



JÉRÔME SANS — How did you meet your two partners at the collective General Idea?

AA BRONSON — I was studying architecture in Winnipeg, Canada, and I dropped out of university with a group of friends in 1966 to start an underground newspaper, a commune, and a free school. I went to Toronto because it had the biggest and most interesting commune in the world. That's where I met Jorge Zontal and Felix Partz. We had a friend in common, Mimi Paige, who was Felix's girlfriend at the time, and we met through her. She had this idea that a group of us should share a house together. We rented this small house with a store-

in 1969, we had nothing to do. We were hanging out. And before we knew it, we started making fake stores in our house that you could see through the shop window. And on the front door was always our sign, "Back in 5 minutes." We were just enjoying ourselves and doing crazy projects. And then, within a year, we started to be invited to show in exhibitions. Then we came up with the name General Idea and began to think about it slightly more seriously.

JÉRÔME SANS — From the beginning, you had a project with different media. It wasn't a traditional artist's vocabulary — you were

AA BRONSON — Yes, we were very interested in media, and Toronto was the center of media theory at that moment — Marshall McLuhan and so on. At first, people started calling us performance artists because that was very trendy. And then they called us video artists. Then, much later, when we moved to New York, they called us AIDS artists. In North America, you always have to have a label.

JÉRÔME SANS — Why did you choose to work under the name General Idea?

AA BRONSON — The first time we were invited to be in a gallery exhibition — it was a group show at A Space, an