



Vol. #44

Writing as Performance (A tip o' the Hat to Nicolás for that) - In publication since 1983

2019

WWW.BILLYX.NET

IMPORTANT NOTICE: If you think we're late, we're not. The annual Fandango publication date has been changed from the very busy year's end to the first month of the New Year, so our lovely readers have more time to savor it.

BLACKBIRD DANCEAWAY*

A blackbird in the studio greeted Billy on the first morning of this brand New Year. We don't know how the feathered fowl got in, but the two began a nice chat - back and forth and to and fro - Billy and let's say Blackie. It seemed Blackie was slightly disoriented and the artist gently guided his new friend's hops from upper shelves, to bench, to chair, to lower shelves to vibraphone and finally freedom with a flight through the open door. Blackbirds are seen as a link between heaven and earth and symbols of a connection to higher knowledge, higher ideals - if they survive a visit inside a house, it's recognized as a good omen. But then again, the devil once appeared and tempted St Benedict in the form of a blackbird. That also made them a symbol of carnal pleasure. Kind of appropriate for Billy, during his 24-hour *Rolling Nap* he revealed a creepy fantasy (See *Fandango*: Vol. 37/2013-14) and Siri says Billy talks dirty to her. She says she can't concentrate when she's so hot and bothered. Alexa has come forward and says she believes Siri.

*From a Zuni legend: *How the Coyote Danced with the Blackbirds.*

AS FAR AS THE HEART CAN SEE Sept 21-Nov 17, 2018
EFA - 323 West 39th Street 2nd Floor New York, NY 10026

Billy closed out his 2018 exhibition calendar with *As Far As the Heart Can See* along with a virtual who's who of live art practitioners at the Elizabeth Foundation for the Arts Project Space (EFA) in New York City. Documentation of his 2,367.4-mile Mississippi River Swim as performance and environmental statement joined with tracks of major works displayed by: Nao Bustamante, Irina Danilova & Project 59, Beatrice Glow, Ivan Monforte, Linda Mary Montano, Praxis (Delia & Brainard Carey), Beth Stephens & Annie Sprinkle, and Martha Wilson & Franklin Furnace Archive.

An entire set of his altered Upper Mississippi River Navigation Charts from Coon Rapids, MN (Mile 868) to the Ohio River Confluence (Mile 0) formed a collage that covered the galleries' ceilings. Individual charts (9.25" X 15") were cut to fit and joined together into 30 sections that averaged about 53" X 24" each. (The 867 miles above Coon Rapids and Mile 0 to the Gulf were not represented.)

A smaller section (83" X 26") from Kilpeck Island (Mile 447) to Burlington Island (Mile 401) was hand-colored and came from Crew #25 (Darlene & Dick Hlidek and Bill Kost) and hung adjacent to the *Containment Case* containing a small sample of *Objects Collected and Created in the Course of a Swim* i.e. a sculpture, voodoo doll, alligator head, water samples, beaver chewed sticks and so on. And finally, the *Cow Island Bend: Memphis to DeSoto Landing* video played continuously

without narration and suggested the Zen of stroke, after stroke, after stroke, seemingly ad infinitum. The foundation's post read:

To celebrate EFA Project Space's 10th year, we return to the heart of the matter with *As Far as the Heart Can See*, an exhibition that brings art and everyday life together through performance-based acts of care, transgression, and multigenerational collaboration. The show assembles a constellation of artists who have shifted gear, broken away, found shelter in the wilderness, or ventured astray from art-historical validation in order to speak truth.

Curated by Nicolás Dumit Estévez Raful - whose elusive creative path embodies intimacy, healing, empathy, and radical generosity - the exhibition focuses on figures who parry institutional canons and over-professionalization to pursue art as a call to the heart. Artists fatigued by pressure to both make and be objects, take note: one might say that those in *As Far As the Heart Can See* pursue what they do as a 'vocation,' suggesting bold acts and a readiness to trade normative success for something more.

The exhibition included public performances by Linda Mary Montano and Billy X. Curmano; an afternoon of live actions in honor of exhibition participants during EFA Open Studios by Nina Isabelle, Sindy Butz, Elena Bajo, Xinan (Helen) Ran, and Larissa Gilbert; a public screening of *Good Bye Gauley Mountain: An Eco-Sexual Love Story* (2013) by Elizabeth Stephens and Annie Sprinkle and a post-Q&A conversation with Lillian Ball and Brooke Singer; an *Anti-Professional Development Workshop* with Bill Carroll, Mary Ting, Jodi Wayneberg and Martha Wilson; and an artist-dinner by Irina Danilova and Project 59.

With greatly appreciated support from Curatorial Fellow: JP-Anne Giera, Program Director Dylan Gauthier and Associate Program Director Meghana Karnik.



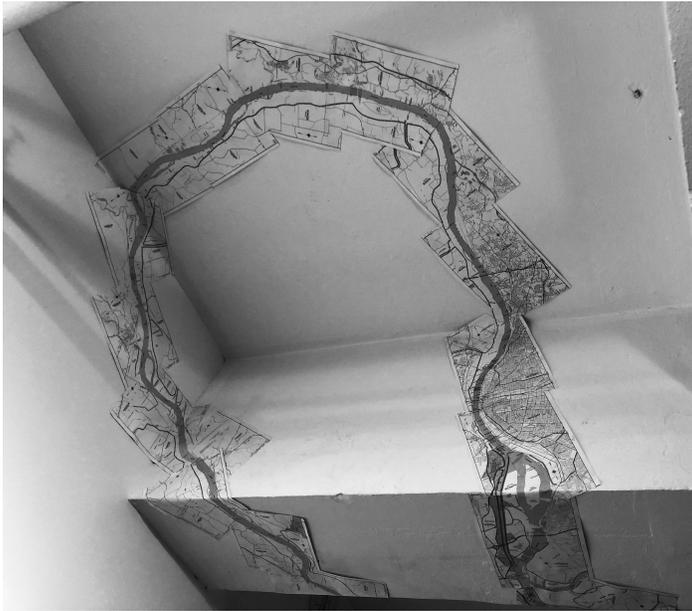
Containment Case prepared for shipment



Navigation Charts EFA Gallery Ceiling

THREAT LEVEL 3 to NEW YORK CITY

“Each time Andy Warhol was asked to do something, he took the band with him.” - Christian Fevret, curator, “The Velvet Underground Experience” (*Time Out New York*, 9/19/18) - Sound familiar? Billy joined long time music mates, John Pendergast and Steve Smith, a.k.a. **Threat Level 3**, to open the exhibition *As Far as the Heart Can See* with their signature blend of free jazz. His other long running project **The New X Art Ensemble** continues weekly experimental sound labs and occasional shows, but they’ve experienced a name change. Watch for **Whirling Eddies**.



More Navigation Charts EFA Gallery Ceiling

WILLIAM SHOCKS NYC AUDIENCE WITH A WHERE’S WALDO/WHERE’S BILLY?

Major works that have seen Billy buried alive, or swimming thousands of miles have sometimes seemed to align with a kind of higher universal order. Without conscious planning, Billy’s 40-day *Death Valley Desert Fast* ended with a total eclipse of the first full moon and 20 days on each side of the new Millennium (1999-2000).

[] Synchronicity or [] coincidence - you be the judge, choose one; strike out t’other, if you like.

The Elizabeth Foundation for the Arts joined with Reimagine End of Life to launch “An evening with seminal and enigmatic performance artists Linda Mary Montano and Billy X Curmano” in conjunction with *As Far as the Heart Can See*. Reimagine is a nonprofit that partners with local organizations to host weeklong community-wide conversations exploring big questions about life and death. In San Francisco, the mayor proclaimed “Reimagine End of Life Week” with 175 intermedia events throughout the city. Billy and Linda were tasked to help close New York’s week on the very last night:

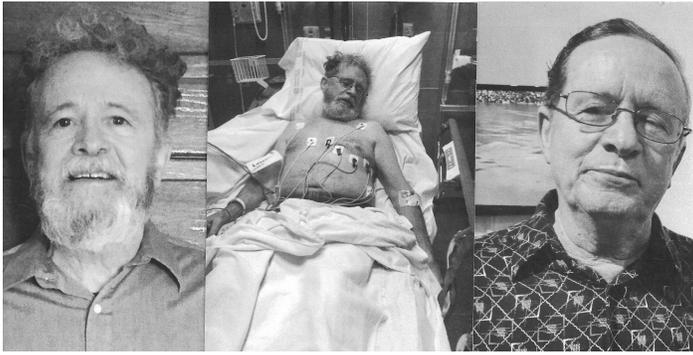
“Using video and interactive performance, Linda Mary Montano and Billy X. Curmano will address their own experiences with aging and dying, culminating in participatory engagement with the audience. Montano sees her body as a canvas, a sculpture that is chiseled by time as she grows older, while Curmano has daringly orchestrated his own funeral in order to perform for the dead, as an act of self-transformation and a rite of passage.”

The EFA project space was set for *AGING AS ART and Performing for the Dead*. A black burial banner with the death head logo draped over long tables and other objects from the *Performance for the Dead* greeted attendees as they entered. Seminal (no kidding look her up) feminist performance artist, Linda Mary Montana, opened the evening with a video and the realities of aging and deteriorating health. Reality intensified as she discovered Aina and Danny, two Minnesota health care workers on the front line of paleo care, aging and death in the audience. She invited them to join with her in the cries for help that she and they were all too familiar with. She closed with a litany to our mothers. Then, it was Billy’s turn - but where was Billy? Back on the table there was only a brass funeral urn. His live art for the evening had morphed from documentation of the live burial to an eternal friendship ribbon and memorial cards inscribed: “I’m sorry...I could not be with you...for this event”...

The scene was set for mourners and celebrants. Long time supporter and co-conspirator, Dr. David Christenson, offered some brief words remembering Billy’s life and performance, a few others made mention, but the singular widow Baumann was left speechless and later confessed she was too overcome with emotion to speak. His conscripted brother and eternal band mate, John Pendergast, was dressed dapperly in his father’s vintage tuxedo and set a somber, but not too somber, tone on violin. And then, Billy’s long-time eccentric arch-nemesis, William, came out of the shadows. He spoke disparagingly of Billy and attempted to take credit for much of his work. According to William, it was his idea for the swim, but Billy jumped in ahead of him. Same-same much of the rest of the tainted catalog. “Billy was a hack”, he asserted, “and stole everything from me including his signature *River Rap*.” John, always willing to play, joined William on violin as he attempted to own the *River Rap* with a fine interpretation while accompanying himself on mbira... just like Billy used to do.

But... here’s where life and art collided. Objects from his Mississippi River swim were chosen for the exhibition *As Far as the Heart Can See*, but his live art was a change up that drew from the 1983 live burial, *Performance for the Dead*. Resurrecting ancient analog files from a life-altering rite of passage, prodding death for a second look, the strain of modern travel and prep for only a brief performance in New York City stressed out the sensitive artist. He was rewarded with several weeks of chest to side - to back - and back - pains that led to a VA emergency room visit. He was whisked into the hospital, hooked up to machines, X-rayed, poked, jabbed and what-not-have-you for a close to, well almost, near death experience. - Art and everyday life came boldly - excuse the redundancy- to life - as he explored death, once more or forever more.

[] Synchronicity or [] coincidence - you’re still the judge and you know the drill.



Billy X

ER

William

THE ARTIST'S LIFE

"Who is this guy, Billy X Curmano?"

"Gee, it would be great if we could get this guy, what's his name? Billy X Curmano"

"If we could only get Billy X Curmano."

"I'd like to get a young Billy X Curmano."

"Who's Billy X Curmano?"

Adapted from *Working* - Studs Terkel - page 76

Billy thought you should know - he has guns, but he has far more art and music. After all, we know what's most powerful.

JUNE WHITEWATER WEDDING (6/9/18)

Of course, their love is what joined Aina & Danny, but Billy served as the officiant to legally entangle them together. The ceremony included a reference to the Marriage at Cana as he mysteriously changed a fine wine to water. Storms erupted in the state park sending campers to a nearby hotel. In the aftermath, we noticed there were two, count them two, marriage certificates - one signed by Billy X and one by his eccentric arch-nemesis, Rev. William.

PROJECT 59: ISLAND UNIVERSE

The curator and artist, Irina Danilova, invited Billy to be part of a Project 59 group exhibition on Governor's Island - that's about a 10-minute ferry ride from lower Manhattan departing from the terminal next to the Staten Island Ferry. The island has become somewhat of a respite from the hustle and bustle of New York City with no traffic and with bike and hiking paths. There is even a kind of high end camping, restaurant, bar and great views of the city skyline and Statue of Liberty. In earlier times, it served as a garrison to protect New York Harbor. The 19th Century homes that were built to house military officers and their families have been re-purposed for cultural, educational and historic uses.

The artists were asked to explore the elements of Governors Island: Water, Wind, Light, (Is)land, and People. Transforming the rooms, stairways, and hallways of an elegant but run down old house into a series of installations, sculptures, murals, and performances. The artists broadened the elements of Governors Island to range from its recreational present to the visible landscapes and landmarks of the city's historic past. *Island Universe* invited reflection on the environment of the island and its history, provoked questions about the relationship between people and nature, and elicited personal memories to form narratives within the framing structure of the show. Or as Peter Malone mentioned in his *Hyperallergic.com* review: "...they used every room and nook, every physical anomaly, every bit of surrounding detritus to make it their own. What the show lacks in formality is offset with buoyancy and wit." See: *Immigrant Stories Dock at Governors Island in Two Exhibitions (7/7/2018)*.

John Pendergast joined Billy to open *Island Universe* with a violin and mbira instrumental free jazz duet. He followed up with a short violin solo and Billy responded with an acappella

"Bye bye Mississippi... Mississippi River bye bye" to introduce his signature *River Rap*. The violin and mbira returned and reinforced river tales and meditations developed over the course of a very long swim. The duo recorded two CD's together *Amanita* (1999) and *Doozy* (2003) that are still available on the web and some select stores.

Billy was especially pleased with how Irina Danilova & Hiram Levy's *Desert Wells* installation (1990-2018) created a stunning counter-point to the video monitor with a continuous screening of his *Death Valley Desert Classic* (1999-2000). The series of repetitive sand dunes with singular well-like negative circular spaces delving deeply into their centers carried him back to his 40-days of fasting and desert dunes of Death Valley. On another wall and another monitor, memories flowed from his Mississippi River Swim. Between May 27th and it's close in July, the exhibition was observed by more than 2,300 visitors.

THE ARTISTS: *Island Universe* was curated by Irina Danilova and included these hand-picked artists: Alberto Bursztyrn & Adrian D. Cameron, Billy X. Curmano, Irina Danilova & Hiram Levy, Ellen Harvey, Lisa Hein and Robert Seng, Ed Herman, Rita Leduc, Alyson Pou, Angelo Riviello, Margaret Roleke, Rino Telaro, Mary Ting, Dasha Ziborova, Natalia Zubko & Beau Kenyon.



Wall Piece & Desert Wells by Irina Danilova & Hiram Levy; *Death Valley Desert Classic* (1999) video by Billy X. Curmano (photo courtesy Project59, LLC)

ARTISTIC ISOLATIONISM

Way, way back, Billy moved to a farmhouse in the outback of Minnesota on a minimum maintenance road. He thought he was being too influenced by other artists and urban distractions. He embarked on a period of artistic isolationism. He continued showing, performing and inviting the select few for experimental sound labs and events. He had a little more control and was better able to work with the distractions in nature.

FRANKLIN FURNACE: PERFORMANCE & POLITICS

Billy is honored to be among the artists featured in *Franklin Furnace: Performance & Politics*, co-curated by Martha Wilson and Orason H. Larmon. It's a collection of archival materials available through the Hemispheric Institute Digital Video Library that represents the historical, cultural, and political legacy of Franklin Furnace spanning the last four decades. Billy signed a nonexclusive 300-year contract with the Hemispheric Institute for Performance & Politics (See: *Fandango*: Vol. 39) for the use of this work in 2015, but a project of this magnitude takes time. It was released with fanfare at New York's Pratt Institute in October. The new release brings together 42 works selected from the Franklin Furnace Event Archives that were produced, funded, or presented by the organization. The materials include textual documents, slides, photographs, moving images, and other artifacts that document the

organization as a contemporary avant-garde venue in New York City.

Billy's history with Martha and the Furnace goes back a long way. He's worked directly at the original NYC Franklin St. space as well as on offsite projects, but there's much more. He's received exposure and support from other progressive curators that have discovered his work through the archives. Martha is adept at juggling many hats as artist extraordinaire, writer, curator and founding director of the storied nonprofit, but there's something special about her that sets her apart from many curators. The hats keep her busy, but even with all that - she once took time for a Minnesota Outback Minimum Maintenance Road studio visit with Billy. That's rare. Even the local and regional curators are generally too busy for that.

Franklin Furnace: Performance & Politics features artists from across the Americas who confront sociopolitical issues through various art practices — artists' books, concrete poetry, literary performance, temporary installation art, performance for the camera, cyberformance, and performance art. This archival body of materials focuses on the important artworks of women, queer/trans folks, and people of color, who are largely excluded from the historical record. The artists in the collection examine the politics of race, gender, and sexuality while forming new political imaginaries that challenge unjust social policies, violations of rights, and hegemonic power structures. By historically preserving the works of these artists, the Hemispheric Institute Digital Video Library provides a space for such materials to live, perform, and engage political issues that are relevant today.

THE ARTISTS: *Franklin Furnace: Performance & Politics* includes contributions by Eleanor Antin, Ron Athey, Horace Brockington, Cassils, Patty Chang, Peter Cramer & Jack Waters, Billy X. Curmano, DANCENOISE (Lucy Sexton & Anne Iobst), DISBAND, Zachary Drucker & Flawless Sabrina, Bob Flanagan & Sheree Rose, Sherman Fleming & Kristine Stiles, Lawrence Graham-Brown, Guerrilla Girls, Dynasty Handbag (Jibraila Cameron), Martha Hellion & Carla M. Stellweg, Essex Hemphill & Wayson Jones, Holly Hughes, M Lamar, Ana Mendieta, Tim Miller, Estera Milman, Tracie Morris, Shirin Neshat, Rashaad Newsome, Lorraine O'Grady, Dread Scott, Pamela Sneed, Annie Sprinkle, Amber Hawk Swanson, Julie Tolentino, Diane Torr, Johanna Went, and Martha Wilson, among many others.



Franklin Furnace: Performance & Politics Billy X. Curmano 'the River' near Oquawka, IL (Photo: Darlene Hlidek)

HATE GROUPS & THE FAMILY TREE

As the changed climate threatens - there's really no Planet B - but there are those that look to outer space for a new home. Maybe there are parallels to being expelled from the garden? Genealogy and DNA remind us we are all connected to a massive family tree. If we travel back in time far enough, we just might find two common ancestors that were strong enough to survive and mate. For the sake of the story line, let's call them Adam and Eve. But... "The things that you're liable to read in the Bible... it ain't necessarily so."* Furthermore, science has proven we are all the same species and superficial differences of color only come from ultra-violet light, latitude and climate. What will the white supremacist or any other color racist do when they discover they are brothers and sisters?

The Southern Poverty Law Center exposes and fights "hate" in the USA. In a 2018 release, they listed 954 active hate groups:

72 Ku Klux Klan; 121 Neo-Nazi; 100 White Nationalist; 71 Racist Skinhead; 20 Christian Identity; 31 Neo-Confederate; 233 Black Nationalist; 51 Anti-LGBT; 114 Anti-Muslim and 141 General Hate.

Billy hates all of them, but worries - that may make him an unwitting member of - the General Hate Group?

*With apologies to the Gershwin's and *Porgy and Bess*

CLIMATE CHANGE(D)

The changing climate is a clear and present danger. We cannot and should not stop trying to mitigate and sequester carbon, but we have to also prepare for mass migration. Migrations from WAR will not go away, but add to that people, animals, insects and even plants fleeing climate upheavals. Billy's *InClimate 3 Mass Migration* post warned: "Be prepared. Rising sea levels = mass migration. The Island nation of Kiribati's government announced plans to buy 6,000 acres and move its entire population of 100,000 to Fiji. Expect more movement as the climate changes and more environments become less hospitable to human habitation." (January 3, 2013)

How do we get island nations? A volcano breaks the ocean's surface with steam. It vents lava, smoke and ash - building layers upwards. Reef building corals and countless undersea creatures colonize and the volcano sinks of its own weight. Coral colonies, like houseplants, grow towards sunlight to photosynthesize. An atoll is born. It attracts flora, fauna and the people that build a nation. The Republic of the Marshall Islands, the Maldives, Kiribati and Tuvalu are all expected to disappear as sea levels rise. Fifteen thousand (15,000) Marshall Islanders have already moved to the United States near Springdale, Arkansas. Miami, New York City, Biloxi and New Orleans are among the American cities most threatened by storms and high water. On mainland USA - **22% of Americans** have had to **evacuate their homes** because of a **natural disaster** (Harper's Index Dec. 2018) - The heat is on. In Phoenix and Maricopa County, 172 people died from heat related causes in 2017. As usual, the well off are better off. Wealthy neighborhoods have shade and average temps 10° cooler than low income ones. And don't forget the Wildfires. The poor cannot afford to move easily and are less likely to be protected from these hardships.

Those island nations are more known for fishing than industry and amenities that create pollution. In another example of environmental pain without industrial gain, Laval University scientists once attempted to use 200 Inuit women as a control group to measure contaminants in women's breast milk in the industrialized world. But these isolated communities with sled dogs more common than gasoline engines had breast milk with toxic chemicals 5 times higher than average. The pristine Canadian North is at the center of a vortex of poisons discarded by the rest of the world. (See: Fandango Vol. 29)

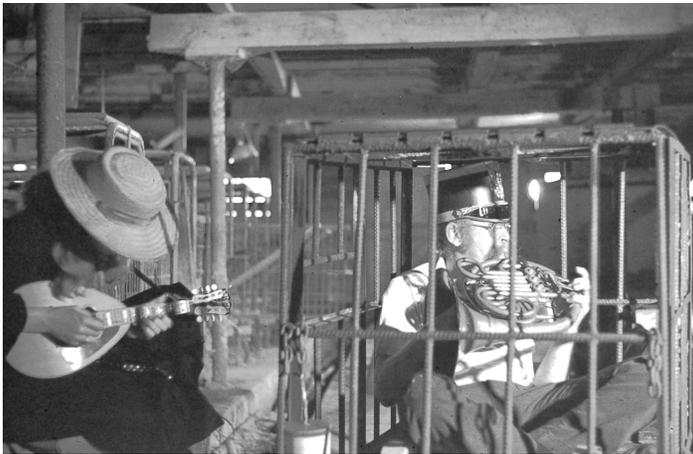
Everything in nature is connected. The earth wasn't created for humans that sit atop an imaginary pyramid of species. Preaching or living as such is an arrogance parasitic to the biosphere and all its parts and... it ain't necessarily so. The parasite that destroys its host is an unsuccessful organism. Scientists and sane people realize burning fossil fuels drives this too quickly changing climate and perhaps the sixth mass extinction. Solar jobs are twice as plentiful as jobs in coal. Wind and new sustainable energy sources are on the rise. It's the last gasps of the fossil fuel age, but greed continues to fuel fossil fuels. We all share this spaceship together. Let's fix this thing. It's time for the Green New Deal.

It will come out that ExxonMobil scientists have covered up their research indicating fossil fuels would have a negative

impact on the earth's climate. We have never really controlled fossil fuels. Our energy consumption and fossil fuels have controlled us the same as crack controls an addict. In a 1976 speech, Juan Pablo Perez Alfonzo, the founder of OPEC, said: "ten years from now, twenty years from now, you will see; oil will bring us ruin. Oil is the Devil's excrement."



GAY PAR-WHEEE & BILLY... or WILLIAM... ON TV
Paris based Step-by-Step productions found their way to Billy's MN studio for an interview, photographs and footage for inclusion in the new French documentary film tentatively titled *At the End Is the Sea: Mississippi*. They closed the visit with Billy's signature *River Rap* on a Latsch Island riverbank. Their drone probably gave it a classy aerial fade-out, but time will tell. Minnesota Public Television (KSMQ) featured Billy in Episode 908 of their popular *Off 90* series. They also interviewed his eccentric arch nemesis for *Minnesota Remembers Vietnam: William...* - about his service as a paratrooper at war... and then as a combat wounded anti-war activist at home. Both shows were aired, archived and are now available on the YouTube MN Channel for viewing anytime.



Tiger Cage on Wheels performance *Life on the Farm* (Circa long ago) Sharon Jane Smith (Mandolin) D.L. Hunt (French horn)

BACK ROADS BUS TOUR & BILLY

On a hot August day, about 40 history buffs abandoned an air-conditioned motor coach to descend upon Billy's home and studio/museum. It was part 3 of the Winona County Historical Society Back Roads County Bus Tour. The group shuffled across the deck where the infamous *Tiger Cage on Wheels* was installed along with its video documentation and *Detainee Record Forms*. The cage garnered notoriety as a conceptual action piece focusing attention on the plight of political prisoners. The tourists then stepped into the experimental sound lab and gallery where Billy and Margarita Baumann greeted them. Two New X Art Ensemble founders, D.L. Hunt (French horn) and Steve Smith (saxophone), serenaded the curious from an outbuilding.

The upstairs apartment, studio and grounds were all opened for examination. Notably on the grounds, the pyramid roof had recently been added to what is destined to become the *Leaning Grotto of Witoka*. Next to it, Margarita had replanted and renewed the *Performance for the Dead* gravesite adding fresh color around the mount airy granite marker and wrought iron fence. Meanwhile, back inside the second floor studio, Billy lovingly caressed his tiny tack laden *Altered Teddy* bear alongside the *Bed of Nails and Blanket & Pillow of Tiny Tacks*.

That created a photo-op sensation and cameras clicked away as history buffs escaped to the bus.



Leaning Grotto of Witoka at gravesite. (Still under construction, the roof follows the same proportions as the pyramid at Giza.)

THE DEMOCRATIC PROCESS

We seem to be slipping out of democracy in America. There's always been greed and avarice, but we're probably approaching record highs. Here are a few tips for when politicians ignore common sense and the common good or simply steal your vote.

Ballot measures originated as a check on corporate influence. It's a "we the people" sort of thing. In at least a half dozen states, citizen initiatives have recently bypassed unresponsive politicians. The measures are available in a lot of places. See The Ballot Initiative Strategy Center for how the process works:
ballot.org

And if you are being denied a vote, there are several places that can help. Election Protection-866-OUR-VOTE- is a year round national coalition that works to protect voters in every state with what to do information:

866ourvote.org/

You can check if you've been purged from voter rolls at:

DontGetPurged.org

For a Right to Vote Amendment to the Constitution:

fairvote.org/right_to_vote_amendment

Special Thanks to *The Hightower Lowdown*

BILLY DAYS

Be it known that

Mayor Marc H. Morial proclaimed October 4th, 1997 Billy X Curmano Day in the City of New Orleans;

Mayor Albert M. Spradling, III, proclaimed June 23rd, 1994
Billy Curmano Day in the City of Cape Girardeau, MO.

And

Mayor Vincent C. Schoemehl, JR. proclaimed August 18th,
1992 Billy X. Curmano Day in the City of St. Louis.

It has come to our attention that rogue Mayors and other city officials believe the Billy Bandwagon could help further their political ambitions. Some have even attempted to establish their own unauthorized *Billy X. Curmano Days*. These abominations are a serious threat to the integrity of Billy's special days. Fandango Control in cooperation with Art Works USA announces the launch of the Billy Watch Network. Fan members that discover and report unauthorized attempts to capitalize on Billy's name might be handsomely awarded with an extension of their fan club memberships.

FINE ART TEE CERTIFICATION

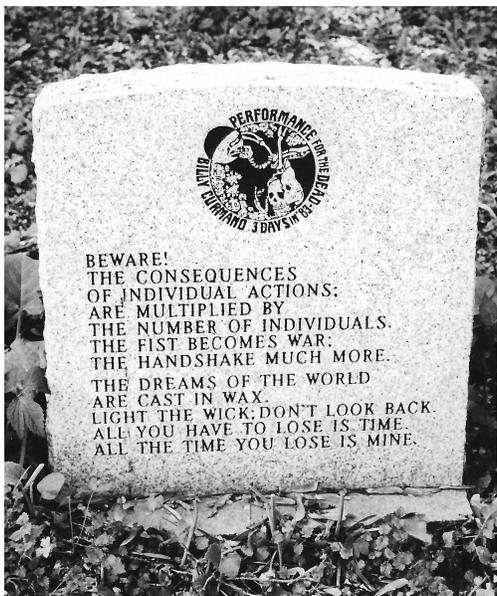
It has come to our attention that some very unsavory characters have obtained Billy's Fine Art Tee shirts. That won't make us look good. From this point forward, potential purchasers will need to be certified. In order to order, please include a photo of the likely wearer(s) and a statement as to their character. Art Works USA never discriminates based on height to weight ratio, race, ethnicity, creed, sexual preference, sexual eccentricities, or any other prejudice, but we draw the line at that certain level of unsavoriness - just like porn - we know it when we see it.

ARCHIVES HELD HOSTAGE

Through advance directive trickery and skullduggery and very much to our dismay, Billy's long-time eccentric arch-nemesis, William, has attempted to take control of the archives. He probably got the critical signature while Billy languished in a pain med induced opioid altered state, but without proof - William may or may not have control. He has threatened to eliminate the entire collection piece-by-piece and day-by-day unless his demands are met. William wants credit for the very fine art and have beloved Billy relegated to a mere footnote. William demands:

1. Negotiations with art historians, collectors, museum and art center personnel for updated credits and placement in permanent public collections to begin post haste.
2. "Bring an artist home to dinner" be established as a monthly national holiday.

William was contacted about this article, but has remained unresponsive as of press time.



Mount Airy Granite Marker – Performance for the Dead

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

\$2 CHEAPO: Wallet size membership card - some mailings.
\$15 IRREGULAR: As above, plus well wishes from all of us.
\$25 REGULAR: As above, plus a handsome wall certificate.
\$50 DELUXE: As above, plus Great Moments In Performance Art Non-adhesive stamp series. All appropriate club mailings.
\$250 DELUXE PLUS: As above, plus original print.
\$750 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 be made at our whim.

MEMBERSHIP APPLICATION

Okay Kimberly! I just can't wait; here is my first year 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.