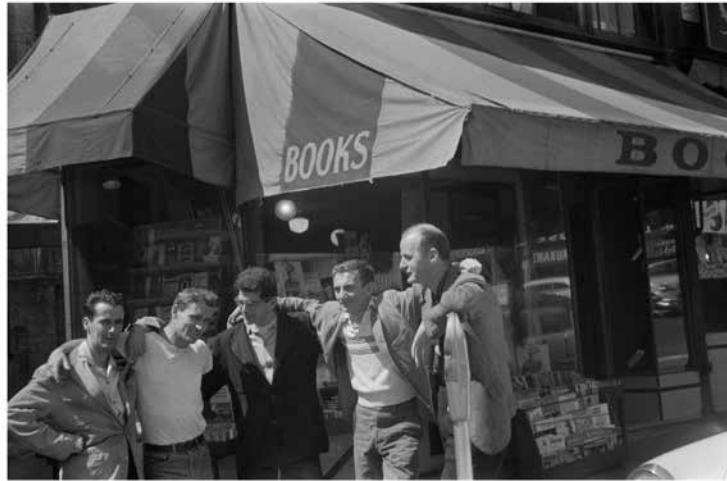


PHOTOLOGY®



Bob Doolan (Rob Donnelly as J.K.'s assistant Amos), Neal Cassady, Robert LeVigne Painter, poet Lawrence Ferlinghetti (seen reading in back doorway) in front of City Lights Bookshop, North Beach, Broadway & Columbus Avenue San Francisco late 1950s. Hotel Papabush owner's printed card, Neal looks good in t-shirt, we were just hanging around, Peter Orlovsky stepped back off Cassady in hand he snapped shot.
Allen Ginsberg

GENERATION BEAT
Photographic Art by Allen Ginsberg

Photology Online Gallery
1 March - 31 May 2022

<https://www.photology.com/generationbeat/>

On the occasion of the 100th anniversary for **Jack Kerouac's** birth ((Massachusetts 1922 – Florida 1969) and 25 years after **Allen Ginsberg** death (New Jersey 1926 – New York 1997), Photology presents **Generation Beat-Photographic Art by Allen Ginsberg**.

The exhibit, only available on Photology Online Gallery (1 March - 31 May 2022), has been conceived in collaboration with **Allen Ginsberg Estate, Stanford University Libraries, Samuel Dorsky Museum and State University of New York**.

It's the very first time a photo-based retrospective survey on Allen Ginsberg is featured on a 3D platform online. In detail more than 40 photographic works have been selected to represent his long *liaison* with the *Beat* movement. The goal is to highlight an extensive spectrum of major characters, facts and sites of 50 years of *Beat Generation*, which remains as the most important revolutionary cultural movement in American History.

The 3D installation features 3 different artistic productions.

The first Hall introduces the viewer to a very innovative selection of 7 extra-large captioned photographs printed on *Eco-friendly* canvases (made from recycled plastic) and surmounted by a ready-to-stretch aluminium frame. They will be available for sale after an innovative production system, allowing collectors in any part of the world to receive the works in an exclusively designed package. This new serie, realized in 2022 in collaboration with the Allen Ginsberg Archive and hi-tech photo labs in Italy, features in a very large scale the most popular captioned images of the artist (from a 90 x 120 cm, to a max of 150 x 200 cm size), sourcing restored original negatives and reconstructing his manual inscriptions.

In our second Hall collectors can review 20 gelatin silver prints property of the Allen Ginsberg Estate printed by the artist in the early nineties. Works in pristine state of conservation are in the classic 30 x 40 cm and 40 x 50 cm size and aim to a very sophisticated kind of collectors. In the same exhibiting space Photology is presenting a very rare publication: one of the few remaining copies of **Beat Bible** (a special case with 2 books in one) which will be available for sale until it sells out.

The show *Generation Beat* ends in a third Hall featuring a very special selection of original captioned gelatin silver prints property of the Stanford University Libraries. All of them were gifted at the beginning of this century, and they were never exhibited before. On our big screen will be projected *Wholly Communion* an original film realized by Peter Whitehead in 1965 during the famous *Beat* happening at the Royal Albert Hall in London.



Neal Cassady and Natalie Jackson. Commemorative of their *ripas* in Eternity, Market Street San Francisco 1955. As prototype of hero in Jack Kerouac's late 1940's *Saga on the Road* (with Moravia), Cassady's illuminated American automobile enthusiasm and erotic energies had already written his name in bright lights of our literary imagination before movies were able to steal his original charm. That's why we stopped under the marquee to fix the kissing hero on the diamond watch. Allen Ginsberg.

Allen Ginsberg Neal Cassady & Natalie Jackson (*kissing*), San Francisco, 1955
©Allen Ginsberg Estate, Courtesy Samuel Dorsky Museum of Art, New Paltz

During the 1950s the United States of America, and recently the whole world, was swept away by a wave of non-conformism and rebellion that left notable marks in the reputable society of the time: *Beat Generation*. This youth movement was born in New York thanks to the writings of extravagant and brilliant personalities such as **Jack Kerouac, William Burroughs, Allen Ginsberg, Lawrence Ferlinghetti, Gregory Corso, Peter Orlovsky and Neal Cassady**, greatly influencing the culture of the time and dismaying public opinion.

The Generation Beat is part of those youth protest movements which were raising after the wars and defined as “Rebel Without a Cause”. It condenses all the confusion, the desire to vent individuality and the non-conformism which characterized the youth of the time leading to the birth of the hippy movements in the Sixties and worldwide protests in 1968. *Beat* writers in fact were very strongly inspired and supported by younger generations on current topics such as Vietnam War, American imperialism and the rampant hypocrisies in US society leading to discrimination based on color of people skin or sexual orientation.

The expression *Beat Generation* was casually introduced by Jack Kerouac (author of “On the Road” one of the most important works of the *Beat* counterculture) towards the beginning of the 50s, referring to a more common meaning of *Beat* (exhausted, destroyed) but giving it a connotation of “sacred”, as a secret bliss of the oppressed.

I saw the best minds of my generation destroyed by madness, starving hysterical naked, / dragging themselves through the negro streets at dawn for an angry fix, / angelheaded hipster burning for the ancient heavenly connection to the starry dynamo in the machinery of night!.

Allen Ginsberg “Howl”

The photography in verse of a feverish desire to be lived, of the sense of membership, of the desire and the need of revolution for an entire generation, the *Beat Generation*. The New Bohemia they called it, which already emerged from the clothes as a subversion of an oppressive, conservative, conformist and collectivist society. Blue jeans, jersey, leather jackets and worn looking raincoats were the badge of the hipster generation, whose protagonists are not academics or professional writers clinging to a job and content with the family *routine*, but young men of a *mal du siècle* that creates dismay and anxiety. In perpetual search of a *raison d’être*, they believe in life but reject pre-established moral and social systems, they want to discover new ones for themselves, hoping to find them more efficient.



Portrait Snapshot by W. S. Burroughs, Robert Ralston, 1953, my apartment roof, E.P.S., 1st Allen Ginsberg letter. Allen Ginsberg

Allen Ginsberg *Selfportrait on apartment roof, N.Y.C., 1953*
©Allen Ginsberg Estate, Courtesy Samuel Dorsky Museum of Art, New Paltz

Allen Ginsberg, skeleton and heart of the *beat generation*, used to wander around the streets of Manhattan carrying tiny photos of himself and his friends. Photos that he gave to any book or magazines that wanted them, writing long captions explaining the stories behind the inspiration. They were photographs that wanted to tell the story of these *Beats* adored by the youth and vaguely feared by the elderly, who did not understand them. Kerouac, Orlovsky, Cassady, Burroughs, Corso, Leary protagonists of a generation born from a social disappointment from which they would like to redeem an identity denied through means such as drugs, alcohol and sexual promiscuity. In 1964 his private life was already very outlined and Allen had faith in the concept of free love, he dreamed about universal homosexuality and an ideal of intense life free from any prejudice or superstructure that stifles in conformism the creative instinct of man. Those were the years of the Hippy Communes, people lived together, shared expenses and members divided housework, in this *milieu* were grafted the verses of *Howl*, portrait and manifesto in poetry of the *beat generation* that will become a milestone in the fight for freedom of the press, after being a court case with the accusation of being totally negative and unnecessarily obscene.

The Sixties and Seventies are the crucial years for the troubled generation of philosophers and mystics, the same Ginsberg approaches Buddhism and meditation, seeing it as a solution that could help him see with the eye of the mind. Ginsberg, during this time, was criticized for his sincerity, impertinence and willingness to expose his private foibles in public, with the press and in his poetry, but he only hoped to achieve honest and spontaneous poetry. In his diary he wrote: «I should write poems about situations as varied as the places I've been to». From the invitation to Cuba by the Ministry of Culture, to the outbreak of protests aimed at legalizing marijuana and denouncing the CIA's involvement in drug smuggling in South Asia. Allen finally travelled to Australia to the Adelaide Festival of the Arts, the largest festival in Australia and from the top of the biggest monolith in the world, Ayers Rock, he gathers in meditation inspired by the desert writes a poem reflecting on the transitory nature of the universe, but above all he thinks back to his friend Kerouac, model, friend and muse, companion in battles not only against nuclear discoveries but against wars, in particular that of Vietnam to which the government refused to put an immediate end, in every way he tried to sabotage the many demonstrations organized by the boys.

The revelation of the post-war generation, of the mysterious life of adolescent increasingly distant and increasingly unknown to their parents, wild and obsessed by hitchhiking, by new moral values, by a new communion with the world and with life, by jazz music and by writing poetry and novels.

The Fall of America sees in Ginsberg the successor of Walt Whitman and this leads him to San Francisco in London and Rotterdam and then back to the USA where he will begin a real Buddhist retreat, an inspiration for *Mind Breath* where: «with each though Ginsberg's breathing became more expansive, a part of the wind moved through the world», a breath that Ginsberg affirming his personality wants to lead to the discovery of the reason for all things. A reality that still screams today and whose echo can still be heard. American *Beat* writers are born from a dismay, from a perplexity, from a fear of nothingness that they strive to fight. The fact that they are the spokesmen of criminals and drug addicts does not take away from their fundamental naivety, a primordial optimism, a vague confidence sufficient to justify pseudo-religious practices that show a residual glimmer of hope.

The identity they are looking for lying on the pillow of faith, whatever it may be, is the means to achieve the realization of individual personality, the result of a violent detachment from earthly reality with the aim of feeling free and naked as in Ginsberg's photos, naked not for narcissism but for the need to strip the truth of things through a spontaneous language. Bare, pure verses, never frilly that exude an authentic and spontaneous message, a provocation against a society inhibited and suffocating towards the truth of the human spirit and the nature of the body, a truth that is impressed on the body and screams in these photographs.



Peter Orlovsky, Leo Crowell, William Burroughs with Cassady and last (L. from left) myself, White Poole, Allen Ginsberg (W. H. Auden's & Burroughs' first time amanuensis), Gregory Corso, long-haired & M. M. M. in the late 1950s, Summerville (Burroughs' utopian-alternative sound/assistant technician) on right, Fred Bowler, social aquiring in bright noon light along Burroughs' doorway - Garden wall, 1961
Tangier - My Square lily in Michael Portman's hands. Allen Ginsberg

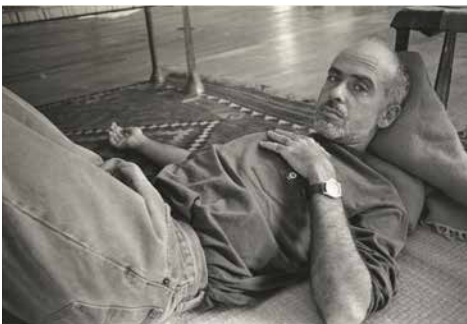
Allen Ginsberg *Tangier Group*, Tangier, 1961

©Allen Ginsberg Estate, Courtesy Samuel Dorsky Museum of Art, New Paltz

CHRONOLOGY

BEAT GENERATION 1944-2005

- 1944 > In New York the member of the future *Beat Generation*, Jack Kerouac, Allen Ginsberg, Lucien Carr theorize *New Vision* and in San Francisco the magazine «*Circle*» is published out and gives birth to San Francisco Renaissance.
- 1945 > Jack Kerouac begins to write the novel *The Town and the City*.
- 1946 > Allen Ginsberg, Jack Kerouac and William Burroughs live together in New York in Joan Vollmer's apartment 419 West, 115th Street.
- 1948 > While he begins to write *On the roads*, Jack Kerouac introduces the word "beat" next to "generation" when talking with writer John Clellon Holmes; Holmes will use the words in 1952 for an article in the «New York Times Magazine».
- 1949 > In New York the publishing house Grove Press is born and it creates the Ginsberg-Solomon-Corso-Williams sodality.
- 1952-1953 > As guest of William Burroughs in Mexico City; Jack Kerouac writes *Doctor Sax*, while the duo Ferlinghetti-Martin open the first paperback bookstore in San Francisco, City Lights.
- 1954 > Allen Ginsberg moves to San Francisco where he meets Peter Orlovsky, his companion for many decades while William Burroughs goes to live in Tangier.
- 1955 > Allen Ginsberg writes *Howl* and reads it at Six Gallery during a poetry reading. The poets Philip Lamantia, Michael McClure, Gary Snyder and Philip Whalen are in the audience: the San Francisco Poetry Renaissance begins.
- 1956 > The first editions of *Howl and Other Poems* is published by City Lights Books in the Pocket Poets while Jack Kerouac ends writing *On the Road*.
- 1957 > After the publication of *On the Road*, Jack Kerouac, Gregory Corso, Allen Ginsberg and Peter Orlovsky are guests in Tangier by William Burroughs; following they travel to Spain, Italy, Germany and they stop in Paris for six months.
- 1958 > While *The Subterraneans* and *The Dharma Bums* by Jack Kerouac are published, Herb Caen invents the word "beatnik" on the «San Francisco Chronicle».
- 1959 > Production of the film *Pull My Daisy* by Robert Frank and Alfred Leslie, with the cast Ginsberg, Orlovsky, Corso, Rivers, Seyring.
- 1960-62 > *Kaddish and Other Poems* by Allen Ginsberg, *Book of Dream* by Jack Kerouac, *The American Express* by Gregory Corso and *Naked Lunch* by William Burroughs are published.
- 1963 > Timothy Leary and Richard Alpert are fired from Harvard University after having tried LSD with students.



Francesco Clemente, N.Y.C., June 1992 | John Cage at the American Academy of Arts & Letters, N.Y.C., May 1989 | Ai Wei Wei, N.Y.C., September 1988
©Allen Ginsberg Estate, Courtesy Samuel Dorsky Museum of Art, New Paltz

- 1965 > Allen Ginsberg participates in the movement against the Vietnam War in Berkeley and in San Francisco the hippie movement *Flower Power* begins. Publication of *Huncke's Journal* by Herbert Huncke.
- 1968 > While in Mexico Neal Cassady dies of an overdose of sleeping pills and alcohol, the Yippie Life Festival is held in Chicago.
- 1969 > Jack Kerouac dies at the age of forty-seven in St. Petersburg, Florida
- 1970 > Peter Orlovsky published his first collection of poems *Dear Allen*.
- 1971 > Allen Ginsberg is in Calcutta and east Pakistan, where he converts to Buddhism with the Tibetan lama Chogyam Trungpa.
- 1974 > Allen Ginsberg receives the Pulitzer Prize and is nominated as a member of the American Academy of Arts and Letters; soon after in Boulder, Colorado he founds with Anne Waldman the "Jack Kerouac School of Disembodied Poetics" at the Trungpa Naropa Institute.
- 1975 > Gary Snyder wins the Pulitzer Prize for *Turtle Island*.
- 1979 > The book *Landscape of living and Dying* by Laurence Ferlinghetti is published.
- 1980-81 > Inspired by the music of Bob Dylan, Allen Ginsberg goes on tour with various musicians including Steven Taylor, Philip Glass and The Clash.
- 1982 > William Burroughs writes *City of the Red Night*.
- 1984 > While Robert Frank re-printed the photographs taken by Allen Ginsberg during thirty years of work, *Collected Poems 1947-1980* published.
- 1985 > First exhibition for Allen Ginsberg with two photographic shows: *Hideous Human Angels* at the Holly Solomon Gallery in New York and *Memory Gardens* at the Middendorf Gallery in Washington D.C.
- 1986-87 > The film *The Beat Generation* by J. Forman with Beat poets and the video *Commissioner of the Sewers* by Kevin Maeck with William Burroughs are released.
- 1994 > Show in New York: Beat Art. Visual Works by and about the Beat Generation.
- 1995 > The book *Snapshot Poetics* comes out with the first photographic show in Italy on the Beat Generation, *108 Images* at the Venice Biennale.
- 1996-97 > The show *Beat Culture and the New America 1950-1965* opens at the Whitney Museum in New York. The following year Allen Ginsberg and William Burroughs die.
- 2001 > Gregory Corso dies at seventy and is buried in Rome at the English Cemetery where Shelley is also buried.
- 2005 > Poets Robert Creeley and Philip Lamantia die.



Morning rooftop visit on Dasasumedh Ghat, Benares India, 1963 | Peter Orlovsky, Jack Kerouac and William Burroughs, Tangier Beach, 1957 | Peter Orlovsky with first car, San Francisco, 1955
 ©Allen Ginsberg Estate, Courtesy Samuel Dorsky Museum of Art, New Paltz

PHOTOLOGY ONLINE GALLERY

If there were one trait that characterizes **Photology** it would be its ability to evolve and keep up with the times. A spirit of adapting that, in its 30 years of activity, has allowed us to organize more than 350 exhibitions worldwide, collaborating with international artists, archives, foundations, galleries, Museums and Universities.

After opening various exhibition spaces worldwide – Milan (1992-2015); Cortina (1992- 1995); London (1997-2000); Bologna (2000-2003); Paris (2007); Noto (2013-ON); Garzón, Uruguay (2015-ON) – Photology has chosen a new path, actualizing the concept of a gallery as a physical space, with the creation of a new virtual reality: Photology® Online Gallery. Since September 2020 commercial exhibitions produced by Photology are entirely and uniquely visible on-line. Therefore allowing a broader range of viewers to enter our exhibition space, and to have the opportunity to purchase photographic works directly through our website www.photology.com. This 3D platform has been developed with a system of navigation that permits users to navigate within a virtual space that is totally realistic. Extensive textual references are included in our exhibition context, including videos, books and other useful information. In case of interest in a private viewing of any of the artworks, our Photology team may be able to fix private appointments in major European cities.



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