

**Chapter 1 : COUNTERCULTURE THROUGH THE AGES by Ken Goffman , Dan Joy | Kirkus Reviews**

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Counterculture might oppose mass culture or "media culture" , [8] or middle-class culture and values. It typically involves criticism or rejection of currently powerful institutions, with accompanying hope for a better life or a new society. Scholars such as Joanne Martin and Caren Siehl, deem counterculture and cultural development as "a balancing act, [that] some core values of a counterculture should present a direct challenge to the core values of a dominant culture". Therefore, a prevalent culture and a counterculture should coexist in an uneasy symbiosis, holding opposite positions on valuable issues that are essentially important to each of them. According to this theory, a counterculture can contribute a plethora of useful functions for the prevalent culture, such as "articulating the foundations between appropriate and inappropriate behavior and providing a safe haven for the development of innovative ideas". Their life cycles include phases of rejection, growth, partial acceptance and absorption into the mainstream. During the late s and early s, these comics and magazines were available for purchase in head shops along with items like beads, incense, cigarette papers, tie-dye clothing, Day-Glo posters, books, etc. More often than not, sources of these controversies can be found in art such as Marcel Duchamp whose piece Fountain was meant to be "a calculated attack on the most basic conventions of art" [20] in Contentious artists like Banksy base most of their works off of mainstream media and culture to bring pieces that usually shock viewers into thinking about their piece in more detail and the themes behind them. Since many minorities groups are already considered counterculture, the music they create and produce may reflect their sociopolitical realities and their musical culture may be adopted as a social expression of their counterculture. It should also be noted that while music may be considered base and counter culture, it may actually enjoy a lot of popularity which can be seen by the labelling of hip hop as a counter culture genre, despite it being one of the most commercially successful and high charting genres. But even then, there were dissenting views. Sigmund Freud publicly expressed his opinion that homosexuality was "assuredly no advantage, but it is nothing to be ashamed of, no vice, no degradation; it cannot be classified as an illness; we consider it to be a variation of the sexual function, produced by a certain arrest of sexual development". There were also bars and bathhouses that catered to gay clientele and adopted warning procedures similar to those used by Prohibition -era speakeasies to warn customers of police raids. But homosexuality was typically subsumed into bohemian culture, and was not a significant movement in itself. For example, publishing houses cranked out pulp novels like The Velvet Underground that were targeted directly at gay people. By the early s, openly gay political organizations such as the Mattachine Society were formally protesting abusive treatment toward gay people, challenging the entrenched idea that homosexuality was an aberrant condition, and calling for the decriminalization of homosexuality. Despite very limited sympathy, American society began at least to acknowledge the existence of a sizable population of gays. The film The Boys in the Band , for example, featured negative portrayals of gay men, but at least recognized that they did in fact fraternize with each other as opposed to being isolated, solitary predators who "victimized" straight men. The movement is closely tied to eco-feminism. Following this event, gays and lesbians began to adopt the militant protest tactics used by anti-war and black power radicals to confront anti-gay ideology. Another major turning point was the decision by the American Psychiatric Association to remove homosexuality from the official list of mental disorders. There was speculation that the disease would permanently drive gay life underground. Ironically, the tables were turned. LGBT communities were increasingly seen not only as victims of a disease, but as victims of ostracism and hatred. Most importantly, the disease became a rallying point for a previously complacent gay community. AIDS invigorated the community politically to fight not only for a medical response to the disease, but also for wider acceptance of homosexuality in mainstream America. Ultimately, coming out became an important step for many LGBT people. On both sides of the Atlantic the s "Beat Generation" had fused existentialist philosophy with jazz, poetry, literature, Eastern mysticism and drugs - themes that were all sustained in the s counterculture.

Counterculture of the s and Timeline of s counterculture In the United States, the counterculture of the s became identified with the rejection of conventional social norms of the s. White, middle class youth—who made up the bulk of the counterculture in western countries—had sufficient leisure time, thanks to widespread economic prosperity, to turn their attention to social issues. The counterculture also had access to a media which was eager to present their concerns to a wider public. Demonstrations for social justice created far-reaching changes affecting many aspects of society. Hippies became the largest countercultural group in the United States. New forms of musical presentation also played a key role in spreading the counterculture, with large outdoor rock festivals being the most noteworthy. Michael Lang stated, "I attended, half of which did not have a ticket. This led Theodore Roszak to state "A [ sic ] eclectic taste for mystic, occult, and magical phenomena has been a marked characteristic of our postwar youth culture since the days of the beatniks. Both actors opposed the Vietnam War during its duration, and Fonda would eventually become controversially active in the peace movement. Unconventional or psychedelic dress; political activism; public protests; campus uprisings; pacifist then loud, defiant music; drugs; communitarian experiments, and sexual liberation were hallmarks of the sixties counterculture—most of whose members were young, white and middle-class. Authorities banned the psychedelic drug LSD, restricted political gatherings, and tried to enforce bans on what they considered obscenity in books, music, theater, and other media. The counterculture has been argued to have diminished in the early s, and some have attributed two reasons for this. First, it has been suggested that the most popular of its political goals—civil rights, civil liberties, gender equality, environmentalism, and the end of the Vietnam War—were "accomplished" to at least some degree; and also that its most popular social attributes—particularly a "live and let live" mentality in personal lifestyles and the "sexual revolution"—were co-opted by mainstream society. The counterculture, however, continues to influence social movements, art, music, and society in general, and the post-mainstream society has been in many ways a hybrid of the s establishment and counterculture. Photographer Steve Schapiro investigated and documented these contemporary hippie communities from 1965 to 1975. He traveled the country with his son, attending festival after festival. Large protests were held in the countries' most populated cities such as Sydney and Melbourne, one prominent march was held in Sydney in 1970 on George Street. The photographer Roger Scott, who captured the protest in front of the Queen Victoria Building, remarked: "The old conservative world was ending and a new Australia was beginning. The demonstration was almost silent. The atmosphere was electric. The protesters were committed to making their presence felt. It was clear they wanted to show the government that they were mighty unhappy". Great Britain[ edit ] Starting in the late s the counterculture movement spread from the US like a wildfire. The new music was a powerful weapon. Rock music, which had first been introduced from the US in the s, became a key instrument in the social uprisings of the young generation and Britain soon became a groundswell of musical talent thanks to groups like the Beatles, Rolling Stones, the Who, Pink Floyd, and more in coming years. During the early s, the Soviet government rigidly promoted optimism in Russian culture. Divorce and alcohol abuse were viewed as taboo by the media. However, Russian society grew weary of the gap between real life and the creative world,[ citation needed ] and underground culture became "forbidden fruit". General satisfaction with the quality of existing works led to parody, such as how the Russian anecdotal joke tradition turned the setting of War and Peace by Leo Tolstoy into a grotesque world of sexual excess. In the mids, the Glasnost policy permitted the production of less optimistic works. As a consequence, Russian cinema during the late s and the early s was action movies with explicit but not necessarily graphic scenes of ruthless violence and social dramas about drug abuse, prostitution and failing relationships. Although Russian movies of the time would be rated "R" in the United States due to violence, the use of explicit language was much milder than in American cinema. In the late s, Russian counterculture became increasingly popular on the Internet. Several websites appeared that posted user-created short stories dealing with sex, drugs and violence. The following features are considered the most popular topics in such works: Wide use of explicit language; Deliberate misspelling; Descriptions of drug use and consequences of abuse; Negative portrayals of alcohol use; Sex and violence:

*Counterculture Through the Ages has ratings and 16 reviews. Thomas said: A pretty cool history book, summarising years of world history through.*

Counterculture Through the Ages [permalink 77 of Are You My Caucasian?](#) Counterculture Through the Ages [permalink 78 of By being inspired by it, I was going to imitate it and transform it into something more English. Television--they were remarkable in their double-subversion. They took their share of abuse for this "hippy" aesthetic at CBGBs. Lester Bangs excoriated them as "the Grateful Dead of Punk. That has always amazed me. But the first half of the article might be of some interest re: Counterculture Through the Ages](#) [permalink 79 of RUSirius rusirius Fri 24 Dec 04 Counterculture Through the Ages](#) [permalink 80 of But I wanted to add to what I hope will be an evolving, interactive treatise on counterculture by bringing up Richard Hell and Kraftwerk as true frontiersmen in all of this. Counterculture Through the Ages](#) [permalink 81 of Counterculture Through the Ages](#) [permalink 83 of Counterculture Through the Ages](#) [permalink 84 of RUSirius rusirius Sat 25 Dec 04 I followed an outline of choices that were made by my co-author Dan and I take some responsibility for deciding that they were good and adequate choices. There is a short segment on the rise of feminism within the new left counterculture and discussion of the power of women within Taoist and Troubadour culture. Having said that, there are more guys than gals in this history and in HIStory in general, for various reasons that we can contemplate and discuss and among the cultures I regret not getting to in this decidedly non-encyclopedic work I would have liked to have explored a matriarchal or woman dominated counterculture. But hippie birthday anyway Heysoos Counterculture Through the Ages](#) [permalink 85 of Berliner captward Sat 25 Dec 04 Counterculture Through the Ages](#) [permalink 86 of Jon Lebkowsky jonl Sat 25 Dec 04 Counterculture Through the Ages](#) [permalink 87 of I actually found out the SF event was going to happen when I read it in the Chron. Counterculture Through the Ages](#) [permalink 88 of Ricardo aracal Sun 26 Dec 04 You mentioned him a couple of time, specially when you wrote about the Temporary Autonomous Zone in relation to Taoism. Counterculture Through the Ages](#) [permalink 89 of RUSirius rusirius Sun 26 Dec 04 I consulted with him particularly with regard to Sufism. There is a recent article or interview I think it was an interview, but my memory could be off on that with him that went around on the net The view was fairly gloomy. Counterculture Through the Ages](#) [permalink 90 of Jon Lebkowsky jonl Sun 26 Dec 04 And I guess the Internet has really come to be the pinnacle of this hurtful technology, in our age. It does not mean community. So blah blah blah, communicate communicate, data data data. How is it that five years ago there were no cell phones, and now everyone needs a cell phone? You can pick up any book by any half-brained post-Marxist jerkoff and read about how capitalism creates false needs. Yet we allow it to go on. Counterculture Through the Ages](#) [permalink 92 of Uncle Jax jax Sun 26 Dec 04 The crowding of the planet and the technological advance necessary to maintain human life has as its byproduct the arising of new modalities of human commerce and contact. Which is a fancy way of saying, "Time marches on. Counterculture Through the Ages](#) [permalink 93 of Counterculture Through the Ages](#) [permalink 94 of Ricardo aracal Mon 27 Dec 04 Sometimes we are satisfied living in a Periodic Autonomous Zone, like from 7pm to 11 pm this Saturday. After that, I will plunge myself again into the usual reality and shut my eyes really tight. Counterculture Through the Ages](#) [permalink 95 of RUSirius rusirius Mon 27 Dec 04 It seems that there is a certain inertia or potential inertia that comes from sitting at a screen if it replaces all other types of interaction. When we turn away from our screens, not a lot about how we live, what we create and how we consume energy etc. Something perhaps is on its way toward being altered, but we should perhaps recognize some limitations. There are, I guess, the counterculture purists who seem to me to measure everything against some sort of utopian absolute. So we have here a great tool with some flaws. Counterculture Through the Ages](#) [permalink 96 of Counterculture Through the Ages](#) [permalink 97 of Jon Lebkowsky jonl Mon 27 Dec 04 The roots of that counterculture were in the Beat Generation of the 50s, and the Beat Generation is probably related to the Lost Generation of the 20s and 30s. Could you talk about the relationship of these three movements? Are they really linked? Counterculture Through the Ages](#) [permalink 98 of Ginsberg frequently wrote in a](#)

relatively direct declamatory style that was full of passion against injustice and for all kinds of utopian and cosmic human possibilities. Ginsberg was pretty much politically active throughout his adult life; he was a direct, frequent participant in the antiwar movement, worked against the early version of the drug war, nuclear power, cowrote a book about the CIA and heroin etc. Kesey did very little of that sort of thing. And he sort of dropped out; moved to a farm in Oregon during the 70s, and had a pretty limited interaction with any public that might have been looking for "countercultural leadership. I was just characterizing Ginsberg in the context of the book for a section on Jewish radicals, echoing the thoughts of Rabbi Michael Lerner that there is a line of influence in Judaism that has inclined jews to believe in social justice and the improvement of life on earth as the best way to manifest the spirit of god as opposed to pie in the sky when you die etc. [Counterculture Through the Ages permalink 99 of Ricardo aracal Tue 28 Dec 04](#) Judaism has a strong, as you said, tendency to work with the world as it is, in order to change it; and from the beginning. [Counterculture Through the Ages permalink of RUSirius rusirius Tue 28 Dec 04](#) Grand Dragon books E.

**Chapter 3 : Counterculture Through the Ages - Sinopsis y Precio | FNAC**

*Mythic Counterculture Rebels The Mythic Countercultures A new mythology is possible in the Space Age, where we will again have heroes as regards intention towards this Planet. William S. Burroughs, To hell with facts! We need stories! Ken Kesey, Myth is as important to counterculturalists as historical fact, and perhaps more poignant.*

Counterculture Through the Ages [permalink 0](#) of Sirius, is a writer, editor and speaker. He was co-founder and former Editor-in-chief of Mondo , the iconoclastic magazine that defined the digital culture of the early nineties. He is author or editor of eight books, including Mondo He currently edits the monthly webzine NeoFiles [ [http: Youth International Party](http://Youth International Party) , He was vocalist in a punk rock band in Rochester, New York, Goffman generally dislikes sleeping in tents and eating vegan foods, and makes an altogether bad hippie. An authority on computer-mediated communications, virtual communities, and online social networks, he has worked as project manager, systems analyst, technology director, and online community developer. A longtime Internet activist, he is co-editing a book on technology, democracy, and advocacy, and he contributes to weblogs at [weblogsky](http://weblogsky). Also joining regularly in the conversation is Dan Joy, a writer, editor, and inadvertent performance artist from San Francisco Welcome, gang! Counterculture Through the Ages [permalink 1](#) of Jon Lebkowsky [jonl](http://jonl) Wed 15 Dec 04 I thought the counterculture was a sixties phenomenon, with people, mostly college students, making love, not war, smoking dope, listening to the Beatles, reading Allen Ginsberg and howling at the moon How do you define counterculture so that it extends "through the ages"? Counterculture Through the Ages [permalink 2](#) of RUSirius [rusirius](http://rusirius) Wed 15 Dec 04 These cultures generally embraced the idea of transvaluation -- that societies and individuals could change, and they all were and are characterized by a playful, antic spirit. This spirit, or perhaps several spirits, and this sensibility seems to show itself all across human history, and can appear in movements regarded as cultural, artistic, political, or spiritual. We try to show linkages and correspondences, both direct lines of influence and particular and perhaps peculiar similarities between and among these various "countercultures". The book traces the countercultural spirit in historical time back to the Socratics and the beginnings of Taoism. If I may, the TOC will tell readers what cultures we covered in the book [http: Counterculture Through the Ages](http://Counterculture Through the Ages) [permalink 3](#) of Counterculture Through the Ages [permalink 4](#) of Dan actually came up with the concept, under the influence He felt, for one thing, that individuals or small groups of non-conformists had long been wrestling technologies, ideas, "God," political power out of the hands of elites and priesthoods and giving them to the individual or to small groups. He believed he had done this to some extent with drugs and had played a role in a culture that has done that with communications media through the so-called digital revolution. That was a Learyesque historical analyses. In that context, he would say, for instance, that Martin Luther took God from the church hierarchy and allowed some worshippers to create dissident versions of that religion. The American Transcendentalists took that even further, giving divinity and the right to have and interpret cosmological insights -- to have revelations without the intercession of the Church to each individual. And then there were all the "apostles of doubt. Socrates never found a truth he liked, although he believed that truth was possible unlike the sophists Anyway, Dan went ahead and created an outline for the book based largely on these notions and the characteristics I discussed in answer to your first question. The final criteria for making choices was that the culture should have cast a bit of a shadow. So, ironically, we chose "mainstream" countercultures, movements and moments that are familiar Counterculture Through the Ages [permalink 5](#) of Counterculture Through the Ages [permalink 6](#) of I believe it was well over 10, words and included a complete chapter, the one on the Troubadours. I wrote most of the text for the rest of the book but strip mined lots of the text that Dan had put into the proposal for inclusion in the book as a whole. Dan also sent me a good chunk of material for the Zen chapter and, at the end, after the first draft of the book had been completed, he came in with several vital paragraphs and short bits that no doubt saved me from looking like an idiot. For instance, in the chapter on Prometheus and Abraham, I posited that there are Promethean and anti-Promethean countercultures. Prometheans glory in human achievement -- technology, science, the human quest to know everything and be able to do anything. Anti-Promethans see dangers in those urges and might characterize the

urge as an expression of hubris. The original Greek myth, of course, was intended as a cautionary tale and Prometheus was, for them, a model of hubris against the gods. The character was only taken up as a positive role model later, particularly by Romantics at the start of the 19th Century. Dan beautifully raised points about some "Promethean" characteristics held by modern counterculturalists who I dubbed "anti-Promethean". He helped to enclose a group of anti-authoritarians who question the aggressive pursuit of scientific and technological development into one of the major theses of the book. I had suggested that this could be done, but then failed to take the trouble to do it. Collaboration is a wonderful thing. [Counterculture Through the Ages permalink 7 of](#) Are you dropping the nom de plume permanently? Or just for this book? [Counterculture Through the Ages permalink 8 of](#) I love that cartoon character. I think the message that freethinkers, freewheelers, and other odd characters have always contributed to the human thing through novel ideas, invention, art, dissent, and so forth, and that the Enlightenment that is supposed to be at the core of democratic, civil libertarian life was a counterculture was an important and necessary message for these times. Of course, I also want to sell books I tried to make it an uncharacteristically gentle book. There was a high level of sensitivity around at that time, and I was [Counterculture Through the Ages permalink 9 of](#) Jon Lebkowsky jonl Thu 16 Dec 04 [Counterculture Through the Ages permalink 10 of](#) RUSirius rusirius Thu 16 Dec 04 This book was hard work, it required a lot of discipline. It was basically full time for about 26 months, but I was learning from it, I was discovering things about myself, like a pretty strong sense of connection to the spirit of the Tao. I felt that I was doing something that was going to be pretty good. So the process felt good. And in that sense, it was fun. Writing *Mutate* was in many ways painful because I was trying to wring some inspiration out of feelings of dissipation that I had in the wake of *Mondo* and various disappointing, or maybe just bizarre relationships. I was wrestling with my own sense of entitlement that resulted from various sorts of attention I received when *Mondo* was being treated like the hippest, trendiest thing around by a certain portion of the population. So I had those ego investments and had to learn to let them go At the same time, I was trying to write a revolutionary book in terms of the form "an exploded post-novel" and, to some extent, in terms of the content. I have no idea what to make of *Mutate* now myself. A few very serious people -- mostly from the post-structuralist academic world, and a handful of freaks, thought it was the great novel of the decade. Most people thought it sucked. [Counterculture Through the Ages permalink 11 of](#) Any temptation to write a memoir? [Counterculture Through the Ages permalink 12 of](#) For instance, I had a friend who took over the local Nixon headquarters in the name of the Zippies Yippies with an extra zip with an unloaded bb gun on Halloween in It was a scene straight out of *Rebel Without A Cause*. The cops were ready to shoot up the place when another friend of mine stepped up and coaxed him out of the building. So what was that about and how do some of those people remember it, if they have survived? It would be interesting to spend some time there finding out. [Counterculture Through the Ages permalink 13 of](#) Jon Lebkowsky jonl Fri 17 Dec 04 [Counterculture Through the Ages permalink 14 of](#) RUSirius rusirius Fri 17 Dec 04 He was an editor for *Mondo*, contributing material for free. He was someone you could go stay with in Los Angeles and he was generally right there for whoever was around As I said, something of the Leary way of looking at the world informed what we were doing with this book. [Counterculture Through the Ages permalink 15 of](#) Brian Slesinsky bslesins Fri 17 Dec 04 It would be cool to hear more about what was happening back then. [Counterculture Through the Ages permalink 16 of](#) Back then, it was working class, Slavic conservatism, there was a pretty strong conservative Christian influence around. Several of my teachers used to spend entire classes advocating John Birchite views. That was pretty common. Binghamton also had a University that was very hip and radical throughout the 60s and 70s, so some of that influence was felt. But the Binghamton counterculture -- the "heads" and the "hairs" A guy named John Goughery moved back to his home town So something just sort of started happening.

## Chapter 4 : Books similar to Counterculture Through the Ages: From Abraham to Acid House

*As a counterculture, the Enlightenment formalized rationalism and made liberty a "social contract", as Ken Goffman and Dan Joy write in their book Counterculture through the ages: from Abraham to acid house. Prior to the Enlightenment, European countries were ruled by only a few aristocrats who believed they had the power to do what they wanted with the world, which according to them was given to them by God.*

Individual countercultures have been explored, but never before has a book set out to demonstrate the recurring nature of counterculturalism across all times and societies, and to illustrate its dynamic role in the continuous evolution of human values and cultures. Countercultural pundit and cyberguru R. Sirius brilliantly sets the record straight in this colorful, anecdotal, and wide-ranging study based on ideas developed by the late Timothy Leary with Dan Joy. With a distinctive mix of scholarly erudition and gonzo passion, Sirius and Joy identify the distinguishing characteristics of countercultures, delving into history and myth to establish beyond doubt that, for all their surface differences, countercultures share important underlying principles: This broad definition makes for strange bedfellows, encompassing the patriarch Abraham, Socrates, Taoists, Zen Buddhists, Sufi mystics, medieval troubadours, proponents of the Enlightenment, American transcendentalists, and bohemians in earlyth-century Paris. Forty percent of the book examines post-WW II counterculture, from the beats in the fifties through the youth movement of the sixties and seventies, to more recent countercultural trends, including hip-hop, hipsters, and hackers, where the media-savvy Goffman offers a trenchant commentary. An informal tone serves well in an account that finds astonishing entries side by side in the index: The authors are sympathetic to people who engaged in counterculture, but not blindly so. This is not an academic tome, but nonetheless, a serious book leavened by humor and a light touch. Review by Booklist Review Although typically defining themselves in opposition to dominant cultures--hence the name--countercultures through history have more in common with each other than previously supposed. In fact, argues this book, breaking with tradition is itself a longstanding tradition, distinguished by Promethean antiauthority impulses, often accompanied by some sort of libertine humanism and individualism although often conflicted about the merits of technology. Always engaging, often inspiring, and certainly not just for nostalgic boomers. Given these commonalities, a wildly diverse yet intriguingly interrelated range of movements, periods, and phenomena qualify. Sirius annotates each with enthusiasm and arch wit. He brings a scholarly focus to the interconnections among countercultures, the influences of counterculture on society, and, conversely, the social contexts that awaken countercultures. While each movement considered here is more thoroughly documented elsewhere, this book uniquely and readably addresses the lineage of the countercultural impulse. Recommended for all libraries. All rights reserved All rights reserved. All rights reserved Review by Library Journal Review This enlightening, surprising, fun-filled tour of countercultures throughout history starts by positing the fundamental characteristics of countercultures: Janet Ingraham Dwyer, Worthington Libs.

## Chapter 5 : Third "Through the Ages"™ Installment Explores Counterculture " San Jacinto Times

*About Counterculture Through the Ages. As long as there has been culture, there has been counterculture. At times it moves deep below the surface of things, a stealth mode of being all but invisible to the dominant paradigm; at other times it's in plain sight, challenging the status quo; and at still other times it erupts in a fiery burst of creative-or destructive-energy to change the.*

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*As long as there has been culture, there has been counterculture. At times it moves deep below the surface of things, a stealth mode of being all but invisible to the dominant paradigm; at other times it's in plain sight, challenging the status qu.*

### Chapter 7 : Counterculture Through the Ages by Ken Goffman, Dan Joy | [www.nxgvision.com](http://www.nxgvision.com)

*Goffman and Joy don't find all is beautiful in the countercultural garden: "Tensions and contradictions remain between the individualistic nonconformist nature and the democratizing spirit of the counterculture." But without society's thorns, what a dull, uninspiring world it would be, with so much less laughter and pleasure.*

### Chapter 8 : Counterculture Through the Ages: From Abraham to Acid House by Ken Goffman

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### Chapter 9 : Counterculture - Wikipedia

*SUMMARY. As long as there has been culture, there has been counterculture. At times it moves deep below the surface of things, a stealth mode of being all but invisible to the dominant paradigm; at other times it's in plain sight, challenging the status quo; and at still other times it erupts in a fiery burst of creative--or destructive--energy to change the world forever.*