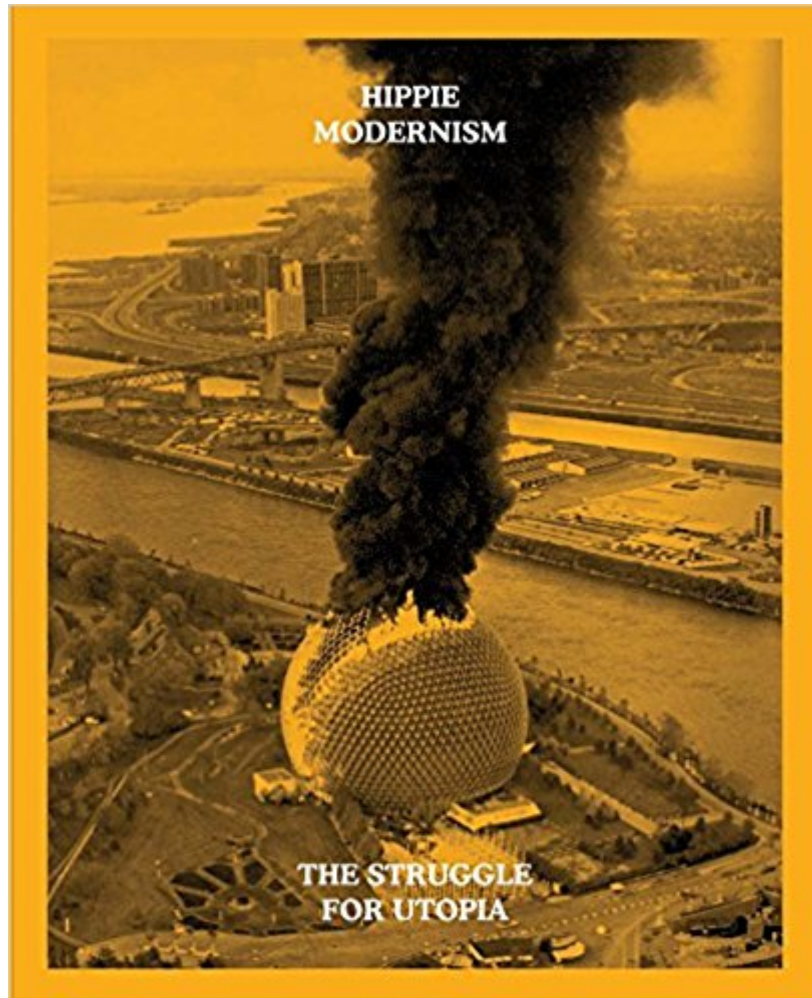




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Hippie Modernism: The Struggle For Utopia



Synopsis

Hippie Modernism examines the art, architecture and design of the counterculture of the 1960s and early 1970s. The catalogue surveys the radical experiments that challenged societal norms while proposing new kinds of technological, ecological and political utopia. It includes the counter-design proposals of Victor Papanek and the anti-design polemics of Global Tools; the radical architectural visions of Archigram, Superstudio, Haus-Rucker-Co and ONYX; the installations of Ken Isaacs, Joan Hills, Mark Boyle, HãfÂ©lio Oiticica and Neville D'Almeida; the experimental films of Jordan Belson, Bruce Conner and John Whitney; posters and prints by Emory Douglas, Corita Kent and Victor Moscoso; documentation of performances by the Diggers and the Cockettes; publications such as Oz and The Whole Earth Catalog; books by Marshall McLuhan and Buckminster Fuller; and much more. While the turbulent social history of the 1960s is well known, its cultural production remains comparatively under-examined. In this substantial volume, scholars explore a range of practices such as radical architectural and anti-design movements emerging in Europe and North America; the print revolution in the graphic design of books, posters and magazines; and new forms of cultural practice that merged street theater and radical politics. Through a profusion of illustrations, interviews with figures including: Gerd Stern of USCO; Ken Isaacs; Gunther Zamp Kelp of Haus-Rucker-Co; Ron Williams and Woody Rainey of ONYX; Franco Raggi of Global Tools; Tony Martin; Clark Richert and Richard Kallweit of Drop City; as well as new scholarly writings, this book explores the conjunction of the countercultural ethos and the modernist desire to fuse art and life.

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Customer Reviews

In its exploration of counterculture, *Hippie Modernism: The Struggle of Utopia* brings together designs for alternate communities – the mind-expanding prototypes anticipate the themes of ecology, recycling, immersive environments and audience participation which are so prevalent in the art world today. (Hilarie M. Sheets *W Magazine*)

Great history of an era

I was very disappointed to read a previous one star review judging the book for having too much content... this is an excellent book if you expect to learn something about the spirit of the times and how it influenced design thinking. If you want to know where architecture, art, design, and counterculture overlap and how it happened, this is the book for you. It gave me a lot of clarity on why pneumatics got so darn popular, among many other topics! I loved the design of the book as well especially with the section breaks using uniquely textured paper. Overall intellectually exciting, visual pleasing, and insightful volume!

Wonderful book – extremely well researched, and beautifully designed. *Hippie Modernism* is a tour de force; connecting a lot of cultural dots. I teach at a design school and I highly recommend it to serious creatives who want to "think about their thinking." For me, this book asks an important question – after getting an overview of all the utopias that marked the 70's era; I was left in a deep inquiry: "What's the utopia of today?" I feel this book is a wonderful tool for artists and designers – an invitation to find an answer through their own practice.

I guess I am so out of it that I had to look up the time periods for both modernism and post-modernism. My taste in art, poetry and fiction ended somewhere between 1955 and 1960. Bauhaus I can tolerate but I wouldn't want to live in one and I love Eames' plastic chairs. I was a semi-fledged hippie being a half a generation too old to be full-fledged and I had a real job. I certainly learned a lot about being a hippie from my students. I saw the art show for which this book is a sort of a catalogue. I must admit, I could not make head nor tail of why most of the images and installations that were on display were there. And if I remember correctly the descriptions next to the pictures were not much help. It wasn't until I got this book that it all began to make sense. And I thought all would be made clear from the opening essay by the editor. But given that I, a moderately educated

person, didn't know the above mentioned distinction, I found the essay filled with a jargon, I guess, of art criticism that left me in the dark. Even I, with a somewhat scholarly history (a bachelor's paper on the neo-Kantians) and a couple of books under my belt, am not capable of writing sentences of 127 word. So I am clearly over my head. But I am trying: hippie modernism stands in contrast to high modernism not "earlier avant-garde modernism" because the two were adversarial. High modernism was institutional and not street art. And according to Wikipedia postmodern art includes intermedia, installation art, conceptual art and multimedia, particularly involving video but not, I guess, street theater. As for historical details I didn't know California

"birthed" the back-to-land-movement. Scott Nearing was fired from his professorship in 1917 for being anti-war. In 1954 he co-authored "Living the Good Life: How to Live Simply and Sanely in a Troubled World." He was certainly preceded by a back-to-the land movement of radicals in the 1930s. It only became clear what the exhibition was about when I got to the explanations of the various objects. Art and drugs, psychedelic art, that is clear, even though many the images I do not find attractive, and they were in head shops but of little interest where I hung out. Some of the psychedelic posters stand as powerful symbols of the era. The political art, that seemed more relevant to what was going on. The protest t-shirts from UC Berkeley College of Environmental Design became national images as did pictures from the Panther newspaper. The Diggers in giant masks are included but how about the Bread and Puppet Theater whose performances were soul shattering. Their inclusion in one of the 1967 NYC anti-war marches, with Guernica analogous giant masks emitting weird mechanical sounds of war, death and destruction silenced the crowd. Were they too medieval to be lie between modernism and postmodernism? They were oppositional street art. I know from the introduction that hippie modernism excludes the art of hippies which harked back to earlier eras but no one then differentiated it from the art that has been designated hippie modernism. How about outhouses, log houses, tree houses, etc. I know there is an accent on architectural design in the exhibition but much of hippie design, particularly in the back to the land movement, was traditional and used traditional materials, including weaving, embroidery, knitting, etc., e.g. the white dragon on the free, black, anti-war bus which took soldiers back to the Fort Devens NSA base from the Boston Greyhound station, Lucy's magnificent sweaters from Frog Run Farm in Vermont, a growing interest in indigenous art. While much of hippie modernism has little beauty for my taste, the traditional crafts done by hippies I still like. I think there was a division between rural and urban hippies. The Drop City folks didn't manage to subsist very long. Their attempts at self-sufficiency failed through

their inexperience and inability or maybe disinterest to learn. They were urbanites as are most of the artists in the exhibition. That may account for the discrepancy in taste and experience. The Whole Earth Catalogue was a case in point. It may have been great to contemplate its offerings while stoned in a crash pad in San Francisco or New York but they were not very useful to hippies who wanted to be self-sufficient. And geodesic domes? Yes with kits and maybe the welding equipment of Drop City you could build them (from junkyard steel) and maybe be efficient in the use of materials but as living spaces they had a lot of deficiencies. Although I never built one, I would guess all the cutting took a lot of time. But *ars gratia artis*. I wonder how hot it got inside the shiny metal Drop City dome when the sun shined. In a hippie dome in Cottage Grove OR around 1971, when I would visit its inhabitants, visitors would come to see the wonders of the dome. We would look at each other before hand and decide whether we would tell the visitors the truth. In a one room hippie house the angles of the dome made it difficult to arrange square furniture other than at a good distance from the walls. In a dome a friend of mine built from a kit as a the hall for a meditation center on San Juan Island in Washington state, the acoustics were so weird that you could sitting right in front of the teacher and not be able to hear him or sitting somewhere else and it would be as if he were whispering in your ear. I spent many an hour meditating there, but the dome always leaked. And the movie star who bought it broke both ankles when the ladder she was on trying change lights way high up skidded out from under her. I have no idea how the pirate captain of the black ship of the Sea Shepard Society used it. Maybe Buckie was an inspiring speaker but his famous structures were wanting. What about R. Crumb? I find his stuff repulsive but isn't he a crucial part of hippie art. Does he not qualify as hippie modernism. How did I miss it all? And what role did relaxed everyday nudity play. Certainly it was a part of hippie imagery and photography of the time. I wonder what a hippie version of A Sunday on La Grande Jatte would look like. Hippie modernism? I spent time in one famous Vermont commune and in one of the many "The Farm"s outside of Eugene OR. Much later I became an old bean in another community in New Mexico, mentioned but not shown. The latter had a giant adobe dome (not sure if was geodesic) and an exquisite Sufi building built like a low slung mud building in West Africa. I helped build hippie houses in upstate NY, northern BC and central Maine and lived in a goat shed and both a renovated horse barn and chicken coop. Are we talking about an after-the-fact designation of selections of art from the hippie times which can be fit into the intellectual categories of art criticism? That is great, but it will be a very narrow world that sees things that way. Charlie Fisher

This is a great book! Graphics are great, various paper types used. Content is great! I love love this book.

Fantastic collection of thought and original research, presented with the same mix of humor and insight as the original source material. The amount of text was just right for me.

This is a great book chuck full of info on the 1960's. Love it. Highly suggested!

Highly detailed written analyses. Takes quite some time to slog through, but very educational.

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