

Counterculture & Punk

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Univerzita Tomáše Bati ve Zlíně
Fakulta multimediálních komunikací

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ABSTRAKT

Vždy jsme měli skupinu osob nebo hnutí, které šly proti většinové společnosti, téměř vždy během historie lidstva. Tyto skupiny obvykle měly zvláštní zvyky nebo pravidla, která šokovala zbytek společnosti. Tato hnutí vznikla z různých důvodů, ale ve většině případů se upozorňovala na politické a sociální problémy, které byly ignorovány většinovou společností.

Seznamte se s nekonvenčním přístupem k životu, myšlenkami o volné lásce, zrození punku a okolností, které k němu vedly, psychedelickou vizuální kulturou, hipstry, skutečnými rebeli v historii, pohnutou reprezentací náboženství, sexuálních orientací, lidských ras, sociálních problémů a vliv těchto hnutí na populární kulturu.

Klíčová slova: Protikultura, punk, hudba, grafický design, umění

ABSTRACT

We have always had a group of individuals or movements that went against the mainstream society, almost at any time during the history of mankind. These groups have usually had special customs or rules which shocked and agitated the rest of society. These movements arose for different reasons, but in most cases they draw attention to political and social issues ignored by mainstream society.

Meet the unconventional attitude to life, ideas of free love, the birth of punk and circumstances that led to it, psychedelic visual culture, hipsters, real rebels in history, twisted representation of religion, sexuality, race, social problems and the influence of these movements in popular culture.

Keywords: Counterculture, punk, music, graphic design, art

I would like to dedicate this to all the people who have helped and supported me during my research, specifically my parents Jean-Claude and Natalia, doc. PaeDr. Jiri Eliska, Gabrielle Smith the Founder of IAMTHEBLACK, Adenrele Sonariwo, Imran Ciesay, Giovanna Mae, Kamilah Benjamin, Timothy Moss II, Atilla Elci, and Douglas Hurcombe.

“Superman is like the most boring superhero ever”

Imran Ciesay

Prohlašuji, že odevzdaná verze bakalářské/diplomové práce a verze elektronická nahraná do IS/STAG jsou totožné.

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I. TEORETICAL PART

1 INTRODUCTION

Counterculture also often counter-culture is a subcultural movement that has different values and beliefs than the mainstream society, it stands in opposition to cultural norms and behavior of the mainstream society. Counterculture expresses certain desires, hopes and dreams of groups of people during revolutionary times.

We can find several examples of counterculture in the history of mankind in different movements, such as Romanticism, Bohemianism, the Beat Generation and the Hippie counterculture.

The name itself comes from the author of *The Making of a Counter Culture* Theodore Roszak. This term quickly became popular in the media and news, as well as between people. It described the welfare and the revolutionary wave that flooded the whole world during the early 60s and 70s, this movement found its representatives and support from North and South America to Western Europe, Australia, New Zealand and Japan.



Img. 1 Theodore Roszak

The difference between counterculture and mainstream culture are evidently clear. Counterculture mostly opposes to the mainstream culture, media culture and values of the mainstream, it can also be described as a movement that opposes and rejects the values of adults. This movement usually criticizes and rejects powerful institutions with hope for a better life in the new society. Countercultural movements do not usually sympathize with political parties and other forms of authority. Most subcultures and movements, which stand in opposition to the mainstream have a life cycle that develops in the following order, at the beginning there is usually a strong rejection and criticism, but its expansion creates a partial adoption and later penetration into the mainstream, this cycle ends with the lack of interest of the young generation that grows older, but the influence remains entrenched in

mainstream society. For instance the Hippies were the largest active counterculture movement in the United State during the 60s.

1.1 THE REASON OF MY INTEREST

I moved to London last year (early 2012) due to an internship in a graphic design studio. After my internship and several exhibitions in which I had participated I decided to stay there.

I wasn't exposed to a lot of cultural or social diversity in the Czech Republic, so arriving to the UK was a nice change. This cultural diversity is also home to various subcultures and movements. At first I was very averse to all forms of movement that opposes the mainstream, but I changed my mind while working on the first issue of Well Made magazine.



Img. 2 Well Made magazine essentials

The magazine allowed me to work alongside and spend time with people who grew up in London, experienced British society in the 70s, and saw the emergence of punk, which has its birthplace here in the "melting pot" that is London.

One of the memorable moments of working on the magazine came when the team were doing the final adjustments to the publication which I illustrated. Doug Hurcombe and Jason Jules, who collaborated with me wanted me to add one of the symbols of the group Odd Future on the magazine cover, I immediately refused. At that time I knew the group just by hearsay and a

few videos that I had seen on Youtube or articles that I read on the internet. I was not a fan of this group, and did not understand their work and constant references about the devil, rape, homophobia in their lyrics and music videos. My colleagues Doug and Jason, were skilled in this area, so they tried to explain the reasons for which this group is so rebellious, they even pointed out some examples of other groups, bands and movements in history, which were also very special and went against the mainstream. So instead of constant criticism I decided to take into account my colleague's arguments, which eventually led me to add the Odd Future symbol on the cover, it was a drawing of a cat with eyes cut out and a cross turned upside down on its forehead. When I went to bed that day I was still thinking about the cat drawing and realized that I could make an interesting project out of it. When it came to choosing the topic for master's degree (final project) I had my mind made up. I didn't want to focus all my work only on Odd Future, the idea of final thesis, which maps countercultural movements in history, present, and their influence on popular culture was very challenging and appealing at the same time because I knew very little about this subject at that time.

1.2 WELL MADE MAGAZINE

Well Made magazine is a publication dedicated to t-shirts and t-shirt culture, it also represents love for t-shirts, their meaning and their aesthetic.. I was fortunate enough to act as an Art director and illustrator on the first issue.

In the debut issue of Well Made we looked at people who stand out, not because they look wacky or weird – although a few of them may be blessed with those qualities too – but because they do things differently.



Img. 3 Well Made magazine

We talked to Dilys Williams, head of the Centre for Sustainable Fashion at the London College of Fashion (University of the Arts London) about how her team is helping both fashion students and corporate businesses to approach the fashion industry in new, ethically informed ways. We spoke to Steven Bethell, the man behind and at the heart of Beyond Retro – now ten years old – and discussed how his business is all about making old stuff new. We talked to Jerry Dammers about the origins of the iconic Two Tone Records logo.

We also looked at a brand-new generation of creatives – the class of 2012 – some of the best Surface and Print Design students that had graduated at London College for Communication during the last summer. We talked to Saskia Pomeroy about her first solo exhibition entitled „This Time“, a masterclass in screenprinting. Photographer Mattias Björklund spent some time in the print shop of Hackney-based Craig Currahee, one of an emerging generation of independent t-shirt screenprinters.

We also talked to maverick designer Barnzley about how he made the smiley face the global symbol of Acid House and rave music.

We asked Holly Falconer to select some of her favourite images from her own personal portfolio and also to shoot some portraits of music-loving creatives wearing a current crop of t-shirts; they ended up partying in The Social, thanks to the guys from Heavenly.

Andrew Bunney, independent consultant for brands such as Dr. Martens, Stussy, Supreme and Nike now also responsible for his own brands British Remains and Bunney jewellery, told us about his most precious t-shirt and what it means to him.

The launch party of the pilot took place at the Social club on Oxford street in London, it was a very successful night, I had an opportunity to network, meet and talk to people featured in the magazine, the paper itself was available for free in different stores and places in London (Urban Outfitters, Beyond Retro, Child of the Jago and The Social).

1.3 MY RESEARCH

During my research I established contact with a young independent filmmaker Imran Ciesay, who is a part of DNV, a creative collective which includes artists, musicians, producers and filmmakers. Imran has been very helpful and put me in contact with other creatives and people who also helped me with my researches. The research I conducted also includes interviews, various exhibitions and launch events.

I had contacted different individuals and creatives who are somehow involved with the topic of my project. I was lucky enough to interview some contemporary artists and creatives like Gabrielle Smith, who is a graphic and motion designer and the founder of IAMTHENUBLACK; Adenrele Sonariwo, who runs an art school in Lagos Nigeria; Imran Ciesay, who is an independent filmmaker and a part of the DNV collective; Giovanna Mae, the founder of Exclusive Taste, which is part of the Vice blogging Network (Vice blogging network is a collection of the most interesting, relevant and popular independently run blogs on the planet, primarily in the spheres of fashion, art, film, music, sex and technology. By becoming a member of Vice blogging network, you will be the first to find out about new and exclusive Vice and VBS TV-related content, competitions and projects and get invited to monthly networking parties. VBN members will also be eligible for guest list to all Vice events, any exhibitions, film showings or parties Vice may have). Kamilah Benjamin, a graphic designer based in New York City; Timothy Moss II, who runs the GRTRGD blog; Atilla Elci, a music producer, living between London and New York; and Douglas Hurcombe who is a filmmaker, art and creative director working as the Astro Man collective.

As for the exhibitions and launch events I attended in the context of this work, I would like to especially mention the following; Everything was moving, photography from the 60s and the 70s exhibition which took place at the Barbican Art Centre, explored how artists and photographers intersected with historical moment and the world they inhabited during the 1960s and 1970s, the exhibition showcased photography with locations that were experiencing an intense social and political reality during the two defining decades of the modern period.

I had also attended the launch party of the first issue of Accent magazine in early february. Accent Magazine is a global celebration of lives lived outside of the ordinary. Founded and curated by photographer Lydia Garnett and designer Lucy Nurnberg, Accent originated from a shared desire to explore unconventional lifestyles through documentary portraiture. Released quarterly online, each issue collates ten diverse portrait stories from around the world. Accent gives voice to extraordinary individuals by collaborating with international contributors on film, photography and written projects with Incorporating themes of fashion, art, music and subculture, stories are united by the inspiration of those who tread a less conventional path.

All my studies and research on this project helped me to better understand the topic I have chosen. My work is based on facts and information, either from interviews I have made, art shows, literature, music, documentaries and films. By studying the cultural and social changes in the world during the 60s and 70s I got to the counterculture movement, which led me to

other subcultures, rebellious movements, alternative visual cultures which push boundaries and constantly challenges the mainstream society.



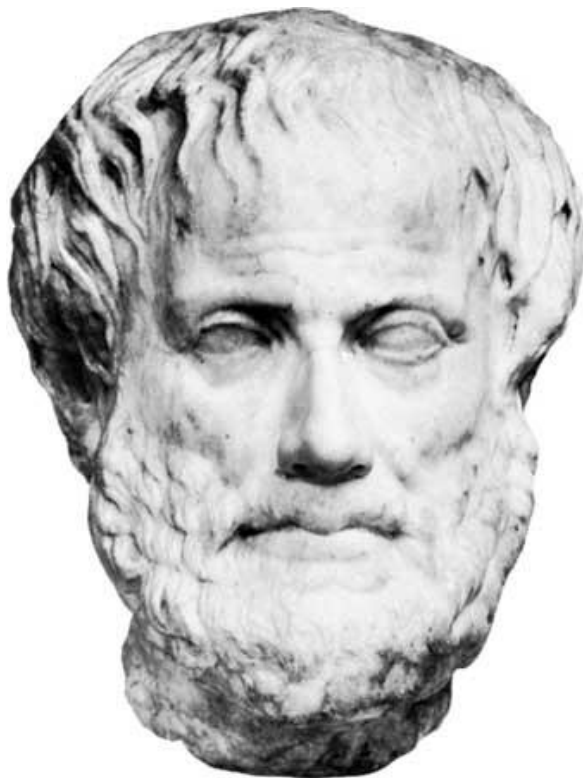
Img. 4 GTRGD

2 BACK TO THE ROOTS

We can find various individuals in the history of mankind who lived in different times and were entirely different than their contemporaries, in other words they went against the mainstream. Amongst those individuals are various philosophers, poets, painters, art groups and more. One of the most important figures in history, who influenced the western philosophy was the ancient Greek philosopher and scientist Aristotle.

2.1 ARISTOTLE

Aristotle was a Greek philosopher and scientist whose writings later laid the ground for Christian scholasticism (a method of critical thought that dominated in academic way of thinking at medieval universities in Europe during 1100-1500), and medieval Islamic and Jewish thinking.



Img. 5 Aristotle

Born in ancient Greece in a village of Chalcidice, he was educated as a young member of the ancient Greek aristocracy. In his early adulthood he moved to Athens and studied higher education under Platon, he left after 20 years and later became Alexander The Great's personal teacher. His robust intellectual capacity provided him with the ability to study many subjects in great depth; these subjects include biology, ethics, rhetoric, linguistics, politics, government, poetry, theatre, physics, methaphysics, philosophy and zoology. Aristotle adapted his new

theory of the elements to the existing Greek philosophy, he proposed amongst elements fire, earth, air and water, that ether would be added as a divine substance that made up stars and planets. His theories of motion, causality and optics are amongst some of his most brilliant scientific works, he was the earliest natural historian and father of zoology, because he was the first to research, document and classify living creatures. He believed that ethics should be studied as a practical form rather than theoretical, his most notable work on the subject would be Nicomechan Ethics, a guide which gave instruction to how a man should pursue and live a moral life. He viewed politics as an organism, insisting that no one part could function without the other, he also encouraged political partnerships for communities and inhabitants to enjoy a good life.

His philosophies endured the Renaissance and reformations, summing his work in what would become the foundation of western philosophy.

In terms of counterculture Aristotle is one of the first philosophers who challenged his contemporaries in the field of communication, logical thinking and Contradiction. He excelled in engaging people into debates, which required more than just a good argument. As mentioned earlier he practiced his philosophies, instead of „just“ preaching, which made him somehow different from other thinkers of his time.

His profound knowledge proves that there is not probably a human being in history of mankind that has ever known as much as Aristotle did. [1]

2.2 HIERONYMUS BOSCH

Ancestors of Jeronim Van Aken, known as Bosch came from Germany, the family name van Aeken was inspired by the German city Aachen. This family settled in a small quiet town Hertogenbosch not far from Belgium borders at the end of the 14th or early 15th century. We hear of Jan van Aken (Hieronymus's grandfather) in 1430 for the first time, he had five sons, four of whom had been painters, Antonius van Aken (Hieronymus' s father) was one of them. [2]

Hieronymus himself was born approximately around 1450, although first records about him come from chronicles of the city of Hertogenbosch in 1474. These records do not give us exact information about him or his date of birth. He got married between 1479 and 1481 to Aleyt Goyaerts van den Meerven, who was from a wealthy family. [2]

In the years 1486-1487 Bosch's name first appeared on the member lists of the Brotherhood of Our Lady, with whom he was associated for the rest of his life. This large and wealthy religious group was Catholic and worshiped the Virgin Mary. Its members were significantly

involved in the religious and cultural life of the city of Hertogenbosch, they were prominent singers, organists, composers, and often encouraged young artists in the decoration of their chapels. Most of Bosch's family were members of the Brotherhood and worked for them, Hieronymus's father Antonius might have been their art consultant. It's likely that Bosch began painting under his father or one of his uncle's guidance. The last records about this artist and his death come from the Brotherhood's accountant book, from August 9 1516.

His paintings have always fascinated viewers, the Spanish King Filip II collected his pieces for spiritual distraction. His work is unique by its individualism, meanwhile the works of his contemporaries were heavily influenced by the tradition of day to day experiences. Whilst his own work was filled with drama and contrast. Bosch's work has a deep meaning, there were several attempts to explain symbols and the origin of alegories in his paintings. To completely understand this artist we have to firstly get familiar with his life circumstances and the time he lived in. [2]

Bosch is often described as a surrealist of the 15th century, however his work can not be explained on the basis of the principles of modern psychoanalysis, which would be completely incomprehensible towards medieval thinking. Modern psychology can explain his subconscious mind, but can not describe and identify Bosch's causes in the medieval times, Bosch had never wanted to unveil his subconscious to viewers - he wanted to show certain moral and spiritual truths instead. Bosch used sophisticated meanings, analogies and visual appearance of puns, his sources were language, contemporary folklore and traditions in connection with religious influences. [2]

Bosch's subconscious is reflected in the whisperings of good and evil, he reflects the hopes and fears of the medieval times, which was full of alchemy, astrology, witchcraft and heresy. He introduced a common theme throughout the medieval culture - a mirror in which you can see the reflection of human folly and false paradise, whose apparent beauty leads mankind to destruction and damnation. He painted landscapes infested with the devil, dreams and nightmares, which shimmered and changed before our eyes. His paintings show extraordinary originality of sophisticated theories in unusually vivid scenes in comparison with his contemporaries. [2]

It is very complex to determine the chronology of Bosch paintings are very, because none of them have dated. Some of them are so damaged and have been painted over so many times that it is not possible to establish the chronology based on the subtle nuances of style and technology. His work then must be logically divided by the displayed objects, while Bosch's imagination shows some insights into his artistic development.

Bosch painted in a relatively simple compositions in the spirit of tradition – he paid attention to detail, facial expressions and gestures, but the overall impression, physical types and proportions were purely traditional. His flat modeling and insufficiency of spaciousness reminded of the Passion scenes in the Dutch religious manuscripts. [2]

Only a few of his early paintings go beyond limits of traditional iconography, but these exceptions significantly contributed to innovation in his later works. [2]

Although it seems as if some of Bosch's work reflects the Renaissance optimistic belief in human possibilities, Bosch lived in the middle of the medieval shadow, which had a much darker view on human nature and considered humanity tainted by the initial sin of Adam. Men impotently fought against evil influences in medieval times, the inevitable posthumous future meant going to hell rather than taking off with the angels. The sins of mankind multiplied so quickly, that most of the people thought the Judgement day was coming. Plague, floods and other natural disasters were considered as manifestations of God's wrath and all former political events were carefully examined for signs of the Last King and the Antichrist. [2]

This typical medieval approach to human inspired Bosch to a meaningful description of the state and fate of mankind. He started to fantasize through the allegory of medieval, which led him to bizarre combinations of death, folly and sin. Some of the monsters and creatures in his paintings come from traditional literature and visual sources (Dante's Inferno) and some are a pure fruit of Bosch's imagination. In his supreme works Bosch introduces new and far more terrifying types of creatures and combinations of characters that are defined with a precise description. Many of them exhibit an eccentric amalgamation of human and animal elements. Bosch tells about sin and folly, which directly describes the universal human state, whose common fate were the fires of hell. No other artist before Bosch managed to display his work with such a unique visual form, and power. [2]



Img. 6 Hieronymus Bosch

2.3 DADAISM

Intellectuals always liked to provoke, they enjoy irony, fiction, sarcasm, double meaning and humor, which they considered as weapons against bourgeois thinking, mental apathy and conformism. They revolted against the acknowledged intellectual order and conventional morality. Artists used a quirky and strange behavior in order to demonstrate their otherness, to tease and generate scandals. However, it was not a pleasant comedy or even an innocent banter, but a chilling humour in most cases. Among the forerunner of Dada were Fantaists, Zutists, Hydropats and Hirsuts. [3]

2.4 FATAISTS

This group was active between 1860 and 1870. They brought together almost all poets and artists of the time against the moral conformism. Théodore de Banville was the leading figure of this group, other members were Albert Geatigny, Catullo Mendes, Villers de l'Isle-Adam, Charles Baudelaire, Stéphane Mallarmé and Paul Verlaine, who significantly influenced Arthur Rimbaud's work. There was a reflection of fate conflicts in their meeting, which laid a foundation of the future founders of the Republic, commune heroes and wizards in the field of language. Despite their apparent ease Fantaists put severe demands on their member, their imagination meant a certain revolt and negation. [3]

2.5 ZUTISTS

This group of poets met in 1871 and was based on sarcasm and ridicule. Their name itself had pre-dadaistic character, these poets were so named because they answered to everything by saying "Zut" which meant something like "shucks". [3]

2.6 HIDROPATS & HIRSUTS

Hydropats and hirsuts entered the scene after the Zutists. They agitated rich bourgeois, you could easily recognize them by their hats and ties, the way they smoked a pipe, drank absinthe, and by vulgar language, which shocked people. Their follower Charles Baudelaire even dyed his hair green. [3]

The conditions for the birth of Dada appeared during the First World War, Dada infiltrated the scene in several countries at the same time – it could be spotted with maximum intensity in nations at war conflicts (Germany and France). Winners and losers rejected the civilization with disgust, which had accepted the mass killings, their rejected religion which had consciously participated in this infamy, and condemned the elite society that glorified war.

Dada had a a very provocative character, it was inherently anti-traditionalist and was based on the decline of Western values, which were fading on fields littered with corpses. Dada's aim was to destroy the deep-rooted hierarchy, society at the time had an embarrassing point of view about this movement, because it was completely incomprehensible, and almost impossible to oppose, as it was the opposition itself. [3]

Dada was manifested in a literature and art. Both approaches related with each other very closely. The principle of their work was the theory of the race board, which they applied in the overall "washing" of deep-rooted literature and artistic sectors. They challenged the foundations of thinking and questioned the language, rationality, principles of conformity, as well as the essential features and tools of art. They broke the sentence structure in literature, by replacing words with acclamations, tones and screams, instead of using noble materials in art they were working with randomly found objects, broken glass and various junk...



Img. 7 Dadaists

German poet Hugo Ball and his wife Emmy Hennings, musician and dancer, decided to create a literary café in Zurich, where the exile intelligence would meet. They had chosen the pub Meirei, which was located in the popular district of Niederdorf and was known for its infamous reputation. Cabaret Voltaire opened on the First of February 1916. The name Voltaire

symbolized the spirit of freedom and justice demand asserted against the powerful. The opening ceremony was attended by Tristan Tzara, Hans Arp and his wife Sophie Taueber-Arp, Viking Eggeling, Marcel Slodka, Christian Schad, Hans Richter, Augusto Giacometti and others. The Cabaret Voltaire was also the birthplace of Dada in the spring of 1916. [3]

The name of this movement was derived randomly, one night in the Cabaret Voltaire artists randomly opened a small Larousse dictionary, then one of the present artists dripped onto the dictionary a drop of water from the dropper. The droplet splattered on the word Dada, which in children's speech means a little horse, hobby or passion. The man holding a dropper was allegedly Tristan Tzara, who never denied or confirmed this claim. [3]

Over time, the number of dissensions, disagreements, divisions and bitterness increased amongst Dadaists. The formal character of scandals and eternal negation of this movement began to spawn boredom few years after its beginning. Dada ceased to exist in 1922. [3]

2.7 JOHN HEATFIELD

German artist John Heartfield was born on 19 June 1891 in Berlin as Helmut Herzfeld. He anglicised his name in 1916 to protest against German nationalism and anti-English attitude of Germany in the First World War. [4]

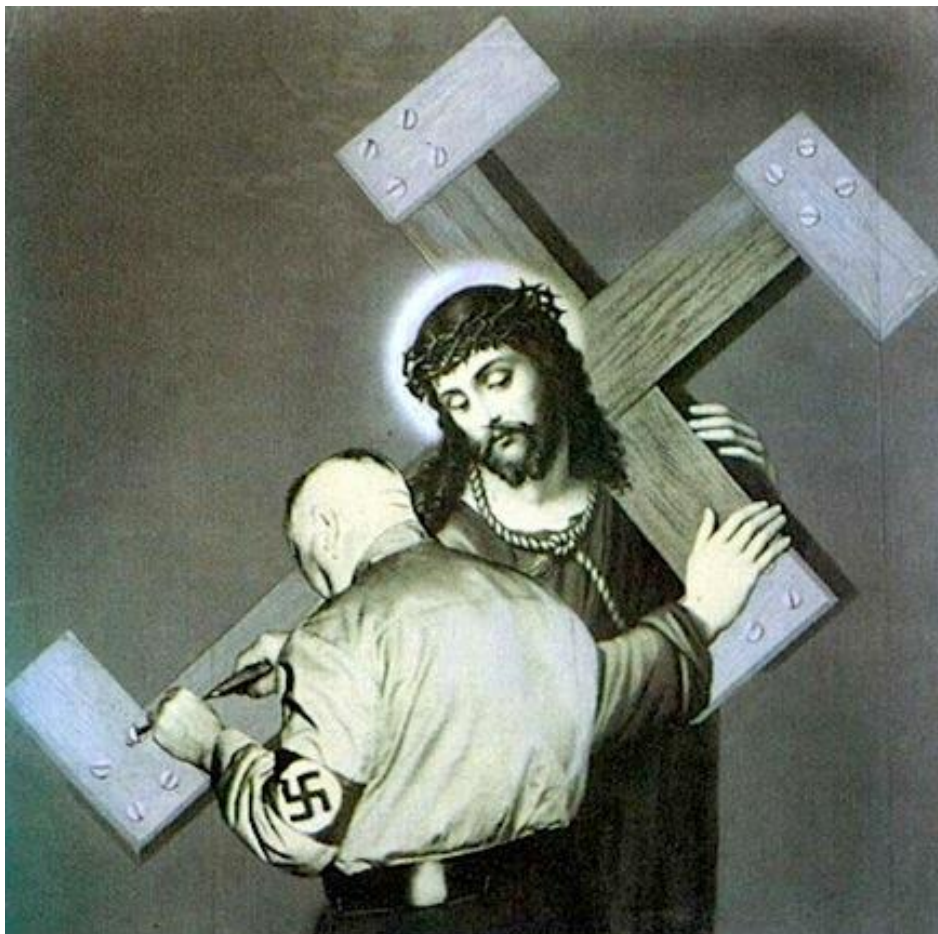
Heartfield was originally trained in a bookbinding workshop, in 1908 he went to Munich where he studied at Königliche Kunstgewerbeschule, where he focused mainly on designing posters.[4]

He went to Mannheim, where he briefly worked as a graphic designer after his graduation in 1911. Then he returned to Berlin, where he studied art at the Kunst-und Handwerkerschule. In the years 1915-1916 Heartfield was called to arms, where he served as a guard in Berlin; he was finally discharged from the army, because of his poor health. After leaving the army Heartfield and his brother Wieland founded the publishing house Malik Verlag, which dealt with the issue of left-wing literature. [4]

Heartfield had been a member of the German Communist Party since 1917. He was also dismissed from his employment in the film service of the Reich Defense because of his membership. He was also heavily involved in protests against the killing of Karl Liebknecht and Rosa Luxemburg (founders of the German communist party, who were tortured and killed by the Freikorps – right-wing paramilitary organisation in Germany in the 20th century, after supporting their political party by protesting in 1919). [4]

In 1918, Heartfield became a member of the Berlin Dada group, where he met with George Grosz, with whom he shared a studio. with Grosz he co-founded the satirical magazine Die Pleite, which jointly fought against German nationalism. Bertold Brecht who also supported their political attitudes, contributed in their magazine. Heartfield also contributed to two Communist newspapers - Die Rote Fahne (Red Flag) and the weekly Arbeiter-Illustrierte-Zeitung (AIZ, the Workers' Illustrated Newspaper). [4]

The National Socialists came to power in 1933 in Germany, and Heartfield was forced to leave to Czechoslovakia, where he continued his work for the Arbeiter-Illustrierte-Zeitung. He had a large exhibition of his work in 1934 in Prague, which aroused great controversy - the Nazis had demanded to remove all works that ridiculed them from the exhibition, this meant the show would lose its meaning. Heartfield and his work became the subject of an international debate. His Czech exhibition was very successful, and a year later was repeated in Paris. After the occupation of Czechoslovakia in 1938, Heartfield fled escaped to England. [4]



Img. 8 Art by John Heartfield

Heartfield returned to Germany in 1950. He settled in East Germany, however he was received with mixed feelings, because of living in West Germany before the war, and during the war in

England. He gradually regained the favor of critics, he became a professor at the Deutsche Akademie der Künste in 1960, and a year later became meritorious artist. Heartfield also collaborated with theaters Berliner Ensemble and Deutsches Theater after his return to Germany. [4]

Unlike his Dada colleagues Heartfield was a radical artist - he was a passionate opponent of Nazism and its demagoguery and believed that art should be directed against unpopular policies. In his work he perfected the technique of collage and photomontage, in which he also demonstrated the absurdity of the political agenda. He created bizarre and satirical depiction, which were focused on parody of Hitler and his Nazi government. [4]

2.8 DEGENERATE ART EXHIBITION

The exhibition was poorly lit with works crookedly hanged on purpose. Visitors often experienced the claustrophobic effect, because rooms were small, many pictures were hung upside down or without a frame, there were graffiti written behind, above and around the exhibited art. The graffiti ridiculed the works of art as the world seen by sick minds and an insult to German womanhood. People walked into the Degenerate art show as if they were entering a horror show, a showcase of works by mad men, outsiders and individuals who were ought to destroy the German culture. Art students at the time were obliged by their tutors to visit this exhibition. Nazis took modern art very seriously, because they were scared of its power and influence, they wanted to control it. [5]



Img. 9 Degenerate Art poster

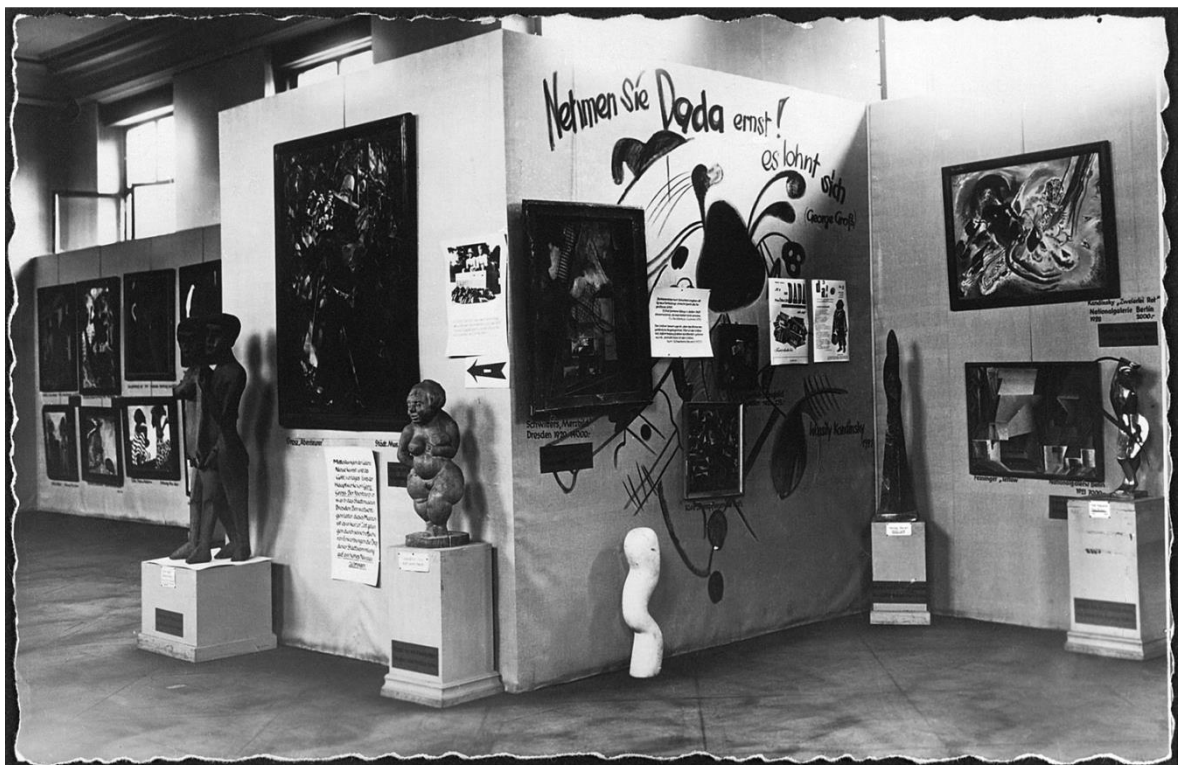
To understand why the Nazis attacked modern art, we have to go back to the turn of the century and look at the work of a young Austrian, struggling to paint in the popular style of the day. His name was Adolf Hitler, he was rejected by the academy of visual art in Vienna and never became a recognized artist, but all his life he would insist that the only true art was art that tried to imitate the natural world. He was basically painting post cards, which no one can blame him for, because he wanted to represent the world 'the way it is', sometimes it is called academic art, although it looks real. Modern art was showing the world, which could not be seen by human eyes. The same forces of history shaped Hitler and Germany's modern artists, but they were set on a collision course, the confrontation would come when Hitler came to power. [5]

Bernard Schulz, today one of Germany's most important abstract painters was an art student when he visited the exhibition. He confesses that the exhibition was packed and most people found the art awful, but there were students from the art academy who examined the art closely, knowing it could be the last time they would view those pieces. The expressionists in that exhibition were student's idols. [5]

In the early 1900s a group of brash and confident young artists were working at the same time as Hitler. One of those artists was Ernst Ludwig Kirchner, who was an early modernist hero, challenging young painters to forge a new way of looking at the world, which became expressionism. Kirchner started out as the leader of the first expressionist group, which wanted to renew art; Oscar Kokoschka was another controversial expressionist. Academic critics wrote that his paintings were a repulsive source of plague, but his passionate distortions were never meant to depict the natural world, he painted the inner world, psychological landscapes. The reactions to his first work were very violent in Vienna, because the society expected another type of work from an artist. His paintings appeared not normal and mad to viewers at the time, because nobody had painted portraits like he did. The expressionists were young and passionate idealists at the start of promising careers, Adolf Hitler was an unknown artist, painting sentimental pictures and struggling just to survive. Gradually he would rise to power and cut off the great German modernists their prime. [5]

World War I was the turning point for Hitler and the expressionists; just like other millions of young Germans they joined the army in 1914 blinded by visions of glory. It was during this war that Hitler would discover his destiny and the expressionists the shock and consequences of trench warfare. The main effect of this warfare was to drive soldiers crazy, because they had spent most of the year sitting in a filthy mud hole with corpses and companions, the more sensitive one was, the more he went crazy. The war shattered Oscar Kokoschka's mind and spirit;

even before the war had started he sketched himself with a bullet wound he predicted he would receive. People think that paintings of the time were exaggerated, but the opposite was the truth, art works depicting the trench warfare were practically photographs. Adolf Hitler found in war a satisfaction that redeemed the bitter years of frustration and failure as an artist. He was a twice-decorated dispatch runner who was injured by a gas attack when Germany surrendered. At the time Adolf Hitler was just one of hundred thousand soldiers without a role. The war left Germany in chaos; the fragile democracy reeled with turmoil and ruinous inflation. Hitler abandoned his dreams of becoming an artist and formed a new political party, National Socialist Party. Hitler fascinated with his new party to the point where he even sketched the party symbols, he promised a rebirth of the Father land, peopled by a race of pure Arians. This vision appealed to Emil Nolde, an expressionist painter who joined the Nazi party in 1920. Nolde was a loner bound only to Germany and his art, his religious paintings are the essence of expressionism, although he was not religious himself, these paintings showcased mystical and spiritual experiences which in the long run are the most powerful religious paintings of the 20th century. [5]



Img. 10 Degenerate Art exhibition

In 1924 Adolf Hitler emerged from a Bavarian prison where he was held for a coup d'état on German democracy, he was 35 year old, he was against those who had lost the war, who had

stabbed the father land in the back. He called them Jews, communists and Bolsheviks and borrowing an idea popularized by the 19th century science, he called them degenerates. The idea of degenerate was ubiquitous; by the end of the 19th century anyone could use that term, as some sort of opprobrium, which was understood it was a specific form of deviance from the norm. Knowing who was degenerate and being degenerate was a central aspect of medical, biological and anthropological science in the 19th century. There were certain signs and symptoms that described degenerates, for instance the shape of ears, size of the nose, which meant individuals who did not look the right way where deviant from the norm, which obviously made them mad men. Although the Avant-Garde (people or works that are innovative, experimental and push the boundaries of what is accepted as the norm in art, music, culture...) saw itself as mad, and outside of the norms of accepted action statement and belief. The expressionists referred to themselves as the mentally ill of the world of art. [5]

In the 1920 the expressionists did not have to fear Nazis, because they were just a tiny margin of misfits. There were fewer than 27000 Nazis in all of Germany. Modern artists flourished in Berlin which was the capital of the art world at that time, only few people cared about Hitler and his fanatic ideas. Perhaps the most celebrated of all the artists was Max Beckmann, who had known success early before the Great war, only at 29 years old he was praised as a genuine and noble artist, then his work had nothing in common with expressionism, but he was transformed by the war. He had volunteered for the ambulance service, where he was discharged after few months due to mental exhaustion. His self-portraits from 1917 were twisted and defined his experiences from war, which haunted him even in the 1920s when he was in his prime. [5]

Hitler had finally received the chance he was waiting for in 1929, the great depression broke German democracy's back; over five million people were out of work, which made Hitler rejoice. Modernism and art was a symptom, which Hitler would use to draw the attention of masses, he would blame the lack of employment and other social issues on modern art, which was some kind of sickness that deteriorated society according to him. Casting themselves as the defenders of the middle classes, the Nazis exploited public anxiety and fear and harvested the protest vote. [5]

They did not have a specific program, with the elections of 1930 and 1932 the Nazis as the country's largest political party. In January 1933 the German parliament deadlocks, Hitler is the chancellor of the very Republic he had promised to crush, the German democracy was near death. The fire of Nazi's torch light parade would soon become the fire of Berlin book burning, in power lesser than five months the Nazis fuelled upon fire in Berlin with books of some of

the greatest modern authors and thinkers, such as Thomas Mann, Bertolt Brecht, Karl Marx, Albert Einstein, Sigmund Freud, this was the beginning of the war on modern imagination. [5]

Conrad Felixmuller was one of the artists exhibited at Degenerate Art exhibition, the artist's family was terrified when they saw what was going on in the streets of Berlin in 1933, they were not surprised when the police came to their house to search for any documents or evidences that could incriminate the artist. Most of Berlin artist at the time had to burn all correspondence letters, anything that could reveal a political view; some were also burning their own paintings. The Nazis swept through German museums, firing directors, confiscating works of art, shutting down the modern of the Berlin National Gallery and the Bauhaus, famous symbol of modernism and commitment to social change was summarily closed forever.

Through it all Emil Nolde remained a loyal member of the Nazi party, attacking other artists by calling them half-breeds, bastards and mulattoes and emphasizing on the superiority of Nordic people. In 1936 journalists could write about art only in the party newspaper, a lot of writers were obliged to criticize the art they love and write distorted reviews of the Degenerate Art exhibition. To avoid this issue, a lot of journalists just wrote a list of exhibiting artists, instead of judging their work. All types of art were affected, abstraction was strictly forbidden. In music atonality, dissonance and any type of deviation from classical tradition was not permitted, all forms of modern music were ridiculed. Jazz was attacked and viciously parodied in the so-called Degenerate Music exhibition. [5]

Hitler resolved to create a new culture for a new Reich, with no place for a sensitive or troubled soul, the steady stream of propaganda infiltrated daily life. The very first Nazi public building project was to be a museum in Munich; Hitler called it The House of German Art. To honour its completion in 1937, thousands of marchers could be seen in a parade called 2000 years of the German culture, on July 1937 The House of German Art opened its door with an exhibition selected by the Fuhrer himself, it was Hitler's new version of Pantheon honouring what he called a new and genuine German Art. It was a celebration of Arian ideals of racially pure men and women. [5]

There were 650 pieces of art exhibited in Degenerate Art show, along with German artists like Vasilij Kandinsky, Piet Mondrian and Paul Clay. 112 artists had been singled out as degenerate, only six in the show were Jewish. Not even Nazi party membership was protection; Emile Nolde had been a Nazi party member for 16 years at the time of the exhibition, although Nazi critics considered his fascination with the life of people of a simpler nature and dark complexion as an indication of degeneration. 27 of his paintings were hung at this art show, which made him the artist with the most exhibited work. Max Beckmann who had been perhaps the

most honoured artist in Germany left Berlin with his wife after the Nazis to power, he moved to Amsterdam from where he never came back to Germany. Oscar Kokoschka had fled to Czechoslovakia; because he suddenly saw everything he had work for delivered to distraction.

During this period Kokoschka created one of his most powerful paintings, called the Portrait of Degenerate Artist, which had been an immediate reaction of pride. The exhibition called Degenerate Art toured Germany and Austria for more than four years, it became the most popular exhibition of art ever assembled, with more than three million people who came to see it. The Nazis had hung Ernst Ludwig Kirchner's self-portrait in the Degenerate Art exhibition, which was renamed 'Soldier with Whore'. Kirchner had been a popular leader of the expressionist movement, unfortunately his work became outlaw. Deeply agitated he began to destroy the pieces of art he owned, he shattered his woodblocks and burned his paintings, he committed suicide on Jun 11th 1938. [5]

The Nazis had decided to turn the pieces of art from the Degenerate Art exhibition into cash, in an auction that was held in Switzerland in June 1939, Van Gogh, Matisse, Picasso, Gauguin along with German artists were all put on the block. Profits went directly into Nazi party. Every year Hitler organized a new exhibition at the Museum of German Art and every year Hitler himself was the largest buyer, he bought 264 works of art in July 1939, just six weeks before German armies invaded Poland. In order to continue any kind of free expression, we have to know what happens when free expression suppressed, which make us question authorities. It is terribly frightening to look into a work of art and see those secret parts of ourselves, which we do not want to talk about or see revealed to the world, which is exactly what scared the Nazis. [5]

3 LONDON

3.1 POSTWAR BRITISH SOCIETY

There were several changes in UK society since world war two, firstly it was an elementary infiltration of the population into higher sociocultural groups, which is also called embourgeoisement. The reason of these changes (during the fifties, sixties, seventies and decades since) was to raise incomes in general and reduce the high visibility of extreme poverty in society. This trend points out the total relaxation of a previously rigid class system. British society today lacks profound class layering, comparing to its condition in the 1940s. The truth is that most British people today have become middle class in their jobs and salaries. There are few examples, which illustrate this change in time; telephones, washing machines, hoovers, refrigerators, motorcycles and bank accounts. There is a very small number of people who owned these things in the 1920-1940s, except the very rich and upper class, and also mostly men. Almost every person uses or owns these items today, which illustrates the impact of embourgeoisement in the British society over the last 60 years. [6]



Img 11. Postwar London

We face a new kind of society in modern Britain, without many differences in satisfaction. This so-called classlessness was unthinkable in the 1940s. The previous strong and visible stratification of society that lasted for centuries began to change gradually in the early 1950s, these changes have entirely disappeared from our eyes in the present. Traces of these changes

are heavily tracked, but some remain, for example in the highest echelons of society between those personalities that run this country, institutions, banks and newspapers. There is a hidden elite group of society that owns and manages the UK, their power and influence is everywhere, but their impact on the daily lives of ordinary people remain unnoticed. We can notice two major changes in British society over the last 60 years. These changes are the increasing wealth and classlessness of society. Another important factor regarding major changes in British society is a process in which a company adopts, supports and agrees with the values of the lower classes, which have dominated over the values of the upper or middle classes, most of the society has become the working class or classless. [6]

Most Britons today have beliefs, attitudes, values and aspirations, which are rooted in the working class culture. These changes are for example the negative attitude towards smart or formal clothes and extensive affection for casual clothes. Informal and casual clothes are now acceptable all over Britain today. Another important point in change was also popular music, which was enthusiastically received and now operates as a global wave that affects entire masses. This music genre found especially great popularity among people from lower classes and individuals less than 60 years of age, but especially in the age group of 13-35 years. Classical music dominated in the upper class and amongst rich people, poor people listened to folk music most of the time. Then came new music genres skiffle, jazz, rock and pop. [6]

Another area that is typical for this period is clothes. The casual wear American blue denim experienced its first great popularity among young people. American blue denim, also represents longevity. This particular clothing is revolutionary in some ways, since it was a comfortable and socially acceptable. This success is due to the classless and bohemian way of life that young people lived at that time. People who still insist on stylish and formal way of dressing up, decorating their homes with luxury and unnecessary things most certainly want to disconnect themselves from lower classes, which are much more modest. Stylish and designer clothes flourished in the 80s, the rise of celebrities and personalities can be seen in the 50s and 60s, the 90s represent the rise of popularity of black music (hip-hop and R & B), 2000s represent the rise of internet and the new digital era, which marks the current time. [6]

3.2 NOTTING HILL & BRIXTON RIOTS

At the end of 1958 a despondent mood hit the offices of the West Indian Gazette (a newspaper dedicated to spreading news regarding West Indian and African Diasporaic matters, this newspaper also served as a political and socio-cultural source of information for black Britons at a time) in Brixton, South London. It was ten years after the arrival of the Empire Windrush, which was the first ship to carry passengers from the Caribbean islands who were recruited by

the British government to come and work. It was also an opportunity for the British to get new workers and in particular to do the jobs that the British weren't willing to do (cleaners, working on the trains, nurses etc). [7]

These passengers were the first large group of West Indian immigrants who arrived in the UK after the Second World War. Most British citizens at the time did not want to live next to Blacks. Very often in this atmosphere shopkeepers were not amiable towards new immigrants. Police officers were not sympathetic, and often refused to provide simple assistance when asked for directions. These tensions culminated in riots in the mid of August 1958 in Nottingham. These riots had spread to west London by the end of that month, particularly in Nottinghill where a group of white boys regularly went to the so-called "nigger hunting". [7]

Founder and editor of the Gazette Claudia Jones was exhausted from the turmoil, she wanted to find a solution that would stop these riots. During a meeting of West India Gazette someone voiced had an idea of holding a carnival, which everyone laughed at because of the cold weather in London. This idea seemed ridiculous at the time, but Claudia embraced it immediately. [7]

A few months later, on January 30, 1959, the first Caribbean carnival took place in St Pancras Town Hall, this event was broadcasted by the BBC. The carnival was held at the same time as the largest and most famous Caribbean carnival in Trinidad. The souvenir brochure had a brief caption that read "A people's art is the genesis of Their freedom". [7]

Notting Hill carnival was originally a response to racial attacks in 1958. However it is very powerful and painful to see this event still taking place every year. It is a story about how a united community built, protected and promoted what we know today as the largest street party in western Europe, by using the Caribbean cultural heritage to confront the racist British political system at the time. [7]

Claudia Jones, the founder of the annual Caribbean carnival died in 1964, this event was large and well established by that time. It all started in Notting Hill and this is a place where this event returned few years later. There is another significant woman who took over the carnival's organisation after the death of Jones. Rhaune Laslett is the woman behind the present look and form of this annual celebration. Lasslett lived in Notting Hill when she approached the police about organising a carnival in early 1965, she had no idea about Claudia Jones and her previous carnivals. Although what she exactly had in mind was a more English celebration with various ethnic groups from the lower classes of the Notting Hill area (Caribbeans, Africans, Ukrainians, Portuguese, Spanish) to be a part of a seven day event that

would run in parallel with the August bank holiday parade. Lasslett's motivation was to prove that, there was a rich culture within immigrants, and other ethnic groups were not a waste of society. Moving this celebration from halls (St Pancras Town Hall, Seymour Hall and the Lyceum) to the streets brought a lot of changes, because the parade attracted big crowds, which was a threat to the authorities, especially the police, because they had no longer control over the streets. [7]

The Carnival gained increasing popularity, especially amongst the Caribbean community. Its attendance had increased enormously to the numbers of 10000 people. A Caribbean street celebration with free admission was really open to anyone, completely removing the boundaries between participants and spectators. When we think of its historical legacy of slavery, it is quite clear that it was just a matter of time before authorities attempted to influence, control or cancel this event. [7]

Problems on the larger scale were first reported in 1976, since the attendance increased to 150,000 people. There was a large police presence for the first time. In mid-1970, 40% of all black residents of the United Kingdom were born in Britain. Most of these people considered England as their home. The first generation, who attended the carnival in 1958, used this event as a response to racially motivated attacks at that time, but their descendants, the generation of the mid – 1970s did not attend the carnival because of racist attacks or reference to the previous generation, it was a unique opportunity to represent their roots but especially their homeland, which they considered Britain. [7]

This statement was under constant threat due to the growing National Front (a British far right racial nationalist, whites only political party) and Skinhead culture. However this claim was strengthened by the powerful role of music, which has had a great influence on British youth, through Reggae, Ska and Rock against racism, which was heavily influenced by black music. Culture has become the main battleground in terms of racial issues, there was not an event that had anything more to do with racism than the Nottinghill carnival at that time. It was a day when the British Caribbeans were in the majority and took over the streets. Carnival riots in 1976 started suddenly, the police were unprepared and unequipped, defending themselves only with lids and garbage bins, they suffered greatly during this incident. After this defeat the police were determined to not let a similar incident like this take place. During the carnival in 1977, most of policemen were anxious and seeking for revenge. [7]

From then onwards largely due to press, this cultural event became one big celebration filled with violence and racism. Years after carnival stories were accompanied by photographs of injured policemen at a hospital after being attacked. It was only a matter of time before many

people started to talk about banning the the carnival, as were the press and television. There were several proposals to move this event a mile away to the White City Stadium. One of the supporters of the carnival was Prince Charles, who claimed "It's so nice to see so many happy, dancing people with smiles on their faces." [7]

The Press referred to violence and stabbing at the carnival, as to a filthy, sleazy nightmare which became synonymous with death. Carnival critics are minorities today, Black British the founders of this celebration and authorities came to a common understanding that this this event is here to stay. In recent years, organizers and the police have registered up to two million in attendance. [7]



Img. 12 Nottinghill Carnival

3.3 EARLY PUNK

Despite its revolutionary mantra, most of the UK was blissfully unaware of punk in the sunny days of 1976. As the group Sex Pistols was at its beginnings, Elton John and Kiki Dee were the musical choice of the nation with long hair flair, which was a defining fashion statement. The alternative style in those days was to have your hair slightly longer in the back, to wear a denim jacket with patches all over it, to still wear flat jeans with little platform shoes and a denim jumper underneath your denim jacket. [8]

Although along the Kings Road (a legendary and well known street stretching through Chelsea and Fulham, both in west London) a braver, brighter and bolder scene had started to develop, a scene provided an already established fan base for the Pistols with a link to New York art life at the time. [8]

3.4 THE FACTORY

The early days of punk relate to Andy Warhol's Factory, a New York City studio, with three different locations between 1962 and 1984. Most of Warhol's paintings and screen prints were produced here by adult film performers, drag queens, drug addicts and other social misfits who became known as the Warhol Superstars. These art workers helped him with his paintings, were featured in his films and pretty much created the legendary atmosphere surrounding The Factory. [8]

3.5 THE SEX SHOP

Malcolm McLaren, the manager of Sex Pistols was trying to create a scene and get people to know each other, following the example of Warhol's superstars and their 15 minutes of fame. The famous SEX shop attracted all of London's low life, the same way as The Factory attracted New York's low class individuals; from prostitutes to thieves who were at the bottom of society looked upon as punk in it's original meaning. Marco Pirroni of Adam and The Ants used to hang out at the SEX shop because it was a great place to be, you could just sit there and see a little world, that seemed more exciting than the outside world. One of the most appealing elements of this store was the English model and actress Jordan, who worked closely with Vivienne Westwood and the SEX boutique in the Kings Road area. She could be also spotted regularly at Sex Pistols performances. Her fashion style made her a visible icon of London's punk-subculture, she is also credited for creating the London punk look which was the embodiment of rebellion. [8]



Img. 13 Sex

3.6 THE BROMLEY CONTINGENT

Alongside the iconic Jordan and the shop owner Vivienne Westwood a group of regular visitors had developed around the SEX shop, dubbed the Bromley contingent by a journalist Caroline Coon, this place was a haunted ground for many of the soon to be punk celebrities. Steve Severin of Banshee, Siouxsie Sioux, Sid Vicious were a part of the Bromley contingent, the label comes from Bromley a suburb of London where most of those individuals lived at the time. Each of these individuals had their own look in which one could glimpse elements of fetish and bondage. The kids who were frequent visitors became a weird family with the shop owners Malcolm McLaren and Vivienne Westwood playing the role of strange dysfunctional parents. [8]

The Bromley contingent followed the Pistols at night to the arcade backdrop of the London pub scene, they landed a residency at a venue that needed a new life. The 100 club at Oxford street, a former jazz club that would become a landmark amongst the UK Punk scene. Perhaps the biggest contribution of this club, would be hosting the historic Punk Festival in 1976 with iconic performances from Sex Pistols, Damned and Clash. Alongside the headliners, the Punk festival was a showcase for emerging talent.

3.7 MAJOR LABEL INTEREST

Caroline Coon chronicled the birth of this movement and the reactions would be astounding. The previously disinterested media were now paying attention and major record labels wanted a piece of the action. Richard Branson was the first person interested in signing Sex Pistols to

his record label Virgin, because his company at that time produced double albums. Sex Pistols eventually signed to the biggest label of the time in the UK EMI, which was home to the Beatles and Queen. It was a very exciting moment and an opportunity to make a big debut record. [8]

By looking at punk we can see three strands: personal distress, humorous and theatrical fragments as well as political references and links.

A group who became well known for their political references were the Clash. Members of the group London SS Tony James and Mick Jones formed this group with Paul Simonon, Nicky „Topper“ Headon and Joe Strummer. These individuals were not polished musicians, even the lead singer had a limited musical ability, but like John Lydon or Sid Vicious they knew how to use their voice to catch people's attention. Most people were sure that Clash were going to be one the defining punk bands, because they were the first who had the desire to change the society, make meaningful music and also be successful. Another thing that makes this group exceptional is that they were very open minded and willing to experiment musically. They could be seen caring boom box radios, scratching on their records and being largely influenced by reggae music, in other words they were fulfilling the requirement of the artist's responsibility to upgrade its audiences listening taste. They honoured their influences, the opposite of musicians such as Elvis Presley who gave almost no acknowledgement to the black artists with whom provided him with some of his greatest hits. The Clash worked with Mikey Dread and recorded with Lee Scratch Perry, one the most significant Jamaican producers of all time, so they had a commitment to change music, experiment and bring something that had never been done before. [8]

The Lead singer's (Joe Strummer) background caused controversy, because punk was a working class culture, but his father was a diplomat. Class issues were not the only contentious points with the Clash, it would be their label singing which would cause the most reaction. The most important thing that punk could have done at that point was to stay independent. They signed to CBS as the biggest rock band in the world at the time. [8]

The third most important group of early punk were the loud, fast, comic, theatrical and chaotic Damned. At the time they were not taken seriously because they did not fit in, which was a part of their strength but also their downfall, nevertheless they were very entertaining during live performances. Wearing vampire and sailor costumes, the group brought a new life to the punk scene. [8]

3.8 THE BILL GRUNDY SHOW

There was a period in which punk music went into the background and it was more focused on making newspaper headlines than hits. It was around this time that the Sex Pistols went on The Bill Grundy night talk show, the host challenged the band to be outrageous on television, they accepted the challenge. It was the first time in the British television history that viewers had heard profanity during a talk show (members of Sex Pistols had used words like shit and fuck during the interview, as they were asked to be outrageous by the show host. The group's manager Malcolm McLaren was angry at the group after the incident, until he saw the newspapers the next morning with The Sex Pistols on every cover and realized that it was a great marketing strategy. It turned the Pistols into an overnight sensation, a lot of people could not believe how much attention they got „just“ for swearing on TV. [8]

3.9 ALL EYES ON PUNK

All of a sudden an underground thrill became the national discourse, it was the end of the Sex Pistols as a group, but at a same time it was very exciting because they became the bad boys of their generation. Punk became frequent in the public eye through the press, which increased its visibility, but sensationalized media coverage made punk public enemy number one. [8]

The unfortunate side effects surrounded the Anarchy Tour, which was built around the release of the album Anarchy in UK. Many of the tour's venues refused to tolerate the group and banned their concerts. The Pistols would play just 3 out of 23 shows, their label EMI decided to drop them after only 90 days, because they were attracting the wrong kind of attention. Issues regarding the group went all the way to the government offices, which was a remarkable thing for a pop group; Anarchy in UK was originally a theatrical statement, but authorities took it as real, with an identical reaction. [8]

The album was withdrawn from shops a day after its release, which made it an instant collectors item. Ongoing troubles culminated with the release of 'God Save The Queen', which was banned from commercial radio stations and by the BBC, which in some way proved The Sex Pistols' point that Britain was not a free country. [8]

4 DIY

This subculture took its liberating sloganeering to the public by mobilizing a mass movement under a single message. One of the greatest messages that came out of the punk movement and that has endured, was the amazing success of DIY (do it yourself). This encouraged people to form their own bands, make their own clothes, print their own t-shirts, have an individual attitude, and take control of themselves. Punk was a way of self enfranchizing, it empowered

people to be active participants instead of being passive consumers. Suddenly it was not impossible to form a band or a record label, which formed a philosophy of actions rather than ideas, as punk was all about getting things done. This movement had also broken fan-worshiper status towards major acts, with more people wanting to participate in the process, many formed their own groups and bands. [8]

4.1 SNIFFIN GLUE

Determined to be a part of the rapidly growing Punk movement, Mark Perry, a young fan from Dartford realised there was a gap in the market as there was not a single publication dedicated to the subculture at the time. Sniffin' Glue was the very first alternative publication / fanzine completely dedicated to punk. Mark brought the first 200 copies of his fanzine to Rock On records, the label bought all of the copies, they contacted him a week later, requesting another 200 copies, which instantly turned him from being a fan to an independent fanzine publisher. This publication was very important because it set up the punk fanzine template with an A4 format and scrappy lettering, something which Perry created. During the first couple of months, when Mark was working on Sniffin' Glue, he was not aware of any other fanzines at all, but then he realized that his paper was an inspiration for other young graphic designers. The good thing about this type of magazine was that you could voice your opinion without any barriers, there was no limit, which was really important at the time. Perry only published twelve issues, which had an incredible impact on the British press, because almost every magazine at that time turned into a punk paper. [8]

4.2 FASHION

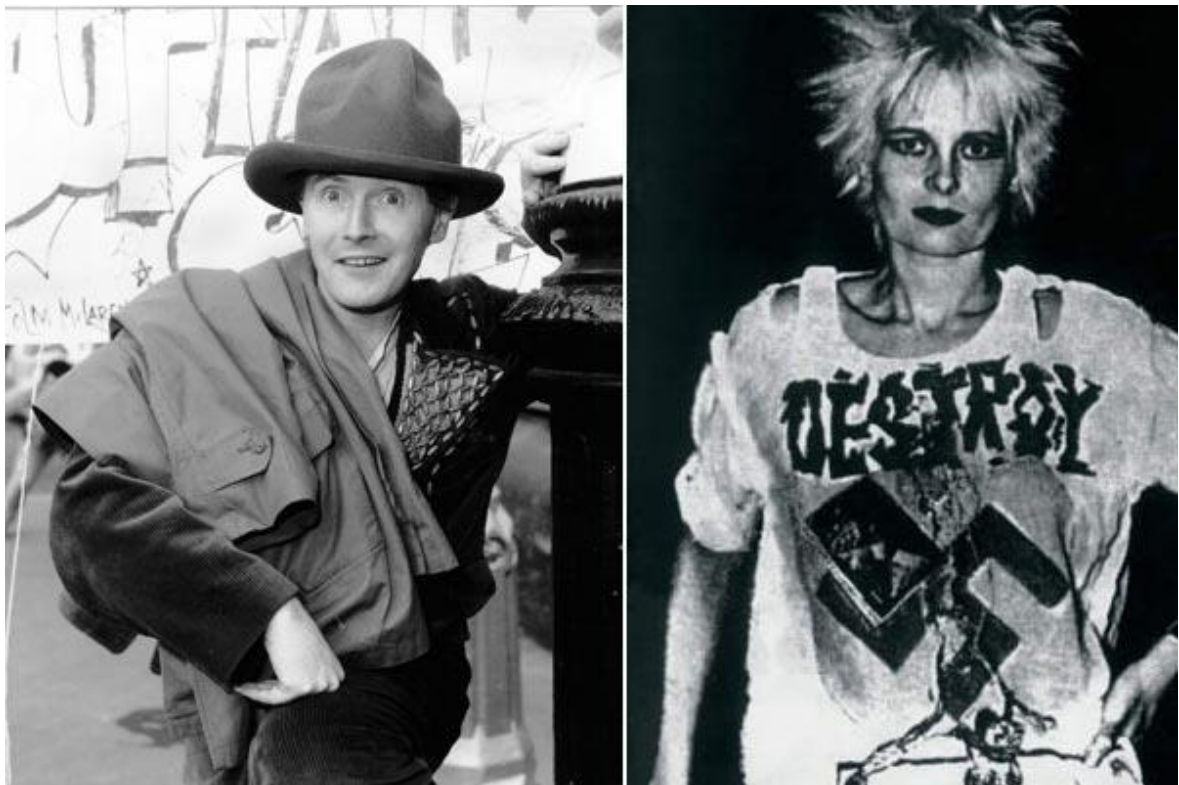
Besides the visual side, clothing was another way to make a statement. The style was all about being dressed down in some way, you could do anything and make your own clothes. Cut up clothes with safety pins and chains. Nazi symbols were a popular motif for clothes at the time. The adoption of Nazi iconography by British punks had not only ironic signification, but by wearing them and referring to them in their songs, they wanted to point out that the British government had begun to embrace the Right-wing ideologies of Germany during World War II. It was a very creative era with people printing their own t-shirts and dresses. One of the reasons why punk fans were making their own clothes was also because there were no shops providing these items for a reasonable price. If you wanted to get a t-shirt or other items at SEX shop, you had to be prepared to pay up to £70, which many of the fans couldn't afford.

Punk has become not only a music, but also a fashion and visual subculture that will never go away. All aspects of DIY can be spotted today in expensive fashion boutiques, galleries and design publications. This is the long lasting effect of a subculture that arose as a revolutionary genre that allowed a generation of young people to freely and creatively express themselves. [8]

5 VIVIENNE WESTWOOD

5.1 EARLY LIFE

Born on 8 April 1941, Vivienne Westwood is a British businesswoman and fashion designer, who is largely known for taking the punk fashion to the mainstream world. No fashion designer is considered more countercultural and revolutionary than she is. Her love for clothes stems from her childhood when she would imagine dresses she had never had. As a teenager her parents wouldn't give her much spending money, so she would make her own clothes, tailored suits and spend money on shoes and fabric. She moved to London at the age of 17, where she studied fashion at Harrow School of Art at the University of Westminster. She left school after one semester, to study at a teacher training college, which helped her to become a primary school teacher. Westwood married Derek Westwood in 1962, but their marriage would last only 3 years. [9]



Img. 14 Malcolm Maclaren & Vivienne Westwood

5.2 1970's & PUNK

Besides making garments for herself, she was making clothes for her boyfriend at the time Malcolm McLaren's fashion boutique in the Kings Road, which was first called Let It Rock, later known as SEX, then Seditious and finally Worlds End with its iconic backwards clockwatch. Together they managed to combine clothing with punk music of the 70s, dominated by the Sex Pistols, who were managed by McLaren himself. They sold designs that shocked traditional sensibilities with destructive clothing which became signifying for the countercultural revolution capturing the angry energy of the 70s. Westwood was inspired by the outrageous side of punk, her designs caught the attention of the public thanks to the Pistols who were wearing them. Her clothes were inspired by fetishists, prostitutes and bondage gear, and included safety pins, chains, razors, blades, metal dog collars for jewellery with different types of make-up and hair styles. [9]

Punks were trying to attack the establishment, which is impossible without ideas. It was a heroic attempt, which in the end became a marketing platform to sell music, clothing, and other items. Vivienne had also invented and created the Anarchy symbol which became popular in punk circles, the symbol replaced the swastika and other symbols of Nazi Germany, which were also very common in this subculture at that time. [9]

5.3 PRESENT

Today, Westwood owns totally six shops across the globe (one in Milan, one in Leeds and four in London) with showrooms in Milan, Los Angeles, Paris and Honolulu, she has been commissioned to design dresses for Princess Eugenie and Camilla, Dukes of Cornwall. One of her creations were also featured in the 2008 film adaptation of the television series Sex and the City. Westwood has also been a political activist for several years, and does not read newspapers or watch television. Westwood has won significant awards for her work; including being awarded with the Order of British Empire in 1992, which she collected from Queen Elizabeth II at Buckingham Palace, she has twice earned the British Designer of The Year award, and advanced from Order of British Empire to DBE in the 2006 New Year's Honour's List for services to fashion. [9]

6 USA

6.1 AMERICA IN 1960s

The 1960s of the last century unconditionally belong to the characteristic decades in modern history. We remember this time as a new era, a time for a change, hope and rebellion against

post-war atmosphere and customs, which was suddenly transformed into cultural icons like The Beatles, Hippies, sexual revolution and miniskirts. America was waiting for a change in the heyday of popular culture, which can be perceived in two ways: post colonialism and the Cold War.

European empires collapsed after World War II, Ghana had achieved independence in 1957, followed by a wave of events that led to independence in more than a hundred countries of the African continent in the early 1960s. It was one of the most profound changes in the political system that the world has ever known. Philosophical movements such as pan-Africanism and pan-Arabism aroused an awareness of a common heritage in people, as well as a common history of colonial oppression.

Human Rights movements united people from different parts of the world for a common cause, from a continent to another expanded painful struggles for rights and freedom which defines this era as the first time of a deep change in modern society.

There was the Cold War at the same time, the longest conflict of the 20th Century, which could have affected all of humanity. The United States and the Soviet Union fought for power, control and influence over the newly independent nations in the ideological conflict between capitalism and communism. Neocolonialism largely due to the United States and Europe, destabilized new governments and established economic dependence of many countries in Africa, Asia, Central and South America.



Img. 15 America in 1960s

The Vietnam War has become almost a symbol of America's largest neo-colonial arrogance. The entire western world pushed a number of questionable dictators in an attempt to stop the spread of communism, however totalitarian rulers in the Soviet Union and China consolidated their power over global zones and different nations.

6.2 THE HIPPIE MOVEMENT

For a complete understanding of the hippie movement we must go to the USA in the early 1960s where we can map its origins. American media were focused on trivial matters such as bad breath and body odour. This was the biggest problem, if you were watching TV during prime time in the early 1960s. It seemed as if nobody was interested in poverty or racial oppression. [10]

Hippie or Hippy was originally a youth movement, which flourished in the USA during the mid-1960s and later spread throughout the whole world. The word comes from the term hipster, which was used to describe Beatniks (an underground anti norm youth gathering in New York at the time), who had moved to the Greenwich Village area of New York City and parts of San Francisco. We can find the origins of the word hip, as part of the slang used primarily African Americans in 1940s, which had meant sophisticated, contemporary or trendy. Beats had later adopted the term hip, early Hippies had inherited their language and countercultural values. [10]

Hippies gradually created their own community in which they focused on joint activities. Regular activities of the subculture was listening to music (psychedelic rock), Participating in group sex (which was very popular thanks to the sexual revolution in the form of contraceptive pill) and consumption of drugs such as marijuana, LSD and mushrooms with psychedelic effects, which expanded states of consciousness and perception of reality. [10]



Img. 16 Hippie

This movement rose to fame through the Human Be-In event in January of 1967 (an event which preceded the Summer of Love, which introduced the term psychedelic and made the borough of San Francisco, Haight-Ashbury a symbol of American counterculture) in Golden Gate Park in San Francisco. However, the movement reached the peak of its fame during the Summer of Love. It was an event that took place in the summer of 1967, when more than 100,000 people gathered in the Haight-Ashbury neighborhood of San Francisco. Even though at that time Hippies gathered at other places around the world (New York, Canada, Europe) San Francisco remained the epicenter of the Hippie revolution. The city became a center for drugs, music, politics, art, sexual freedom and life without any social inhibitions. Many ordinary people had doubts and started asking questions about this group of people. [10]

Another milestone in the history of Hippies can be attributed to the Woodstock Music & Art Affair (commonly known as The Woodstock Festival), it was a three-day music festival, held in August 1969 in the small town of Woodstock, New York. There were 32 music acts and the festival is estimated to have attracted 500,000 people. This event is considered a milestone in the history of popular music. [10]

Values, beliefs and outlooks of this movement have had a tremendous influence on modern culture. Their influence can still be found in films, television, popular music, literature and art. Many aspects of the hippies have been acquired by the mainstream society. Their legacy can be seen in contemporary culture, including healthy nutrition (health food), music festivals, sexual freedom. [10]

Hippies also called Flower People were an eclectic group. Many were against the government of the United States and the laws of the time which oppressed minorities, they supported human rights movements, refused consumerist values and were overall against the war in Vietnam. However there were some Hippies who showed no interest in politics, and preferred to devoting their time experimenting with sex, drugs and music. [10]

6.3 PSYCHEDELIC VISUAL CULTURE

This term applies to a visual culture that dominated the hippie movement in the mid-1960s. It was a new visual style (especially in poster art) that violated traditional principles of graphic design. Poster designers experimented with colours, fonts, drawings and photographs. Artists designed concert posters, which were often very difficult to read with a very unpleasant colour scheme in a special composition. Designers at the time were mostly inspired by the Art Nouveau posters and letters, which they redesigned or modified. The main inspiration behind art was music and drugs, which were very frequent and popular at the time. [10]

6.4 BONNIE MACLEAN

One of the most important artists of this period is the artist who managed to excel in the industry dominated by men. Bonnie Maclean was born in 1939 Philadelphia, she moved to New York when she was just 21 years old. She had landed a job at Pratt Institute, where she also attended courses in figurative drawing. In 1964, Maclean moved to San Francisco, where she met and later married Bill Graham, who was at that time the biggest promoter of rock concerts in America. [10]

After marrying Bill Graham Maclean was producing all of the promotional artwork for Rock events organized by her husband. Her personal style had gradually changed to a variation of medieval topics accompanied by pointed arches with rose windows. However, she got the most attention thanks to faces of young women with a dazed expression which suggested the detachment between traditional religion and spirituality of 1960s.

Between 1967-1969 she had created a series of promotional materials, posters and which depicted Native Americans and other racial groups of cultural diversity. [10]



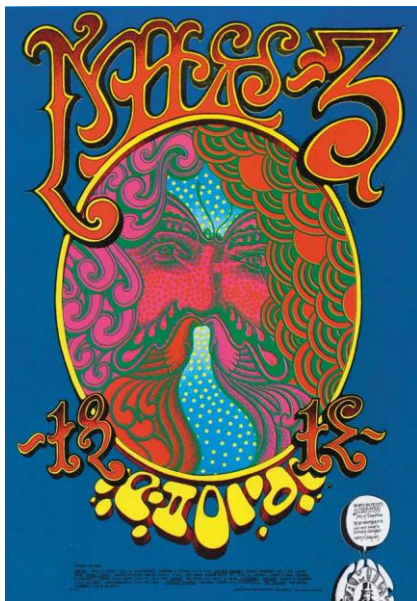
Img. 17 Bonnie Maclean

6.5 VICTOR MOSCOSO

There is one artist who excelled among all the artists of the time, introduced psychedelic posters, advertisements to rock events and so-called underground comics in San Francisco during the 1960s and 1970s. [10]

Victor Moscoso was born in Oleiros Spain in 1936, he was the first creator of rock posters in 1960s who had academic training in his field. After studying at different universities such as Cooper Union and Yale University he moved to San Francisco in 1959 where he studied art at the San Francisco Art Institute, where he later became a teacher. Josef Albers one of his greatest influences, which led him to using bright and vibrant colors, he is also a pioneer in the use of collage for rock posters. [10]

Many of his posters for events (Family Dog concerts and Neon Rose) during the Summer of Love in 1967 won him international attention. Victor Moscoso gained some more attention, while working on underground comics as one of the artists of the Zap Comix magazine. Moscoso continues to create comics and posters, he has also designed album covers for various artists including Jerry Garcia, Herbie Hancock, and David Grisman, T-shirts designs, outdoor advertisements and award-winning animated commercials. [10]



Img. 18 Victor Moscoso

6.6 UNDERGROUND COMICS

The concept Underground Comics describes an art form that originated during the 1960s in America. This new form of publication reflected the revolutionary and rebellious attitude of countercultural movements (the idea of free love, sex, drugs and rock n roll, civil rights movement and other social issues). [10]

The man who popularized this new medium and unleashed a wave of Underground comics was Robert Crumb with his journal Zap Comix # 1. This magazine published its first issue in February 1968, which had made publications of this kind more frequent. These prints were so popular at the time, that they were selling faster than they could be produced. Underground Comics remained popular only few years.

The end of this era came during 1973, when the production and interest of these comics decreased. Counterculture, which had contributed to the fame of this media, started to change. The rebellious generation started to age, the Vietnam War was coming to its end and there were increasingly new titles on the market.



Img. 19 Underground comics

The production of Underground comics continued in 1970 years, but the popularity it had reached at the end of the 1960s and early 1970s was over. However, this medium is still considered as an art form, from which came 'newave comics' and the so-called 'alternative comics'.

6.7 IN CONVERSATION WITH

Adenrele Sonariwo, Gabrielle Smith, Kamilah Benjamin, Imran Ciseay, Giovanna Mae, Atila Elci, Frankly Benjamin.

First off, I would like to thank you all very much for making time for these questions.

I really appreciate it. Could you please introduce yourselves and share some thoughts on the idea of free love, sexual freedom and drug use during the 1960s? Does it have any influence or impact on today's generation?

I'm Adenrele. Currently run an arts school in Lagos Nigeria called the Modern Day School of Arts.

The psychedelic and hippie beatnik movement of the swinging 60s had and still has an influence of African Urban culture that has greatly been influenced in recent times by MTV aesthetics. It is not uncommon these days in Lagos to find body piercing, tattooing and sexual expression being freely displayed which arguably feeds off the western hippie movement of the 1960s

Gabrielle Smith, Graphic Designer.

I think it does but perhaps now it's not so free but a thing young people do to fit in or mask how they feel. There seems to be a higher level of peer pressure involved as opposed to free thinking.

My name is Kamilah Benjamin, Graphic Designer based in New York.

I think the 1960s were a completely different time than the 2000s. I think when we talk about sexual freedom, there weren't as many known diseases and risks involved, so it was easier for people to just "let loose". Nowadays if you merely touch someone and you're at risk. So to the point of comparing the 60s to today, it's hard, people were just different. You don't really hear stories of people going too far off the edge back then. I feel like perhaps people still had a pretty stable moral compass, where as today, anything and everything is possible and at one's fingertips, so people generally have no limit. If we replicated the drug intake lifestyles many had in the 60s today, I think people would just die from overdose left and right. I think today's generation of people are far more advanced, but far less morally sound.

Hi My name is Imran Ciseay and I'm a 20 year old freelance director/photographer

I don't really know about the goings on in the 1960s however what I have noticed is that the media popularise the drugs which impacts on people of my generation for example everybody

is rapping about "Molly" also known as MDMA, which makes the listeners want to try the drug and experiment with it to seem cool just because people rap about it.

I am ILLA, 17 year old producer based in London & New York. I am part of the group THEBLKHANDS along with 2 other rappers, Cazzie Jetson & Dominic Serendip

Back in the days, especially in the UK. The Beatles had a huge impact on the drug movement especially with LSD and such. Now-a-days it's just Wiz Khalifa promoting smoking

marijuana and young teenagers thinking that its cool to smoke weed because Wiz Khalifa raps about it. Difference is that in the 1960s they used drugs to make there music greater but now-a-days they use it to promote it to teenagers.

My name is Frankly Benjamin, Founder of GRTRGD

I think it was a reaction to a societal ideology based on certain values created in America. People have to understand that America was established to maintain a certain ORDER of things, never really to be as it was when the Hippy movement broke out. With that being said you have to realize all that was going on, you had RACISM, WAR CAMPAIGNS, SOCIAL CLIMATE CHANGES... I mean a whole lot was going on.

I think the sad part about it all is that people are not truly aware of their influences, and if those things that are done are not done for the benefit of others we will lose control of the motives behind those actions/reactions and they'll be taken out of hand. America is a great place to see this... because now, those things that were done THEN are amplified 200 times NOW. I mean drug culture is a norm, sexual ambiguity is now a PC subject in terms of morals, the world is really messed up right now, and I think instead of admitting that we've gone too far we try to make what we do, and even the things that we can't accept OKAY. And thats problematic to me. It leaves no real solutions, just justified actions for peoples preferences no matter how extreme or off kilter they may be.

So yeah, I just look at the majority of people from those times, and where they are now, unerstandig that history repeats itself and I try to navigate myself away from that, but I truly see those who were then being the future, nad those who embrace those sentiments NOW beocoming like those in times past y'know?

7 THE PRESENT

7.1 PUSSY RIOT

The Russian controversial punk band Pussy Riot has aroused a great interest from international media over the last year. This group was founded in the fall of 2011, members are journalism student Marija Aljochinova, a student of philosophy at Lomonosov University Nadezda Tolokonnikovova and graduate from school of Photography and Multimedia in Moscow Jekaterina Samucevicova. [11]



Img. 20 Pussy Riot

As the name suggests, this group is very rebellious and controversial. Pussy Riot has not released a studio album or songs since their beginning. However, they became popular by organizing unannounced outrageous performances. These performances take place in unusual places and random locations such as subway stations or prestigious venues, primarily attended by the Russian upper class. Pussy Riot also provoke by frequently using profanity in their songs. [11]

This group is fighting against various forms of discrimination in Russia, they openly support movements for equality of gays and lesbians. Although the main point of their criticism is the Russian President Vladimir Putin, whom they blame for discrimination against sexual minorities and narrow affiliation with the Russian Patriarch Kiril. Members of the group have pseudonyms while performing with faces covered with colored hoods. Regardless of the weather they perform in light clothing. [11]

7.2 THE PUNK PRAYER

Pussy Riot shook Kremlin (Presidential palace of the Russian Federation) when they performed the song 'Putin get out!' (also called 'The Punk prayer') at the Cathedral of Christ the Savior in Moscow. This song criticizes the Russian President Vladimir Putin and his political system, the Russian Patriarch Kiril and other senior officials of the Orthodox Church. A performances of the same song was also held in Bogojavlenském temple in Moscow, but it did not arouse such much indignation as the performance at the Cathedral of Christ the Saviour. [11]

7.3 TRIAL

Vladimir Putin publicly apologized to all Russians and Orthodox churches after this shocking events. This was the beginning of the trial with members of Pussy Riot; all three members of the group were gradually arrested in March 2012. Media around the world dealt with the arrest of members of Pussy Riot, many of their supporters and opponents protested outside the court-house where hearing took place. Members of the group were found guilty of disorderly conduct and practicing heresy in the Orthodox Church. All three members of the group were were sentenced to a two-year imprisonment. Many musicians and celebrities reacted to this event, Madonna, Paul McCartney; Red Hot Chilli Peppers supported Pussy Riot in interviews.

[11]

7.4 CONTROVERSY

As previously mentioned, this group supports movements fighting against the current Russian political system. Nadezda Tolokonnikova married to a member the group Voina (Russian radical art group organizing provocative and politically targeted performances) participated in a public protest against the election of the previous Russian President Medvedev. Five married couples were having sex in the Museum of biology in Moscow, during which Nadezda Tolokonnikova was in an advanced state of pregnancy. [11]

7.5 ODD FUTURE WOLF GANG KILL THEM ALL

The collective under the name Odd Future has heavily influenced the Hip-Hop subculture and genre over the last few years, it has also changed perceptions of certain stereotypes that this genre and subculture often point out.

7.6 EARLY DAYS

Odd Future is a collective of musicians, photographers, skateboarders and other art-based individuals. Titled Odd Future Wolf Gang Kill Them All, often also abbreviated of, OFWGKTA or simply Odd Future this group was founded around 2006 in Los Angeles, California.

Tyler The Creator the groups leading member, founded Odd Future between 2006-2007 with original members Jasper, Left Brain, Hodge Beats, Matt Martians, and Casey Veggies. All of these members appeared on the group's first joint mixtape.

New members had joined the group from 2009-2010, among which were for instance, the Grammy Award winner Frank Ocean, Earl Sweatshirt, Taco, Syd tha Kyd, Mike G, Domo Genesis.

Odd Future came to the awareness of a wider audience after Tyler The Creator and Hodgy Beats made their first television appearance while performing songs 'Sandwiches' and 'Yonkers' on Late Night with Jimmy Fallon with the support of the Roots band.

7.7 TYLER THE CREATOR

As previously mentioned the most prominent character of this group is Tyler The Creator, who produces the majority of the groups music, directs music videos, designs album covers, and also clothing and promotional items for the group.

Tyler released his debut album Bastard in late 2009, the entire album is accompanied by Tyler's alter egos Dr TC and Sam. The mentioned doctor has the role of a therapist who has sessions with Tyler throughout the record. In the beginning of the album Bastard, Dr TC

announces that he will have a series of three sessions with Tyler, of which later implies the role of this fictional character in other Tyler's albums *Goblin* and the latest *Wolf*.

There are several reasons why Tyler's group *Odd Future* has been accepted by the younger generation. In their work very often they point out stereotypes in hip-hop culture. Most members of the group are avid skateboarders, an activity which did not have a place in hip-hop several years ago. Very often they lampoon clichés that constantly appear in hip-hop music videos (exaggerated jewelry, guns, semi-naked women, cars and overall celebration of materialism).



Img. 21 Odd Future

At the beginning of their career, Tyler and his collective *Odd Future* were heavily criticized for the very descriptive narration of rape in their songs, they were also criticized for frequent references to the devil and satanic symbolism (eg. cross turned upside down, 666, cut out or blacked out eyes) which appeared in songs, music videos and other visual materials of the group, some critics have also accused Tyler for his frequent usage of the word 'faggot' or 'fag' which many consider homophobic and offensive.

7.8 VISUAL LANGUAGE

Album covers, posters and other promotional materials of *Odd Future* are nowadays quite rare. If you carefully inspect their concert posters and album covers, you can find certain similarities with the works of John Hartfeld and certain Dadaists.

In other words, these posters were created using collage, montage, drawing or other creative methods and technics. You can also see a kind of simple visual language that is later repeated in other promotional materials of the group.



Img. 22 Late Night With Jimmy Fallon

7.9 SUB-GROUPS

There are different subgroups in Odd Future, which are composed of members of the group such as MellowHype (Hodgy Beats, Left Brain), The Internet (Syd tha Kid, Matt Martians), Mellow High (Left Brain, Hodgy Beats, Domo Genesis), Earl Wolf (Earl Sweatshirt, Tyler The Creator), Sweaty Martians (Earl Sweatshirt, Matt Martians).

8 IN CONVERSATION WITH

Gabrielle Smith, Kamilah Benjamin, Imran Ciseay, Giovanna Mae, Atilla Elci, Frankly Benjamin.

Please tell me about Odd Future, what is the real purpose of their provocativeness in their music and videos, why are they so popular amongst young people?

Gabrielle Smith

I'm not a fan of the group but I find them interesting. There's always been a sense of rebellion and going against the status quo within youth culture, it's part of growing up. Odd Future embodies this rebellion which is why I think so many people gravitate towards them.

Kamilah Benjamin

Interestingly enough, my very good friend Matthew Martin is in that group. Well, more so the "The Internetz" is his group, affiliated with Odd Future. But when they first came out, I was terrified of them. To me, it was a direct reflection of the youth of today and it was scary and sad to see that they projected such anger and hate and darkness. And it led me to believe that this is how a lot, i mean a lot of young people feel. Its great because Matt isn't really one of those guys and whenever we are able to catch up again, he tells me stories of how he always stayed low-key because he wasn't into the whole upside cross thing and satan references. I mean, we just weren't raised like that. But at the end of the day, nobody can discount that every last one of those kids in Odd Future is talented as hell! I mean, Tyler plays the keys and he is actually pretty musically talented. They all have bars. I don't listen to them, like ever, but from the snippets I've heard, they can carry their own weight, for sure.

I think I kind of touched on this in the last answer, but I again, I believe that they are portraying the general attitude of the majority of young people. I truly believe that young people feel EXACTLY how the kids in Odd Future feel.

Imran Ciseay

They are awesome. One of my favourite music collectives., I like Tyler The Creator, because of his creativity and he's an amazing director.

They give people that shock value that we weren't used to seeing which makes them different and because they were young when they first dropped the Yonkers video alot of people could relate.

Giovanna Mae

They're not mainstream, I love Odd Future they are a bunch of crazy ass, talented, skateboarders, singers, producers etc definitely not your normal rap group or collective but that's what made them stand out. That's what drew us all in, I mean the music industry has changed so much it's unbelievable.

As I said before they came across as different they didn't try and fit in with the rest of the artists that were already out there, they just kept being themselves yeah they're a little crazy and say stuff that upset the older generation but that's what makes them Odd Future. The older generation just don't get it.

Atila Elci

They were a popular hiphop movement and group back in 2011. As of today, they are quite irrelevant. Not as much people pay attention to them now then they use to back in 2011. I find them quite immature and I'm not into that kind of stuff but that 's just my opinion.

Beacause it is different. It's different from them videos with sexual and drug references, instead it's them doing weird stuff that nobody can come up with. (See Rella video). People

love to see their music videos because it 's usually funny and different.

Frankly Benjamin.

Man, O.F. is a rap group that hit heavy with their controversial music, image, and attitude. I never really knew about them till the Yonkers video, then I did my research and found out about their following. I never really like them, or their music for that matter, but I was fascinated by their following and the attention they got themselves when they came out.

I think young people are so far removed from reality that they react in certain ways. You have generations that were brought up in times where they had to mature much quicker due to the society they lived in... for example youths in the early 20th century worked from a young age and had to help their families, their attitudes were shaped by that society and the social climate of that day. The same things we have now socially were around even then, probably not as openly, but they were there... DRUGS, SEXUALIZATION, RACISM, all of that. But the youth today seem more interested in believing that time is theirs and before you know it, BAM they've repeated the past without knowing it.

In the way that they care less about certain things that people have already deemed dangerous, or old fashioned, such as religion, certain social concerns, drug usage, etc... they appeal to that sense of shock that we spoke about earlier, but it's not genuine, because it's all entertainment. And I guess that's what makes it genius. If that's possible?

II. PROJECT

9.1 POSTERS

My posters display figures from the past and present who worked and created differently, which makes them countercultural individuals in some way. I chose musicians, painters, fashion designers, and other creatives. These drawings were hand drawn with a pencil on paper, after scanning I transferred my drawings to halftone grid, which greatly facilitated their transfer on large format. As far as the actual prints go, I decided to print these posters on paper with low weight, it is a reference to punk concert posters with a very low budget. Since the the topic of my thesis is counterculture and punk, it was quite logical to create posters that will not be traditional in a way. I decided to turn the displayed person upside down to emphasize the topic counterculture. Another reason which I have decided to create these posters in a following way, is because it is quite disturbing to look at an image turned upside down, because the human eye is not able to read the image correctly. You can also spot countercultural symbols relating to the depicted person on the poster.



**COUNTER
CULTURE**

&

PUNK

HISTORICAL LINKS & INFLUENCE
ON POPULAR CULTURE

PROJECT BY BERJO



VIVIENNE WESTWOOD

Img. 23 Vivienne Westwood



**COUNTER
CULTURE**

&

PUNK

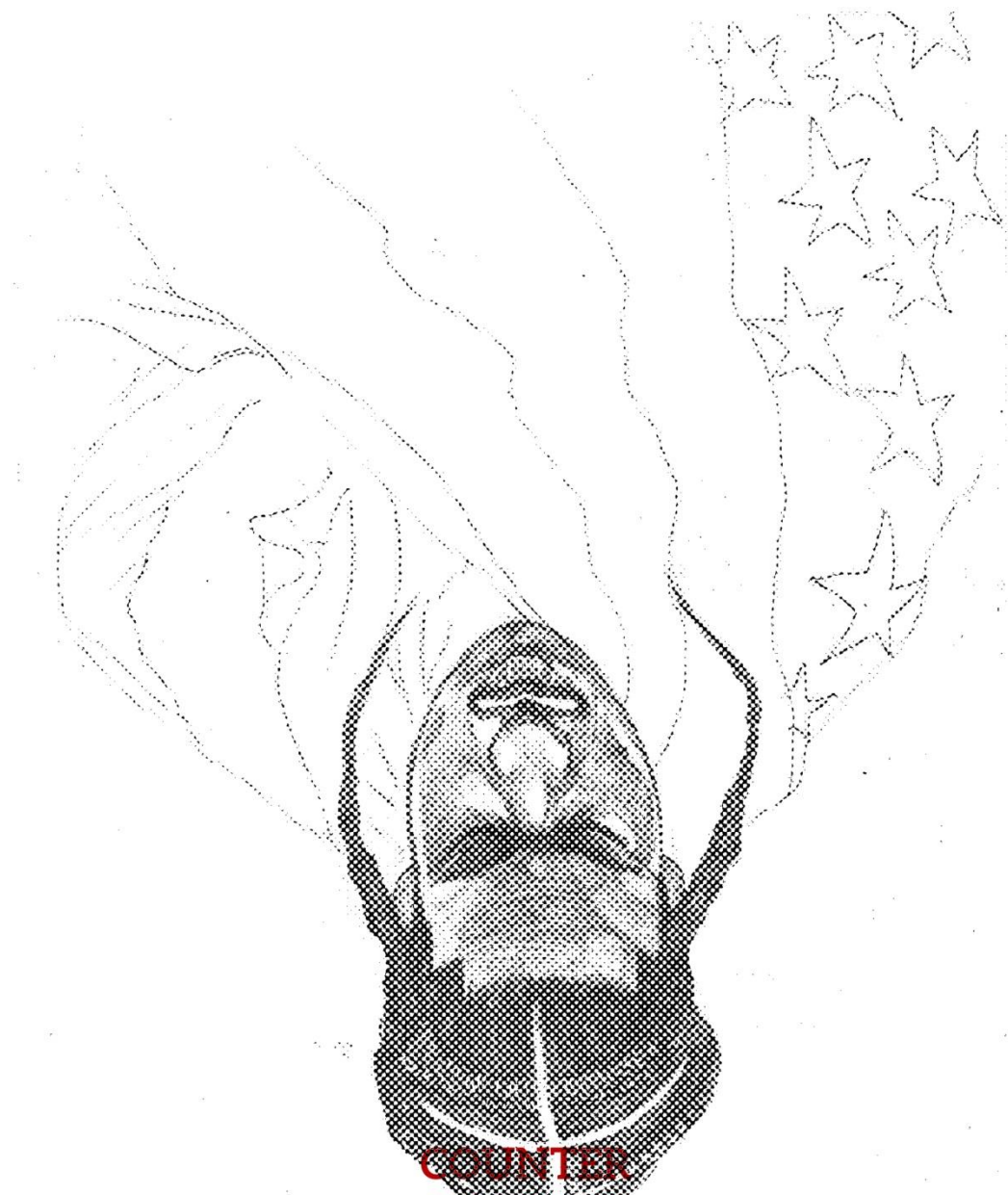
HISTORICAL LINKS & INFLUENCE
ON POPULAR CULTURE

PROJECT BY BERJO



YOKO ONO

Img. 24 Yoko Ono



**COUNTER
CULTURE**

&

PUNK

HISTORICAL LINKS & INFLUENCE
ON POPULAR CULTURE

PROJECT BY BERJO



A\$AP ROCKY

Img. 25 A\$AP Rocky



Img. 26 Tyler The Creator

9.2 T-SHIRTS

I have also decided to also put the poster designs onto T-shirts, because they are an item of clothing that has always been connected to counterculture. These T-Shirts can serve as a fashion object as well as to promote my project, because they carry an important message, to which different generations can relate to.



Img. 27 T-Shirt

9.3 BUTTON BADGES

Button badges feature some countercultural symbols and names of figures I have illustrated for my posters. This can serve as fashion accessory, as seen on Punks, Hipsters and other individuals. All drawings displayed on badges were hand drawn, scanned and edited in Adobe Photoshop and Illustrator.



Img. 28 Button badges

CONCLUSION

Work on this project has offered me a new view on the counterculture and other genres, cultures or opinions I disagree with for different reasons. As I mentioned in the introduction to this work, it was very challenging for me to accept this theme, as it is something what I have avoided my whole life and never wanted to deal with.

People have always complained about individuals who are not consistent with the values of mainstream society. I think that is very important to first study and find out informations about what we do not like, before we criticize anything, whether it is music, culture or anything else. In order to understand the counterculture properly we need to overcome the fear of the unknown and forget about all negativities which repel us from it.

The majority of this project was created in London, where I have been living the last year. This multicultural city allowed me to meet new personalities in music, photography, fashion, design and film. Theme I dealt allowed me to overcome my fears and creatively venture into areas where I would not dare to go recently. I was very positively influenced by working on the Well Made magazine, which in sparked the interest on this topic, another publication that influenced me was Accent magazine, which deals with personalities not living in compliance with mainstream society. The launch party of the pilot was a great event, I had the opportunity to speak with the founder of the magazine Lydia Garnett.

Although time has significantly changed since the days of ancient Greece, medieval, 1960s and 1970s, however counterculture still has the same effect on mainstream society. People are daily shocked and indignant by statements or opinions of certain individuals who are not in harmony with them. Although you can very clearly see today the counterculture, completely penetrating into mainstream society. Many musical genres today go hand in hand with countercultural beliefs and values, which break norms, rules and completely blur the line between what is acceptable and what is not.

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