Figure 20
Asco, *Decoy Gang War Victim*, 1975

Figure 21
Asco, *Chicano Cinema*, 1976
Figure 22

*Regeneracion* I, no. 9 (1971), cover design and lettering by Harry Gamboa, Jr.
Figure 23
Photograph reproduced in *Chicano Student News*, 1968
(Harry Gamboa is the second on the right)

Figure 24
Hérron and Gronk (pictured, l-r), *Moratorium Mural (Black and White Mural)*, in progress, 1970
Figure 25
Hérron and Gronk, *Moratorium Mural (Black and White Mural)*, 1970

Figure 26
East Los Streetscapers, *La Familia*, part of *Chicano Time Trip*, 1977,
Lincoln Heights, East Los Angeles
Figure 27
Manuel Cruz, *Untitled (Homeboy)*, 1974, in progress, Ramona Gardens, East Los Angeles

Figure 28
Artist and date unknown (circa mid 1970s), Ramona Gardens, East Los Angeles
Figure 29
Asco (l-r: Gronk, Valdez), *Instant Mural*, 1970

Figure 30
Asco (l-r, Valdez, Hérron, Gronk), *Walking Mural*, 1972
Photographed by Harry Gamboa, Jr.
Figure 31
Asco (l-r: Valdez, Hérron, Gronk), Walking Mural, 1972

Figure 32
Asco, Walking Mural (Valdez), 1972
Figure 33
Frank Fierro, *Orale Raza*, 1974, Estrada Courts, East Los Angeles

Figure 34
Antonio Bernal, *The Del Rey Mural*, 1968, El Teatro Campesino Cultural Center, Del Rey
Figure 35
Asco (l-r, Humberto Sandoval, Valdez, Gamboa, Gronk, Hérron), *Dia de los Muertos*, 1974, Evergreen Cemetery, East Los Angeles, photographed by Diane Gamboa

Figure 36
Asco, Asco Celebrates the 9th Victim of the Hollywood Slasher, 1975
CONFRONTATION ON THE COAST: Sheriff’s deputies moving into group of youths at rally after rock and bottle throwing broke out in East Los Angeles, Calif., yesterday.

Figure 37

Asco, Action Project Pie in Deface (Spray Paint LACMA), 1972

Figure 38
Figure 39
Asco (l–r: Gronk, Valdez, Gamboa), A la Mode, No Movie, 1976
Figure 40
Asco, *Vogue, No Movie*, 1978

Figure 41
Asco, *Waiting for Tickets, No Movie*, 1978
Figure 42
Patssi Valdez accepting No Movie award trophy, n.d.
Figure 43
Announcement for Asco’s performance of the No Movie *A la Mode* at UCLA, 1977
Figure 44
Asco, *A la Mode* in *Chismearte* (Fall 1976)
Asco, FADEIN/FADEOUT, from the Autologue series, published in Chismearte (Winter/Spring 1977)
August 1978

missing you and the streets of El Lay, wishing everything were
a whole lot easier and trying to figure out what's next, it's been a really
wonderful summer: the drive across the USA, almost three weeks in New York.
the three recent weeks in the woods of Minnesota, staying with parents is
really difficult but bearable, I am often very happy. I am often very sad,
nothing changes in my life, everything changes in my life. I think about
you a lot and how much I'll miss you this winter, appreciate and enjoy your
frequent mailings, feeling more unsettled & confused than ever but I survive.
much fantasy romance in my life, no new friends since I left Atlanta but I see
some old ones, mostly I am alone, occasional bursts of energy to write and
create, frequent long bouts of apathy & boredom, much sleeping & reading.
rarely sex, all the traveling has really tired me out, probably unrealizable
plans for ten years of My Diary on Microfilm in a numbered edition, feeling
total lack of motivations, goals, commitments, day to day survival is para-
mount concern, looking for community but unable to accept responsibility
even for myself. Will wish at length sooner or later, miss you. Love you.

TEN YEARS OF ART/LIFE

Los Angeles Contemporary Exhibitions
240 S. Broadway (Third Floor)
Los Angeles, California
March 9 thru 29, 1978
Artists' reception on March 9, 7-11pm

GRONK

MARCH 9, 7-11pm PARTY AT L.A.C.E.
240 SOUTH BROADWAY, THIRD FLOOR, LOS ANGELES, CALIFORNIA.
90012 (213) 630-0104

Figure 46
Figure 47
Ant Farm, *Cadillac Ranch*, 1974, Amarillo, Texas
stultifying and constricting. Our interests and ambitions have
evolved into other areas. If there is a need for what we do it can probably be best related to research and experi-
mentation in living patterns. (I hesitate to use the over-
used phrase life-style). In a time when many of the basic
foundations of the American-way-of-life are threatened,
evolutionary tendencies are towards free form experimentation
into other ways of structuring society. These should be
conducted at all levels from corporate think tank down
to neighborhood councils. Ant Farm fits in there somewhere
in the middle, often on a conceptual level but also as
a cultural devil's advocate thru perceptual collage of the
world around us.

In contrast the commercial mass media conditions
people to oversimplify and label movements and individuals.
It's the nightly news syndrome: all the news you need in
30 minutes, doesn't matter what happened that day, it will
fit into the 30 minute format. The commentator uses a
narrative line to remove himself from the event and 'explain'
it to you. And of course the labels that flash on the
screen while a newsmaker is talking must be one-liners
to fit the small screen format. These work when applied
to specialists but how does one label Buckminster Fuller?
'Mathematician'? 'dome builder'? 'author'? 'lecturer'? It's no surprise that people who ask 'What is Ant Farm?'
should expect a one line answer. This book is the definitive
answer.

As of this writing Ant Farm consists of three partners:
Chip Lord, Doug Michels, and Curtis Schreier. We have an
office and shop in a pier on the waterfront in San Francisco.

Figure 48
Ant Farm, “What is Ant Farm?” from 4*2 Maro book proposal, c. 1973
A luxury car buyer deserves the luxury of choice

That's why Cadillac for 1968 offers eleven different models in three series... including the fabulous Eldorado, world's finest personal car. In Cadillac's choice of body styles—by far the widest in the luxury car field—you are sure to find one that meets your individual taste in every way. And with Cadillac's unsurpassed array of colors, interiors and optional equipment, your authorized dealer can help you select a Cadillac ideally suited to your personal driving preferences. Shown front to rear: DeVille Convertible; Fleetwood Eldorado; Coupe deVille; Fleetwood Brougham; Fleetwood Seventy-Five Sedan; Hardtop Sedan deVille; Sedan deVille; Fleetwood Sixty Special; Calais Coupe; Calais Hardtop Sedan; Fleetwood Seventy-Five Limousine. Each brilliantly represents the Standard of the World.

Figure 49
Advertisement for Cadillac, 1968
Figure 50
The rise and fall of the tail fin, from Henry B. Lent's *The Look of Cars* (1966)
Here's a recap of what we discussed at Nate's:

Breakdown of the 'art coefficient fee' as follows:
- Curtis...255
- Hudson...580
- Doug.....380
- Chip.....280
- Ant Farm 405

total  2000 $$$

Transportation to Amarillo is 220.56 round trip or 208.77 if you stop over in L.A.
Ant Farm will pay your transportation up to 200$ out of the initial payment of 1000 we received from Stanley.

If Curtis doesn't go to Amarillo, Ant Farm will pay for the transportation. It's possible we could use part of it to pay Roger to install the taillights. Roger is going back to Amarillo anyway and wants to plan his trip so we will be there at the same time.

Finally, acceptance of this letter shall constitute agreement to its contents on your part.

Yours in the tail fin,
Stanley:

We had a nice time with you at Trader Vic's, sorry I couldn't stay up all night drinking with you (my usual act, to pass out before midnight).

Anyway here's some business that needs immediate attention. Please ask Wyatt to print three or four B&W photos of the Cadillac Ranch and send to:

S.I.T.S. (Sculpture in the Environment)
60 Greene St.
New York New York 10012

for their magazine ON SITE which will be out in September and I will be sure you get a copy.

Also could be send us some B&W photos too.

Thnx! Chip

Figure 52
Letter from Chip [Lord] to Stanley [Marsh 3], August 1974
Figure 53
Postcard of Ant Farm's *Cadillac Ranch*
Photographed by Wyatt McSpadden, 1976
Figure 54
Advertisement for Cadillac, 1957

There is a great plus value that comes with a Cadillac which is very difficult for anyone to evaluate—except a Cadillac owner. To put it briefly, a Cadillac adds a goodly measure of happiness to a family a daily reliance. It is not just the satisfaction which comes from fine performance and extraordinary comfort and unusually safety and handling ease—thrilling through these things can be. It is more a sense of pride and family well-being—a joy of possession—and a consciousness of membership in the world's most distinguished group of motor car owners. Although difficult to explain and define—our owners can testify that it is very real and very valuable—a most moving reason for moving up to Cadillac. And remember—all this is in addition to the immeasurable personal reward for owning a Cadillac. It's too much to miss—any longer. We suggest that you come in and see us at your earliest convenience. We'll be delighted to see you at any time.
Figure 55
Ant Farm, *Automerica*, cover, 1976
Figure 56
Ant Farm, *Cadillac Ranch*, 1974 (moved 1997)
Photographed by Patricia Simons, 2006
Figure 57
Letter from Dug [Doug Michels] to Stanley [Marsh 3], [1973]
Figure 58
Ant Farm, “Advertisements for a Counter Culture,” Progressive Architecture (July 1970)
Figure 59

Ant Farm, “The Cowboy from Ant Farm,” *Whole Earth Catalog Difficult but Possible Supplement* (July 1969)
Figure 60
Ant Farm (Chip Lord), photocollage submitted with the group’s *Electronic Oasis* proposal to Experiments in Art and Technology for the 6th Paris Biennale, 1969
Figure 61
Ant Farm (Doug Michels), photocollage submitted with the group’s *Electronic Oasis* proposal to Experiments in Art and Technology for the 6th Paris Biennale, 1969
Figure 62
Houston Oil Company of Texas Common Stock Voting Trust Certificate, modified by Ant Farm, included in *Electronic Oasis* proposal to Experiments in Art and Technology for the 6th Paris Biennale, circa 1969
Figure 63
Ant Farm, Truckstop Network, collage, n.d.

Truck Farm: A New X-Country Culture
Cheap and easy to install. Spectators gather around a "node", an inflatable structure that can be installed, heated, for $7 a foot. Another advantage to the future potential of "Truck Farm" is its series of cross country settlements designed to fit the needs of a young, flexible, transient society.

Truck Farm: Originally a Houston-based association started by Chip Lord (ex-architect student from Tulane) and Doug Nichols (ex-architecture student from Tulane), Ant Farm merged with Southwest "truck" series. Ant Farm moved to Sausalito after Nichols left for Indiana. In California they have been making large inflatable balloon environments that are installed at rock festivals, student events, etc. Their lifestyle is much in keeping with West Coast thinking — that changing society starts with the individual and the local art.
Figure 64
Ant Farm, *Truckstop Network*, placemat, 1971
Figure 65
Ant Farm (Curtis Schreier), *3D Truckstop*, drawing

Figure 66
Installation view of Ant Farm’s *20/20 Vision*, 1974, Contemporary Arts Museum, Houston
Figure 67
20/20 Vision catalogue, cover
Accompanied Ant Farm’s exhibition at the Contemporary Arts Museum, Houston, 22 December 1973–1 February 1974
Figure 68
Ant Farm, 20/20 Vision catalogue, January (bottom page)
Figure 69
“Dream Cars” panel for 20/20 Vision, 1973
One of eight 48 x 48 inch display panels made for the exhibit; destroyed by fire in 1978
Figure 70
(l-r, top to bottom) 1939 Cord, Firebird III, Ant Farm's Media Van, NASA Lunar Rover
Figure 71
Installation view of Ant Farm’s 20/20 Vision, 1974
At ANT FARM we have always had a fascination with the future. Maybe it comes from growing up with dream cars, space age and the promise of technological wonders from science. Maybe it was just that the frontier of imagination is what is yet to come. At any rate, in our fascination we discovered a humor in past visions of things to come, no matter how accurate they really were. General Motors' vision of the sixties presented in 1939 at the New York World's Fair proved true in every detail, yet the vehicle imagined betrays its origin, and its entertainment value increases as its information value wanes. It is our hope that [the visions in 20/20 Vision] will be inspired by the entertainment value of these "visions of tomorrow" at the same time realizing that new visions can make the world a better place to live.

WHAT ABOUT TOMORROW?
What will it be like?

This CalendarLOG is the catalog of the exhibit. © 1974 by ANT FARM

JANUARY 1974

1939

1984

1 2 3 4 5 6 7 8 9 10 11 12

Figure 72
Ant Farm, 20/20 Vision catalogue, inside cover, January (top page)
"Since the beginning of civilization, transportation and communication have been keys to man’s progress, his prosperity, his happiness."

...from the soundtrack of the Highways and Horizons exhibit, 1939.

Norman Bel Geddes conceived and designed Futurama as a look at the year 1960 for General Motors’ pavilion at the 1939 World’s Fair. Bel Geddes designed the pavilion structure as well as the exhibit and he deserves credit for making Futurama the star of the fair. The purpose of the exhibit was to stimulate interest in solutions of traffic problems of the day and demonstrate their probable development in proportion to transportation needs in the future. These excerpts from GM’s Futurama Facts give some idea of the scale of this model of America 20 years hence:

“A half million buildings and houses, thousands of miles of multi-lane highways, more than a million trees... great towering cities, these and countless other wonders of the future, combine to make Futurama the most breathtaking achievement of its kind on record.”

The moving conveyor, or “carry-go-round” from which visitors view the Futurama carries 552 sound chairs. Its capacity is about 2150 persons per hour, or a total of app. 28,000 persons per day. The main unit of the sound mechanism, which explains the Futurama to each visitor as he tours the area, has been described as “twenty tons of voice.”

Futurama made chillingly accurate predictions of the future: eight-lane freeways, giant airports, and multi-level pedestrian malls. It was indeed a stunning achievement and the highlight of the New York fair, yet when we look back at it today, in style and fashion it betrays its origin in the year 1939.

"In presenting Highways and Horizons, General Motors seeks to show that highway progress will be an even more important factor in the world of tomorrow than it has been in the world of yesterday."
A GREETING TO OUR GUESTS:

It is the hope of General Motors that the visitor to its HIGHWAYS AND HORIZONS exhibit at the New York World's Fair will be inspired with a greater realization of the fact that "the world of tomorrow" can be made an infinitely better place in which to live.

The FUTURAMA, highlight of the World's Fair, is designed, not as a projection of any particular highway plan or program, but rather to demonstrate in dramatic fashion that the world, far from being finished, is hardly yet begun; that the job of building the future is one which will demand our best energies, our most fruitful imagination, and that with it will come greater opportunities for all.

History shows that the progress of civilization has run parallel to advancement in transportation.

New communities, new enterprises and new opportunities have everywhere followed the development of new and better means for moving goods and people. But progress in transportation—the reduction of distance in terms of time and cost—is, in a larger sense, only a symbol of expanded horizons in every field of activity.

As an expression of this broader concept, General Motors hopes that its HIGHWAYS AND HORIZONS exhibit will serve as a constructive "investment in the future" for everyone, everywhere.

Sincerely,

Alfred P. Sloan, JR.

Chairman

Figure 74
General Motors’ Futurama, 1939 (front cover, left, and first page)
In 1970 ANT FARM was commissioned to do a study of nomadic architecture. The result, TRUCKSTOP, was a city for 10,000 people that was configured as a network of villages physically dispersed around the country and interconnected by a computer controlled communication system that allowed a resident to travel between the truckstops at his or her leisure. To research TRUCKSTOP we went on the road for 5 months in the Ant Farm media van and self contained life support unit.

Ant Farm, another underground West Coast group, has even bolder plans for wheeled homes. Featured by support from the Conner Gallery in Washington, D.C., plus a small grant from the group is D.C.C. - a mobile office that has a network of inflatable ‘truck stops’ across the country. Places where people on the road could go for food, rest, and informal support. 'This idea will respond to the mobile, nomadic youth,' says the group's Doug Michels.

Figure 75
Ant Farm, 20/20 Vision catalogue, May (bottom page)
Figure 76
Ant Farm, *20/20 Vision* catalogue, June (top and bottom pages, showing the group’s Inflatables [left] and mentioning their *Inflatocookbook* [right])
Figure 77
Ant Farm, 20/20 Vision catalogue, July (top and bottom pages, depicting the mid-1970s energy crisis [left] and Convention City [right])
Figure 78
Ant Farm, 20/20 Vision catalogue, August (top and bottom pages, showing Freedomland [left] and Dolphin Embassy [right])
Figure 79
Ant Farm, 20/20 Vision catalogue, September (top and bottom pages, showing House of the Century)
Figure 80

Ant Farm, 20/20 Vision catalogue, December (top page, devoted to time capsules)
Figure 81
Ant Farm (Curtis Schreier), *Living Room of the Future*, 1973, drawing
Figure 82
Ant Farm, 20/20 Vision, poster, 1973
Figure 83
Ant Farm, Enviroman, from Ant Farm Timeline, 1973–2004
Figure 84
Ant Farm, 20/20 Vision catalogue, October (bottom, showing Kohoutek)
Figure 85
Ant Farm, *20/20 Vision* catalogue, November (top and bottom pages, showing Kohoutek, the “dollhouse of the future”)
Figure 86
Ant Farm, *Kohoutek*, detail, 1973

Figure 87
Ant Farm, *Kohoutek*, installation view at *20/20 Vision*, 1973
Figure 88
Ant Farm, *Electronic Oasis*, 1969, closed
Figure 89
Ant Farm, Electronic Oasis, 1969, open
Figure 90
Ant Farm, *Time Capsule 1972–1984*, screen capture

Figure 91
Ant Farm, *Time Capsule 1972–1984*, screen capture
Figure 92
Advertisement for The Official Souvenir Book of the New York World's Fair 1939, which appeared in the Guidebook
Hey, space age cowboy, what's your name?

Mayor Louie Welch, Houston Texas, flies to Cape for moon shot using linear gestures, customs to herald in the cosmic age thousands of official dignitaries on hand to watch seconds blast off toward space they are driving golden spikes static reminders that the space age contradictions between where we are and where we are going.

Global-conscious twenty-first century man opened a tin can yesterday with a machine designed in the 19th century sat down and watched a live broadcast from the moon.

America, in an allegorical time warp using pre electronic, print age techniques welcomes returning space heroes ticker tape parade down fifth avenue.

All I want to do is expand my mind think in terms of an age sharing global feeling scales expanding to a global network/village McLuhan's message, medium rare how long will it take the lag in outlook and consciousness to whiplash fitting tinkling/ideas to technological capabilities.

All I want to do is show the vanilla future in a time when machines are beautiful servants for everyday social needs we walk in the vanilla future waving American flags, wearing Hawaiian shirts with our heads on the moon.
Figure 94
Ant Farm, *Media Burn*, 1975

Figure 95
Ant Farm, *Media Burn*, 1975, screen capture of souvenir stand
Figure 96
Ant Farm, *Media Burn*, 1975, screen capture of the artist-president (Doug Hall) speaking

Figure 97
Ant Farm, *Media Burn*, 1975, screen capture of cutaway drawing of the Phantom Dream Car
Figure 98
Ant Farm, Media Burn, 1975, screen capture of news coverage of the event

Figure 99
Ant Farm, Media Burn, 1975, screen capture of the "media matadors" after the ride
Figure 100
Ant Farm (Curtis Schreier), *Media Vision*, 1973
Figure 101
“Auto Absolution,” page from Media Burn souvenir program, 1975
Figure 102

Figure 103
Now in the sunny freshness of a Texas morning, with roses in her arms and a luminous smile on her lips, Jacqueline Kennedy still had one hour to share the buoyant surge of life with the man at her side. It was a wonderful hour, vibrant, with confidence, crinkle-eyed with an all-embracing smile. John F. Kennedy swept his wife with him into the exuberance of the throng at Dallas Love Field. This was an act in which Jack Kennedy was superbly human. Responding to the warmth his own genuine warmth evoked in others, he met his well-wishers joyously, hand to hand and heart to heart. For him this was all fun as well as politics. For his shy wife, warming to the grief of her infant son's recent death, this mingled demand for grace and gallantry she soon would need again.

Then the cavalcade, fragrantly laden with roses for everyone, started into town. Eight miles on the way, in a sixth-floor window, the assassin waited. All the roses, like those here abandoned in Vice President Johnson's car, were left to wither. They would be long faded before a stunned nation would fully comprehend its sorrow.

Figure 104
“The Assassination of President Kennedy,” Life, 29 November 1963
Figure 105
Lyndon Johnson being sworn in aboard Air Force One, pictured in *Life*, 29 November 1963

Figure 106
Ant Farm and T.R. Uthco, *The Eternal Frame*, 1975 (video 1976), screen capture showing Doug Hall applying make-up
Figure 107
Ant Farm and T.R. Uthco, *The Eternal Frame*, 1975 (video 1976), screen capture showing by-stander recording the events
Death is quick, but the images of death last forever. On the strength of this observation, the Ant Farm arcade for computers with T.R. Uthco) was a final farewell to consumers of "Image Coma." These shots by an amateur photographer record what one critic called, "the most horrible image I have ever consumed." Photos one through three show the assassin entering Dealey Plaza on November 22, 1963. In the fourth (4), the actor-president has been shot by the first image-actioner's car, his drag line lady yet unaware he is in trouble. Whith a split second, the assassin takes another shot (5), hitting the president. The actor-president slams into his wife's arms for the seventh time that day, finally getting it right.

Figure 109
“Split-Second Sequence as the Bullets Struck,” Life, 29 November 1963
Figure 111
Jody Procter, Chip Lord, and Doug Michels in living room created for screening of *The Eternal Frame* at the Long Beach Museum of Art, 1976
Conclusion: Artist-President Caught in Image Death Crossfire

Ironically, too, as the artist-president met his fate that day in Dallas, the photographic record of this tragic event—simulation saved him from the far worse fate of Image Death. Certain primitive tribes believe that cameras steal the soul. But the image in which it may be trapped will live until man vanishes, or fails to competently maintain his photo libraries, which ever comes first.

Had the artist-president experienced Image Death himself, he could not have experienced the real simulated death of November 22, 1963, and vice versa, thus proving the artist-president’s own belief that “there are other kinds of death than just the one you can smell.”

Many shots were taken but only a few hit the mark. This photo postcard shows Dealey Plaza on November 22, 1975.

THE ETERNAL FRAME
A DOCUMENTED REENACTMENT
OF THE ASSASSINATION OF
JOHN F. KENNEDY

NOV. 22, 1963 — NOV. 22, 1975

ANT FARM T.R. UTHCO

Chip Lord Curtis Schreier
Doug Michaels Jody Proctor Doug Hall

JACKIE’S DRESS
made by Sandra Woodall

MAKE-UP DESIGN
by Diane Hall and Dan Cattlewater

Figure 112
Figure 113
“Assassination Site President John F. Kennedy,” postcard, date unknown
Figure 114
Figure 115
General Idea, *Self-portrait (Fleeing the Burning Pavillion)*, 1977
used as cover for the group’s catalogue *Reconstructing Futures*
Figure 116
General Idea, “Ideas with Legs,” FILE (Summer 1978)
Figure 117
Andy Warhol reading the “Glamour issue” of FILE (1975) in FILE (Spring 1976)
Figure 118
Joseph Kosuth, *One and Three Chairs*, 1965
Figure 119
General Idea, Showcard 5-004 “Propagating Fake Mysteries,” 1975
This is the story of General Idea and the story of what we wanted.
We wanted to be famous, glamorous and rich. That is to say, we wanted to be artists and we knew that if we were famous and glamorous we could say we were artists and we would be.
We never felt we had to produce great art to be great artists. We knew great art did not bring glamour and fame. We knew we had to keep a foot in the door of art and we were conscious of the importance of berets and paint brushes. We made public appearances in painters’ smocks. We knew that if we were famous and glamorous we could say we were artists and we would be. We did and we are. We are famous, glamorous artists.
This is the story of Glamour and the part it has played in our art.
Figure 121
Found image from *Fortune* magazine ("Three Men" imagery collected by General Idea)

Figure 122
Figure 123
General Idea, *Self-portrait (10th Anniversary)*, in *FILE* (Summer 1978)
Being a trio freed us from the tyranny of the individual genius. It left us free to assimilate, synthesize, and contextualize influences from our immediate cultural environment. We admired the public access, immediacy and public support of certain trends in rock 'n' roll. We posed for photos that could grace album covers. We knew that to be effective we had to reposition ourselves in competition with other mass-media audience-pleasers, and we did.

Figure 124
Figure 125
Figure 126
General Idea, *P is for Poodle*, 1983
Figure 127
Elevation drawing of the original Art Metropole, from *The Contract Record* 25, no. 30 (July 1911)
Figure 128
General Idea, *FILE* (May/June 1972), cover

Figure 129
*Life*, 23 November 1939, cover
Figure 130
General Idea, mailer for *Manipulating the Self (Phase 1--A Borderline Case)*, 1970–71

Figure 131
Found imagery, inspiration for *Manipulating the Self*, in General Idea fonds
Figure 132
“Ray Johnson Looking Through the Last Issue of FILE,” FILE (December 1972)
Figure 133
“A. A. Bronson Licking Through the Last Issue of FILE,” FILE (May 1973)
Figure 134
Advertisement for General Idea’s *Manipulating the Scene* lithograph at Galerie B, Montreal

Figure 135
RESEARCH ON THE ETERNAL NETWORK

1. Poincaré (died 1912) is said to have been the last research mathematician to know all the mathematics of his time. Minimum information on topflight modern mathematics would require a book of at least 2,000 pages, more than any one living mathematician could comprehend.

2. Replace "mathematician" by "artist", "mathematics" by "art" (but whom to replace "Poincaré" by?).

3. If it is true that information about and knowledge of all modern art research is more than any one artist could comprehend, then the concept of "avant-garde" is obsolete. With incomplete knowledge, who can say who is in front, and who ain't?

4. I suggest that considering each artist as part of an Eternal Network is a much more useful concept. Here's a definition of the Eternal Network developed by George Brecht and myself out of a proposition (la Fête Permanente) running through Teaching and Learning as Performing Arts:

   there is always someone asleep and someone awake
   someone dreaming asleep someone dreaming awake
   someone eating someone hungry
   someone fighting someone loving
   someone making money someone broke
   someone travelling someone staying put
   someone helping someone hindering
   someone enjoying someone suffering someone indifferent
   someone starting someone stopping

   THE NETWORK IS ETERNAL (everlasting)

5. Now how do you react to it? To the suggestion that nowadays the Eternal Network is a more useful concept than the Avant-Garde, I mean?

Please return your response to Robert Filliou, St. Jeanner, France.

Figure 136
Figure 137
DEATH OF THE NYCS

April 5, 1973, The New York Correspondence School class. Raro, some yard it shouldn't have become another analysis date for Lucy Lippard's next book. It certainly wasn't good (Mr. Green's garden's end of an era project). Interesting how the appointment book didn't come across. We never asked Ray Wilson how she felt about it but Robert Coons thought the timing was right.

After seeing the dead body, about a week and a half later, Ray had a dream in which he saw a Japanese woman with incredible black hair and a suit of marquee Lustra. Heroe, it was on stage, with dozens of sombering the show, there was a man or body, and this woman was in the process of sticking a sharp knife into its head, and raising the knife down its neck. And the body didn't seem to object—it was sort of motionless. And it wasn't suffering... and, as he watched this in his dream, his eyes turned.

In an interview for The Drummer, just before Rock'n'Roll turned his tape recorder on, Ray was trying to talk about this Buddhist time concept that he finds himself into. It's the non-necessity for planning and action. There is so much material, that present and future are already made.

Ray was in Great Neck with some people and was telling them how he thought the rockstars should go on stage and at one moment... they should all raise their bladders. When the Rockstars are looking their legs up, suddenly there should be the flow of urine, like a waterfall. The basement of the house said it sounded like Tiberi Gandolf... and on... all...

Ray has certainly been busy since the death of the NYCS. The

Figure 138
Ray Johnson, "Death of the NYCS," FILE (September 1973)
Figure 139
Mailer Ant Farm returned to *FILE*, 1973

Figure 140
*FILE* Top 10 Chart completed by Videofreex member Skip Blumberg, 1972–1973
Figure 141
Anna Banana’s self-published periodical, VILE, 1, no. 1 (1974), cover (of mail artist Monte Cazazza).

Figure 142
General Idea, Granada Gazelle, Miss General Idea 1969, Displays the Entry Kit from The 1971 Miss General Idea Pageant, 1971
Figure 143
Figure 144
General Idea presents

THE 1971 MISS GENERAL IDEA
PAGEANT
GRAND AWARDS CEREMONY

Art Gallery of Ontario
Friday, October 1

"On August 25, 1932, the General appeared in Paris at the Hotel Bely Lafayette. He had last been seen in Bournemouth, England, on April 16th of the same year at a skating match. On August 26th, after returning from a day's excursion to Deauville, the General attended the Folies Bergères at 8 Rue Saulnier. There seated at a ringside table and puffing quietly on his De Reszke cigarette, the General viewed with pleasure a variety of entertainments, including the memorable 'Le Sexe-Appel'. Five acts, stylized in the Egyptian manner, culminated in 'Le Triomphe des Vamps', starring Mlle. Gina Piumieri as la Vamp-femme and the unforgettable Mlle. Troutowska as la Vamp-ire. The General, in his usual manner, incorporated the programme into his notebooks with only slight alteration."

COPYRIGHT GENERAL IDEA, 1971

Figure 145
Figure 146

Figure 147
General Idea, poster for *Going Thru the Motions*, 1975, screenprint
Figure 148
Winnipeg Art Gallery, 22 October 1977

Figure 149
General Idea, *Hot Property! Audience Reactions (Sleeping)*, 1977
Winnipeg Art Gallery, 22 October 1977
Figure 150
Winnipeg Art Gallery, 22 October 1977
Figure 151
“Glamour Issue,” FILE (Autumn 1975), cover

Figure 152
General Idea, No Mean Feet, 1977, offset on card
Figure 153
General Idea, Luxon V.B., 1974, photograph
Figure 154
Parade of contestants (featuring V.B. Gowns) in *Going thru the Motions*, 1975, reproduced in *FILE* (Summer 1978)
Figure 155
General Idea, V.B. Gown in Toronto, pictured in *FILE* (Summer 1978)
Figure 156
“Collective Urban Fantasy,” FILE (April 1972)
showing Art Rat, Mr. Peanut, and Dr. Brute’s visions
Figure 157
General Idea, poster for *Going thru the Notions*, 1975, screenprint
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General Idea, Showcard 2-015 “Slow Zoom into Ziggurat Tower,” 1975
Figure 159
Bankers Trust advertisement, found imagery in General Idea fonds

Figure 160
Felix Partz, Ziggurat Painting, 1969
Figure 161
Figure 162
General Idea, *Light On (Double Mirror)*, 1971, offset on card

Figure 163
Robert Smithson, *Yucatan Mirror Displacements*, 1969
Figure 164
General Idea, “Form Follows Fiction,” in FILE (Summer 1978),
showing Rodney Werden photograph of Eric Metcalfe's 1973 performance
"It's Time for Another Re-Write"

Your task: Without wanting for flames to diminish, we fired up our pyrograms, broke into the frame as volcanologists cutting off magma, altering images for the future from found fragments of our cultural equipment. "It's always exciting when the pavilion burns to the ground — it's time for another rewrite."
THE ADVANTAGES OF BEING A WOMAN ARTIST:

Working without the pressure of success
Not having to be in shows with men
Having an escape from the art world in your 4 free-lance jobs
Knowing your career might pick up after you're eighty
Being reassured that whatever kind of art you make it will be labeled feminine
Not being stuck in a tenured teaching position
Seeing your ideas live on in the work of others
Having the opportunity to choose between career and motherhood
Not having to choke on those big cigars or paint in Italian suits
Having more time to work when your mate dumps you for someone younger
Being included in revised versions of art history
Not having to undergo the embarrassment of being called a genius
Getting your picture in the art magazines wearing a gorilla suit

A PUBLIC SERVICE MESSAGE FROM GUERRILLA GIRLS CONSCIENCE OF THE ART WORLD

Figure 166
Guerrilla Girls, The Advantages of Being a Woman Artist, 1989, poster
Figure 167
Robert Indiana, *Love*, 1966
Figure 168
Figure 169
Figure 170
Robert Indiana, *Hope*, 2008

Figure 171
Barbara Kruger, *We Won't Play Nature to Your Culture*, 1983