Plains Indians all through the prism of Patti Smith's FEEL-MALE gender. Discover that the only social class that Marx didn't predict was TEENAGERS and how this economically POWERFUL AND SEXY group, emerging in the 1950s, started a revolution through sheer boredom. FINALLY CONQUER that embarrassing IGNORANCE of modern art history by understanding which artistic movement was "the last stand of the isolated artistic self in a climate of conformity and increasing objectification created by techniques of mass control."

As an ADDED BONUS, you will learn which artistic movement "makes a representation of a representation twice removed." (Hint: it rhymes with flop!) ARM YOURSELF WITH THE TRUTH and in the process, have INSTANT FUN reading sexy revelations about Blondie, Patti Smith, Annette Lwin, Lydia Lunch, and many more FEMALE GREATS. See for yourself the EE-RIE SIMILARITIES between Alan Freed, Abbie Hoffman, Brian Epstein, Phil Spector, and Malcolm McLaren, and how these men "brought the potential for revolution to the masses." And, AS IF THIS WEREN'T ENOUGH, experience how to "disappear into utter obviousness" through an "ear-splitting block of noise...like a subway train screeching on a section of bad track" on its way to pseudo-freedom station.

Not for adults over 30.

—R.H. Quaytman is represented by Miguel Abreu Gallery, New York. Her recent exhibitions include Exhibition Guide, Chapter 15 at Boston's Institute of Contemporary Art. She will show Distracting Distance, Chapter 15 in the 2010 Whitney Biennial. Quaytman worked as Dan Graham's assistant/apprentice from 1992 to 1995.