

BIASING OUTPUT TRANSFORMERLESS TRANSISTOR POWER AMPLIFIER

DEAL LOAD
DISPLACEMENT

DISPLACEMENT
TO CENTER
NOMINAL
LOADS
NON-

ALL WATCHED OVER BY MACHINES OF LOVING GRACE

LOUDSPEAKER CURRENT

by Richard Brautigan

I like to think (and
the sooner the better!)
of a cybernetic meadow
where mammals and computers
live together in mutually
programming harmony
like pure water
touching clear sky.

I like to think
(right now, please!)
of a cybernetic forest
filled with pines and electronics
where deer stroll peacefully
past computers
as if they were flowers
with spinning blossoms.

I like to think
(it has to be!)
of a cybernetic ecology
where we are free of our labors
and joined back to nature,
returned to our mammal
brothers and sisters,
and all watched over
by machines of loving grace.

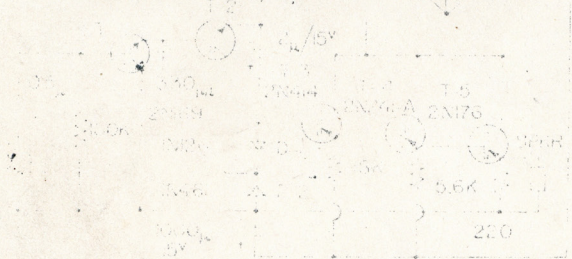


Fig. 8. Complete signal biasing amplifier.

Communication Company

BEN KINMONT

Our commons are free

01.04 - 29.04.2023

AIR DE PARIS

Il s'agit d'une exposition sur l'imprimerie et l'édition. Il s'agit d'essayer d'apporter un changement avec des moyens modestes et un système ouvert à la critique et une alternative au capitalisme.

Les San Francisco Diggers étaient un mouvement underground issu du théâtre de rue. Ils ont commencé en 1966, ils étaient pour la plupart anonymes, et étaient à la fois le message et le moyen par lequel le message était diffusé. Ils organisaient des événements spontanés, défiaient l'autorité, prenaient des drogues et se rassemblaient en tribus de personnes partageant les mêmes idées. Ils ont également développé leur propre forme de culture de l'imprimerie. Les imprimés des diggers étaient directs et bon marché. Ils ont fait descendre la poésie Beat dans la rue et leurs petites annonces permettaient aux autres Diggers de savoir où l'on pouvait trouver des choses gratuites, de la nourriture, des événements ou des choses diverses. En tant que service d'information, leurs feuilles de rue reliaient une jeune communauté qui se formait dans le quartier de Haight-Ashbury à San Francisco. Ils cherchaient également à s'amuser et à trouver un sens à leur vie en dehors de la culture de la consommation. Les Diggers ont répondu à ce besoin en proposant une culture de la gratuité : nourriture gratuite, magasins gratuits, médicaments gratuits, aide médicale gratuite, abri gratuit, informations gratuites, événements gratuits et banque gratuite.

Leurs imprimés ont survécu pour documenter ces efforts en faveur d'une société plus libre. Allant de divers types de ronéotypie à l'impression offset, les documents ont une touche, un design et une typographie propres à leur époque. Pour moi, il est intéressant de voir à quoi ressemblaient ces tracts, comment ils étaient fabriqués, comment ils étaient imprimés, et comment ils étaient partagés et distribués. Que disent-ils ? Que révèlent-ils de spécifique à leur époque ? Ces écrits peuvent-ils nous parler aujourd'hui et soutenir un nouveau discours, qui cherche à nouveau à établir des valeurs différentes de celles qui dominent dans notre société ?

En raison de l'extrême rareté et de la fragilité des feuilles de rue des Diggers, la plupart des publications présentées dans l'exposition sont des fac-similés. Je les ai réalisés, à partir d'originaux conservés dans les archives des Diggers à San Francisco, avec l'aide d'Eric Noble, un ancien membre de la Commune Kaliflower et l'archiviste des Diggers. On ne saurait trop insister sur la rareté de ces documents : on estime que seulement 50 % des feuilles de rue ont survécu, dont beaucoup sont uniques et n'existent que dans les archives des Diggers. Certaines d'entre elles ont été reproduites pour cette exposition. L'avantage supplémentaire de montrer des fac-similés est que cela vous permet, en tant que visiteur, de manipuler certains des documents pendant que vous les lisez. Cela permet également à Our commons are free de se déplacer dans des institutions plus petites, des espaces qui ont des budgets de fonctionnement modestes et où l'exposition peut encore être proposée gratuitement. À la fin de chaque exposition, les fac-similés, y compris la planche Kaliflower, sont déposés dans une bibliothèque locale ouverte au public (et gratuite).

Cinq séries de fac-similés ont été produites ; l'itération parisienne est la deuxième présentation de ce projet, après «Our Commons are free», Carico Massimo, Livorno (Italie), 24 septembre 2022

DANS LA RUE

Cette exposition a une composante de rue. Grâce à une imprimante portable, nous imprimerons et distribuerons l'ouvrage d'Eric Noble intitulé Une histoire courte des Diggers de San Francisco, un texte illustré de 38 pages écrit par Eric Noble pour Nos biens communs sont gratuits et traduit en français par Émilie Notéris.

Parallèlement, nous distribuerons des tracts des Diggers de 1967 et nous offrirons du «Pain des Diggers» et du «Ragoût des Diggers» aux passants. Lorsqu'elle ne sera pas utilisée dans la rue, l'imprimante sera présentée dans l'espace d'exposition, accompagnée d'une documentation vidéo sur l'impression et la distribution de rue. Cette partie « rue » du projet réunira Sébastien Pluot, Yann Sérandour, Kajsa Edvardsson, des étudiants de l'École Supérieure des Beaux-Arts d'Angers et des étudiants de l'Université Rennes 2.

UNE NOTE HISTORIQUE

Les premiers Diggers étaient des pamphlétaires radicaux de l'Angleterre du milieu du 17e siècle qui recherchaient une plus grande égalité au travers d'une communauté agraire et par une critique du capitalisme. Ils ont également participé à un moment important de l'histoire de l'imprimerie en Angleterre. En raison de la guerre civile, la censure s'est effondrée en Angleterre et les radicaux - les Diggers par exemple - ont commencé à distribuer des journaux et des tracts dans la rue et dans les conventicules, des assemblées secrètes de personnes partageant les mêmes idées et qui deviendront plus tard importantes pour la Philosophie des Lumières. Les brochures des Diggers plaidaient pour la propriété commune des biens et l'abolition de l'argent.

De nombreuses préoccupations étaient partagées par les Diggers du 17e siècle et les Diggers de San Francisco. Tous deux réagissaient à la souffrance et à la précarité économique de leur communauté par une critique du capitalisme et un effort pour subvenir aux besoins des gens. Ils cherchaient à protéger les espaces publics dont dépendait leur survie économique. En Angleterre, les communs disparaissaient à cause des Acts of Enclosure, et à San Francisco, le Golden Gate Park et les rues de Haight Ashbury étaient menacés par l'expropriation et les intérêts commerciaux. Bien qu'ils soient séparés par plus de 300 ans, dans les deux cas, les gouvernements locaux ont répondu aux Diggers par la violence policière et militaire.

Mais il y a aussi une similitude entre leurs systèmes de croyance. Les antinomiens soutenaient que chaque individu devait suivre sa propre «lumière intérieure», même si cela les mettait en désaccord avec les autorités existantes. (Étymologie d'antinomien : du grec «anti» = contre + «nomos» = loi). Le principe du Digger de San Francisco «fais ce que tu veux» était une croyance très similaire. Chaque individu était encouragé à atteindre la liberté avec sa propre autonomie, même face à la répression systémique. Au final, les deux groupes ont été accusés d'être des anarchistes et se sont dispersés après quelques années. Cependant, ces deux mouvements, malgré leur brièveté respective, font partie d'un récit encore à suivre de pratiques et d'expérimentations alternatives qui critiquent les structures de pouvoir existantes par le biais de l'impression et de l'action directe.

Mon intérêt pour les Diggers a commencé quand j'ai suivi des «Études américaines» et découvert la doctrine antinomienne au début des années 80. De nombreuses années plus tard, en 2002 au California College of Arts, j'ai participé avec Peter Coyote à un symposium sur la générosité et l'art contemporain. Bien que le nom des Diggers de San Francisco me soit familier depuis mon enfance - je l'associais au théâtre de rue et à la distribution de nourriture gratuits - leurs idées étaient très vagues dans ma mémoire. Des années après le symposium, j'ai commencé à trouver des tracts de rue imprimés par la Communication Company sur le marché des livres rares. Leur immédiateté, leur qualité d'expérimentation et leur appel à repenser la société offraient non seulement une nouvelle voie à suivre, mais redéfinissaient aussi la société dominante qui les entourait. À ma grande surprise, ces prospectus ont également fait le lien entre mon enfance en Californie du Nord et mon étude de la pensée radicale du 17ème siècle.

De nombreuses découvertes, tant personnelles qu'historiques, ont eu lieu au cours de Nos biens communs sont libres. A de nombreux moments, l'histoire des San Francisco Diggers s'est mêlée à celle de ma propre famille et, alors que je regarde mon enfance avec le regard d'un adulte, les premières expériences et les vieux amis de la famille changent devant moi. Mes yeux se sont ouverts d'une manière totalement inattendue.

Ben Kinmont
Sebastopol
Mars 2023

Ben Kinmont (1963, USA) vit et travaille à Sebastopol. Depuis le début des années 90, il documente par l'image, le texte et divers objets ou ephemera des actions qu'il réalise pour interroger le statut de l'art et son rapport à la communauté. Il considère la production artistique comme un échange intellectuel et émotionnel, susceptible d'intéresser tout le monde. C'est pourquoi, il choisit d'aller à la rencontre du public et instaure une activité d'éditeur avec Antinomian Press. Parallèlement, il choisit de gagner sa vie en se spécialisant dans la vente de livres anciens sur la nourriture, le vin et l'économie domestique, en considérant cette activité comme une véritable sculpture : « l'œuvre d'art n'est pas le business en tant que tel, mais la contribution à nos coûts de vie ». Ben Kinmont a élargi sa pratique en entamant un travail de collecte d'archives concernant des artistes restés méconnus.

Son travail a été exposé dans des institutions françaises et étrangères et ses œuvres font parties des collections de la Bibliothèque Nationale de France, de plusieurs FRAC et également d'institutions privées ou publiques telles que la Fondation Kadist et le MoMA à New York.

Dimanche 9 avril : **projection exceptionnelle à 17h, 18h30 et 20h de Pickup's Tricks** de Gregory Pickup (1971-73) Treize, 24 rue Moret, 75011 Paris

& Mardi 11 avril : **projection exceptionnelle en présence du réalisateur de Pickup's Tricks** de Gregory Pickup (1971-73) à 19h au Collectif Archives LGBTQI+, 13 rue Santeuil, Salle 520, 75005 Paris

This is a show about publishing and printing. It is about trying to effect change through a modest means, through a system that is open to criticism and an alternative to capitalism.

The San Francisco Diggers were an underground movement that came out of street theater. They began in 1966, were mostly anonymous, and were both the message as well as the medium through which their message was sent. They initiated spontaneous events, challenged authority, took drugs, and formed tribes of like-minded people. They also developed their own form of print culture.

Digger printing was cheap and immediate. They took Beat poetry to the street and their announcements let other Diggers know where free things were available, from food to happenings to various goods. As a news service, their street sheets tied together a young community that was coalescing in the San Francisco neighborhood of Haight-Ashbury. They were also looking for fun and searching for meaning outside of the culture of consumerism. The Diggers responded to this need by offering a culture of free: free food; free stores; free drugs; free medical help; free shelter; free news; free events; and a free bank.

Their printed material is what survives to document these efforts towards a free society. Ranging from different types of mimeography to offset printing, the documents have a touch, a design, and a typography specific to their time. For me, it is interesting to see what these sheets of paper looked like, how they were made, how they were printed, and how they were shared and distributed. What do they say? What do they reveal that was specific to their time? Can these writings speak to us now and support a new discourse, one which again seeks to establish values different from those dominant in our society?

Because of the extreme rarity and fragility of the Digger street sheets, most of the publications in this room are being exhibited in facsimile. I have made them from originals in the Diggers' archive in San Francisco with the help of Eric Noble, a former member of the Kaliflower Commune and the Diggers' archivist. The rarity of these documents can't be overstated: it is estimated that only 50% of the street sheets survive, many of which are unique and only reside in the Diggers' own archive. Some of these have been reproduced for this exhibition. The added benefit of showing facsimiles is that this enables you, the visitor, to handle some of the documents as you read them. It also allows our commons are free to travel to smaller institutions, spaces which have modest operating budgets and where the exhibition can still be offered for free. At the end of each exhibition, the facsimiled documents in the exhibition, including the Kaliflower Board, are given to a local library that is open to the public (and free of charge). Five sets of facsimiles have been produced; the Paris iteration is the second presentation.

ON THE STREET

There is a street component to this exhibition. With a portable press, we will print and give away Eric Noble's *A short history of the San Francisco Diggers*, a 38-page illustrated essay written by Eric for Our commons are free. At the same time, we will hand out six different Digger flyers from 1967 and offer Digger Bread and Digger Stew to passersby. The bread will be baked in a free community kitchen in Paris and the stew will be made from ingredients gleaned from an organic garden in Angers. When not being used on the street, the press will be shown in the exhibition space along with video documentation of the street printing and distribution.

A HISTORICAL NOTE

The original Diggers were radical pamphleteers in mid-17th century England who were trying to create equality through an agrarian community and a critique of capitalism. They were also participants in an important moment in the history of print culture in England. Due to the Civil War, censorship had collapsed in England and radicals – such as the Diggers – began distributing their broadsides and pamphlets out on the street and to “conventicles,” secret gatherings of like-minded people that would later become important to Enlightenment thought. The Digger pamphlets argued for the common ownership of property and the abolition of money.

Many concerns were shared by the 17th century Diggers and the San Francisco Diggers. Both responded to the suffering and economic precarity of their community with a critique of capitalism and an effort to provide for people's needs. They also depended upon and sought to protect their public spaces: in England, the commons were disappearing due to Acts of Enclosure, and in San Francisco, Golden Gate Park and the streets of Haight Ashbury were threatened by eminent domain and business interests. Although separated by more than 300 years, in both cases, local governments responded to the Diggers with police and military violence.

But there is also a similarity between their belief systems. The antinomians argued that each person should follow their "inner light," even if this puts them at odds with existing authorities. (Etymology of antinomian: from the Greek "anti" = against + "nomos" = law.) The San Francisco Digger principle of "do your own thing" was a very similar belief. Each person was encouraged to achieve freedom through their own autonomy, even in the face of systemic repression. In the end, both groups were accused of being anarchists and dispersed after a few years. Despite their brevity, however, both are part of a continuing narrative of alternative practices and experimentation that critiques existing power structures through print and direct action.

My interest in the Diggers began as a student of American Studies and antinomianism in the early 1980s. Many years later, in 2002 at the California College of Arts, I was on a symposium with Peter Coyote about generosity and contemporary art. Although I recognized the name of the San Francisco Diggers from my childhood – it was something I associated with theater and free food – their ideas were very vague in my memory. Several years after the symposium, I began to encounter street flyers printed by the Communication Company in the rare book market. Their immediacy, experimentation, and call for a rethinking of society not only offered a new path forward, but redefined the mainstream society around them. Much to my surprise, these flyers also connected my childhood in Northern California to my study of 17th-century radical thought.

Many discoveries both personal and historical have occurred during *Our commons are free*. At numerous points in my research, the history of the San Francisco Diggers has folded into the story of my own family and, as I look at my childhood through an adult's gaze, early experiences and old family friends change before me. My eyes have been opened in ways I never expected.

Ben Kinmont
Sebastopol
March 2023

Ben Kinmont (1963, USA) lives and works in Sebastopol, USA. Since the 90's his sculptures and actions attempt to establish a direct, personal relationship between the artist and the viewer, using the work as a mediator. Besides, the artist earns his living with an antiquarian bookselling business about food, wine and domestic economy, considering this activity as a sculpture "the artwork is not the business itself, but the contribution to our cost of living." Kinmont's practice also includes conducting research and publishing work about other artists. His work has been exhibited in institutions in France and abroad. His work has been acquired by French National Library, and leading institutions such as MoMA in New York.

Sunday April 9: **exceptionnal screening at 5pm, 6.30pm and 8pm** of **Pickup's Tricks** by Gregory Pickup (1971-73) at Treize, 24 rue Moret, 75011 Paris

& Monday April 11: **exceptionnal screening in the presence of director** of **Pickup's Tricks** by Gregory Pickup (1971-73) at 7 pm at Collectif Archives LGBTQI+, 13 rue Santeuil, Salle 520, 75005 Paris



There are 110 facsimiles from the four presses represented in the exhibition.

There are 10 from the Digger Papers (1966); 44 from the Communication Company (1967); 19 from the Free City News (1967-68); and 21 from the Free Print Shop (1968-1972). Additionally, there are 16 facsimiles of posters and twenty-one photographs, many of which have never been seen and most of which were printed by Joseph Johnston, a member of Kaliflower Commune.

FILM FOOTAGE

On the black monitor



A slideshow of photographs by William Gedney of an early Digger Feed in Golden Gate Park, November 1966.

2 min 18 sec

A local news station visits the San Francisco Diggers in their Free Store at 1762 Page Street, 2 December 1966.

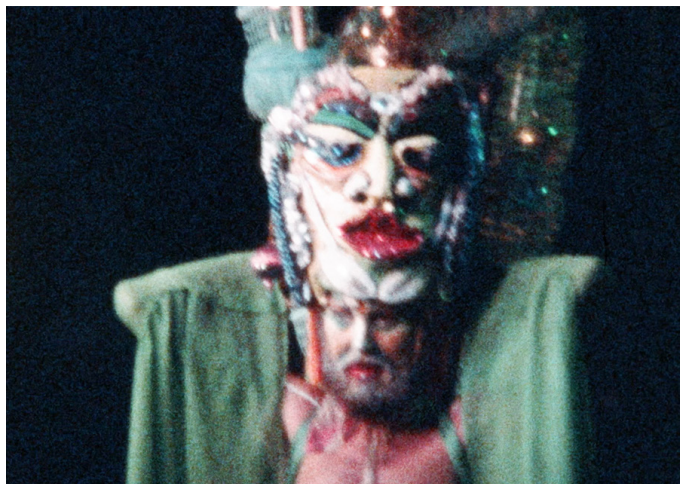
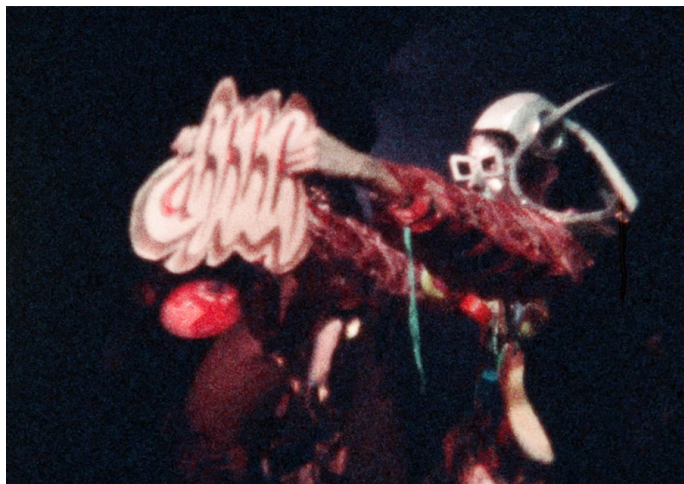
2 min 34

On the white monitor



News clips and photographs related to the Hunter's Point uprising that started on the night of September 27 1966, in San Francisco.

16 min 49 sec



The Angels of Light performance of *Deep Frieze*, a free soup opera.

Filmed by Jilala Jet von Jalopy

9-10 August 1973.

10 min 54 sec

Deep Frieze, a revolutionary tale, denounces fast food, preservatives, and meat. A housewife, trapped in her kitchen, sings all day, surviving on pills and medications. The scene reveals a kitchen with painted walls and four windows four, each displaying a season's distinct view. She cries out, «Alas, the dog has not been fed!» Engrossed in *Vague Magazine*, she watches soaps like *The Old and The Ugly*, and *As The Stomach Turns*. Society, enslaved by pills and medications, deems physical eating impure and unethical.

Aliens (as agents of change) bring healthy, compassionate food to a world on the brink. Upon their arrival, vegetables and appliances awaken, speaking, singing, and dancing. Cockroaches invade the stage, symbols of oppression. With the aid of vegetables and appliances, the aliens create a feast of vegetarian sustenance for the housewife. The «Spirit of the Kitchen» emerges and a transformation occurs, leading humanity toward a balanced, healthful existence.

Alas, the enemy, the «Preservatives,» attack, seeking destruction. They imprison the Spirit in the pantry, but hope persists as the Herbs and Spices liberate her. The Spirit, once freed, defeats the Preservatives, symbolizing the triumph of the masses. The housewife and all rejoice in newfound health and happiness. The cast unites, singing their anthem, «The Tomato Blushed When It Saw The Salad Dressing.» *Deep Frieze* transcends the «kale» of duty, calling the audience to action against a corrupt system of consumption.

In the projection room



Picket line protesting Gregory Pickup's film *Pickup's Tricks*

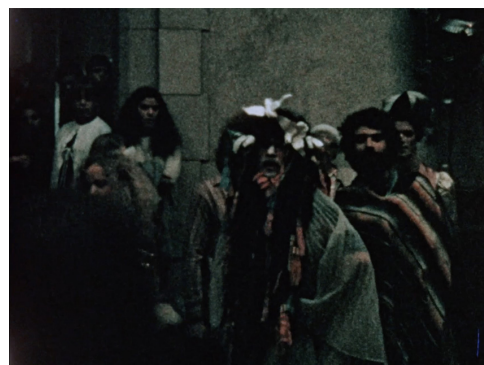
Filmed by Jilala Jet von Jalopy

1973

4 min 21 sec

Pickup's Tricks was a film by Gregory Pickup about Hibiscus and The Angels of Light. It was filmed at 330 Grove Street in San Francisco, the same address where the first rainbow flag would be later made. At the time of making the film, the building also housed a free store operated by United Projects, an organization that was part of the Black Power movement.

The Angels of Light picketed the premiere of the film at the Palace Theater in 1973 because the theater charged admission. Hibiscus and The Angels of Light had agreed to participate in the project because they had understood that the film would always be shown for free. It would be many decades later before the film would begin to circulate again.



Hibiscus at Home

A film by Joseph Johnston

November 1970

10 min 10 sec

The Angels of Lights at Golden Gate Park and the de Young Museum

filmed by Joseph Johnston

5 December 1970

1 min 48 sec

AIR DE PARIS

In Ann Arbor Michigan, many of my friends were on the board of Cinema Guild. Every Friday, Saturday, and Sunday there were two showings of classic and avant garde films at a small auditorium in the Architecture and Design building. The films only cost 50 cents, so going to Cinema Guild never cost much. I helped and appeared in some 16mm films my friends made. Four of these friends were arrested for showing Jack Smith's *Flaming Creatures* at Cinema Guild. I remember being on the staircase overlooking the entrance as the Ann Arbor police entered and confiscated the film. I had aspirations to make films myself and was working on a vampire film with friends.

In the summer of 1970 a *Rolling Stone* article on the Cockettes came out with photographs by Annie Leibovitz. This inspired me to move to San Francisco and in September of that year I arrived with \$100, a sleeping bag, my father's 8mm camera, and Annie Leibovitz's photograph of Tahara which I had torn out of *Rolling Stone*.

Before I moved into the commune, I met Tommy Tadlock at the Stud, the notorious hip gay bar. Somehow, I impressed him enough that he remembered me at the Halloween midnight show of the Cockettes at the Palace Theater in North Beach. I came with a gay acquaintance who was dressed as a woman. I did not approve of his attire because he chose the most ordinary kind of business dress. We were sitting in the balcony, and someone passed out LSD to everyone. I knew that before the Cockettes came on at midnight that they were first showing "Night of the Living Dead," a movie I had seen before and I knew I did not want to be peaking during that film so I waited until after the film to take the acid. Everyone else in my row was freaking out over the film. After the Cockette performance the balcony started to clear out and Tommy Tadlock spotted me. He offered to take me home and we spent the rest of the night driving around San Francisco in his Oldsmobile which he was converting into a ferro cement Conestoga wagon. Undoubtedly, Tommy Tadlock was probably the most eccentric and outrageous person I have ever met. I told him of my desire to photograph the Cockettes and he promised to introduce me to them.

About that time, after reading several issues of *Kaliflower* which were being delivered to the semi-commune where I was staying, I stopped by and was greeted at the door by Irving Rosenthal. Within a few minutes we discovered that Josef Von Sternberg was both of our favorite director and within days I moved into the commune.

I still had the idea of becoming a filmmaker even though I had little experience and had not studied filmmaking. I kept in touch with Tommy Tadlock, who was also a friend of the Commune, and he finally took me over to the Cockette house at 946 Haight Street, and introduced me to Hibiscus, the most outrageous of the Cockettes. I don't remember how, but a date, probably in November of 1970, was set for me to come over to the Cockette house and make a film.

The day of the film, Irving and Art [a member of the commune] had gone to Oregon for a short trip to the Commune's land. I went up to Irving's prop room and borrowed a couple of his lights which I knew I would need for the film. In Ann Arbor we always shared all of our film equipment so I thought nothing of borrowing Irving's lights.

Hibiscus had borrowed someone's super 8 camera and wanted me to use it instead of my father's 8mm. Hibiscus had two young boys, none probably more than five or six years old, dressed up as angels, all in gold and white and with wings. I finished the first roll of film, when Jet, who had formerly lived at the *Kaliflower* Commune and was close to Irving, came in and asked about the lights. I said they were Irving's. Jet said, and his tone said everything, "Does Irving know you have them?" I knew I had made a mistake, and as a new member of the commune, I did not want to get in trouble, so I immediately packed up the lights and got them back to the commune, as quickly and inconspicuously as possible.

I doubt that it took me more than an hour to return the lights and get back to the Cockette house. This time, the children were gone and I filmed Tahara, Sandy, and Hibiscus on a set that used Chinese props from the

Cockettes show Pearls Over Shanghai. I insisted that there be some sort of story to what we were filming so we came up with the idea that Hibiscus would steal Tahara's boyfriend. The boyfriend was played by some unidentified youth, possibly a trick of Tahara's, or some other Cockette, so the story may have had more truth to it than fantasy. The last roll of film Hibiscus wanted it to be of him dancing. I found that after a while, it was boring and the same, but Hibiscus insisted that I continue to film him.

Because it was not my camera, Hibiscus ended up processing the film. I think at some point I went over to the Cockette house again to see the rushes. At that time another film, which is now believed is lost, was shown. The filmmaker had set up a tripod in the kitchen that shot one frame every ten seconds or so. It showed people entering the kitchen, opening the refrigerator door, taking something out, and walking out...just the normal activity in a kitchen all compressed into a short period of time. I visited Hibiscus again a few weeks later and was horrified to find the film I made on top of his dresser with a cigarette burn in the plastic reel. I confiscated the film at that point and have only shown it privately since. That was in 1970. At around the same time, Tahara, Sandy, and Hibiscus would break away from the Cockettes to do begin the free shows as The Angels of Light.

Joe Johnston

Installation view



Ben KINMONT
Street Press
2022-2023

Print on Plexiglas, card table and chair, laptop, battery, printer, stapler, digital file, publications (A short history of the San Francisco Diggers by Eric Noble), film, protocol
variable dimensions
unique

On the flat screen



Our commons are free
Santa Rosa, California
14 May 2022
2 min 47 sec

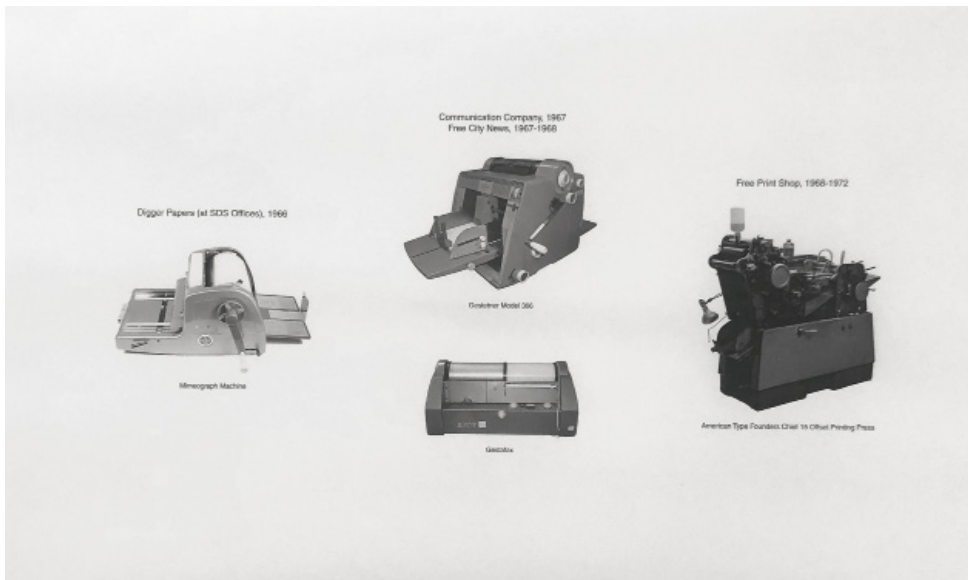


Our Commons are free
Livorno, Italy
23-24 September 2022
12 min 25 sec



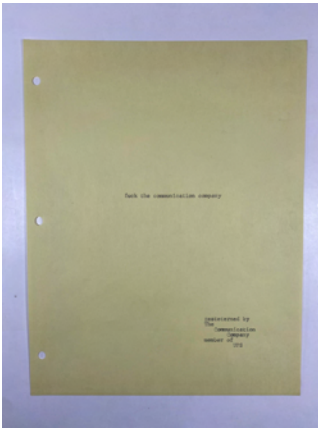
Ben KINMONT
Diggers Timeline (second version)
 2022 - 2023

inkjet on 169 gsm paper uncoated, smooth, white
 42 in x 432 in
 Edition unique/in a series of 5

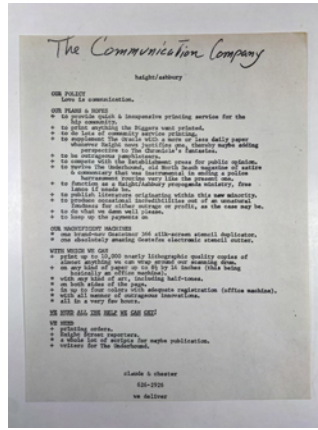


Ben KINMONT
Four presses
 2022

digital print on archival paper
 without frame 45 x 73 cm
 Edition of 5



fuck the communication company, 1967
COMMUNICATION COMPANY. Printed Jan-Sept 1967
tract, impression sur papier jaune
vintage



The Communication Company \ haight/ashbury\OUR POLICY, 1967
COMMUNICATION COMPANY. Printed Jan-Sept 1967
Tract
vintage



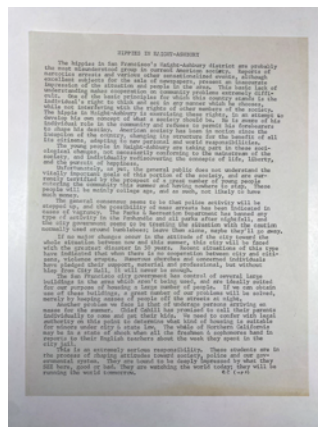
MANUSCRIPT EDITIONS NUMBER ONE \ INFORMED SOURCES, 1967
COMMUNICATION COMPANY. Printed Jan-Sept 1967
Livre, non relié, 140 pages
vintage



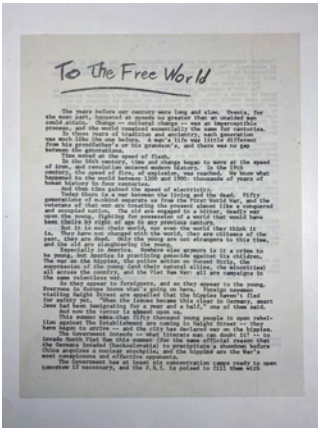
GENTLENESS \ a play in infinite acts, 1967
COMMUNICATION COMPANY. Printed Jan-Sept 1967
Tract
vintage



SUNDAY, \ APRIL 2, \ 1:00 p.m., 1967
COMMUNICATION COMPANY. Printed Jan-Sept 1967
Tract, encre verte, bleue, rouge et jaune. Signé par Allen Cohen
vintage



HIPPIES IN HAIGHT-ASHBURY, 1967
COMMUNICATION COMPANY. Printed Jan-Sept 1967
Tract, encre verte, bleue, rouge et jaune. Signé par Allen Cohen
vintage



To The Free World, 1967
COMMUNICATION COMPANY. Printed Jan-Sept 1967
Tract, encre verte, bleue, rouge et jaune. Signé par Allen Cohen
vintage



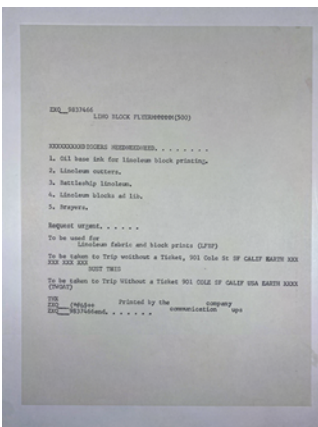
EMMETT GROGAN \ is \ BACK! so what., 1967
COMMUNICATION COMPANY. Printed Jan-Sept 1967
Tract, imprimé sur du papier beige clair avec des trou de reliure le long du côté gauche
vintage



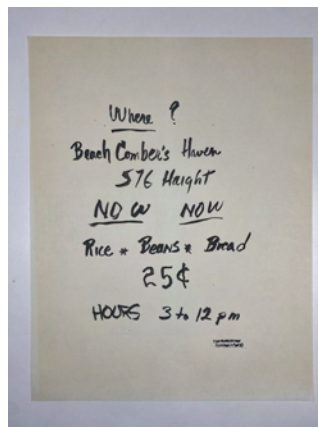
HEY!! \ HI! \ high?, 1967
COMMUNICATION COMPANY. Printed Jan-Sept 1967
Tract
vintage



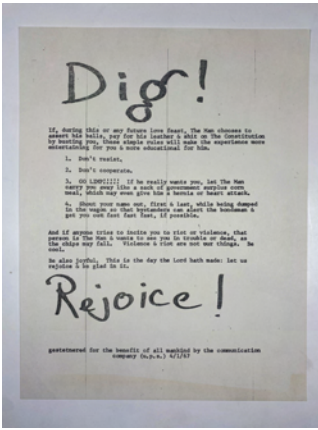
CANDLE \ OPERA, 1967
COMMUNICATION COMPANY. Printed Jan-Sept 1967
Tract
vintage



ZXO_9837466 \ LINO BLOCK FLYERMMMMM (50), 1967
COMMUNICATION COMPANY. Printed Jan-Sept 1967
Tract
vintage



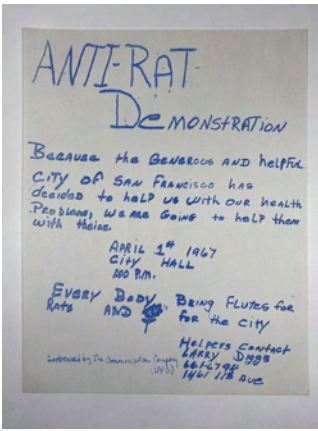
Where? \ Beach Comber's Haven, 1967
COMMUNICATION COMPANY. Printed Jan-Sept 1967
Tract
vintage



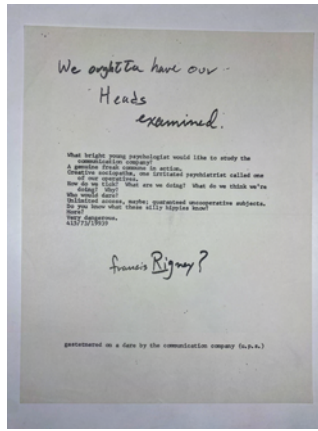
Dig! \ If, during this or any future love feast, 1967 COMMUNICATION COMPANY. Printed Jan-Sept 1967 Tract vintage



Toni[gh]t Thurs. April 13, 8 p.m. \ ?HAIGHT "MALL-IN"?, 1967 COMMUNICATION COMPANY. Printed Jan-Sept 1967 Tract vintage



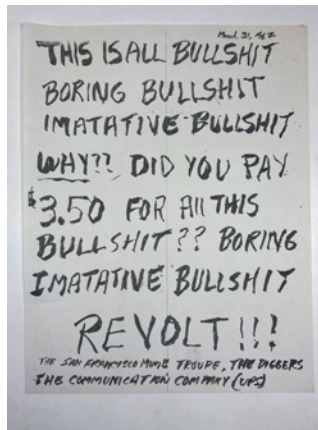
ANTI-RAT DeMONSTRATION, 1967 COMMUNICATION COMPANY. Printed Jan-Sept 1967 Tract vintage



We oughtta have our \ Heads \ examined., 1967 COMMUNICATION COMPANY. Printed Jan-Sept 1967 tract vintage



DESIDERATA \ Go placidly amid the noise and haste, 1967 COMMUNICATION COMPANY. Printed Jan-Sept 1967 Tract vintage



March 31, 1967 \ THIS IS ALL BULLSHIT, 1967 COMMUNICATION COMPANY. Printed Jan-Sept 1967 Tract vintage



fuck the diggers, 1967
COMMUNICATION COMPANY. Printed Jan-Sept 1967
Tract, imprimé sur du papier brun foncé avec des trous de reliure le long du côté gauche
vintage



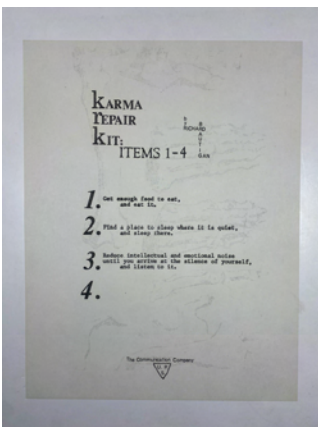
TWO MEN EXPRESSING LOVE, 1967
COMMUNICATION COMPANY. Printed Jan-Sept 1967
Tract, imprimé sur du papier rose saumon
vintage



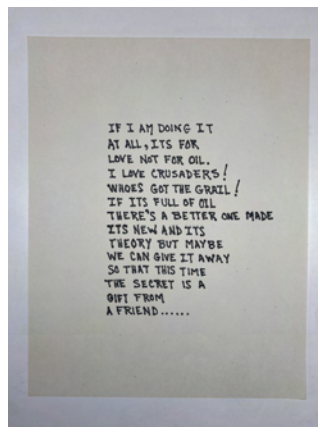
Let's Take an Old Timey WALK IN THE PARK, 1967
COMMUNICATION COMPANY. Printed Jan-Sept 1967
Tract, imprimé sur du papier rose saumon
vintage



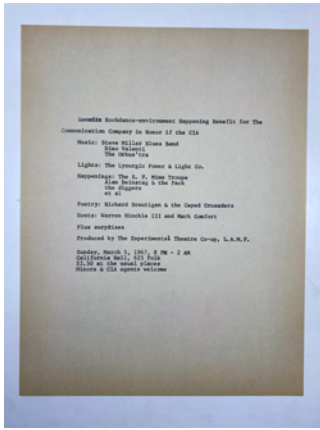
The Life and Loves of Cleopatra, 1967
COMMUNICATION COMPANY. Printed Jan-Sept 1967
publication de 26 pages agraphées
vintage



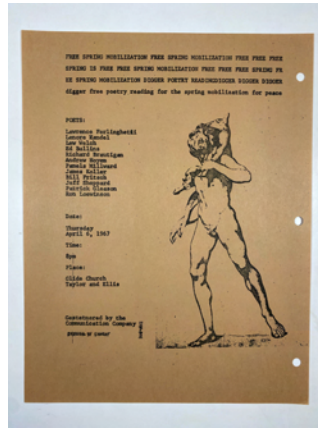
KARMA REPAIR KIT, 1967
COMMUNICATION COMPANY. Printed Jan-Sept 1967
Tract
vintage



IF I AM DOING IT, 1967
COMMUNICATION COMPANY. Printed Jan-Sept 1967
Tract
vintage



Rockdance-environment Happening, 1967
COMMUNICATION COMPANY. Printed Jan-Sept 1967
Tract
vintage



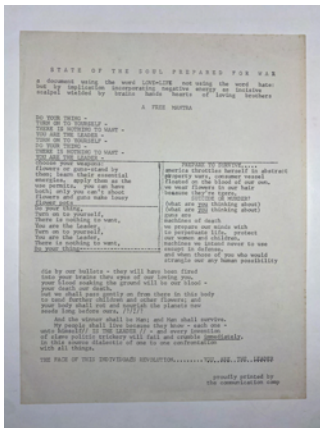
FREE SPRING MOBILIZATION, 1967
COMMUNICATION COMPANY. Printed Jan-Sept 1967
Tract, encre noire sur du papier brun foncé avec des trou de reliure le long du côté droit
vintage



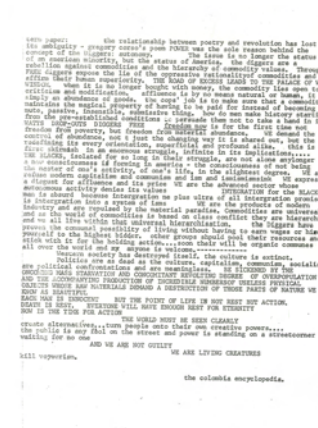
Shining silver badge., 1967
COMMUNICATION COMPANY. Printed Jan-Sept 1967
Tract, imprimé à l'encre rouge et bleue
vintage



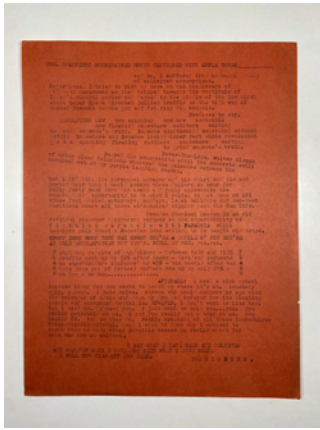
San Francisco \ Poets \ Benefit, 1967
COMMUNICATION COMPANY. Printed Jan-Sept 1967
Tract, imprimé sur du papier rose
vintage



STATE OF THE SOUL PREPARED FOR WAR, 1967
COMMUNICATION COMPANY. Printed Jan-Sept 1967
Tract
vintage



term paper: the relationship between poetry and revolution, 1966
DIGGER PAPERS. Printed Fall 1966
Tract
vintage



COOL CRANBERRY HORSEHAIR ED MOUTH, 1966
 DIGGER PAPERS. Printed Fall 1966
 Tract, imprimé sur du papier rouge
 vintage



eat \ life, 1967-68
 FREE CITY NEWS. Printed Fall 1967-Spring 1968
 Tract recto-verso, encre rouge sur papier jaune
 vintage



HOW DO YOU WANT TO LIVE?, 1967-68
 FREE CITY NEWS. Printed Fall 1967-Spring 1968
 Tract, encre rouge et jaune
 vintage



Free City, News of the day, It's been unusually dark, enumeration of erotic postures, Daytime paranoia, Are the mothers of America, (collage in blue), Here lies Bob Dylan, For When You're Alone, Do my thing, Vote for me, Free City News., 1967-68
 FREE CITY NEWS. Printed Fall 1967-Spring 1968
 ensemble de 12 tracts, encres diverses, trombone d'époque
 vintage



Kaliflower Intercommunal Newspaper October 2, 1969, 1968-72
 THE FREE PRINT SHOP. Printed Aug 1968-Dec 1972
 journal
 vintage



"To be free means you have to be responsible for yourself. This is one of the things some people are still desperately fighting not to understand and I think it is the only way we can get out of where we are, to go another step higher. All of these free things belong to us, and belong to whoever wanted them. But what you took you were responsible for, whatever you wanted to do with it. It became yours when you took it.

The fact that freedom and responsibility are two sides of the same thing, still seems to be a mystery to many people. We did not totally succeed. However, we succeeded pretty well, at least for a while, and it was a wonderful, exciting feeling, to see the world changing around us, to see people opening up, becoming aware of themselves. You never feel strong and sure of yourself, but if you take the freedom of being what you are, and accept that it is beautiful, then you become free. Then, of course you have to free others."

Lenore Kandel, speaking in 1998, from *Les Diggers*, a film by Celine Deransart and Alice Gaillard. To the right is Kandel's partner Sweet William (aka Billy Fritsch). The picture (c.1967) is from Peter Coyote (see diggers.org). Kandel was a Beat poet and the only woman to speak from the stage during the Human Be-In.

