



WWW.BILLYX.NET

WARNING: 2020 was a year of reset- THIS COULD BE THE LAST FANDANGO, even if you pay your dues. Our principal writer at Art Works USA is sick and tired of writing about Billy - Billy this and Billy that. Unless someone... or anyone... is willing to take on the task - or - send us really big bucks the Fandango could finally be kaput. (Editors note: Remember to reduce this to extra fine print.)

AN HEIR TO ART HISTORY

The Death of Billy X - without exhumation (this time) is slated for 2/6/2029. It's Billy's final grand performance. He's been preparing for this his whole life. As the end draws ever nearer, Billy, Willy, Will, Bill, William has begun work on the Billy Will and Testament and he wants to remember you. You too can become a big time collector and art heir by joining the ranks of the Museum of Modern Art Library, Malta National Collection, Franklin Furnace and Hemispheric Institute for Performance and Politics and oh so many more archives. His demise could end up as your prize. If you are granted inclusion, then - just maybe - you too will be remembered for all posterity in an artist's final Will and Testament. It's all up for grabs (although curators, museums and major institutions will be given priority preference). The catalogue is too huge to itemize here, but take a tiny peek: *The Vienna Series* paintings selected by international jury for the 1977 Vienna (Austria) Graphikbiennale *Tiger Cage on Wheels* shown extensively in exhibitions including The Contemporary Art Center (New Orleans) and starring in his first film. *X-3C Polluted Water Wear* from the historic Mississippi River Swim and included in several films including his own *Search for the Spiritual in Art...* And oh so much more.

Rush \$29.95 for *Billy Will* inclusion - Offer includes your name on the document (up to 27 letters) and a chance at a single item randomly selected by our staff, but that's a maybe. Potential heirs interested in specific work should call ahead, arrange for an appointment and allow for additional charges. Hurry! This really big deal is on a first come first serve basis - while supplies last.

BILLY'S TINY CARD CO. GOES BIGGER

We've received complaints at Billy's Tiny Card Co. that some of the tiny cards are way too tiny. We realize not all vision is 20 - 20. Weakened or failing eyesight for any reason requires larger formats and print. Taking that into consideration, some of Billy's Tiny cards will now be available in a choice of sizes: tiny, small, medium, large, extra large, obese and severely obese. The current *What Cheer New Year Card* has been printed in both small and large.

MY LIFE WITH WILLY

Billy's most recent extended performance began near the 2020 end times. Although he is sometimes reminded art is art and life is life, this one renews his higher ideals of art as life; life as art, arte vitae. Billy has adopted what can best be described as an inanimate abused adolescent that he attempts to animate. Willy Why is 3' 4" tall with red hair and blue green azure eyes. Freckles and a frozen smile belie a troubled past. His small stature was likely caused by a history of confinement in a small traveling case. Since his arrival into Billy's life, Willy has been free. When Willy first sat on Billy's lap, Billy could not help but notice the lobe of his left ear was simply... gone. Billy knows about trauma and didn't want their initial encounter to draw up deeply seated pain, so he pretended not to notice. Later, when he examined Willy's confinement case he discovered... to his horror... a petrified... ear lobe. Willy and Billy have since bonded. Billy takes him from here to there and they go nearly everywhere together. When he finally built up the courage to ask about his ear, Willy made light of it and said he wants to be a famous "artist" like Van Gogh. Billy pointed out, that's not how you become an artist. The quick wit responded, "How would you know. It's not like anyone buys any of your work."



L to R: Willy & Billy Driving from Here to There
Photo: Margarita Baumann, 2020

Billy thought for a moment and then replied “Yeah, well then, smarty pants, why’d you only cut off the lobe?”

Willy responded, “Now that I’ve experienced some of your life. I don’t think I really want to be an artist that badly.”

AN ASTOUNDING METAMORPHOSIS at CAA

Billy’s performative paper *The Astounding Metamorphosis: Muck Minnow the Gill Boy* has been selected for the College Art Association Annual Conference. The CAA Conference has long been heralded as the largest gathering of art professionals in the world and Billy’s been tapped for several appearances - some authorized - and then again - some...not. This one falls as authorized, but unfortunately the conference changed from a cool New York City venue to a virtual event.

The Freak Show in Contemporary Culture and Aesthetics panel chaired by Toni-Lee Sangastiano - (IDSVA/Georgetown) will host Billy, Marie A. Roberts, Jill O’Connor and Arrie Fae Bronson-Davidson. Their papers and videos will be available online to conference registrants during February 2021 with a live Zoom Q & A from 12-12:30 pm on February 13.

Toni-Lee asks, “What is the continued relevance of the aesthetics of the freak show to contemporary culture?” - with a teaser: “As the ultimate transgression of boundaries between highbrow and kitsch, the 2018 Metropolitan Opera season featured Mozart’s eighteenth century, *Così Fan Tutte*, radically reimagined with a 1950s Coney Island sideshow theme and with actual sideshow performers from Coney Island...”

Billy’s paper is essentially about a very rare case of punctuated equilibrium - that is - an organism’s very abrupt evolutionary adaptation to a changing environment. But to understand the circumstances leading up to this event it is necessary to examine the subject (Billy) at earlier stages. He identified as male (pronouns: he, his, him) and spent childhood years in a home with three older brothers. It was located just one city block from the Wisconsin State Fair and its annual large and colorful Midway, sideshows and backend attractions. His brothers looked forward to the fair where roustabouts could find work with few questions asked. They were always among the first to pound stakes, put up temporary structures and do what had to be done. He was allowed to tag-along and though he was too small for much of this manual labor he could talk his way into other jobs. This is likely where his highbrow ideals from mom’s art books crossed paths with sites, sounds, smells and the kitsch of a very topsy-turvy sideshow world.

The older brothers quickly lost sight of their younger charge and he went about discovering the fair and making friends on his own. He soon worked his way into small tasks and errands. His faithfulness to those assignments led to more opportunity. The midway operators realized the perception of youthful innocence could work to their advantage and be a great cover for cons. Surely, the young boy would work only the fairest of games and amusements. It wasn’t long before Billy learned the Carney barker patter and delighted in “Three balls a quarter” and “Knock ‘em down you win”. It drew the rubes into his carefully weighted and strategically stacked milk bottles that would only fall as he allowed. He had the power to decide when and who would win. He reveled in this new world and wandered off on breaks. He slipped under flaps and saw the wonders of science that rarely matched their images on the large brightly colored banners.



Sideshow Banners, 4’ x 6’ each, acrylic on canvas, Billy X 1997

His “job” allowed him to remain well into the shows afterhours where he mostly remained in the shadows. He watched the whiskey flasks, cigarettes, and tattoos - in a time when tats were mostly a trademark of troublemakers and outcasts. After midnight, the strong box full of coins was carried off by a trio of cigarette smoking, tattooed gents with a sawed off twelve-gauge shotgun.

Like a tattoo, that midway left an indelible mark. He grew into his own as an intermedia artist - or perhaps - the Carney grew into his art and psyche. An editorial comment on Loren Niemi’s 1988 profile of Billy asks:

“Is he the P.T. Barnum of the artworld or an artist willing to pursue any end to disseminate his serious messages?”

(*Vinyl Arts*, Minneapolis, Vol. 5 #5, 1988)

Billy’s work has pretty much always bounced around highbrow and kitsch with a touch of science, environmental concerns, peace and social justice. His performative paper illuminates the rare physical and spiritual changes that transformed him during thousands of hours - and 2,367.4-miles - swimming the Mississippi River as performance and environmental statement.

Europeans sailed the oceans claiming lands by “rights of discovery” under their nations bully banners. Billy swam and swam to re-claim the river for life affirming pursuits as his personal “right of discovery” under the banner of art. Swimming hour-after-hour, mile-after-mile, foot-by-foot and inch-by-inch. There were long meditative moments interrupted by whirling currents, weather and industrial traffic. Daydreams, backend attractions and treacherous conditions teetered between the Zen of stroke after tedious stroke to physical exhaustion and near death experiences. Crew volunteer and *Milwaukee Journal* dance critic, Tom Strini, wrote:

“That’s when he called out, loudly, calmly, in precise staccato: ‘I-think-you-should-pick-me-up.’”

“Yes, but the current was spinning us as it swept us out, and we were struggling for control. As for the barges, we were no safer than our swimmer - these behemoths would crush us without a bump felt in the pilot house.”

(*The Milwaukee Journal*, Front Page, Aug. 14, 1994)

At its heart, the paper explains genetic transformations that normally take generations, but in this singular instance were likely triggered and sped forward by the extended immersion in the great river’s waters, pollution and brain chemicals driving his overly obsessive task. The end result was a rare case of punctuated equilibrium - which is a much more immediate evolution or... perhaps... devolution.

Evolution, although pooh-pooed by Evangelists, nevertheless explains the adaptation of a species to their surrounding environment and how life on earth gradually developed from simple to more complex organisms. Natural selection posits further, over time, living organisms adapt to physical and

chemical processes in the biosphere to increase their potential for survival and reproduction. Organisms that prove ill adapted to environmental changes disappear – go extinct - while those with a more adaptable genetic mutation survive.

Billy's amazing metamorphosis and extremely fast genetic mutation - or punctuated equilibrium - gradually transformed him from Homo sapiens to Homo phibian - or more properly - Homo phibian erectus. The swimmer became more complete with gills and webbing ideally suited to a world of water and especially appropriate to our own rising oceans and changing times.

0 x 0 = 0 or NOTHING IN HAMBURG (11/6/20-5/9/21)

Billy's proposal to do nothing is included in the exhibition *Die Schule der Folgenlosigkeit Übungen für ein anderes Leben* at the Museum für Kunst und Gewerbe in Hamburg, Germany. The Museum offered a scholarship and monetary reward for doing nothing. That's certainly right up Billy's alley. Remember his *24-Hour World Wide Rolling Nap?* (See: Fandango Vol. 37-39 and *Rolling Nap* video on You Tube). The Hamburgers posted, "We live in a time in which, instead of striving for success and effectiveness, it would be better to strive for a lack of consequences. What action might I refrain from performing in order to prevent my life from having negative consequences for others?" Scholarships were granted for doing nothing.

The Museum Application and Billy Response:

App: What do you want not to do?... Billy: Anything.

App: How long do you want not to do it for?... Billy: 24-Hours.

App: Why is it important not to do this particular thing?

Billy:

All things connect to all things

Nothing stands by itself all-alone

Our actions and reactions circulate in rings

With consequences often unknown

App: Why are you the right person not to do it?

Billy:

Experience.

Billy was saddened when he wasn't awarded the scholarship or the really big bucks, but he plans on a Hamburg trip in the future to nap and... not to do...

BILLY BALD EAGLE 3

Art Works USA tops the Witoka Bluff high above the Mississippi River Valley. Most days (or sometimes nights) Billy takes a walk past the horse farm and down the bluff to hear the rushing spring water and see what he shall see. He shared this from his journal:

"On this mornings stroll to the bottoms, I couldn't help but notice the almost-too-gorgeous quilt of yellows, greens and browns. The bluff side landscape was interrupted by a kind of lush violet and purple haze from some happily blooming prairie spiderwort."

"Months later on my return up that same, but now lightly snow covered bluff, a bald eagle flew directly towards me - just over my head - so close - so very close – I could clearly, very clearly hear the whoosh, whoosh, whoosh of the powerful wings as they stroked up and down. I was amazed by once, but more so as the experience repeated itself, magically, on the next two walks."

FROM TALISMANS TO COMFORT ITEMS

Billy and Nicolás performed *From Talismans to Comfort Items* via Zoom for Dixon Place, NYC as part of Dixon Place TV. The two friends were cloistered in their living quarters and studios,

one by the Mississippi River and the other by the Bronx River, engaged in a show-and-tell, more like a perform-and-tell, dealing with their creative lives from a place of isolation, but of great expansion as well. Drawing from a life-long art praxis that goes back long before they visited an art gallery or a museum, Billy and Nicolás focused on elements of their performances and their day-to-day to be with each other and those they touch in time and space. They shared a portion of those special sometimes-magical items that have guided or helped them along the way. They also acknowledge the role of interruptions, shared rites of passages, and reinterpretations of hearsay and tales in their work and play.

The two artists integrated participants by inviting them to share and discuss meaningful stuff that is or has been a part of their lives, from talismans and sacred objects to comfort items. Their examination into these secret rites and spiritual connections to performance were well received. The collaboration continued with variations in a second round of Zoom perform-and-tells re-imagined as *Sacred Objects* and presented through New York's Bronx Council on the Arts.

By now, you probably know enough about Billy. So, here's an intriguing short bit from the Zoom news release about his artist and curator friend:

"In 2011, Nicolás Dumit Estévez Raful Espejo was baptized as a Bronxite by the Bronx River, by Bill Aguado and Susan Newmark Fleminger. In an earlier experience, he traveled from the Bronx to Berlin, Germany, where he surrendered his persona before entering the Czech Republic, where he embodied the Holy Infant of Prague, full time, for 5 days."



Foamy the Waupeton Duck, Found Comfort Item, *Swimmin' the River*, Near Waupeton, IA, 1990 - Photo: Billy X, 2020

PERFORMATIVE DIALOGUES part II

The pioneering environmental arts organization, Ecoartspace, hosted a second round of their member dialogues on performance-based work with *Performative Dialogues -Part Two*. The Zoom panel featured Billy, Maru Garcia, Andrea Haenggi and Leslie Sobel discussing their art practices with

moderator, Ecoartspace co-founder and author Patricia Watts. The conversation's electronic tentacles originated from the eco art base in Santa Fe, NM where samples from some of the panelists were included in their galleries. The talks continued with a range of performative strategies employed during elections and the ongoing pandemic.



Portrait of the Artist: Selfie Wave, Photo: Margarita Baumann

THE DRIVE-BY

Back in time, Billy led a performative mural painting workshop in the *College for Kids* program at Winona State University (MN Circa. 1990). The kids are grown, records are lost and the two 4' x 8' mural sections have spent their lives in storage up until now. Finally, *The Billy X Kids Mural* has found a home on the exterior north face of the Witoka Contemporary at Art Works USA and can be seen anytime during daylight hours. For the best view, travel south from Winona on County Highway 17 almost to the top of the Witoka Bluff. The mural is on the west side of the road - to your right.

The long awaited installation was celebrated with a formal *Billy X Kids Mural - Walk, Ride, Fly or Drive-by* reception and dedication. Due to Covid-19 concerns and restrictions, there was no stopping. Billy simply waved in performance as participants passed by.

Two keepsake photographs of the wave, *Auto-Portrait Selfie Wave* by Billy and *Portrait of the Artist: Selfie Wave* by Famed Photographer Margarita Baumann, are available for purchase from the store at www.billyx.net for \$29.95 (each) plus tax and shipping - Or - In lieu of a cash payment - you can send a 50 to 500 word essay, *Why I Need Billy's Wave*, in a plain text format to billyx.net@gmail.com. Billy's favorite essay(s) may be published in a future issue of *The Fandango* (archived by the Museum of Modern Art Library and others).

We are also interested in locating any of the College for Kids kids that helped create the mural. If you are out there, please contact us with "I helped create the Mural" in the subject box.



Art Works USA Yard Sign, Billy X, 2020 (Political Independent)

AP vs BILLY X & ART WORKS USA?

A Canadian company, PicRights, claiming to act on behalf of the Associated Press (AP) e-mailed Billy and promised a hardcopy copy. They found unlicensed AP imagery on billyx.net. The correspondent stated he was not a lawyer, but was acting for the AP to obtain compensation for unauthorized past use of an AP image.

The image in question is of the 2014 NYC Peoples Climate March. Billy posted it under fair use exceptions to copyright following specific guidelines. It was in the context of analytic daily writing about culture, art and social issues under contract with the Franklin Furnace Archive *Inclimate Project*. His multi-year daily blog examined art and culture in relation to the times and changing climate. He included this attribution: "AP Photo Credit Jason De Crow".

Incidentally, Billy is in the photo carrying 1/2 of the banner made by his climate march comrades central to the image. We have not received any hard copy correspondence and believe Billy is within his rights under fair use. It could be real... or possibly a scam. The image is still up. We're waiting to see where this goes. In any event, to join the *Defend Billy's Fair Use Legal Team* send \$29.95 to Art Works USA Attn: Fair Use.

THE BURDEN of MOST KISSABLE LIPS

It's a little known fact that our own Billy was voted "Most Kissable Lips" and "Cutest Dimples" during High School. Cutest dimples wasn't much of a problem, but the burden, responsibility and strain of living up to "Most Kissable Lips" took a toll. Up and comer collagen filled lips and you-know-when-you've-been-kissed kissables threw kisses, locked lips and challenged him at every turn. His smackers were at times so overwhelmed and overworked he uses lip balms to this very day. But like Sophocles, he's only glad to be free of all that:

"...I remember someone asking Sophocles, the poet, whether he was still capable of enjoying a woman. 'Don't talk in that way,' he answered; 'I am only too glad to be free of all that; it is like escaping from bondage to a raging madman.' I thought that a good answer at the time, and I still think so; for certainly a great peace comes when age sets us free from passions of that sort.

When they weaken and relax their hold, most certainly it means, as Sophocles said, a release from servitude to many forms of madness. All these troubles, Socrates, including the complaints about not being respected, have only one cause; and that is not old age, but a man's character. If you have contented mind at peace with itself, age is no intolerable burden; without that, Socrates, age and youth will be equally painful." - The Republic of Plato - Oxford University Press

Simulated lip impression:



THE GILL BOY in PERFORMANCE

Billy toured as - and in - *Muck Minnow the Gill Boy*. He was discovered and exploited by the unscrupulous Carney Barker, Phineas T. Penneyraper and the eminent Dr. Jonas Caulk. It was kind of a three in one tour as Billy single handedly performed all three leading roles. He was even tasked with painting two 4' x 6' sideshow banners for the stage productions at Intermedia Arts, Minneapolis and The Knickerbocker Theatre in Holland, MI.

The audiences entered with recorded carnival sounds and the smell of popping corn wafting through the aisles. The Carney Barker enticed and welcomed them by extolling the marvel of the ages, a glimpse into the future and perhaps our own evolutionary path, in the person of one *Muck Minnow the Gill Boy*. As the lights faded along with his "Come in, Come ins" and maniacal laughter, the two large circus banners flew forward on either side of the audience. They created an illusion of forward movement that drew the spectators into the Palace of Wonders and politically incorrect "Sideshow space".

The barker disappeared and the set turned magically clinical as Dr. Jonas Caulk discussed consequences of the historic 2, 367.4-mile Mississippi River swim using impressive charts, graphs and video. Muck Minnow was brought out of his tank examined, poked, prodded and exploited. Comparisons were drawn between his musculature before and after a really, really long swim.

When Muck Minnow was finally allowed to tell his woeful tale, it was an introspective monologue on the merits and misfortunes of gills, webbing and being the only one of a kind. He reminded us all when you cut down the last tree – there are no more trees. He cried out for a mate or someone to procreate with, but there was no one for the Gill Boy - just titters and muffled laughter. His contract required a little song and dance as he bade the audience farewell. He ended intoning his signature *River Rap* with mbira accompaniment.

Millions of years ago, amphibia crawled out of the oceans and became more adapted to living on land. As the climate continues to change and waters rise, Billy asks, "Could this Homo phibian erectus be signaling our return to the sea?"

Lack of universal health care in America made a free jazz benefit concert the best way to cover the cost of reconstructive (or deconstructive) gill and webbing removal surgeries. The New X Art Ensemble featuring the Amazing Tess Toster Tones stepped up for the Minneapolis appearance. It's never enough. If you'd like to chip in, send \$29.95 c/o The surgeries to Art Works USA.

SIDESHOW BANNER PAINTING

There is a kind of interesting meant-to-be, guided, coincidence or synchronicity story about the *Muck Minnow* banners. Billy was invited to serve as artist-in-residence for Illinois State University (ISU) at Bloomington/Normal. He was contracted away from his home and studio for an extended period and needed to bring some work along. The large circus style banners were in the planning stages, so he brought canvas and painting supplies to his new Normal studio, maybe his first "normal" studio.

The large canvas was freshly hung when an ISU faculty artist stopped by to meet him. The visitor asked what he was working on. Billy described his painting idea drawn from a fascination with sideshows and backend attractions. The professor smiled and mentioned the campus museum had the largest collection of circus posters in the world. He added the director would be delighted to share them with Billy. Coincidence? We think not. He and the director spent an afternoon - white gloved - in the archive as they laid each large poster out one after the other on the long examination table. When he returned to the studio, his work began. He remained true to his Milwaukee Great Lakes' roots and chose to mimic the Chicago style with its scenic

backgrounds and distinctive borders. With bold colors and flash, he fleshed out the homo phibian erectus – a true wonder of science, biology and punctuated equilibrium.

MMAA LAND ACKNOWLEDGEMENT

Billy recently discovered the Minnesota Museum of American Art Land Acknowledgement:

"We acknowledge that we are within the traditional territory of the Dakhóta, here in Imni Ža Ska, now known as Saint Paul, a place name which refers to the white bluffs along the river. We recognize that, as a museum in the United States, we have a colonial history and are beneficiaries of this land and its resources. We support efforts toward truth-telling and addressing the harms that continue to impact all indigenous people. We thank the river, which flows just below us. We honor our shared home, our mother earth. Our relationship to this land and its indigenous people will inform the museum's work now and into the future.

This acknowledgment is a living document and is intended to be accompanied by direct action toward equity. We thank the Dakota community members who advised on portions of this text." – adopted January 18, 2019, MMAA.org web site

"Acknowledgment is a simple, powerful way of showing respect and a step toward correcting the stories and practices that erase Indigenous people's history and culture and toward inviting and honoring the truth." - From *Honor Native Land: A Call and Guide to Acknowledgment*. U.S. Department of Arts and Culture.

AMEN! - RIGHTS OF DISCOVERY VS STOLEN LAND

Amen. Billy was impressed with the MMAA acknowledgement and it got him thinking, "What about my building in Witoka?" He knows his building is within the traditional territory of the Dakhóta, but how did the former "owners" acquire the land. He cried out, "Am I on stolen land?"

With a little research, he discovered - *History of Winona County*, 1883 (Contributors: H.H. Hill & Co., Winona County Historical Society original from Harvard University.)

Europeans claimed the Americas by "their rights of discovery and held (it) by their power as a nation." It sounds like bullies grabbing whatever they can to us. The history continues:

"The lands they claimed were already occupied by a wise and established culture, but the Europeans did not see them as human"

ARREST BY PRIVATE PERSON (M.S. 629.37 OR 39)

Now, Billy suspects he may be on stolen land. If so, he feels bamboozled by the realtor, by the bank, by the newspaper ad and by the whole culture that led him to believe he could actually own "(t)his" land. If it was indeed stolen, he wants all those criminals involved in selling him stolen property - actually fencing stolen property – punished. If so, he wants those perps brought to justice. If so, he'd like to return it, but only with a fancy settlement for himself.

He originally intended to make a citizen's arrest or *Arrest by Private Person* according to *Minnesota Statutes M.S. 629.37 and M.S. 629.39*. But now, with his great spirit of generosity, he wants to let you in on the settlement in a humongous class action suit. If you think you were bamboozled and bought or rented property that rightly belonged to other than the authority selling or renting you said property, in other words stolen property, stolen lands, send us the pertinent information and for a simple filing fee of \$29.95 we will add you to Billy's class action suit when he finally gets around to filing it.

PRIVATE LAND IS A MADE UP THING

Private land is a made up thing. That's why indigenous people sold Manhattan for a bunch of beads. They knew no one owns the earth, the sky or the air we breathe. They sure pulled a fast one on the Dutch.

But wait. In the beginning, the lands were common and shared. The powerful, the land barons, the bullies, claimed and divided the lands to rent out or tax. Nations developed and hired soldiers and thugs to protect them and even go out and get more, more and more.

Corporations are made up, too. Bunches of people band together mandated to make profits at any cost and without fear of individual consequences even as they become basically collective psychopaths (as long as it produces profit). The result is no head to put on a plate and no body to incarcerate. Laws within borders and a few miles out to sea shield them. Corporate plunder and privatization engulfs the land, waters and even the skies often running rough shod over the common good. Bechtel Inc. privatized water in Cochabamba, Bolivia. People began collecting rain to avoid the ever-growing fees, so the miserly monster taxed their rain. It ignited a water war, fortunately the people won.

Multinational corporate profit and power can be greater than a nation with allegiance to no one. Maritime Law spared the high seas from being carved up with an agreement to share common waters. It kept fishing open for all. The 1967 Outer Space Treaty between the US, UK and USSR offered the stratosphere similar protections as the oceans under Maritime Law.

But, *Whitey's on the Moon** and the new gold rush is on. NASA contracts with Space X to service the International Space Station links the military industrial corporate complex to the final frontier and puts outer space on the chopping block. Actually, it's minerals on near earth asteroids and maybe water on the moon that's on the block. (*Apologies to Gil Scot Heron)

The 2015 *Space Act* increased possibilities for private corporations to grab onto the pigtailed of NASA research and engineering to commercialize the heavens. It was followed by the 2017 *American Space Commerce Free Enterprise Act* to make sure the US and profits are first with the new US Space Force readied to protect those profits.

The space race has given us advanced technology and conveniences, but corporations like Amazon and Wal-Mart exploit workers and wipe out smaller retailers. Elon Musk (Space X) has leapfrogged over fellow private space entrepreneur Jeff Bezos (Blue Origin) and captured his former title as the "world's richest man" – poor Jeff.

EMERGENCY INDEX VOL. 9

Billy's *Portrait of the Artist as Political Prisoner* has been selected for *Emergency Index Vol.9* along with 310 performance works from 55 countries. Martha Wilson, Franklin Furnace founder, has called the annual *Index* the bible of performance art activity. The *Index* is indexed by contributors, terms and place. Billy gave them the excuse to index both Winona and Rochester, MN - thank you very much. Order it online at Ugly Duckling Presse for your library or donate it to another. While you're at it, same goes for Billy's *Futurism's Bastard Son*. Find it.



Your INVITATION To FUN & ADVENTURE

The Billy X. Curmano Fan Club

If you enjoy contemporary artist Billy X. Curmano, here's a great way to stay abreast of his projects. Join the discriminating crowd and become a member of Billy's own Fan Club. Send the form, all correspondence and annual membership dues to:

**ART WORKS USA 27979 COUNTY ROAD 17
WINONA, MN 55987 RING: 507.452.1598
billyx.net@gmail.com**

Momma Curman, President Ex Officio Perpetuitas
Kimberly Haedtke, Vice President Emeritus

MEMBERSHIP TYPES

\$5 CHEAPO: Wallet size membership card - some mailings.
\$25 IRREGULAR: As above, plus well wishes from all of us.
\$50 REGULAR: As above, plus a handsome wall certificate.
\$100 DELUXE: As above, plus Great Moments In Performance Art Non-adhesive stamp series. All appropriate club mailings.
\$300 DELUXE PLUS: As above, plus original print.
\$1000 SUPER DELUXE: As above, plus gift certificate and weekend vacation at Scenic Art Works USA (travel from Winona, MN included).
\$1500 SAINT: As above, plus vacation extended 1 week.
\$5000 BUDDY: As above, plus 1 of Billy's special pizzas and Billy will pal around with you for 1 week.

Institutional rate: Add 20% surcharge for 2 newsletters. 1 to circulate - 1 to archive. **Family rate:** Add 10% and the whole family gets membership cards. Make checks payable **Art Works USA**. Allow 4-6 weeks for delivery. Premium substitutions may

MEMBERSHIP APPLICATION

Okay Kimberly! I just can't wait; here are my first year (2021) ANNUAL dues. I want to join Billy X. Curmano's Fan Club.

Name _____

Address _____

City _____

State _____ Zip _____

Phone _____

Signature _____

Membership Type _____ \$ _____ date _____

Add E-mail and we might send up-dates and so on.
