

**BLACK MASK & UP AGAINST  
THE WALL MOTHERFUCKER**



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WAR ST.**

**THE INCOMPLETE WORKS OF RON HAHNE,  
BEN MOREA, AND THE BLACK MASK GROUP**

# Black Mask Up Against The Wall

**Nadja Millner-Larsen**



## **Black Mask Up Against The Wall:**

**Black Mask & Up Against the Wall Motherfucker** Ron Hahne, Ben Morea, 1993      **Up Against the Real Nadj** Millner-Larsen, 2023-03-07 A history of 1960s activist art group Black Mask With Up Against the Real Nadj Millner Larsen offers the first comprehensive study of the group Black Mask and its acrimonious relationship to the New York art world of the 1960s Cited as pioneers of now common protest aesthetics the group s members employed incendiary modes of direct action against racism colonialism and the museum system They shut down the Museum of Modern Art fired blanks during a poetry reading stormed the Pentagon in an antiwar protest sprayed cow s blood at the secretary of state and dumped garbage into the fountain at Lincoln Center Black Mask published a Dadaist broadside until 1968 when it changed its name to Up Against the Wall Motherfucker after line in a poem by Amiri Baraka and came to classify itself as a street gang with analysis American activist Abbie Hoffman described the group as the middle class nightmare an anti media phenomenon simply because their name could not be printed Up Against the Real examines how and why the group ultimately rejected art in favor of what its members deemed real political action Exploring this notorious example of cultural activism that rose from the ruins of the avant garde Millner Larsen makes a critical intervention in our understanding of political art      **Up Against the Wall Motherf\*\*er** Osha Neumann, 2011-01-04 They called themselves the Motherfuckers others called them a street gang with an analysis Osha Neumann s thoughtful funny and honest account of his part in 60s counterculture is also an unflinching look at what all that rebellion of the past means today The fast moving story follows the establishment of the Motherfuckers who influenced the Yippies and members of SDS makes vivid the art music and politics of the era and reveals the colorful often deeply strange personalities that gave the movement its momentum Abbie Hoffman said the Motherfuckers were the middle class nightmare an antimedia media phenomenon simply because their name could not be printed In the few years of its existence the group forced its way into the Pentagon during a war protest helped occupy one of the buildings in the Columbia University takeover and cut the fences at Woodstock to allow thousands in for free among many other feats of radical derring do Progressing from a fractured family of intellectuals to rebellion in the streets of New York and on to communes in California Newmann shows us a view of a life led in rebellion anger and eventually a tentative peace      **Tear Down the Walls** Patrick Burke, 2021-05-10 From the earliest days of rock and roll white artists regularly achieved fame wealth and success that eluded the Black artists whose work had preceded and inspired them This dynamic continued into the 1960s even as the music and its fans grew to be more engaged with political issues regarding race In Tear Down the Walls Patrick Burke tells the story of white American and British rock musicians engagement with Black Power politics and African American music during the volatile years of 1968 and 1969 The book sheds new light on a significant but overlooked facet of 1960s rock white musicians and audiences casting themselves as political revolutionaries by enacting a romanticized vision of African American identity These artists attempts to cast themselves as revolutionary were often na ve misguided or

arrogant but they could also reflect genuine interest in African American music and culture and sincere investment in anti racist politics White musicians such as those in popular rock groups Jefferson Airplane the Rolling Stones and the MC5 fascinated with Black performance and rhetoric simultaneously perpetuated a long history of racial appropriation and misrepresentation and made thoughtful self aware attempts to respectfully present African American music in forms that white leftists found politically relevant In *Tear Down the Walls* Patrick Burke neither condemns white rock musicians as inauthentic nor elevates them as revolutionary The result is a fresh look at 1960s rock that provides new insight into how popular music both reflects and informs our ideas about race and how white musicians and activists can engage meaningfully with Black political movements

**Gravity's Rainbow, Domination, and Freedom** Luc Herman, Steven C. Weisenburger, 2013-12-15

When published in 1973 *Gravity's Rainbow* expanded our sense of what the novel could be Pynchon's extensive references to modern science history and culture challenged any reader while his prose bent the rules for narrative art and his satirical practices taunted U S obscenity and pornography statutes His writing thus enacts freedom even as the book's great theme is domination humanity's diminished chances for freedom in a global military industrial system birthed and set on its feet in World War II Its symbol the V 2 rocket *Gravity's Rainbow: Domination and Freedom* broadly situates Pynchon's novel in long sixties history revealing a fiction deeply of and about its time Herman and Weisenburger put the novel's abiding questions about freedom in context with sixties struggles against war restricted speech rights ethno racial oppression environmental degradation and subtle new means of social and psychological control They show the text's close indebtedness to critiques of domination by key postwar thinkers such as Erich Fromm Herbert Marcuse and Hannah Arendt They detail equally powerful ways that sixties countercultural practices free speech resistance played out in courts campuses city streets and raucously satirical underground presswork provide a clearer bearing on Pynchon's own satirical practices and their implicit criticisms If the System has jacketed humanity in a total domination may not a solitary individual still assert freedom Or has the System captured all even supposedly immune elites in an irremediable dominion Reading Pynchon's main characters and storylines this study realizes a darker *Gravity's Rainbow* than critics have been willing to see

**Under Construction** Marie-Anne Kohl, 2021-01-14

While currently identitarian ideologies and essentialist notions of identity that tend to simplify and reduce life experience to simple factors are globally regaining massive attention it becomes inevitable to recollect the thorough discussions of identity concepts of the past three decades It also calls for an ever keener awareness of and capacity to deal with the complexity and diversity of the world we live in Artists play a major role in the potential reflection and transformation of perceptions and conceptions of the world musicians dancers choreographers spoken word artists performance artists actors also fine art installation media artists or photographers alike Performing critical identity points to performative practices of artists that bring to the fore a critical self awareness and self positioning concerning identification and belonging Social identities such as gender sexuality race class dis ability age or non

religiosity are closely linked to the historical social regional and political dimensions of their formation From this perspective identities are hardly one dimensional but complex and intersectional and are rather to be thought of as a process of identification and belonging than as a consistent essence As different maybe contradictory among themselves as they are the performative works of artists such as Lerato Shadi Liad Hussein Kantorowicz Nora Chipaumire Shu Lea Cheang Zanele Muholi Ohno Kazuo Anohni Hegarty Neo H Icker We re Muslim Don t Panic or of theatre collectives such as RambaZamba and Thikwa Theater in Berlin or Theater Hora in Zurich to name but a very small quite random selection of artists share a critical approach towards hegemonic norms or stereotyping of identities and their representations and empower diversity This edition puts a specific focus on the performativity of the aesthetic practices and wants to explore different artistic approaches strategies tactics and perspectives of artists when they address identity issues when they target power relations and structures of oppression and inequality when they empower concepts of diversity This Call for Papers invites academic as well as artistic contributions that delve into case studies of artists performing critical identity or into more general theoretical reflections on the subject Contributions can relate to but are not limited to following topics intersectionality subversion self empowerment resistance subalternity exploitation manipulation anti feminism appropriation cultural globalisation transculturality hybrid identities collectives body stage audience de construction of the difference of aesthetic genres and of high popular culture capitalism colonialism re production of exclusion Dr Marie Anne Kohl Editor     **Unruly Equality** Andrew Cornell,2016-01-13 In this highly accessible social and intellectual history of American anarchism in the United States Andrew Cornell reveals an amazing continuity and development across the twentieth century Far from fading away anarchists dealt with major events such as the rise of Communism the New Deal atomic warfare the black freedom struggle and a succession of artistic avant gardes stretching from 1915 to 1975 This book traces U S anarchism as it evolved from the creed of poor immigrants militantly opposed to capitalism early in the twentieth century to one that today sees resurgent appeal among middle class youth and foregrounds ecology feminism and opposition to cultural alienation Provided by publisher     **West of Eden** Iain Boal,Janferie Stone,Michael Watts,Cal Winslow,2012-04-01 In the shadow of the Vietnam War a significant part of an entire generation refused their assigned roles in the American century Some took their revolutionary politics to the streets others decided simply to turn away seeking to build another world together outside the state and the market West of Eden charts the remarkable flowering of communalism in the 1960s and 70s fueled by a radical rejection of the Cold War corporate deal utopian visions of a peaceful green planet the new technologies of sound and light and the ancient arts of ecstatic release The book focuses on the San Francisco Bay Area and its hinterlands which have long been creative spaces for social experiment Haight Ashbury s gift economy its free clinic concerts and street theatre and Berkeley s liberated zones Sproul Plaza Telegraph Avenue and People s Park were embedded in a wider network of producer and consumer co ops food conspiracies and collective schemes Using memoir and flashbacks oral history and archival

sources West of Eden explores the deep historical roots and the enduring though often disavowed legacies of the extraordinary pulse of radical energies that generated forms of collective life beyond the nuclear family and the world of private consumption including the contradictions evident in such figures as the guru predator or the hippie entrepreneur There are vivid portraits of life on the rural communes of Mendocino and Sonoma and essays on the Black Panther communal households in Oakland the latter day Diggers of San Francisco the Native American occupation of Alcatraz the pioneers of live work space for artists and the Bucky dome as the iconic architectural form of the sixties Due to the prevailing amnesia partly imposed by official narratives partly self imposed in the aftermath of defeat West of Eden is not only a necessary act of reclamation helping to record the unwritten stories of the motley generation of communards and antinomians now passing but is also intended as an offering to the coming generation who will find here in the rubble of the twentieth century a past they can use indeed one they will need in the passage from the privations of commodity capitalism to an ample life in common

*Black Flags and Windmills* scott crow, 2014-08-01 When both levees and governments failed in New Orleans after Hurricane Katrina the anarchist inspired Common Ground Collective was created to fill the void With the motto of Solidarity Not Charity they worked to create power from below building autonomous projects programs and spaces of self sufficiency like health clinics and neighborhood assemblies while also supporting communities defending themselves from white militias and police brutality illegal home demolitions and evictions Black Flags and Windmills equal parts memoir history and organizing philosophy vividly intertwines Common Ground cofounder scott crow s experiences and ideas with Katrina s reality illustrating how people can build local grassroots power for collective liberation It is a story of resisting indifference rebuilding hope amid collapse and struggling against the grain to create better worlds The expanded second edition includes up to date interviews and discussions between crow and some of today s most articulate and influential activists and organizers on topics ranging from grassroots disaster relief efforts both economic and environmental dealing with infiltration interrogation and surveillance from the State and a new photo section that vividly portrays scott s experiences as an anarchist activist and movement organizer in today s world

**On the Ground** Sean Stewart, 2011-11-11 In four short years 1965-1969 the underground press grew from five small newspapers in as many cities in the U S to over 500 newspapers with millions of readers all over the world Completely circumventing and subverting establishment media by utilizing their own news service and freely sharing content amongst each other the underground press at its height became the unifying institution for the counterculture of the 1960s Frustrated with the lack of any mainstream media criticism of the Vietnam War empowered by the victories of the Civil Rights era emboldened by the anti colonial movements in the third world and with heads full of acid a generation set out to change the world The underground press was there documenting participating in and providing the resources that would guarantee the growth of this emergent youth culture Combining bold visuals innovative layouts and eschewing any pretense toward objectivity the newspapers were wildly diverse and

wonderfully vibrant Neither meant to be an official nor comprehensive history On the Ground focuses on the anecdotal detail that brings the history alive Composed of stories told by the people involved with the production and distribution of the newspapers John Sinclair Art Kunkin Paul Krassner Emory Douglas John Wilcock Bill Ayers Spain Rodriguez Trina Robbins Al Goldstein Harvey Wasserman Ben Morea and more and featuring over 100 full color scans taken from a broad range of newspapers Basta Ya Berkeley Barb Berkeley Tribe Chicago Seed Helix It Ain t Me Babe Los Angeles Free Press Osawatimie Rat Subterranean News San Francisco Express Times San Francisco Oracle Screw The Sex Review The Black Panther The East Village Other The Realist and many more the book provides a true window into the spirit of the times giving the reader a feeling for the energy on the ground

The Situationist International in Britain Sam Cooper,2016-08-25 This book tells for the first time the story of the Situationist International s influence and afterlives in Britain where its radical ideas have been rapturously welcomed and fiercely resisted The Situationist International presented itself as the culmination of the twentieth century avant garde tradition as the true successor of Dada and Surrealism Its grand ambition was not unfounded Though it dissolved in 1972 generations of artists and writers theorists and provocateurs punks and psychogeographers have continued its effort to confront and contest the society of the spectacle This book constructs a long cultural history beginning in the interwar period with the arrival of Surrealism to Britain moving through the countercultures of the 1950s and 1960s and finally surveying the directions in which Situationist theory and practice are being taken today It combines agile historicism with close readings of a vast range of archival and newly excavated materials including newspaper reports underground pamphlets Psychogeographical films and experimental novels It brings to light an overlooked but ferociously productive period of British avant garde practice and demonstrates how this subterranean activity helps us to understand postwar culture late modernism and the complex internationalization of the avant garde As popular and academic interest in the Situationists grows this book offers an important contribution to the international history of the avant garde and Surrealism It will prove a valuable resource for researchers and students of English and Comparative Literature Modernism and the Avant Gardes Twentieth Century and Contemporary History Cultural Studies Art History and Political Aesthetics

Enforcer of the Darkness Alexei W. M Tan,2013 Once the evil was known a young man rediscovers the past thus bringing him into the past He has to fight his way out to return to the current period and with the assistance of five martial artists who are his grandfather s contemporaries he learns about the Chinese culture and spirit in each form of martial art With the skills he learns he is commissioned to search for the belongings of the Monkey King and to fight evil Once he is back to the current time he finds that the evil is not really destroyed and will be discovered again by his schoolmates He is again to face the challenge but this time the evil he will be fighting is even stronger Will he be able to defeat the evil and save his friends and family

Realizing the Impossible Josh MacPhee,Erik Reuland,2007-01-01 Looks at the history of the depiction of anti authoritarian social movements in art

**Militant Aesthetics** Martin Lang,2025-08-21 In 2008 an Iraqi artist was

waterboarded as performance art In 2010 artists upturned police cars in Russia But what exactly do we mean by militant art and aesthetics Bringing together the philosophy of art and politics Martin Lang provides a comprehensive examination of militant art activism its history its advocates and the aesthetic theory behind it Protest art is not a new concept and yet this book argues that after the terrorist attacks of 9 11 distinctly 21st century forms of art activism emerged On the one hand these became militant as artists retained belief in the possibility of radical political change through art On the other hand this belief developed in a hostile environment when anti terror legislations reclassified activists and artists as terrorists Through first hand interviews and experiences *Militant Aesthetics* sheds light on numerous international case studies of modern art activism and the different ways they can be classified as militant Many artists and collectives including Grupo Etc tera in Buenos Aries are prepared to break the law and risk arrest for their art Others like Thomas Bresolin s *Militant Training Camp* utilise military uniforms in violent performances that connect with public anger and artists such as Zthoven in the Czech Republic occupy hack antagonise and disrupt in increasingly militant ways Combining these examples with the pioneering thought of Badiou i ek Ranci re and Mouffe as well as up to date scholarship from Bishop L ger and others Lang investigates the instances attributes and rules of militant art in order to introduce a new overall theory of 21st century militant aesthetics

**Join the Conspiracy** Jonathan Butler,2024-09-03 Dive into the electrifying tale of a Brooklyn born patriot turned radical activist in an era when America was torn by its ideological extremes In the shadow of recent turmoil *Join the Conspiracy* transports readers to a pivotal moment of division and dissent in American history the late 1960s Against the backdrop of the Vietnam War and a nation grappling with internal conflict this compelling narrative follows the life of George Demmerle a factory worker whose political odyssey encapsulates the era s tumultuous spirit From his roots as a concerned citizen wary of his country s leftward tilt Demmerle s journey takes a dramatic turn as he delves into the heart of radical activism Participating in iconic protests from the March on Washington to the Democratic National Convention in Chicago Demmerle s story is a whirlwind of political fervor embodying the struggle against what was perceived as imperialist war and racial injustice His transformation is marked by alliances with key figures of the time including Abbie Hoffman and an eventual leadership role within an East Coast Black Panther affiliate Yet beneath his radical veneer lies a secret Demmerle is an FBI informant *Join the Conspiracy* reveals Demmerle s complex role in a society at war with itself where his deepening involvement with the radical left and a bombing collective forces him to confront his loyalties The narrative enriched by a rare trove of period documents candid photos taken from inside the radical movement and underground art more than a hundred of which are included in the book not only charts Demmerle s saga but also reflects the broader story of a nation struggling to find its moral compass amidst chaos As Demmerle navigates the dangerous waters of political extremism readers are invited to ponder the price of ideology the nature of loyalty and the fine line between activism and betrayal This book is not just a recounting of historical events but a vibrant portrait of a man and a movement that sought to reshape



America *Radical Gotham* Tom Goyens, 2017-06-30 New York City's identity as a cultural and artistic center as a point of arrival for millions of immigrants sympathetic to anarchist ideas and as a hub of capitalism made the city a unique and dynamic terrain for anarchist activity For 150 years Gotham's cosmopolitan setting created a unique interplay between anarchism's human actors and an urban space that invites constant reinvention Tom Goyens gathers essays that demonstrate anarchism's endurance as a political and cultural ideology and movement in New York from the 1870s to 2011 The authors cover the gamut of anarchy's emergence in and connection to the city Some offer important new insights on German Yiddish Italian and Spanish speaking anarchists Others explore anarchism's influence on religion politics and the visual and performing arts A concluding essay looks at Occupy Wall Street's roots in New York City's anarchist tradition Contributors Allan Antliff Marcella Bencivenni Caitlin Casey Christopher J Casta eda Andrew Cornell Heather Gautney Tom Goyens Anne Klejment Alan W Moore Erin Wallace and Kenyon Zimmer **Baby for a Price** Kathryn Thomas, *Baby for a Price* is book 1 of the Marino Crime Family trilogy Books 2 and 3 *Baby for a Biker* and *Baby for an Outlaw* are available everywhere now I WANTED HER TO GIVE ME A BABY I JUST DIDN'T KNOW IT WOULD COST ME EVERYTHING And I didn't know it would require me to kill One last time I was ready to hang up my weapons and get out of the killing game for good But I guess that just wasn't meant to be I did what I had to when I killed the men who hurt her Too bad the demons in my past are determined to punish me for that Because the Marino crime family don't take lightly to losing some of their own And they intend to make me pay in the worst way possible By taking her away from me If I want us to survive this nightmare I'll have to do what I've done my whole life Load up my gun and make some motherfckers bleed Maybe the blood on my hands would be there forever Maybe touching her afterwards would ruin her perfect innocence But maybe just maybe if I did everything right I could get her out of this the way I wanted her Flawless Pregnant And mine **Really Free Culture**, **Dig** Phil Ford, 2013-09-12 *Dig* argues that in hip culture it is sound itself and the faculty of hearing that is the privileged part of the sensory experience Through a string of lucid and illuminating examples author Phil Ford shows why and how music became a central facet of hipness and the counterculture *This Was Not America* Elżbieta Janicka, Michael Steinlauf, 2022-10-11 From fleeing the Warsaw Ghetto and living underground to fighting for social justice in 1960s Seattle and helping smash the communist system in 1980s Poland this is a narrative that erupts into critical moments in Jewish Polish and American history It is also a story of the hidden anguish that accompanies and courses through that history of the living haunted by the dead The story is told through a conversation often contentious between Michael Steinlauf historian of Polish Jewish culture and child of Holocaust survivors and the anthropologist and artist Elżbieta Janicka It is illustrated with scores of photographs and documents

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