AHST 4342-501 (27532)
History of Media and New Media Art
Spring 2018

Dr. Charissa N. Terranova
University of Texas at Dallas
Arts & Humanities

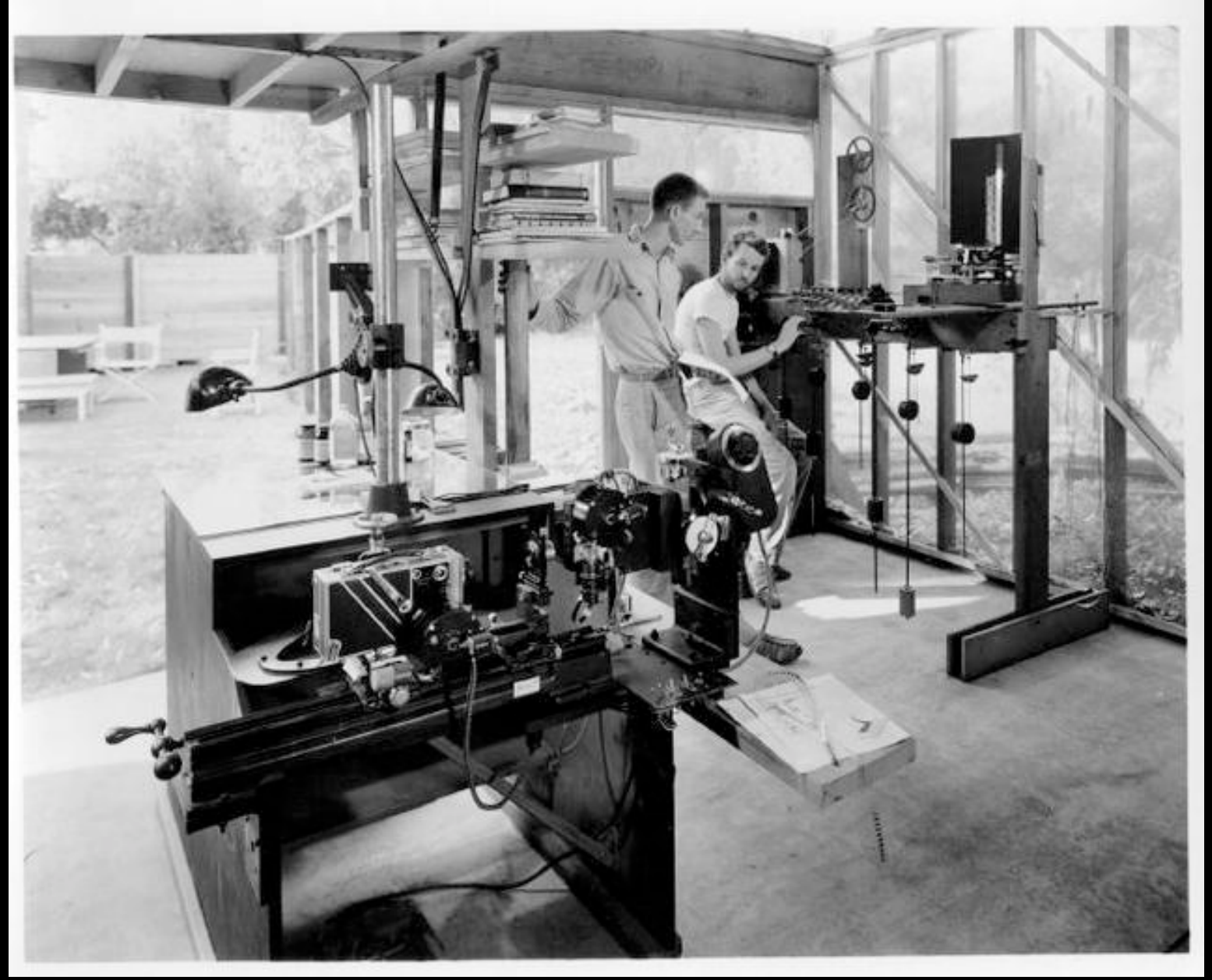
T-Th 1:00-2:15

Tuesday 04/17/18

Hallucinations and Hippie Modernism

John & James Whitney - "Five Film Exercises" Film 2-3 (1944)
https://www.youtube.com/watch?v=JdCjwS1OxBU

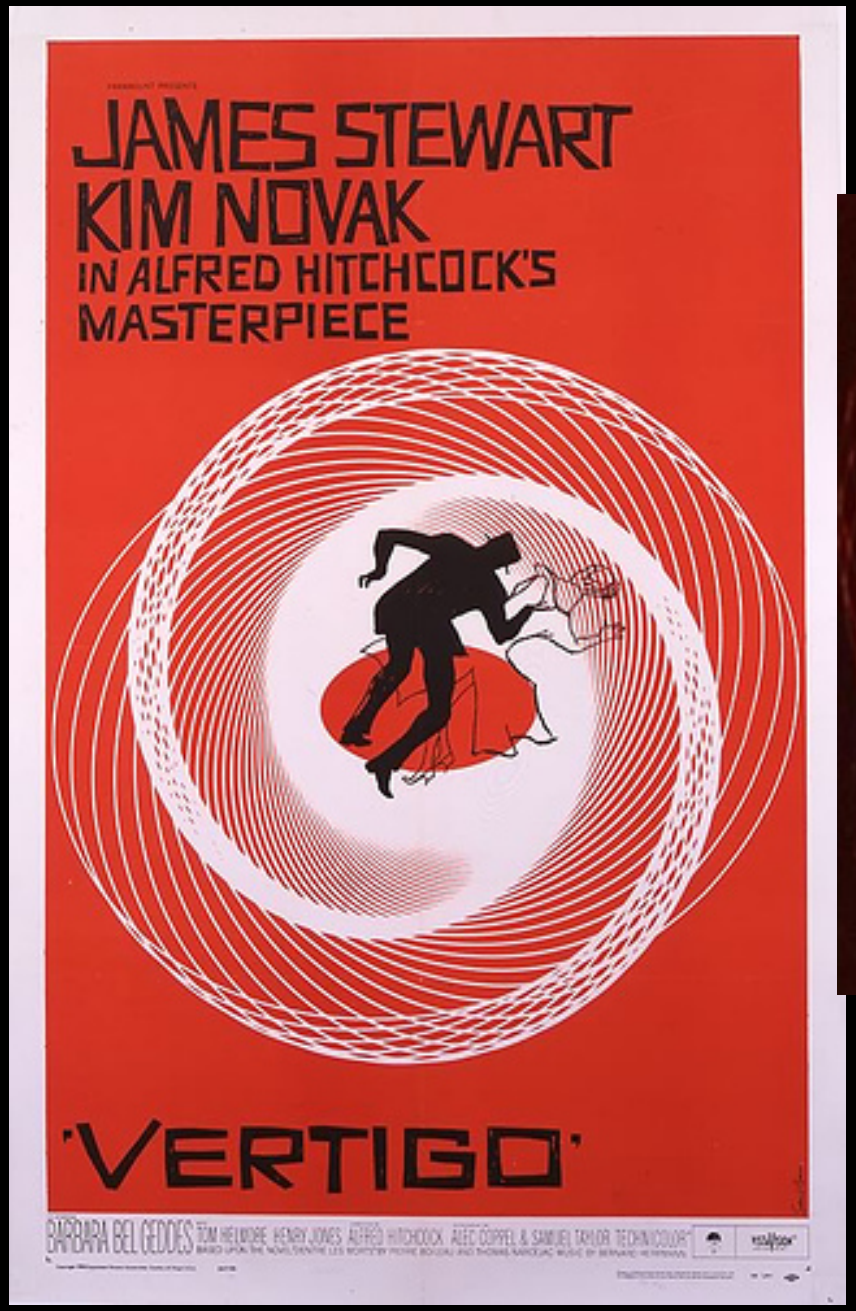
James Whitney, Yantra, 1950-57
https://www.youtube.com/watch?v=HidwTDZoz5c

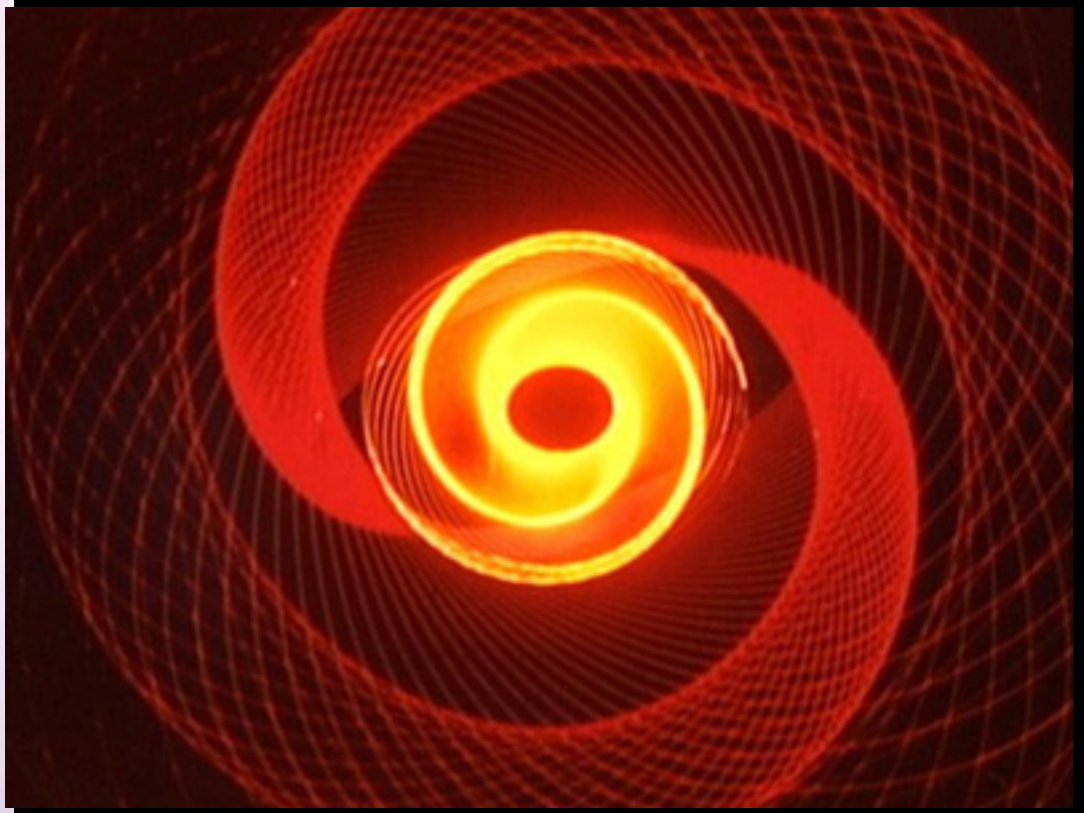


The analogue computer Whitney used to create his most famous animations was built in the late 1950s by converting the mechanism of a WW II M-5 Antiaircraft Gun Director. Later, Whitney would augment the mechanism with an M-7 mechanism, creating a twelve-foot-high machine. Design templates were placed on three different layers of rotating tables and photographed by multiple-axis rotating cameras.

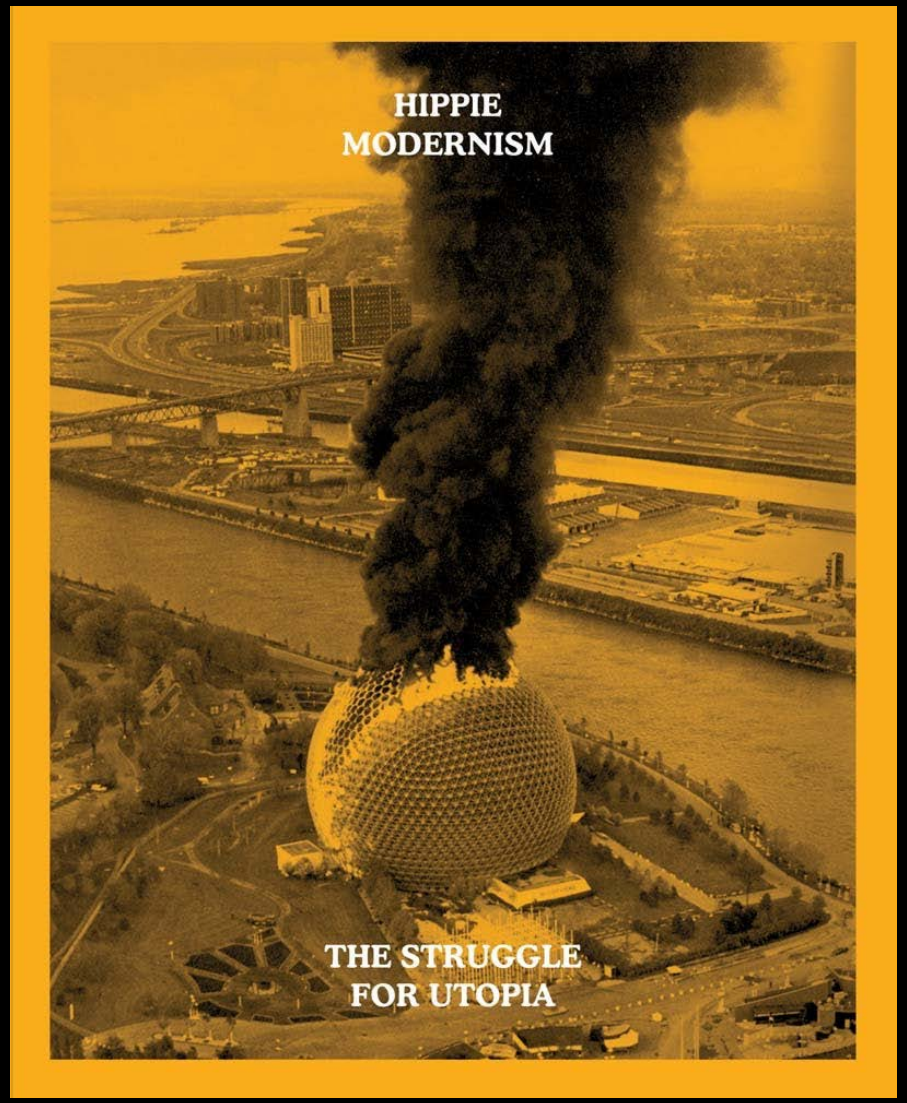
“I don't know how many simultaneous motions can be happening at once. There must be at least five ways just to operate the shutter. The input shaft on the camera rotates at 180 rpm, which results in a photographing speed of 8 frame/s. That cycle time is constant, not variable, but we never shoot that fast. It takes about nine seconds to make one revolution. During this nine-second cycle the tables are spinning on their own axes while simultaneously revolving around another axis while moving horizontally across the range of the camera, which may itself be turning or zooming up and down. During this operation we can have the shutter open all the time, or just at the end for a second or two, or at the beginning, or for half of the time if we want to do slit-scanning.”

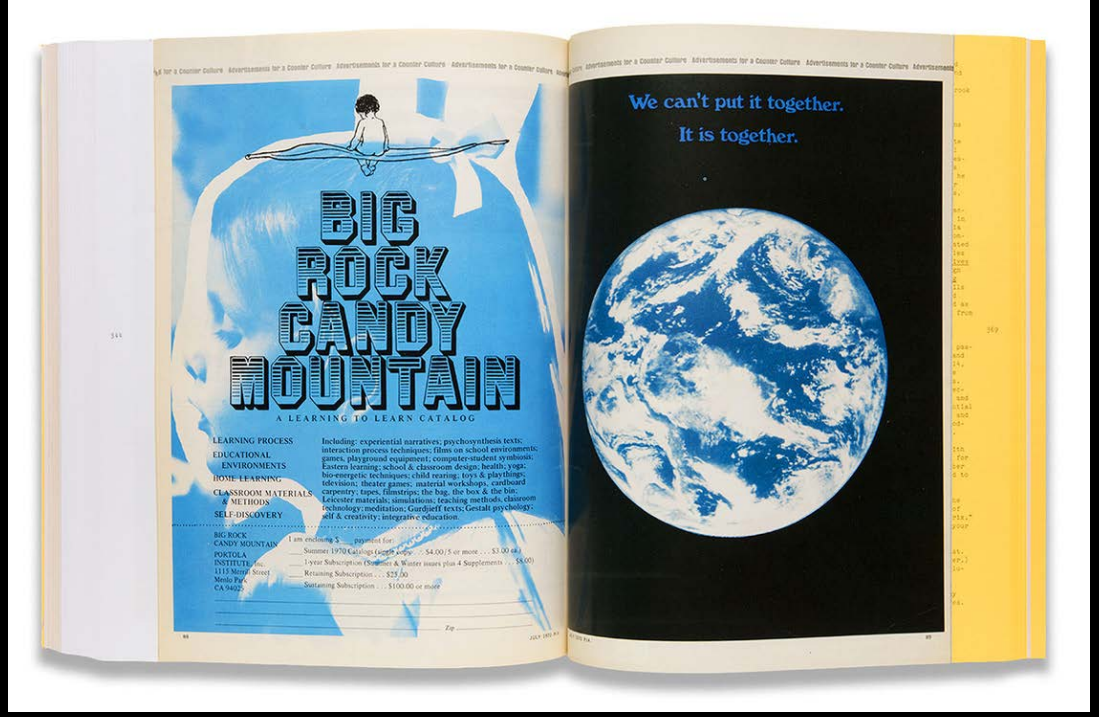
John Whitney, Jr. (1970)





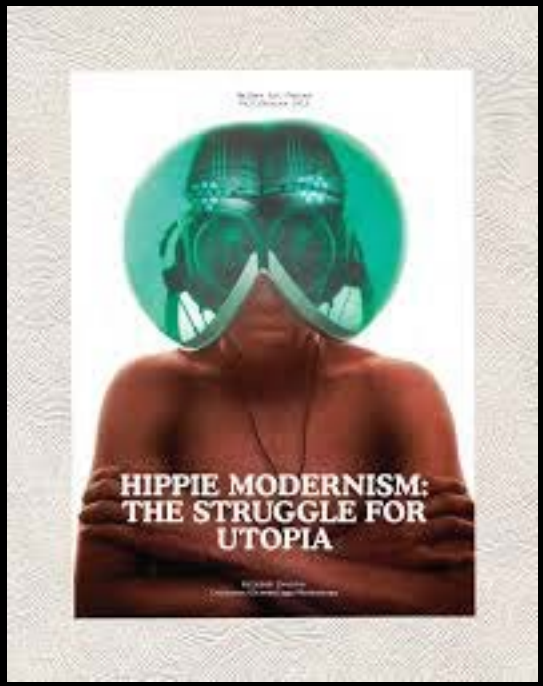
Saul Bass and John Whitney, Title Sequence to Alfred Hitchock's Vertigo (1958)
http://www.youtube.com/watch?v=5qtDCZP4WrQ

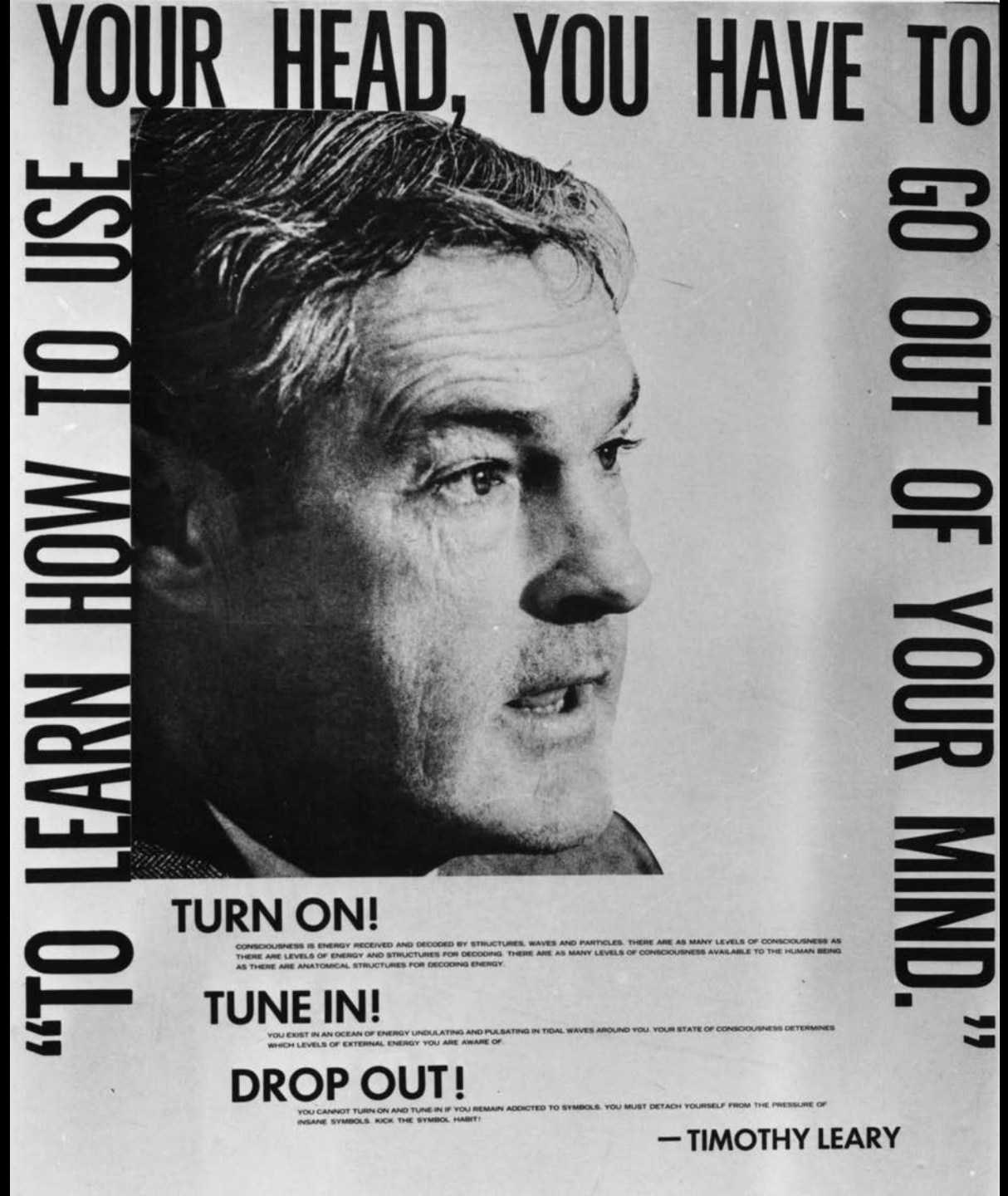


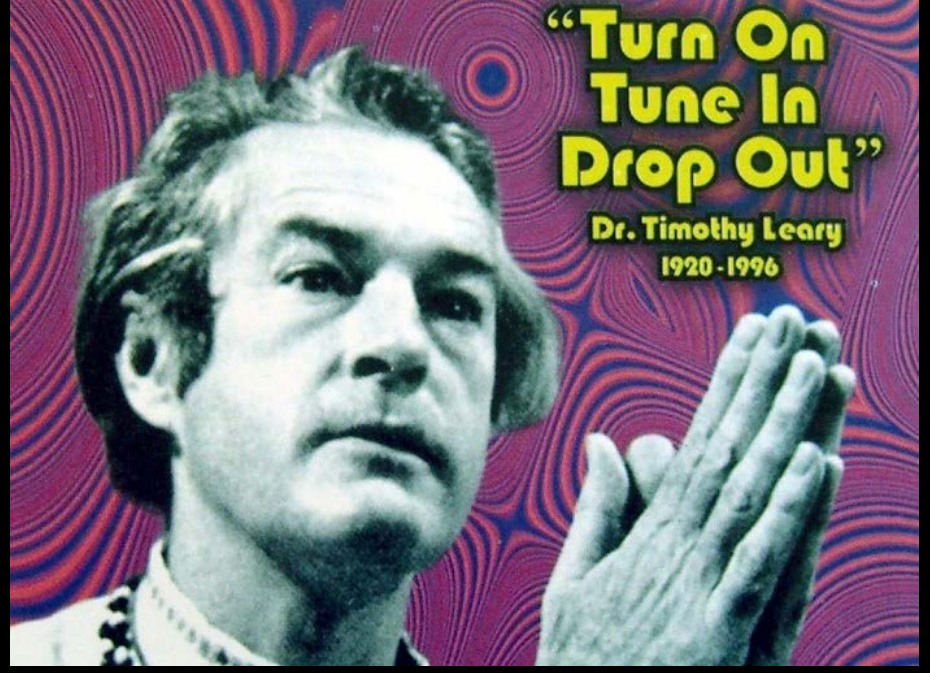


https://www.youtube.com/watch?v=mYueI1Qvz9U

Hippie Modernism: The Struggle for Utopia, Walker Art Center, Minneapolis, MN, 2015





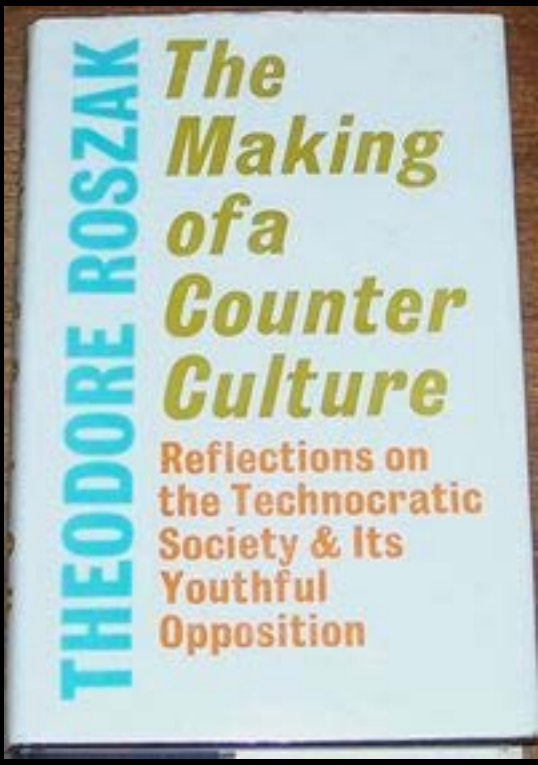


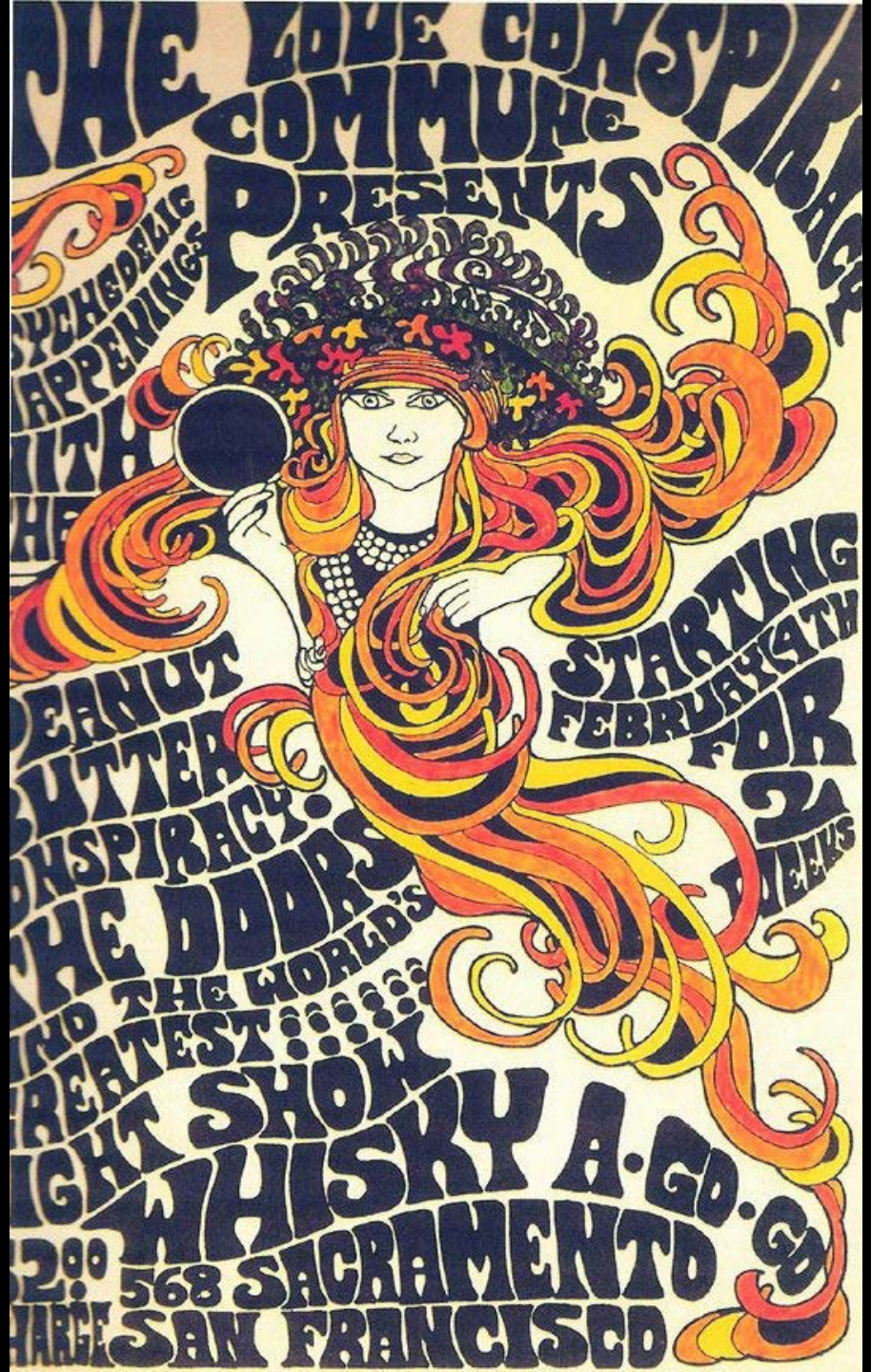
Timothy Leary (1920-1996)

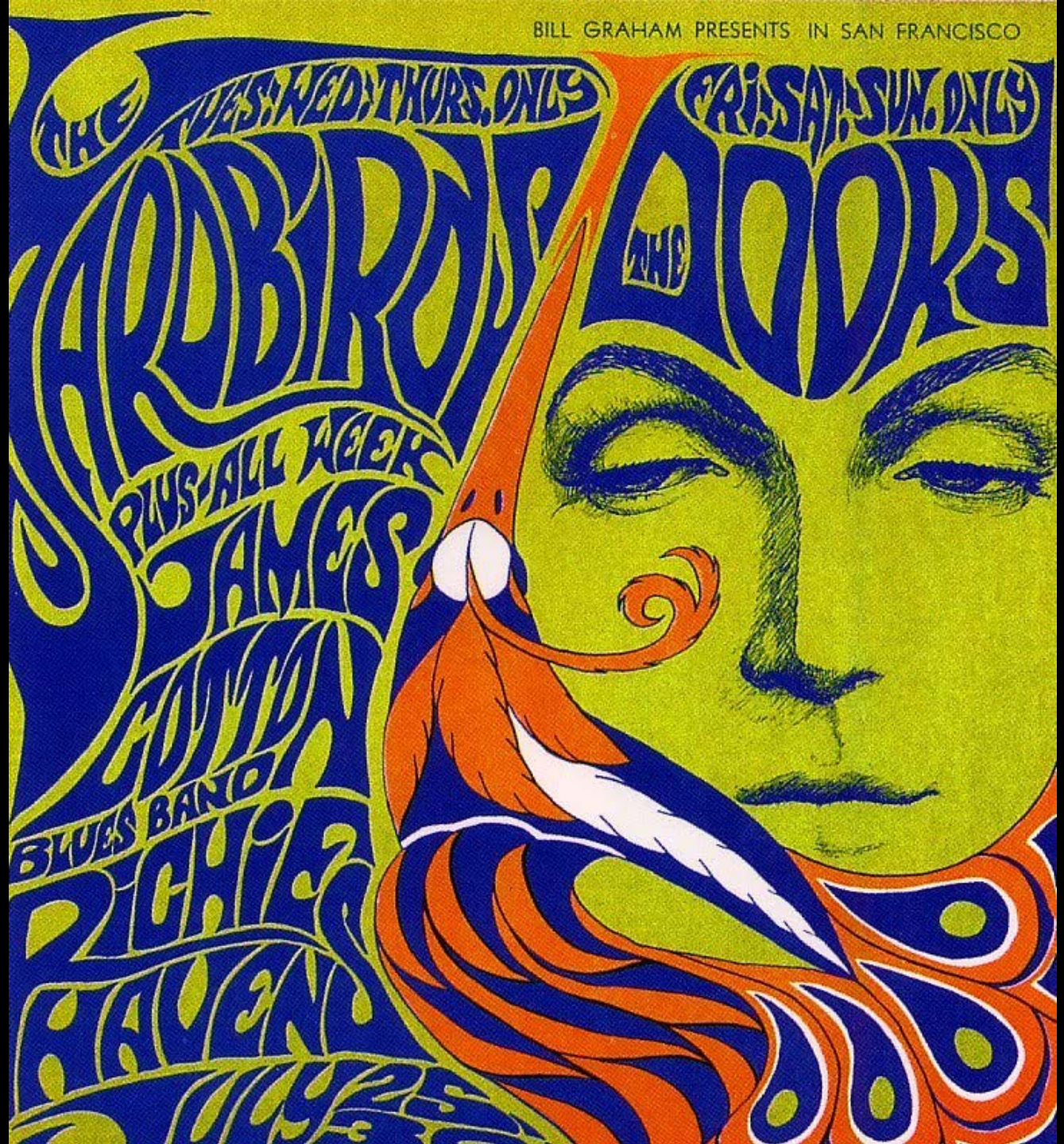
COUNTER CULTURE

Published 1969

Youth culture rejecting **technocracy**, the regime of corporate and technological expertise that dominates industrial society




THE LOVE CONSPIRACY
COMMUNE
PSYCHEDELIC HAPPENINGS
PRESENTS
STARTING FEBRUARY 14TH FOR 2 WEEKS
PEANUT BUTTER CONSPIRACY
THE DOORS
AND THE WORLD'S GREATEST LIGHT SHOW
WHISKY A-GO-GO
$2.00 CHARGE
568 SACRAMENTO
SAN FRANCISCO


BILL GRAHAM PRESENTS IN SAN FRANCISCO
THE YARDBIRDS
TUES. WED. THURS. ONLY
PLUS ALL WEEK
JAMES COTTON BLUES BAND
RICHIE HAVENS
THE DOORS
FRI. SAT. SUN. ONLY

Drop City, an artistic commune in southern Colorado

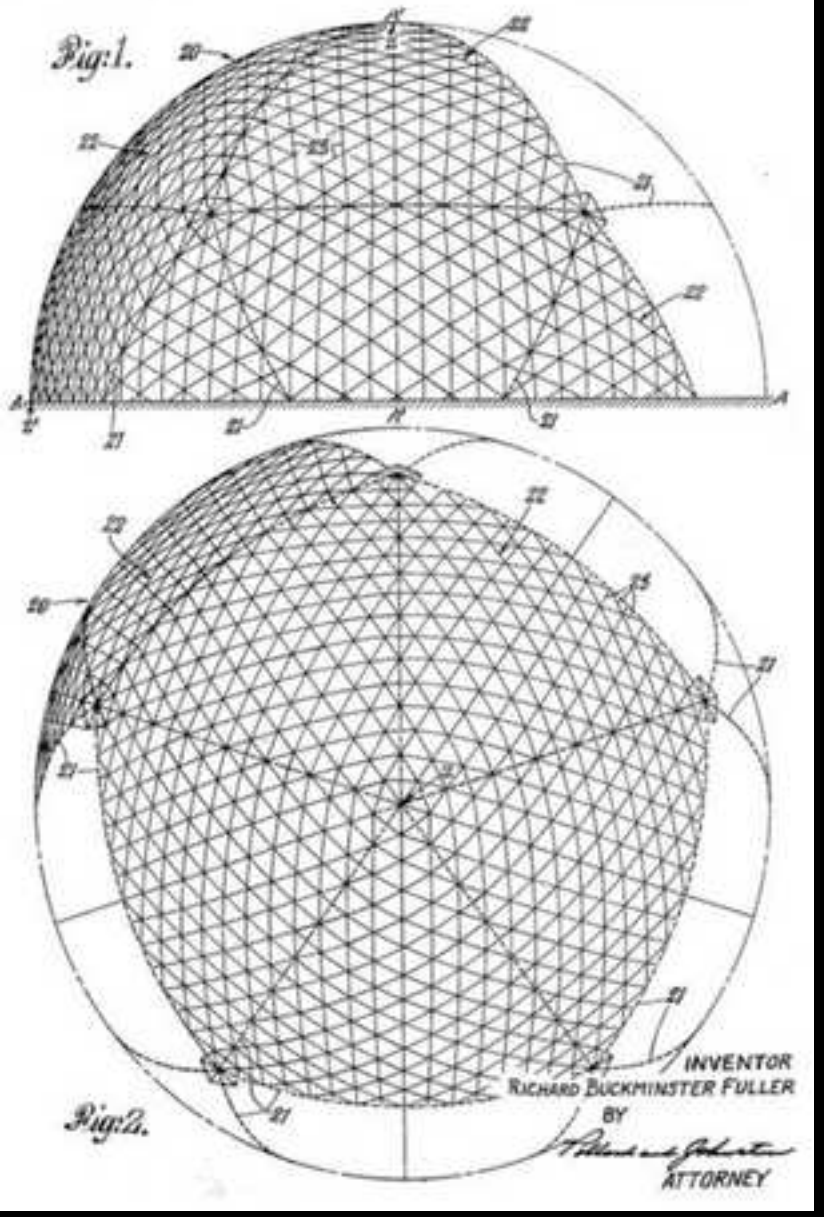
- A counterculture artists' community that formed in southern Colorado in 1965.
- Abandoned by the early 1970s, Drop City became known as the first rural "hippie commune”
- Gene Bernofsky ("Curly"), JoAnn Bernofsky ("Jo"), Richard Kallweit ("Lard"), and Clark Richert ("Clard"), art students and filmmakers from the Uni. Kansas and Uni. CO, bought a 7-acre (28,000 m^2) tract of land
- Their intention was to create a live-in work of Drop Art, continuing an art concept they had developed earlier at the University of Kansas.
- Drop Art (sometimes called "droppings") was informed by the "happenings" of Allan Kaprow and the impromptu performances, a few years earlier, of John Cage, Robert Rauschenberg, and Buckminster Fuller at Black Mountain College
- Drop Art began when Richert and Bernofsky started painting rocks and dropping them from a loft roof onto the sidewalk of Lawrence Kansas's main drag — watching the reactions of passersby.

Drop City Complex (left) & Solar dome (right): The *Complex* community center, 3 intersecting geometric domes, housed a kitchen/dining area, living/meeting space, Bathrooms/shower, a 16mm film workshop, & a recreational/TV loft.

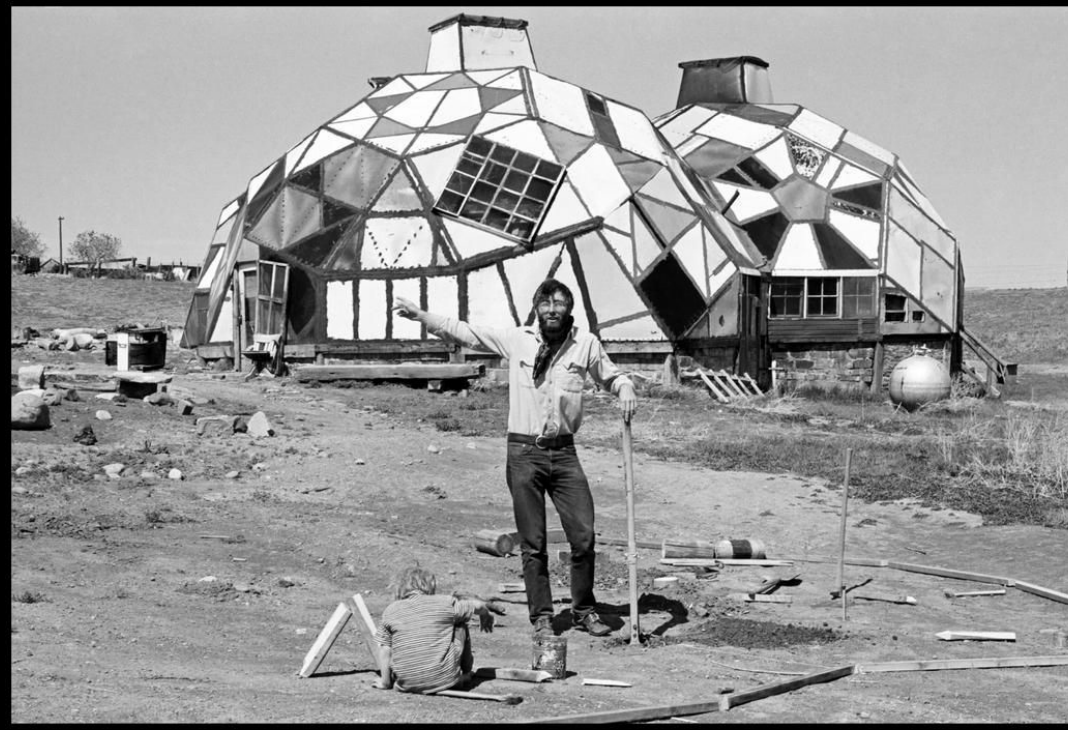
June 29, 1954 R. B. FULLER 2,682,235

BUILDING CONSTRUCTION

Filed Dec. 12, 1951 6 Sheets-Sheet 1

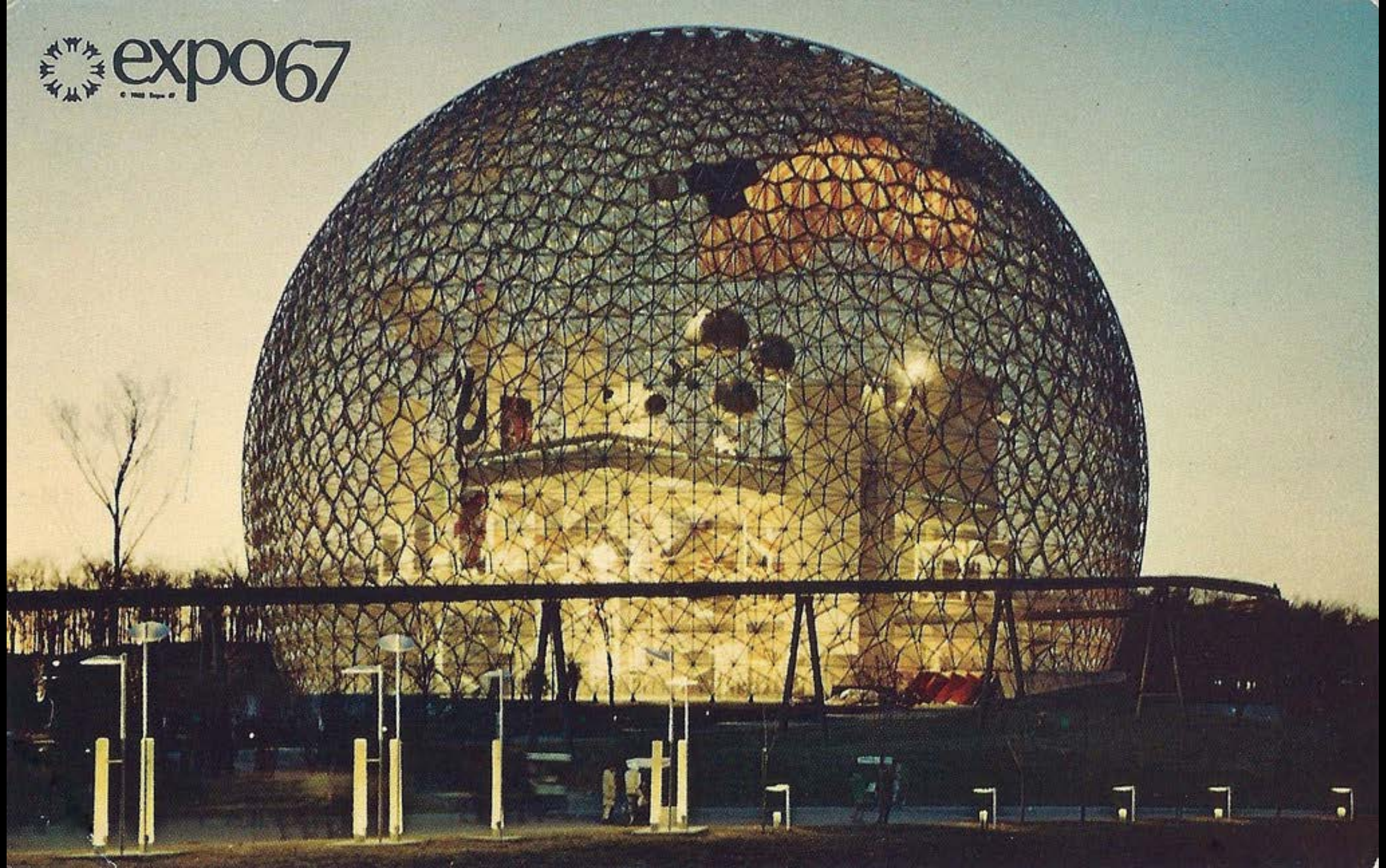


Buckminster Fuller, Geodesic Dome, 1950



Buckminster Fuller in front of the exhibition dome at the American National Exhibition, Moscow, 1959

Buckminster Fuller and Shoji Sadao, United States Pavilion, Montreal World's Exposition, 1967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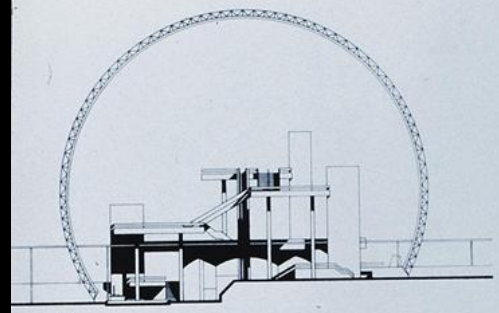

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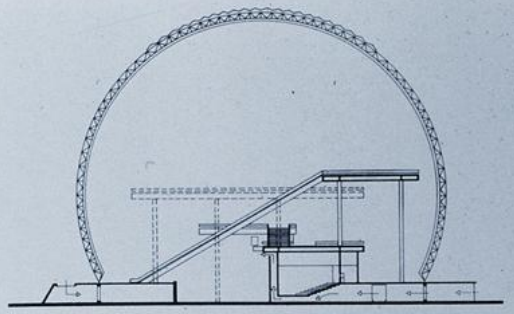

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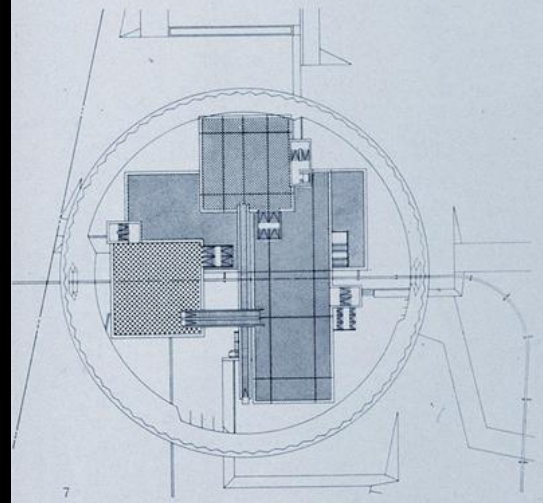

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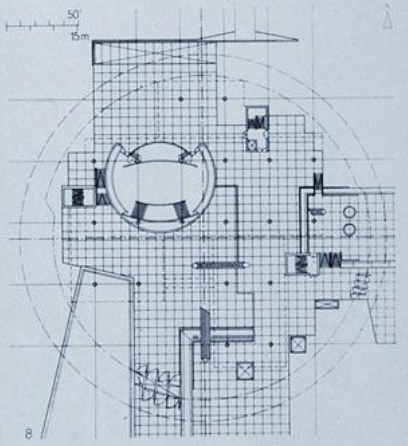
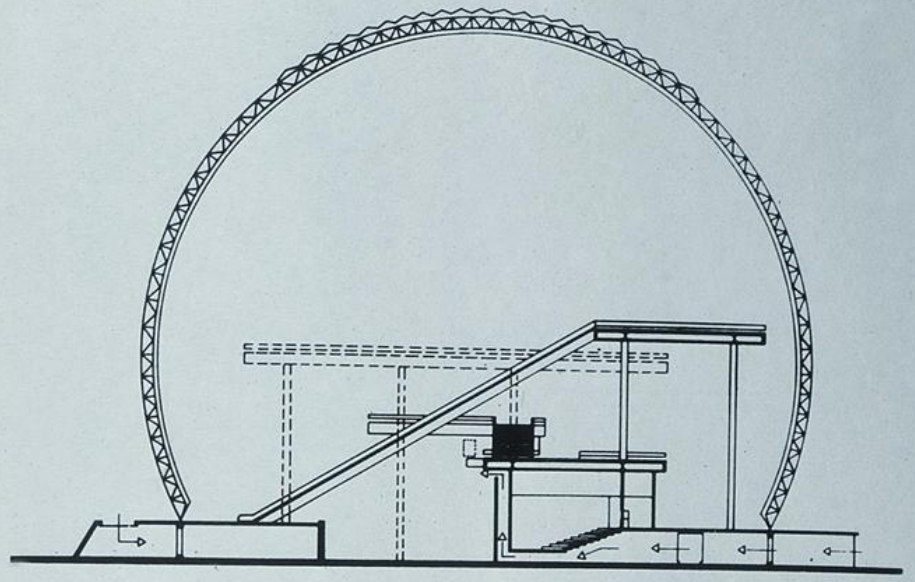


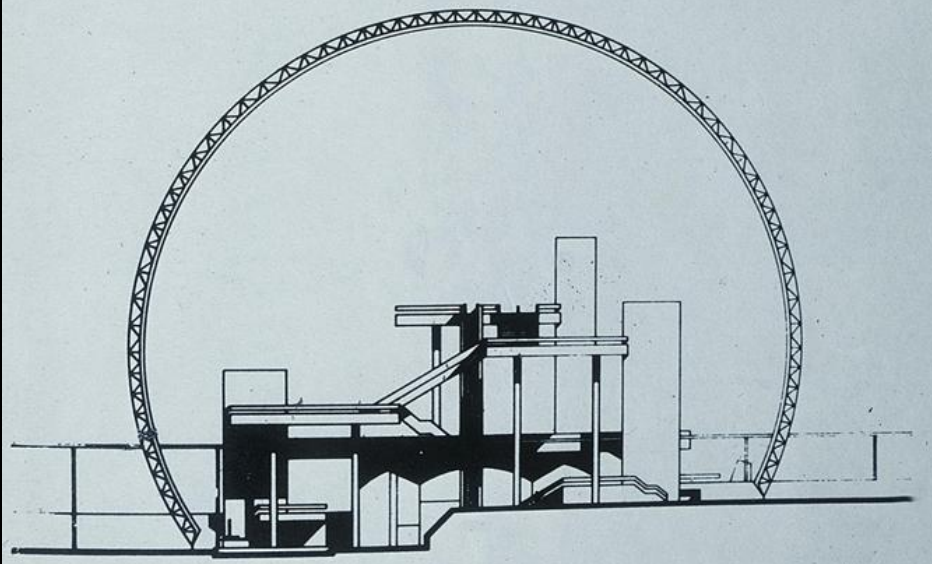
8

5. Indoor equipment, seen from the south.
6. Cross-section in the north-south direction, with the 123 ft. long escalator leading to the highest platform.
7. Plan with the four upper platform levels.
8. Plan with the three lower platform levels.
9. In spite of the manifold spatial interpenetrations and intersections of platforms, ramps and display boards (this photograph shows a view from the historic section upwards to the exhibition of contemporary paintings displayed on high, narrow wall panels), the dome was impressive from every vantage point. The dynamic effect was reinforced by the escalators and the 'Minirail' system which provided local transportation through the Pavilion.
10. Almost playfully, space travel was displayed on the highest platform. The dominant feature under the spacious dome was provided by the three orange-white striped parachutes of the Apollo capsule.
11. Instead of pedagogic pedantry, wit and self-deprecation were the dominating features. The section entitled "The American Spirit" contained selected samples of folk art: branding irons of cowboys, sprouting like flowers; guitars of pop singers, and a tower of home-made dolls.
12. In the "Film" section, Hollywood is gaily debunked: Among film stills Ben Hur's Roman chariot of 1925, Charlie Chaplin's garbage bin, and Greta Garbo's golden bed.

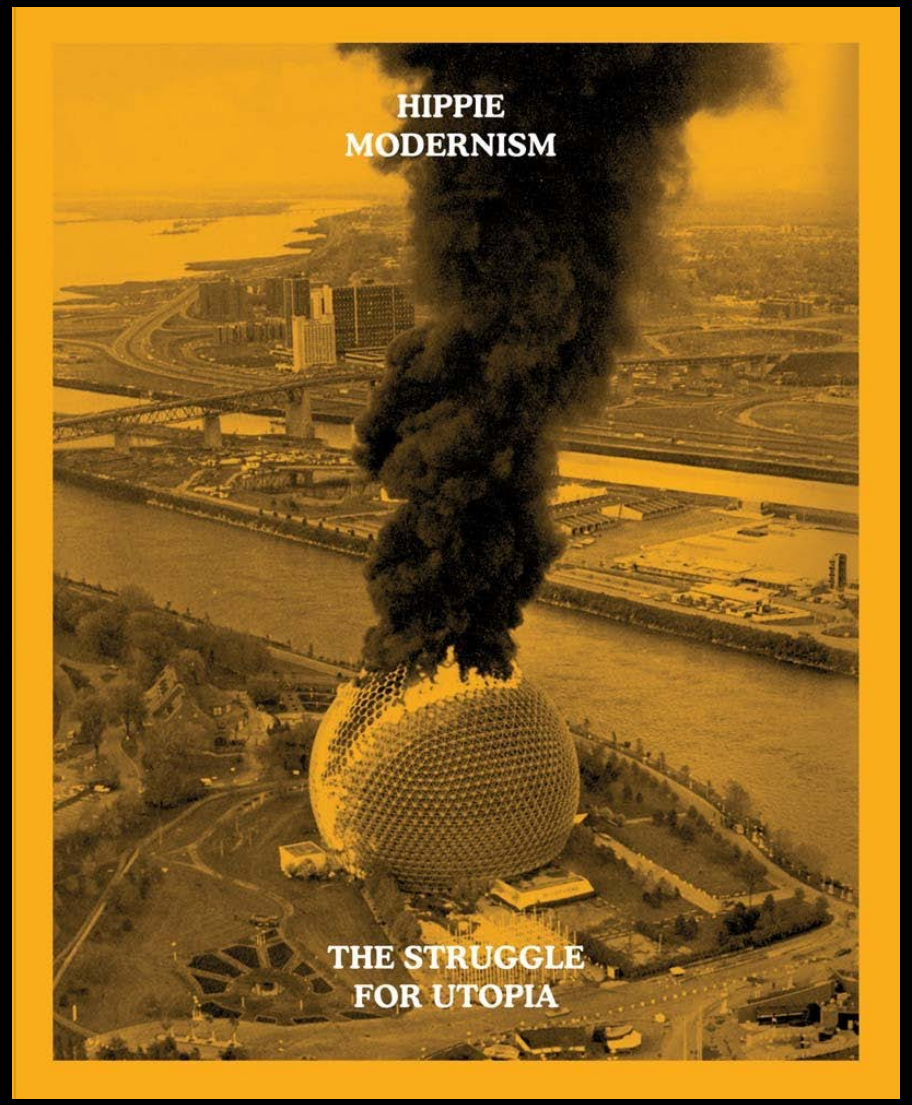
5. Ansicht der Pavilloneinbauten von Süden.
6. Schnitt in Nord-Süd-Richtung mit der 37,5 m langen Rolltreppe zur obersten Plattform.
7. Grundriß mit den vier oberen Plattformebenen.
8. Grundriß mit den drei unteren Ebenen.
9. Trotz vielfältiger räumlicher Durchdringungen und Überschneidungen von Plattformen, Schrägrampen und Ausstellungstafeln (hier ein Blick aus der historischen Abteilung hinauf zur Ausstellung zeitgenössischer Malerei, auf hohen schmalen Wänden) war die Kugelhülle von jedem Standpunkt aus erlebbar. Rolltreppen und die quer durch den Pavillon fahrende Minirail-Einschienenbahn verstärkten den dynamischen Effekt.
10. Fast spielerisch präsentierte sich die Raumfahrtschau auf der obersten Plattform. Stärkster Akzent unter der weiträumigen Kuppel waren die drei orange-weiß gestreiften Fallschirme der Apollokapsel.
11. Statt lehrhaften Ernstes dominierten Witz und Selbstironie. Die Abteilung »Der amerikanische Geist« operierte mit ausgesuchten Volkskunst-Beispielen: Brenneisen von Cowboys, wie Blumen sprießend, Gitarren der Volkssänger und ein Turm aus selbstgemachten Puppen.
12. Im Sektor »Film« heitere Entmythologisierung Hollywoods: zwischen Filmbildern Greta Garbos goldenes Bett, Ben Hurs römischer Wagen von 1925 und Charlie Chaplins Mülltonne.

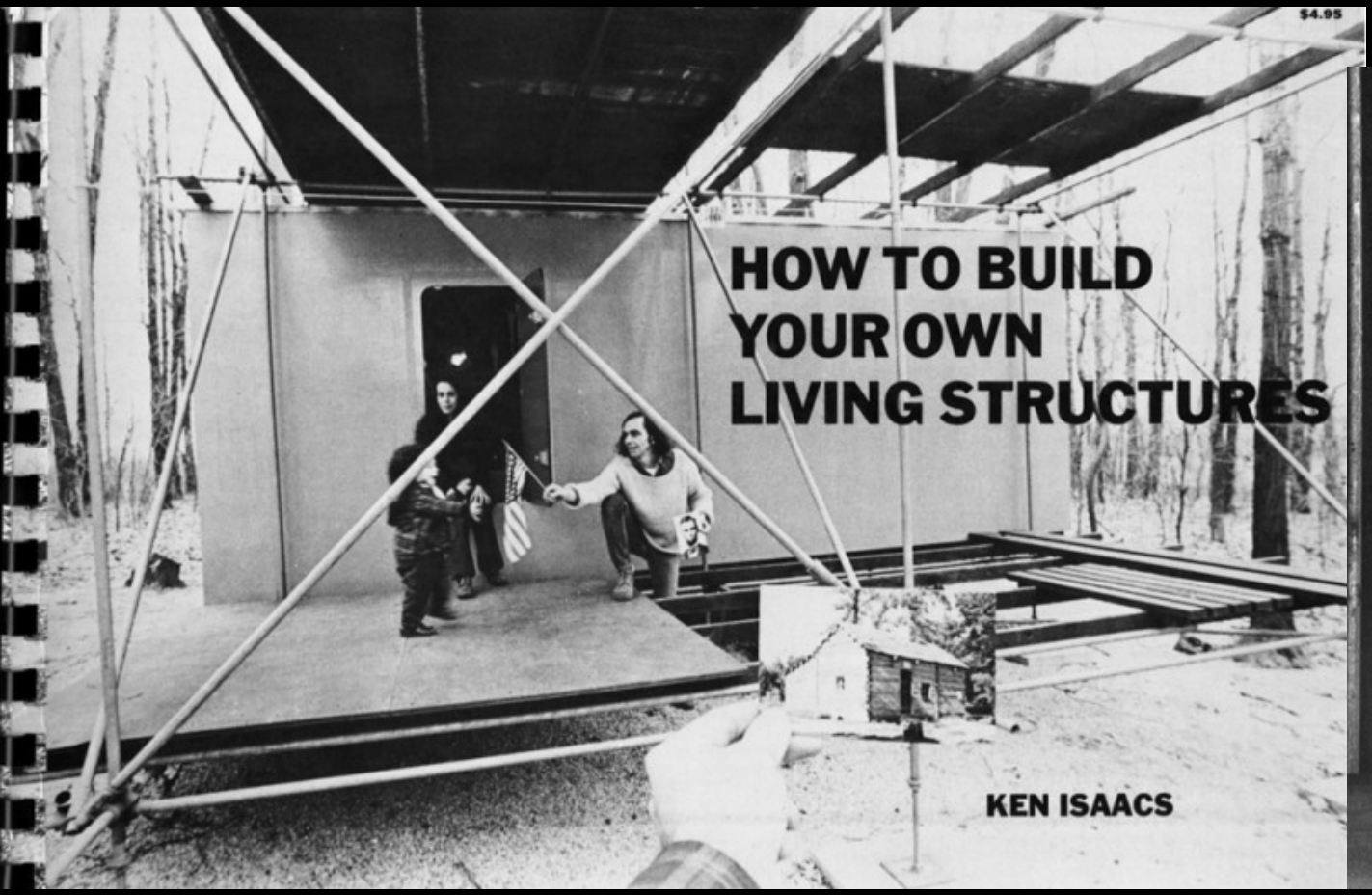


Cross section in the north-south direction, with the 123-feet long escalator leading to the highest platform.



Indoor equipment seen from the south.


HIPPIE
MODERNISM
THE STRUGGLE
FOR UTOPIA


$4.95
HOW TO BUILD
YOUR OWN
LIVING STRUCTURES
KEN ISAACS

SUPER
CHAIR

INSTANT HOUSING

Build a

Each Microhut provides private living for one or two members of family or group

By KEN ISAACS

Looking for an inexpensive, easily-movable, two-man shelter that can provide private living for members of your family, or for each of several couples sharing a vacation site? My new Microhut could be your answer. It's a great way to build a commune in gradual steps, too.

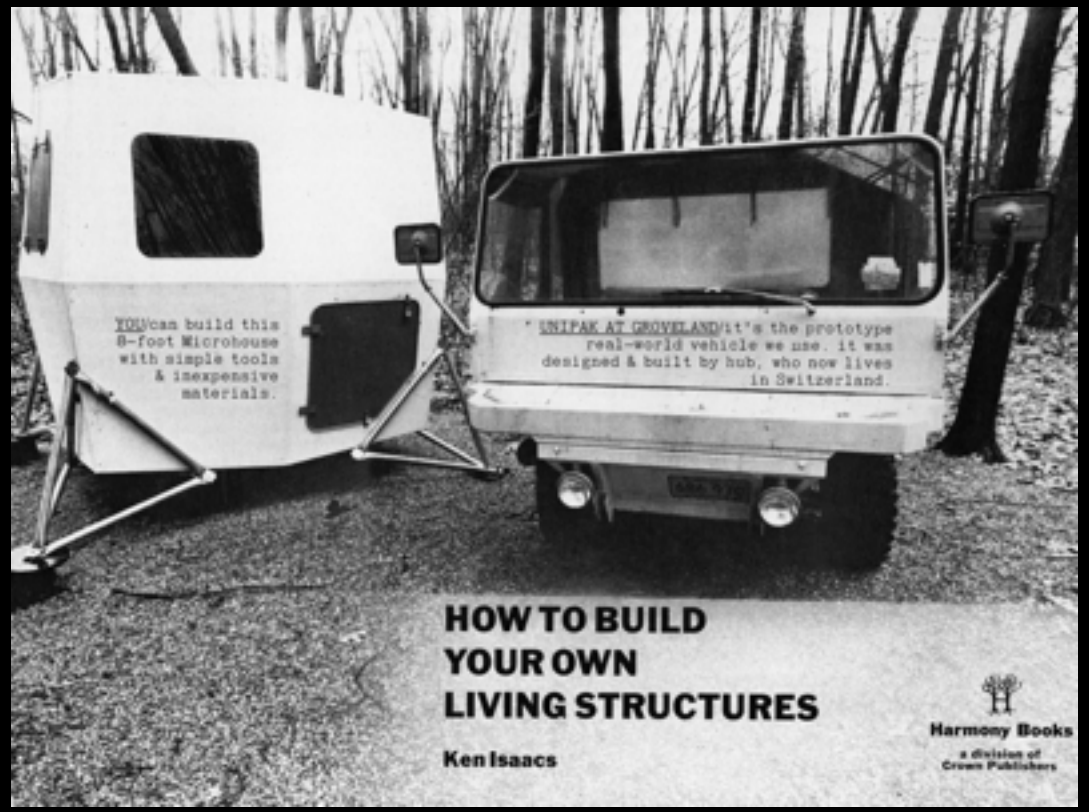
Of course you can put a solitary unit on your site, but the most exciting use of the new Microhut is the "village" mode. Several modules are loosely grouped in a natural setting to take full advantage of the irregularities of the site. Sun, shade, sweet breezes and view determine unit positions, while the whole complex surrounds a central community area with a picnic table and open fire for cooking or relaxing.

This gives you a miniature settlement of colorful, inexpensive cabins loosely ringing a community space or "village square." Microhuts are light-footed as the Indians were on the land, leaving the ecology relatively undisturbed.

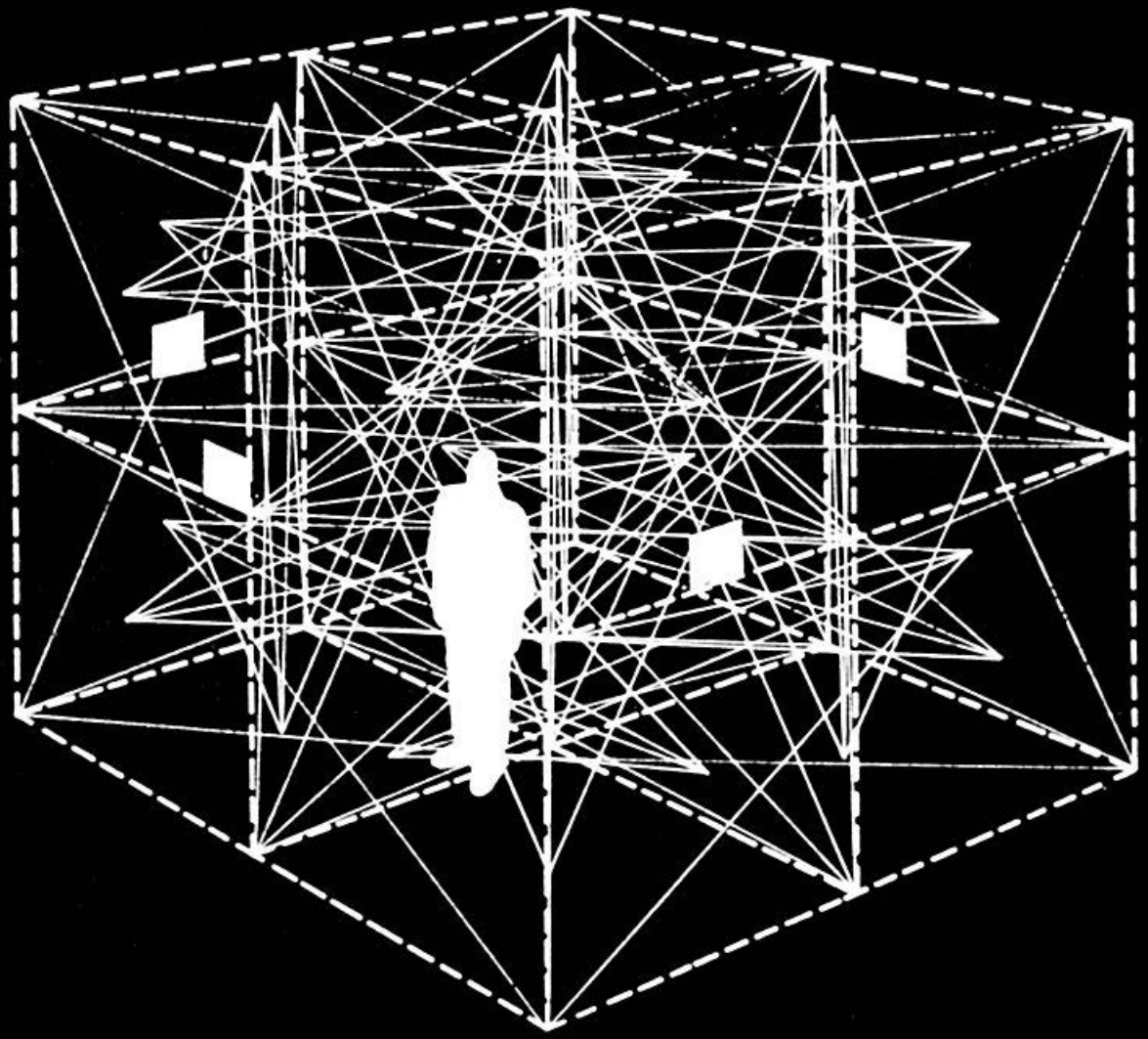
These new lifestyle possibilities opened up by the Microhut are exciting, but so is the structure itself. The shell is of unframed waterproof Douglas Fir plywood only 3/8" thick.

Second-floor sleeping space is revealed when corner of Microhut is removed. Sleeping area is well over seven feet long.

Tetrahedron leg supports get the Microhut up off the ground, where it stays dry and free of insects and pests.



Ken Isaacs, Knowledge Box, 1962



Ken Isaacs, Knowledge Box, 1962

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.

Out of the imagination of one specialist, 32-year-old designer Ken Isaacs of the Illinois Institute of Technology, has come a machine called a “knowledge box” that he hopes will help fill this need. Isaacs, peering from inside his weird cellular contrivance, believes that the traditional classroom environment is as ill-suited for learning as a ball park. Inside the knowledge box, alone and quiet, the student would see a rapid procession of thoughts and ideas projected on walls, ceilings and floor in a panoply of pictures, words and light patterns, leaving the mid to conclude for itself. It is a machine of visual impact that could depict, for example, a history of the Civil War in a single session, or just as easily give a waiting astronaut a lesson in celestial navigation.

(From a *Life Magazine* article “The Knowledge Box”. September 14, 1962)

INSIDE/chuck leans
in the entry hatch
of his Microhouse
& you can see how
inside panels work.
cut-out horizontal panels be-
come shelves & sleeping level.
we used it last winter in about
1° below zero with the $25
electric heater & it wasn't bad.
99

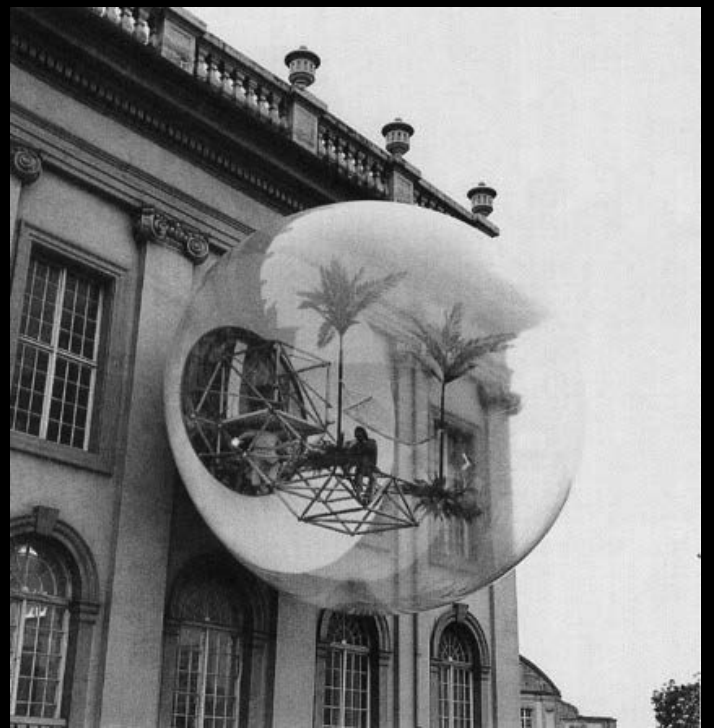
3-D LIVING/Living Structures are a way for close people to be close in a single space without getting in each other's hair. the level change really does it.

Ken Isaacs, 8' Microhouse installed on-site with assembled tetrahedron legs, c. 1972

Ken Isaacs, Living Structure, c. 1966

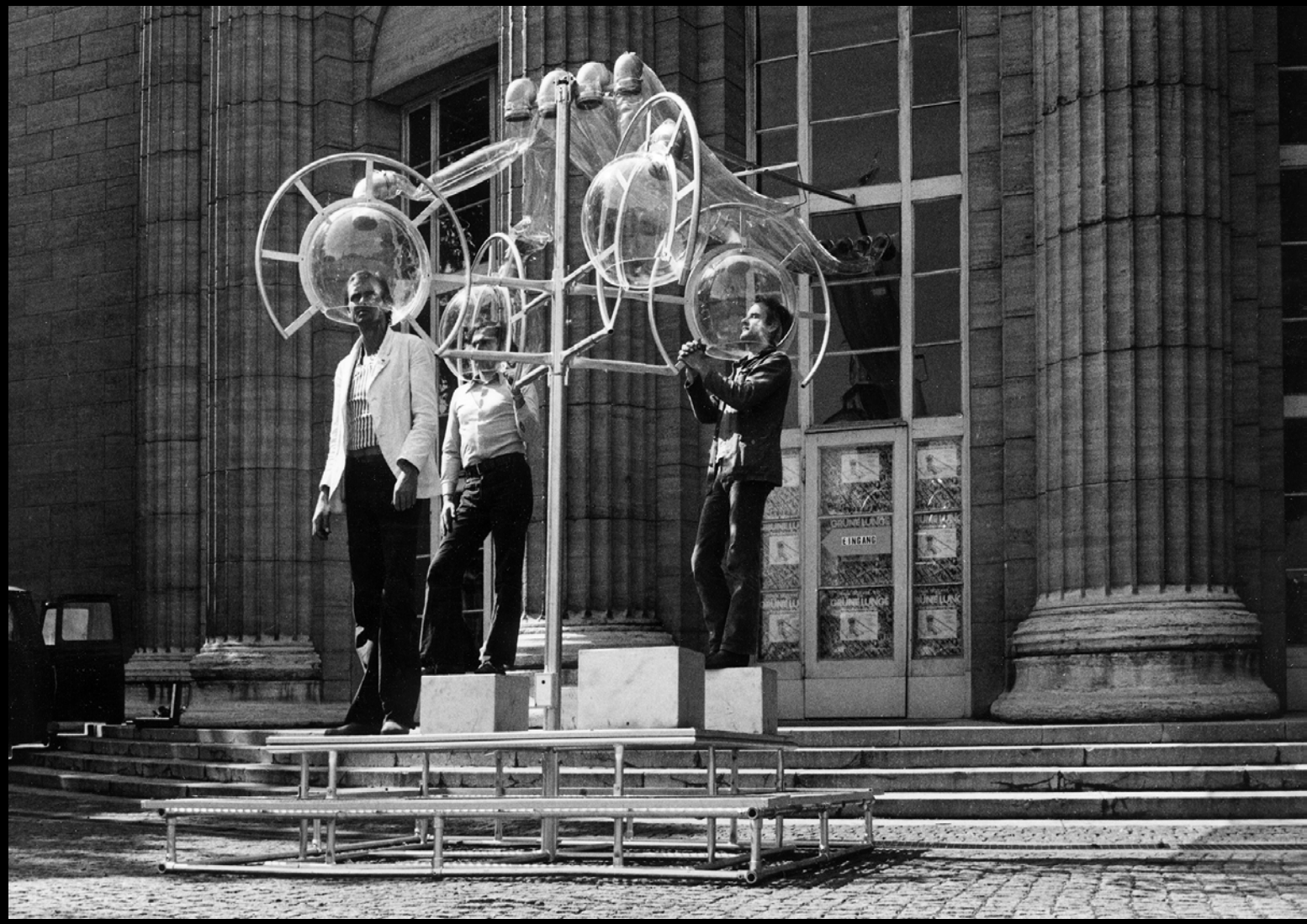
Left: Haus-Rucker-Co, 'Environment Transformer/Flyhead Helmet', 1968

Right: Group Haus-Rucker-Co, Austrian architects Laurids Ortner, Guenter Zamp Kelp, and Klaus Pinter



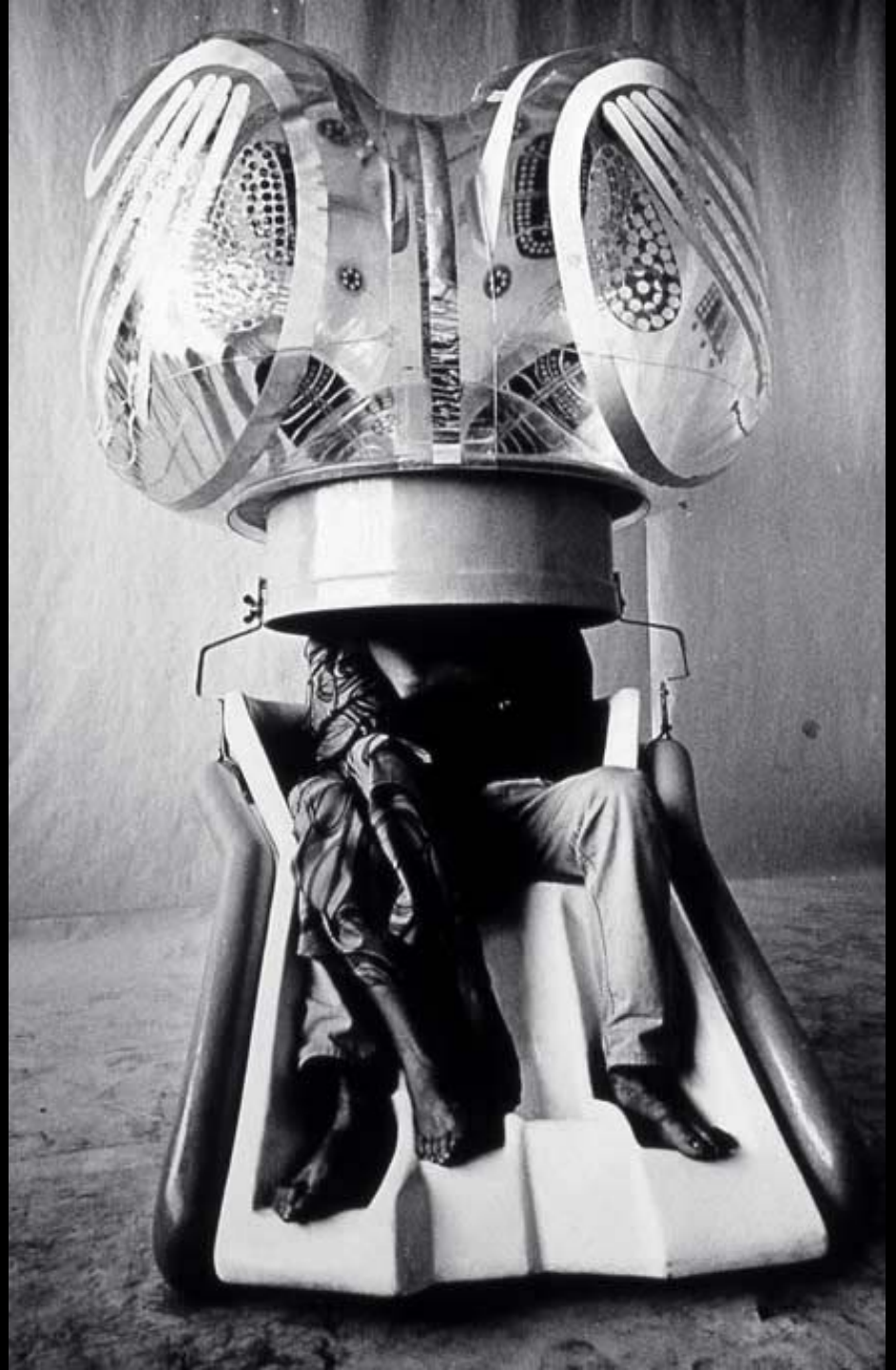
Haus-Rucker-Co., Oasis
Number 7, 1970

Haus-Rucker, Flyhead Viewatomizer and Drizzler, 1968

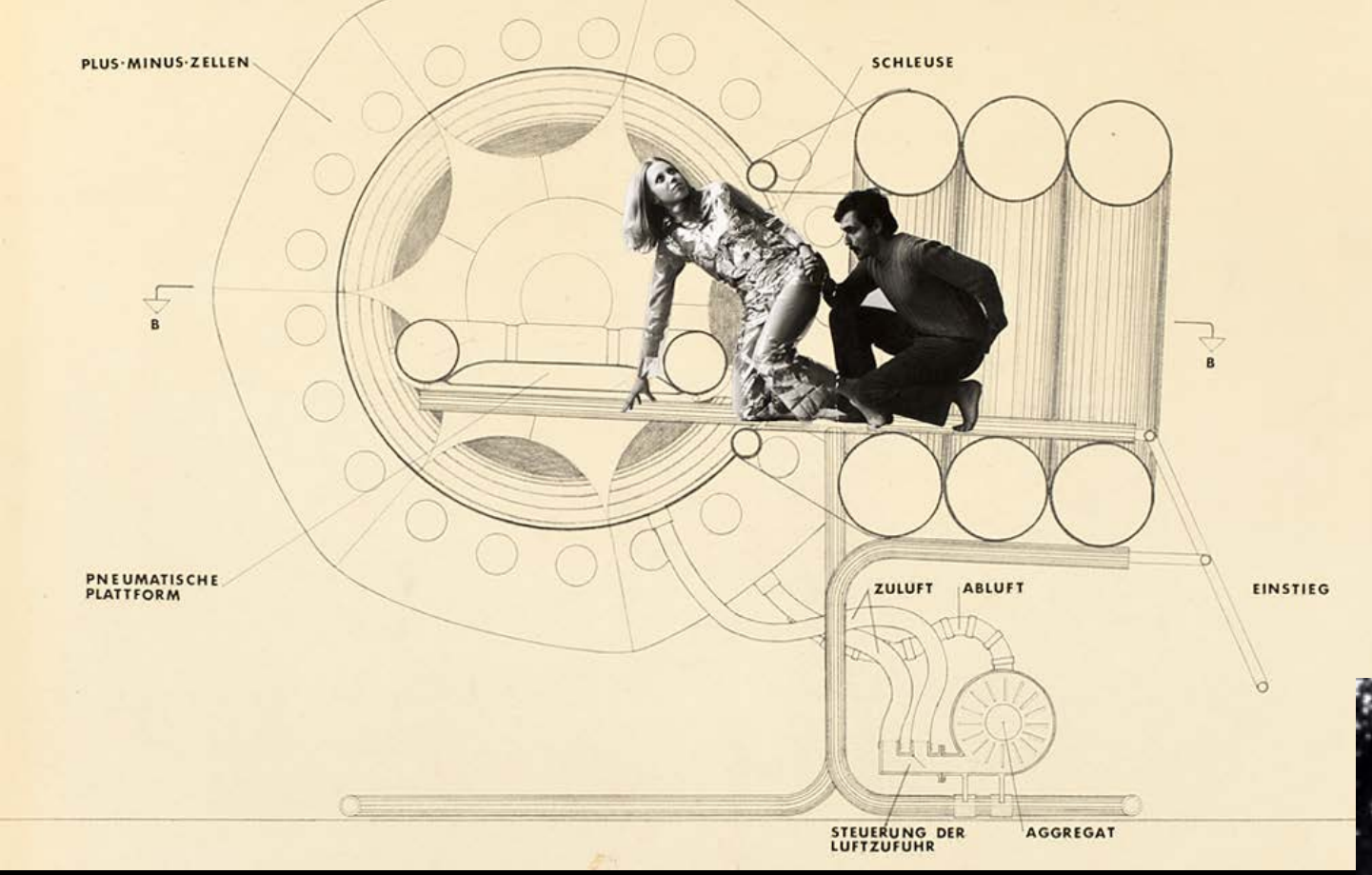


Haus-Rucker-Co, *Grüne Lunge* (*Green Lung*),
outdoor installation at Kunsthalle Hamburg, 1973

Haus-Rucker-Co. 'Mind Expander' 1967



Haus-Rucker Co., Yellow Heart, 1968


PLUS-MINUS-ZELLEN
SCHLEUSE
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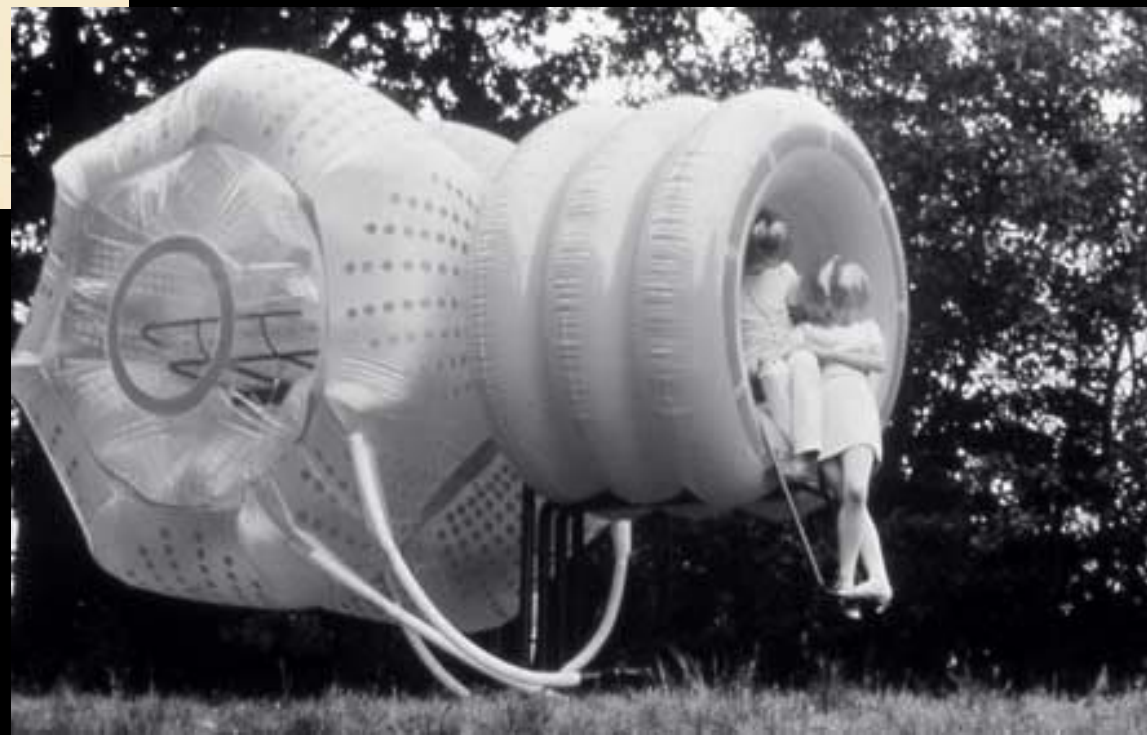
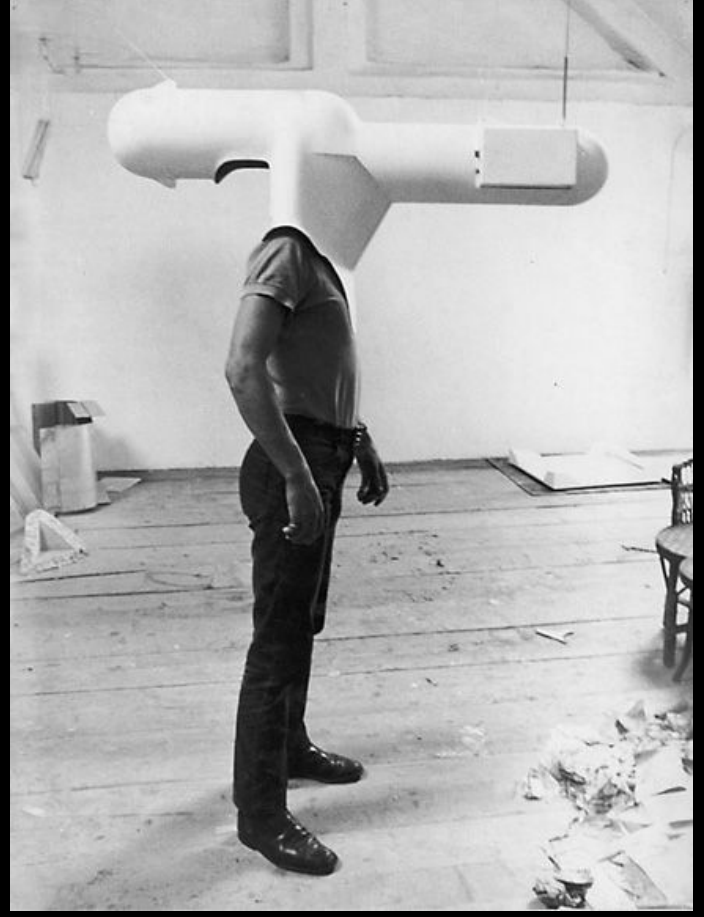
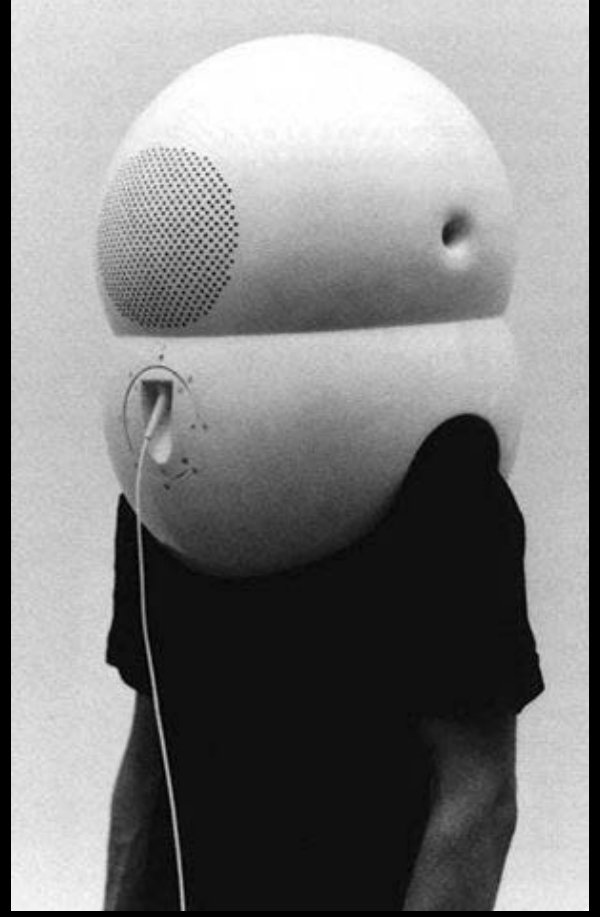
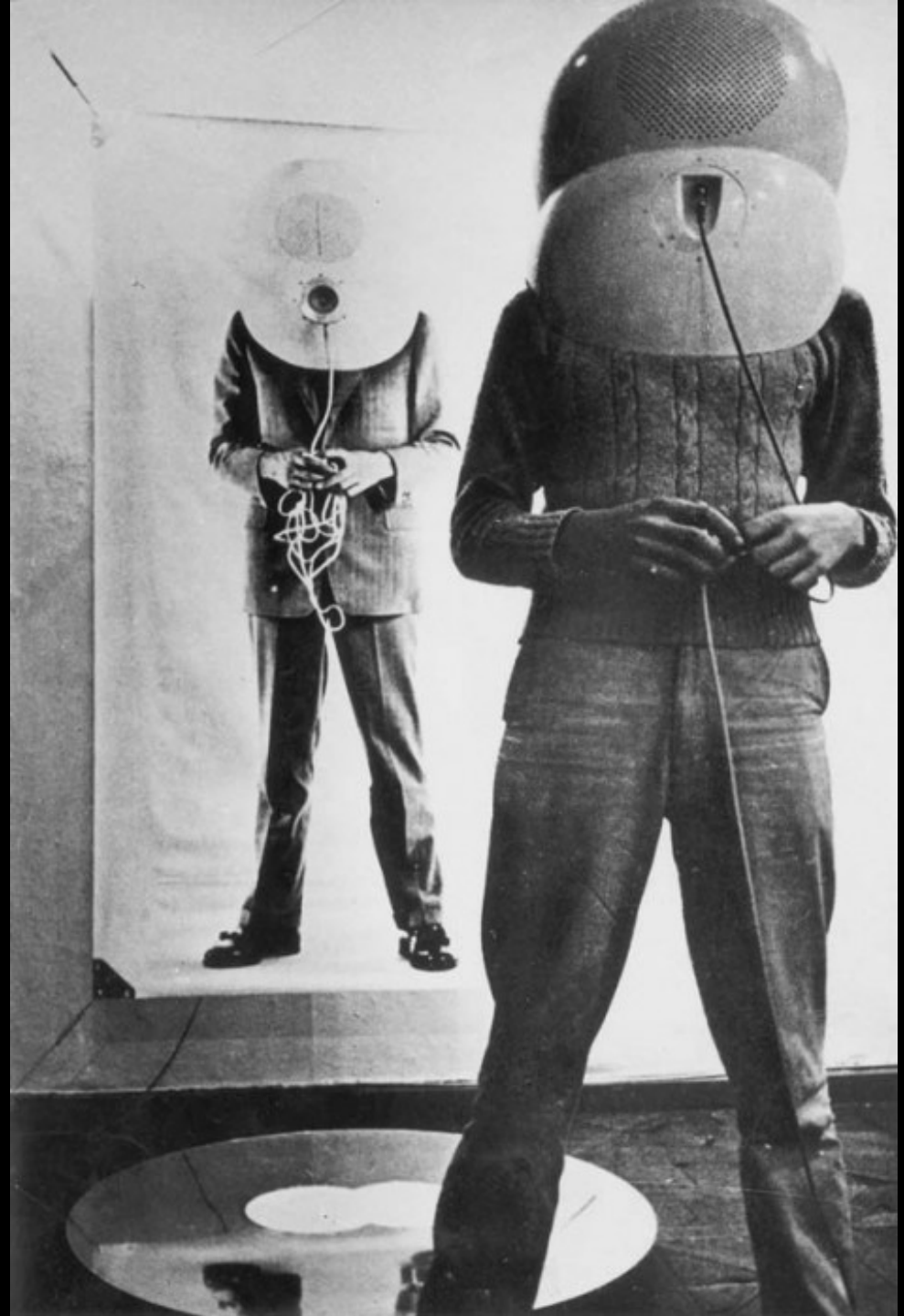
PNEUMATISCHE PLATTFORM
ZULUFT
ABLUFT
EINSTIEG
STEUERUNG DER LUFTZUFUHR
AGGREGAT









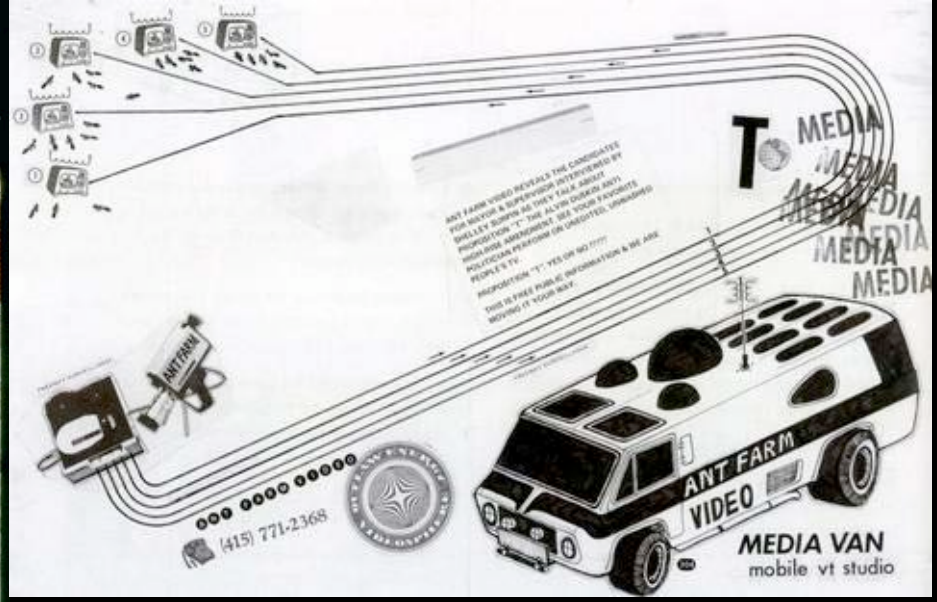
Left: Walter Pichler, TV Helmet (Portable Living Room), 1967
Right: Walter Pichler, TV Helmet, 1967

TV Helmet created in 1967 is a technical device that isolates the user while embedding him or her in an endless web of information: closed off against the outside world, the wearer was completely focused on the screen before his eyes.

Clean Air Pod, 1970, performance at lower Sproul Plaza, University of California, Berkeley

Ant Farm [1968-1978] = Chip Lord, Hudson Marquez, and Doug Michels

Ant Farm, Inflatables – Clean Air Pod, 1970-1971



Ant Farm, Media Van, 1970-72/rehabilitated 2008

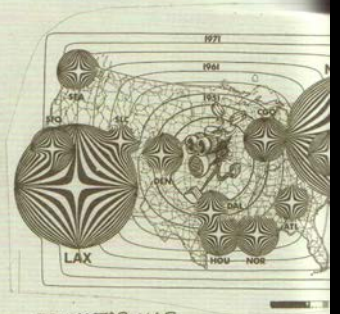
Ant Farm drove around the country conducting happenings, teaching people how to make pneumatic architecture, and making videos – all from the Media Van.

TRUCKSTOP

Truckstop NETWORK

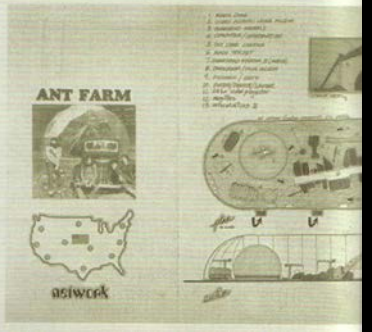
Ant Farm responded to nomadic truckitecture and our own love of mobility in two ways: the design of Truckstop Network, a service matrix for nomads; and by styling our own form of nomad living in the Media Van.
~~form of nomadic living in the Media Van.~~

The program we wrote for Truckstop was the research and design for a system of services for people who live in easily movable house/trucks. Truckstop was supported by a small grant from a private foundation in Texas, The Zero Foundation, and was intended to be presented as a show on nomadics at the Corcoran Gallery in Washington which acted as a conduit for funding. In the end the Corcoran backed out, but Truckstop was designed with a mind to detail of imagery. The plan was for a "city" of services that would be physically fragmented with many neighborhoods
be physically fragmented with many "neighborhoods" in different parts of the country and ~~Canada~~. To retain a sense of community throughout the system, there were common institutions and ~~direct~~ communication links via television and a central computer. If a person worked for the community, say as a maintenance man or gardener, he would receive "energy credits" redeemable at any Truckstop. Access to the computer would tell him what services were unique to other Truckstops (a complete wood-working shop at the Swannee center, for instance) and what social activities and services were available (astrology classes at Heron; day care at Topeka). ~~This~~ a citizen of Truckstop Network could move about freely within the system, taking advantage of regional factors, and since he carries his home with him he needs a minimum of services.
The architecture of Truckstop would be by necessity minimal and subject to transformation. Nomads have traditionally left little in the way of architectural heritage, so we envisioned an inventory of inflatable structures that would serve short-term life and flexibles uses. Each Truckstop would have a grid of services: electricity, cable TV, gas, water, sewage, etc. This grid and a few small permanent domes comprised all the architecture. After all, the truckitect has his home and needs little more.

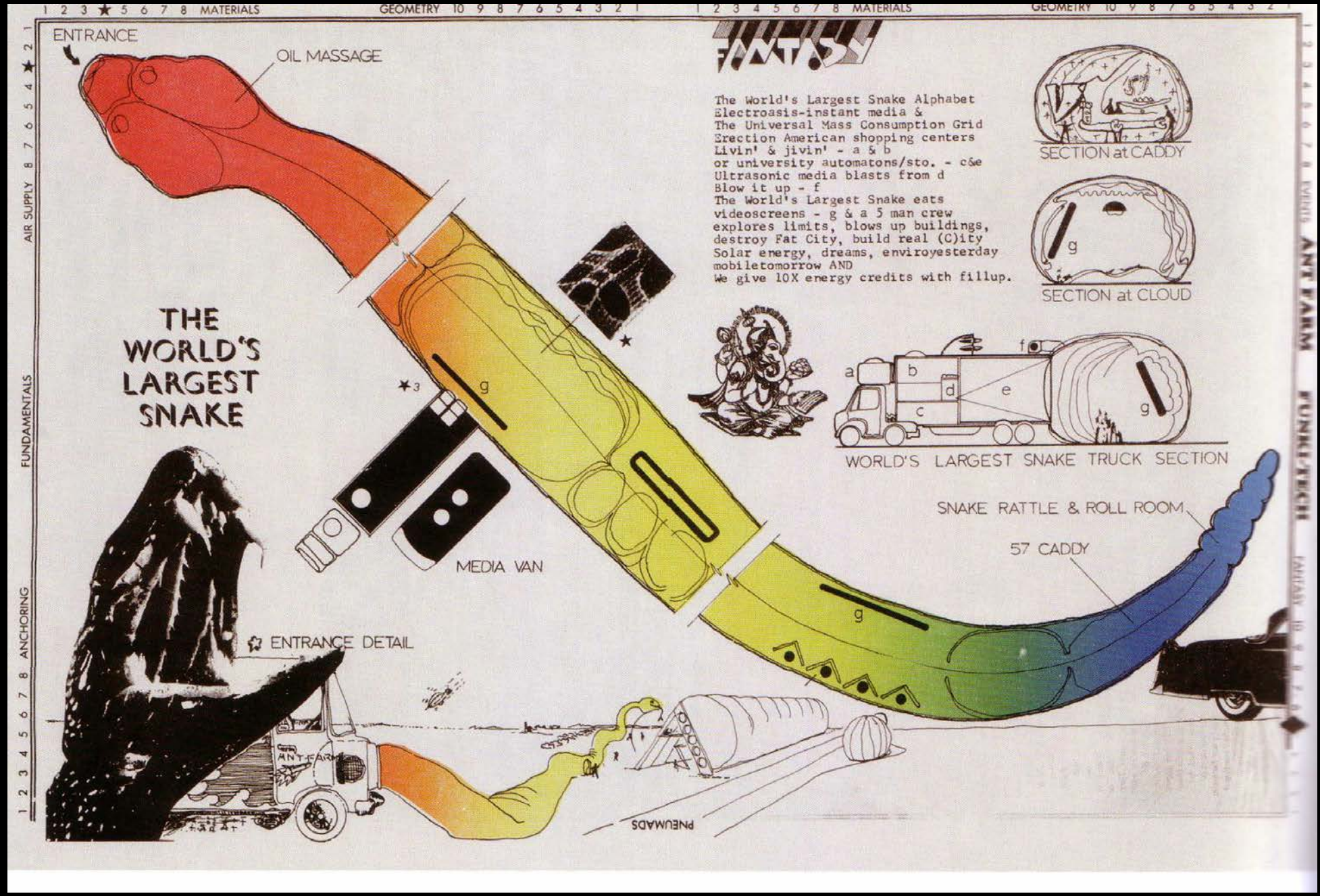


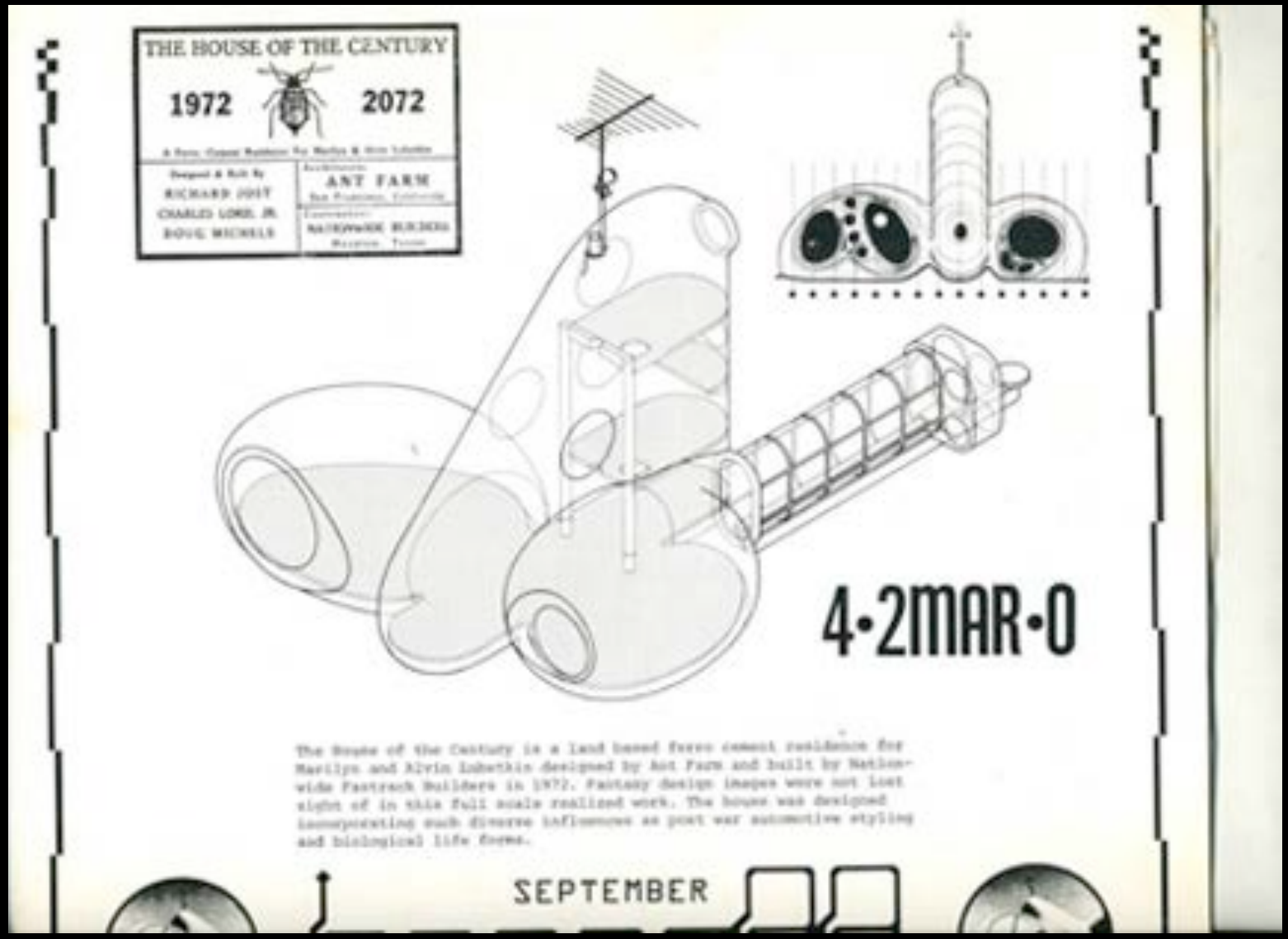
TRUCKSTOP MAP

CAR AS BEDROOM



Ant Farm, Truck Stop Network, c. 1972


1 2 3 ★ 5 6 7 8 MATERIALS
GEOMETRY 10 9 8 7 6 5 4 3 2 1
1 2 3 4 5 6 7 8 MATERIALS
GEOMETRY 10 9 8 7 6 5 4 3 2 1
FUNDAMENTALS
AIR SUPPLY
ANCHORING
ENTRANCE
OIL MASSAGE
THE WORLD'S LARGEST SNAKE
FANTASY
The World's Largest Snake Alphabet
Electroasis-instant media &
The Universal Mass Consumption Grid
Erection American shopping centers
Livin' & jivin' - a & b
or university automatons/sto. - c&e
Ultrasonic media blasts from d
Blow it up - f
The World's Largest Snake eats
videoscreens - g & a 5 man crew
explores limits, blows up buildings,
destroy Fat City, build real (C)ity
Solar energy, dreams, enviroyesterday
mobiletomorrow AND
We give 10X energy credits with fillup.
SECTION at CADDY
SECTION at CLOUD
WORLD'S LARGEST SNAKE TRUCK SECTION
MEDIA VAN
ENTRANCE DETAIL
SNAKE RATTLE & ROLL ROOM
57 CADDY
PNEUMADS
ANT FARM FUNKTECH



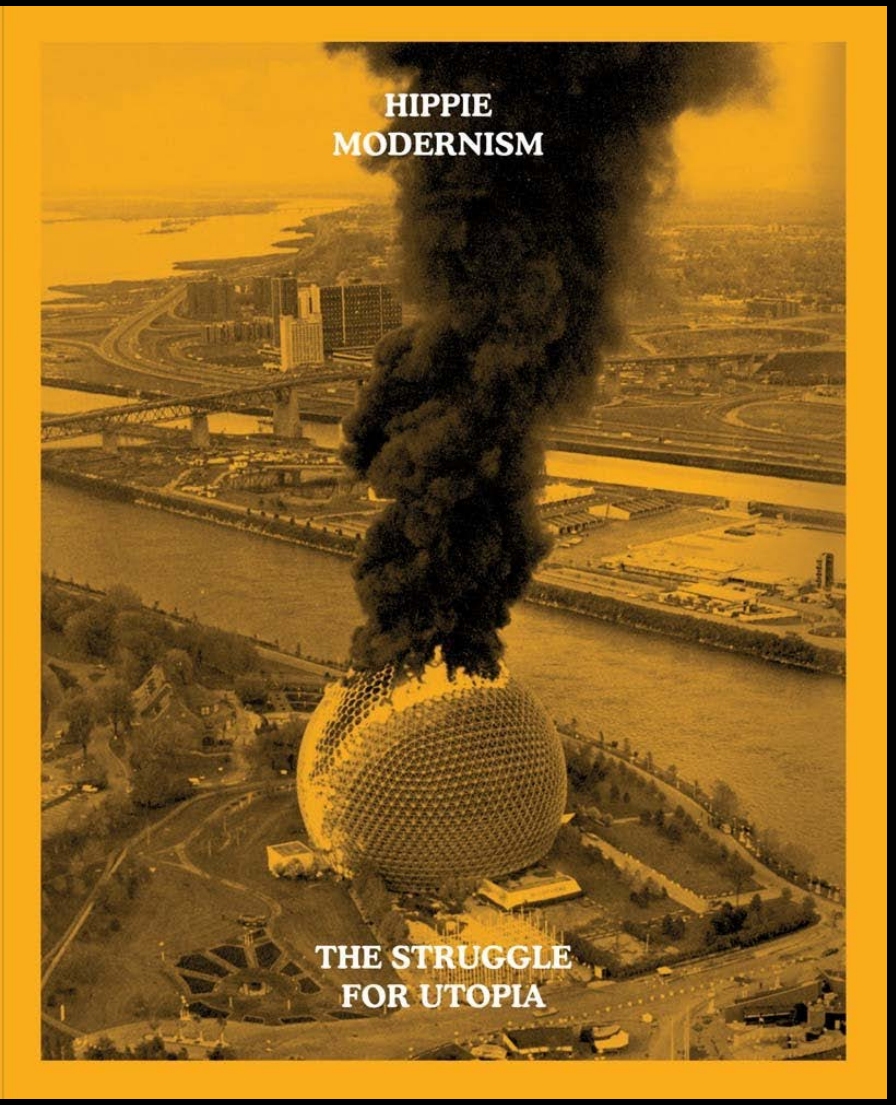
Ant Farm, House of the Century, c. 1972, in Angleton, TX
Ant Farm = Chip Lord, Hudson Marquez and Doug Michels

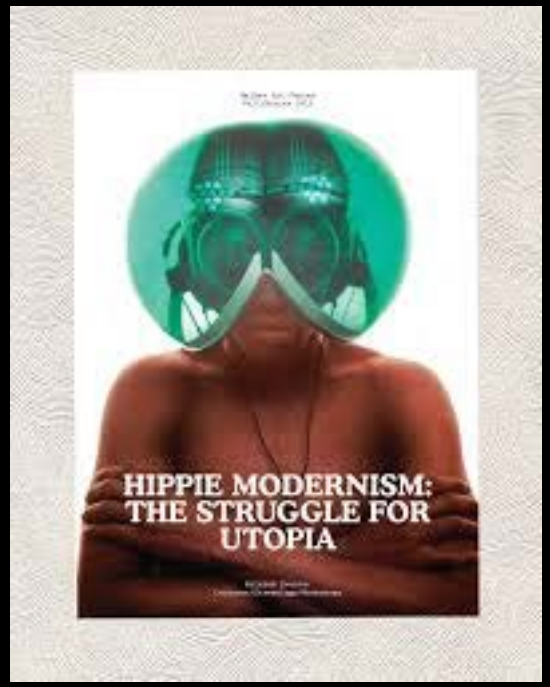
Ant Farm, Cadillac Ranch,
Amarillo, Texas, 1974

Ant Farm, Media Burn, 1975 http://www.youtube.com/watch?v=U53-Sfnqwss

Ant Farm, Media Burn, 1975

Ant Farm, Media Burn, recorded performance, 1975
Members of Ant Farm dress up like dignitaries (JFK and Secret Service men) and act out the rituals of technocracy. An Ant Farm member dressed like President Kennedy arrives in a 1963 Lincoln Continental and gives a speech about the encroachment of the TV media from a podium made from a TV. Then other Ant Farm members drive a customized Cadillac through a wall of TVs.





Hippie Modernism: The Struggle for Utopia, Walker Art Center, Minneapolis, MN, 2015

- https://www.youtube.com/watch?v=L55p1qK93Ds
- https://www.youtube.com/watch?v=OPYpP-qbUXI
- https://www.youtube.com/watch?v=EqPXOwog75M

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