

Index

- Abortion, 319, 328, 348, 349, 447–448
Abstract expressionism, 92, 95–98, 108–109, 114–119; San Francisco approach defined, 96–98, 114–119
Académie Moderne, 70
Adams, Ansel, 92
Aesthetics of personal testimony, xix, xxv, 47–48, 51, 107, 141–142, 163–167, 329–331
African-American artists and poets, 85–86, 201, 445
Aiken, Conrad, 46
Albright, Thomas, 97, 107, 274
Alexander, Bob, 222, 232, 238, 242, 247
Almaraz, Carlos, 29
Alvarez, Mabel, 5–7; definition of modern art, 6
American Civil Liberties Union, 306, 339
Anderson, Jeremy, 100
Arensberg, Louise and Walter, 8
Ark, The, 52–54
Armitage, Merle, 34
Art and politics, xix, 52–54, 109, 166–167, 270–271, 276–283, 296–298, 305–307, 316–321, 323–328, 339–341, 342, 345–349; communication versus self-expression, 141; and eroticism, 43–45; and language theory, 402–416, 424–425, 429–430, 434; and mind-body dualism, critique of, 151, 158, 301–303, 307, 309–310. *See also* Vietnam War
Artaud, Antonin, 23–24, 271–273, 332
Art College of Design, 24–25, 131
Art critics on newspapers, 7, 9, 24, 116, 173, 230, 274, 310, 313
Artist's View, The, 232–236
Arts community, xviii, 4, 138–142, 450; and domesticity, 215, 217, 241–242, 252–261, 264–268, 385–386, 393; formation, xxiii, 63–66, 136–137, 140–142, 180, 252; and independent periodicals, 52–54, 232, 236, 240–242; and professionalization, xxiii, 30, 116–119, 139–140, 181, 207, 354; and subjective repertory, 60–66, 140–142, 169–170, 178, 180–182, 205–211, 213–215, 240, 252, 371, 445–447, 450–458
Asher, Betty, 26, 318
Assemblage art, 110–113, 216–221, 223–225
Bach, Robert O., 132
Back-to-the-land movement, 378–379, 381, 388–392, 396–399
Baraka, Amiri, 445
Barker, George, 47
Barr, Alfred H., Jr., 14, 117
Barzun, Jacques, 133–134
Batman Gallery, 283, 506n7
Bauhaus, 93, 120–124
Bay Area figurative painting, 115–116
Beat: defined, 145–147; contrasted to bohemianism, 169–170
Beats: and gender issues, 146–154, 167, 170–171, 241–242, 252–268, 330–331, 363–367; public impact, 145, 148, 157–159, 264; stereotypes of, xxiii, 64, 148, 154–155, 156–157, 159, 167–170, 210–211, 264, 439. *See also* Women in beat generation
Bengston, Billy Al, 29
Berdyaev, Nicolas, 60, 61
Berlin, Ben, 4–5, 24
Berman, Shirley, 215–216, 224, 227
Berman, Tosh, 253, 269
Berman, Wallace, 192, 212–274, 276–290, 293–295, 297–298; aesthetic principles, 238–240, 287–288; alter egos, 238, 244; arrest and conviction for obscenity, 225–227, 231, 294–295; assemblage art, work in, 216–221, 223–225; compared to Jack Kerouac, 225, 261; compared to Kenneth Rexroth, 212, 240, 293–294; compared to Clay Spohn, 231; domestic themes in work, 217, 224–225, 238–240, 297–298; as figure in collective memory, 213–216, 295; heroin, antagonism to use of, 247; and Jewish culture, 217, 221–223, 289–292; as link between Los Angeles and San Francisco, 169, 269; mass media, critique of,

- Berman, Wallace (*continued*)
281, 284–287, 290, 294–295; public recognition, 212–213, 276, 287; self-representation, 294–295; social values in work, 224, 270–274, 276–290, 293–295; Verifax collages, 283–290, 294
- Bernhardt, John, 382
- Berns, Walter, 314–315
- Bischoff, Elmer, 87–88, 92, 95, 110, 129, 132, 162; on San Francisco-based abstract expressionism, 115–116; on Clyfford Still, 103; as teacher, 182–183
- Black Mountain poets, 444–445
- Blum, Irving, 191, 287, 494n3, 502n9
- Bly, Robert, 445
- Boehme, Jakob, 58–61, 223, 290, 471n53, 496n18
- Bothwell, Dorr, 92
- Brakhage, Stan, 214, 253–255, 264, 342–344
- Brand, Stewart, 389
- Breton, André, 13, 53
- Brigante, Nicholas, 4
- Briggs, Ernest, 102
- Brittin, Charles, 216, 226, 230
- Brown, Joan, 107, 169–188, 191, 200, 208, 214, 253, 277, 290; and feminism, 186–187, 491n29; narrative motifs in interviews, 181–187; parents' status anxiety, 179–180; on rebellion, 183; search for autonomy, 173–175, 177–179; subject matter, 176; work, 173, 176, 185–186, 187
- Brown, William H., 171, 182, 183–184
- Bruce, Lenny, 274
- Buddhism, 48, 262–264, 290, 373–376, 378–384, 387, 396, 408, 451–452
- Burroughs, William, 238
- Cage, John, 444
- Cahill, William V., 6
- California College of Arts and Crafts, 68, 84, 191
- California Palace of the Legion of Honor, 92
- California School of Fine Arts, 8, 78, 84–90, 92–98, 100–101, 125–132, 135–137, 160, 161, 173, 177, 180–184, 195, 198, 200, 406; abstract expressionism, response to, 96–98; conflict over direction of school, 125–132, 135; contrast with Bauhaus approach to training, 93–94; courses and pedagogical philosophy, 93–95, 101, 182–183; effects of GI Bill on, 93, 95, 119–120, 125–132, 135, 136–137, 474n23; faculty, 92–93, 101–101
- Cameron, 214, 227, 246, 257–258
- Campbell, Joseph, 379–380
- Camus, Albert, 310
- Capital punishment, 297, 309–310, 319–320, 506n7
- Cassady, Neal, 150–151, 153, 167
- Catholic church, 315, 341, 505n21
- Censorship, 303–305, 308–313, 342, 348; and consumer capitalism, 355; and psychoanalytic theories of development, 314–315; and religion, 314–316
- Chessman, Caryl, 309, 319–320, 506n5
- Choice, 315, 344, 349, 444
- Chouinard Art Institute, 8, 85, 222, 305, 309, 351
- Civil rights and black power movements, 274–276, 319
- Clements, Grace, 10
- Cold war, 270–271, 407; and arts communities, 63–66; effects on young men, 149, 154–155
- Communist party, 32, 34–35, 65
- Conant, James B., 133
- Conformity, 141, 152, 154–156, 157–158, 321
- Conner, Bruce, 168–169, 198, 202–205, 214, 269
- Connolly, Cyril, 55
- Consciousness raising, 167
- Cook, Gordon, 119, 171, 176
- Cool, 215, 246–247
- Cooper, Tony, 213, 287
- Coplands, John, 231, 271
- Copley, William, 26
- Corbett, Edward, 92
- Counterculture, 66, 370–371, 374–376, 400–402, 432; dilemma of aesthetic avant-garde, 392; and hippies, 378, 389; mythic role of United States society, 433–434; and popular culture, 446–450, 452–457
- Craft values, 29, 379, 381–383, 385–386, 391–392, 396–399
- Creative process: as access to cosmos,

- xvii–xviii, 37; and irrationality, 124–125, 127–128, 141–142, 406–408, 411–412, 426–427; and sexuality, 37, 40, 43–45, 255–260, 367
- Crehan, Hubert, 94, 96, 114, 116, 479n40
- Cuban revolution, 377, 514n13
- Dada, 22, 72, 76, 112–113, 203
- DeFeo, Jay, 86, 118, 162, 169–171, 189–201, 214, 492n41; aesthetic goals, 190, 196; *The Rose*, 192–200; other work, 192, 205–206
- DeForest, Roy, 107
- Democracy and the arts, 109, 128, 136–137, 141–142; and fear of mass culture, 134–135
- De Prima, Diane, 389, 445
- Diebenkorn, Richard, 86, 92, 110
- Disney, Walt, 351
- Domesticity, 149, 154–156, 161–162, 171, 224–225, 432, 453–455; and arts communities, 215, 217, 241–242, 252–261, 264–268; and creativity, 37, 40, 43–45, 255–260; and gay identity, 265–268, 435–438; and parenting, 242, 253–255, 385–386, 393; and sexuality, 37, 40–41, 330–331, 335–336, 382–386; as social ideology, xxiv, 41–42, 238–240, 263–264, 335–336, 367–371, 382, 385–386, 388, 394–395, 435–438; and tribalism, 371, 378–379, 381, 386, 388–392, 396–399
- Dorn, Warren, 318–319, 325–328
- Dornan, Robert, 347
- Drugs, 230, 243–252, 378, 400
- Duchamp, Marcel, 8, 92, 125–126, 203
- Duncan, Robert, 51, 53–56, 107, 139, 169–170, 224, 236, 243, 250, 255–257, 262, 265, 268, 281–282, 290, 294–296, 332, 357–358, 370–371, 382, 402–438, 454, 457; on bohemianism, 169–170, 255–257; on community, 414–416, 419–420, 434, 435–438; on death, 295–296, 323–324, 332–333, 427; and domesticity, 262, 265, 268, 435–438, 525n79; gay identity, 403, 435–437, 520n28; gnostic and theosophic studies, 290, 294–296; *Ground Work: Before the War*, 413, 419–420, 424–428, 430–431, 434–437, 523n53; on language, 294, 405, 409–411, 425–426, 429, 519n7, 519n9; Denise Levertov, debate with,
- 416–423, 428–432; on myth, 406–413, 425–427, 428–429, 434–438, 520n15; on relation of poetics to politics, 402–403, 404–416, 424–425, 429–430, 434; self-representation, 403–404, 415, 423–424, 522n38, 523n49; on subjectivity, 408–413, 420–421, 425–427, 520n17; on Vietnam War, 357–358, 404, 407–408, 413–416, 422–423, 429
- Dynaton, 474n25
- Eberhardt, Richard, 51
- Emery, Lena, 190, 198
- Environmentalism, 48–49, 297, 377–378, 381, 388–392, 397–398
- Erikson, Erik, 147–148, 489n15
- Everson, William, 51–52, 54–56
- Everts, Connor, 83, 304–313, 350–354; aesthetic principles, 305, 307; arrest and trial for obscenity, 309–313; biological forms, use of, 307, 309–310; Latin American influence upon, 306–307; work, 307, 309–311, 352–353
- Exodus Gallery, 306
- Fabilli, Mary, 55
- Federal Art Project, 16–17, 24, 73–75; opposition to programs, 75
- Federal Writers Project, 32, 34, 36
- Feitelson, Lorser, 3, 4, 7, 9, 19–28, 32, 37, 131, 138, 269, 308, 411; dada, interest in, 22; futurism, critique of, 20; paintings, 20–22, 37; role as promoter, 20, 23–28; role as teacher, 24–25; surrealism, definition of, 22
- Feminine mystique. *See Domesticity*
- Feminism, 186–187, 368–370, 491n29
- Ferlinghetti, Lawrence, 52, 160, 210, 357
- Ferus Gallery, 117, 198, 216, 226, 253, 269, 287
- Fles, Michael, 214–215
- Frankenstein, Alfred, 107, 116
- Freedom, 109, 157, 187, 295, 446–447, 450–453, 458, 501n8
- Free love, 158
- Free speech, 274, 311–313, 329, 355–356, 457–458
- Freud, Sigmund, 333–334, 409, 508n31
- Futurism, 4, 20

- Gaskin, Maggie, 368
- Gaw, William, 90–91
- Gay identity, 151–152, 261, 265, 268, 349, 403, 435–437
- Gechtoff, Sonia, 107
- Gender roles and characteristics, 150–156, 161–162, 167, 170–173, 184–187, 252–268, 282–283, 297, 321–322, 333–337, 349, 363–370, 379, 381–387, 393–399
- GI Bill of Rights, 70–81, 155; and art schools, 81–89, 93, 95, 119–120, 125, 130–132, 136–137, 161; opposition to education provisions, 133–135
- Ginsberg, Allen, 261, 290, 378, 382; “America,” 167; “Howl,” 145, 150–153, 158–160, 162–166, 210; “Kral Majales,” 209
- Gleason, Madeline, 50, 56, 139, 236
- Gnosticism, 277, 280–281, 290, 445
- Goodman, Paul, 444
- Government support for the arts, 79, 81–82, 83–89, 135–136; conservative opposition to, 345–346. *See also* New Deal and the arts
- Goya, Jorge, 84, 118–119
- Graham, Bill, 338
- Graves, Morris, 51
- Greenberg, Clement, 117, 134, 480n52
- Grillo, John, 96
- Gropius, Walter, 120–121, 122
- Gross, Edmond, 129
- Haselwood, David, 329
- Hedrick, Wally, 84–85, 118, 168, 169, 180–181, 194–195, 197, 201–203, 290, 361–362
- Herms, George, 232, 254, 266, 337
- Heroin, 243–246, 251
- Hill, Lewis, 52
- Hirschman, Jack, 207–208, 253, 292–293
- History, xviii–xix, 67, 138, 296–297, 306, 514n21; as escape from death, 427; opposed to poetry and myth, xix, 31, 39–41, 407–408, 411
- Holmes, John Clellon, 145–146
- Hopkins, Henry, 269, 312
- Hopper, Dennis, 204; *Easy Rider*, 204, 213
- Hopps, Walter, 198, 216, 226, 238, 244, 269, 482n67
- Horan, Robert, 36
- Howard, Robert, 162
- Human Be-in and Gathering of All Tribes, 378, 400
- Hutchins, Robert M., 133
- Identity: and aesthetics, xviii, 409, 435–437; and collective memory, 7–8, 85; and sexuality, 152, 340–341, 435–437
- Individualism, 169, 286–287, 301–303
- Irrationality, xviii–xix, 45, 132–135, 141, 250–252, 297–298, 302, 439–445; and power, 432–433; relation to reason, 406–408, 411–412, 416, 426–427; and sexuality, 43–45, 430, 435–437
- Irwin, Robert, 83–84
- Isherwood, Christopher, 52
- Jahrmarkt, William, 283, 506n7
- Jazz: influence on art and poetry, 52, 92, 114, 145–146, 168, 222, 276
- Jeffers, Robinson, 50
- Jepson, Herbert, 465n25, 510n59
- Jepson Art Institute, 222
- Jess, 232, 236, 265, 435
- Jordan, Larry, 265, 269
- Jordan, Patricia, 255–257
- Kabbalah, 217–218, 223, 239, 245, 257–258, 289–294, 496n15
- Kandel, Lenore, 258, 342, 368–369, 378
- Kaufman, Bob, 201
- Kennedy, John F., 270–271; assassination, 201, 277–283, 309–310
- Kent, Adaline, 110
- Kerouac, Jack, 163, 167, 225, 261, 274, 452, 500n55; *The Dharma Bums*, 163–164, 261–264, 368, 374–376; *On the Road*, 145–147, 149–150, 158–159, 261–262, 264, 374; protesting stereotypes of beats, 168
- Kienholz, Edward, 5, 29, 191–192, 216, 303, 316–317, 349–350, 382, 495n12; controversy over work, 308, 318–319, 324–327; social and aesthetic issues in work, 319–324, 359–360

- Klokke, Helen, 10
- Kowal, Colin, 397
- KPFA (Berkeley, California). *See* Pacifica Radio
- Krause, Marshall, 339
- Kristol, Irving, 314
- Kyger, Joanne, 258, 369–370
- Labaudt, Lucien, 9, 50, 116
- Lamantia, Philip, 51, 54–55, 160, 192, 221, 241, 244–245
- Language theories, 294, 302, 329–330, 337, 405, 409–411, 425–426, 429, 439–442, 519n7, 519n9; and crisis of meaning, 444
- Lannan, J. Patrick, 198
- Laughlin, James, 45–46, 51–52, 55, 470n41
- Lawrence, D. H., 46–47
- Léger, Fernand, 70
- Legion of Decency, 328, 505n21
- Lehman, Harold, 9
- Leider, Philip, 173
- Levertov, Denise, 47, 52, 361, 416–421, 423, 428–432, 516n36, 521n30, 521n31
- Libertarian Circle, 52–55
- Life* magazine, 154, 348
- Ligon, Alfred, 445
- Lindner, Robert, 147
- Lipton, Lawrence, 493n61
- Lobdell, Frank, 84, 107, 117, 132
- Loran, Erle, 116
- Los Angeles Academy of Modern Art, 6
- Los Angeles Art Association, 5, 7, 25, 269, 306
- Los Angeles City Annual Art Exhibition, 25
- Los Angeles County Board of Supervisors, 318–319, 324–327
- Los Angeles County Museum of Art, 269, 287, 303, 310, 312, 318–319, 324–327
- Los Angeles Film Society, 269
- Los Angeles Modern Art Society, xvii
- Los Angeles Police Department, 225–227, 231, 275, 309–310, 312, 347
- Lundeberg, Helen, 5, 9–13, 16–19, 406; on advertising and commercial illustration, 16–17; American Scene, critique of, 17; education, 16–17, 19; paintings, 11–13, 15, 18; and postsurrealist theory, 9–13; representation of women, 11, 16; self-representation, 17; surrealism, critique of, 11
- Lynch, Thomas, 339, 341
- MacAgy, Douglas, 77–78, 91–95, 100, 108–110, 115, 120–127, 132–133, 136–139, 156; on Bauhaus, 120–124, 127; as director of the California School of Fine Arts, 78, 91–95, 100, 110, 115, 126–127; on distinction between experimental and commercial art, 123–125; resignation as director of CSFA, 125–126; on role of art in modern society, 77–78, 108–109, 132–133, 136–137, 138–139, 156
- MacAgy, Jermayne, 92, 126, 482n67
- Macdonald-Wright, Stanton, 6
- Magic, 217, 223–225, 257–258, 287–292, 441
- Malanga, Gerald, 264–265
- Manson, Charles, 402, 433
- Martin, Fred, 196–197, 198
- Masculinity, 44–45, 146–151, 152, 154–156, 158, 167, 379, 381–387, 393–395, 397–398; and psychological theories of maturation, 147–149; and repression, 321–322, 325–326, 333–337, 363–367; and theories of political turmoil, 282–283
- Mass media: critique of hegemonic role, 281, 284–287, 290, 292–295, 315; and myth, 425; versus community-based politics, 425
- McClure, Joanna, 167, 255, 257, 259, 330–331
- McClure, Michael, 160, 165, 168–169, 214, 238, 247–250, 252–253, 257, 259–260, 270–271, 277–283, 301–305, 316–317, 329–341, 344–348, 378, 389, 498n31; *The Beard*, 165, 303–305, 334–341, 344–348; biology, interest in, 280, 301–303; *The Blossom*, 332–333; “Dallas Poem,” 238, 277–283, 336; *Dark Brown*, 329–330, 337; dramatic theory, 331–332, 336, on language, 280, 302, 329–330, 337; “Peyote Poem,” 238, 247–250, 252; *Poison Wheat*, 360; on sexuality, 302, 303, 329–330, 334–337, 340–341; on Vietnam War, 339–340; on violence, 302, 332–333
- McGahey, Jeanne, 15–16
- Meltzer, David, 205–207, 232, 238, 253
- Merrild, Knud, 9

- Metart Galleries, 102
- Metropolitan-provincial relations, xxi, 92, 95–96, 122–124, 476n9, 479n40, 480n52, 488n7
- Miles, Josephine, 50, 139, 140, 262
- Miller, Dorothy, 197
- Miller, Kenneth Hayes, 69
- Millier, Arthur, 24, 463n13, 465n28
- Misogyny, 154, 159, 485n14, 517n38
- Modern Art Institute (Beverly Hills), 26
- Modernism, xviii, xxi, 293
- Moholy-Nagy, László, 121–122
- Moore, Richard, 52
- Morley, Grace McCann, 10, 116, 117
- Mothers United for a Clean Society, 315–316, 319, 341, 505n21
- Mullican, 82–83, 474n25
- Mundt, Ernest, 126–132, 133
- Museum of Modern Art (New York City), 13–14, 26, 117, 118, 191, 197, 308
- Narratives. *See* Oral history and personal narratives
- National Endowment for the Arts, 213
- Neodada, 203–204
- Neri, Manuel, 107, 159, 160–162, 171, 175
- New Deal and the arts, 16–17, 32, 34, 36, 73–75
- New Directions, 47, 51–52
- New Left, 428, 430, 433–434, 448–450; enthusiasm for third world, 378
- New York Art Students League, 68–69
- Nin, Anaïs, 490n24
- Obscenity, 164–165, 210, 226–227, 230, 303–305, 308–317, 329–330, 337–339, 343–344, 348; Freudian theory on, 334
- Oliveira, Nathan, 84
- Oral history and personal narratives, xxi, xxii, 82; mythic language in narratives, 181–183, 406–412, 425–427, 428–429, 434–438; narrative themes in interviews, 8, 85, 527n6; *motifs in interviews*: antiprofessionalism, 118–119; chance, 182; generational confraternity, 180–181, 207–210; geographic isolation of California, 3–5, 7, 8, 29–30, 138; withdrawal, 117–119, 188–189, 196–197, 199–205, 424
- Outerbridge, John, 85
- Pacifica Radio, 52, 57
- Panama-Pacific International Exposition, 68
- Park, David, 92, 129, 236
- Parkinson, Thomas, 51
- Pasadena Art Museum, 198, 269
- Passerini, Luisa, xxii
- Percy, Walker, 445
- Perkhoff, Stuart, 246, 439, 498n39
- Peyote, 247–252
- Poetry readings, 50–52, 56, 139, 163–166, 167; as performance, 164–166
- Pornography, 325; dependence on repression, 336–337, 341, 363–367. *See also* Obscenity
- Postmodernism, 9–11, 13–16, 21–22, 28–30; abstract expressionism, compared with, 14, 28–29; critical response to, 9–10, 13–14, 24; manifesto, 9, 11, 14; psychology, approach to, 11, 13, 15–16, 21–22; surrealism, compared with, 9, 10–11, 13
- Pound, Ezra, 385, 391, 430
- Price, Vincent, 26
- Private-public dichotomies, 42, 119, 151–152, 230–231, 445–450, 453–458; and career crises, 211; and death, 295–296, 323–324, 332–333; and sexuality, 165, 330–331
- Professionalization of the arts, 138–140, 177–178, 311–312, 317, 342–344, 346–348, 354–356, 441–444
- Proposition 16 (November 1966), 315–316, 319, 341–342
- Psychoanalysis: and political action, 432–433; theories of individual development, 147–148, 314–315; theory of repression, 333–337, 340, 357–367, 450; use by artists and poets, 317, 340–341, 409–413, 421
- Purifoy, Noah, 85–86
- Rat Bastard Protective Society, 169
- Remington, Deborah, 107
- Repression, 333–337, 340, 357–367, 450; applied to United States history, 359–361, 372–373; applied to Vietnam War, 357–359, 361–362
- Ret, Etienne, 9
- Rexroth, Andrée Schafer, 32, 466n2
- Rexroth, Kenneth, 4, 9, 32–63, 100, 107,

- 139–140, 160, 302, 321, 331–332, 367, 380, 432; and anarchism, 52–54, 56; on autochthonous poetry, 47–48, 55–56; avant-garde, critique of European, 40, 46–47, 48, 55; and Buddhism, 48; and Christianity, 32, 39, 42–43, 49; and Communist party, 32, 34–35, 466n2, 471n46; on creative process, 37, 40, 43–44, 367; on “disengagement,” 63, 321; “The Dragon and the Unicorn,” 57, 469n33; and environmentalism, 48–49; and Federal Writers Project, 32, 34, 36, 467n5, 467n9; *In Defense of the Earth*, 49; journalist, work as, 57–58; “Letter from America,” 53–54, 56; marital life, 45, 56–57; *The New British Poets*, 46–47; and pacifism, 35–36, 39–40, 42, 52, 63; “The Phoenix and the Tortoise,” 36, 37–46, 48, 51, 58, 60, 63, 302, 367, 471n53; as promoter, 51–52, 54–57, 139–140; prosody, 60–61; self-representation, 36, 56–58, 60–63, 100, 367; short lyrics, 34–35, 36, 44–45, 56; *The Signature of Things*, 58–60; as viewed by peers, 36, 46, 51, 54–57, 107, 467n10
- Rhythm and blues, 156
- Rose, Stanley, 50
- Rosenberg, Harold, 97, 100, 503n19
- Rothko, Mark, 118
- Rukeyser, Muriel, 51
- Russell, Morgan, 6
- Russell, Sanders, 51
- San Francisco Art Association, 76, 90, 116, 196
- San Francisco Art Institute. *See* California School of Fine Arts
- San Francisco Mime Troupe, 201
- San Francisco Museum of Art, 10, 50, 84, 90, 92, 99, 115, 116, 177, 202–203, 359–360; Festival of Modern Poetry, 50
- San Francisco Museum of Modern Art. *See* San Francisco Museum of Art
- San Francisco Poetry Center, 56, 139–140, 342
- San Francisco poetry renaissance, 50–52, 54–57, 139–140, 160
- San Francisco Police Department, 338, 342
- Santayana, George, 15
- Savage, Derek, 47
- Schevill, James, 342
- Scheyer, Galka, 8
- Schorske, Carl, xx
- Seigel, Jerrold, xx
- Seldis, Henry, 310, 312, 313, 354
- Semina*, 192, 212, 226, 227, 231–253, 257–260, 270–274, 277–283; contents, 236–240; on drugs, 243–252; form, 232–236; as locus of imaginary community, 240–242; on social issues, 270–274, 277–283
- Servicemen’s Readjustment Act of 1944. *See* GI Bill of Rights
- Sexuality: standards for public discourse on, 303, 313–317, 337, 348–349, 356, 396, 430, 435–436, 447–448
- Sherwood, Richard E., 310–312
- Shore, Henrietta, xvii
- Sinton, Nell, 131, 184
- Six Gallery, 160, 162–164, 194
- Smith, Hassel, 92, 94, 99–100, 104–108, 110, 113–115, 125, 129, 236, 481n67; on abstract expressionism, 107–108, 114–115; and Marxism, 106–107, 478n26, 478n32; paintings, 98, 104–107; relationship to poets, 107; as teacher, 94, 107, 113–114
- Snyder, Gary, 52, 160, 164, 290, 357, 361, 370–402, 404, 408, 421, 432, 455; and Buddhism, 373–376, 378–384, 387, 396, 408, 451–452; and craft values, 379, 381–383, 385–386, 391–392, 396–399; and drugs, 378, 400; *Earth House Hold*, 388–389; and environmentalism, 377–378, 381, 388–392, 397–398; and family, 377, 378, 385, 386, 388, 393–395, 516n37; on female archetypes, 384, 386–387; “Four Changes,” 389–392, 517n43; on global civilization, 376–378, 388–392, 453; and hippies, 378, 389, 400–402; in Japan, 375–377; and Jack Kerouac, 374–376; on Native American cultures, 373, 376, 378, 381, 383–384, 388; poetry, 372–373, 377, 383–385, 387, 391, 393–394; political thinking and development, 373–374, 376–378, 380–381, 388–393, 396, 398, 451–453; and tribalism, 378–379, 381, 386, 388–392, 396–399, 453; on United States history, 372–373, 381, 385, 388–389, 398; and Vietnam War, 378, 390

- Solomon, Carl, 152
Solomon, Hazel, 116
Spectacle and experimental art, 28–29
Spicer, Jack, 107
Spohn, Clay, 4, 28, 67–79, 92, 102, 110–113, 128; on creativity, 71–72; on dada, 110, 112–113; education, 67–69, 70–71; Federal Art Project, work for, 73–75; Museum of Unknown and Little Known Objects, 110–113; as teacher, 78, 79, 92, 110; World War II, response to, 75–78
- Staempfli, George W., 162, 175
- Steiner, George, 315
- Stereotypes, xviii, xxiii, 133–136, 154; of beats, xxiii, 64, 148, 154–155, 156–157, 159, 167–170, 210–211, 264, 439; of drugs, 244–245, 251; of gender roles, 41, 150–152, 156, 178, 184–187, 367–370, 379, 381–387, 393–399, 455; use in social criticism, 363–371, 389–393, 396, 398–399, 454–456
- Stiles, Knute, 195
- Still, Clyfford, 92, 98–104, 116–118, 128, 161, 331; control of exhibitions, 117–118; philosophical idealism, 100; as teacher, 101–104, 117, 118, 161; work compared to Kenneth Rexroth's poetry, 100
- Stockwell, Dean, 207–208, 227
- Subjectivity: and abstract expressionism, 99–100; avant-garde discourse, place in, 140–142, 240, 371, 445–447, 450–458; and beats, 153, 167, 240, 261–264; and collective memory, 241–242; and conflict between ambition and ideals, 181, 200–201; defined, xxi–xxii; and determinism, 62, 240, 297–298; and identity, xxiv; and narration, xxii, 7, 153; mythopoiesis and foundation of the subject, 301–303, 336, 408–413, 420–421, 425–427, 436; and narcissism, 520n17; in postsurrealism, 11–13, 14; and sexuality, 367, 396; and social functions of poetry, 60–66, 169–170, 178, 180–182, 205–211, 213–215, 252, 292–294, 321, 336; and stereotypes, xxiv, 7, 367–370, 385–386
- Surrealism, 11, 13, 14, 15, 53
- Symbionese Liberation Army, 433
- Talbert, Ben, 363–367
- Temko, Allan, 107
- Theosophy, 6–7, 141, 290, 296
- Thomas, Dylan, 47, 139
- Trilling, Lionel, 135–136
- Trocchi, Alexander, 243–244
- Tuchman, Maurice, 318, 327
- Uehara, Masa, 377, 386
- Universities and art education, 138–140, 177–178
- Vietnam War, 201, 270–271, 276, 297, 351, 378, 390, 422, 445; protest art and poetry directed against, 195, 323, 357–362, 404, 407–408, 413–423, 428–432; and psychoanalytic interpretations of repression, 340, 357–362
- Walsh, Zack, 274
- Warhol, Andy, 213, 269, 287
- Watts, Alan, 389
- Wayne, June, 312
- Weather Underground, 433
- Weisz, Andrew J., 312–313
- Welch, Lew, 258
- Whalen, Philip, 160
- White, Minor, 92, 129
- Wieners, John, 274
- Williams, William Carlos, 46, 47, 51
- Willis, Ellen, 396
- Winters, Yvor, 47, 50, 140
- Witt-Diamant, Ruth, 139
- Women in art, xvii, 5–13, 16–19, 26, 32, 92, 107, 110, 116–117, 126, 131, 162, 169–201, 208, 214, 227, 246, 253, 255–258, 277, 290, 312, 318, 368–370, 482n67, 491n29
- Women in beat generation, 167, 170–201, 215–216, 225, 227, 246, 255–260, 330–331, 368–370, 377, 386
- Women in poetry, 15–16, 47, 50, 52, 56, 139–140, 167, 236, 255, 258–259, 262, 330–331, 342, 361, 368–370, 378, 389, 416–421, 423, 428–432, 445, 516n36, 521n30, 521n31
- Woods, Gurdon, 132
- Youth rebellion, 156, 181, 183, 209–210