

## Guided Reading Culture And Counterculture

Responsible for such landmark publications as Lady Chatterley’s Lover, Tropic of Cancer, Naked Lunch, Waiting for Godot,The Wretched of the Earth , and The Autobiography of Malcolm X, Grove Press was the most innovative publisher of the postwar era. Counterculture Colophon tells the story of how the press and its house journal, The Evergreen Review, revolutionized the publishing industry and radicalized the reading habits of the "paperback generation." In the process, it offers a new window onto the 1960s, from 1951, when Barney Rosset purchased the fledgling press for \$3,000, to 1970, when the multimedia corporation into which he had built the company was crippled by a strike and feminist takeover. Grove Press was not only responsible for ending censorship of the printed word in the United States but also for bringing avant-garde literature, especially drama, into the cultural mainstream as part of the quality paperback revolution. Much of this happened thanks to Rosset, whose charismatic leadership was crucial to Grove’s success. With chapters covering world literature and the Latin American boom, including Grove’s close association with UNESCO and the rise of cultural diplomacy; experimental drama such as the theater of the absurd, the Living Theater, and the political epics of Bertolt Brecht; pornography and obscenity, including the landmark publication of the complete work of the Marquis de Sade; revolutionary writing, featuring Rosset’s daring pursuit of the Bolivian journals of Che Guevara; and underground film, including the innovative development of the pocket filmscript, Loren Glass covers the full spectrum of Grove’s remarkable achievement as a communications center of the counterculture.

Every major political and social dispute of the twentieth century has been fought on the backs of our children, from the economic reforms of the progressive era through the social readjustments of civil rights era and on to the current explosion of anxieties about everything from the national debt to the digital revolution. Far from noncombatants whom we seek to protect from the contamination posed by adult knowledge, children form the very basis on which we fight over the nature and values of our society, and over our hopes and fears for the future. Unfortunately, our understanding of childhood and children has not kept pace with their crucial and rapidly changing roles in our culture. Pulling together a range of different thinkers who have rethought the myths of childhood innocence, The Children’s Culture Reader develops a profile of children as creative and critical thinkers who shape society even as it shapes them. Representing a range of thinking from history, psychology, anthropology, sociology, economics, women’s studies, literature, and media studies, The Children’s Culture Reader focuses on issues of parent-child relations, child labor, education, play, and especially the relationship of children to mass media and consumer culture. The contributors include Martha Wolfenstein, Philippe Aries, Jacqueline Rose, James Kincaid, Lynn Spigel, Valerie Walkerdine, Ellen Seiter, Annette Kuhn, Eve Sedgwick, Henry Giroux, and Nancy Scheper-Hughes. Including a groundbreaking introduction by the editor and a sourcebook section which excerpts a range of material from popular magazines to child rearing guides from the past 75 years, The Children’s Culture Reader will propel our understanding of children and childhood into the next century.

Student radicals and hippies—in Oklahoma? Though most scholarship about 1960s-era student activism and the counterculture focuses on the East and West Coasts, Oklahoma’s college campuses did see significant activism and “dropping out.” In Prairie Power, Sarah Eppler Janda fills a gap in the historical record by connecting the activism of Oklahoma students and the experience of hippies to a state and a national history from which they have been absent. Janda shows that participants in both student activism and retreat from conformist society sought connections to Oklahoma’s past while forging new paths for themselves. She shows that Oklahoma students linked their activism with the grassroots socialist radicalism and World War I-era anti-draft protest of their grandparents’ generation, citing Woody Guthrie, Oscar Ameringer, and the Wobblies as role models. Many movement organizers in Oklahoma, especially those in the University of Oklahoma’s chapter of Students for a Democratic Society and the anti-war movement, fit into a larger midwestern and southwestern activist mentality of “prairie power”: a blend of free-speech advocacy, countercultural expression, and anarchist tendencies that set them apart from most East Coast student activists. Janda also reveals the vehemence with which state officials sought to repress campus “agitators,” and discusses Oklahomans who chose to retreat from the mainstream rather than fight to change it. Like their student activist counterparts, Oklahoma hippies sought inspiration from older precedents, including the back-to-the-land movement and the search for authenticity, but also Christian evangelicalism and traditional gender roles. Drawing on underground newspapers and declassified FBI documents, as well as interviews the author conducted with former activists and government officials, Prairie Power will appeal to those interested in Oklahoma’s history and the counterculture and political dissent in the 1960s.

Memoir of what it was like growing up in the Love Family

Culture as Weapon

A Sourcebook for Modern Readers

The Children’s Culture Reader

Counter Culture Anthology

American Odyssey

EBOOK: Strategy: Analysis and Practice

Blake 2.0

Counterculture flourished nationwide in the 1960s and 1970s, and while the hippies of Haight-Ashbury occupied the public eye, further off the beaten path in the Arkansas Ozarks a faction of back to the landers were quietly creating their own counterculture haven. In Hipbillies, Jared Phillips collects oral histories and delves into archival resources to provide a fresh scholarly discussion of this group, which was defined by anticorporatism and a desire for self-sufficiency outside of modern industry. While there were indeed clashes between long haired hippies and cantankerous locals, Phillips shows how the region has always been a refuge for those seeking a life off the beaten path, and as such, is perhaps one of the last bastions for the dream of self-sufficiency in American life. Hipbillies presents a region steeped in tradition coming to terms with the modern world.

This authoritative but concise guide describes the most significant cultural theories from the 19th to the 21st century and their originators, as well as the links between them and their mutual influences. This guide explores ideas around what culture is, when and why cultures change over time and whether there are any rules or principles behind culture-related phenomena and processes. For those seeking to answer questions on culture, familiarity with these topics is essential. From refugee movements caused by wars, to the ongoing demographical changes in regions of the world like sub-Saharan Africa or the Indian subcontinent, understanding the underlying mechanisms of culture-related processes has become an immediate and essential task. Covering everything from the processes of cultural change to counterculture and destabilisation, the book explains different ideas in a clear and objective fashion and includes approaches that have been unduly neglected but which have high explanatory value regarding culture and its phenomena. Providing readers with an up-to-date idea of what culture is, and how our understanding of it has been established over the past century, this text is the perfect companion for advanced undergraduates, postgraduates and researchers.

Hippie Modernism: The Struggle for Utopia accompanies an exhibition of the same title examining the art, architecture and design of the counterculture of the 1960s and early 1970s. The catalogue surveys the radical experiments that challenged societal and professional 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 media-based installations of Ken Isaacs, Joan Hills and Mark Boyle and Helio 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 staged by the Diggers and the Cockettes; publications such as Oz Magazine and The Whole Earth Catalog and books by Marshall McLuhan and Buckminster Fuller; and much, 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 experimental 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 and Michael Callahan of USC0, Gunther Zamp Kelp of Haus Rucker Co, Ken Isaacs, Ron Williams and Woody Rainey of ONYX, Franco Raggi of Global Tools, Tony Martin, Clark Richert and Richard Kallweit of Drop City, and new scholarly writings, this book explores the hybrid conjunction of the countercultural ethos and the modernist desire to fuse art and life.

One of the country’s leading activist curators explores how corporations and governments have used art and culture to mystify and manipulate us. The production of culture was once the domain of artists, but beginning in the early 1900s, the emerging fields of public relations, advertising and marketing transformed the way the powerful communicate with the rest of us. A century later, the tools are more sophisticated than ever, the onslaught more relentless. In Culture as Weapon, acclaimed curator and critic Nato Thompson reveals how institutions use art and culture to ensure profits and constrain dissent--and shows us that there are alternatives. An eye-opening account of the way advertising, media, and politics work today, Culture as Weapon offers a radically new way of looking at our world.

The 60s Communes

An Encyclopedia of Nonconformists, Alternative Lifestyles, and Radical Ideas in U.S. History

Headpress Guide to the Counter Culture

A Biography of Psychedelic America

Reading, Constructing, Connecting

Hippie Modernism

The Columbia Reader on Lesbians and Gay Men in Media, Society, and Politics

*A history of the United States in the twentieth century, featuring sociological and cultural events, as well as strictly historical, and using many pertinent literary excerpts.*

*"Richard Gary Brautigam's idiosyncratic style and humor caused him to be identified with the counterculture movement of the 1960s. The authors of many of these essays knew Brautigam personally and professionally; others through a connection with his writings. The essays combine remembrance of the man and appraisal of his works. Includes previously unpublished photographs and artworks"---Provided by publisher.*

*Explores the significant impact of this countercultural figure of postwar Japan.*

*"This book traces the history of rock 'n' roll in Mexico and the rise of the native countercultural movement La Onda (the wave). This story frames the most significant crisis of Mexico's postrevolution period: the student-led protests in 1968 and the government-orchestrated massacre that put an end to the movement".--BOOKJACKET.*

*The Everyday Life Reader*

*The Explicit Body in Performance*

*Theories of Culture*

*Student Activism, Counterculture, and Backlash in Oklahoma, 1962-1972*

*Bliss*

*Enhancing Organizational Performance*

*The Rise of the Mexican Counterculture*

*Total quality management (TQM), reengineering, the workplace of the twenty-first century--the 1990s have brought a sense of urgency to organizations to change or face stagnation and decline, according to Enhancing Organizational Performance. Organizations are adopting popular management techniques, some scientific, some faddish, often without introducing them properly or adequately measuring the outcome. Enhancing Organizational Performance reviews the most popular current approaches to organizational change--total quality management, reengineering, and downsizing--in terms of how they affect organizations and people, how performance improvement can be measured, and what questions remain to be answered by researchers. The committee explores how theory, doctrine, accepted wisdom, and personal experience have all served as sources for organization design. Alternative organization structures such as teams, specialist networks, associations, and virtual organizations are examined. Enhancing Organizational Performance looks at the influence of the organization's norms, values, and beliefs--its culture--on people and their performance, identifying cultural "levers" available to organization leaders. And what is leadership? The committee sorts through a wealth of research to identify behaviors and skills related to leadership effectiveness. The volume examines techniques for developing these skills and suggests new competencies that will become required with globalization and other trends. Mergers, networks, alliances, coalitions--organizations are increasingly turning to new intra- and inter-organizational structures. Enhancing Organizational Performance discusses how organizations cooperate to maximize outcomes. The committee explores the changing missions of the U.S. Army as a case study that has relevance to any organization. Noting that a musical greeting card contains more computing power than existed in the entire world before 1950, the committee addresses the impact of new technologies on performance. With examples, insights, and practical criteria, Enhancing Organizational Performance clarifies the nature of organizations and the prospects for performance improvement. This book will be important to corporate leaders, executives, and managers; faculty and students in organizational performance and the social sciences; business journalists; researchers; and interested individuals.*

*In Bliss, Steve Schapiro, famous for his photographs of the 60s - including Haight-Ashbury and the hippies of that era - documents the hippies of today and their lives in and out of transformational festivals. These individuals are focused upon meditation and dancing as a way to reach ecstatic states of joy. The book features images from festivals across the country and provides an overview of a new contemporary hippie life within America. The 60s are still here. You just have to find where.*

*How Boston radio station WBCN became the hub of the rock-and-roll, antiwar, psychedelic solar system. While San Francisco was celebrating a psychedelic Summer of Love in 1967, Boston stayed buttoned up and batted down. But that changed the following year, when a Harvard Law School graduate student named Ray Riepen founded a radio station that played music that young people, including the hundreds of thousands at Boston-area colleges, actually wanted to hear. WBCN-FM featured album cuts by such artists as the Mothers of Invention, Aretha Franklin, and Cream, played by announcers who felt free to express their opinions on subjects that ranged from recreational drugs to the war in Vietnam. In this engaging and generously illustrated chronicle, Peabody Award-winning journalist and one-time WBCN announcer Bill Lichtenstein tells the story of how a radio station became part of a revolution in youth culture. At WBCN, creativity and countercultural politics ruled: there were no set playlists; news segments anticipated the satire of The Daily Show; on-air interviewees ranged from John and Yoko to Noam Chomsky; a telephone "Listener Line" fielded questions on any subject, day and night. From 1968 to Watergate, Boston's WBCN was the hub of the rock-and-roll, antiwar, psychedelic solar system. A cornucopia of images in color and black and white includes concert posters, news clippings, photographs of performers in action, and scenes of joyousness on Boston CommonInterwoven through the narrative are excerpts from interviews with WBCN pioneers, including Charles Laquidara, the "news dissector" Danny Schechter, Marsha Steinberg, and Mitchell Kertzman. Lichtenstein's documentary WBCN and the American Revolution is available as a DVD sold separately.*

*Welcome to the front lines. Everywhere we turn, battle lines are being drawn—traditional marriage vs. gay marriage, pro-life vs. pro-choice, personal freedom vs. governmental protection. Seemingly overnight, culture has shifted to the point where right and wrong are no longer measured by universal truth but by popular opinion. And as difficult conversations about homosexuality, abortion, and religious liberty continue to inject themselves into our workplaces, our churches, our schools, and our homes, Christians everywhere are asking the same question: How are we supposed to respond to all this? In Counter Culture, New York Times bestselling author David Platt shows Christians how to actively take a stand on such issues as poverty, sex trafficking, marriage, abortion, racism, and religious liberty—and challenges us to become passionate, unwavering voices for Christ. Drawing on compelling personal accounts from around the world, Platt presents an unapologetic yet winsome call for Christians to faithfully follow Christ into the cultural battlefield in ways that will prove both costly and rewarding. The lines have been drawn. The moment has come for Christians to rise up and deliver a gospel message that’s more radical than even the most controversial issues of our day.*

*The Antiestablishment Art of Terayama Shuji*

*Following Christ in an Anti-Christian Age*

*Deep Revolution in the Arkansas Ozarks*

*The Americans, Grades 9-12 Workbook*

*What the Dormouse Said*

### A Concise Introduction

#### Mcdougal Littell the Americans

In this critical history, DeForrest Brown, Jr "makes techno Black again" by tracing the music's origins in Detroit and beyond In Assembling a Black Counter Culture, writer and musician DeForrest Brown, Jr, provides a history and critical analysis of techno and adjacent electronic music such as house and electro, showing how the genre has been shaped over time by a Black American musical sensibility. Brown revisits Detroit's 1980s techno scene to highlight pioneering groups like the Belleville Three before jumping into the origins of today's international club floor to draw important connections between industrialized labor systems and cultural production. Among the other musicians discussed are Underground Resistance (Mad Mike Banks, Cornelius Harris), Drexciya, Juan Atkins (Cybotron, Model 500), Derrick May, Jeff Mills, Robert Hood, Detroit Escalator Co. (Neil Olliviera), DJ Stingray/Urban Tribe, Eddie Fowlkies, Terrence Dixon (Population One) and Carl Craig. With references to Theodore Roszak's Making of a Counter Culture, writings by African American autoworker and political activist James Boggs, and the "techno rebels" of Alvin Toffler's Third Wave, Brown approaches techno's unique history from a Black theoretical perspective in an effort to evade and subvert the racist and classist status quo in the mainstream musical-historical record. The result is a compelling case to "make techno Black again." DeForrest Brown, Jris a New York-based theorist, journalist and curator. He produces digital audio and extended media as Speaker Music and is a representative of the Make Techno Black Again campaign.

San Francisco and the Long 60s tells the fascinating story of the legacy of popular music in San Francisco between the years 1965-69. It is also a chronicle of the impact this brief cultural flowering has continued to have in the city — and more widely in American culture — right up to the present day. The aim of San Francisco and the Long 60s is to question the standard historical narrative of the time, situating the local popular music of the 1960s in the city's contemporary artistic and literary cultures: at once visionary and hallucinatory, experimental and traditional, singular and universal. These qualities defined the aesthetic experience of the local culture in the 1960s, and continue to inform the cultural and social life of the Bay Area even fifty years later. The brief period 1965-69 marks the emergence of the psychedelic counterculture in the Haight-Ashbury neighbourhood, the development of a local musical 'sound' into a mainstream international 'style', the mythologizing of the Haight-Ashbury as the destination for 'seekers' in the Summer of Love, and the ultimate dispersal of the original hippie community to outlying counties in the greater Bay Area and beyond. San Francisco and the Long 60s charts this period with the references to received historical accounts of the time, the musical, visual and literary communications from the counterculture, and retrospective glances from members of the 1960s Haight community via extensive first-hand interviews. For more information, read Sarah Hill's blog posts here: http://blogs.cardiff.ac.uk/musicresearch/2014/05/15/san-francisco-and-the-long-60s http://blogs.cardiff.ac.uk/musicresearch/2014/08/22/city-scale/ http://blogs.cardiff.ac.uk/musicresearch/2015/07/21/fare-thee-well/

Leader guide for the six-session Bible study for students from Dr. David Platt.

First published in 1992 Counter Culture was conceived as part of a 'War of Position' against capitalism. It represents a vibrant alternative view of popular culture through reviews, debate and commentary. This anthology is an introduction to a radical new way of looking at our world. www.altculture.org

Refried Elvis

Cultural History

Hipbillies

Mapping the Inland Empire

How a Radio Station Defined Politics, Counterculture, and Rock and Roll

Japanese Counterculture

Grove Press, the Evergreen Review, and the Incorporation of the Avant-Garde

*Headpress Guide to the Counter Culture**A Sourcebook for Modern Readers**Critical Vision*

*This collection attempts to incorporate cultural studies into the understanding of schooling, not simply addressing how students read themselves as "members" of a distinct culture, but how they, along with teachers and administrators, read popular texts in general. The purpose of this book is to suggest some alternative directions critical pedagogy can take in its critique of popular culture by inviting multiple reading of popular texts into its analysis of schooling and seeing many forms of popular culture as critical pedagogical texts.*

*Blake said of his works, 'Tho' I call them Mine I know they are not Mine'. So who owns Blake? Blake has always been more than words on a page. This volume takes Blake 2.0 as an interactive concept, examining digital dissemination of his works and reinvention by artists, writers, musicians, and filmmakers across a variety of twentieth-century media.*

*As long as there has been culture, there has been counterculture. At times it moves deep below the surface of things, a stealth mode of being all but invisible to the dominant paradigm; at other times it's in plain sight, challenging the status quo; and at still other times it erupts in a fiery burst of creative-or destructive-energy to change the world forever. But until now the countercultural phenomenon has been one of history's great blind spots. Individual countercultures have been explored, but never before has a book set out to demonstrate the recurring nature of counterculturalism across all times and societies, and to illustrate its dynamic role in the continuous evolution of human values and cultures. Countercultural pundit and cyberguru R. U. Sirius brilliantly sets the record straight in this colorful, anecdotal, and wide-ranging study based on ideas developed by the late Timothy Leary with Dan Joy. With a distinctive mix of scholarly erudition and gonzo passion, Sirius and Joy identify the distinguishing characteristics of countercultures, delving into history and myth to establish beyond doubt that, for all their surface differences, countercultures share important underlying principles: individualism, anti-authoritarianism, and a belief in the possibility of personal and social transformation. Ranging from the Socratic counterculture of ancient Athens and the outsider movements of Judaism, which left indelible marks on Western culture, to the Taoist, Sufi, and Zen Buddhist countercultures, which were equally influential in the East, to the famous countercultural moments of the last century--Paris in the twenties, Haight-Ashbury in the sixties, Tropicalismo, women's liberation, punk rock--to the cutting-edge countercultures of the twenty-first century, which combine science, art, music, technology, politics, and religion in astonishing (and sometimes disturbing) new ways, Counterculture Through the Ages is an indispensable guidebook to where we've been . . . and where we're going.*

*Assembling a Black Counter Culture*

*Mental Territories*

*Prairie Power*

*Popular Culture and Critical Pedagogy*

*Introduction to Sociology 2e*

*The United States in the 20th Century*

*Hippies and Beyond*

Rarely recognized outside its boundaries today, the Pacific Northwest region known at the turn of the century as the Inland Empire included portions of the states of Washington and Idaho, as well as British Columbia. Katherine G. Morrissey traces the history of this self-proclaimed region from its origins through its heyday. In doing so, she challenges the characterization of regions as fixed places defined by their geography, economy, and demographics. Regions, she argues, are best understood as mental constructs, internally defined through conflicts and debates among different groups of people seeking to control a particular area's identity and direction. She tells the story of the Inland Empire as a complex narrative of competing perceptions and interests.

An indispensable sampling of the vast assortment of publications which exist as an adjunct to the mainstream press, or which promote themes and ideas that may be defined as pop culture, alternative, underground or subversive. Updated and revised from the pages of the critically acclaimed Headpress journal, this is an enlightened and entertaining guide to the counter culture - including everything from cult film, music, comics and cutting-edge fiction, by way of its books and zines, with contact information accompanying each review.

**EBOOK: Strategy: Analysis and Practice**

**Using primary materials, Highmor brings together a wide range of thinkers to provide a comprehensive resource on theories of everyday life. Highmore's introduction surveys the development of thought about everyday life.**

**Counter Culture**

**An Exploration of the Current Hippie Counterculture & Transformational Festivals**

**WBCN and the American Revolution**

**From Abraham to Acid House**

**Heads**

**A Compassionate Call to Counter Culture in a World of Poverty**

**Growing Up in the Love Family**

The renowned historian and cultural critic provides an eye-opening study of the dichotomy in American society--one a conservative, Puritan influence and the other based in the counterculture of the 1960s--examining their influence on family, religion, law, values, and political life. Reprint. 12,500 first printing.

The expression ‘cultural history’ is generally used today to signal a particular approach to history, one which could be applied to any object, and is mainly concerned with the sense men and women from the past gave to the world they lived in. In this introduction to cultural history as a subdiscipline, the reader will find the key steps in the historical development of the field from 1850 to the present. It surveys different ways in which cultural history has been practised, exploring intellectual history, the history of ideas and concepts, of mentalities, of symbols and representations, and of languages and discourses. Cultural History also maps the territory cultural history most effectively enlightens: gender; the family and sexuality; the body; senses and emotions and images; material culture and consumption; the media and communication. Lastly, it includes an appendix of biographies of a number of influential cultural historians. This concise and accessible introduction will be an essential volume for any university student studying cultural history.

More than one hundred articles, essays, and primary documents cover the formation of gay identity, religious, scientific, medical, and legal perspectives, the mainstream media, lesbian and gay media, and community prospects and tactics--from Eve Kosofsky Sedgwick's essay, "How to Bring Your Kids Up Gay," to Joseph Cardinal Ratzinger's "Letter to the Bishops of the Catholic Church on the Pastoral Care of Homosexual Persons," to a 1947 Newsweek article, "Homosexuals in Uniform".

Student book that accompanies the six-session Bible study.

Richard Brautigan

The Art of Influence in Everyday Life

One Nation, Two Cultures

#### Counterculture Crossover

World's End

Counter Culture - Student Book

*A memoir and cultural history the World's End, a West London area once home to bohemian artists and punk rock and now an outpost of neoliberalism. Charlie Gere's account of growing up in the World's End area of West London during the Cold War combines local history, cultural history, memoir, and a strong sense of the apocalyptic. Once a rundown part of Chelsea at the wrong end of the King's Road, the World's End has long been a place for bohemian writers and artists, including Turner, Whistler, Beckett, Bacon, and Bacon's muse Henrietta Moraes, all of whom evinced an appropriate apocalyptic sensibility. After World War II, in which the area suffered severe bombing, it became a center of the counterculture that emerged from what Jeff Nuttall called "Bomb Culture," formed by the threat of nuclear annihilation. The famous boutique Granny Takes a Trip opened there in 1966, joined later on by Hung On You, Puss Weber's Flying Dragon Tea Room, and the commune Gandalf's Garden. The area also featured trepanning aristocrats and pet lions, among other eccentricities. In the 1970s, the World's End was the center of punk rock. Gere's parents arrived as part of a wave of gentrification, and Gere, born and brought up there, witnessed its social and cultural evolution. As an adolescent, he was traumatized by the prospect of nuclear war. He has lived long enough to see the World's End now bearing the marks of out-of-control neoliberalism and its grotesque accompanying inequality. But this too shall pass as worlds end.*

*The Explicit Body in Performance interrogates the avant-garde precedents and theoretical terrain that combined to produce feminist performance art. Among the many artists discussed are: \* Carolle Schneemann \* Annie Sprinkle \* Karen Finley \* Robbie McCauley \* Ana Mendieta \* Ann Magnuson \* Sandra Bernhard \* Spiderwoman Rebecca Schneider tackles topics ranging across the 'post-porn modernist movement', New Right censorship, commodity fetishism, perspectival vision, and primitivism. Employing diverse critical theories from Benjamin to Lacan to postcolonial and queer theory, Schneider analyses artistic and pop cultural depictions of the explicit body in late commodity capitalism. The Explicit Body in Performance is complemented by extensive photographic illustrations and artistic productions of postmodern feminist practitioners. The book is a fascinating exploration of how these artists have wrestled with the representational structures of desire.*

*The greatest wave of communal living in American history crested in the tumultuous 1960s era including the early 1970s. To the fascination and amusement of more decorous citizens, hundreds of thousands of mostly young dreamers set out to build a new culture apart from the established society. Widely believed by the larger public to be sinks of drug-ridden sexual immorality, the communes both intrigued and repelled the American people. The intentional communities of the 1960s era were far more diverse than the stereotype of the hippie commune would suggest. A great many of them were religious in basis, stressing spiritual seeking and disciplined lifestyles. Others were founded on secular visions of a better society. Hundreds of them became so stable that they survive today. This book surveys the broad sweep of this great social yearning from the first portents of a new type of communitarianism in the early 1960s through the waning of the movement in the mid-1970s. Based on more than five hundred interviews conducted for the 60s Communes Project, among other sources, it preserves a colorful and vigorous episode in American history. The book includes an extensive directory of active and non-active communes, complete with dates of origin and dissolution.*

*Introduction to Sociology 2e adheres to the scope and sequence of a typical, one-semester introductory sociology course. It offers comprehensive coverage of core concepts, foundational scholars, and emerging theories, which are supported by a wealth of engaging learning materials. The textbook presents detailed section reviews with rich questions, discussions that help students apply their knowledge, and features that draw learners into the discipline in meaningful ways. The second edition retains the book's conceptual organization, aligning to most courses, and has been significantly updated to reflect the latest research and provide examples most relevant to today's students. In order to help instructors transition to the revised version, the 2e changes are described within the preface. The images in this textbook are grayscale. Authors include: Heather Griffiths, Nathan Keirns, Eric Strayer, Susan Cody-Rydzewski, Gail Scaramuzzo, Tommy Sadler, Sally Vyain, Jeff Bry, Faye Jones*

*Essays on the Writings and Life*

*San Francisco and the Long 60s*

*Counterculture Colophon*

*The Struggle for Utopia*

*William Blake in Twentieth-Century Art, Music and Culture*

*How the Sixties Counterculture Shaped the Personal Computer Industry*

*Counterculture Through the Ages*

Counterculture, while commonly used to describe youth-oriented movements during the 1960s, refers to any attempt to challenge or change conventional values and practices or the dominant lifestyles of the day. This fascinating three-volume set explores these movements in America from colonial times to the present in colorful detail. "American Countercultures" is the first reference work to examine the impact of countercultural movements on American social history. It highlights the writings, recordings, and visual works produced by these movements to educate, inspire, and incite action in all eras of the nation's history. A-Z entries provide a wealth of information on personalities, places, events, concepts, beliefs, groups, and practices. The set includes numerous illustrations, a topic finder, primary source documents, a bibliography and a filmography, and an index.

Heads: A Biography of Psychedelic America uncovers a hidden history of the biggest psychedelic distribution and belief system the world has ever known. Through a collection of fast-paced interlocking narratives, it animates the tale of an alternate America and its wide-eyed citizens: the LSD-slinging graffiti writers of Central Park, the Dead-loving AI scientists of Stanford, utopian Whole Earth homesteaders, black market chemists, government-wanted Anonymous hackers, rogue explorers, East Village bluegrass pickers, spiritual seekers, Internet pioneers, entrepreneurs, pranksters, pioneering DJs, and a nation of Deadheads. WFMU DJ and veteran music writer Jesse Jarnow draws on extensive new firsthand accounts from many never-before-interviewed subjects and a wealth of deep archival research to create a comic-book-colored and panoramic American landscape, taking readers for a guided tour of the hippie highway filled with lit-up explorers, peak trips, big busts, and scenic vistas, from Vermont to the Pacific Northwest, from the old world head capitals of San Francisco and New York to the geodesic dome-dotted valleys of Colorado and New Mexico. And with the psychedelic research moving into the mainstream for the first time in decades, Heads also recounts the story of the quiet entheogenic revolution that for years has been brewing resiliently in the Dead's Technicolor shadow. Featuring over four dozen images, many never before seen-including pop artist Keith Haring's first publicly sold work-Heads weaves one of the 20th and 21st centuries' most misunderstood subcultures into the fabric of the nation's history. Written for anyone who wondered what happened to the heads after the Acid Tests, through the '70s,

during the Drug War, and on to the psychedelic present, Heads collects the essential history of how LSD, Deadheads, tie-dye, and the occasional bad trip have become familiar features of the American experience.

Most histories of the personal computer industry focus on technology or business. John Markoff's landmark book is about the culture and consciousness behind the first PCs—the culture being counter- and the consciousness expanded, sometimes chemically. It's a brilliant evocation of Stanford, California, in the 1960s and '70s, where a group of visionaries set out to turn computers into a means for freeing minds and information. In these pages one encounters Ken Kesey and the phone hacker Cap'n Crunch, est and LSD, The Whole Earth Catalog and the Homebrew Computer Lab. What the Dormouse Said is a poignant, funny, and inspiring book by one of the smartest technology writers around.

Are you ready to take a stand against poverty and counter culture? In this companion piece to his bestselling book Counter Culture, David Platt offers sound Biblical support and practical action steps to help Christians take a courageous and compassionate stand against poverty. Drawing heavily on personal stories and Scripture, Platt encourages Christians to get involved and highlights a wide variety of ministries and organizations currently countering poverty that need your help. The stage is set for the God of the universe to do the unthinkable, the unimaginable, the shocking, and the scandalous. And He wants you to be a part of it. It's time to take a stand for Christ, join the fight against poverty, and counter culture!

American Countercultures: An Encyclopedia of Nonconformists, Alternative Lifestyles, and Radical Ideas in U.S. History