EVERYTHING

A VIEW ON A DEVELOPING COUNTERCULTURE IN THE MID 1960s IN LONDON

ANDREW WILSON

"MANIFESTO WORLD
Everything Everything Everything Everything
A world on the edge of destruction. [...]
The artist's entire visual field becomes the work of art [...]."[1]
"My ultimate object is to include every thing in a single work [...]. In the end the only medium in which it will be possible to say everything will be reality. I mean that each thing, each view, each smell, each experience is material I want to work with."[2]
"The most complete change an individual can effect in his environment, short of destroying it, is to change his attitude to it [...]. To study everything we may one day isolate anything. Perhaps we may isolate everything as an object/experience/drama from which, as participant, we can extract an impulse so brilliant and strong that the environment as it is, is transformed."[3]

The mid 1960s was witness to a far-reaching attempt amongst artists and writers to search for and evolve new languages of expression and action – languages which were expressly formed by social and political identifications of engagement, and which made clear the necessity for changing social contexts within which the work was situated. In 1962, at the Edinburgh Festival, the writer and cultural activist Alexander Trocchi offered a view of what such an outlook entailed for the artist. Uncompromisingly, he declared that "Modern art

begins with the destruction of the object. All vital creation is at the other side of nihilism. It begins after Nietzsche and after Dada."[4] For Trocchi, as for many artists, this new language of engagement entailed the absolute negation of any artistic or other type of categorisation. Just as the word was being questioned and destroyed by writers, so artists moved away from the object and the past to create a new space for their evolving language which asserted the urgent need for social, political and aesthetic change at the level of life. This new space beyond the object was one that Trocchi mapped in his guise as a "Cosmonaut of Inner Space", forging a new "meta-categorical"[5] grammar, claiming that "to free themselves from the conventional object and thus pass freely beyond non-categories, the twentieth century artist finally destroyed the object".[6] Trocchi opposed a polarisation of debate, and instead accepted the totality of the world – here understood in terms of a dialogue between "inner space" and "outer space"; "between the oppressions of the external world and the desire for internal liberation, between activist commitment to the continuing social struggle and dropping out of a cultural milieu that won't allow it".[7] Between 1963 and 1972 he pursued this goal through his post-situationist Project Sigma with which he aimed to spawn an engaged participatory activism – an "invisible insurrection of a million minds" – that might take over the world.

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Trocchi's construction of an "interpersonal network" of like-minded people[8] that could construct this "coup de monde", and the reasoning behind his strategies of refusal, provide a clear view of what was at stake in creating an active and engaged counter-culture in the 1960s. Project Sigma was born of a time in which Trocchi's reference to the destruction of the object and the necessity of creation occurring on the "other side of nihilism" was keenly felt; the threat that "the world is at the edge of extinction" from nuclear holocaust was real.[9] Trocchi's defining manifesto for Project Sigma commences with reference to Antonin Artaud's *The Theatre and its Double*, which illuminates the core of his proposal: "And if there is still one hellish, truly accursed thing in our time, it is our artistic dallying with forms, instead of being like victims burnt at the stake, signalling through the flames."[10] Trocchi, like many of his contemporaries, understood the necessity of rejecting the political, social and aesthetic structures that had put the world in danger; under the banner of *Sigma*, his cultural revolution was to be "the necessary underpinning, the passionate substructure of a new order of things".[11] The significance of the reference to Artaud was his call for a new experiential language of the theatre that was not representation, but life itself. Artaud, like Trocchi, was not contemplating a "symbol of an absent void", but, by going beyond a nihilist stance, was offering positive affirmation of a new cultural and fully socialised way of living which, in Trocchi's case, sprang from his impatience with the defining categories by which dominant culture was formed and recognised.

In going beyond the word and the object, Trocchi revealed how identity had to be subject to question, and his referencing of Artaud strikes a vital chord when examining the work of artists as different as Gustav Metzger, Mark Boyle, John Latham or David Medalla. Theatre for Artaud was concerned with the world and refused to be defined by the physical structure of a theatre or by theatrical convention. Similarly, for these artists in the mid 1960s, art entailed a direct engagement with the world and an attempt to locate meaning in a society gone mad. In Britain, as elsewhere, since the end of the 1950s artists had turned against traditional forms of art-making and moved towards the world and themselves, as material for work. Traditional expressive and perceptual barriers were broken down

in this evolution of a new language of being. Another related example is provided by the Anti-Psychiatrists of the Philadelphia Foundation[13] who were directly linked with Project Sigma. Here, this new language was realised by the curative ambience of the Foundation's Center for Treatment and Research, in mapping out fields of interaction, which recognised little distinction between analyst and analysand in the treatment of schizophrenics.

Boyle, for instance, questioned the relationship between audience and performer as much as between reality and its represented illusion. For his performance at the ICA in June 1965, *Oh What A Lovely Whore* (fig. 1), he hoped to "avoid having an audience as such".[14] In the event, he announced to the assembled audience that there was no happening and if the audience wanted one they would have to do it for themselves, whereupon the audience/participants proceeded to enact a spontaneous orgy of ritualistic destruction and creation stimulated by various objects that had been prepared earlier by Boyle, but which had, until the moment that Boyle turned the event over to the audience, remained unseen. The previous year, for their work *Street*, Boyle with Joan Hills led a party of people into a building in Notting Hill through a door marked "Theatre". They made their way down a corridor to a room in which a row of chairs faced a thick heavy curtain. After sitting down, the curtains were drawn back and the party found themselves looking though a shop window into the street outside.

Boyle's aim, "to include every thing in a single work" approached realisation with his *Dig* (fig. 2) event of 1966 and the commencement of his *Earthprobe* project in 1969.[15] *Dig*'s purpose, carried out under the auspices of the Institute of Contemporary Archaeology, founded for the purpose by Boyle, was to examine – in much the same way as archaeologically discovered antiquities might be examined – artefacts that inhabit the contemporary world, much as an otherwise unknown whole society might be reconstructed from the fragmentary objects it had left behind. *Earthprobe* took this further. Mark Boyle, Joan Hills and their friends se-

ICA BULLETIN

Title page of the ICA [...]
[...] 150, August-September [...]
Alexander Trocchi and Allen G[...]
[...]ing the press conference [...]
[...] the Albert Memorial, befo[...]
[...]rnational at the Royal Alb[...]

[...] Boyle Family, [...]
[...] February 1966, happenin[...]

lected 1,000 sites at random by throwing darts, while blindfolded, at a map pinned to the wall;[16] as part of an ongoing project, the artists then went on to record the biological and chemical make-up of a square surface area of each site in turn, to present this surface as a relief, and to make sound recordings of the site, for presentation along with photographs and the finished relief. By taking everything as material, the relationships of the work to its material, as much as between the material and the ways in which meanings are found, the artists developed a representational system capable of operating less in terms of metaphor but directly as a form of metonomy.[17] However, although Mark Boyle's and Joan Hills' work aims at a form of complete representation[18] of a given body of material (fig. 3), it does this by underlining the difficulty of presenting the whole as the sum of its parts. The global totality cannot, of course, be grasped; as David Thompson has stressed, what is being explored, questioned and tested is "not the boundlessness of the physical world, but the limits of man's capacity to see it".[19]

Work carried out by artists became models for activity; by scrutinising relationships within a total environment, and one's actions within it and towards others, the course of one's actions might alter. For Trocchi, the intention of Project Sigma was to change the world, not by his own direct actions but by stimulating people to take full control of, and responsibility for, their lives. In this respect he explained to William Burroughs that "We arrived at the name SIGMA because it seemed semantically 'clean', being the symbol conventionally used in mathematics for the sum or the whole."[20] Sigma here stood for the relationship between the "whole" and the many individuals who might together, spontaneously, be an active part of that new, sigmatic, "whole". At the same time that he wrote to Burroughs, Trocchi further explained that Sigma was a neutral term which indicated the necessity of beginning "with the fact of being alone: the one ultimate: consciousness presupposes it [...]. Now, consciously, spontaneously, to live with others: tentatively".[21] Project Sigma entailed the recognition of a state of alienation which had defined the course of Trocchi's life,

(fig. 3) Boyle Family SON ET LUMIÈRE FOR BODILY FLUIDS AND FUNCTIONS Roundhouse 1967. Performance

and offered a means by which alternatives to this state of being could be taken up, and society rebuilt according to a new set of socially-held values.

For Metzger, alienation was not so much the issue as obliteration and annihilation. With his elder brother, he had arrived in Britain in 1939 as a refugee from Nazi Germany when he was 12 years old; his parents subsequently perished in the Holocaust. Living under the shadow of imminent nuclear genocide on a global scale, Metzger, in common with other artists, constructed an art and a way of living that did not so much question as present a direct challenge to the dominant culture which held its finger to the nuclear button. Since 1958/59, Metzger's political activism – first in the Direct Action Committee Against Nuclear War, later as a founder member of the Committee of 100 – was embodied within the changing fabric of his art, which had moved away from the painted object (as a former student of David Bomberg) towards what he came to describe as Auto-Destructive Art. For Metzger it was an "aesthetic of revulsion" which defined his art, whilst also revealing a wider condition.

Auto-Destructive Art developed as a process for which the concept, means of expression and actual execution of the work are treated as unified events that take place in social space (fig. 4). It was a public art in which the resources and technology that would destroy the planet were harnessed as image; these would be monuments "to the power of man to destroy all life".[22] Just as Sigma, whether it was successful or not, intended to stimulate activism, Auto-Destructive Art was meant to open up people's eyes to the horrific realities of contemporary life. To these ends Metzger variously painted with acid on nylon sheets (fig. 5), which would be eaten up and destroyed by it (fig. 6); projected light through liquid crystals that at certain temperatures attain a state of perpetual structural and chromatic transformation and change; presented models for monoliths, either made from mild

(fig. 4) Gustav Metzger Poster for AUTO-DESTR DEMONSTRATION BY METZGER 1961

(fig. 5) Gustav Metzge BANK DEMONSTRATIO 3 July 1961

(fig. 6) Gustav Metzger BANK DEMONSTRATIO 3 July 1961; after the perf St. Paul's in the backgrou
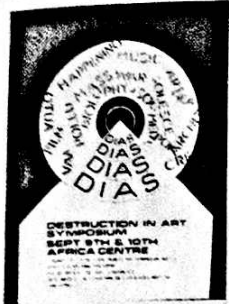
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steel that would slowly disintegrate as a result of urban pollution, or that were constructed of many elements that, over a number of years, would be ejected in a pre-programmed sequence, until nothing was left but its skeleton; or to gather together waste materials to underscore the profligacy and bankruptcy of western capitalist society. This was not iconoclastic – art is not destroyed; instead, Metzger constructed situations in which society's destructive forces can be turned in on themselves and stimulate a wider moral and actual change." "Social action",[23] as much as art, defined the intentions of Metzger's work and laid the basis of his organisation of the *Destruction In Art Symposium* (DIAS) in September 1966 (fig. 7).

ster for the Destruction in Art
(DIAS) in September 1966,
by Gustav Metzger

DIAS[24] reflected a wider debate, in which issues of destruction might be linked with destruction in society and science, as well as art. The remit was necessarily broad and inclusive, taking in "atmospheric pollution, creative vandalism, destruction in protest, planned obsolescence, popular media, urban sprawl/overcrowding, war, [...] biology, economics, medicine, physics, psychology, sociology, space research".[25] Providing a focus for the month-long series of events was a three-day symposium at which an eclectic (given DIAS's parameters) grouping of people discussed aspects of destruction, codifying and extending Metzger's own use of the term (fig. 8). Never an organised movement or group, DIAS nevertheless provided a marker – as did Project Sigma – for a particular moment which recognised that the concern for an objectified image was unable to engage convincingly with contemporary realities, and that the dynamics of event-structured events offered a more favourable avenue for investigation.[26] Despite the major achievement of attracting some fifty artists from ten countries to come and take part in DIAS – among which were the Viennese Institute of Direct Art (Günter Brus, Otto Muehl, Hermann Nitsch, Peter Weibel and Kurt Kren), performing outside Austria for the first time (fig. 9 and 10) – the significance of DIAS was its approach to issues of destruction from a point of view that stressed temporal and spatial dimen-

r Davies and Gustav Metzger
ruction in Art Symposium
don, 9 September 1966

rmann Nitsch during his lec-
Destruction in Art Symposium
don, September 1966

sions, alongside a compassion for the human condition and the significance afforded to ritual, leading to catharsis, through the attempt to rediscover those experiences of reality that had been repressed by society's conventions.

Destruction only formed one aspect of Latham's work. The events he presented for DIAS – the burning down by incendiary devices of a number of "Skoob towers", Babel-like towers, for which books are attached to a metal armature (fig. 11), and *Film*, in which participants moved around "dressed" in "soft skoobs" – question the grammar of knowledge and known reality, showing it to constitute a dislocated and artificial set of untruths. Underpinning this is Latham's obsession with the determining metaphysics of time. He was less preoccupied with the notion of destruction than with the invalidation or demate-rialisation of objects in favour of processes of cognition which were carried out in time rather than locked in space. Latham questioned and deconstructed the viewers' orthodox understanding of knowledge and its status, for which books stand as metaphorical and actual containers, in the realisation that the languages by which we live our lives evolve and function through time, even though this might often be denied in their form and appearance as a collection of words or images.

(fig. 10) Gustav Metzger, Wolf Vostell and Al Hansen at the *Destruction in Art Symposium* (DIAS), London, September 1966

(fig 11) John Latham SKOOB TOWER performance in front of the British Museum, London 1966

In this respect Latham is close to the other half of Metzger's theories of Auto-Destructive Art, which entailed an Auto-Creative Art. This aspect also connects with these artists' need to realise the world – as a set of changing entities – within their work. Metzger had codified this dialectics in both his third manifesto *Auto-Destructive Art Machine Art Auto-Creative Art*, of June 1961 and his final manifesto *On Random Activity In Material/Transforming Works Of Art*, of July 1964. This later manifesto, concerned with the transformations felt through random activity in art, as in society, was published in *Signals*, the news bulletin of the Signals Gallery directed by Paul Keeler and the artist David Medalla.[27] Medalla's own work at this time followed the idea of an Auto-Creative Art as a form of what he termed Biokinetics.

Inert material undergoes transformation into dynamic, continually changing bodies, taking its place alongside other transformations evolving in society and life in general. To these ends, Medalla harnessed water, rice, gold and silver dust, sand, powdered coal, granulated coffee beans, dried seeds, rubber, gum, ice, salt, oil and steam in a series of works of great wit and an accomplished economy of means (fig. 12). His best known works of this sort were a form of bubble machine – collectively titled *Cloud Canyons* – in which the foam which was produced followed, as Guy Brett describes, "its aleatory paths, emerging and forming according to its own energies interacting with gravity, earth currents, atmospheric pressure and the shape of the containers".[28]

(fig. 12) David Medalla CLOUD CANYONS 1961–85, soap bubble machine

For Metzger, Medalla's machines were exemplars of Material/Transforming Auto-Creative Art,[29] moving decisively away from a static, defined certitude and embracing wider, more socially concerned, forces. Work such as Medalla's *Cloud Canyons*, Latham's *Skoob Towers*, Boyle's *Earthprobe* and Metzger's acid on nylon paintings, as well as Trocchi's Project Sigma, the formation of the Philadelphia Foundation and events such as DIAS, all acted as markers, not only as bridges between the Happenings Movement and an emergent conceptualism, but also through their dissolution of barriers between activities and concern for a view of the world, typified by an emerging, interlinked mode of consciousness. In July 1967, the Philadelphia Foundation's Institute of Phenomenological Studies sponsored *The Dialectics of Liberation Conference on the Demystification of Violence* from the understanding that "The whole world is now an irreducible whole [...]. In total context culture is against us, education enslaves us, technology kills us. We must confront this. We must destroy our vested illusions as to who, what, where we are. We must combat our self-pretended ignorance as to what goes on and our consequent non-reaction as to what we refuse to know [...]. The dialectics of liberation begin with the clarification of our present condition."[30] Although *IT*'s report of the conference focused on Stokely Carmichael's black power rally at which, instead of demystifying violence, the huge crowd cheered at every mention of it, this conference, like DIAS, drew its speakers from a broad range of disciplines and anti-disciplines (they included Allen Ginsberg, Julian Beck, Herbert Marcuse, Gregory Bateson, David Cooper, Ronald D. Laing, John Gerassi, Igor Hajek, Lucien Goldman and others), and it was Herbert Marcuse who addressed the changing conditions most inspirationally. Not calling for a revolution as such, he postulated that what was needed was an imaginative change: "If this qualitative difference today appears as utopian, as idealistic and as metaphysical, this is precisely the form in which those radical features must appear if they are really to be the definite negation of the established societies, if socialism is indeed the rupture of history, the radical break, the leap into the realm of freedom – a total rupture."[31] The hope that such a utopian rupture would release creative impulses formed the basis of the Philadelphia Foundation's next project in 1968, the Spontaneous University of the Antiuniversity. Under the calling card of "music art poetry black power madness revolution",[32] the Antiuniversity's stated emphasis was "on diversity of approach, but we shall work to unify disparate perspectives. Above all we must do away with artificial splits and divisions between disciplines and artforms and between theory and action". It is hardly surprising that Trocchi, alongside Latham and Metzger – dedicated to negotiating beyond the rupture with history and traditional thought – should be associated with the Antiuniversity, emphasising their commonly held commitment to building new cognitive frameworks for art which, in a concern for a totality of existence and experience, acknowledged no separation between subject and object.

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NOTES

1 Gustav Metzger, "Manifesto World" (7 October 1962), reprinted in Gustav Metzger, *Damaged Nature, Auto-Destructive Art*, London 1996, pp. 62–63.

2 Mark Boyle, "Background to a Series of Events at the ICA", *ICA Bulletin*, no. 146, May 1965, p. 6.

3 Mark Boyle, untitled statement in *Control Magazine*, no. 1, 1966, n. p.

4 Alexander Trocchi, "The Destruction of the Object ..."[1962], 1 p. ms. note, Trocchi Estate. Trocchi delivered this statement as part of his presentation to the Writers Conference organised by John Calder. The audio tapes of this conference are held by the National Sound Archive, London.

5 This term underpinned much of Trocchi's work and is echoed, for instance, in a passage from his *Cain's Book*, London 1966, p. 45, in which he writes "For centuries we in the west have been dominated by the Aristotelian impulse to classify. It is no doubt because conventional classifications become a part of prevailing economic structure that all real revolt is hastily fixed like a bright butterfly on a classificatory pin [...]. Question the noun; the present participles of the verb will look after themselves."

6 Alexander Trocchi, statement at the Writers' Conference, Edinburgh Festival, 1962, Trocchi 1962 (see note 4).

7 Peter Stansill and David Zane Mairowitz, *BAMN Outlaw Manifestos and Ephemera 1965–70*, Harmondsworth 1971, p. 13.

8 One tangible demonstration of this network was the *Poets of the World/Poets of Our Time International Poetry Incarnation* at the Royal Albert Hall, London, 11 June 1965. This four-hour event was organised in part by Project Sigma in ten days and attracted an audience of over 7,000 people. Trocchi acted as the compère. A spontaneous invocation was composed at his flat by ten of the participants and later declaimed at a press conference at the Albert Memorial. One section of this text mapped the intersection points of an underground that was now recognised to be international, and moved freely through the fields of literature, drugs, theatre, art, pornography, and social agitation: "World declaration hot peace shower! [...]. Illumination, Now! Sigmatic New Departures Residu of Better Books & Moving Times in obscenely New Directions! Soul revolution City Lights Olympian lamb-blast! Castalia centrum new consciousness hungry generation Movement roundhouse 42 beat apocalypse energy triumph! You are not alone!", *Wholly Communion*, London, 1965, p. 9. A film of the event was directed by Peter Whitehead, with Metzger's assistance amongst others.

9 Alexander Trocchi, "Invisible Insurrection of a Million Minds", *Sigma Portfolio* item 2, 1964, p. 1. As will be seen, this was the same for Metzger and informs the activities of Jeff Nuttall who published the mimeographed magazine *My Own Mag* between 1963/64 and 1966. Nuttall's account of this period and milieu is characteristically titled *Bomb Culture*, London 1968. He was close to Trocchi and Project Sigma and in 1965, with Latham and others, created the *Stigma* environment in the basement of BetterBooks, an

oppressive labyrinth with a violent iconography of war atrocities, pornography, bodily abjection and mechanised totemic sexualised depravity.

10 Trocchi 1964 (see note 9).

11 Ibid.

12 For discussion of this see Paul Schimmel (ed.), *Out of Actions, between Performance and the Object, 1949–1979*, London 1998.

13 In June 1964, Trocchi announced that he had made contact with Aaron Esterson, Ronald D. Laing and David Cooper, who had recently founded the Philadelphia Foundation. By October 1964 he was also in correspondence with Joe Berke in New York. Berke would arrive in London the following year and worked alongside the Philadelphia Foundation, but not before founding, with Allen Krebs, the Free University of New York under the influence of Trocchi's Project Sigma ideal of a "Spontaneous University". On arrival in London late in 1965, Berke's first act was an attempt to found a Free School in Notting Hill Gate with John Hopkins.

14 Boyle 1965 (see note 2).

15 Although begun in 1968, the project was not launched in public until his ICA exhibition *Journey to the Surface of the Earth* in 1969.

16 Subsequently another dart is thrown in the same way at a large scale map of the area selected by the first dart, and then on site a right angle is thrown down onto the ground, forming the first co-ordinates of a square of predetermined size.

17 For a persuasive elaboration of this see Kristine Stiles, *The Destruction In Art Symposium (DIAS): The Radical Cultural Project of Event-Structured Live Art*, Ph. D. diss., Berkeley 1987; also her essay in Schimmel (ed.) 1998 (see note 12), pp. 272–282.

18 Echoed in other ways in works such as the *Son et Lumière for Bodily Fluids and Functions* series of performances from 1966, which link a collection of bodily fluids with the manner, action and sound of their production with an audio-visual presentation to the audience.

19 David Thompson, "Afterword", *Beyond Image: Boyle Family*, London 1986, p. 53.

20 Alexander Trocchi, draft of typewritten letter to William S. Burroughs, 12 October 1963, Trocchi Estate, London.

21 Alexander Trocchi, *The Decadence of a Tradition*, unpublished typewritten note, c. 1964, Trocchi Estate, London.

22 Gustav Metzger, untitled statement in *Art & Artists*, August 1966, p. 22. For Pat Arrowsmith, Field Secretary of the DAC, Auto-Destructive Art symbolically demonstrated the current state of society: a society whose basic ingredients are such that it seems all too likely to end up destroying itself. Pat Arrowsmith, "Auto-Destructive Art", *Peace News*, July 22, 1960, p. 11.

23 Gustav Metzger, "Auto-Destructive Art", London, June 1965, published in *Art and Artists*, August 1966, p. 1. Metzger states that Auto-Destructive Art

does not limit itself "to theory of art and the production of art works. It includes social action".

24 For a full discussion of DIAS see Stiles 1987 (see note 17) and her essay in Schimmel (ed.) 1998 (see note 12), pp. 272–282. DIAS was organised by a committee, the make-up of which reinforced the wide nature of its aims. This committee included John Sharkey, poet, filmmaker and gallery manager of the ICA; Dom Sylvester Houedard, a Benedictine monk and one of the leading figures of the concrete poetry movement in Britain; Bob Cobbing, a major concrete and phonic poet, publisher under the imprint Writers' Forum and manager of BetterBooks in Charing Cross Road; Mario Amaya, editor of Art & Artists, whose August 1966 issue was given over to the theme "Destruction In Art"; Ivor Davies, art historian, painter and creator of explosive happenings; the German happenings artist Wolf Vostell; Jim Haynes, who ran the Traverse Theatre Club at the Jeanetta Cochrane Theatre, was on the editorial board of IT and later was to create the Arts Lab in Drury Lane; and Barry Miles, who ran the bookshop of the Indica Gallery and was also on the editorial board of IT. Taking a less active role on the committee were Roy Ascott, cybernetic artist and organiser of the Ealing Ground Course; Enrico Baj, member of the artists' Gruppo Nucleare in Milan; and the critic Frank Popper.

25 Gustav Metzger, "Excerpts from selected papers presented at the 1966 "Destruction In Art Symposium", Studio International, December 1966, p. 282.

26 Also significant here is the place accorded to concrete poetry in the development of this new aesthetic. The 1965 ICA exhibition Between Poetry and Painting emphasised the ways in which these artists broke down the barriers between activities – not just poetry or painting or sculpture – and engaged in investigating a new set of languages, processes and means to effect a more fully engaged representation of the world. For instance in the symposium on Creation, Destruction and Chemical Change at Ravensbourne College of Art in May 1966, a dry run for DIAS, Dom Sylvester Houedard made the link between Metzger's declaration that in his acid-nylon technique "it certainly isn't the strips of nylon left that are important, it is the non-nylon", and white space in the concrete poem being more important than the black areas it surrounds, energises and gives meaning to.

27 In 1963 Metzger, with the kinetic artist Marcello Salvadori, had announced the founding of the Centre for Advanced Creative Studies in Hampstead. Its handbill declared that it was "based on the belief that the accelerating interaction of society, science and technology; the recurrent explosions of technological 'progress'; the changing concepts of matter, space, time; force the artist to change his intellectual, physical and sensuous grasp of the environment. The artist is not a passive instrument of social change. He can be a determining factor in the development of society, science and technology". In 1964 Medalla, with Keeler and Guy Brett, joined Salvadori at the Centre for Advanced Creative Study. Later that year, Keeler and Medalla opened their flat as a "Showroom for the Avant Garde" (Salvadori later returned to Hampstead, with the idea of a centre linking art to science and industry). The following year this showroom moved to premises in Wigmore Street as Signals.

28 Guy Brett, Exploding Galaxies, London 1995, p. 53.

29 See Gustav Metzger, "David Medalla: Cloud Canyons: Bubble Mobiles 1964", Signals, no. 2, September 1964, p. 8.

30 Flyer for the The Dialectics of Liberation Conference on the Demythification of Violence, July 1967.

31 Herbert Marcuse, "Liberation from the Affluent Society", David Cooper, ed., The Dialectics of Liberation, Harmondsworth 1968, p. 177.

32 Flyer announcing the opening for the Antiuniversity of London, 12 February 1968.