



Figure 20
Asco, Decoy Gang War Victim, 1975



Figure 21
Asco, Chicano Cinema, 1976

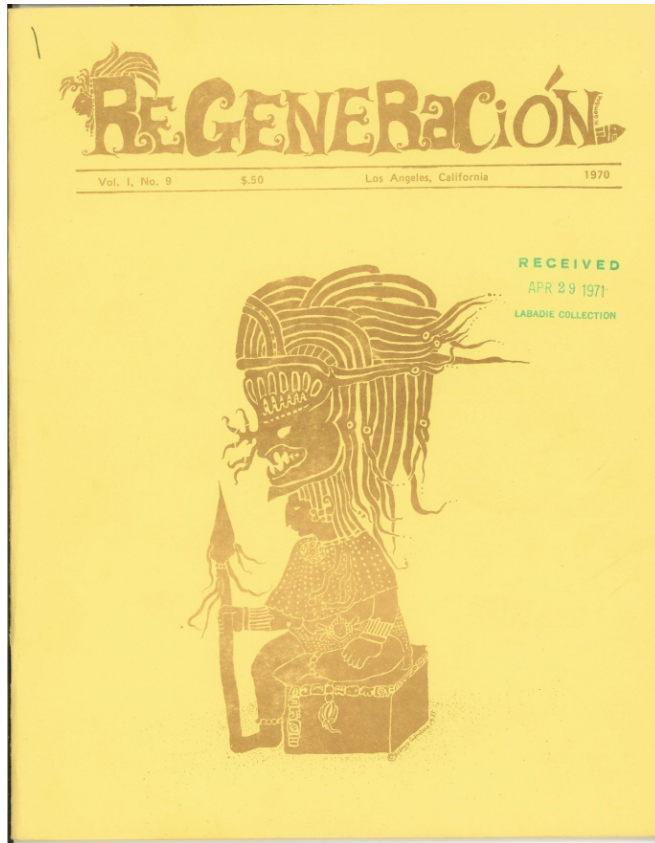


Figure 22
***Regeneración* I, no. 9 (1971), cover design and lettering by Harry Gamboa, Jr.**

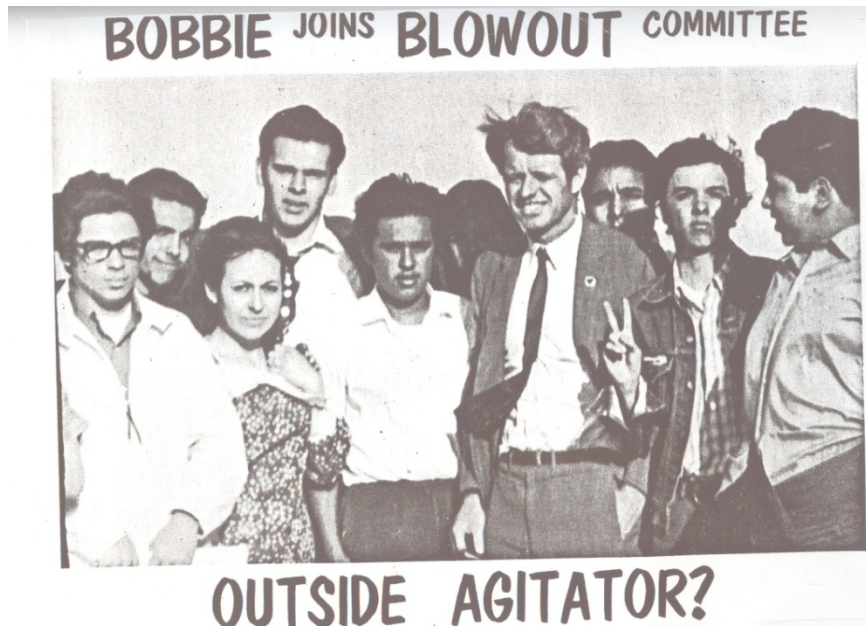


Figure 23
Photograph reproduced in *Chicano Student News*, 1968
(Harry Gamboa is the second on the right)



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**

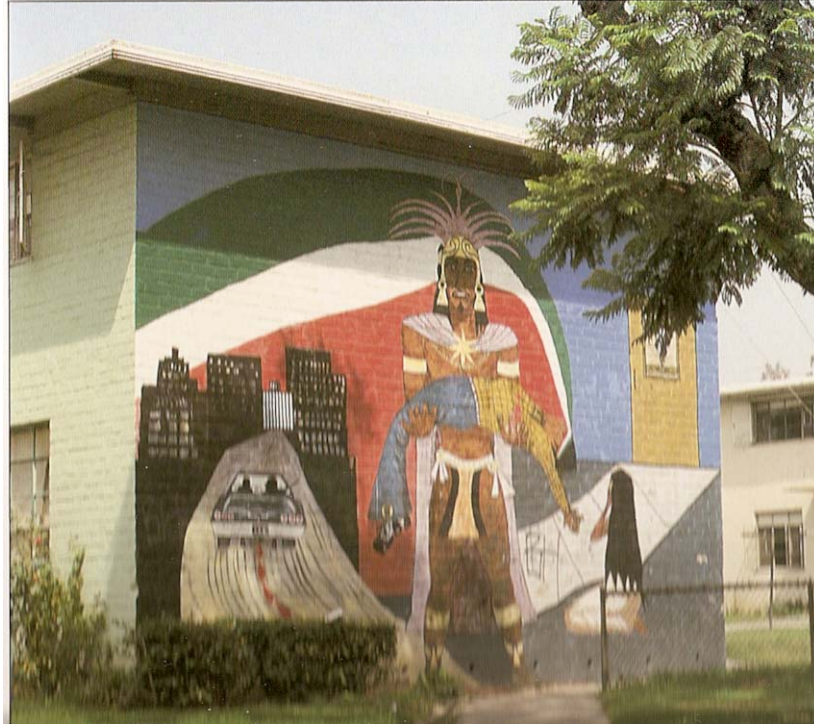


Figure 27
Manuel Cruz, *Untitled (Homeboy)*, 1974, in progress, Ramona Gardens, East Los Angeles



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



Associated Press

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

Photograph accompanying "48 Hurt in Riot at Peace Rally on Coast,"
in the *New York Times*, 30 August 1970



Figure 38

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



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
Patsi Valdez accepting No Movie award trophy, n.d.

chicano cinema



ASCO

1. A feeling of sickness at the stomach, with an impulse to vomit. 2. Disgust; loathing—
3. Gronk, Patsi, Gamboa, Herrón. 4. Collaborations 1972 thru 1977.

no movie. gronk & gamboa at u.c.l.a.
no movie. dickson auditorium 2160
no movie. thurs. 14 april '77 4:30~5:30 p.m.

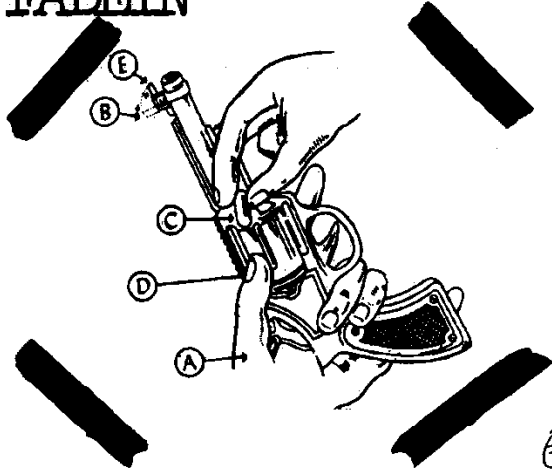
ASCO

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)

FADEIN



- (A) HOLD THE REVOLVER WITH YOUR LEFT HAND
- (B) SWITCH ON THE SAFETY BY PULLING IT DOWNWARD TO AVOID ANY BULLET SHOOTING WILD THROUGH CARELESSNESS
- (C) LOAD THE BULLETS, ONE AFTER ANOTHER, INTO THE CARTRIDGES IN COUNTER-CLOCK WISE ROTATION
- (D) ONLY 6 BULLETS ARE APPLICABLE FOR EACH FULL LOADING, THE 7TH CARTRIDGE MUST BE LEFT BLANK. CAUTION: AFTER LOADING 6TH BULLET, TURN THE CARTRIDGE BY 1/2 ONLY, OTHERWISE OVER LIMIT WILL
- (E) AFTER SHOOTING WILD THEN RELEASE THE SAFETY AND PULL THE TRIGGER WITH ANY HAND TO SHOOT.

I:Autologues, surely, you do know what an autologue is.
 ME:A conversation with oneself.
 I:Almost.
 ME:well anyway, i'm not concerned with that. I'd rather bring to your attention the fact that you've been repeating yourself unceasingly for the pppast three years. now do you plan to remedy your situation?
 I:What situation can be remedied by paying attention to it?
 I am the remedy to the void which my absence would create.
 ME:yes, absenteeism is very creative but please, back to your problem.
 I:The lack of sincerity--YOUR problem.
 ME:Alright.
 I:now i'll listen.
 ME:I shall explain it to you in brief. your dreams intermingle unchallenged with your waking states disrupting all of your opportunities to perceive the ugliness that surrounds us. Your constant affair with death is too distant and far too aloof.
 I:The art of relationships.
 ME:And its relationship to art?
 I:No comment.
 ME:NO COMMITMENT.
 I:No comment.
 ME:Your eyes dissolve the hearts of many yet your love is urban; concrete and compact, guaranteed to last a lifetime yet it always ends demolished or scattered as refuse.
 I:Puras mentiras. Lays for lies.
 ME:On certain days an opportunistic grin continues to give your face all or the necessary character to function properly within the realm of a capitalist society. I:I enjoy taunting the alienated in any society. ME:Smiles will not win the revolution. There is sadness & slaughter, the assassination of sensitivities, the repression and imprisonment of millions. not to mention the empty bellies of babies and the babied bellies of hungry women. I: I eat hungry women.
 ME:Contemptuousness is a suicidal action. I:And the sweet smell of blood is in my wallet. ME:THE INQUISITION OF MANIPULATION IS CANCELLED BY DEFAULT & THE PENALTY IS RELATIVE TO THE CRIME. I:And my sentence? ME:1st the lobotomy, 2nd the castration, 3rd boredom. I:;you do know what an autologue is! ME:A conversation with oneself. I:Almost.

ASCO

FADEOUT

90/130

Figure 45
 Asco, FADEIN/FADEOUT, from the Autologue series,
 published in Chismearte (Winter/Spring 1977)

August 1974

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 aztlán 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 some 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 paramount concern. looking for community but unable to accept responsibility even for myself. will write at length sooner or later. miss you. love you.

DREVA/GRONK 1968-78
TEN YEARS OF ART/LIFE
AT
Los Angeles Contemporary Exhibitions
240 S. Broadway (Third Floor)
Los Angeles, California
March 9 thru 29, 1978
Artists' reception on March 9, 7-11 p.m.

XXX Jerry

GRONK



DREVA

MARCH 9, 7-11p.m. PARTY AT L.A.C.E.

240 SOUTH BROADWAY, THIRD FLOOR, LOS ANGELES, CALIFORNIA,
90012 (213) 620-0104

Figure 46
Flyer for Dreva/Gronk 1968-1978, Los Angeles Contemporary Exhibitions, 1978



Figure 47
Ant Farm, *Cadillac Ranch*, 1974, Amarillo, Texas

multifying and constricting. Our interests and ambitions evolved into other areas. If there is a need for what we do it can probably be best related to research and experimentation 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 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. Its 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.

10-7

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.

SOME ANT OCCUPATIONS

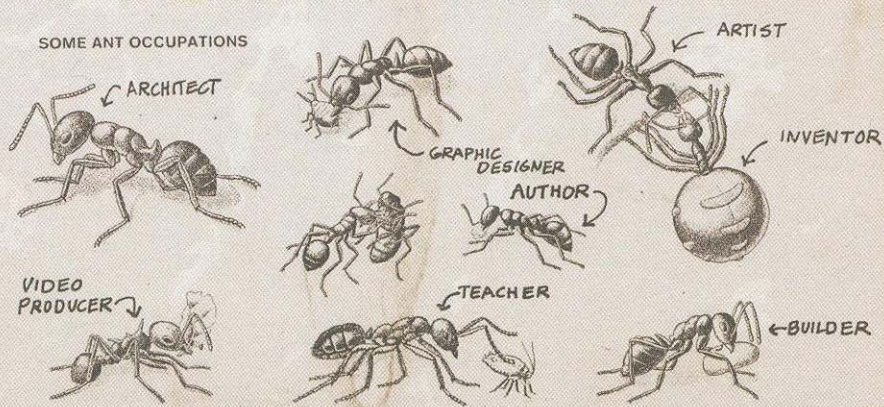


Figure 48
Ant Farm, "What is Ant Farm?" from 4*2 Maro book proposal, c. 1973

Cadillac Motor Car Division



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

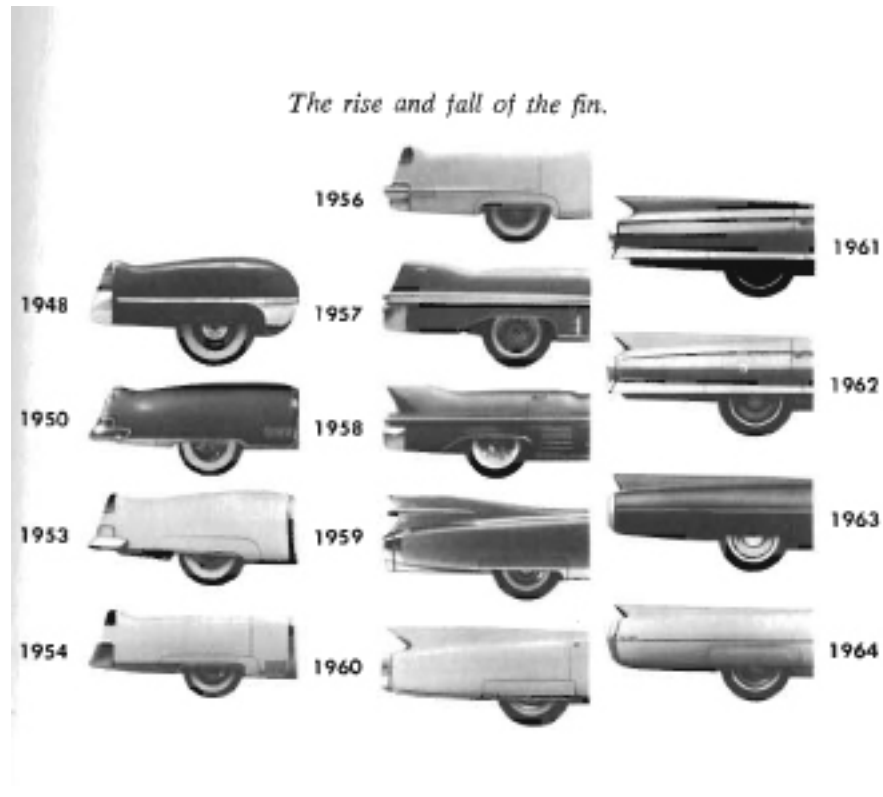


Figure 50
 The rise and fall of the tail fin, from Henry B. Lent's *The Look of Cars* (1966)

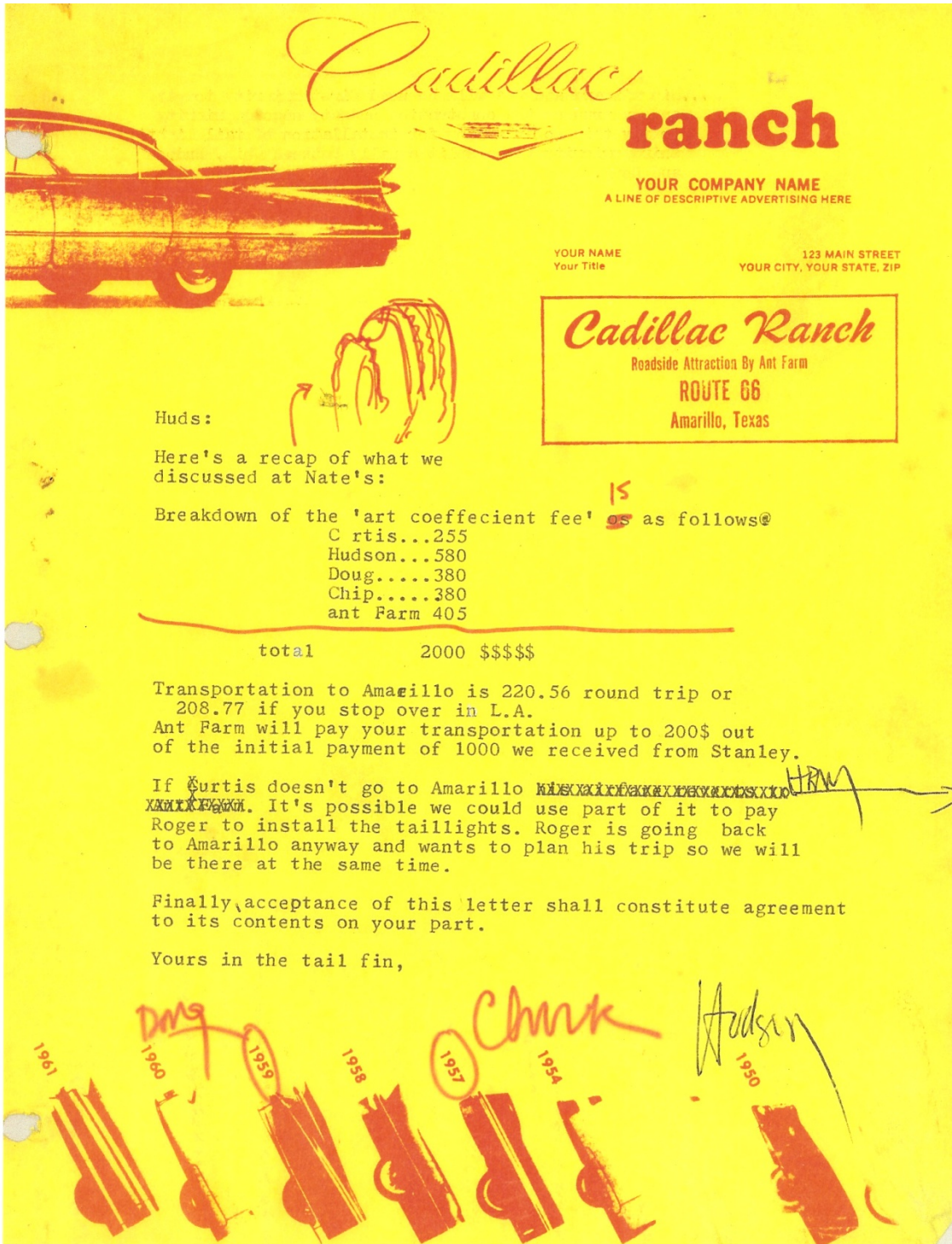


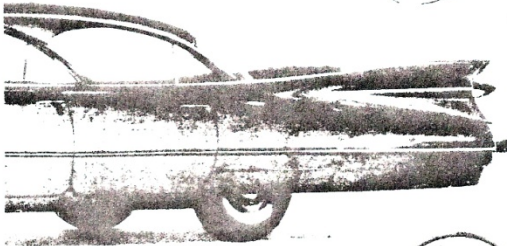
Figure 51
Letter from Doug Michels and Chip Lord [of Ant Farm] to Hudson Marquez, [1974]

RECEIVED AUG 1 1974

C-8-7

Cadillac

ranch



YOUR COMPANY NAME
A LINE OF DESCRIPTIVE ADVERTISING HERE

YOUR NAME
Your Title

123 MAIN STREET
YOUR CITY, YOUR STATE, ZIP

COMING **AND** GOING

Cadillac Ranch
 Roadside Attraction By Ant Farm
 ROUTE 66
 Amarillo, Texas

Stanley :

we ~~was~~ sure 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.B (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 he send us some B&W photos too.

Thank, Chip

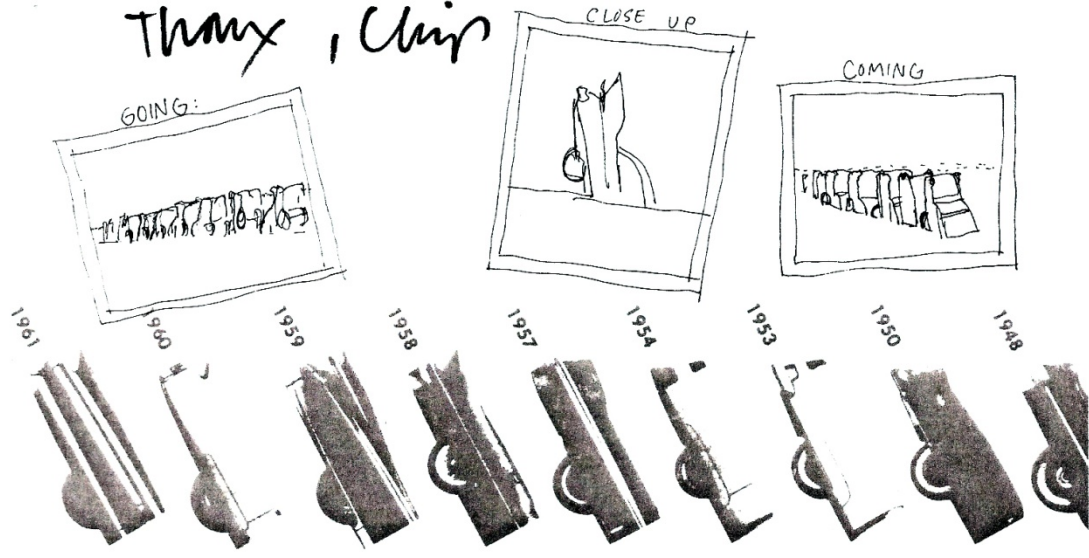


Figure 52
Letter from Chip [Lord] to Stanley [Marsh 3], August 1974

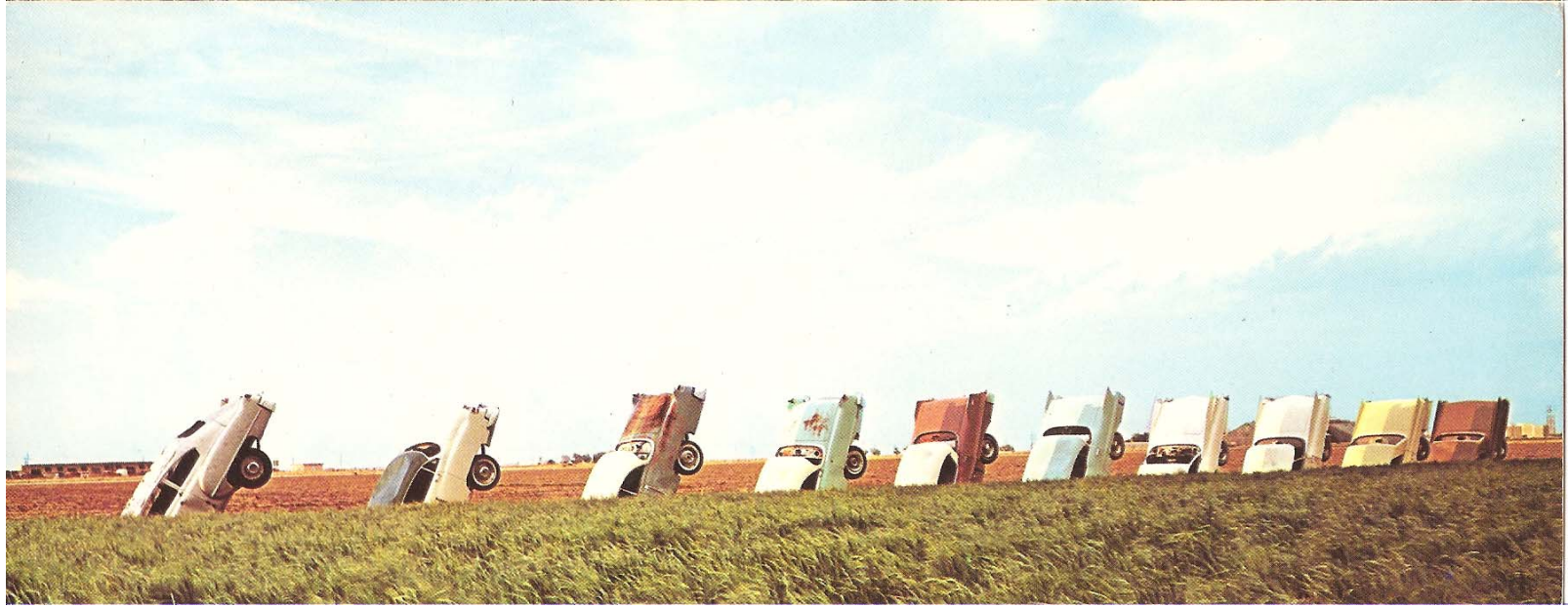


Figure 53
Postcard of Ant Farm's *Cadillac Ranch*
Photographed by Wyatt McSpadden, 1976

Cadillac

Jewels by Harry Winston

It Will Add to Your Happiness!

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's daily existence. It is not just the satisfaction which comes from fine performance and extraordinary comfort and out-

standing safety and handling ease—thrilling though 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 innumerable *practical* reasons for owning a Cadillac. It's too much to miss—any longer. We suggest that you come in and see us at your very earliest opportunity. We'll be delighted to see you at any time.

Figure 54
Advertisement for Cadillac, 1957

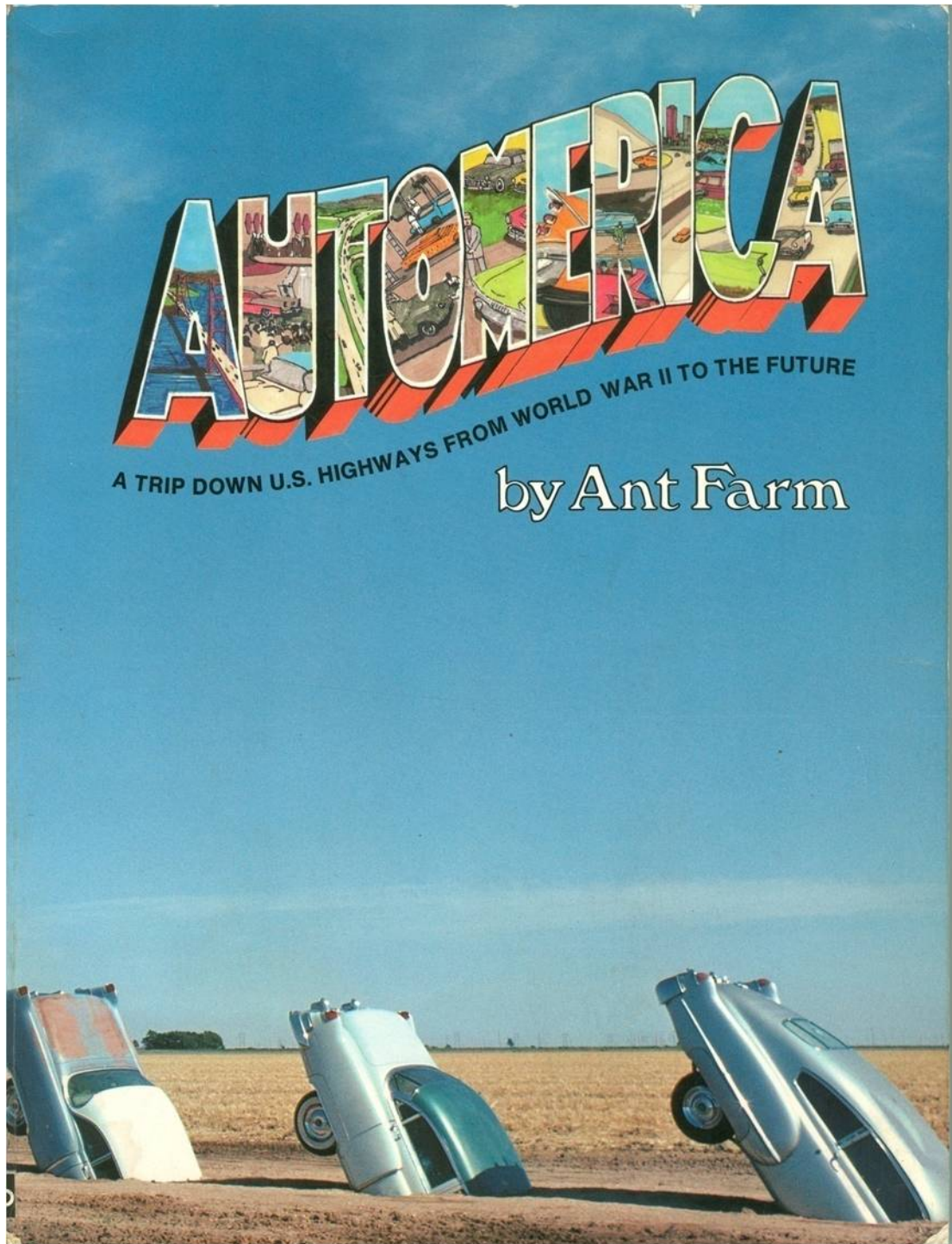


Figure 55
Ant Farm, *Automerica*, cover, 1976

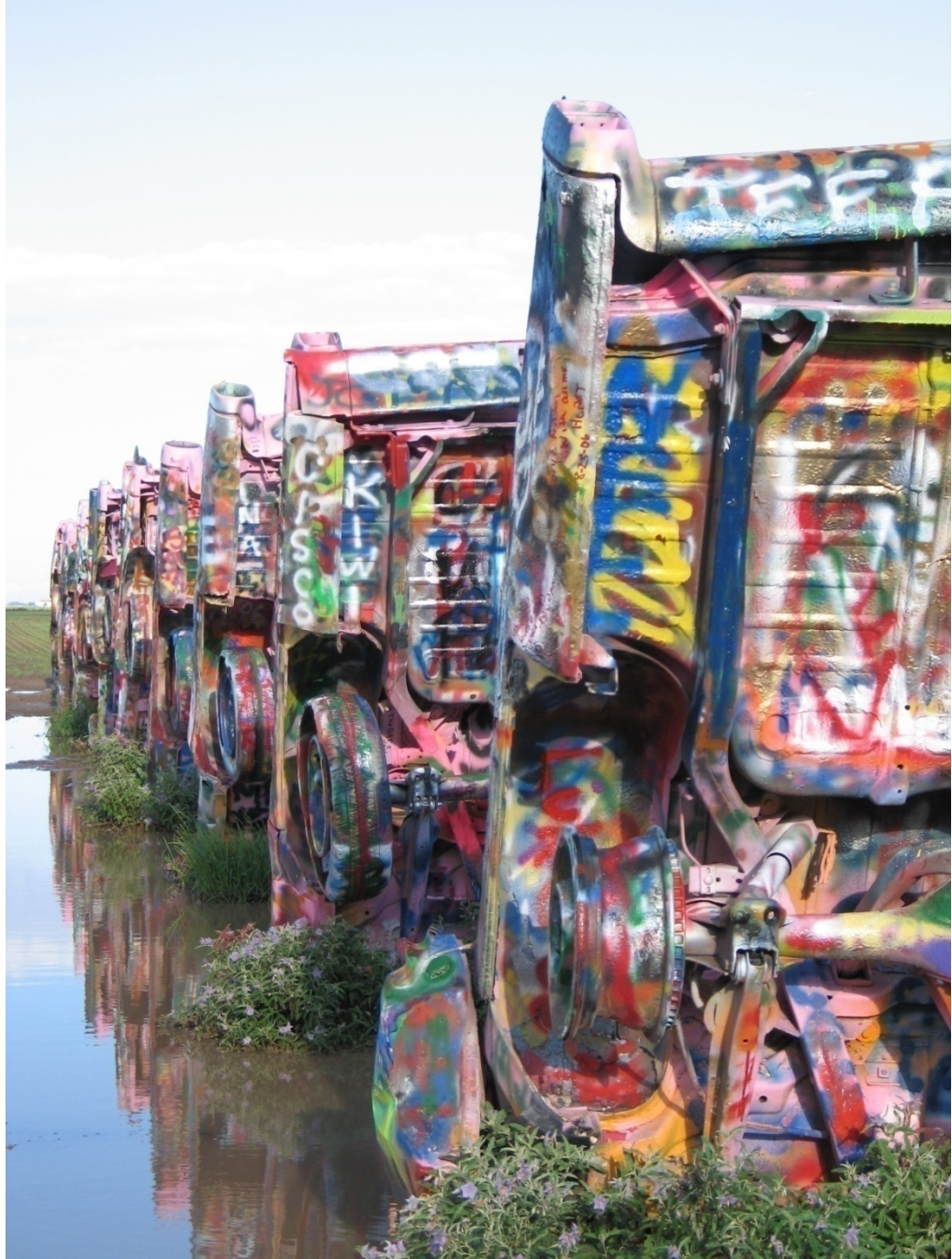


Figure 56
Ant Farm, Cadillac Ranch, 1974 (moved 1997)
Photographed by Patricia Simons, 2006

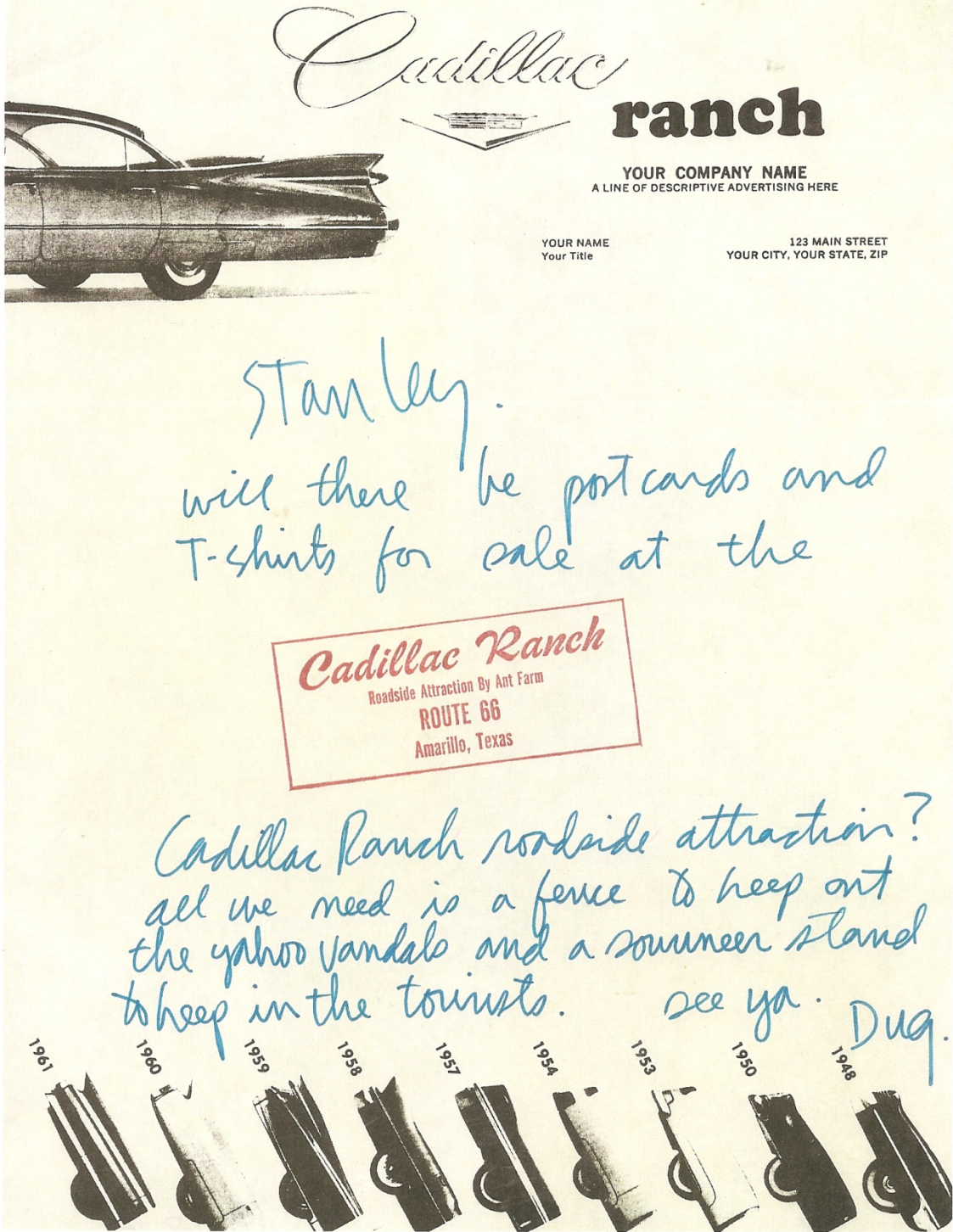


Figure 57
Letter from Dug [Doug Michels] to Stanley [Marsh 3], [1973]



Figure 58
Ant Farm, "Advertisements for a Counter Culture," *Progressive Architecture* (July 1970)

Extra

THE FRONTIER DAYS WERE LAND OWNING, PUTTING DOWN ROOTS, SELF SUFFICIENT FARMER STABILITY. THE COWBOY WAS LIVING IN ANOTHER LIFE STYLE, SACRIFICING COMFORT FOR FREEDOM AND MOBILITY.

THE COWBOY NOMAD CARRIED ALL HIS LIFE SUPPORT SYSTEMS WITH HIM BEING RESTRICTED BY WHAT HIS VEHICLE (HORSE) COULD CARRY.

COWBOY NOMAD EQUIPMENT: SAFETY MATCHES/KWIK START ENERGY BANDANA/CLIMATE PROTECTION TOOL BED ROLL/THROW DOWN SLEEP ANYWHERE SADDLE BAGS/HAND CARRY STORAGE PAK SIDE IRON/TAKE YOUR OWN JUDICIAL

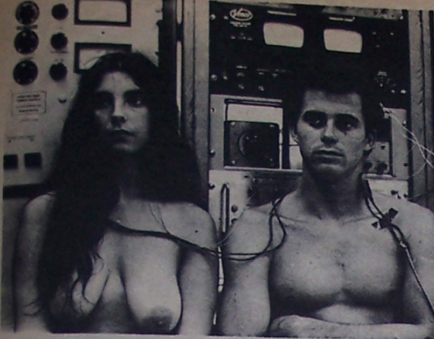
SOCIETY TODAY IS AMBIGUOUS, LAWS ENFORCE STATIC LIVING PATTERNS WITH VOTER RESIDENCY LAW, DRIVERS LICENSE STATE JURISDICTION, STATES RIGHTS KEEP YOU IN YOUR PLACE, IN A CIVILIZATION DESIGNED FOR MOBILITY. UNLIKE THE COWBOY, WE CAN GET QUICK FOOD, NEWS, SUPPLIES, ANYWHERE ON THE ROAD IN THE UNIVERSAL COMMERCIAL SERVICES MATRIX (YOU CAN GET COCA COLA ANYWHERE IN THE WORLD) THE HOWARD JOHNSONS ARE ALL THE SAME AS THE SEVEN ELEVEN, O-TOT-UM, PAK-A-SAK, LITTLE GENERAL, BABY GIANT, PIK-A-PAK, TOM THUMB MARKET. IF WE PUT YOU IN AN AMERICAN SUPERMARKET DISORIENTED TIME CLIP, HOW LONG WOULD IT TAKE YOU TO GUESS THE CITY YOU ARE IN?

YET THERE ARE COWBOY NOMADS TODAY, LIVING IN ANOTHER LIFE STYLE, AND WAITING FOR ELECTRONIC MEDIA, THAT EVERYONE KNOWS IS DOING IT, TO BLOW THE MINDS OF THE MIDDLE CLASS AMERICAN SUBURBANITE. WHILE THEY WAIT THE COWBOY NOMADS (OUTLAWS) SMOKE LOCO WEED AROUND ELECTRIC CAMPFIRES.

"WILL YOU BE STAYING HERE IN DODGE CITY, MR MAVERICK?"
"WELL MAM, I RECKON I'D GET WFUL ITCHY BOOTS SITTING AROUND IN ONE PLACE VERY LONG."

Ant Farm
5217 Jackson
Space City, Texas 77004

Free reprints



THE COWBOY FROM
ANT FARM

Libro

MAKE AN ALLOY
MAKE AN INVENTORY
COME TOGETHER WITH YOUR PEOPLE
FIND OUT WHAT EACH PERSON CAN DO
IS WILLING TO DO FOR THE COMMUNITY
LET EACH MAN USE HIS BROTHER
LET EACH OF US BE USED
IN AN ALLOY ALL THE BEST QUALITIES OF ITS
INGREDIENTS ARE FUSED INTO A NEW SUPER STUFF

THE STRONG EGOS BLEND
COMING TOGETHER
ALL ONE

MAKE AN ALLOY
MAKE AN INVENTORY

TO STOP POLLUTION EACH MAN-WOMAN MUST CLEAN
UP HIS OWN CYCLES

THE NETWORK OF PEOPLE DOING GOOD WORK GROWS
IT IS UP TO US TO MAINTAIN CALM & PURE ENERGY




Figure 59
Ant Farm, "The Cowboy from Ant Farm," *Whole Earth Catalog Difficult but Possible Supplement*
(July 1969)



Figure 60

Ant Farm (Chip Lord), photomontage submitted with the group's *Electronic Oasis* proposal to Experiments in Art and Technology for the 6th Paris Biennale, 1969

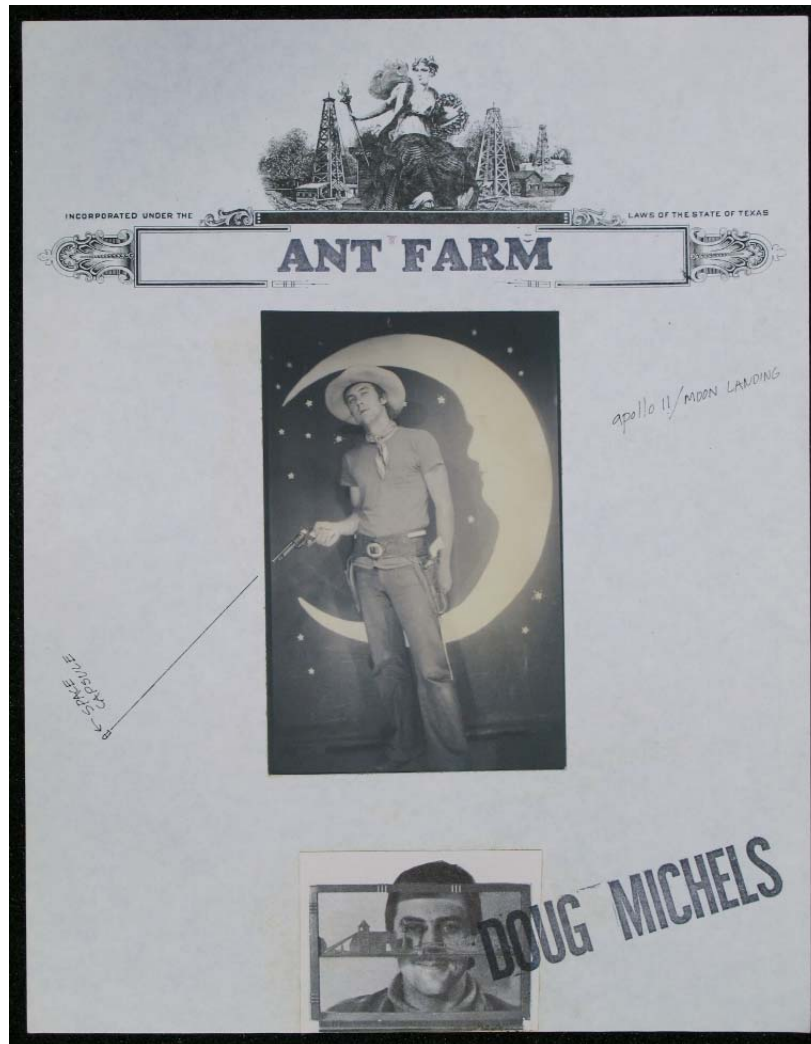


Figure 61
Ant Farm (Doug Michels), photocollage submitted with the group's *Electronic Oasis* proposal to Experiments in Art and Technology for the 6th Paris Biennale, 1969



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



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 a series of cross country settlements designed to fit the needs of a young, flexible, transient society.

Popularly referred to as an "energy center", each settlement can provide overnight facilities for transients or more permanent facilities, such as medical and day care centers, bakeries and markets, for full-time residents.

Overnighters can park their busses or vans alongside one of several "nodes" (specially inflated huts) to shower, use the laundromat, etc. Transients may either pay or work for the services.



Ant Farm: Originally a Houston-based association started by Chip Lord (ex-architecture student from Tulane) and Doug Michels (ex-architecture student from Yale), Ant Farm merged with Southcoast All-Electric Campfire commune and moved to Sausalito after Michels left for India. 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 life is art.

ANT FARM

truckstop network

SLIDES COLLECTED THROUGH THREE YEARS INVOLVEMENT WITH GRASS ROOTS NOMADIC LIFE STYLES. THE ARCHITECTURE OF LIVING ON THE ROAD, TEMPORARY STRUCTURES BOTH TY-TEK & FUNKY-TECH. MANY CUSTOM VANS CAMPERS AND BUSES. PRESENTATION OF ANT FARM TRUCK STOP NETWORK, AN IDEA INCORPORATING THE SYSTEM APPROACH TO INFORMATION ACCESS / TOOLS / RESOURCES EXCHANGE FOR THE NOMADS. THIS SERIES IS PRIMARILY DESIGNED FOR TWO SCREEN PROJECTION.

- SINGLE PROJECTION SHOW,
- SET OF 60 COLOR SLIDES
- ORDER NUMBER ESTN-60A.....\$60
- DOUBLE PROJECTION SHOW
- SET OF 120 COLOR SLIDES
- ORDER NUMBER ESTN-60B \$120

TRUCK STOP/ANT FARM . . . is an information center using mobile units, video and a publication to spread the word on alternative media and experimental structures. A very male-dominated collective of artists and spaced architects are on the road half the time visiting campuses (which pay), setting up, living in, rapping about inflatable domes and turning people on to video. "... take immediate reality, feed it back and get immediate reaction." Soon the mobile vans will begin building truckstops complete with tools, meals, and shelter for movement transients. From time to time Ant Farm comes out with **INFLA-TOCOOKBOOK**, which is filled with instructions and mindbenders on plastic inflatables from carrot-bags to earth structures. Geometry, zones, suppliers and the mysterious properties of air-filled space are all covered. The book can be bought for \$3. Contact TRUCK STOP/ANT FARM, 247 Gate 5 Rd., Sausalito, CA 94965, (415) 332-9038. AL008

Figure 63
Ant Farm, Truckstop Network, collage, n.d.

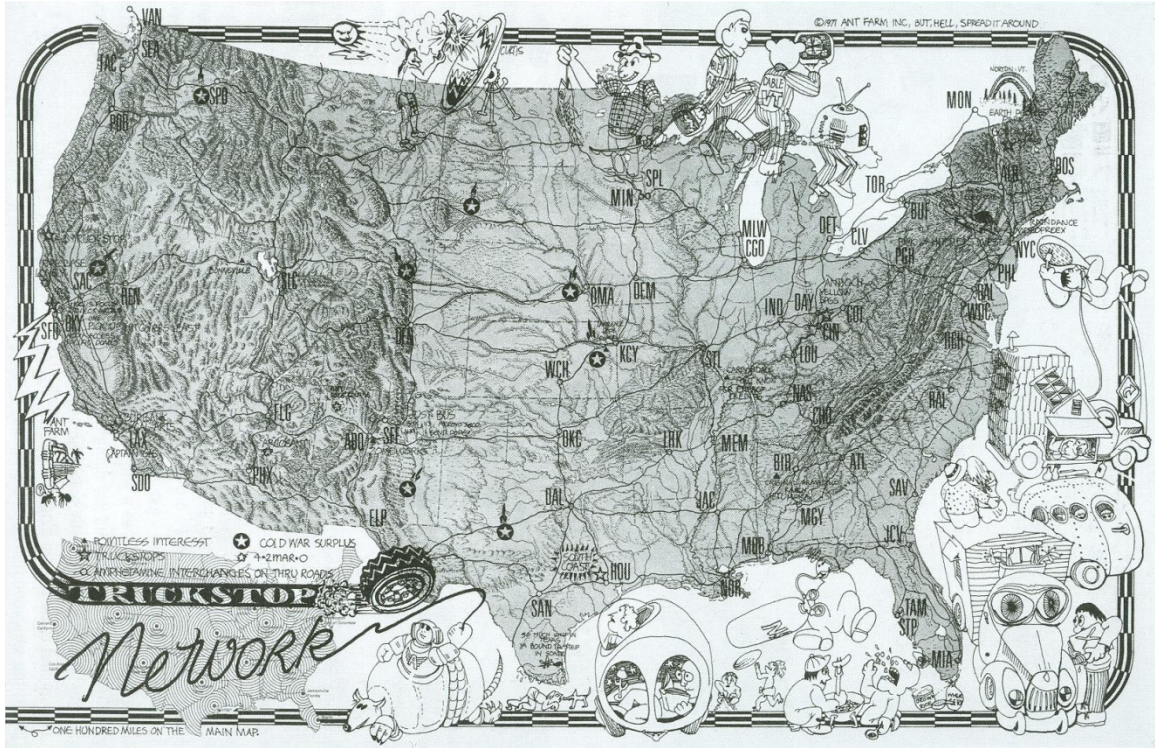


Figure 64
Ant Farm, *Truckstop Network*, placemat, 1971

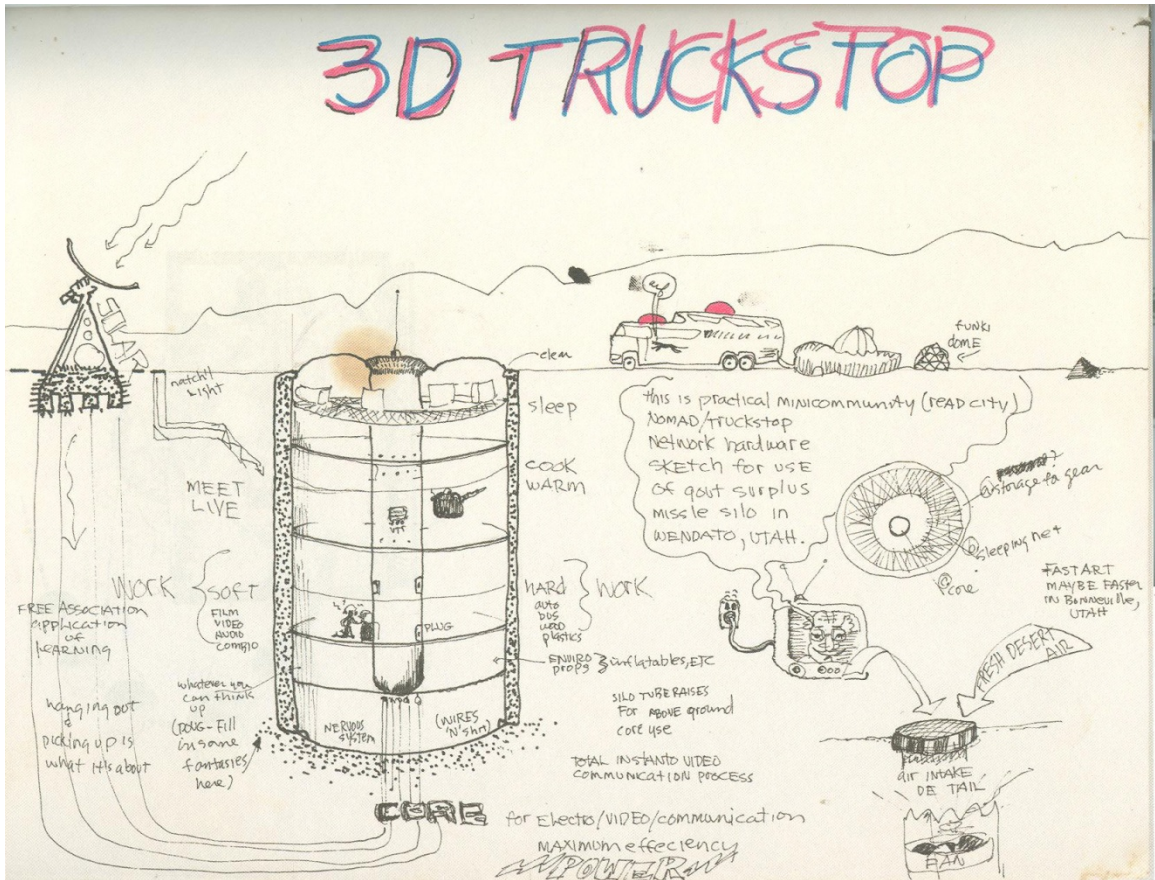


Figure 65
Ant Farm (Curtis Schreier), 3D Truckstop, drawing



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)

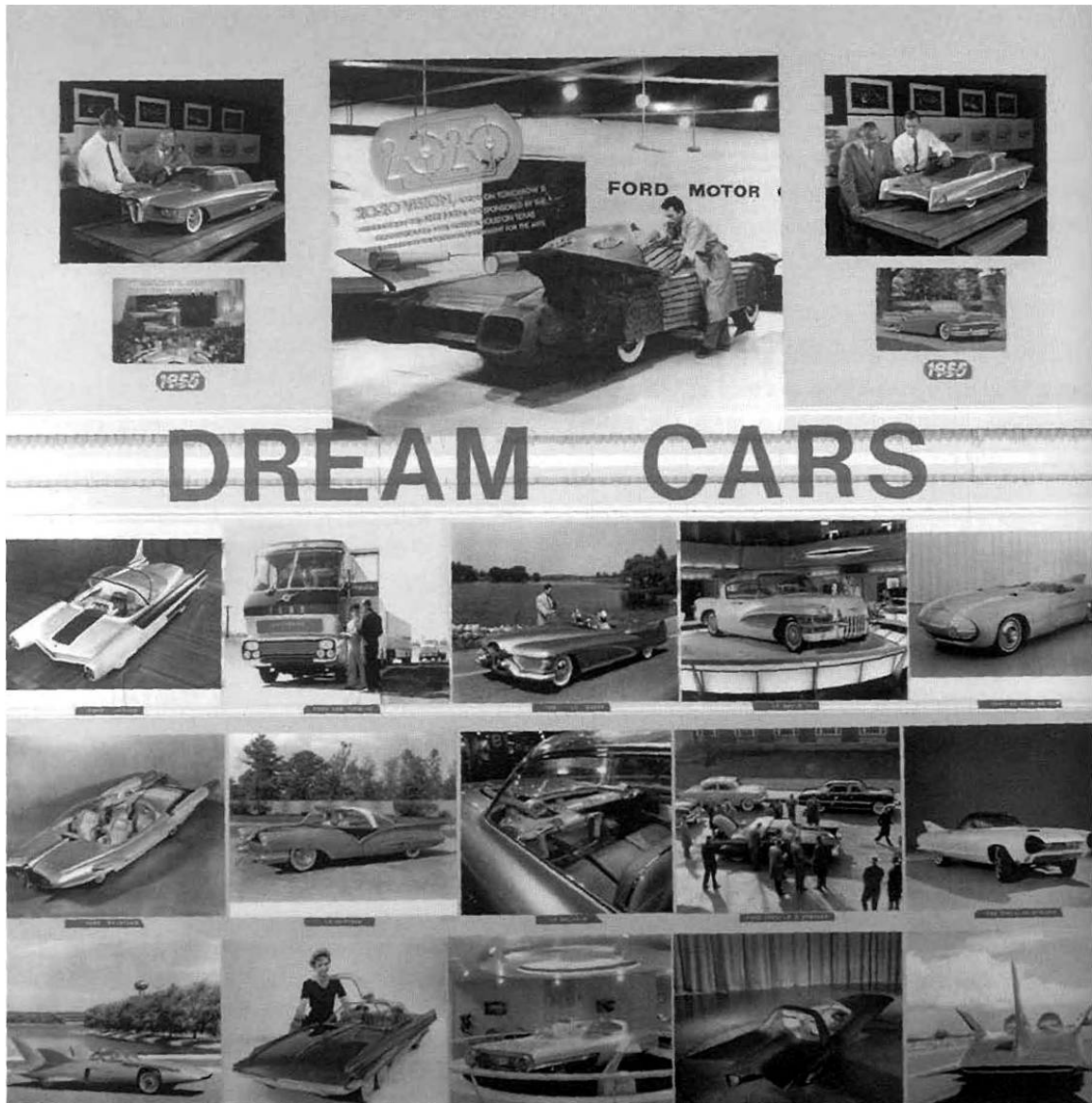


Figure 69
 “Dream Cars” panel for *20/20 Vision*, 1973
 One of eight 48 x 48 inch display panels made for the exhibit; destroyed by fire in 1978

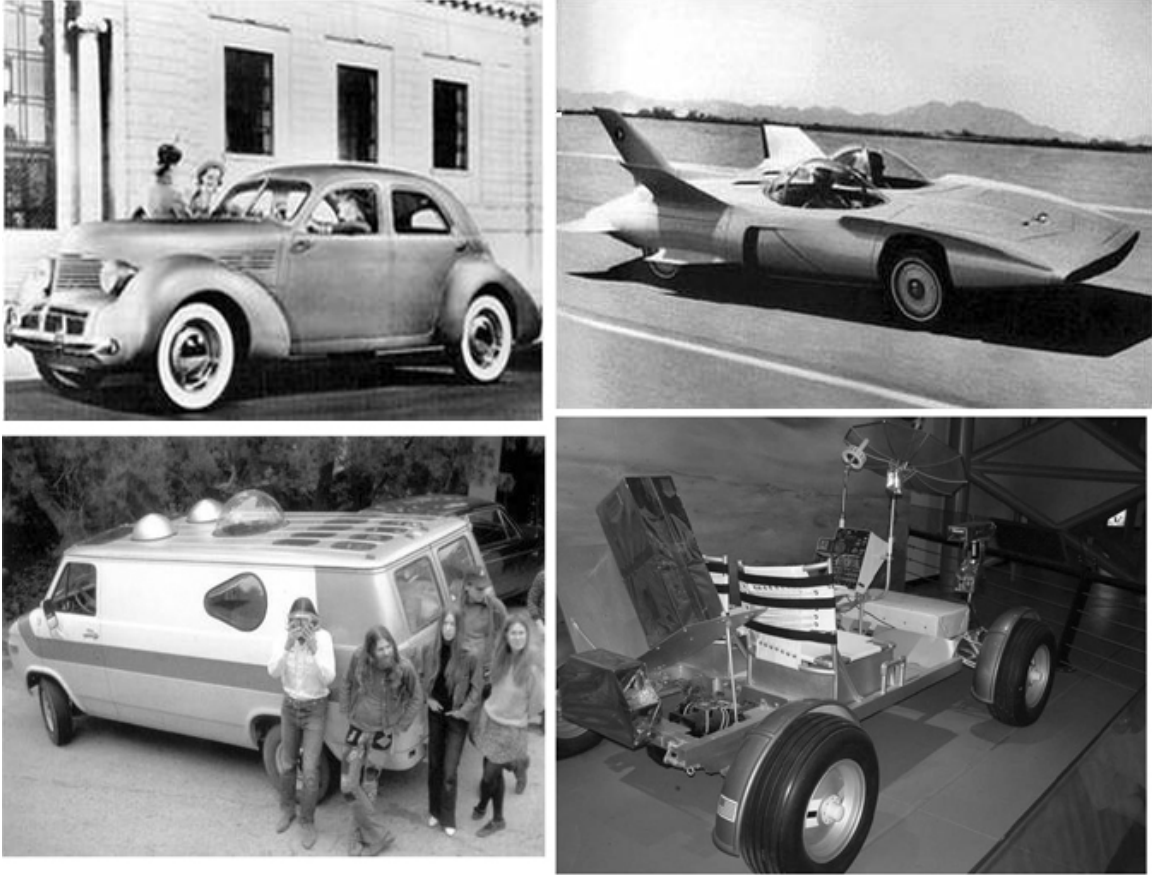
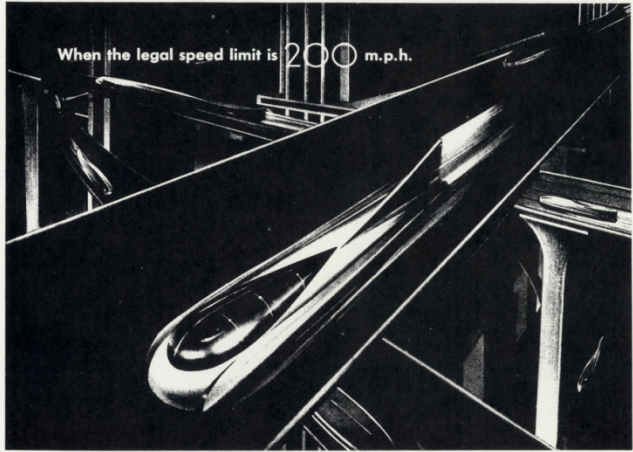


Figure 70
(l-r, top to bottom) 1939 Cord, Firebird III, Ant Farm's Media Van, NASA Lunar Rover

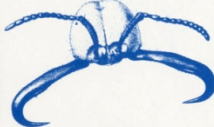


Figure 71
Installation view of Ant Farm's *20/20 Vision*, 1974

U295
- 125



At ANT FARM we have always had a fascination with the future. Maybe it comes from growing up with dream cars, sputnik 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 its awkward modernism betrays its origin, and its entertainment value increases as its information value wanes. It is our hope that the visitor to 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. © 1973 by ANT FARM



JANUARY 1974

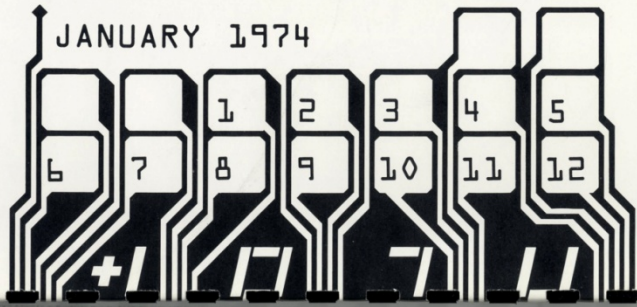


Figure 72
Ant Farm, 20/20 Vision catalogue, inside cover, January (top page)







"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' pavillion at the 1939 World's Fair. Bel Geddes designed the pavillion 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 conveyer, 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."

FEBRUARY

					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
1939		+1		7		1944

Figure 73
 Ant Farm, *20/20 Vision* catalogue, February (top page)

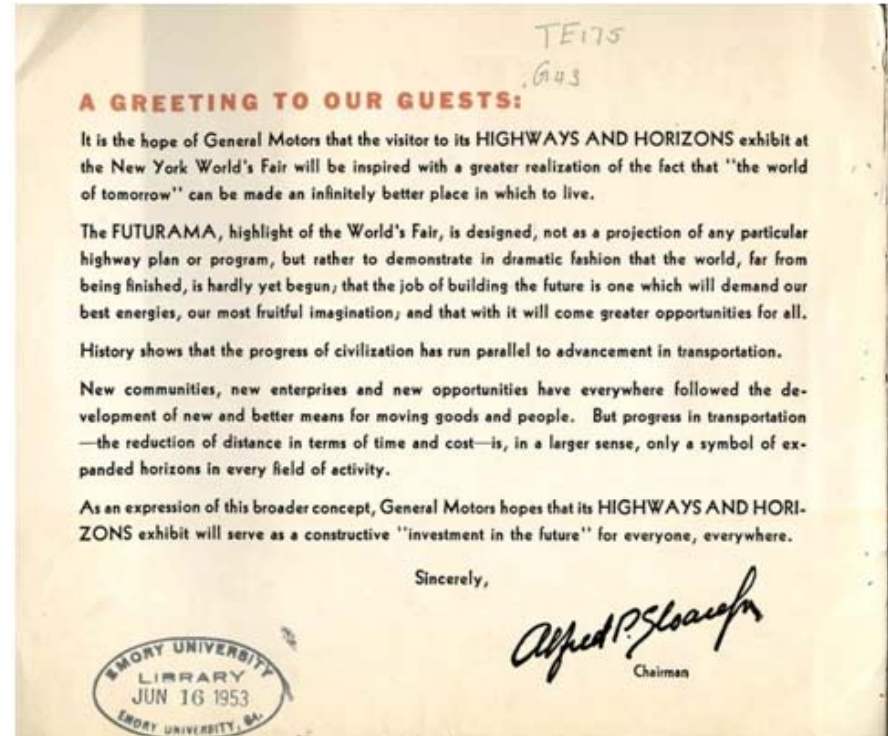
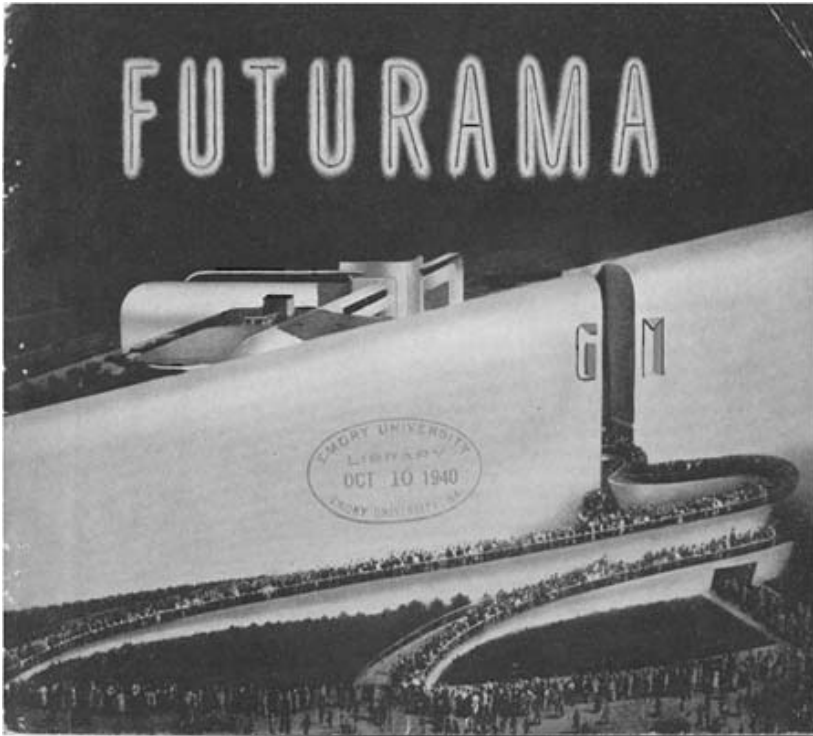


Figure 74
General Motors' *Futurama*, 1939 (front cover, left, and first page)

1955

Truckstop

NATIONWIDE



truckstop network

12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

20/20

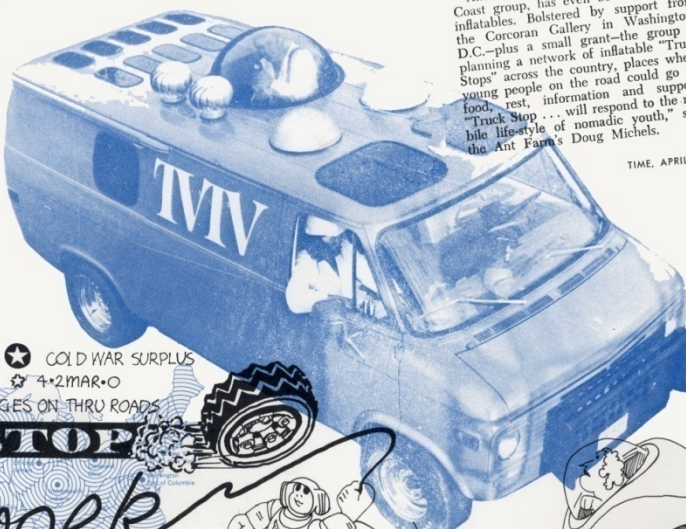
NETWORK



4-2-maro

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 but interconnected by a computer controlled communications system that allowed a resident to travel between the truckstops as he might between neighborhoods. 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 inflatables. Bolstered by support from the Corcoran Gallery in Washington, D.C.—plus a small grant—the group is planning a network of inflatable “Truck Stops” across the country, places where young people on the road could go for food, rest, information and support. “Truck Stop . . . will respond to the mobile life-style of nomadic youth,” says the Ant Farm’s Doug Michels.

TIME, APRIL 3, 1964

▲ POINTLESS INTEREST

★ TRUCKSTOPS

○ AMPHETAMINE INTERCHANGES ON THRU ROADS

★ GOLD WAR SURPLUS

☆ 4-2MAR-O

TRUCKSTOP

Network

ONE HUNDRED MILES ON THE MAIN MAP.



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])

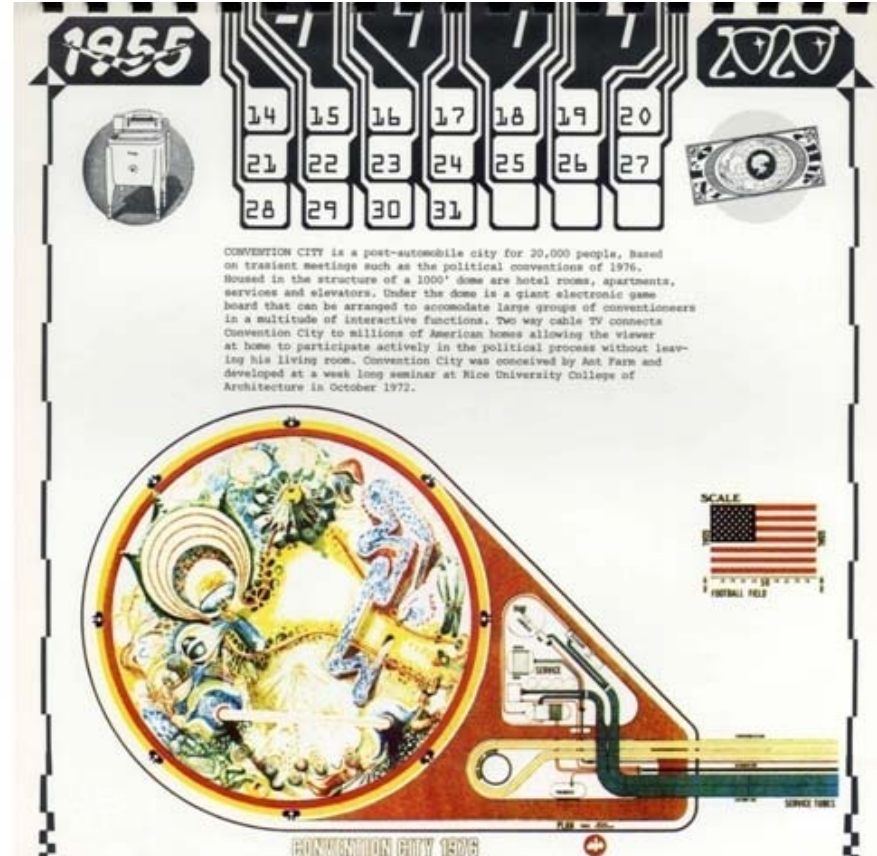


Figure 77
 Ant Farm, *20/20 Vision* catalogue, July (top and bottom pages, depicting the mid-1970s energy crisis [left] and *Convention City* [right])

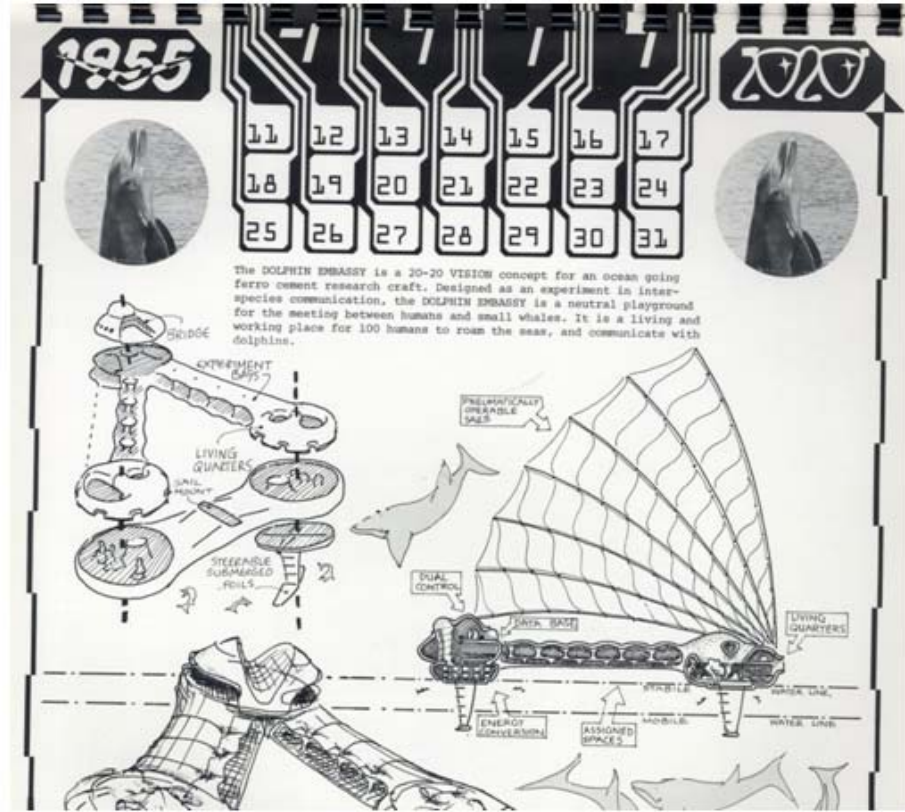


Figure 78
Ant Farm, 20/20 Vision catalogue, August (top and bottom pages, showing Freedomland [left] and Dolphin Embassy [right])

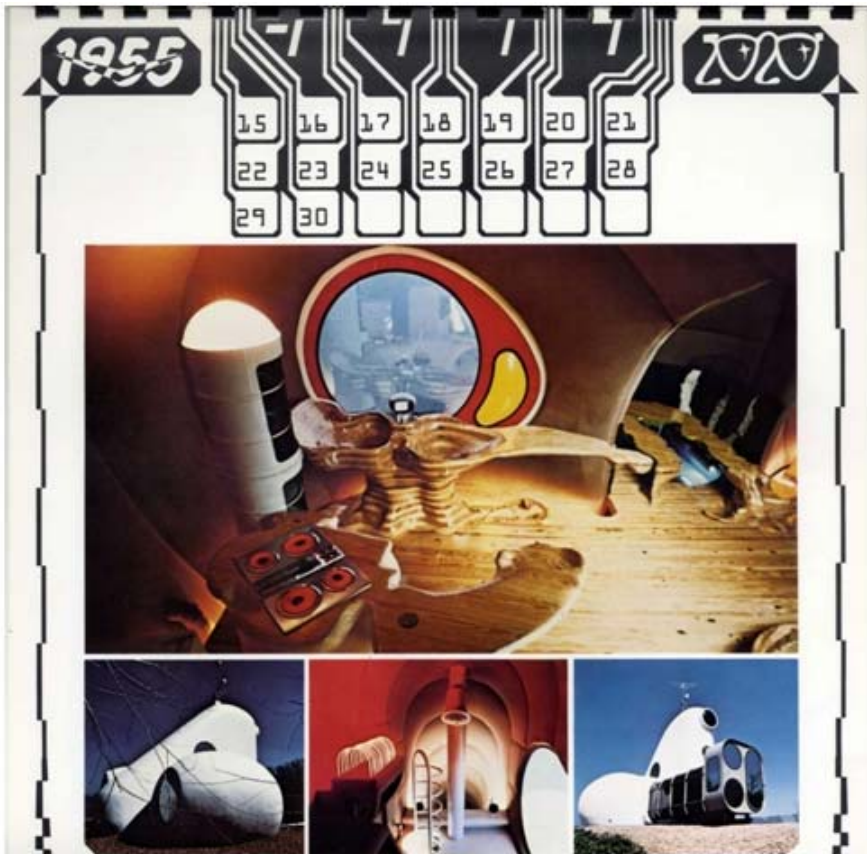


Figure 79
 Ant Farm, 20/20 Vision catalogue, September (top and bottom pages, showing *House of the Century*)

6939

ANTACID ANALOG
BUFFERIN
 GOES TO WORK *faster* AS ASPIRIN

ANTACID ANALOG
PHILIP MORRIS INC.
 MADE IN U.S.A.
 PHILIP MORRIS TOBACCO CO. NEW YORK

Not actually part of the exhibition, but ubiquitous nevertheless was a white-coated group called ANTIFARM which, during the entire opening and days before, recorded events in and around it - in "real time." Their video tapes of "real time," over-dressed guests, plus "real images" of supermarkets, freeways and laundromats, the "real life" of Houston during opening week, will be edited, compiled and sealed in a refrigerated container. The container at last report was to be suspended from the museum's ceiling not to be opened until 1984! Ultimate critical judgement will also have to be suspended until then, but the concept knocks me out.

Articles and Images
ANT FARM TIME CAPSULE
 Contemporary Arts Museum
 Houston Texas
 1972 1984

DECEMBER

1	2	3	4	5	6	7
8	9	10	11	12	13	14
+1		17	7	11		

1939

1984

Figure 80
 Ant Farm, 20/20 Vision catalogue, December (top page, devoted to time capsules)

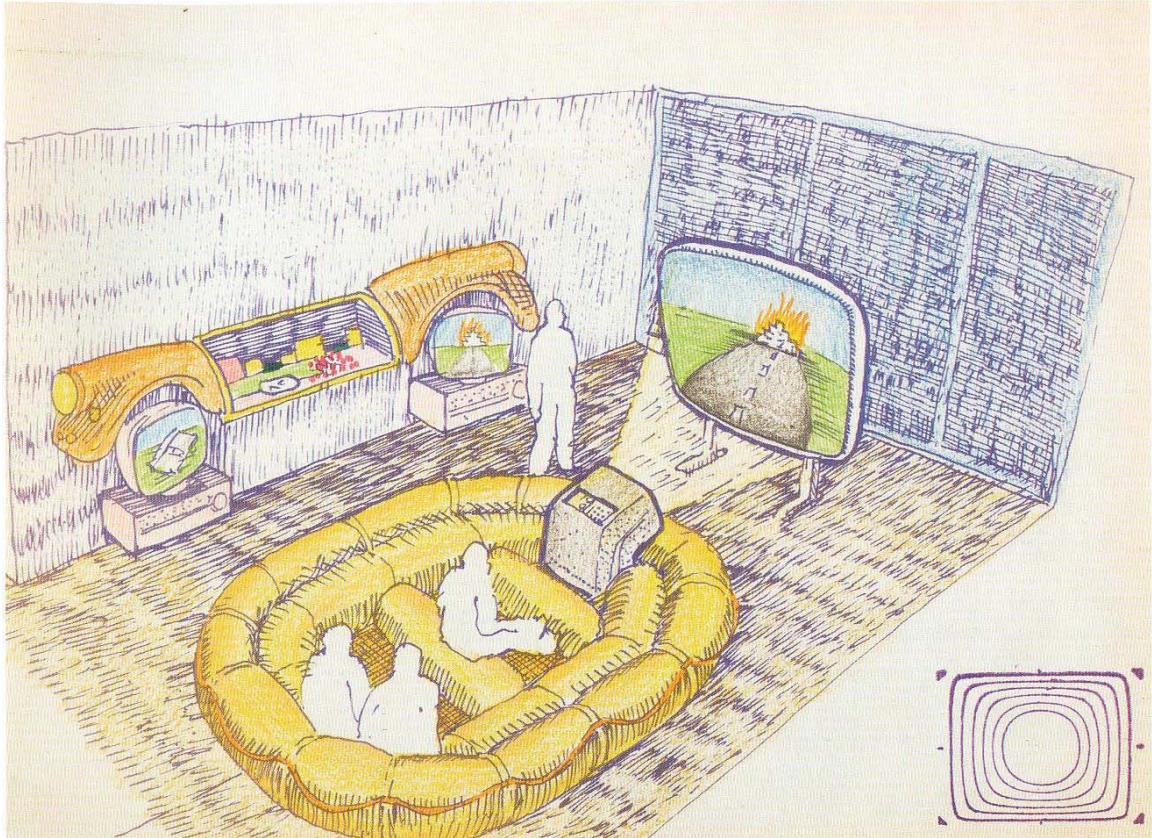
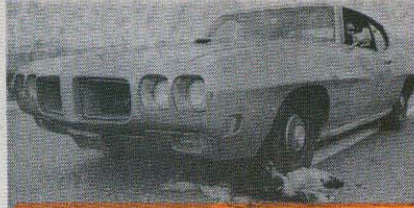


Figure 81
Ant Farm (Curtis Schreier), *Living Room of the Future*, 1973, drawing

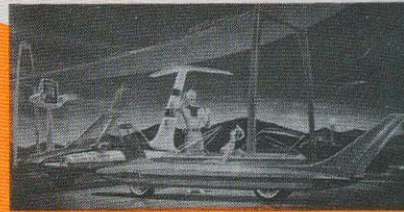
ANT FARM



CAN MAN CONTROL
TECHNOLOGIES
DOMINATION OF
NATURE?...

KOHOUTEK

DREAM VISIONS
OF THE FUTURE!



CITY OF THE FUTURE

ANT FARM'S 20-20 VISION

AN EXHIBIT OF VISIONS OF THE FUTURE!

THE CONTEMPORARY ARTS MUSEUM

5216 MONTROSE..HOUSTON

DEC. 22 thru FEB. 1, 1974

NO CHARGE

Funds granted by the Natural Endowment for the Arts...A Govt. Agency

GLOBE POSTER - Balto., Md. 21202 Ph. 901-685-8787

Figure 82
Ant Farm, *20/20 Vision*, poster, 1973

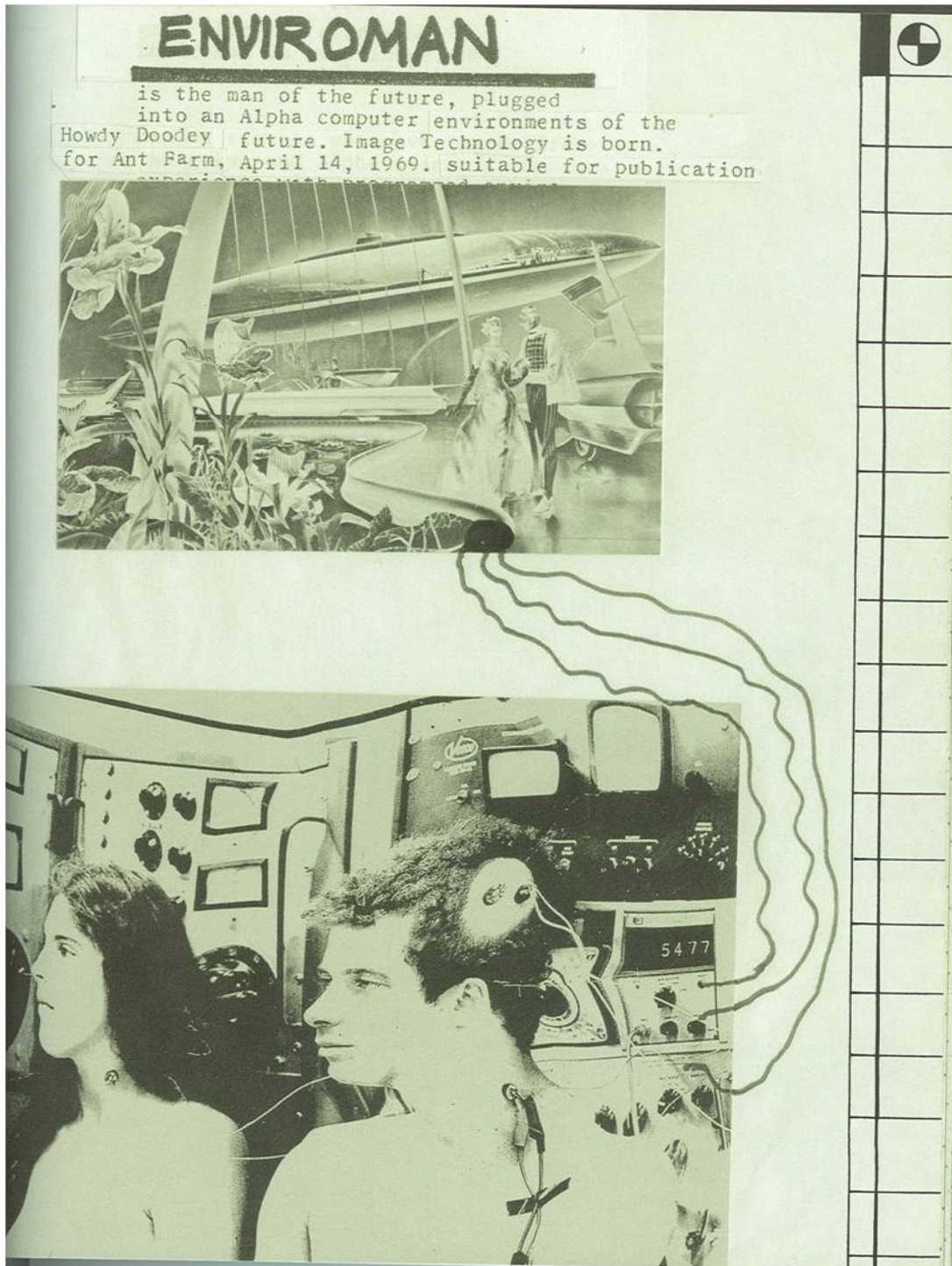


Figure 83
Ant Farm, Enviroman, from Ant Farm Timeline, 1973–2004

1955

13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

2020

DOLL HOUSE OF THE FUTURE

ENVIROMAN visits KOHOUTEK
The Doll House of the Future
at 20-20 VISION HouTex 1978

בית המחרוזת

An Electric Tomorrow!

KOHOUTEK

FOR LOW COST HOMES

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”)

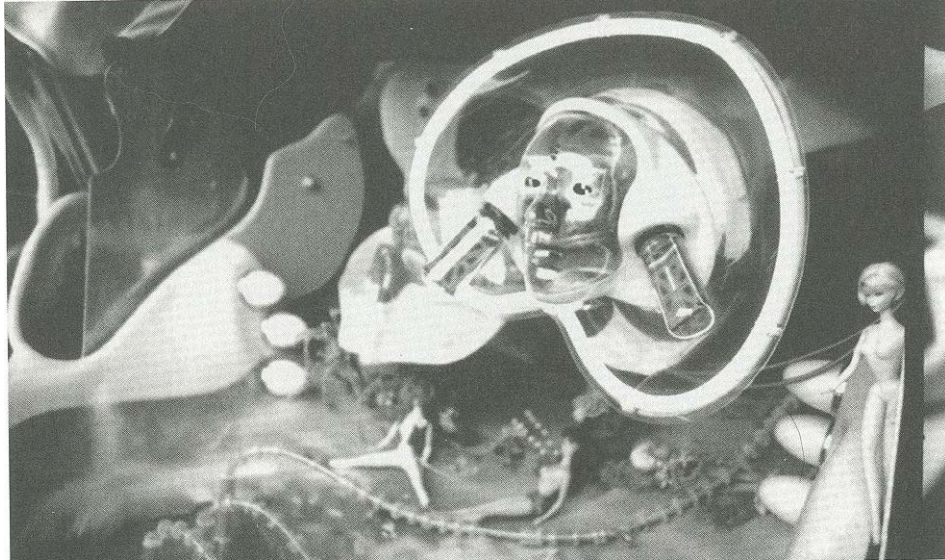


Figure 86
Ant Farm, Kohoutek, detail, 1973



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

another
**TIME
CAPSULE**

FROM THIS "WORLD OF TOMORROW"

*to be opened in 1939
and for years to come!*

Here is a "Time Capsule" for the super man and woman of today—not sealed for the eyes of some future being one thousand or six thousand years in the unknown. It holds the things we want to know about today and the immediate tomorrow—it shows us where the ingenuity and efforts of our civilization are taking us in the building of a better "World of Tomorrow." It takes US into the future — inspiring, informing, and entertaining.

**THE OFFICIAL SOUVENIR BOOK
OF THE NEW YORK WORLD'S FAIR 1939**

—our "Time Capsule"—contains nearly 200 pages of illustrations and text. A beautiful, pictorial tour of the Fair—especially designed to portray the trend in building, art, sculpture, transportation, commerce, and manufacture. It provides a permanent keepsake of Man's greatest achievement in concentration, coordinated effort, and purpose of promoting the interdependence of every form of life and work contributing to the building of a finer "World of Tomorrow."

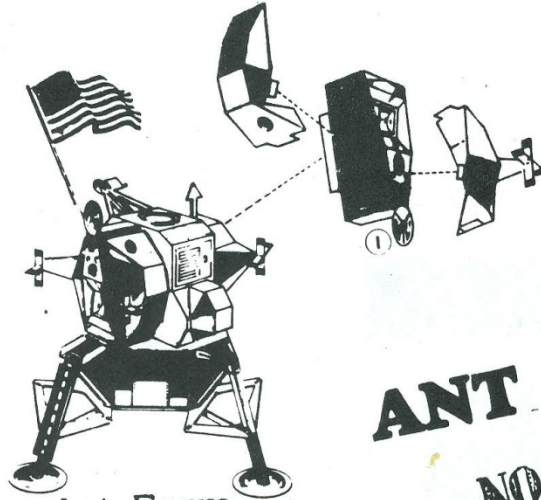
The pages are approximately 11 inches by 14 inches in size, many of the illustrations are in color. The regular edition, paper cover, sells for \$1.00—four library editions are supplied in hard cover at \$2.00; cloth cover at \$3.50; imitation leather cover at \$5.00; and bound in genuine leather, \$10.00 a copy. (Packing and mailing charge, 25 cents additional.)

Send your order at once—
make remittance payable to:

EXPOSITION PUBLICATIONS, Inc.
THOS. R. GARDINER, President
33 WEST 42ND STREET
NEW YORK, N. Y.

244 —

Figure 92
Advertisement for *The Official Souvenir Book of the New York World's Fair 1939*,
which appeared in the *Guidebook*



Ant Farm
5217 Jackson
Space City Texas
77004 USA

ANT FARM
№ 853
ALLEGORICAL TIME WARP

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 TINKING/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 93
Ant Farm, *Ant Farm No. 853: Allegorical Time Warp*, 1969.



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

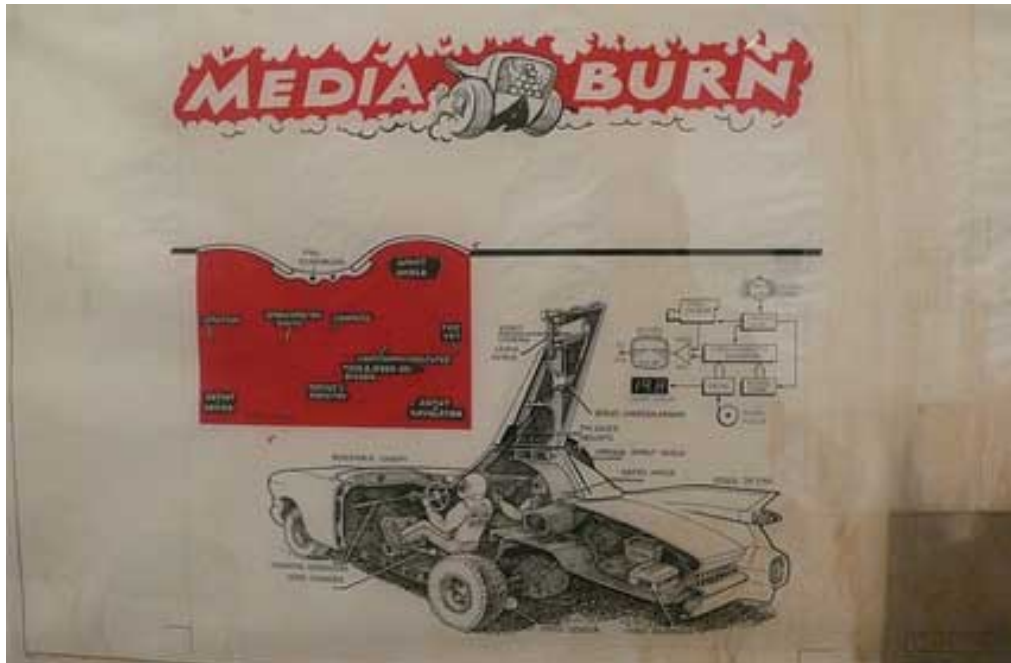


Figure 97
Ant Farm, *Media Burn*, 1975, screen capture of cutaway drawing of the Phantom Dream Car



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

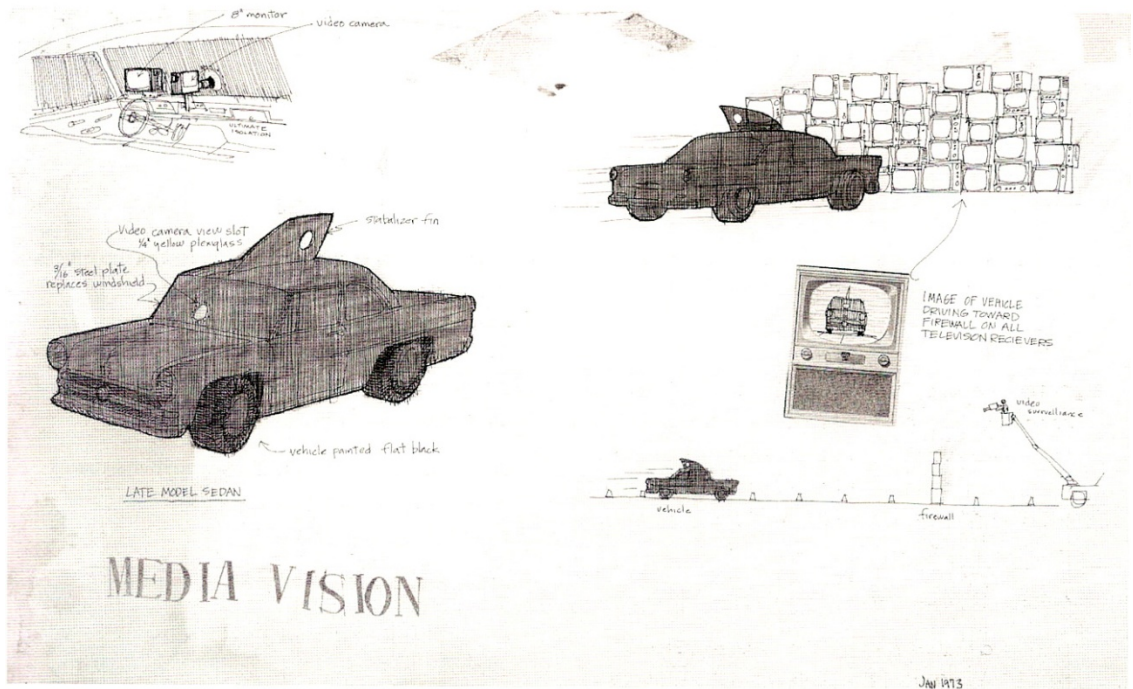


Figure 100
Ant Farm (Curtis Schreier), *Media Vision*, 1973

A U T O A B S O L U T I O N

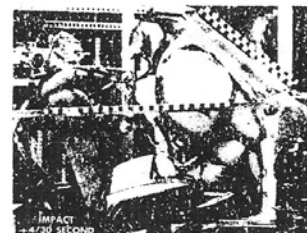
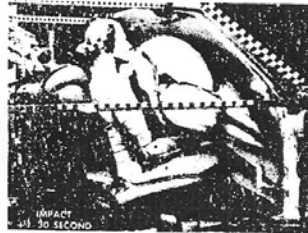
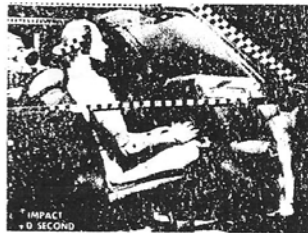
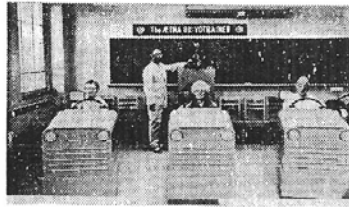


Figure 101
"Auto Absolution," page from *Media Burn* souvenir program, 1975



Figure 102
Ant Farm and T.R. Uthco, *The Eternal Frame*, 1975 (video 1976), screen capture



Figure 103
Ant Farm and T.R. Uthco, *The Eternal Frame*, 1975 (video 1976), screen capture

LIFE

Vol. 55, No. 22 November 29, 1963

THE ASSASSINATION OF PRESIDENT KENNEDY



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 welcomers joyously, hand to

hand and heart to heart. For him this was all fun as well as politics. For his shy wife, surmounting the grief of her infant son's recent death, this mingling demanded a 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 wilt. They would be long faded before a stunned nation would fully comprehend its sorrow.

21

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



The Eternal Frame A Nightmare Unfolds in Dealey Plaza



Death is quick, but the images of death last forever. On the strength of this observation, the Ant Farm motorcade (in conjunction with T.R. Uthco) waves a final farewell to consumers of "image Camelot." These shots by an amateur photographer record what one witness called, "The most horrible image I have ever consumed." Photos one through three show the motorcade entering Dealey Plaza on November 22, 1975. In the fourth (4), the artist-president has been caught by the first image-assassin's shot, his drag first lady yet unaware he is in trouble. Within a split second, the assassin takes another shot (5), hitting the governor. The artist-president slumps into his wife's arms for the seventeenth time that day, finally getting it right.



continued

Figure 108
Ant Farm and T.R. Uthco, "The Eternal Frame," *National Lampoon* (January 1976)

continued



As a secret service agent rushes to climb aboard, and the limousine speeds away to Parkland Hospital, Jackie reaches back to place a fragment of smashed watermelon on the car trunk, a heroic act partially obscured by the intervening tall, dark thing.



Never before published shots reveal a scene of split-second horror.

In these as-yet-unreleased photos taken by Dallas resident Harvey Hunt from the railroad overpass with a 300 mm telephoto fish-eye lens, we are given a ringside seat as the final shot from the grassy knoll throws the artist-president's head back and Jackie screams, "Oh my God, oh my God, they've killed him again!"

continued

Figure 109
 Ant Farm and T.R. Uthco, "The Eternal Frame," *National Lampoon* (January 1976)

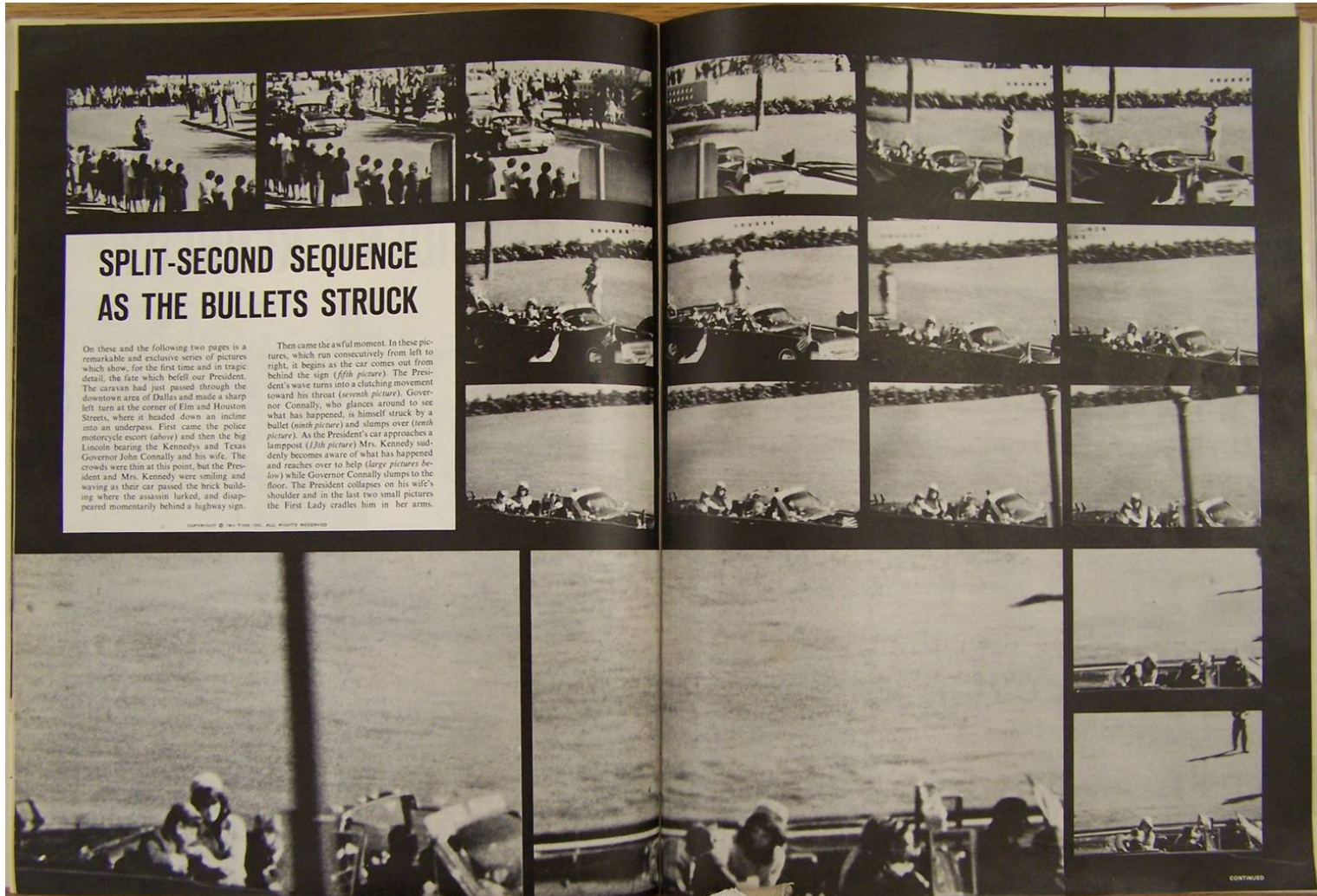


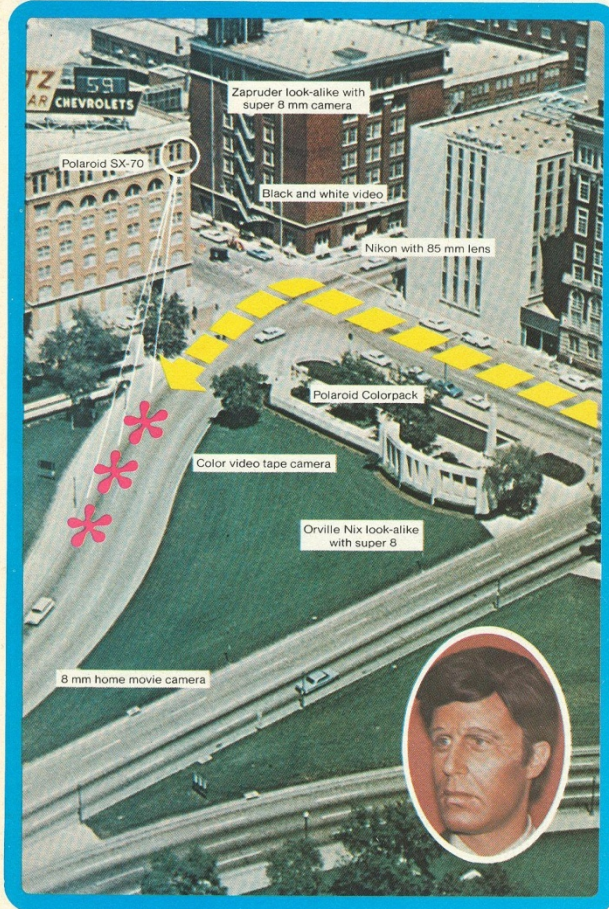
Figure 110
 "Split-Second Sequence as the Bullets Struck," *Life*, 29 November 1963



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

continued

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, 1975, 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 jumbo 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		JACKIE'S DRESS made by Sandra Woodall
	ANT FARM Chip Lord Curtis Schreir Doug Michaels	T.R. UTHCO Jody Proctor Doug Hall	

48 NATIONAL LAMPOON

Figure 112
Ant Farm and T.R. Uthco, "The Eternal Frame," *National Lampoon* (January 1976)



Figure 113
“Assassination Site President John F. Kennedy,” postcard, date unknown

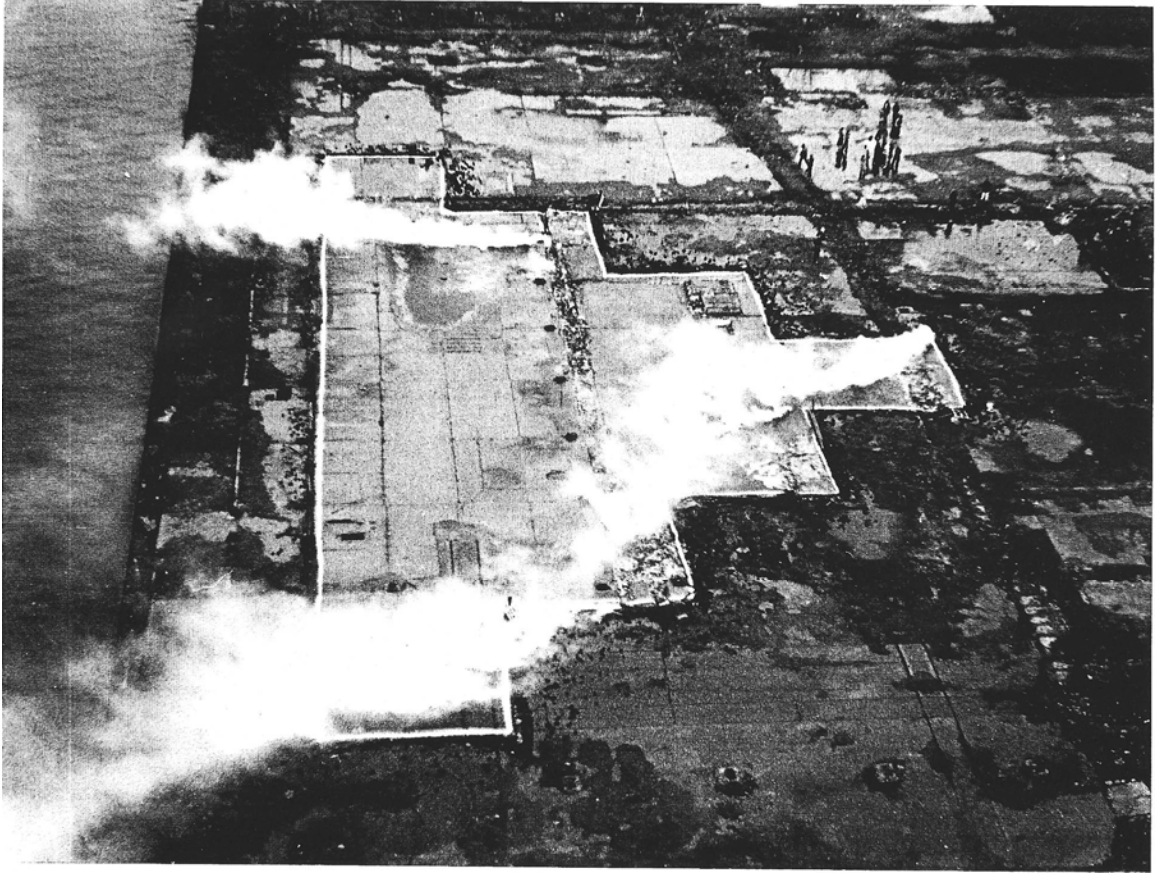


Figure 114
General Idea, *Burning Pavillion*, 1977



Figure 115
 General Idea, *Self-portrait (Fleeing the Burning Pavillion)*, 1977
 used as cover for the group's catalogue *Reconstructing Futures*



Hank Bull

IDEAS WITH LEGS

SCENE: Backstage at the 1984 Miss General Idea Pavilion. In a dressing room during an interview with a mannequin who was just modeling a venetian blind gown on stage during the competition sequence of the Miss General Idea Pageant.

THE 1984
MISS GENERAL IDEA PAGEANT

I'm going to ask one of the Mannequins in the V.B. gowns to step up to the mike and give us a few lines.

MANNEQUIN: Hello out there, I'm D'ynette and I'm going through the motions in a tri-tier V.B. gown sans helmet. All the better to play the part of a General Idea mouth-piece. They call us conversation-pieces at the Pavilion. Walking, talking, living, breathing ideas-with-legs. Feast your eyes on my volumes you voyeurs.... can the camera catch both my recto and my verso?

Sorry D'ynette, we'd need mirrors for that illusion. But tell me, do you ever get mistaken for a light fixture?

MANNEQUIN: How illuminating. Who writes your lines? General Electric?

Well we know who writes yours. But anyway, how did your production number look to you.

MANNEQUIN: As far as I could see it was very blinds-leading-the-blinds, wasn't it? Very proper nouns, bodies bound in fetish fashion, contained by their context, their limits, their surface. With slats zigzagging to the pulse of the scan-lines and the brush of the aluminum. How up tempo, high profile, low facade, under control, and on the level. Just the way I like it. I felt slightly barricaded behind the sight lines, but still in the picture.

It sounds like a supporting role you were into.

MANNEQUIN: Yes, I like to keep my distance; I like to keep it just between you and me. I like something I can get behind yet still have mobility.

Well don't let me stand in your way.

MANNEQUIN: Oh no, it's not you or me, it's what's between us that we should focus on. It's so invigorating defining our cultural limitations and trying to work within this framework. It's really quite comfortable behind the lines from my point of view.

But don't you feel that you're missing out on something by cloaking your actions in such artistic movements?

MANNEQUIN: Well in reflection, I would say it's the only way to cope with what catches my eye. With the reassuring horizontals slashing my line of vision I always have the reassurance of defined context. My wardrobe is beyond fashion: it's cultural armour containing my natural impulses. Quite primitive you may think, and even a bit savage. But just as contemporary as a slash of lipstick.

Aboriginal rather than original.

MANNEQUIN: You said it.

Just going through the motions.

MANNEQUIN: That's my exit cue....

.... Thanks for the wordlines D'y D'y.

Figure 116
General Idea, "Ideas with Legs," FILE (Summer 1978)

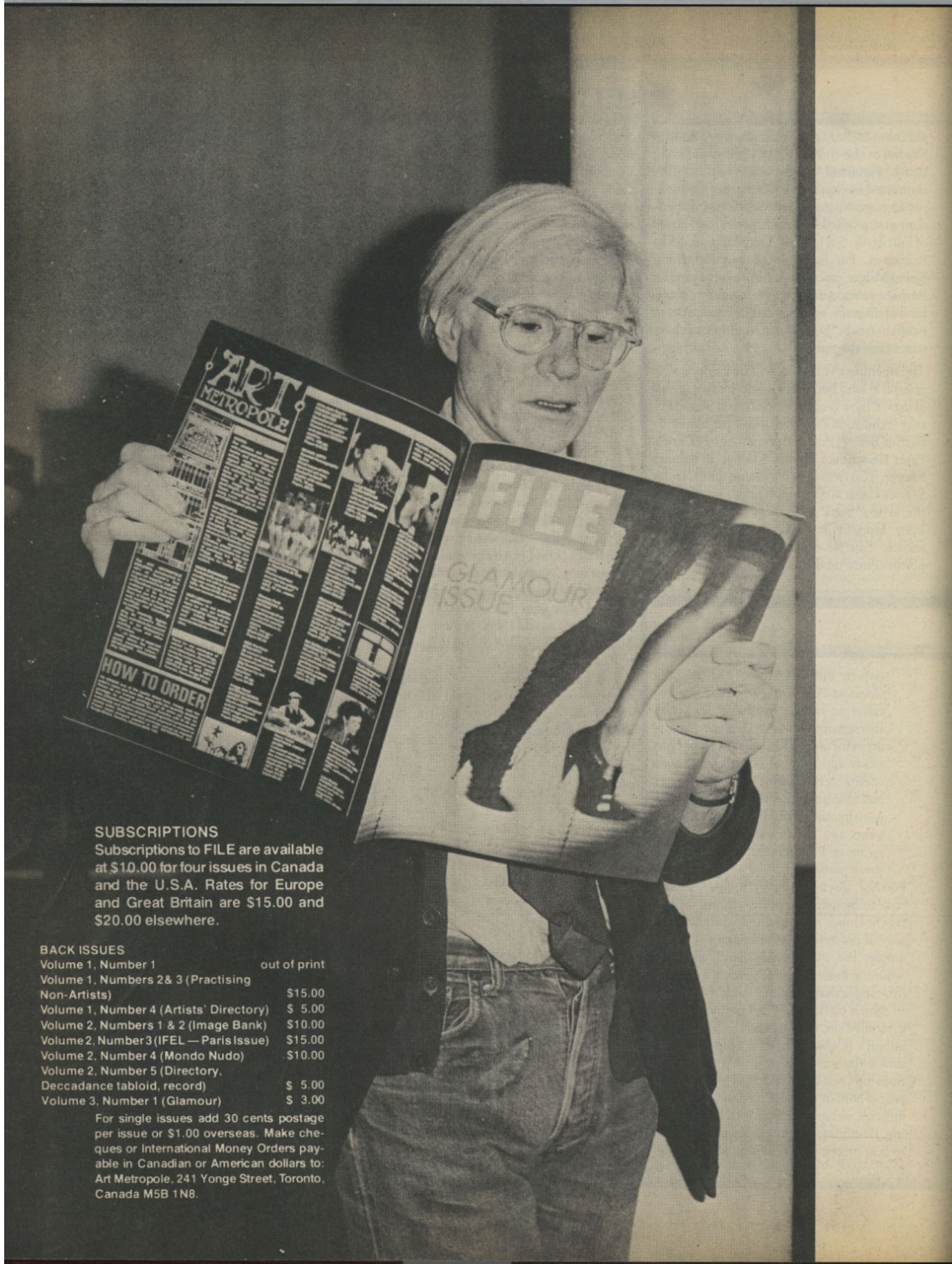


Figure 117
 Andy Warhol reading the “Glamour issue” of *FILE* (1975) in *FILE* (Spring 1976)



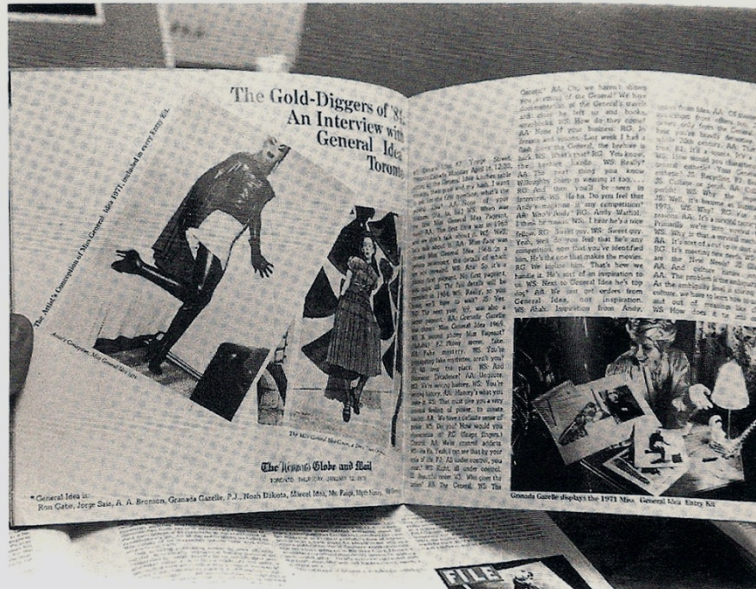
Figure 118
Joseph Kosuth, *One and Three Chairs*, 1965

THE 1984 MISS GENERAL IDEA PAGEANT PAVILLION

DEPARTMENT

5. FRAME OF REFERENCE

PAGE



'PROPAGATING FAKE MYSTERIES'

WS: You're propagating fake mysteries, aren't you? JS: All over the place. WS: And mannerist decadance? AA: Unquote. RG: We're writing history. AA: History is what you make it. WS: That must give you a very unusual feeling of power, to create history. AA: We have a definite sense of power. WS: Do you? How would you characterize it? RG: (snaps fingers) Control. AA: We're control addicts.

ADDENDA
 Willoughby Sharp in
 AVALANCHE
 Winter/Spring 1973 pp.14-21

COPY NUMBER 1/2 5.004
 LAYOUT DATE OCT 13 1975

SIGNATURE GENERAL IDEA

Figure 119
 General Idea, Showcard 5-004 "Propagating Fake Mysteries," 1975



Figure 120
General Idea, "Glamour," *FILE* (Autumn 1975), showing *Self-portrait (Drafting)*



Figure 121
Found image from *Fortune* magazine ("Three Men" imagery collected by General Idea)



Figure 122
General Idea, *Self-portrait as Rock Band*, c. 1977–8



Figure 123
General Idea, *Self-portrait (10th Anniversary)*, in *FILE* (Summer 1978)



Figure 124
General Idea, "Three Heads Are Better," *FILE* (Summer 1978), featuring *Rock Band* self-portrait



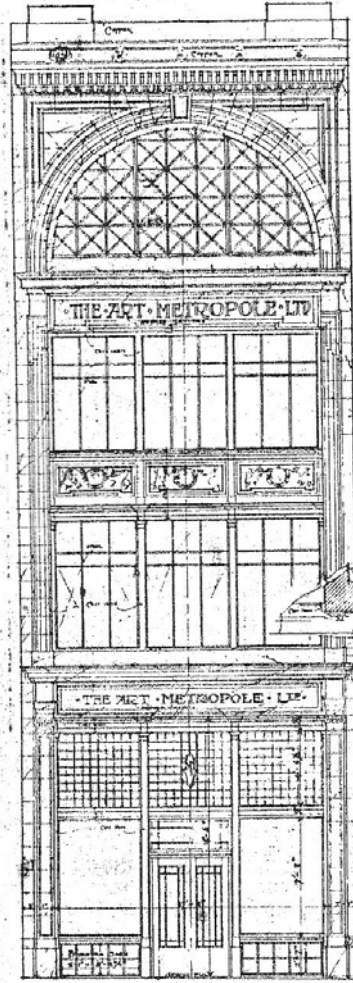
Figure 125
General Idea, *And Baby Makes Three*, 1984



Figure 126
General Idea, *P is for Poodle*, 1983

New Headquarters

The accompanying illustration is a front elevation of a new building in the course of erection on Yonge Street, Toronto, owned and to be occupied by the Art Metropole, Limited. The structure will be of brick



and steel construction, handsomely faced with stone, with an available floor area of 11,000 square feet, devoted to show and supply rooms, blue-print department and a picture gallery. Mitchell and White, Toronto, are the architects. Excavation work is well

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

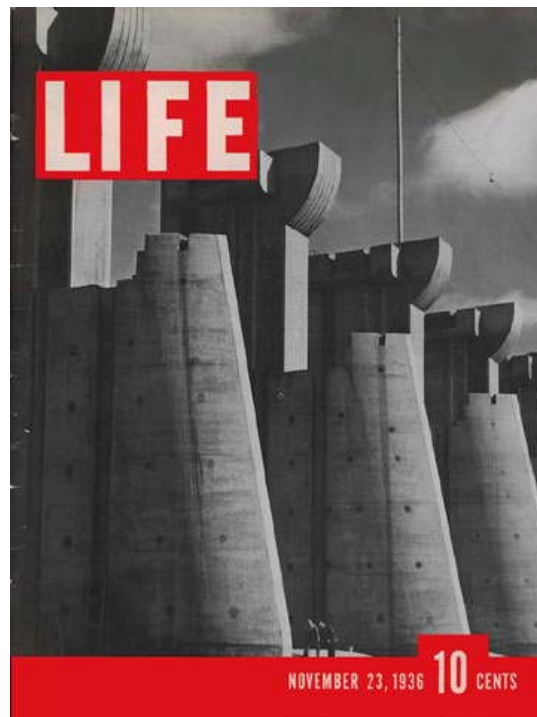


Figure 129
Life, 23 November 1939, cover

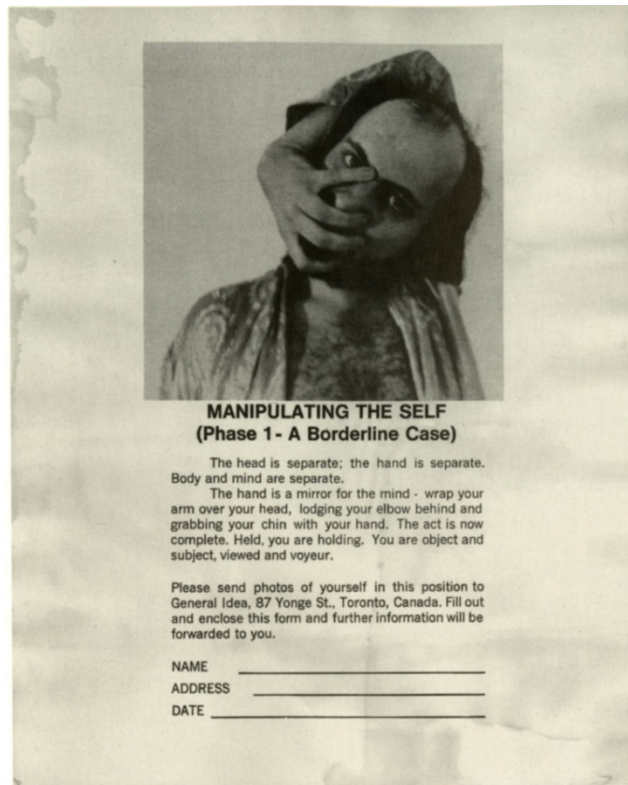


Figure 130
General Idea, mailer for *Manipulating the Self (Phase 1--A Borderline Case)*, 1970-71

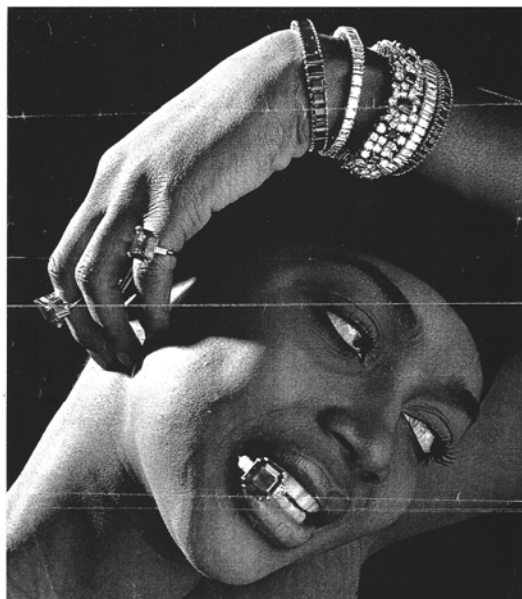


Figure 131
Found imagery, inspiration for *Manipulating the Self*, in General Idea fonds



HERE'S RAY JOHNSON LOOKING THROUGH THE LAST ISSUE OF FILE

It's probably wondering why there was such a long time between issues. Part of the reason is why we have decided to start selling subscriptions to FILE. A lot of people have told us FILE is priceless but that doesn't pay the printer. A few people have even told us FILE is worthless and that's even of less value. It costs us about \$2000.00 to put out an issue of FILE which is all material costs. We're hoping that we can spread the load with your help. On page 32 of this late issue you'll find the inevitable subscription form. FILE is asking support from the same community that gives the news. It would be nice to find in your mailbox while the news is hot. Old news is old news so invest in FILE and help us float another issue. FILE is *free* at \$2.00.

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)

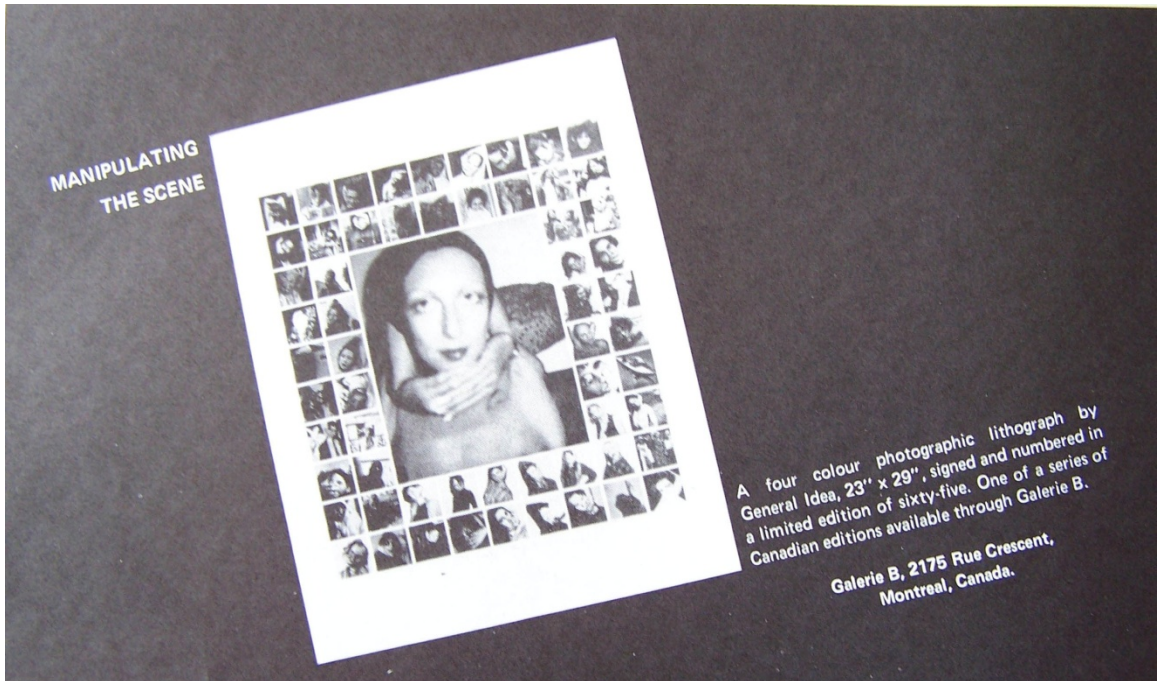


Figure 134
 Advertisement for General Idea's *Manipulating the Scene* lithograph at Galerie B, Montreal

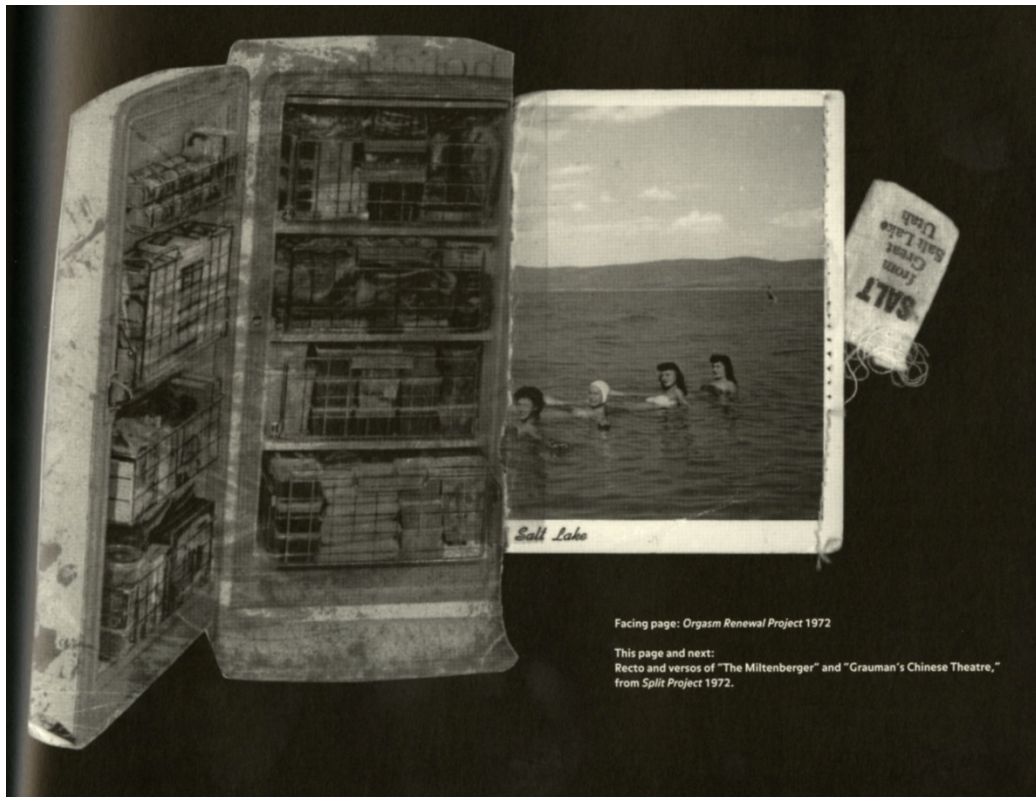


Figure 135
 General Idea, *Great Canadian Split Project*, 1972

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. Jeannet,
France.

Figure 136
Robert Filliou, "Research on the Eternal Network," *FILE* (September 1973)



THE FRAME OF REFERENCE
is basically this:
a framing device within which we inhabit the role of the general public, the audience, the media. Mirrors mirroring mirrors expanding and contracting to the focal point of view and including the lines of perspective bisecting the successive frames to the vanishing point. The general public, the audience, the media playing the part of the sounding board, the comprehensive framework outlining whatever meets their eye.

GENERAL IDEA is basically this:
a framing device within which we inhabit the role of the artist as we see the living legend. We can be expected to do what is expected within these bounds. We are aware of the limitations of this and refer to it as our Frame of Reference and act accordingly behind the lines. Projecting our roles gives us some perspective to start with so we can see clear to project our frames frame by frame.

THE 1984 MISS GENERAL IDEA PAGEANT is basically this:
a framing device we have framed for our own devices to contain our frame-ups. The Search for the Spirit of Miss General Idea is the ritualized pageant of creation, production, selection, presentation, competition, manipulation and revelation of that which is suitable for framing.

THE 1984 MISS GENERAL IDEA PAVILLION is basically this:
a framing device for accommodation. A terminal in which to rest the case of open and closed frameworks. A superstructure of containment formats like walls framing the theatre of operations. Architecture playing the part of the Master of Ceremonies directing all eyes to this stage to perform the single point of view.

MISS GENERAL IDEA 1984
is basically this:
an idea framing device for arresting attention without throwing away the key. Hints of flesh-and-bone content are framed by beauty's-only-skin-deep context. We are surfacing on the surface of our desires defined by the intersection of differing points of view. Elevated she reigns; idealized she contains; artfully she maintains; dominantly she sustains our interest.

Figure 137
General Idea, "General Idea's Framing Devices," FILE (Summer 1978)

The Letters of

RAY JOHNSON

DEATH OF THE NYCS

April 5, 1973. The New York Correspondence School died. With some luck it shouldn't become another readymade date for Lucy Lippard's next book. It certainly works itself into Granada Gazette's End Of An Era Project. Inspecting Naomi Sim's appointment book we didn't come across it. We never asked May Wilson how she felt about it but Robert Cumming thought the timing was right.

After seeing the dead bird, about a week and a half later, Ray had a dream in which he saw a Japanese woman with incredible cheek bones and a sort of murky Lafcadio Hearn. It was on stage, with drapes or something like that, and there was a swan or bird, and this woman was in the process of sticking a sharp knife into its head, and running the knife down its neck. And the bird didn't seem to object—it was sort of mesmerized. And it wasn't suffering... and, as he watched this in his dream, his eyes teared.

In an interview for The Drummer, just before Bockris-Wylie turned his tape recorder on, Ray was trying to talk about this Buddhist time concept that he finds himself into. It's this 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 rockettes should go on stage and at one moment... they should all relieve their bladders. When the Rockettes are kicking their legs up, suddenly there should be this flow of water, like a waterfall. The hostess of the house said it sounded like Tivoli Gardens... and um... ah...



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

BANAL BEAUTY INC.



TEMPORARY BLINDNESS
BUDDHA UNIVERSITY



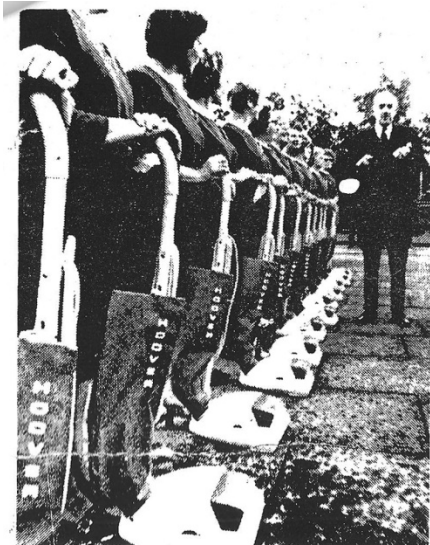
Ray Johnson wearing Mr. Peanuts hat and adhesive tape over his mouth.

May, 1973

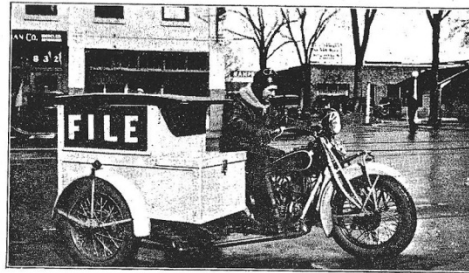
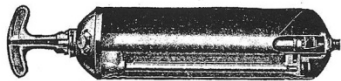
BUDDHA UNIVERSITY

Figure 138

Ray Johnson, "Death of the NYCS," FILE (September 1973)



FILE is there. On the newsfront of the world.



MOTORIZED DELIVERY WAGON WITH DRIVER EQUIPPED FOR STERN WINTRY WEATHER

I enjoyed FILE tremendously. Please send me ∞ copies of FILE 2.

My freinds would like to see FILE. Please send a copy of FILE 1 and 2 to:

John Margolis, T.V. artist
2622 2nd st
Santa Monica Calif 90405



Figure 139
 Mailer Ant Farm returned to FILE, 1973

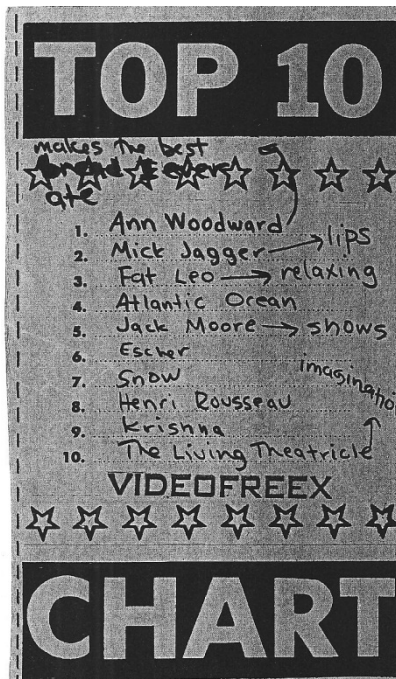


Figure 140
 FILE Top 10 Chart completed by Videofreex member Skip Blumberg, 1972-1973



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
General Idea, *Artist's Conception: Miss General Idea 1971*, 1971 screenprint

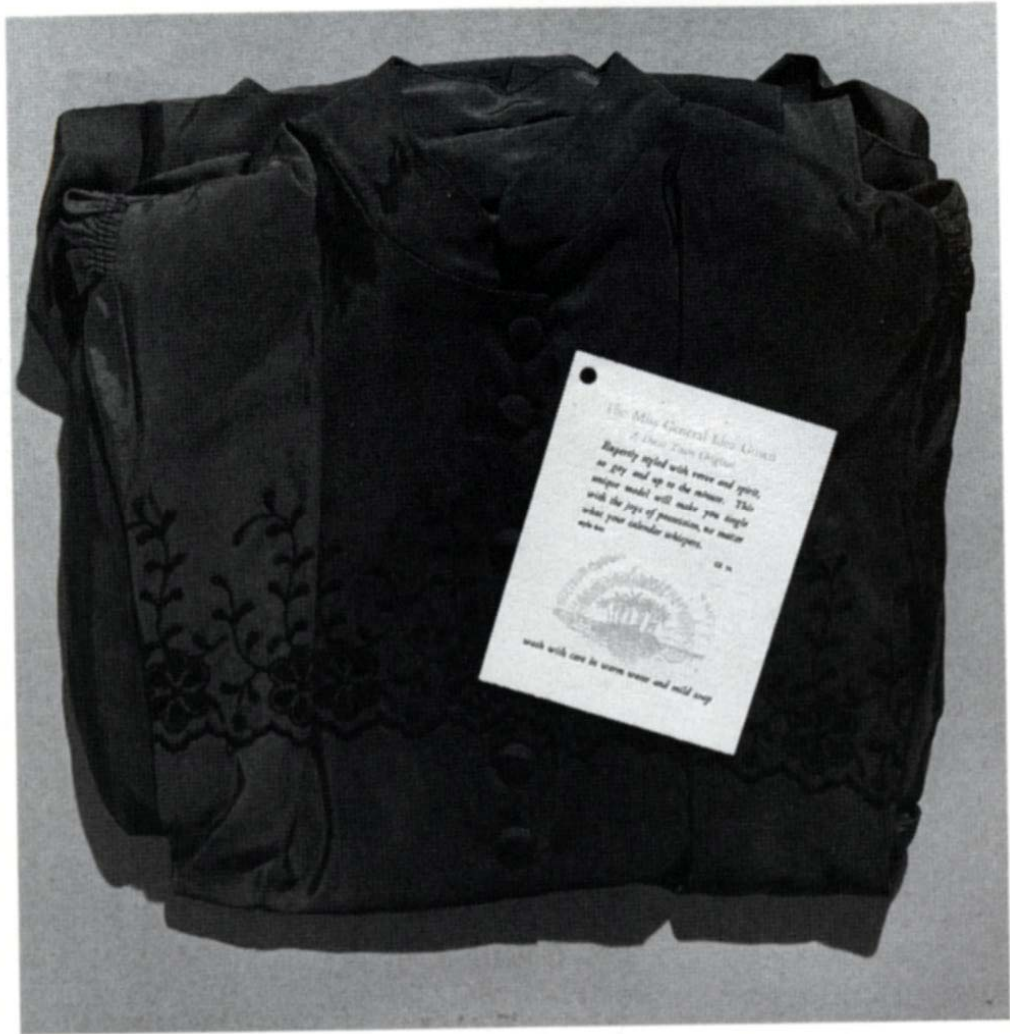


Figure 144
General Idea, *Miss General Idea Gown*, 1971

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 Behy Lafayette. He had last been seen in Bourne-mouth, England, on April 16th of the same year at a skating match. On August 28th, after returning from a day’s ex-cursion to Deauville, the General attended the Folies Bergeres 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 Palmieri as la Vamp-femme and the un-forgettable Mlle. Troutowska as la Vamp-ire. The General, in his usual manner, incorporated the programme into his notebooks with only slight alteration.”



Figure 145
General Idea, *The 1984 Miss General Idea Pageant Programme*, 1971, first page

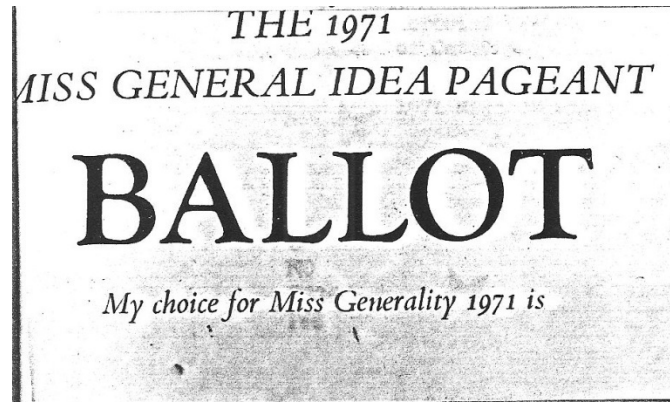


Figure 146
General Idea, *The 1971 Miss General Idea Pageant Ballot*, 1971

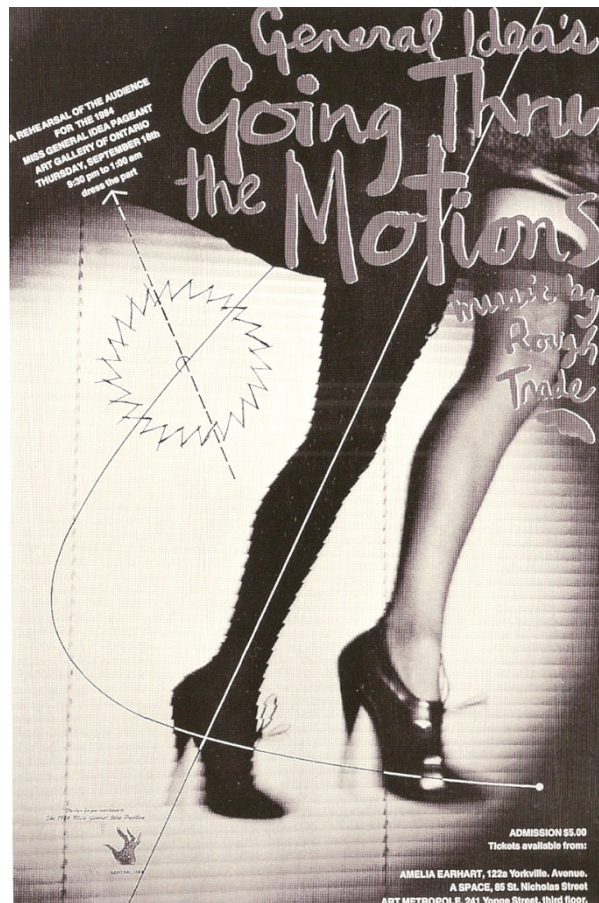


Figure 147
General Idea, poster for *Going Thru the Motions*, 1975, screenprint



Figure 148
General Idea, *Hot Property!* Audience Reactions (Clapping), 1978
Winnipeg Art Gallery, 22 October 1977



Figure 149
General Idea, *Hot Property!* Audience Reactions (Sleeping), 1977
Winnipeg Art Gallery, 22 October 1977



Figure 150
General Idea, *Hot Property! Audience Reactions (Standing Ovation)*, 1978
Winnipeg Art Gallery, 22 October 1977



Figure 151
"Glamour Issue," *FILE* (Autumn 1975), cover

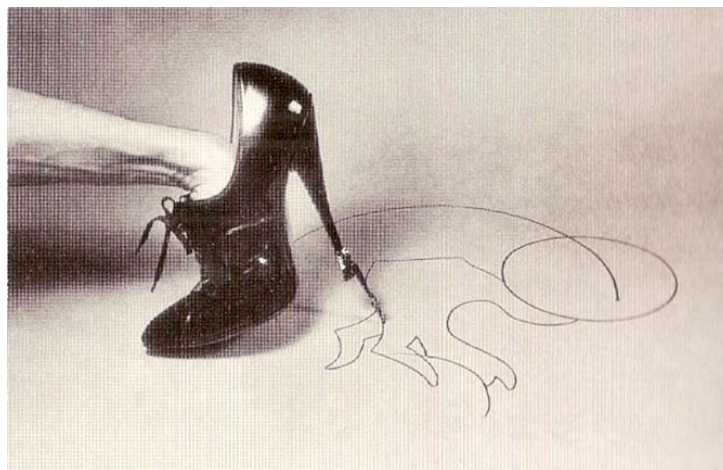


Figure 152
General Idea, *No Mean Feet*, 1977, offset on card



Figure 153
General Idea, *Luxon V.B.*, 1974, photograph

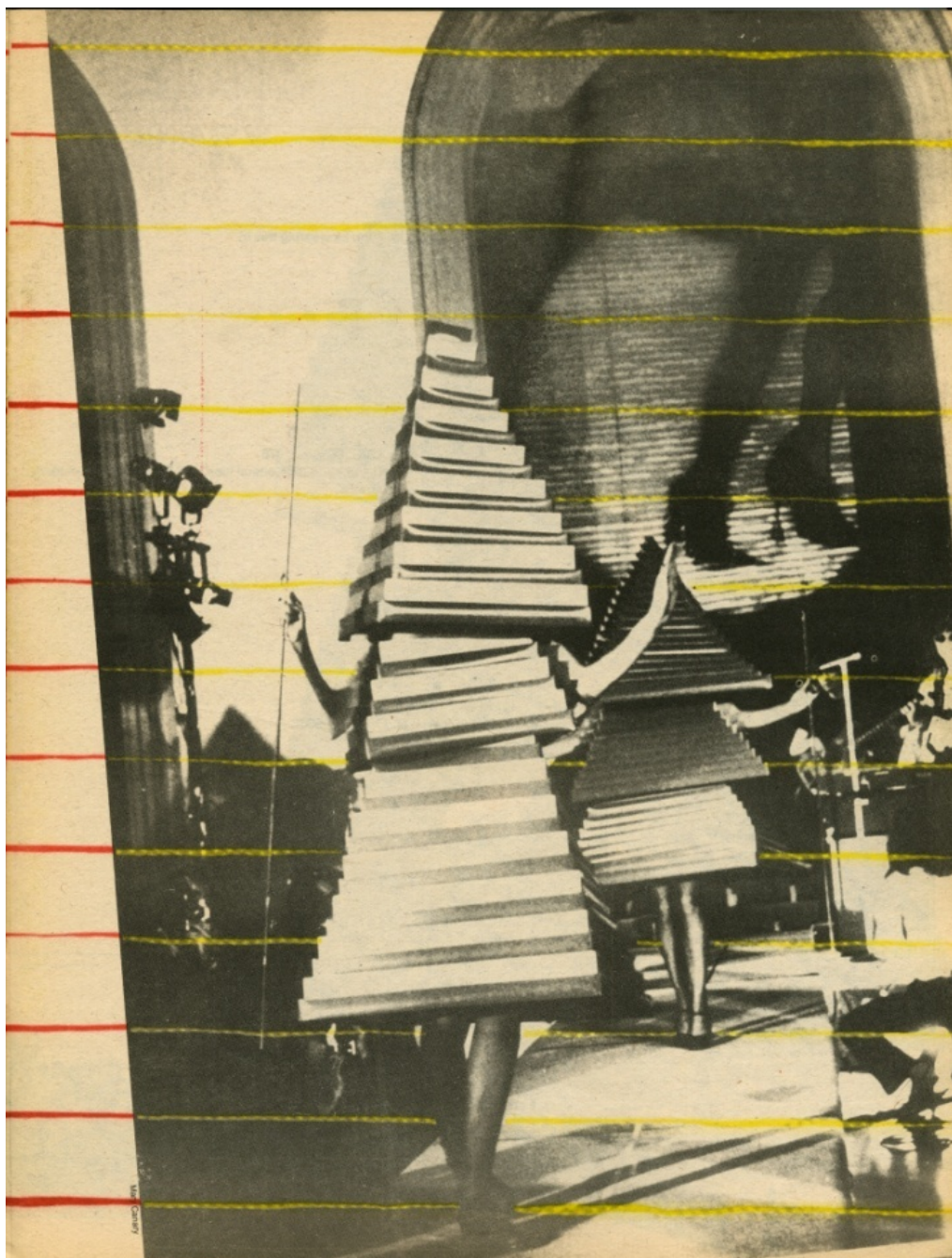


Figure 154
Parade of contestants (featuring *V.B. Gowns*) in *Going thru the Motions*, 1975,
reproduced in *FILE* (Summer 1978)



Figure 155
General Idea, V.B. Gown in Toronto, pictured in *FILE* (Summer 1978)

URBAN RENEWAL

FILE ON THE NEWSFRONTS OF THE WORLD



Art Rat's geometric constructions reshape the Vancouver skyline.

COLLECTIVE URBAN FANTASY

As originally conceived the "Art City" project called for two continuous, automatic slide program kiosks, located at entrances of major Vancouver buildings, presenting a visual exploration of the city from the point of view of the artist. Our proposal outlined a complete logistics of construction, maintenance and renewal of slide programs solving all possible operational criteria as well as initiating a complete reproduction service in response to commitments of at least two dozen Vancouver artists and groups.

The number of promises of visual material has doubled in the interim since the original proposal. This means that this project concept as a collective artistic documentation involving, as we said "urban graphic fantasies, props and facades, in the city, visual aids and perceptual tools for the city dweller", is more than ever deserving of realization. To reiterate, the "Art City" project results in a number of Vancouver artists (extra to the recipients), who are making objects and other artistic information for the express purpose of being photographed. Not all art results nor should necessarily result in the producible painting or sculpture for resale. The benefits of much of the quality art of today is found not in its obvious potential commodity value but in the challenge it presents to the viewer to see art in totally new circumstances; indeed to see his city in its most imaginatively altered and ultimately informative degree.

Continuing delights of City Life capture Mr. Peanut's imagination.

CONTINUED ON NEXT PAGE

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COLLECTIVE FANTASY

February 28, 1972.

Student Union Building, Management Committee, University of B.C., Vancouver, B.C.

Dear Sirs,

Art City is a joint project conceived by IMAGE BANK and the GRANVILLE GRANGE and sponsored by L.L.P. It is designed to present to the public of Vancouver a collective artistic documentation involving urban graphic fantasies and facades in the city. This documentation is to be presented in slide form in a specially designed and built portable kiosk which will be located strategically throughout the city.

On site operation and maintenance will be provided on a daily basis by the project members. Facilitation requires an electrical outlet and an off-hours security storage.

We would like to propose the possible siting of the kiosk in the main lobby of the Student Union Building with night storage in the Sub Gallery or other convenient place of your suggestion.

We trust that kiosk will provide a program that will prove interesting and also thought provoking to the university public.

Sincerely for Art City,
Warren Knechtel.

VANCOUVER "artists" create the pet obsessions of artists across the country. Mr. Peanut received a silver peanut and Dr. Brute a silver derringer, but the art prize of the year goes to the finely designed palm tree presented to A.A. BRONSON of General Idea on his latest visit to CHICKEN BANK.

A TOWN DRESSES UP

PUBLICATIONS

We are waiting excitedly for the appearance of several new publications, including TOM DIAN'S BRADY ARTS from Montreal, VICTOR COLEMAN'S AMERICA (recently designed by KEN DOLL), the B.C. MONTHLY, and the latest A SPACE mailing, now called "X".

19

Figure 156
 "Collective Urban Fantasy," *FILE* (April 1972)
 showing Art Rat, Mr. Peanut, and Dr. Brute's visions

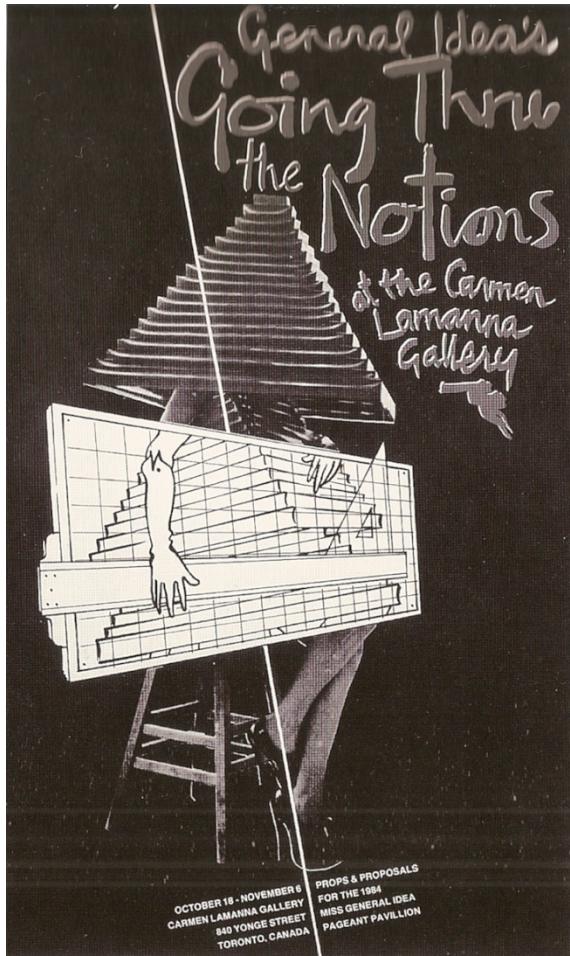
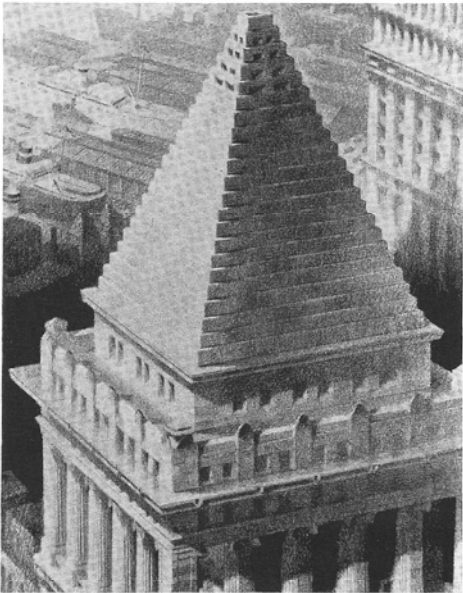


Figure 157
General Idea, poster for *Going thru the Notions*, 1975, screenprint

THE 1984 MISS GENERAL IDEA PAGEANT PAVILLION

DEPARTMENT 1. THE SEARCH FOR THE SPIRIT OF MISS GENERAL IDEA



SLOW ZOOM INTO ZIGGURAT TOWER

<p><i>VOICE OVER:</i> The extras have become more aware, and learned to be severe, simple & deposed in their way of dressing. The extras know that individuality cannot be tolerated in the Miss General Idea</p>	<p>Pavillion. They mix and match culture & nature with a discriminating eye. In this missing study for the Pavillion we see a fashion note: a severe pattern motif, to maintain a balance of content out out of context.</p>
---	--

<p>ADDENDA</p> <p>Photo: General Idea from Architectural Record</p>	<p>COPY NUMBER 1/2 2-015</p> <p>LAYOUT DATE 01 18 1975</p> <p>SIGNATURE GENERAL IDEA</p>
---	--

Figure 158
General Idea, Showcard 2-015 “Slow Zoom into Ziggurat Tower,” 1975

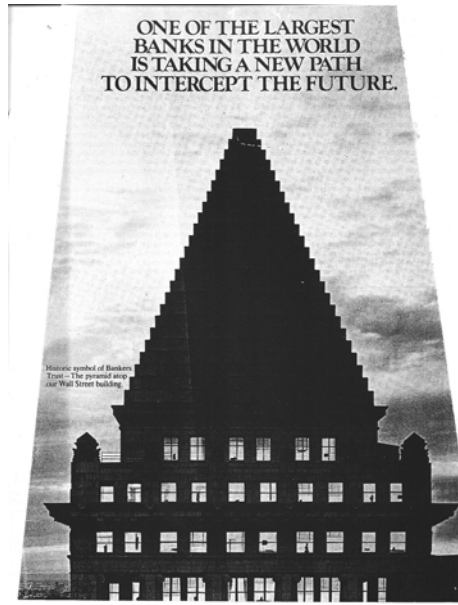


Figure 159
Bankers Trust advertisement, found imagery in General Idea fonds



Figure 160
Felix Partz, *Ziggurat Painting*, 1969

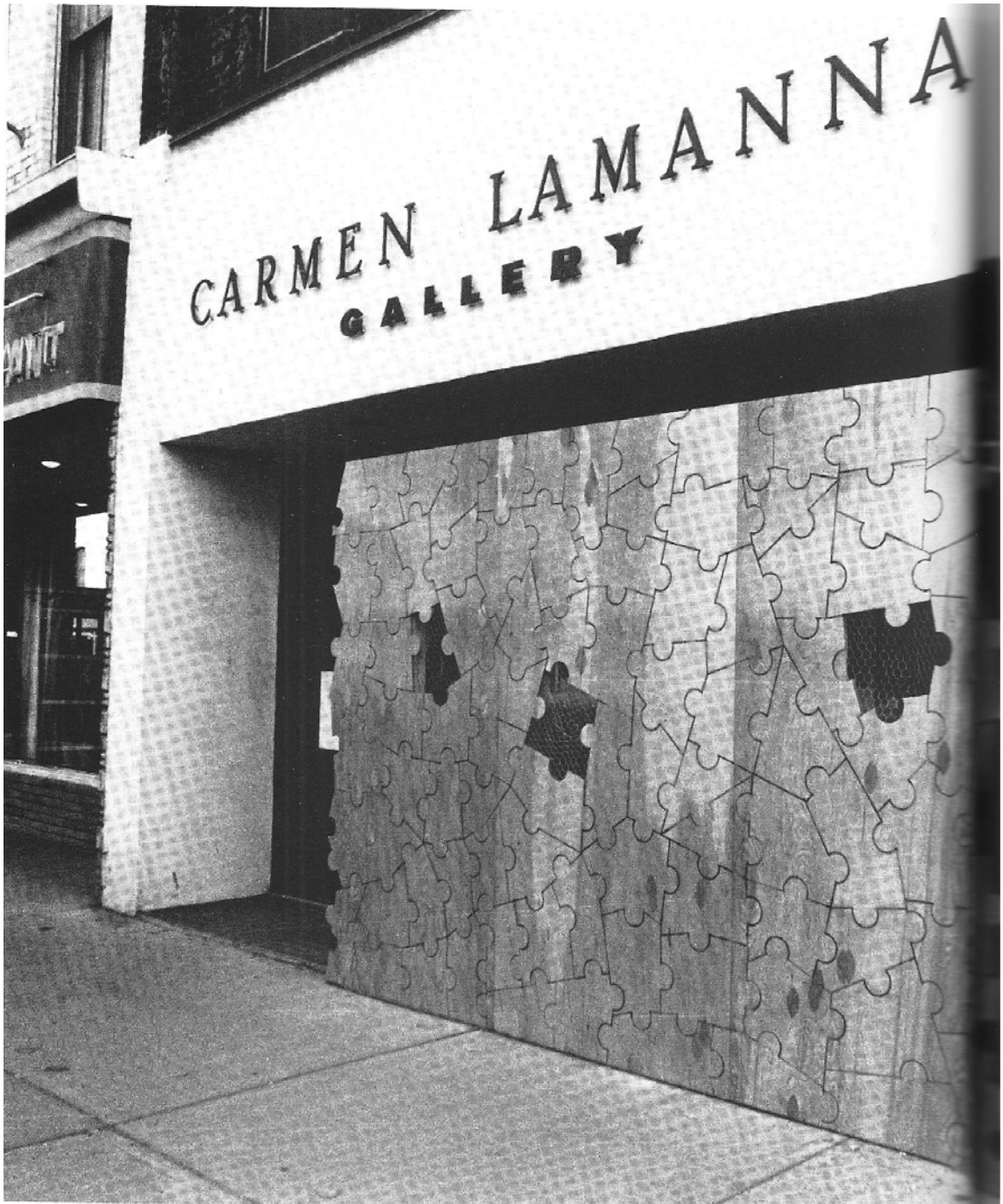


Figure 161
General Idea, The Hoarding of the 1984 Miss General Idea Pavillion, 1975

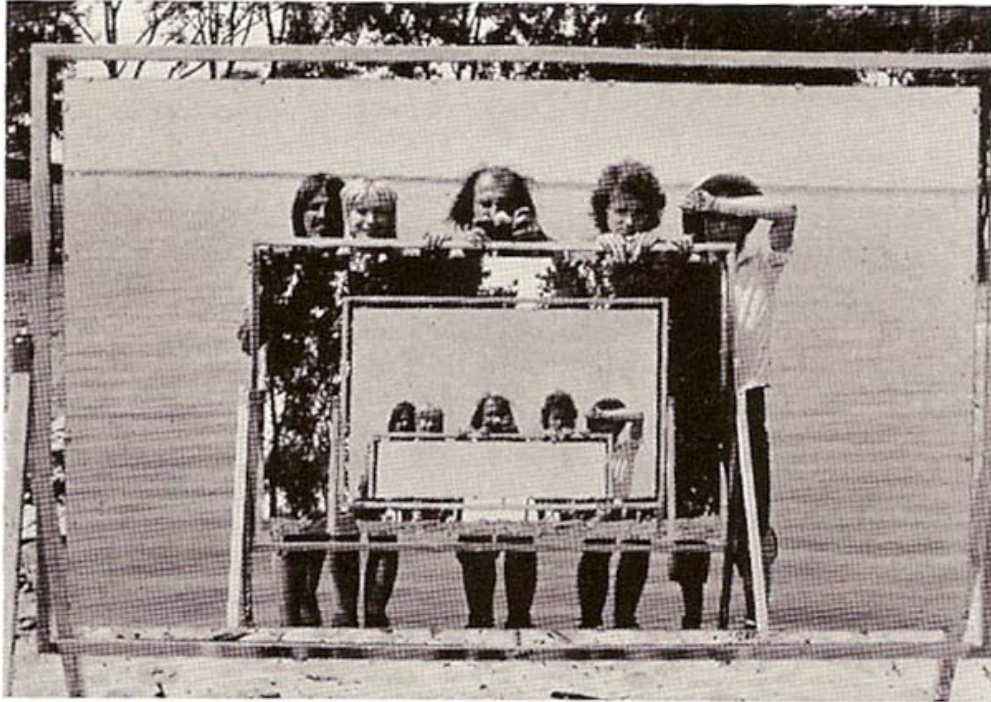


Figure 162
General Idea, *Light On (Double Mirror)*, 1971, offset on card



Figure 163
Robert Smithson, *Yucatan Mirror Displacements*, 1969

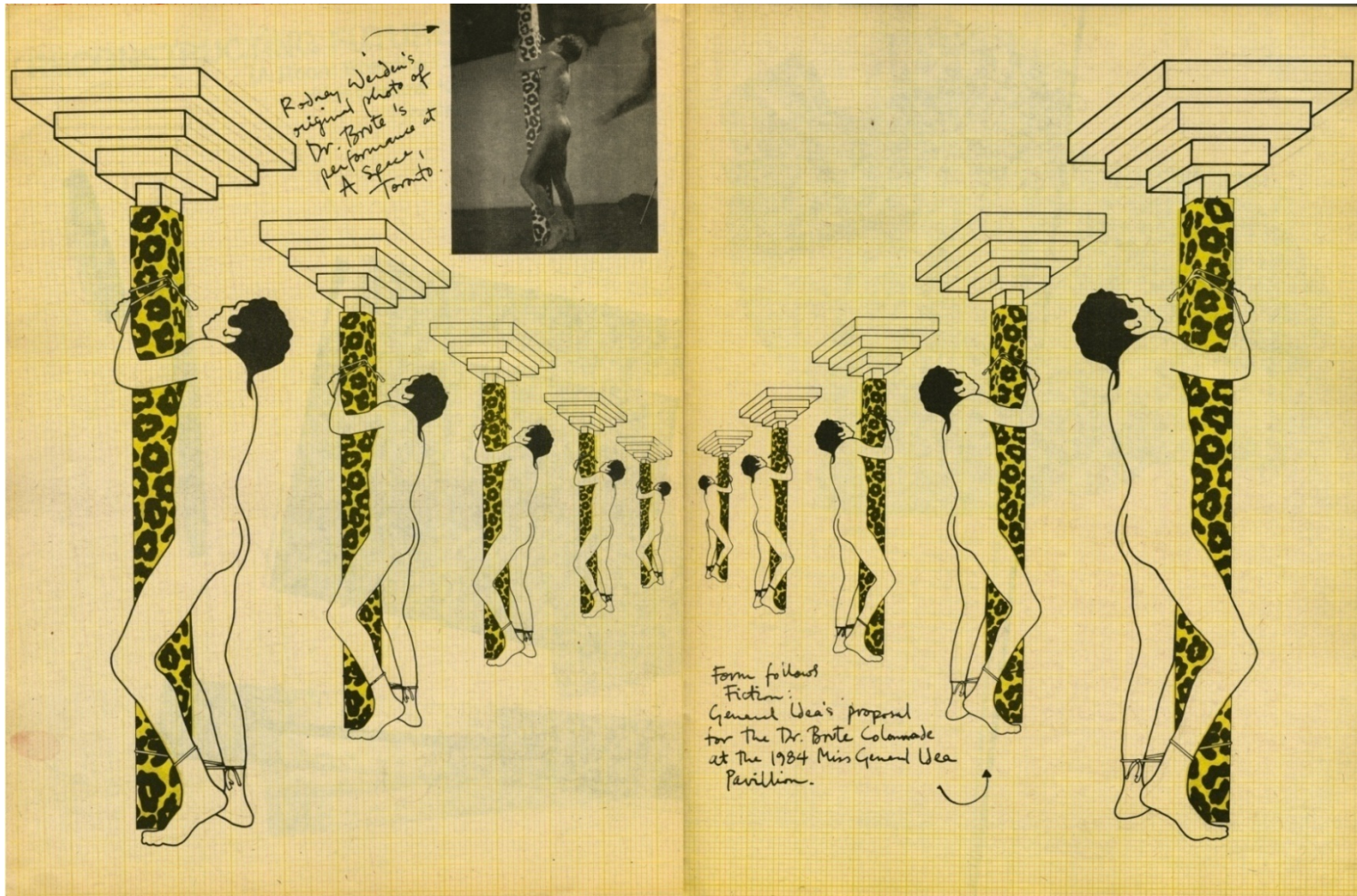


Figure 164
General Idea, "Form Follows Fiction," in *FILE* (Summer 1978),
showing Rodney Werden photograph of Eric Metcalfe's 1973 performance

THE 1984 MISS GENERAL IDEA PAGEANT PAVILLION

DEPARTMENT

1. THE SEARCH FOR THE SPIRIT OF MISS GENERAL IDEA

PAGE		PAGE
1		14
2		28
3		42
4		56
5		70
6		84
7		98
8		112
9		126
10		140
11	154	
12	<p style="text-align: center;">"It's Time for Another Re-Write"</p> <p>Voice over: "Without waiting for flames to diminish we throw off our fireman's drag and rush into the ruins. Like archeologists collecting fetish objects we rebuild images for the future from found fragments of our cultural environment. It's always exciting when the pavilion burns to the ground — It's time for another re-write."</p>	168
13		182
14		196

ADDENDA

Photo: General Idea of a found image.

COPY NUMBER 2/2 1-083
 LAYOUT DATE DEC 10 1977
 SIGNATURE GENERAL IDEA

Figure 165
General Idea, Showcard 1-083 "It's Time For Another Re-Write," 1977

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
www.guerrillagirls.com

Figure 166
Guerrilla Girls, *The Advantages of Being a Woman Artist*, 1989, poster



Figure 167
Robert Indiana, *Love*, 1966

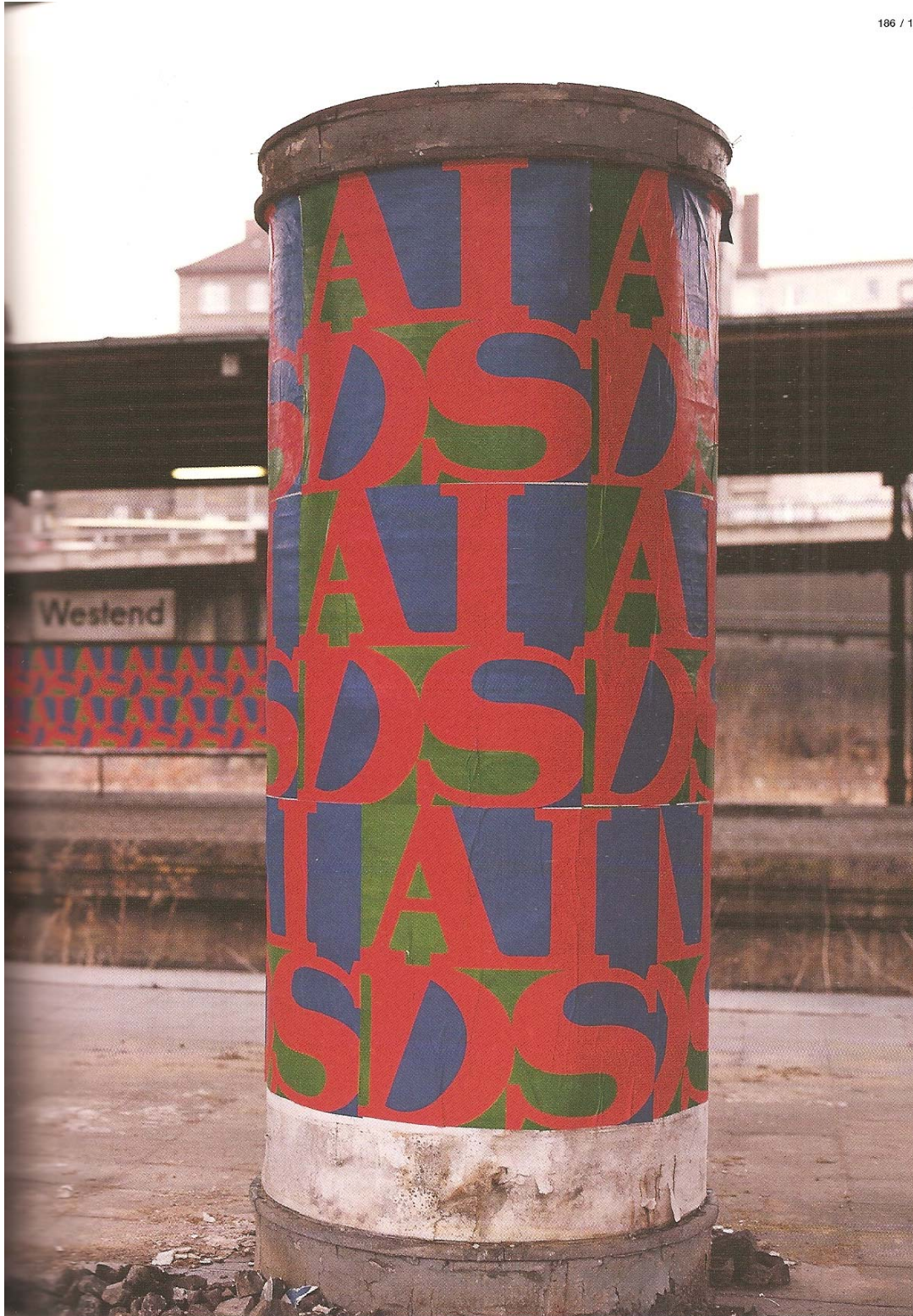


Figure 168
General Idea, AIDS, 1988 (Berlin)

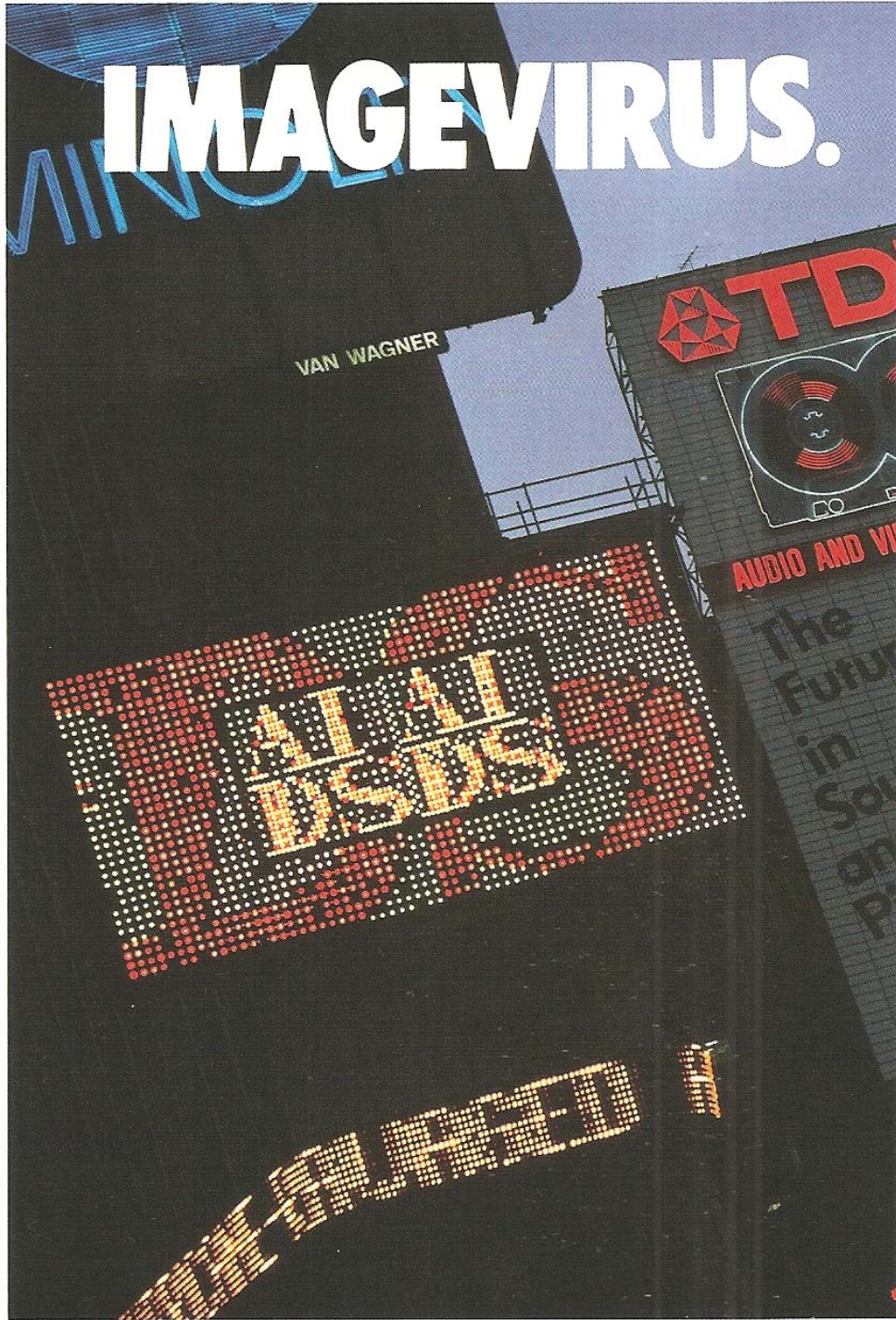


Figure 169
General Idea, *Imagevirus (Time Square)*, 1989



Figure 170
Robert Indiana, *Hope*, 2008

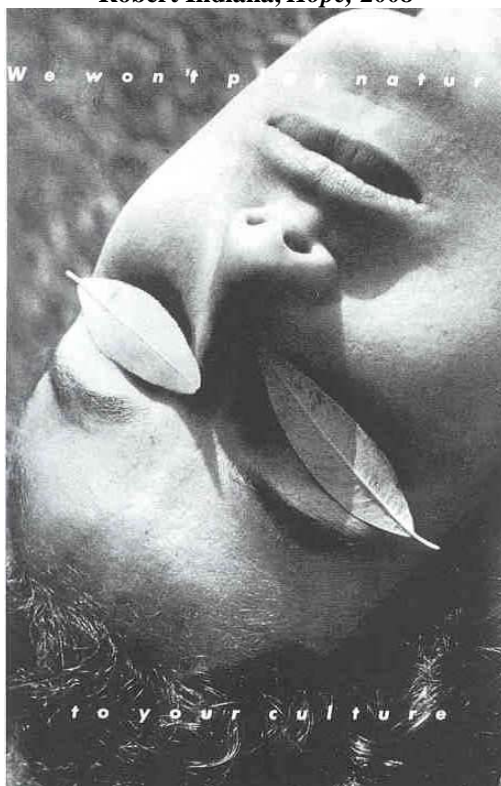


Figure 171
Barbara Kruger, *We Won't Play Nature to Your Culture*, 1983