Géza Perneczky

NETWORK ATLAS

Works and Publications by the People of the First Network

Volume 1: 
A - N

A Historical Atlas for the Post-Fluxus Movements as Mail Art, Visual Poetry, Copy Art, Stamp Art & Other Relative Trends with Addresses, Projects, Publications & Exhibition Events

(Unedited manuscript for letter size)

* 

Update: April 2003. © Geza Perneczky
Soft Geometry, Cologne
It's very important for me to say that I consider my occupation as an artist as very small and insignificant but at the same time as one of great dignity. I mean the refusal to accept compromises with power, no matter of what kind it is, and the rejection of the use of art and the artistic work as its instrument...

Es muy importante para mí expresar que el ejercicio de mi profesión artística lo veo como una actividad muy modesta, pero con mucha dignidad a la vez. Me refiero a la actitud de rechazo de todo compromiso con el poder, cualquiera que sea, y de la utilización de la actividad creadora como instrumento de él...

Es ist für mich sehr wichtig zu sagen, daß ich meine künstlerische Tätigkeit als sehr bescheiden betrachte, gleichzeitig aber als eine von großer Würde. Ich meine damit das Zurückweisen von Kompromissen mit der Macht, egal welcher Art sie ist, und das Zurückweisen der Benutzung der Kunst und der künstlerischen Tätigkeit als ihr Instrument...

(Guillermo Deisler: Some events... )
I a Collective de Arte Postale  Faculdade de Filosofia Arapongas Brasil 1978  →  
°I a Collective de Arte Postale. Doc. List of 29 parts. 1978  ☞


'Aakoun, Pjotr Dr. (Peter Moreels)  6 rue de la Croix Rouge. Pecq, B-7740 Belgium 1992
↑ Changed addresses, the order of which is not clear:  6 rue Sainte Caip, 18 rue des Soeurs Noires, nc 84 Chausse de Renex, 5 Terasse de la Modeleine, all in Tournei, B-7500,

^Ekstraktion (Mail Art magazine, after the start in the form of unbound or stitched A/5 assembling, ~20 p. 30-100 copies, 1984-, ir.)
^#1, #3, #1984, #Nov, 1985

^#1

^Collective Brainwash (A/5 assembling in envelope {30}, 1986, #1 only?)
^#1 Our Brains in Blue Water (June 1986, 23 parts.)
^Invitation to the 2nd issue (not realized): Agri-Culture

Bloknoot (Mag. with visual poetry & concept art, also assembling issues {125-150}, D, Mayor, H. W. Kalkmann, P. Finch, J. Valoch, M. Nannucci, C. Padin, J. Urban, P. Stembera & others. A/4, offset, ~100 p. or: A/4 material collected and fixed into letter files of 35x25 cm. 1970-72, 3-4x yearly?)

Abajkovics, Péter  →  Leopold Bloom

^#2

Acckerman, Al ('Blaster')  425 East 31st St. Baltimore, MD-21218 USA 1997
↑ 2407 Maryland #1. Baltimore, MD-21218  →  1995
↑ 208 Rout St. San Antonio, TX-78209  →  1990
↑ 137. Burr Rd. San Antonio, TX-78209  →  1988
↑ P. O: Box 15035 San Antonio, TX-78212  →  1985
↑ 1220 SE. 30 Portland, OR-97214  →  1978
↑ 2623 S. E. Belmont Portland, OR-97214  →  1975

^The Laughing Postman (Mag. Each issue focused on a specific aspect or personality of Mail Art. A witty contribution to problems and theories of underground art trends. Letter, phc., ~10-20 p. 1975-81?, #1-8?) Portland
^#11

^Maitre Ling & autres histoires. (Prose, translated by Philippe Billé, 80 p.)
La Tête Reposée, Plein Chaut, Bassac, F-16120, 1975

^Ask Ling (Mag. in the form of series of open letters to friends and artists, Letter & digest size, phc., ~4-20 p. 1980-, irregular numbering!) San Antonio
^#37, 38, 45
Confessions of an American Ling Master (6 stories including the Bread Doll Fancier / In Hellish Benares / The Squid Boys of Terre Haute. Book, Publishers Group South West – Allihies, Bantry, West Cork, Ireland, 1984)

↑Smile (Mag. with handmade cover, 1984, #1) Neoist Study Centre, San Antonio
^Emils 69 (Smile mutant [anagramm] by !Dr. Emil Steiner!, digest, phc., 12 p. 1984? #1), Portland

^The Wire (Mag. Smile mutant. Digest, phc., 18 p. 1984, #1 only?) Editor:
!Sharon Wysocki! Progressive Press. 7320 Colonial, Dearborn
Heights, MI-48127


The Blaster Al Ackerman Omnibus (Collected texts, 228 p.) → Feh! Press, 1995

→ Neoism / Literature: István → Kántor: Some of the Monty Cantsins.

Source: (Gerald Simonsen's letter to Géza Pernecky): « ...The guy has published over 5000 different magazines in the past 20 years, always works while hearing a Ling Pillow case over his head through which he constantly slumps slurs Mogan David wine, holds several degrees in philosophy and mathematics, smokes Fatima cigarettes, runs a clinic for disturbed people out the back of his house, and sleeps in a coffin. I have known the good Doctor for nearly 20 years. I even testified as a character witness at the trial. In the past several I have worked for him as a bodyguard when he has found it necessary to travel. Lectures, autograph parties, etc. I hope this helps you in what ever you are looking for...» (1775 Cliff Rd. Eagan MN-55122, July 12, '89)


Literature: John Held Jr.: Al Ackerman (An interview of the almost mythical mailartist)


«...As for the people sharing my mailbox, yes, I have a few aliases. It has been suggested that I attend Pseudonymous Anonymous on a frequent basis. The Blaster (→ Ackerman) recently sent me a suitable annotated copy of the most recent issue of the Multiple Personality Disorder Journal. This is wild exaggeration. There is Edward R. Gonzo, the Slightly Warped journalist. There is also Ace The Postcard Pal, which was an accidental postle wraparound of the name of the shop I owned, The Postcard Palace. He is a collector of Kalkala and exaggeration postcards. Some names were given to me; Wingo Fruitpunch... Any Salyer gifted me with Rasta Bob Gnarly... Sidney Lurcher comes into play as the excruciatingly bad poet... Felino Zepellini was created for my Italian-American Correspondents... (Ruud → Janssen: Mail-Interview with Rudi → Rubberoid. TAM-960140. 1996)

Adams, Jim
c/o Kwantlen College, Box 9030 Surrey, V3T 5H8 Canada 1992

Adamus, Karel
Dudelská 685 / 13. Trinec VI. CZ-739 61 Czech 1990

Adler, Jeremy
(The Nat. Poetry Centre) 21 Earls Copurt Square, London, SW5 United Kingd. 1974

Agius, Juan J.
Livres & Multiples. C. P. 5243 Genève 11, CH-1211 Switzerland 1987

Affelder, Jessie
8808 South Grove Oak Park, IL-60304 USA 1990
Juan J. Agius: *The Alternative Communication: Correspondence and Mail Art.*
(Special items from the Mail Art part of the Other Books and So archive, a selection of 338 docs. between 1973 and 1983) Prepared for this „Network Atlas“ publ.: A/4, 30 leaves, phc. Genève, 1996

**Literature:** «Juan Agius began in 1977 in France making illustrated books, object books. Having met Ulises Carrión, he realized that there is another possibility as an art form, the book. He tried with a collection, keeping an approach of „book-works“ as work of art. After study in Paris, he started making book objects in France, creating a symbiosis from the French idea of books as art forms:

1) Books as visual exploration of material
2) More conceptual, more bookworks that are subjective
3) From illustrated text to text-image – not the visual into text, but just the idea

...He says that creation is not the problem; the problem is the distribution – to know one's targets, to bring this works to the public, containing galleries but galleries also come to him to ask him to curate exhibitions. Agius feels that it is easier to bring people to bookworks than before with exhibitions and collections already in museums... He does go to artists to show them more about the medium.

The future, for Da Costa Editions, includes unlimited editions with communication, TV, radio... Some of the artists published are François Righi, François Bouillon, Ulises Carrión, Roberto Comini, Axel Heibel, Cornelia Vogel, Michael Gibbs and Christian Appel.»


---

**Agrafiotis, Demosthenes**
23 Xenias Street
Athenes GR-11527
Greece
1984

**Clinamen / Χλιναµεν** (A/4 sheet mag. on Mail Art, folded to A/5, phc., 1980- m.)

---

**Aguiar, Fernando**
Apartado 50253
Lisboa P-1707
Portugal
1996

---


Text: Aguiar: Poemografias: um projecto (Portuguese)
Artists:
Abilio, Alberto Pimenta, Anna Hatherly, Antero de Alda, António Aração, António Barros, E. M. de Melo e Castro, Fernando Aguiar, José-Alberto Marques, Salette Tarares, Silvestre Pestana.


^Rede de Canalizaçao (Una intervenção consoante) (Broch. 16x16 cm., 32 p.)
From the III. Festival Int. de Arte Viva, em Almada: «Alternativa 3».
Edition of the author + Camara Mun. de Almada. 1987

Poesia: Quatras Escritas, Novos Supertes. Cat.: (Port. /Engl.) / Museu de Setúbal. 1988


^Visuelle Poesie aus Portugal. (A/5, offset, 60 p.) experimentelle texte N°22, Siegen 1990
Exhibition list / Performances. Further publications by Aguiar (Books):
Minimal Poems. Ed. experimentelle texte. Siegen, 1994

Literature: (1° Festival Int. de Poesía Viva): A large and lavishly produced catalogue with alot of works reproduced, also includes documentation on artists books/magazines submitted and 29 bilingual essays/statements from different writers... all exploring different aspects of the word and image fusion. Writers include, E. M. de Meloe Castro, G. Bleus, A. Aragao, J. Blaine, J-F. Bory, B. Ferrando, D. Higgins, etc... the one I found most interesting was by Ana Hartherly entitled, „Experimental Poetry: From before to Now“, which is a brief survey of Portuguese experimentalists. Fernando Aguiar, the curator, is to be commended for organizing this event. My only qualm about this catalogue is that it has a weak spine and my copy is rapidly falling to bits.» (Stephen → Perkins: Catalogues. In: Box of Water, N° 4, 1988)


Aguillard, Leslie
(Artemis Art) Box 4435 Denver, CO-80204 USA 1984

Aiello, Alessandro
Via Naxos 161 Giardini (ME), I-98030 Italy 1986
↑ Via Cervignano 15. Catania, I-95129 −−− 1984

Constrictor Magazine (Mag. with a sea of fractured imagery, contacts and record, or tape reviews, A/4, phc., 24 p. 1984-, ir.) Catania
^Imbezill / Adult, the recycled xerox bulletin. (Mag. on Mail Art and graphic, A/6, phc., ~32 p., 1986, #1-3) Giardini
^#1, 2, 3
^Not-Recovering Flower / WERK (Register-texts + images) 42x10 cm, phc., 3 sheets. Giardini, n.d. (~1988)
^#1
→ Natale Musarra / Il Sorriso Verticale

^Grand Canyons. ☼ Inv. 1984

Literature: (Constrictor Magazine, #8): «Printed on black and white xerox this collage of the Italian language covers the harder edge of new music. Containing pieces/reviews on Force Mental, Grok, Interchange, Leather Nun, Pure, mail art, etc... There's all types of strange visuals so even if you can't read the language you'll get the general feeling...» (Publication Listing. In: Unsound (Multimedia magazine with booklets & tape supplements, Davenport. Vol 2, N° 2, 1985. 42 p.)

^Imbezill, Small): «Serves as both catalog of cassette releases and a collection of images which make very deliberate use of xerographic quirks (espacially that dirty but almost typographic look) and produce a set of opieces of text float to the surface of random forms sort of like a dreamscape.» (Lloyd → Dunn: Mail Review. In:
(Imbezill, #3): «This is the final issue of this small format booklet created from recycled images and plagiarised material plus 3 pgs. of magazine reviews. „More then ever the COPY is an unique ORIGINAL, sine recyclating, the process of creation are destroyed and randomly planned aesthetic typologies appear anyhow LOGICAL.„...» (Stephen → Perkins: Magazines. In: Box of Water, N° 4, 1988)


'Ajax!' c/o Bondage, 17 rue de Montreuil, Paris, F-75011 France 1986
^Derisoir^ (French graphzine of a late generation / with works by Pissier, Ossang, Tillier, Ajax, Galdo, Marker, F. kervizic, etc. and the publication of the Manifeste Reseau 666. by → Tillier. A/4, phc., 24-28 p. 1986?-, ir.)

^#1, 2

Ajtony, Árpád / Happ, Béla (as initiators) Budapest Hungary 1971
Expresszió Self-manipulated dissolved/spreading magazine (In A/4 size, Hungarian underground publ. with free variable contains, typewritten pages, each copy has been changed its content spontaneous like a new mutation. An amalgam of samizdat literature in the communismus and early mail art phenomena. The magazine exists in a few copies, same of them in the Art Pool Archive, Budapest → Galántai) Budapest, 1971-72.

Akita, Masami Merzbw. 7-32-14-105 Takinogawa, Kita-ku. Tokyo, 114, Japan 1992

Alatalo, Sally c/o Sara Ranchouse Publishing, P. O. Box 476787, Chicago, IL-60647. USA 1984
^Warriors hate clowns and When you fall. Two books of 19x14 cm., offset (also colour) + screenprinted cover, 16 p. Visual and photographical matter. Chicago, 1984 / 1985
^The tempestous romance. 14x10 cm., colour offset, 28 p. Photographic and text matter. Chicago, 1985

^# Vol.1 / 3,4; Vol.2 / 3,4; Vol.3 /1,2,3,4; Vol.4 /1,2,3,4; Vol.5 /1,2,3; Vol.6 /1

^Collusion (Magazine by offset / phc. / electronic print like bound A/4 assembling with booklet supplements or postcard-collections in cover of 14x20 cm.; ~34 p. or ~13 postcards. 1987-89, y.) Print: The School of the Art Institute, Chicago
^#1, 2, 3

Launching the Sara Ranchouse editionhouse for publication of DÜZ magazine and var. bookworks with experimental literature and graphic/text collage works in a «Pulp Fiction Series» (authors: Sally Alatalo, Toby Greenberg, Doug Huston, Matthew Konicek, Karen Reimer, Kevin Riordan, Anne Wilson, etc.) Sara Ranchouse Publishing. (S. R. P.) Box 476787. Chicago, IL-60647, 1992

Big stand-up emperor doll. (with Matthew Konicek) 33x14 cm., colour offset, 8 p. Illustration and text, printed on transparent acetate pages. S. R. P. Chicago, 1992

Imperfect sutures. (with Anne Wilson) 22x15 cm., black and red offset, 16 p. + unbound title sheet inserted in back cover. S. R. P. Chicago, 1995
«Albany, Junior College of» 140 New Scotland Avenue. Albany, NY-12208 USA 1990

Traveling show:
Student Gallery, Albany, Campus Center, Room 101, Nov - Dec, 1986
Hartwick College, Oneonta NY. Student Gallery. Jan-Feb, 1987
Barbados Community College, West Indies. Spring 1987
Stamp Act. (Curator: Willie Marlowe) Cat.: 10 p. (505 contributors, 8 of them from Russia), 1987

«Albany, Workspace» 278 S. Manning Blvd. Albany NY 12208 USA 1984

Post Historic Documents (with Luise Krasniewicz & Joachim Frank)
Cat.: in: Prop (Joachim Frank) N° 12. 1984

«Alberta, Ring House Gall.» University of Alberta Alberta, Edmonton, T6G 2E2 Canada 1984

Peace Earth Peace. Doc.: one sheet of 61x46 cm., offset. 1984
Images of Peace. Doc. Legal, offset, 2 sheets. 1985-1986

Albrecht/d, (Dietrich) (Reflection Press) Friedenaustr. 21 Stuttgart 1, D-7000 Germany 1988

↑ Raichbergstr. 7 Stuttgart 61, D-7000 1968

Flug / Flux Blatt Zeitung (Info mag. A/4 & A/5, mimeogr. + phc., 1968-88, #1-49)
Everybody's Creativity (One of the first network activity by a selfpublished magazine. It contains answers to the question: «Is everybody creative?» Mimeographic issues, A/5., 26 p. 1971, #1-2).
Yoshio Nakajima: ACTION. (Early performance art from 1970-71 documented by photos and text-reproductions, with a short foreword by Albrecht/d. A/5, phc. and mimeogr., 24 leaves. Reflectionn Press Nr. 34. 1974
Bundeskartenschau (with A. Schmidt / «Elsässer») Cat.: A/4, mimeogr. & phc., 140 p. / Stadtbücherei, Stuttgart, 1977
Kotzet mit Spaß. (Xeroxed bookwork, 30x11 cm., 8 p., mounted to accordion) 1982


Alcorcón → Ibirico

«Aleph Group» P. D. Verzuno (BO), I-14040 Italy 1993

Box for Christmas Tree. Inv. 1993
Lovers. Inv. 1993
My Name is Dorian Gray. Inv. 1993
Rock-On / Fottball. Inv. 1994
Orientation. Inv. (“Send to Acidpunk”) 2000

Alien, Gail
2717 Clement St. #4. San Francisco, CA-94121 USA 1987
↑ 377. 4th Ave. San Francisco, CA-94118 1985
Mona Lisa Show Doc. / Blue Danube, 36 Clement St. S. F. July 15-Aug. 15, 1985
Summer of Love '87 Doc. 1987
^Elvis Wanted Dead or Alive. Inv. Soft Touch Gallery, Haight St., San Francisco. 1990

Allen, Ben
↑ 94 Adelaide Grove, Sepherds Bush, London, United Kingd. 1986

Cabaret (Multimedia mag. collages, infos, review. A/4, offset, 16 p. 1980?- qu.?)
^Neodata (Mag. Compilation of images by the editor + some mail and neoist artists. A/5, phc., ~20-30 p. 1986?- ir.), London
^#3
^Particles from Space. (Offset publ. with Neoist texts & graphics {400}, A/4, 20 p.) Antrim , 1986
^Youth Antem (Fanzine from partly Neoist editors: Martin, Ben Allen & others. A/4, phc., ~20 p. 1986?- , ~10#) Moneyreagh, N. Ireland
^#10 (1987)
^Photocollage, Postcards & Books, Photobooth Portraits. Cat. in form of a photocopied BW A/3 poster. Exh. at De Media, Eeklo (→ Boever), Nov 6 - Dec 3, 1987

^Bulletin-périodique (Graphic mag. with the works of the group → Bazooka. 46x32 cm., offset / colour offset, ~12 p. 1976-, qu. #1-4?) Paris
^#1, 2, 3, 4

Alozen
P. O. Box 215. Vercelli, I-13100 Italy 1989

Altemus, Reed
16 Blanchard Rd. / Box 422 Cumberland, ME-04021 USA 1996
^Ylem Newsletter (One page info with art data. Letter size, phc., monthly, 1981- 1995?)
^Bibliography of Copier Art (Nov. 17. 1993. Letter, 34 leaves, spiral bound) S. P.

Altmann, Roberto
Beckagässle 144. Vaduz Lichtenstein 1971
^Apeiros / Apériodique Utopique (Exp. literary magazine with actionism and lettrism. Cut A/4, offset, ~72 p. 1971-77, #1-9)

Altschul, Darlene
(Tarzana Savannah!) 5365 Orrville Ave. Woodland Hills, CA-91367. USA 1997
↑ 5711 Donna Av. Tarzana, CA-91356 USA 1986

«Tarzana Savannah» Artists' Postage Stamp activity beginning about 1980, various stamps at the start in b/w, later also in multicolour print techniques. Often with the marking „Femalist“
^Mail Art Ambassadors Stamp Album (with Chuck → Welch and Wally Darnell) (One of the most beautyful Mail Art publiction: accordion book (8x) like a book in a size of 33x23 cm. by handmade „sky-paper“ and with 18 artists' postage stamps by Welch, made as commemorative stamps to the Latinamerica trip of W. Darnell. Also an attendant brochure, text by Chuck Welch, letter size, 10 p. 1984-85
^Find Vanishing Creatures. Inv. ~1985
^Accordion folder. (9x) (Collages + orig. rubber stamps, 9 p.) S. P. n.d. (~1988)
A Mail Art Tribute Kees Francke
Exh. with a cat. in colour phc. (org. by Darlene Altschul & others) Show at the “Raadskelder”, Sluis, NL-4524 CD.
February, 2003

Artistamps:
- Love Zap (Sheet of 16 diff stamps, b/w phc., + red rubber stamps on each stamp images. Rose, ocher or blue paper) DKA Production / Femalist. n.d. (1985?)
- We are the Whorls (Sheet of 16 stamps, 4 diff. images, phc. on rose paper, also hand colored sheets) DKA Post. n.d. (1985?)
- Vanishing Creatures Series (Block of 4 stamp images, phc. on ocher paper, not perforated) First Day Issue (April 1985?)
- Rubber Portraits (Sheet of 24 stamps, 4 diff. images, phc. on blue paper. Portrait images in rubber by Fran → Rutkovsky) 1986
- October is Bat Month (Sheet of 25 id. stamps, red on rose paper, additional bat images and a longer text by black print over) n.d. 1996?
- Networker Issue 96 (Colour photocopied images of a stamp sheet of 20 stamps, printed by black phc. on an offset reproduction from Picasso's woman painting. Perforation as photocopy only) 1996
- Boundaries Borders and Desire (Block size publ. of a manual rubber stamped over and hand colored artistamp sheet of 16 id. stamps, original green print on yellow paper. The block is perforated) {20} 1997
- Cocks (Sheet of 8 stamps, 4 diff. images. This is a «stamp in stamp» publ. originally by an identical stamp images of a cock's head, which has been completed in various way by black drawing.) {20} 1997

Amen, Woody van
Benedenstraat 87 Rotterdam BA, NL-3077 Netherlands 1984

Amis, Les
(A. Cheval, P. B. Conjoint, Cuerra, M. Duschnock, J. Banus, Tetranadon, Xanax 0,50, A. Lavillat, Caramel, Boiro, A. Tjoys, S. Granier, Yamm Yudas, P. Zigmun)
c/o 3 rue du Gond Angouleme, F-16000 France 1987

Votre Ami (Tabloid graphzine in 42x28.5 cm. size, offset, 40 p. Maybe the work of art school students in South-France? 199? #1 only?)

Amsterdam / artists
«Interplanetary Review» Postbus 10920, Amsterdam Netherlands 1974


Mark / Space (Phantasmal texts and images, an «Interplanetary Review». A/5, offset booklet, supplement to the Oct. / Nov. issue of Mark / Space, 1976)

And, Miekal
Xexoxial Endarchy. Rt. 1 Box 131 La Farge, WI-54639 USA 1992

1341 Williamson St., Madison, WI-53703 --- 1986

Launching the Xexoxial Edition with Lis → Was. Madison, 1979?
The. (Xeroxed br., 24 p.) Account of the male archetypal THE... Madison, 1980

The Electrix Samsara Lightbook (3-colours silkscreen, 21x25 cm. horz., 12 p. {50}) Xexoxial Endarchy, Madison + Survival Graphics, 1980

Chameleon, Bounce, Facility, Contact, Sample (Colour xerox book, letter, 74 p.) Xexoxial Endarchy, 1981

Absorbent Surface's (by Chuck Boyen), xeroxed broch. half-legal, 20 p. Xexoxial Endarchy, 1981

→ Xexoxial Endarchy / also in the literature!
Literature: «...What is this new manner of behavior called art? No where in art history has the transition toward collective underpinnings & massive deconstruction been so readily apparent – the culture has been put in our hands for the first time & the derivative & the original are placed side by side. BOOKS ARE PEOPLE TOO, & any life form capable of transmitting such a planetary momentum need be subject to continual genesis.» (M. And: Statement. In: Sarah → Jackson: Books Build Bridges / Copier Art – Bookworks. Cat.: TU°NS. / National Postal Museum Halifax, 1986. 289. item)


Andersson, Peter Box 14050 Göteborg, DK-40020 Denmark 1973
Embryo (Magazine for actionism and experimental art, many visual and poetry matter. A/4, offset, 48-98 p. N°13 = postcard issue. 1973?-, over #10)

Andryczuk, Hartmut Hybridenland. Belziger Str. 29 Berlin, D-10823 Germany 1996
↑ Urbanstr. 34 Berlin-61, D-1000 1989


^Jenseits der Südsee. „YR“ 1st. Deutsche Maori production. (Concrete Poetry.) A/5, phc., 12 p., 57 copies. October 1987


^Visuelle Poesie aus der USA. (Anth. A/5, 68 p.) expreimentelle texte N° 41-42, 1995


^Hybridenland Editionsbox 1998. (Visuale literature and network material in wood box) Box of 31.3x22.2x6 cm. Hybriden Verlag {25}. Berlin, 1998


^Hybriden Verlag 1993 / 94 (Xeroxed catalogues-leaflets of uniques or limited publs. by Andryczuk, Ilse & Pierre Garnier, Burkhard Heyl, Fredy Flores Knistoff, Boris Konstrictor, Rea Nikonova as well as a list of authors of the magazine Teraz Mowie, 1-17. issues)

^Hartmut Andryczuk: Teraz Mowie N° 1-20 (Checklist leaflet), A/4, 1996


### Anelli, Salvatore
S. S. 19 Bis N. 50. Cosenza, I-87100 Italy 1983

^Effetto Dossier. «mail art work in progress samoizdateb» (A compilation magazine. A/4, phc., 32-36 p. 1983-, ir.)

^# 1

^Fuori Rotta and other xerographed pages. (Photocopied Mail Art and graphic works in 3 brochures) A/4, phc., 6 / 5 / 5 sheets. Cosenza, ~1984


^Teaching of Pitagoras. Inv. 1985


### Angioni, Marcello
61 rue de Trèves Luxemburg Luxemburg 1977

^Abracadabra (Magazine for experimental & vis. poetry. A/5, offset, ~60-80 p. 1977-80, #1-5, 1-2xy.)

^#1, 2, 3, 4, 5

Anker, Mp
Wichertstr. 68 Berlin, GDR-1071 1980

Save the Small Things (Commonpress #38, not edited yet)

^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^-^
<table>
<thead>
<tr>
<th>Anonym</th>
<th>Jan Brand?</th>
<th>Voorburg</th>
<th>Netherlands</th>
<th>77</th>
</tr>
</thead>
<tbody>
<tr>
<td>Zonnebuï / Eksperimenteel-kulturelle uitgeverij (Xeroxed mag. with Mail Art, rubber stamps, vis. literature and theory. Cut A/5, phc., 32 p. 1977-?)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Anonym</th>
<th>Box 20781</th>
<th>Seattle, WA-98102</th>
<th>USA</th>
<th>1985</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Pounding Waves</em> (Mag. for xerography. Digest, ~24 p. 1985-, m., over 20#) #2, 17, 19, 20, 21, 22</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Anonym</th>
<th>P. O. Box 10533</th>
<th>Minneapolis, MN-55458</th>
<th>USA</th>
<th>1986</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Losing Faith</em> (Mag. for graphics only. Digest, offset + phc., ~20-30 p.1986-, qu.) #1, 6, 9, 10, 11</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

~ Literature: «I don't know what happened to issues #8 and #9 but this is what I got, a very nicely produced, light and dark little publication. Issue #7 features a spread of „true Comix Stories“ (one of which gives me a certain sense of déjà-vu about a personal trip to Moscow), but other than that the magazine is entirely graphic art. The styles range from neo-German Expressionism to adolescent male doodle-art and everything in between.» (Anastasia Coles: *Print Reviews. PhotoStatic*. N° 40, Dec. 1989, 1521 p.)

<table>
<thead>
<tr>
<th>Anonym</th>
<th>508 Howks Ave.</th>
<th>Vancouver B.C. V6A 3H9</th>
<th>Canada</th>
<th>1989</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Anonym</th>
<th>(Neoism anthropologically illuminated)</th>
<th>Amherst, MA</th>
<th>USA</th>
<th>1993</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Smile</em> (Mag. from March 1993, #1 = «issue 100»)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Antaki</th>
<th>(A. S. B. L. Restaurant), 13 rue Roture</th>
<th>Liege, B-4020</th>
<th>Belgium</th>
<th>1980</th>
</tr>
</thead>
<tbody>
<tr>
<td>^Cirque Divers^ (Info mag. by a restaurant with good contacts to the alternative scene. «If you're looking for humour and derision, don't miss Cirque Divers... is not only a booklet but a Theater/Café/Gallery/Restaurant/Jazz video club, too. [Métro Riquet, #6] 15x7.5 cm., phc., 32 p. 1980-, ~ #150) #99-100, 152</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


| Anthoart! | ➡️ Hamann, Volker |
|           |                 |

<table>
<thead>
<tr>
<th>«Aorta»</th>
<th>(Underground club) Spuistr. 189</th>
<th>Amsterdam</th>
<th>Netherlands</th>
<th>1982</th>
</tr>
</thead>
</table>


<table>
<thead>
<tr>
<th>Aphesbero, Michael</th>
<th>3 rue Canihac</th>
<th>Bordeaux, F-33000</th>
<th>France</th>
<th>1978</th>
</tr>
</thead>
<tbody>
<tr>
<td>^4 Taxis^ (Mag. with correspondants in Barcelona, New York and Roma. Booklets or prints by post-fluxus artists from French and the Mediterranean zone. Mostly in A/4 size, offset. 1978-, ~15#, 2-3xy.) #1, 2, P2, 3-4, 5, 8, 9-10, 12-13, 14</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>«Appel, Foundation, De»</th>
<th>Prinseneiland 7</th>
<th>Amsterdam LL, NL-1013</th>
<th>Netherlands</th>
<th>1990</th>
</tr>
</thead>
<tbody>
<tr>
<td>➠ Brouwersgracht 196</td>
<td>Amsterdam HD, NL-1013</td>
<td>---</td>
<td>1986</td>
<td></td>
</tr>
</tbody>
</table>
Works and Words: International Art Manifestation Amsterdam (Festival for the Eastern European / Holland avant garde & alternative art with conceptual, performance, film and mail artists. Stichting De Appel, Filmmuseum Amsterdam, + with an exhibition in the Fundatie Kunsthuis)

Cat.: 92 p. (Org.: Jossine van Droffelaar & Piotr Olszanski).

De Appel. Amsterdam, 1980. Essays and documentation texts:

   Józef Robakowski: Operative Photography

List of film-contributions

Jaroslav Andel: The Present Czechoslovakian Art Situation
Tomas Straus: Three Model Situations of Contemp. Art Actions Czechoslovakia / Chronology 1960-1979
Lóránd Hegyi: The Loss of Collective Validities
Grzegorz Dziamski: Art in Poland During the Seventies
Andrzej Kostolowski: Possibilities of Art

Poland / Chronology 1961-1979

Jesa Denegri: The Situation of the New Art in Yugoslavia Yugoslavia / Chronology 1957-1978

Artists with one-page contributions in the catalogue:

G. Attalai (H), J. Bereš (PL), G. Bódy (H), M. Erdély (H), Tomislav (YU), B. Grinberg (NL), T. Hajas (H), Á. Háy (H), N. Hoover (NL), S. Ivecovic (YU), S. Janssen (NL), Zs. Károlyi (H), T. Konart (PL), J. Kovanda (CS), H. de Kroon (NL), Z. Kulik & P. Kwiek (PL), D. Martinis (YU), R. Maroquin (NL), D. Maurer (H), A. Mikolajczyk (PL), J. Mi Coch (CS), T. Murak (YU), A. Paruzel (PL), S. Peeters (NL), J. Robakowski (PL), T. Sikorski (PL), P. Stembera (CS), M. Stilinovic (YU), R. Todosijevic (YU), E. Tót (H), Z. Warpechowski (PL), R. Waško (PL), A. van der Weide (NL).


De Appel (The quarterly bulletin of the Appel Foundation, beginning in June 1981)

Literature:


Jan van Raay: Open Avond (Evening) at de Appel. In: Arztien (→ Gibbs), N°5, March 1979. n.p. (Further Open Avonds in the Appel in Arztien, Febr. 1980 / April-May 1980)

«The Works & Words meeting last month in Amsterdam brought together artists from Poland, Hungary and Yugoslavia in a comprehensive 10-day programme of exhibitions, film, video, performance, lectures and discussions. The aim of the event was to give exposure to some of the latest artistic developments in these countries, and to provide the visitors with a sampling of similar developments by artists in Holland. Arztien conducted the following interview with two of the participants from Yugoslavia, Sanja Ivecovic and Dalibor Martinis...»

GENERAL IDEA premiered their latest TV programme Test Tube at De Appel on 8 November... (The whole text of this production was reprinted in: *Artzien* [→ Gibbs], Amsterdam. Vol. 2, No. 1, November 1979. n.p. In the same issue also an essay on this thema: *General Idea – a Social Event* by Hezy Leskly.)


(Works and Words. About the document-catalogues published respectively):
<<...It is clear that the term „East European“ art is a misnomer, not so much because of the different circumstances in, say, Poland and Yugoslavia, but more because the new artistic languages currently in use are internationally recognised, and are operated outside of national cultural institutions. In Holland the State has already assimilated the avantgarde, whereas in the less „free“ countries it still has the position (and maybe the virtue) of being non-acceptable within the system.»


<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>^The Apropos T-Shirt Show.</td>
<td>Cat. in form of a poster: A/2 (59.4x42 cm.), offset RV, with photodocumentation and participant list (over 60 parts.)</td>
<td>Exh.: at the Apropos, Nov 15 - Dec 12, 1979</td>
</tr>
</tbody>
</table>

|-------------------|-------------------------------------------------|-----|

<table>
<thead>
<tr>
<th>Archetti Maestri</th>
<th>Via C. Battisti 9. 1-I5011 Italy</th>
<th>1989</th>
</tr>
</thead>
<tbody>
<tr>
<td>^1Last European Boys</td>
<td>Via C. Battisti 9. 1-I5011 Italy</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Archivio Storico</th>
<th>Baccelli, Vittorio</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Argañaraz, N, N.</th>
<th>Miguelete 1669 Montevideo Uruguay</th>
<th>1982</th>
</tr>
</thead>
<tbody>
<tr>
<td>^1O Dos / Revista de Arte de Vanguardia (Mag. for visual poetry with Mail Art colour. Half-legal, offset, 16-28 p. 1982-85, #1-5 in two series)</td>
<td>^1#1, 2</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>«Arkade, Galerie»</th>
<th>Werner, Klaus</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Armleder, John M.</th>
<th>(Gallery Ecart) 14 rue d’Italie Genève-1. CH-1211 Switzerland</th>
<th>1979</th>
</tr>
</thead>
<tbody>
<tr>
<td>^1Gallery &amp; Publication Ecart.</td>
<td>6 rue Pantamour, Genève-1.</td>
<td></td>
</tr>
</tbody>
</table>

Happening Festival (The forming the artist group Ecart: John M. Armleder, Claude Rychner, Patrick Lucchini; later also Gérald → Minkoff, Carlos Garcia & others) The festival was held in the cellar of the Hotel Richemond, Geneva, and consisted of 15 evenings between Nov. 18 - Dec. 3, 1969. Launching the Ecart Publication by the purchase of an offset machine and opening
the Ecart Galerie in the arcade localities of the house in 6 rue Planta-
mour. The Ecart published altogether 59 catalogues and artists' books
or other kind of art publications in the years of 1973 –1982 and held
a number of exhibitions and manifestations which supported the fluxus
and post-fluxus mouvements, further the diverse conceptual and alter-
native trends of the international art scene in the 1970s.

Exhibitions and gallery events referring to network activities in Ecart:

J. A.: Collage collectif par correspondance Nr. 1. (1972/73). (with Patrick Lucchini
– a collection of collage material in the form of correspondence art)
Cat.: A/4, offset / colour, 40 p. Exh.: February 10 - March 9, 1973

Gérald Minkoff / Art reported Stolen – An Analytical Work in a Reward Stimulation.
Cat.: A/4, colour offset print on blue & beige paper, 39 leaves in portfolio (32x24 cm.) {150}. Exh.: June 13 - ?, 1973

Groupe Ecart / Ayacotl. (Participation on the 8e Biennale de Paris)

John Gosling / Billard Drawings. 19 States of Play & Public Actions on Gallery
Windows. (Window exhibition by graphic works on transparent foils)


David → Zack / CV′Nut Art Show. Facsimile catalogue of Mail Art pieces in enve-
lope (of 35x25 cm.): colour offset print on diverse papers (12 pieces
of 33x23 cm., 2 pieces of A/4, 1 sheet of A/3 folded to two, and 1 piece
of 25.3x21 cm.) stitched to 2 steps, {450}. Texts by D. Zack, David
Gilholly, Ray → Johnson, and Sam Goodman (Not Art / Shit Art).

Endre → Tót / Correspondence avec John Armleder. (Facsimile edition of Tót's
„zero correspondence“ with Armleder from 1973-74) Cat.: cut A/4,


Hervé → Fischer / Art et communication marginale – Tampons d'artistes. (Rubber

Robin → Crozier / Drawings, Collages & other Works. Cat.: with a letter of Crozier
to Armleder: A/4, colour offset, 12 p. {500}. December 1974

Raul → Marroquin / Installation Pieces – Performances. No catalogue. Exh. & per-
formances: March - April, 1976

Dick → Higgins / Œuvres graphiques recentes, rétrospective des livres, documents,
edition Something Else Press. No catalogue. During the exh.: Events,
musique, théatre (performed by the Groupe Ecart, January 27).
January - February, 1977


Ben (→ Vautier). No catalogue. February 23 - April 15, 1978

Ulises → Carrión / Box Clinch – Carrión versus Armleder; Carrión versus Merlin.
(Performances) Mai 10, 1978

Anna → Banana, Bill → Gaglione / Futurist Sound Performance. No catalogue.
November 3, 1978

No catalogue, but an earlier publication from the year 1976.
December 5 - ?, 1978

Selected Ecart Publications: artists' books and artists' works:

Double Sphinx Series (Altogether 8 booklets, all in offset print, cut A/5 size):
#1) Patrick Lucchini: (without title). 24 p. {250}. July 1973
#2) John M. Armleder: Lézards sauvages i. 24 p. {250}. Nov. 1973
#3) John M. Armleder: *Ayacotl – Excerpts*. 40 p. {250 + 20}. Nov. '73

#4) Gérald Minkoff: *Alias*. 64 p. {250}. Nov. 1973

#5) Muriel Olesen: *Dix fresques confuses à cinq voyelles*. 32 p. {250}. July 1973


*Ecart Yearbook* (planned as a periodical publ., one issue only). Texts by Armleder, John Gosling, Lucchini, Minkoff & Daniel Spoerri. 5x5x2.5 cm booklet, 200 p. {430}. With a rubber stamp on the edge: hommage à Diter Roth. Also stamps pn the first and äst leaves: E. P. G. 1973.


Mauricio → Nannucci: *Rose aux...* An envelope (of 16.3x22.8 cm.) publication with 17 contributions printed by colour offset on paper of diverse qualities and formats. The artists: John Armleder, Carlos Garcia, Patrick Lucchini, Ben Vautier, Aligheri Boetti, George Brett, Robert Filliou, Daniel Buren, James Lee Byars, Giuseppe Chiarl, Robin Crozier, Antonio Dias, Ken Friedman, Jochen Gerz, Jannis Kounellis, Giulio Paolini, Claudio Parmeggiani, Endre Tót, Tim Ulrichs, Emmett Williams. April 1975


Mauricio → Nannucci: *Creare l'artista creativo / Ecritures, documents, editions*. Diverse documents and print works as well as post cards, as magazine issues (*Supra*), artists' books (by Nannucci), slide, magnetic tape, info matter, invitations cards, and other efemera in a black cardboard box of 18.5x26x2.6 cm. {~50}. Ecart Publications. Genève, 1975

Günther → Ruch: *Vergangenheit / Zukunft / Gegenwart – Présent / passé / avenir*. Cut A/5 size, colour offset, 36 p. with some transparent adhesive paper applications. {300}. April 1976


~


~

*Literature*: «ECART is a gallery/bookshop/publisher in Geneva run by John Armleder, Gerald → Minkoff, Carlos Garcia, & others. The world „ecart“ means approximately „the space between things or the fact of making a step aside. It bears eventually the sense of deviation, digression, a gap, a swerving“ which sums up very well their activities with video, books, postcards, and with such exhibtitors as Endre → Tót and Robin → Crozier. Books by these 2 artists arrived recently in the post. (…) Ecart's *Double Sphinx Series* of booklets are, as their title suggests, something like riddles. In *Touch Your* (no. 7) Gerlad Minkoff presents the reader with enlarged details from a number annotated drawing of an elephant, and the upper sections from pages of an english-french dictionary, while in *Alias* (no. 4) we find permutations of the letters of the author's name and a selection of faint xeroxed photographs. Not much to go on, but it's worthy trying to work them out. One that I havn't yet been able to get into
is Muriel Oleson's *Dix Fresques a Cinq Voyelles*. Ecart are operating on the far-out fringe of the avant-garde, in a sort of no-mans-land without frontiers. But their works are not too distant...»

*(News and Reviews. In: Kontexts, #8 [→ Gibbs]. Amsterdam, 1976. 15 p.)*

Arnold, Heinz Ludwig. Pf. 638. Göttingen, D-3400 Germany 197?

^Text + Kritik (Literature mag., 23x15 cm., offset, ~60 p. 197?-, qu.) Ed. Text + Kritik GmbH, München. In the issues 25 & 30: *Konkrete Poesie I-II:


^#30 / 1975: Kritische Ansätze zur konkreten Poesie, 60 p.

Arnold, Tomy W. → Feh! Press

❖ Árnyékköötök (Shadow Fixers) (Zsuzsa Dárdai, János Szász, István Tenke, Ervin Zsubori, Dániel Erdély & others)


❖ Árnyékköötök (The «ancestor Árnyékköötök». Mag. for copy art only – no texts! A/5, phc., 18 leaves {12 copies only}. Appeared monthly, 1989. #1-6)

❖ Árnyékköötök (∗Shadow Fixers∗, from the #15 entitled as Árnyékköötök, co-media.)


#1 (90/1) Frankl Aljona, Klaus Banet, Daniel Cabanis, Joseph Kadar, Irén Kiss, Vera Molnár, Electrografia Museo Cuenos E, etc.

#2 (90/2) R. Hervé, László Kerekes, Bálint Szmbathy, etc.

#3 (90/3) György Vadász (1953-1985) issue.

#4 (91/1) Fax-project Manufaxtura, Ágnes Haász, Gyula Máté, Vera Molnár, etc.

#5 (91/2) Debra Millard, József Scherer, Gábor Tóth, etc.

#6 (91/3) Cejar (Christian Rigal) issue. 1ere Biennale d’Electrographe Paris.

#7 (92/1) Piermario Ciani / Stickerman. TRAX. Group Art-Reseaux. 4th Int. Alternative Art Festival ÉrsekújvárNové Zámky SL. Essay by András Bohár

#8 (92/2) State of Being, István Burger, Dániel Erdély, Ágnes Haász, Dezső Kiss, Slavko Matkovic, etc.

#9 (93/1) Daniel Cabanis, Jamesa Duran, Jean Mathiaut, Dijon Art School – Intermedia.

#10 (93/2) Georg Mühleck, Jürgen O. Olbrich, Andrej Tisma. COM TRUST Group. I. S. C. A. Ars Electronica ’93, Linz

#11-12 (93/3-94/1) FAX-projets: Send us a Fish (BBS, Budapest), S.O.S. live line (5th Int. Alternative Art Festival, Nové Zámky), City-Analysis (Autumn Festival, Budapest)

#13 (94/2) Ars Electronica ’94, Linz / Peter Weibel. Trench Art Festival in Romania. Graphic Biennale, Györ Hungary. Gyula Máté.

#14 (95/1) Stephen Perkins issue (Street art collection, San Francisco)

#15 (95/2) Eduardo Kac: Aspects of the Aesthetics of Telecommunications. Árnyékköötök retrospective show in Györ H.

#16 (96/1) FAX issue: Essays by G. Bleus (Telecopying in the Electronic Netland), C. F. Vicente, Reed Altemus, Georg Mühleck & Paulo Bruscky.

#17 (96/2) Concentration exhibition (János Saxon Szász). Works and essays by Zsuzsa Dárdai (Electro-Aura). Writings and works by István Tenke & Ervin Zsubori.

#19 (97/2) FAX-issue: Marie Paule Cassagne, Lilian A. Bell, etc.
The chronology of internationale FAX-projects 1982-1996.

#20 (97/3) FAX-issue: R. Maggi / FAX-show in Kaposvár H / M. Mitropolus / Eyes project by I. Tenke, Budapest / Klaus Urbon:
Museum für Fotokopie.

Essay to the Árnyékkötök story by Géza Perneczky.

#23 (99) Repertorium for the #1-22.

^#1-22, 23, 26, 27, 29

~

Literature: «The eight-year-long publishing activity of Árnyékkötök has been made joyful by several animating circumstances, or, if you like, utopias (there is nothing shameful about this word). I shall mention some.

The issues of the periodical are marked by a small remark placed in the imprint or at the bottom of the page saying that in Eastern Central Europe their periodical is the only professional journal in the field of electrography. I must affirm at once that in these questions facts and not utopias are concerned. Furthermore, I must also add that this statement could easily have been as albeit there is busy copigraphical activity in Germanic countries, no professional journal exists there. Beside many other reasons the early upswing of the Árnyékkötök can be accounted for by the fact that in Hungary, as opposed to other“peoples' democracies”, private photocopying was slowly becoming accepted already in the eighties. As the regulations limiting the publication of periodicals became more relaxed, then, such a journal, growing from the underground movement, but edited with professional ambitions, was understandably received with interest.


«Arrowspire Press» → Egger, Walter
«Art Attack» → Nordø, Guttorn
!Art & Tal! → Figueiredo, Cesar
«Artefax» → Guerrero, Mauricio
«Artestudio» → Morandi, Emilio
| **!Artistamp!** | → Bidner, Michael |
| | → Appendix: Artists’ Postage Stamps |
| **«Artists’ Books»** | → Appendix |
| **«Artists’ postage stamps / Artistamps»** | → Appendix |
| **!Art Dump!** | Box 147, Stn. J. Toronto, M4J 4X8 Canada 1990 |

*Postmodern Postdogmatism. Inv. 1990*

| **«Art Lover»** | → Szombathy |
| **Art Metropole** | 788 King St. Toronto, M5V 1N6 Canada 1989 |

↑ 217 Richmond St. W. Toronto 1981

| **Art Papers** | P. O. Box 77348 Atlanta, GA-30357 USA 1991 |
| | ↑ 119 N 4th St. #303, Textile Building Minneapolis, MN-55401 1989 |

| **Arto Posto!** (Dorothy Patrick Harris) | 199 14th n. e. / Apt. 2505. Atlanta, GA-30309-3691. USA 1995 |
| | artoposto@aol.com |

| **Artpool** | → Galántai, György |
| **Artons Publishing** | 183 Bathurst Street, 1st Floor Toronto, M5T 2R7 Canada 1988 |

↑ 217 Richmond St. W. Toronto M5V 1W2, 1978

↑ 489 College Street, 5th Floor Toronto, M6G 1A5 1976

---

Information about the Art Strike. In: *Artpapers*. Vol. 9, No 3, November 1989


---

**Art Lover**

«Art Metropole», 788 King St. Toronto, M5V 1N6 Canada 1989

↑ 217 Richmond St. W. Toronto 1981


| **Evidence of the Avant Garde / Collection of intermedia + ephemera. Cat.: 26.5x19.8 cm., phc., 96 p. Toronto, 1984** |

---

**Art Papers**

P. O. Box 77348 Atlanta, GA-30357 USA 1991

↑ 119 N 4th St. #303, Textile Building Minneapolis, MN-55401 1989

---


---

**Artpool**

→ Galántai, György

**Artons Publishing**

183 Bathurst Street, 1st Floor Toronto, M5T 2R7 Canada 1988

↑ 217 Richmond St. W. Toronto M5V 1W2, 1978

↑ 489 College Street, 5th Floor Toronto, M6G 1A5 1976

---


---

**Art Lover**

«Art Metropole», 788 King St. Toronto, M5V 1N6 Canada 1989

↑ 217 Richmond St. W. Toronto 1981


| **Evidence of the Avant Garde / Collection of intermedia + ephemera. Cat.: 26.5x19.8 cm., phc., 96 p. Toronto, 1984** |

---

**Art Papers**

P. O. Box 77348 Atlanta, GA-30357 USA 1991

↑ 119 N 4th St. #303, Textile Building Minneapolis, MN-55401 1989

---


---

**Artpool**

→ Galántai, György

**Artons Publishing**

183 Bathurst Street, 1st Floor Toronto, M5T 2R7 Canada 1988

↑ 217 Richmond St. W. Toronto M5V 1W2, 1978

↑ 489 College Street, 5th Floor Toronto, M6G 1A5 1976

---


---

**Art Lover**

«Art Metropole», 788 King St. Toronto, M5V 1N6 Canada 1989

↑ 217 Richmond St. W. Toronto 1981
Editors: Robertson, Clive & Marcella Bienvenue.

**Centerfold. An interdisciplinary Artists’ Newspaper.**

Tabloid, newsprint, 1976-79, m.

^Fuse (Multimedia mag., the continuation of Centerfold. sA/4, offset, ~35-50 p. 1980? ) Toronto

^#Vol. 4/ 2, 3, 6; Vol. 11/4

~


»There's a formidable history behind this politically-charged magazine stemming from the late '70s. It is a fusty item that picks on all sorts of bugaboos, governmental and otherwise. The issue at hand steers a bit more toward art, per se. It contains a thoughtful review of Toronto performance art...» (Lightworks [→ Burch], Glimmerings [Print review], N° 18, Winter 1986-87, 49 p.)

«Artpool» → Galántai

<table>
<thead>
<tr>
<th>Arts, Arno</th>
<th>Klar lendalseweg 419</th>
<th>Arnhem GV, NL-6822</th>
<th>Netherlands</th>
<th>1984</th>
</tr>
</thead>
<tbody>
<tr>
<td>^Festival of Arts. (Drawings, paintings, prints, photos, objects, projects.) Cat.: 23.5x21 cm., offset, 72 p. Gemeentemuseum, Arnhem. 1982</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>^Arts in the City. Doc. A/4, phc., 4 p. / Festival Arnhem, Post Office, May-June / Living Room Arts, Nijmegen NL, September 1983</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Another Art / Life Dinner (with Rob Thuis). A box of 26x15.5x5 cm. with contributions by Rob Thuis (tape), Art/Life magazine, Café Podium, Restaurant Prelude and the artists A. Arts, W. Krehting, J. O. Olbrich, N. Monro, A. Schnyder, J. Wessels (objects, text &amp; image docs. in a postcard size). {59} Korenmarkt. Arnhem NL, 1984?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

»Art Strike 1990-93» → Appendix

**Artworks Committee, The...** Tokyo Japan 1985


ASAC California (Stephen Perkins), Box 170715. San Francisco, CA-94117, USA

ASAC Eastern USA (John Berndt) 3523 N. Calvert St. Baltimore, MD-21218, USA

ASAC Ireland (Tony Lewes) Allihies, Bantry, West Cork, Rep. Ireland

ASAC Latin America (Clemente Padín) C. de Cor. 1211. Montevideo, Uruguay

ASAC United Kingdom (Stewart Home) BM Senior, London WC 1N 3XX

**Ashworth, Robert** P. O. Box 2161 Bellingham, WA-98227 USA 1984

^Telling Tales / Robert's letter, etc. The Handmade Magazine Featuring Creative
Social Commentary. (Letter & digest size mag., phc. 8-20 p. 1979-81 monthly, after 1981 quarterly)

^#2, 14

^The Super Number Mail Art Roster. Cat.: Letter, phc., 10 p. 1984


~


«Asociación Latinoamericana y del Caribe de Artistas Correo» → Marx, Graciela Gutierrez

«Asociacion Mail-Artistas Españoles» → Ibírico

Atchley, Dana

<table>
<thead>
<tr>
<th>Ace Space Company</th>
<th>Box 62</th>
<th>Crested Butte, CO-81224 USA</th>
<th>1989</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phoenix College, Art Dept. 1202 W. Thomas Road, Phoenix, AZ-85013, USA</td>
<td>1972</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ace Space Company, Victoria Univ. Vancouver Island Canada</td>
<td>1970</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Notebook One (Like assembling in letter size ringbook {250}, ~60 parts. 1970.)

Space Atlas (Like assembling in letter size ringbook {250} 1971). ~120 parts.

One of the first assembling like network publications. The address list of the Space Atlas has been taken over by the Image Bank and it became a part of the int. network and the mail art net. Notebook One + Space Atlas had altogether 3 issues. 1970-1972.

^Ace Space (One sheet info + additive info-matter, 1972-, #1-3?) Phoenix

~

Literature: «...One of the first project that began the consciousness of a network was done by Dana Atchley during his two years of teaching at the University of Victoria (1969-71). An American artist, separated from friends and a stimulating art community, he decided he needs to do something to keep up his contacts with the outside world. (...) Atchley went out and bought 250 empty three ring binders and invited all his friends to contribute pages... By the end of the year, there were about sixty contributors to the Notebook. Eric Metcalfe and Kate Craig helped Atchley assemble the issues, as Metcalfe was a student of his. (...) 

...In the end, Atchley was fired by the University, but had the foresight to apply to the Canada Council for a travel grant to go out and meet all the participants in the Notebook and Space Atlas... his „space trunk“ containing his archive. This started him off on a ten year Road Show, which is what he titled his presentations of slides and stories about his work. This marked the end of Atchley's involvement with mail art.»


«...Dana Atchley, a thirty-year-old Bostonite trained as a graphic designer and typographer, continuous to produce exquisite prints... which he distributes throughout the correspondence systems. His own system, however, has to do with the coordination of other networks via a concept whereby „space is the connector of all things“. Atchley accomplishes this through a unique approach to both publishing and curating. His publication, Space Atlas, brought together pages designed by hand artists from all over the world, including printed pages and others made by hand or bearing stamps and stuffed envelopes. Each contributor bore the expense of reproducing 250 copies of each of his pages, which were then sent to Atchley and assembled into 250 loose-leaf, three-ring notebooks. Mailing and binding costs were subsidized by a $ 440 Canada Art Council grant. Each artist received two copies. Nothing was rejected or edited, no rights were reserved and no copies were offered for sale. An earlier effort, Notebook One, followed similar principles.

Atchley has since extended the notebook principle to traveling „space trunk“
...that can accommodate video tapes, found materials, and so on. He has been hauling the trunk from one city to another...»


^Bandes (Tabloid mag. for Mail Art and graphic, 44x32 cm., offset, 8 p. 1986-, ir.)

^#3, 5

'Atmosphere Controlled!' → Nielsen, Mogens Otto

«Atom Club» (Rock & multimedia centre / W. Levy, Genetic Factor, G. Hobijn, W.de Ridder), Prins Hendrikkade 142, Amsterdam Netherlands 1985

^Atom Club Magazine (Info booklets, 13.5x8.5 cm, offset, ~80 p. 1985-, qu.)

^#1

Attai, Gábor Gróza rkp. 11 Budapest, H-1085 Hungary 1990

L-P-C art (Land-Project/Post-Concept art)

°Red-y-made pieces. (Applicated paper works on cardboard with rubber stamps, colour effects or orig. photos. 1-4 sheets, div. sizes, distributed as Mail Art uniques and multiples) Budapest, 1976-79

«Audio Art / Audio Network» → Cassette Net


→ Deisler, Guillermo & others: Rauhnachtträume. (Dreams by 12 authors, graphics by G. Deisler, Steffen Vollmer & U. Tarlatt) {100}, 30 p., 1987-88


~


◆AU+MA (Mail Art Urgent Action) GOM@ (Global Org. of Mail Artists) 1999


~

^Libertad en la enseñanza de las artes / La influencia de los regímenes autoritarios. (Solidarity with Humberto Nilo, ex director of the Fac. of the Fine Arts, Santiago de Chile) Doc.: Poster of 70x50 cm, by black/red offset, r/v.
+ participation list: A/4, 4 leaves. Exh.: Escola d'Art i Disseny, Tarragona.
March, 1999

❖ Australian Mail Artists

°Recorder / Projet Mail Art. ☐Cat.: 37x27 cm., offset, non-pag. A collective project by the University Union. Ed. Art Core Meltdown, Sydney. 1979

❖ Austrian Copy Artists

^Zwischenbilder und elektronische Arbeiten von österreichischen Künstlern.

Cat.: 20x20 cm, offset, / Grenchen October 1994
→ Maerz Galerie, Linz

Avau, Roger
(!Metallic Avau!) Rue Martin van Lier 11. Bruxelles, B-1070 Belgium 1992
↑ Av. Wielemans Ceuppens, 50 / A. Bruxelles, B-1190 ~~~ 1978

^Aerosol («The only graffiti mag. in Europe», sometimes as Cat.: 30.5x21.5 cm., offset, ~8 p. 1978-87, #1-32) Street Arts & Co. Bruxelles
^#16 = ☐Cat., 18 = ☐Cat., 21, 24, 25


^Graffiti / Bibliography. (1 xeroxed leaves, A/4) 1982


^Art + Communication NETWORK (Mag. A/4, offset, 4 p. 1991-, qu.) ☐
^#1


^COM 1000 News (Mag. by Avau's «drawing sign writing» A/4. phc., 4 p. 1993-, #1?)

^I . I> Semagraphic Communication Art. (The successor of the COM 1000, 1996-, ir.) ☒^oters
^#1, 2,

~

Literature: «...It is sure the graffiti is my big adventure for about fifteen years. I've quickly understood that the graffiti would bring me into another sight about art. At first it's a free expression where life and art deeply mixed. It is a modest action because these works are spontaneous and mortal. The public graffiti lets us know that there are not the cultural organizers who impose their taste. It's the individual intelligence which lets everyone decide about the art. It brings you into a freedom of your choice, a wish to have another look at your moral/intellectual values. It is the look, the eye which create the artwork, which should stay a vulgar and lifeless object without this glance...»
(Metallic Avau / Carmelite Convent / Brugelette / Belgium (Interview). In: Métro Riquet, N° 8, Paris, 1990 [→ Duvivier], 19-24 p.)

!Axe Street Arena! 27788 N. Milwaukee Ave. Chicago, IL-60647 USA 1986

Panic (Mag. for polit art / writings and images. Letter, offset. 1986-, qu.) ☒^oters
Bolo'Bolo Mail Art Exh. (Bolos were largely self-reliant communities of 300-500 people working on an imaginative plan of the substruction of the „Planetary Work Machine“ and the emergence of social order based on the autonomous authority of bolos.) Inv.: Letter size leaflet r/v. 1987

Literature: «This first issue of Panic serves as the catalogue for an international mail art show held in Chicago last year to celebrate Haymarket Centennial Week. A mash of articles, writings, images and anarchy.» (Stephen → Perkins: Magazines. In: Box of Water, N° 3, 1987)

Bag of Wire Expose (BOWE) (Curious and disconcerting mixes of collages, writings, found pieces and quasi-informational text/image combinations. Half-legal, phc., 40 p. 1985?–, qu.)

Literature: «We've never actually been in contact with these xeroxers but have found a copy in a funky store in NY and been given a copy at a bookfair in MN. Says they come out quarterly, the graphics are imaginative and strange, the writing less so. Belongs on the shelf next to your old copies of PhotoStatic and Box of Water. (Mega Zines. In: Anti-Isolation → Xexoxial], #3-4, 1987. 10 p.)

Ayah Okwabi Box 6055 Accra-North / Accra Ghana (Africa) 1985


Baake, Rolf-Peter Postfach 301642 Berlin, D-1000 Germany 1981

Gepein (Magazine in A/3 tabloid size with concrete poetry and concept art. Phc., collages, + orig. drawings, offset, ~80 p. 1981?–, #1-7)

Literature: Instant Media, #16 (→ Kretschmer)

Baccelli, Vittore Archivo Storico. Via S. Giorgio 33 / C. P. 132. Lucca, I-55100 Italy 1996

† Piazza S. Giusto 10 Lucca, I-55100 1992

Fuck (Assembling for prints, stamps, Mail Art, poetry {200}. Folio and A/4 sizes, ~15 sheets. 1978?–, over 20#)

^Vittorio Baccelli Magazine (A/4 assembling {100}, folded to A/5, 1980-81, ir.)

^#?

^Vittori Baccelli in vitro (with V. → Baroni), 13 xeroxed & collaged A/4 leaves in plastic cover {20}, Forte dei Marmi, 1980

^Mail Art & Sport. Cat.: A/4, phc., 14 leaves / Piscina & Bibl. in Capannori, 1996

Badao, Dao (Connection to → Rastorfer, J-M, or an Editionhouse only?)

Case 54, Bergières Lausanne, CH-1000 Switzerland 1989


^Mail Art Projects / Mail Art Events. Invs. for data and documentations. 1994 / 1997

Backstain, Joseph Modern Art Institut. Bersenjevskaya Naverejnaya 20. Moscow, 109072, Russia 1996

'Bag Lady, The! 108831 Sumac Lane Minnetonka, MN-55343 USA 1991

^The Empty Envelope Doc. / Empty Envelope Press. 233 East Wacker Drive. #3011. Chicago, IL-60601, USA. 1991

^Small Books Documentation. Cat.: Digest, phc., 16 p. /School of the Art Inst. of
Conceptual works in form of postcards and minibooks 1972-73, used also as correspondence material:

- **Big Art (1 km²)**. (Conceptual & visual literature works) Photocopied A/4 brochure with 7 sheets, + cover. S. P. Budapest, n.d. (1971)
- **Itt / Here**. Booklet in the size of 13.3x20.3 cm. horz., offset + photo, 5 leaves, 1972
- **Booklets: Space and Time & Three Pictures / Három festmény.** 13.5x20.5 cm. horz., offset, 3 leaves, 1972
- **Three Project / Három projekt.** 12.5x20 cm. horz., offset, 4 leaves, 1972
- **My Shadow is my Art / my Art is my Shadow.** Offset leaflet,14.5x21 cm. horz., 1972
- **Three leaflets: Portrait / Still Life / Landscape.** Each 13.5x20.5 cm. horz., offset. 1972
- **The Rising of Good and Bad.** Postcard, A/6, offset b/w. 1972
- **Up - Down.** Postcard in size of 10x21 cm.. horz., offset b/w. Galeria Akumulatory. Poznan PL, 1973
- **Three postcards with concepts in colour: Three Blue Squares / Three Yellow Squares / Three Red Squares.** Each A/6 horz., offset colour. 1972

**Bäker, Heimrad**

Stockwiesen 13. Linz, A-4020 Austria 1970

- **Neue Texte** (The best known review for visual and experimental poetry from Austria, 26.5x21.5 cm., offset, ~40 p. 1970-, m.)
- #5-6, 11, 15

**Bakhchanyan, Vagrich**

219 E. 84th St. Apt. 1-D. New York, NY-10028 USA 1987

- **Stalin Test.** Project. New York, 1987

**Bakos, Zoltán**

Tapolca Hungary 1982

- **Fixing of Sings.** Doc. 1982

**Balbat, Made**

Veimeri 34 - 165. Tallin, 200038 Estonia 1992

- **Artistamps: Statements about Mail Art** (With Ruud → Janssen. Sheet of 16 diff. stamps, phc. on rose paper, not perforated) Marked: TAM / MB. TAM. Turlburg, 1992

**Baldacci, Luigi**

? Pescara Italy 1980

- **Sull' uso del mezzo postale in arte.** (Essay, 24.5x17 cm., offset colour, 20 p.)
  Centro di Documentazione, Pescara. 1980

**Baldwin, Dennis / Callahan, Brian, Level Head Quarters.** P. O. Box 50164. Indianapolis, IN-46256. USA 1984

- **Level** (Assembling, mostly by Mail Art matter, sometimes bound, N°8 in textile bag, ca. 50 contributor's sheets per issue, the N°10 as a publication with audio cassettes. {100}. Various sizes, mixed technic, 1984?-, over #10)

- Literature: «This is sort of a conceptual magazine, it is a piece where people from all over contribute. I received my Level in a small box, and people had contributed postcards, photos, xerox pieces, even a tiny plastic doll with no legs. Level is fun and detailed, send to them for more information on how you too can contribute.»
(Level, #9): «Not united by so much as a binding. Level is an eclectic package of things (much of it xerox stuff) thrown together like a salad & shipped out every so often. Contributors send in 105 on anything and Level assembles and mails. There are always, needless to say, surprises in every issues Includes a great little booklet of contacts.» (PhotoStatic. N° 19½, Aug. 1986. Lloyd → Dunn: Mail Review)

|-------------------|----------------|-------------------|-------|------|

| Literature:       | «Each issue of this 8 page tabloids is done by someone else. As handprints, studies of genitalia on sculpture, or reprints of newspaper headlines 4 years apart, it seems to be art and definitely out there.» (Lightworks [→ Burch], New Art in Print, N° 11-12, Fall 1979, 60 p.) |

| Balthaus, Fritz   | ? Berlin Germany | 1982 |

<table>
<thead>
<tr>
<th>Balthazar, Jacqueline / Bury, Paul, 29 rue Jule Thiriar</th>
<th>La Louvière, B-7100 Belgium</th>
<th>1977</th>
</tr>
</thead>
<tbody>
<tr>
<td>Le Daily-Bul</td>
<td>Offset magazine for concrete and vis. poetry. 21x16.5 and 21x11 cm., also orig. collages on the pages and the #7 with a hand painted cover, #13 like book-object in portfolio. 1957-68, #1-13?</td>
<td></td>
</tr>
<tr>
<td>^Daily Bul and Co. (Anthology. 22x16.5 cm., offset, 354 p.)</td>
<td>Lebeer-Hossmann, Bruxelles, 1976</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Banana, Anna</th>
<th>R.R. 22, 3747 Highway 101, Roberts Creek, BC, VON 2W2, Canada</th>
<th>2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>^P.O. Box 2480</td>
<td>Sechelt. B. C. VON 3A0</td>
<td>1995</td>
</tr>
<tr>
<td>^P. O. Box 3655</td>
<td>Vancouver B.C. V6B 3Y8</td>
<td>1981</td>
</tr>
<tr>
<td>^1183 Churchill St.</td>
<td>San Francisco, CA-941114 USA</td>
<td>1973</td>
</tr>
<tr>
<td>^R. R. 2, West Coast Road,</td>
<td>Victoria B.C.</td>
<td>1971</td>
</tr>
</tbody>
</table>

| ^Banana Rag (Mag. {200-2000}. 1971-90, #1-28) various size and technic, Victoria, Canada /San Francisco, USA/ Vancouver, Canada ^#1-28 |


| The First International Hosanna Banana Show. (with Bill → Gaglione) Cat.: A/4, phc/ip. 62 p. A Correspondence – Mail Art show with works by Haddock, Ackerman, The Western Dakota Junk Co., C. → Stake, R. → Marroquin, Mr. Tip / Ms. Top, P. → Smith, R. → Crozier, C. → Padin, K. → Groh, and others at the Schwartz Gallery, Milano, 1974 |

| ^VILE (Mag. 1974-78, #1-7. Editor for the issues 1-6 Anna Banana. The issues 4 & 6 have been signed by Bill Gaglione as co-editor, issue 7 was edited and published by Gaglione) |
   assembling, ed. by B. Gaglione, prod. manager: Joel Rossman)
^#2, 3, 4, 5, 6,
^The Sometimes Yearly Banana Rag (Banana Rag #11, a «special report» on the
   Banana Olympics). Legal, offset, 6 p. Banana Prods. S. F., May 1975
^The Sometimes Yearly Banana Rag (Banana Rag #14, a mailer, included information
   on the prods. of VILE 4, 5, and 6, the European peformance tour of
   Gaglione, the forthcoming visit of Cavellini, an
   update od the Encyclopedia Bananica, the organisation of Interdada 80,
   and the forthcoming publ. of Stamp Art magazine by Gaglione and
^Introduction (to Fe Mail Art, an overview documenting some 110 female artists
   from 18 countries) In: VILE #6, Fe Mail Art, San Francisco, 1978
^Mail Art: Canada & Western U.S.A. In: Flue / → Franklin Furnace, Vol. 4 #3,
   1984, 25-28 p. (See also: Mail Art Canada. In: M. Crane / M. Stofflet
   [eds.] Correspondence Art. Contemporary Art Press [→ Loeffler].
   San Francisco, 1984)
^International Art Post (IAP). Banana Prods. Full-colour «anthology editions» of
   artists' postage stamps from in- and outside of the Mail Art network.
   Photo offset print on gummed & perforated glossy paper, divided into
   full (with 36 stamps), half or quarter, etc. sheets / also block form for
   individual publications.
   The first sheet of the Vol.3, No. 1 publication contains 36 of triangle
   and square form stamps by A. Banana + 6 Northern American
   artists.
   Six single blocks of the Vol. 9, No. 1 are the cataloug for You & Me
   show at the Art Galllery of S. W. Manitoba.
   Authors of some individual compiled sheets:
   Airbush Emporium, Anna Banana, Buz Blurr, Dogfish, Harley,
   Robert E. Gerow, Intermedia Press, International Rocketship,
   Eleanor Kent, Lithotech Canada Ltd., Sir Real, Ed Varney,
   Graham Wade, etc.
   The edition structur of the first 10 volumes of the International Art
   Post publications:
   Vol. 1. 1988 / No. 1: I-II Sheets / No. 2: 1-4 Sheets
   Vol. 2. 1989 / No. 1: 1-4 Sheets / No. 2: 1 Sheet / No. 3: 1-5 Sheets
   Vol. 3. 1990 / No. 1: 1-2 Sheets / No. 2: 1-6 Blocks / No. 3: 1-7 Blocks
   Vol. 4. 1991 / No. 1: 1-7 Blocks
   Vol. 6. 1993 / No. 1: 1-2 Blocks
   Vol. 7. 1994 / No. 1: 1-5 Blocks / No. 2: 1-5 Blocks
   Vol. 9. 1996 / No. 1: 1-6 Blocks / No. 2: 1-4 Blocks
   Vol.10. 1997 / No. 1: 1-4 Blocks
^Artistamp News (Info mag. devoted also for the International Art Post publs.
   The best source in the field of artists' postage stamps in the 1990s
   with special columns for news, stories, artistamp catalogue and book
   update, artists' profiles, practicals, show and project informations, etc.
   Letter, offset on yellow paper, 4-12 p. 1991-96, squ, altogether 8 issues.
The new editor and publisher after the February 1996 issue: Varney.)

(The complete 12 pages paper available from A. Banana)


Bananapost Artstamps: The own artists' stamps of Anna Banana. Editions in b/w and black/red photocopy since middle 1970s. Since the 1980s perforated sheets with Colour Xerox further by Canon Colour Laser Copier. Some sheets have been made by photo offset print as part of the the International Art Post (IAP) productions (see above). Very selected list of publications:

Bananart Edition (Sheet of 25 stamps, photocopied, {36}) December 1981

European Tour Commemorative – Fall 1986. Series of 15 diff. perforated stamp sheets in 3 groups. Each sheet was printed in a limited edition of 16 signed copies by Canon Laser Color Copier:

1. Signs & Symbols Series. 1-9. (Sheets of 25 elongated rectangle stamps with diverse geometric forms, road signs & symbols, marine markers, signal flags, statistical illustrations of wedding couples or babies, etc. on map fragments of Den Haag, Copenhagen, Northern Denmark and Stockholm) Banana Post. 1987

2. Putting Physical Fitness on the Map, 1-4. (Sheets of 30 square or 24 triangle form stamps, photographic images of exercising men / women on Cologne City or Denmark maps.) Banana Post. 1987

3. Unknown Artist Series, 1-2. (Sheets of 24 elongated rectangle stamps. Black boat and ship forms with red-green-white light signs or signal flags) Banana Post. 1987

Banana Triangle. (Colored drawing by Canon Laser, open edition) San Francisco, 1988


Post Banana is not the same as Banana Post. (Sheet of 42 stamps, 15 images, colour phc., {12}) Nov. 1989. Anna Banana


Owen Sound for Your Summer Break. (2 blocks of 10 stamps, colored drawings of foot in cast and hands on cane collaged over tourist maps of Owen Sound, {20}) 1991

50 Years Artiststamps 1941-1991 (Sheet of 10 triangular stamps with colored ink drawings, Canon Laser print) 1991

Classic Ice Cream, 1-2. (Sheets of 18 stamps, 6 images with primary colour / natural colour faces per sheet, {6}) June 1992


Joki was a colorful guy. (Sheet of 30 stamps, colored drawings by Canon Laser, {25}) September 1997


1971 was a hot year for mail art. In August of that year, I began my Town Fool piece in Victoria (Western Canada), soon getting into the publishing game with the Banana Rag in an attempt to communicate better with the public. My first editions were done in runs of 1,000 as handouts at local public schools. I mailed leftovers off to friends, among them Lee-Nova. He quickly put me in touch with the developing network by sending copies of the Image Request Lists (→ Western Front) that he and Morris had been producing from their Image of the Month mailings. Discouraged by the frosty reception I got from the citizens of Victoria, I began mailing to everyone on the request lists, sending whatever type of imagery they requested and including my Banana Rags, and request for banana images and informations. The response was overwhelming...


Names of „fe-mail artists“ and other women in this article:
Lisa Baumgardner (USA), Jeanie Black (USA), Jean Brown (USA), Linda Burnham (USA) → !Cosey Fanni Tutti! (UK), Irene → Dogmatic (USA), !Ms Generality! (CDN), Hannah Höch (Berlin Dada), Judit A. → Hoffberg (USA), Leavenworth → Jackson (USA), Betty Kelly (AUS), Karol Law (USA), Noemi Maidan (CH), Barbara Moore (USA), Elaine Neour (USA), Giulia Niccolai (I), Sabina Ott (USA), Ms Zazu Pitts (USA), Jan van Raay (USA), Ula Rbaczech (PL), !Rhoda Mappo! (USA), Meredith Rogers (AUS), Angelica → Schmidt (D), Janet Schmuckal (USA), Pauline → Smith (UK), Pat → Tavenner / Mail Queen (USA), Ashley Walker (USA), Martha Wilson (USA), May Wilson (USA), Ruth → Wolf-Rehfeldt (GDR).

Represented by images only: Cheryl → Cline (USA), Pat → Fish (USA), Nancy Frank (USA), Eva Lake (USA), Ginny → Lloyd (USA), Scarlatina → Lust (USA), Ester → Nation (USA), Lowry Thompson (USA),


Literature: «(Sometimes Monthly Banana Rag, #9): «... the first issue of the Banana Rag to be published in San Francisco (it continued publication in the Bay Area until issue 15). From 1971-1973, the Rag was published in Victoria, British Columbia, Canada, where the editor was documenting and publicizing her activities as Town Fool, and staging such events as April Fool celebrations and collaborative parade participation. Eventually, the Banana Rag found its way into the hands of Gary Lee Nova (Art Rat) and and others involved in Vancouver's → Image Bank. From that point on, the editor became enmeshed in the emerging Eternal Network. In this issue Anna Banana announces a name change to Ms. Canadada... The format includes rubber stamps, photobooth photographs, drawings, handwritten copy, and newspaper clippings, all collaged to produce an all-over mix of word and images.» (John → Held, Jr.: Bay Area Dada, 19970-1984: An Annotated Bibliography of Primary Sources. In: The Bay Area Dadaist. Stamp Art Gallery [→ Gaglione], S. F., 1997)

(About Vile, 1983):
«VILE was inspired by FILE Magazine's growing disdain for mail-art. It began at
Speed Print, a small instant print shop in San Francisco where it became apparent to me that anyone could be a publisher. In 1973, letters by Robert Cumming and Hudson of Ant Farm voiced FILE’s viewpoint; that mail-art is a plague on art and ought to be wiped out immediately. As an ardent „mail-arter”, I disagreed, and so began work on the first issue of VILE which appeared in February ’74 as a new forum for mail-art... For VILE, I visualized a magazine that would look like LIFE, but on close examination, would reveal its true nature; subtle put-down of the mass culture with nasty, dada, „up-yours“ type messages. However, it didn’t take any close examination of the first couple of issues to see they looked nothing like LIFE beyond their covers. The material I received in response to my first invitation did not lend itself to presentation in the imagined format. It was all full-page artwork; collages, drawings and writings. Rather than delaying the first issue to ask for other, I published the material received, presenting it in a wrap-around cover over the vello bound pages...» (Anna Banana: About VILE. S. P. Vancouver, 1983, 2 p. Reprint: Vile History. In: Chuck Welch (ed.): Eternal Network. A Mail Art Anthology. University of Calgary Press, 1995. 47-53 p.)


«...One of my friends in Vancouver who was then a member of the Image Bank collective, responded with a copy of the Image Bank Request List. This little 2-page flyer brought the first information I had that there was, in fact, a network. It was a list of names and addresses of artists, and the sorts of images they wanted to receive; lips, clouds, 50s cars, that sort of thing. I went through my stack of old clip magazines and put together an envelope for each of the perhaps 20 artists listed, and mailed them out, with a copy of the Banana Rag, and a note stating that I was interested in receiving ANYTHING to do with bananas; images, news stories, jokes, music, whatever, as long as it had a reference to bananas. Within 2 or 3 weeks, my mail-box came alive, and here I had the sort of enthusiasm and response I was missing elsewhere in my life. Amongst the bananas, there were samples of the others’ work, invitations to projects, etc., and before I knew it, I was HOOKED.

In the course of the next year and a half, I responded to all the mail I received, participated in all projects I heard about, and expanded the number of artists I was exchanging with to perhaps 100. When I left Sooke (a town... on Van-
涵，准备去接我的各种寄件人，并决定下一个住在哪里。我本打算开车穿越加拿大，沿着美国东部，穿越南部各州，然后到达西海岸。然而，我买的那辆用来做这次旅行的面包车却是一辆烂车，我的出发被推迟了6个月。当我于1973年5月离开加拿大时，我向南进入华盛顿、俄勒冈和加州。在旧金山湾区，我见到了我所有的12位邮箱艺术家，并很快决定那是我要生活的地方。（...）

...Some mail-artists have a private life besides their mail-art life, but in your case it seems that your private life and your mail-art world got completely integrated. I remember the issue About VILE (1983), and it looked like your life and your art were the same at that moment. Some photo's of you and Bill Gaglione indicate the same. Am I right?

During those years with Bill, we were both very involved with mail art and performance art, and there was very little time for anything else (except the everyday jobs/work we did to support that activity which took up the majority of our time! We just don't write about that stuff.), so I suppose you are right, at that moment, my life and art were very integrated. What isn't apparent from that view you had of us from VILE #8 (=About VILE), is that we both DID have jobs or paying work that is never spoken about in the context of the magazine. The humdrum work that just about everyone has to do to pay the bills. Bill had a variety of jobs over the year, and after working in a print shop, and for a weekly newspaper, I started my own graphic design and production company, Banana Productions, which is how I earned the money to publish VILE and the Banana Rag. (...)

During those first two years (anew) in Canada, I tried to quit mail art. I did only one issue of the Banana Rag, in 1981, and I let the most mail accumulate, unanswered. Early in 1982, I convinced the local TV station to host my 10th anniversary April Fool's Day event; the Going Bananas Fashion Contest. I applied for a grant to create the new performance work, Why Banana? and in the fall of '82, toured it across Canada and the USA. After that, I applied for funding to produce About Vile, so that I could bring VILE to an official conclusion, use the materials that people had sent for it, and wrap up that period of my life. (...)

In 1984, I was back in San Francisco for the Inter Dada '84 events, and spent 3 weeks working with my friend Victoria Kirkby on a performance, In the Red,... In '85, I quit the producing job, and free-lanced my design services, both to the printer, and to other clients and connections I had begun to develop. I continued printing and sending the Banana Rag, and in the fall of '86, I did a second tour of Europe, this one solo.

At the moment you are very active with artistamps. When did you start with those? What is so fascinating about them?

I did my first artistamp in response to an invitation by Ed Varney in the mid-70s. He reproduced a number of my stamps on one of his many "anthology sheets." The first ones I did were in B&W, and he printed them in black and red. Then somewhere around '76 or '77, Eleanor Kent, who was a neighbor of mine in San Francisco, got a Color Xerox machine in her home, and invited me to come and work with it. I produced my first two editions on that machine, along with many other collages and postcards, and Eleanor introduced me to Jeff Errick of Ephemera, which produced buttons, postcards and stamps. (...In 1987) I utilized the brand new Canon Laser color copier, and was very impressed with the results. However, these were still pretty pricey to produce, and that's when I started doing the figuring necessary to cost out a full-color printed edition. I circulated this information in 1987, and in 1988 produced the first two editions of International Art Post. (...)

There are many aspects of artistamps that engage my attention. I think the first thing that grabs me about them, is that they parody of an official currency / medium of exchange. People still do double-takes when looking at an envelope with artistamps on them. Because they look so REAL, the question always comes up, "are they real/legal?", "Can I mail a letter with these?". I like this aspect, because it startles people, and makes them question what is real. Since I have a healthy dis-
respect for most government agencies, this is very satisfying...»
(Ruud → Janssen: The Mail-Interview with Anna Banana. A/5, 14 p. TAM Publs.: TAM-960092, Tilburg, 1995)

Anna Banana: Artistamps in the Mail-Art Network. In: Rubberstampmadness
(→ Sperling), Vol. 18, #93, May-June, 1997.


<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>^Nebuleux 'gazine (Mag. postfluxus images and collages, S/A, phc., 8 p. 1983-, #?)</td>
<td>[x]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>^#1</td>
<td>[x]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>^Void (Mag. with editor's graphics. Letter, phc., ~24 p. 1983-84, #1-2?) Xona Prods.</td>
<td>[x]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>^#2</td>
<td>[x]</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Barber, Daniel</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>° The Secret Code Work Book (Xeroxed bookwork) 21.6x13.8 cm., 20 p. n. d.</td>
<td>[x]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>° Some of the names have been changed (Xeroxed publ.) cut A/5, 20p. 1977</td>
<td>[x]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>° Send no more letters, please! (Xeroxed spiral book) Letter, 6 p. 1977</td>
<td>[x]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>° Superman. (Xeroxed spiral book) Letter, 14 p. 1977</td>
<td>[x]</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Barbery, Stephan</th>
<th>Camera Obscura, 52 rue Stévin</th>
<th>Bruxelles, B-1040</th>
<th>Belgium</th>
<th>1983</th>
</tr>
</thead>
<tbody>
<tr>
<td>^Camera Obscura (The only high quality colour mimeogr. magazine of the Mail Art scene, handmade character, mostly A/5, ~12-20 p. 1983-84, no regular numbering but entitled the issues, #1-13?</td>
<td>[x]</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>^# 1984: „if you want to die“; „Fuerza Magica“</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Crocodila Mundi (Like assembling, «graphix» anth., A/4, phc. and mixed techn. 1983, #1 only?) Camera Obscura Edition, Bruxelles</td>
<td>[x]</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>~</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


~

Literature: «I try to survive in this world. I don't believe in inspiration, just in work. I do the more images I can during the day. My images come from my life, what I find is wrong, in my life in the world. I feel like a little point in the univers that I don't understand. Only 2 girls and animals and unvers are important for me. Save the world if we can (?). Fight money (the „new peste”), fault words, fault minds, believe in reality, „beaute“, and positive things around us.» (S. Barbery: Statement. In: Sarah → Jackson: Books Build Bridges / Copier Art – Bookworks. Cat.: TU°NS. / National Postal Museum Halifax, 1986. 4. item)


<table>
<thead>
<tr>
<th>Barbot, Fernand E. J. / Claudine</th>
<th>(Bag Post) 2939 Avenue Y. Brooklyn, NY-11235</th>
<th>USA</th>
<th>1985</th>
</tr>
</thead>
<tbody>
<tr>
<td>^For Peace on the Earth (by Claudine Barbot)</td>
<td>[x]</td>
<td>Inv., 1989</td>
<td>[x]</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Barbot, Gérard</th>
<th>Bob Art. 2939 Ave. Y., Brooklyn, NY-11235, USA</th>
<th>1990</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>The Waterloo 2nd International Postal Art Exhibition.</em> Inv. University Waterloo (Ontario), 1985</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Artistamps:</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Homage 2 Vincze László</em> (Sheet of 12 + 1 diff. stamps/nudes, b/w phe.) n.d.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Gaia Netwalk Congress</em> (Sheet of 8 stamps in triangular form, 2 diff. images, b/w phe.) n.d. (1984?)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>MON'AO</em> (Sheet of 9 stamps, 4 images/Mona Lisa, b/w phe.) n.d.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Barboza, Diego</th>
<th>Calle Paez, Don Roberto, Apt 31, Chacao, Caracas, Venezuela</th>
<th>1976</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Buon de Arte</em> (Mag. for postfluxus graphism, vis. poetry, and theory on 73x55 cm. one sheet of 72.5x54 cm. to fold, offset. 1976, #1-2 only?)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>^#2</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Barnett, Carol</th>
<th>(Snail Art Colony) United Kingd.</th>
<th>?</th>
</tr>
</thead>
<tbody>
<tr>
<td>(TAM data)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Barneveld, Aart van</th>
<th>Ten Katestr. 53, Amsterdam, Netherlands</th>
<th>1984</th>
</tr>
</thead>
<tbody>
<tr>
<td>c/o Stempelplaats, St. Luciensteeg 25, Amsterdam</td>
<td></td>
<td>1977</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Rubber</em> (Rubberstamp mag. A/5, offset. 1978-82, more → Stempelplaats)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Handstamped Selfportraits. (Commonpress #15)</em> 59 postcards in cover, rubber stamped. September 1979</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Time Based Arts catalogues, 1984, 1985, 1986-87, more → Time Based Arts</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>^1990</td>
<td></td>
<td></td>
</tr>
<tr>
<td>→ Stempelplaats</td>
<td></td>
<td></td>
</tr>
<tr>
<td>→ Time Based Arts</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

|---|---|

<table>
<thead>
<tr>
<th>Baron</th>
<th>c/o Mather Gallery, Cleveland, OH USA</th>
<th>1978</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Baroni, Vittore</th>
<th>(Near the Edge Ed.), Via C. Battisti 339, Viareggio, I-55049, Italy</th>
<th>1996</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Via. Raffaelli 2. Forte dei Marmi, I-55042</td>
<td>1979</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Artists' postage stamp activity in collaboration with other networkers (~30 different sheets) and many done by himself, ~1978-1985.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Small booklets in limited editions with a visual poetry/collage content, from 1978</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Arte Postale!</em> (Mail Art mag., partly assembling, in very var. form, but very often with thematic issues. 1979-, sm., over 80 issues.) Some publs. have appeared with a double name – <em>Etoatlerpsa!, The Yahoo Bulletin</em>, etc. – or under a fake name: <em>Bidet, S. I. N. EWS</em>, etc. The issues N° 1-51 have a multistructured form. The main component (inclusive title and back pages) forms a layouted compilation of text</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
and graphic matter received by mail, and that produced by the editor. Its medium is folio size leaves (33x22 cm.) with one side instant print (like offset), or, beginning at the N° 29, A/4 sheets likewise one side photocopied. Sometimes, this part of the publications is clipped together with a loop, or, oftentimes, it is stitched to a brochure. The other component is an assembling matter: between the leaves, or separate (and sometimes collected into smaller covers), there are, as inserts, loose sheets of Mail Art and visual poetry contributions. Its number is, because of the enclosed project advertisements and small invitation flyers, difficult to determine. After its 51/53. issues, Arte Postale! took up a booklet form (often under the weight of 20 grams, to save trees and postage...) with a regular, on both sides printed text/images photocopied matter, often enriched (as well as the pages of the first 50 issues) with manuale interventions by blots of colour, small glued inserts, rubber stamp images, etc.

1979:  (the 1-3 issues together form a musical trilogy)
1 DEMONIA. 12 folio leaves, ip., clipped together with a loop at one of their corners. {100} October 1979
2 PATTI SMITH ROCKIN' DEMONIA. 9 folio leaves, ip., + 2 A/4 sheets as inserts, clipped together with a loop at the corner. {100} November 1979
3 ART SONGS FROM DEMONIA. 10 folio leaves, ip., + 3 A/4 sheets and some collaged graphics as inserts, clipped together with a loop at the corner. {100} December 1979

1980:
4 MORE POLITICAL SATIRE: POST SCRIPTUM. 9 folio leaves, ip., + 1 A/4 sheet as insert, stitched. {100} January 1980
5 CAVELLINIANA. 11 folio leaves, ip., stitched. {100} February 1980
6 AMERICAN MAIL ART DADA. 9 folio leaves, ip., stitched. {100} March 1980
7 REFLUXUS ISSUE. 6 folio leaves, ip., + 4 sheets as inserts, stitched. {100} April 1980
8 AUTOBIOGRAPHICAL ISSUE I. 8 folio leaves, ip., + 1 sheet as insert, stitched. {100}. May 1980
9 UK SPECIAL. 5 folio leaves, ip., + 6 A/4 sheets as inserts, stitched. {100} June 1980
10 AUTOBIOGRAPHICAL ISSUE II. 5 folio leaves, ip., + 9 ~A/4 sheets as inserts, stitched. {100} July 1980
11 AUTOBIOGRAPHICAL ISSUE III. 2 folio leaves as front and back pages, ip., + 10 var. sheets as inserts, stitched. {100} Aug. 1980
12 ALL STARS ISSUE. 6 folio leaves, ip., + 13 var. sheets as inserts, stitched. {100} September 1980
13 T-SHIRT ISSUE. {100}. Additional a special „Badge Show“ supplement, 4 folio leaves with an introduction text and participant list, distributed separately {400}. October 1980
14 DEVELOP MY DREAMS. 1 folio leave as front page, ip., + 9 var. sheets as inserts. Stitched. Addendum: Cat.: booklet, in size of 21x10 cm., 9 p. {100} November 1980
15 (title image: teacher with kids). 4 folio leaves, ip., + 9 var. sheets as inserts, stitched.{100} December 1980

1981:
16 VISUAL POETRY ISSUE (40 contributors). 2 folio leaves as front and back pages, ip., + ~60 various sheets, the whole matter is clipped together with a loop at one of its corners. Addendum: A True Matchbook Poem by V. Baroni. {100} January-February 1981
17 ETOAPLERSA! 2 folio leaves, ip., + 11 ~A/4 sheets, clipped together with a loop at the corner, + 25 sheets in various sizes as loose inserts. The whole material packed into an envelope (28x21 cm). {100}
March 1981
18 THE YAHOO BULLETIN. 5 folio leaves, ip. + rubber stamps, + 14 ~A/4 sheets, clipped together with a loop at the corner and folded to half, + 25 various sheets as loose matter. In envelope of 28x21 cm. {100} 1st April 1981
19 THINK ABOUT MAIL ART. 4 folio leaves, ip., clipped together with a loop at the corner and folded to half, + 16 loose sheets as inserts. A small addendum: Bern Porter commemorative artists' postage stamps in a mini cover. The whole material packed into an envelope (28x21 cm.). {100} May-June 1981
20 UT FONA RES. 8 folio leaves, ip., + 13 var. size sheets as inserts, clipped together at the loop at the corner and folded to half. In an envelope (28x21). {100} July 1981
21 44 88! 6 folio leaves, ip., + 6 ~A/4 sheets, stitched. Further 14 loose inserts. The whole matter folded to half and packed into an envelope (28x21 cm.). {100} No date (July 1981)
22 MIDSUMMER ISSUE. 3 folio leaves, ip., + 15 insert sheets, stitched together and folded to half. Further insert: a package card size material. In an envelope (26x19 cm.). {100} August 1981
23 THE YAHOO BULLETIN (II). 5 folio leaves, ip., + 10 ~A/4 inserts, stitched and folded to half, packed into an envelope (26x19 cm.). {100} September 1981
24 BOXED EDITION in 3D cardboard box of 24x24 cm. with plastic bag including many loose leaflets and objects (ping-pong ball, heavy mail, matchbox, stickers, ear-fricher, etc.) by ~ 40 participants. The cover is black/white offset glued on cardboard. {100} October 1981
25 THIS ORDER. 5 folio leaves. ip., + 10 insert sheets, stitched and folded to half, packed into an envelope (26x19 cm.). {100} December 1981
26 YEARBOOK 1981. With an offset booklet, 16x11 cm. size, 16 p., + 23 loose sheets as inserts. The whole matter in an envelope (33x23 cm.). {100} 31st December 1981
1982:
27 POSTCARDS BOX. 35 cards and an A/4 size text-sheet (folded to quarter) in a cardboard box of 15.5x11x3 cm. {100}. January-February 1982
28 CONFIDENCES. 2 folio leaves as front and back pages, ip., with 12 inserts, stitched. Further 10 loose sheets. The whole matter folded to half and packed into an envelope (26x19 cm.). {100} March 1982
29 CRISIS OF #29. («The invisible Hobson») 2 A/4 sheets, phc., as front and back pages, + 8 stitched and 9 loose inserts, folded to half. {100} April 1982
30 EAST-WEST CONNECTION. Altogether 25 loose leaves, mostly in ~A/4 size, phc., folded to half. {100} May 1982
31 (vintage postcards) 30 loose phc. leaves in postcard size, also some A/4 contributions folded to quarter. {100} June 1982
32 BIDET. Assembling like publ. with 20 ~A/4 leaves, clipped together with a loop at one their corners, + 2 loose inserts, folded to A/5. {100} July-August 1982
33 (mask cover) Unbound matter from 9 larger (~A/4) and 16 smaller pieces, folded into an A/5 size. {100} September 1982
34 ARE YOU IN LOVE? (A collaged laurel leave for C. → Pittore on the title page) Unbound matter from 10 ~A/4 and 10 smaller pieces, folded to A/5. {100} October 1982
35 BIENNALE DE PARIS. Unbound matter from 10 ~A/4 and 12 smaller leaves, folded to A/5. {100} November 1982
36 (badges cover) Unbound matter: 5 ~A/4 and 12 small sheets, + the US fanzine Counterspud #6 as insert. All folded to A/5. {100} December 1982
1983:
37 S. I. N. EWS I. 7 ~A/4, phc., stitched, and 6 smaller sheets. (This issue is not folded!) {100} January 1983
38 CONCEPTUAL MAFIA. 10 A/4 or letter size leaves, stitched. {100} March 1983
39 LEWD CARESS (also CARE N° 8). 35 ~A/5 size sheets + cover in a plastic bag (also a «rubber» toy-baloon by Baroni like supplement). {100} April 1983
40 (old Forte dei Marmi photo). Unbound matter: 8 ~A/4 + 6 smaller pieces, folded to A/5 issue. {100} May 1983
41 S. I. N. EWS II. 7 ~A/4 size sheets folded to A/5 + 15 small pieces in a special cover of 24x18 cm. {100} June 1983
42 POST-ART GUERILLA. 6 ~A/4 (folded) and 12 smaller sheets in an envelope (25.5x17 cm.). {100} July 1983
43 NETWORK ART. 9 ~A/4 (folded) + 13 smaller pieces in a Network Art 43 envelope. {100} August-September 1983
44 (postman & drummer) Loose matter: 7 ~A/4 and 15 ~A/5 sheets. {100} October-November 1983
45 S. I. N. EWS III. 15 ~A/4 leaves, stitched, + the A/5 size booklet as an insert: The 7 Tables of SIN (7 leaves, clipped together at a corner). {100} December 1983

1984:
46 A TRIP TO AKADEMGOROD (Neoist issue). 8 A/4 sheets + 30 small pieces, all as loose matter in a cover (26x19 cm.). {100} January-February 1984
47 MAIL ART SHOW SHOW CATALOGUE. 9 A/4 size sheets, stitched, + 14 smaller, loose inserts. {100} March 1984
48 MCMLXXXIV! Stitched matter: 11 A/4 size and 12 smaller pieces. {100} April-June 1984
49 THE MINIATURE ISSUE (in a normal audio-cassette box). Various small works (leaflets, stamps, mini sheets folded, etc.) by ~ 40 participants. July-September 1984
50 SILVER ISSUE. 24 ~A/4 leaves, enriched by smaller graphic and print collages, stitched to a book, further 17 other pieces, the whole matter in a silver cover. {100} October 1984

1985:
51 S. I. N. EWS IV. Stitched booklet by 11 A/4 leaves. Inserts: an artists' postage stamp sheet by V. Baroni, + 8 small pieces in a cover of 23x16 cm. {100} (This is the last assembling like issue in the series of the Arte Postale! publications.) January 1985
52 SCRIPTA VOLANT. (As the Cat.: of a Mail Art project) A/6 size booklet, photocopy, 24 p. + cover, insert: A/4 poster, folded. {200} February-March 1985
53 HOMMAGE A VITTORE BARONI (Organized and edited by M. → Pawson) Unique pieces by fifty-some networkers: 30x22 cm., phc., loose works in black/white cover. One copy only, no date. (April-May 1985) Geza Perneczky received an interesting facsimile work of this issue from Mark Pawson. It is an image and text compilation by blue and brown phc. on A3 size half-transparent paper, folded to two = A4. (It seems that this pseudo-facsimile is not an unique work!)
54 CORNUCOPIA. Booklet in A/6 size, phc., 24 p. + cover. Insert: one A/4 size artistamp sheet. {300} June-December 1985
1986 →
55 MAIL ART HANDBOOK. A/6 size, phc., 24 p. + cover. {500} January-December 1986
56 MAIL ART & MONEY DO MIX! A/5 size booklet, with a real coin glued to each cover, phc., 28 p. + cover. Supplement: one A/4 sheet. {100} January-June 1987
57 THE BOX GAME. A/5 booklet, phc., 24 p. + cover. Supplement: one A/4
58 THE B. A. T. MANUAL. A/6 booklet, 32 p. + cover, pages are painted over and collaged. {300} January-December 1988

59 ALTERNATIVE PHILATELY. In cover: 4 A/4 (folded) and 4 A/5 sheets, + one artistamps sheet as supplement. Phc. Text: Vittore Baroni: Other Stamps. {500} January-June 1989

60 (the making of) NETZINE. (A collective project with proposals and various texts,) A/5 size brochure, phc.: 24 p., unbound, in a cover of 23x16 cm. {unlimited edition} July-September 1989

61 SMILE. A/6 booklet, phc., 30 p. + cover. {unlimited} October-December 1989


(no Arte Postale! in 1991)

63 LET'S NETWOK TOGETHER. With 7“ record. Its cover is an offset booklet in a size of 19x19 cm., 12 p. Computerized cover art & concept by Pier-mario Ciani {600}. Also texts and participant list of the Music & Mail Art Do Mix project (Vinyl Love Junkie). January-December 1992

63bis META CONCERT IN SPIRIT. (cassette) {93} January-December 1992

64 UTOPIA INFANTILE. (V. Baroni & R. → Crozier) A/6 booklet, phc., 20 p., hard interventions. {100} January-March 1993

65 GLASS ENIGMA. (David Drummond-Milne) A/6 Booklet, phc., 20 p. + cover, {100} April-June 1993

66 THE ONE MAN SHOW. (24 contributors to the theme) A/6 booklet, phc., 24 p. {100} July-September 1993

67 STICKERMAN SCRAPBOOK. A/6 booklet, phc., 24 p. {100} October-December 1993

68 ARTURO FALLICO SPECIAL. A/6 booklet, phc., 20 p. {100} January-December 1994

69 RAY JOHNSON LIVES! A/5 booklet,phc., 12 p., hard interventions. {Unlimited} January-February 1995

70 THE NO INSTITUTE / JÜRGEN O. OLBRICH. A/6 booklet, phc., 20 p., colour-xerox work glued on covers, various hand-interventions. {100} March-April 1995

71 FUN IN ACAPULCO. A/6 booklet, phc., 24 p. A postcard is enclosed in 150 copies. {300} May-September 1995

72 ONE YEAR LATER. A/5 booklet, phc., 12 p., hard interventions. {81} 1-13 January 1996

73 A DECK OF POSTCARDS. A/6 booklet in plastic envelope, phc., 24 p. with same colour-xerox cards glued in. {100} October-December 1996

74 MY OWN PRIVAT INTERNET. (With the advertisement: THE BIG SELL OUT: Buy a share-piece of the E. O. N. Archive! – intended as a joke) A/6 booklet, phc., 8 p. with hand interventions. {300} 14-17 January 1996

75 LUTHER BLISSETT MAN OF THE YEAR. A/6 booklet, phc., 20 p., with hand-interventions, big sticker enclosed. {100} 18 January - 1 April 1996

76 SCISSURES 1. A/6 booklet, phc., 32 p., hand-interventions, a postcard enclosed. {300} May-September 1996


79 LA-LAMENTO PER RAY → JOHNSON. In brown bag size A4, including Scissures 2 (16 pp.) and various loose leaflets, a d-i-y bunny mask, a cassette with track for Ray Johnson by Le Forbici di Manitù, 1 cardboard moticos, 1 stamps-sheet, etc. {31 numbered copies only}. Date: January 13th, 1998 (day of performance-tribute to Ray J.).
80 DICK → HIGGINS LETTER reprint on yellow paper, only 2 pages (single A4 sheet), 60 copies, an instant commemorative issue, October 28th 1998
82 THE TABLE OF THE LITTLE ICONOCLAST. (Cat.) A/5 booklet with 12 pages + cover, partly perforated, partly loose sheets. {400} July 1999 - June 2000
83 THE DAVID ZACK PROJECT. A/3 sheet with recto-verso phc. print, folded to 8 (result: A/6), 150 copies. July-December 2000
85 JUST 4 F.U.N. (The Year of Virtual Land – Creative De-Globalisation). (Cat.) Horz. A/5 booklet, phc., 24 p. + cover. The catalogue of the “Virtual Land” artistamp project with participant list and texts + many artists’ postal stamps (partly as printed images or glued on collages in the catalogue, partly as supplement artistamp sheet [A/3, B/W phc., perforated], and a number of additional original stamps – among them many colourful pieces – in a separated cover). 201 copies. 2001
86 LON’S MEMORIAL JUKE-BOX. An audio tribute to Lon Spiegelman. «…I copied on cassette some of these songs, jumps and scratches included, in the same semi-casual order that I picked them from the box […] got from Lon (but if you listen closely, you will be able to hear bizarre "correspondences", popular music has its ways of talking to us.). We are what we eat, buy, listen, and something of Lon's personality might well be trapped among these dusty vintage grooves. May his soul now be reunited with his beloved wife Linda.» E.O.N. - December 2002

#1-52 complete, + nearly all later issues.

Political Satire: Post Scriptum. (Commonpress #23) A/5, loose pages, 110 p. with serigraphed cover in a size of 16.5x23 cm., ~250 participants {500}. Forte dei Marmi, September 1979


The Badge Show. Inv. 22x33 cm., sheet, phc. + rubber stamps. Silkscreen poster as suppl. (Cat.: in Arte Postale! N° 13) 1980

Lieutenant Murnau – Janus Head. Assembling like compilation {10} by 10 xeroxed leaves + one 45 rpm record, intended as a limited Mail Art ed. 1980.

Lieutenant Murnau – Janus Head. 20x21 cm. stitched booklet, phc., 52 p. with same hand-interventions, + one 33 rpm 7” record. {500}. 1980 (Also further various audio-mag publs. under the pseudonym Lt. Murnau, which was one of the early «multiple names» in the network.)

Cere e arcobaleni. Collective work with Sara & Piero Simoni on graphic, hand-drawing & typewriter poetry. 33x22 cm., mix. technic, 10 sheets + 1 text sheet in yellow cover , 100 copies. Borgo Cappuccini, Livorno. March 1981.

Launching (with P. → Ciani) the collective multimedia project → TRAX. 1981 (TRAX activity till 1987)

Real Correspondence (A series of one-page mailers with var. themes and contents, 7 undated sheets in the early 80s, + one called THE B.A.T. from Febr. 1987, + 3 in a new series, 4-8 p. each, 1991-92. All phc. with some manual interventions.

Area Condizionata. (Cassette mag. with int. contributors + enclosed booklets, phc.,
16-24 p. + var. gadgets in plastic handbag. 1983, #1-3)


^Smile / Snarl (Smile mutant on the occasion of the 9°Festival Neoista) in Arte-Studio Ponentossia [→ Morandi], also as → TRAX 1085, with audio-cassette. A/5, phc., 8 p. 1985, #1) Agenzia Neoista

The Box Game. Cat.: in: Arte Postale! N° 57. / Forte dei Marmi, Italy, 1987

^Recycled Mail (Stitched A/4 booklets with «old» correspondence with over 100 participants. Partly numbered, dated & signed ) 1987


Pocket Calculator Poems. Orig. xerox ed. in A/3 by Baroni. Reprint in A/5 size (~500) by Vox Pop records (45 rpm record enclosed), Milano, 1989

Launching the publishing house AAA / Artisti & Allibratori Associati, 1994

(with Piermario Ciani). Among the 14 first pubs. authors as Stewart → Home or Luther → Blissett, further 3 artists books (in cut A/5 size) by Baroni & Ciani using pseudonyms:

^Mino Cancelli: La Cultura del Caos (The Culture of Chaos) with 100 different pages of typographical mistakes.

^Erica Moira Pini: La morte del libro (The Death of the Book) with 100 white pages with three pistol shots.

^Evita B. Torroni: Tre allegri ragazzi morti. 100 yellow pages without any text, a pun on the Italian «yellow» mystery books.


With shorts chapters in the book:


^A Year of Incongruous Meetings. Inv. in form of an open letter. 1998

→ Neoism / Literature: Smile-Snarl, Statement

→ TRAX

Artistamps:

^Great Men Series #2 (Sheet of 25 diff. stamp images, offset on green paper, not perforated) V. Baroni & David Drummond Milne


^Homage to Râ Stamps (Sheet of 20 diff. stamps, offset on light yellow paper, not perforated) Vittore Baroni. B&W 6/80

^Mama Dada (Sheet of 16 diff. stamps, offset on light blue paper, not perforated) Vittore Baroni. B&W 9 / 1980

^England O Italy (Sheet of 16 diff. stamps, offset, not perforated) vittore baroni & robin → crozier. near the edge stamp series n.7/81


^Collaboration Stamps (Sheet of 12 diff. stamp images, offset on rose paper, not perforated) V. Baroni & E.A. Vigo. B&W - 6 - 1981

^Mail Art Stamps (Sheet of 15 stamp images, offset on rose paper, not perforated) by Vittore Baroni & Arturo Fallico. 1981

^Carlo Pittore & Vittore Baroni Present... (Sheet of 15 stamps, offset on rose paper, not perforated) N. E. Coopstamps one: eighty two

^S. I. N. Stamps (Sheet of 30 diff. stamps, b/w phc., not perforated) 1985.
\(^{^\text{Folio 1.}}\)

\(^{^\text{S. I. N. Stamps / Lugosi Béla\)}}\) (Sheet of 33 diff stamps, phc on yellow paper, not perforated \{100\}) 1985. Folio II. For mad vampires only

\(^{^\text{Vittore Baroni first thirty years...\)}}\) (Sheet of 30 nearly id. stamps, phc., not perforated) S.I.N. AP! 55. 1986

\(^{^\text{Marty Cantsin\)}}\) (Sheet of 20 diff. stamp images, phc. on rose paper, not perforated \{200\}) Near the Edge Ed. Folio 1° Vittore Baroni fecit

\(^{^\text{Bat Post\)}}\) (Sheet of 26 diff. stamp images, phc. on red paper, not perforated) BAT AP! 58. Collective stamp sheet. Jan-June 1988

\(^{^\text{Historical Puzzle, Series N3\)}}\) (Sheet of 24 diff. stamps. phc. on green paper) E.O.N. Art Post. V.B. – 1988

\(^{^\text{The Risk!\)}}\) (Sheet of 16 + 16 diff. stamps, phc. on red paper, recto/verso, not perforated) Coop-sheet by V. Baroni & Günther → Ruch, 1988

\(^{^\text{Philatelic Heroes & Villains\)}}\) (Sheet of 24 stamp images, phc. on yellow paper, not perforated \{50\}) Near the Edge Eds. 1991

\(^{^\text{Automatic Doodles... / Automatic Babble...\)}}\) (Sheet of 20 diff. stamps, phc. on green paper, not perforated \{50\}) P. Ciani & V. Baroni. ’91

~


\(^{^\text{Last TRAX\)}}\) (Offset booklet, 60 p., + 12 stamps, 4 postcards, 3 stickers and one record in black vinyl, 1987). The publ. is an illustrated summing up report (with a theoretical introduction by V. Baroni and a retrospective essay by P. Ciani) about the TRAX activities (text: Italian and English). Further → TRAX / Literature

**Literature:** «...I think (an I hope!) that also most of the more mail artists feel the ambiguity and the frailty of the Eternal network as it works now: there is a swarming variety of mail-art shows every month, and thousand of individuals spending money to keep an enormous amount of cards and envelopes circulating in the postal systems of half the countries of the world, but the network lacks completely a clear idea of what they are all doing and why. (…) First of all, the stress in this expression is on a two-way-communication, that would be enough to determine a radical change in the way of doing and divulging art…»

(V. Baroni: Letter to Umbrella. In: Umbrella [→ Hoffer], Vol. 3, # 5, 99- 100 p.)

Karl Schmieder: Vittore Baroni. (Interview about TRAX and other publications)

(Arte Postale!, #56): «Documentation of an amusing mail-art project. Entitled „Mail Art and Money Do Mix“ this volume tells of the editor sending out legal tender in respectable amounts (like $20 in the currency of the recipient's country) attached to a form letter with one of 5 options selected for the receiver then to do with the money. Among which are: drink to Baroni's health with it, buy Baroni a „compulsory gift“, for use as a payment to make the receiver stop sending „that awful mail art“, as a phony chain letter, and as incentive to xerox loads of the recipient's wonderful mail art. Needless to say, the results are very humorous and this to my mind is a welcome relief from the bulk of mindless mail art I receive. If you can get a copy of this, do. It's great.» (Lloyd → Dunn: Mail Review. In: PhotoStatic. N°27, Nov. 1987, 919 p.)


As the old saying goes, I am not an artist, I am a networker. When I started utilizing the mail art net, I was looking for something that the traditional art system could not give me. At that time, in the late seventies, I tried to restrain myself as much as I could from creating „fine“ images. I didn't want to make „artworks“ and develop a style or please myself aesthetically. I wanted to find new ways to communicate my ideas, avoiding all the usual traps and clichés of the gallery-museum-critic-artmagazine routine.

I was very young and naif, and of course I was also wrong (a style always develops in spite of yourself, and you can't hide away indefinitely your love for pencils and colours), but my clumsy idealism lead me instinctively to fully and whole heartedly embrace this correspondence art thing. It was so liberating, the whole anarchic idea of Mail What Thou Wilt Shall Be The Whole Of The Law. Furthermore, operating at distance (as those travelling the Internet are realizing thirty years later) permitted you to disguise yourself with harmless trickery, switching sex, age, status, credo and (pen)names fast as you would lick a stamp. It was not art in the traditionally accepted sense, yet you could pretend it was and „play artist“ with hundreds of others grown-up kids, create new real/fake art myths and throw them in the face of the official Artclique, or simply forget that such a thing as a cultural elite existed and make up your own ideal (net)working dimension, a planetary web with you at the centre.

For me, a networker is a new kind of cultural worker, with a new role in society and new tools and strategies of intervention at his/her fingertips: a sort of „cultural animator“, a meta-artist who creates contexts for collective expression, instead of traditional art works. I always felt that, in the mail art medium, the „art work“ is not represented by the single postcard or letter I mail, but by the whole process of interaction with my contact(s), including their replies and the spiritual link that is actived between us. A complete mail art project, a collection of contributions from dozens or hundreds of different people (not necessarily „artists“!) responding to one request or theme, is another form of what I regard as a proper networking art piece: not the single contribution, but the sum of all the interacting mailings.

In this sense, photocopied (or offset printed) and self-distributed mail art magazines, often including manual interventions and original pages submitted by various contributors, are yet another form of genuine art work generated by networking practices. I consider the thousands copies of Arte Postale! that I lovingly hand-assembled one by one in the past sixteen years as the best single document of my multifarious activities as a full-free-time networker. While many content themselves with simple lists of names and addresses, I believe there are infinite ways to turn a mail art catalogue or magazine into a fully satisfying little art piece in itself. All those unexpected holes or original fragments glued on the pages, one-of-a-kind enclosures or hand signed messages are not intended to mimic the preciousness of pricy artists’ books, but to make the experience of reading a mail art magazine as fresh, unique and intimate as that of reading a personal letter. If only in a few cases I have been able to achieve this, then I am an happy networker.


Barreiro Mail Art, (Biblioteca Municipal) Rua da Bandeira, Barreiro, P-2830 Portugal 1989

(All the catalogues of this exhibition series have been illustrated very generously – well usable source material)


2ª Exposição Int. Arte Postal Barreiro. Anos 90. Cat. A/5. 1990


A Festa. 5ª Edição do Salão Int. de Arte Postal. Cat.: A/5, offset, 64 p. Biblioteca Municipal do Barreiro. November 1993


O Cinema. 7ª Festival Internacional de Arte Postal. Cat.: November 1995


Barreiro, Camera Municipal International Art Postal Salon. Barreiro Portugal 1993

Yearly Mail Art exhibition with documentations


Bartkowiak, Heinz Stefan Körnerstr 24 Hamburg, D-22301 Germany 1996

Edition: Forum Book Art. 1996-

Bartling, Manfred (Asyl der Kunst) Hauptstr. 3 Gross-Häuslingen, D-2818 Germany 1990

^Tree in One Triptich. Inv., 1990

^Cain and Abel. Inv., 1996

!Basic! → Renault, Frédéric

Bates, Keith 2 Ferngate Drive Manchester, M20 9AX United Kingd. 1997

^ (The Eclectic Hermit) 34 Goulden Road, Manchester, M20 9ZF. --

Activity in «fake tickets and bogus labels» as Mail Art ephemeras.

^Another Stamp Album. Cat.: A/5, phc., 24 p. 1984

^Comic to Comic. Cat.: A/4, offset, 24 p. 1984

^Ticket Art. (Make a ticket for a real or imaginary event...) Cat.: A/5, phc., 48 p. 1985 (A second Ticket Art project: 1992)

^Elements / Language / Visual Art / Audio Art. Inv., 1985


~
«Bay Area Dadaist» → Mancusi, Tim / → Gaglione, Bill / → Chikadel, Charles
→ Caravello, Steve
→ Cazazza, Monte
→ Dogmatic, Irene
→ Friedman, Ken / Weekly Breeder
→ Lloyd, Ginny

The Weekly Breeder publications of the Bay Area Dadaist:
NYCS Weekly Breeder. (Vol. 1) #1-11, Edited by Ken Friedman, 1971
NYCS Weekly Breeder. (Vol. 1. ?) further 12 issues. Ed. by Stu Horn, 1972
(announced as May 1953!)
The New York Correspondence School WEEKLY BREEDER. Vol. VI. N°1. (#8) Ed. Tim Mancusi. Letter, phc. ? p. (With the mini-editorial: A Brief History of the NYCS Weekly Breeder; «... I asked Bill (Gaglione) if he wanted to put out a 20th anniversary issue this May... Always be dada and remeber that „Traditional family values“ is just another code phrase for intolerance.)

Sin City. (Mag. in mini size, 8p. ip., 1972-73, #1-2) Further→ Mancusi
Soloway, Rick (ed.): Clouds over Albuquerque / For Left-Handed, both mini, ip., 16 p. Mr. Tip & Ms. Tops Favorite Recipes „Cookabook“, digest ip., 24 p. (Contributors were asked to submit their favorite recipe, which ranged from Tim Mancusi's peanut butter and jelly sandwich to A. M. Fine's „How to Cook an Atomic Bomb“. Nu-Art, magazine with cartoons, #1 only, mini, phc., 20 p.
The NYCS Weekly Breeder. (Re-birthed publication!) Vol. 1, N° 2 (#1) Edited by


(Spiral bound colour xerox calendars 1981-84. All publs. legal size, colour xerox, 15-16 p. A Fine Hand Prod., S. F. More: → Cushman)


Cenizas #18 (Mag., with guest editor Geoffrey Cook. A visual poetry special issue, digest, phc., 40 p.) Ed. Romax, San Francisco (Rolando Catellion)


~

Literature:

Robert Camuto: Mailomania. (Covers the Bay Area mail art activity with Banana and Gaglione at the forefront) In: Boulevards (tabloid). Vol. 2, N° 1. San Francisco


«In 1968, Gaglione began working at Barons Art Supply, where owner, Edward Aaron, a former lawyer and army surplus salesman, encouraged a relaxed atmosphere among the staff. Steve Caravello, who became the photographer of record for the group, began working at Barons soon after, joined the following year by Charles Chickadel. The core group of the Bay Area Dadaists congealed when Tim Mancusi, Gaglion's from Long Island Island moved to the area in 1969... In the seventies, artists went alternative, circumventing the established away institutions. For the most part, the Bay Area dadaists operated away from the mainstream, building new support systems through correspondence, publications, performances and festivals... From 1972, they were all involved in the mail art scene...

Gaglione and Mancusi became the editors of The New York Weekly Breeder, which had first been published by Fluxus member Ken → Friedman. Friedman passed the editorship on to Stu → Horn of the Northwest Mounted Valise, who in urn relinquished his editorship to the Bay Area Dada group... These publications were produced at a crucial time, when photocopying was replacing mimeograph as the favored medium of self-publishing... The publications of the Bay Are Dada group marked a shift from the underground writings of the psychedelic area. They had a harder edge, in part due to the New York roots of Gaglione and Mancusi, and precursed the turn from hippie to punk and industrial sensibilities...» (John → Held, Jr: An Introductory History of Bay Area Dada Publications. In: The Bay Area Dadaist. Ed. Stamp Art Gallery [→ Gaglione]. San Francisco, 1997)

«In many ways, this issue (#4) of the Breeder attains it's classic look. Reprinted newspaper articles are collaged with visual material, much of it pornographic in nature, all of it just a bit off kilter. For instance, on page three the following scraps from newspapers are gathered together on a collages background... The headline on page one reads, „Re-elect the President“, and there is social commentary running throughout.» (John → Held, Jr: Bay Area Dada, 1970- 1984: An Annotated

Bazooka, Group c/o (O. Clavel ?) 34 rue Montholon Paris, F-75009 France 1975

*Bazooka* (Epoch making graphical publ. A/4, offset (partly colour print), 28-54 p. 1875: #1 Bazooka, #2 Loukhoum Breton, #3 ?)


Clavel, Olivia !Télé!: *Peintures* (6 colour cards + text-accordion, 6 p., by D. Mallerin) DTV / Galerie Chistophere, Paris, 1990

→ Larsen, Lulu (Lulu)
→ Renault, Philippe
→ Loulou Picasso (Duprés, Jean-Louis)
→ Clavel, Olivia / Olivia Télé
Kiki Picasso (Chapiron, Christian)
Vidal, Bernard / Bananar
Bailly, Philippe / T5Dur / T5
Tirmel, Jean Pierre


Sur le marchepied punk le flash éclate dans la tête. «Libération» successivement: dictature graphique fondation réactiviste et résistance graphique.

La nuit européenne. Les yeux brûlés.

Les Bazooka à travers Bazooka.


Bernard Vidal est né le 7 mai 1954 à Alger. La digestion lente. Il signe ses dessins d'abord Bananar, puis Bernard Vidal. Il est surtout connu sous le sobriquet Nara.


Kiki Picasso est né le 15 avril 1956 à Nice. Le dessin qui tue. Il utilise d'innombrables pseudonymes: Kim Bravo, Kriss Plak de Krass, Marie Scouleursavegout, Professeur Kolbe. On l'appelle généralement Chap ou Kiki. Sa mère l'appelait Titan quand il était enfant. Puis il abandonne tous ces pseudo-
nymes pour signer Kiki Picasso et plus récemment de son vrai nom: Christian Chapiron.
Philippe Bailly est né le 29 mai 1957 à Déville-lès-Rouen. L'érotisme de l'angoisse.
Les lignes brisées.
Le panier de crabes.


<table>
<thead>
<tr>
<th>Bealy, Allan</th>
<th>P. O. Box 383, Village Station</th>
<th>New York, NY-10014 USA</th>
<th>1980</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>↑ Box 813, Station A</td>
<td>Montreal P.Q., H3C 2V5</td>
<td>Canada 197?</td>
</tr>
<tr>
<td>Da Vinci</td>
<td>(Mag. Letter, offset, 1973?-, #1-3?) Vehicule Art Inc., Montreal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Benzene Magazine</td>
<td>(Fluxus like mag., also vis. poetry. Tabl., newsprint, 24 p. 1980-, 3xy.) De Press. New York</td>
<td>#1</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bechi, Lizzie / Crozier, Robin</th>
<th>Bristol United Kingd.</th>
<th>1983</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mail Art. Cat.: / Arnolfini Gallery</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Beerens, Rudy</th>
<th>P. C. Box 732</th>
<th>Maastricht Netherlands</th>
<th>1981</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Beke, László</th>
<th>Pozsonyi út 4</th>
<th>Budapest, H-1137 Hungary</th>
<th>1982</th>
</tr>
</thead>
<tbody>
<tr>
<td>↑ Polgár u. 7</td>
<td>Budapest, H-1033</td>
<td>---</td>
<td>1972</td>
</tr>
<tr>
<td>^Ahogy azt a Móricka elképzeli</td>
<td>(Open corresp. brochure, like samizdat magazine. Text: Hungarian A/4, typewritten, 26 leaves. 1972. #1 only)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>World-Famous World-Archives</td>
<td>/ of ideas, concepts, projects. Doc. 1972</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Last Mail Art Exh. (1972-78?) / Artistic Errors (not exhibited) / Hatvani Lajos Museum. Hatvan H, 1978</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bell</th>
<th>?</th>
<th>?</th>
<th>France</th>
<th>1984</th>
</tr>
</thead>
<tbody>
<tr>
<td>Journal des Chats</td>
<td>(Compilation mag. by exp. literature &amp; graphics. A/5, 1984-, ir.)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bellini, Lancillotto</th>
<th>Arte Naturale, Via Aadelardo N° 8</th>
<th>Verona, I-37139 Italy</th>
<th>1990</th>
</tr>
</thead>
<tbody>
<tr>
<td>Between Correspondence and Art / Tra corrispondenza e arte.</td>
<td>(with the Gruppo Arti Visive di Verona) Catalogue in the form of a poster of 65x46 cm., 2 colours offset, with participant list, + 2 A/4 sheets, phc., as document. Exh.: at the Palazzo verità Montanari, Verona, March 22-28, 1986</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arte Naturale. Inv., 1988</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Artist's Family. Cat.: A/4, phc., 18 p. 1990</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arte Naturale. Cat. 1990</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Below, Peter</th>
<th>(Art Base) Leyendeckerstr. 27</th>
<th>Köln, D-50825 Germany</th>
<th>1996</th>
</tr>
</thead>
<tbody>
<tr>
<td>↑ Bismarkstr. 12</td>
<td>Würzburg, D-8700</td>
<td>---</td>
<td>1986</td>
</tr>
<tr>
<td>↑ (Ego Post) Steinheilstrasse 12, #14</td>
<td>Würzburg, D-8700</td>
<td>---</td>
<td>1980</td>
</tr>
</tbody>
</table>

| Literature | (About Da Vinci) VILE #4, Summer 1976 (→ Banana, Anna): Introduction. | | |
| Literatūra | (About Da Vinci) VILE #4, Summer 1976 (→ Banana, Anna): Introduction. | | |
Correspondence with U. Carrión (Doc.) A/4, phc./dactylography. 30 p. Unique material in exchange between Below and Carrión. 1976


Illusionäre Realitäten, Reale Illusionen. Dokument dreier Tage und Nächte. (with e. m. p.) A/5, phc., 24 leaves. {40} Ubbeboda Artist Union, Sweden / Lurchi-Edition. Kitzingen, 1976


Artistamps: "Ego Post (Sheet of 49 stamps, 7 diff. images, sepia on white) 1978

Abnorm Post (Sheet of 72 diff. stamps, phc.) Mixed Media, 1979


1) Kunstvermittlung in der Diaspora I. A/4, phc., 38 leaves. Nov. 1979
Photos & contributions by Wulle Konsumkunst, E. F. Higgins III., Rod Summers, P. Below, Angelika Link, Niels Lomholt, Horst Kraus, Albrecht/d, etc.

Exhibition by David Drummond Milne, contributions by H. J. Hummel, Petra Homeger/Ms. Occultic, P. Petasz, H. Kraus, Peter Below & others

3) Neueste Nachrichten aus der Diaspora. A/4, phc., 54 leaves, spiral bound publ. March 1980
Contributions by the artists from the magazine Schwantz / Frankfurt, Gábor Altorjay, Tamás Szentjóby, A. P. Stucker, J. Witsch, P. Reuth, W. E. Baumann, R. Knödler – E. Lepetit, T. Niggl, etc.


Exhibition & graphic material by Joachim → Frank, film contributions by Stan Brakhage & Werner Nekes, etc.

Contributions by artists from Sweden, + J. O. Olbrich, Jan van Raay, R. Summers, H. W. Kalkmann, Albrecht/d, André Maguin, Groupe CAIRN, R. Crozier, Fred Truck, E. A. Vigo & others.


Identität / Realität. (Offset, rubber stamps, orig. photo) Mixed Media, 1980

A magazine for... (Mag. with correspondence and visual matter, for some friends only {10}. «This means that the addresses are different each time and no one will ever have a complete collection.» A/4, phc. 1980.-, sm.)


Struvel Peter Scrapbook. A cooperative work of Robin → Crozier, Geoffrey
Young, A. Barrio, Spudz/Cees Franke, Pete → Horobin and Peter Below. Below started a German children book for an «add to things and images» action in 1977. After the intervention of Crozier, Young, Barrio and Franke, in January 1981 the book was given to Pete Horobin, who destroyed it in the sense of a Destruction/Ceation action. After this final result, the pile of loose pages have been photocopied and bound to a new book in 10 copies by Peter Below.) A/4, phc., 101 leaves + cover. Mixed Media / Kriptonic Press. Würzburg. February, 1981


#1: Gelasasenheit. 1996
#2: Weiblichen in Männlichen (und vice versa). 1997


Bennette, Reinhardt / Lory, Ekkehard? Hannover Germany 1975

DA²=! (AHUA 1) A/4 publ. especial for xerography with dadaistic colour. 66 p. {500}. Dadahnova. Hannover, 1975

Bennett, John M. Luna Bisonte Prods. 137 Leland Ave. Columbus, OH-43204 USA 1975

Lost and Found Times (One of the most known network mag. for visuale poetry. Digest size, offset print or phc. Issue 1 and 2 each with one sheet, issues 3-7 each with 21 leaves in cover, ubound, later stitched issues with 24-36 pages. 1975-, 2-3xy., over 40#)
#1, 17, 18, 20, 21-22, 23, 27

Meat Dip / Blank Wall (15 / 17 stickers with rubber stamps in envelope) 1976 / 80

Select Labels. Digest, offset, 16 p. Lina Bisonte prod. Columbus, 1976


Contents. Visual poetry. 14x10,75 cm., phc., 14 p. 1978

Nose Death. Digest size, phc., 12 p. 1984


Ash. (with Robin → Crozier.) Visual poetry. 14x10.75 cm., phc., 8 p. 1999

Agon. (with Robin → Crozier.) Visual poetry. 14x11 cm., phc. on re paper, 8 p. 1999

There exist also copies with hand interventions by R. Crozier.

Literature: «I am interested in the word, in language as a vehicle for containing or referring to the whole of my experience alive. My work has moved in several directions toward that goal: language as poetry, as conceptual object, as visual object, as somatic graph in handwriting. Usually I try to combine two or more of these aspects in my search for a total expression. The placing of experience or self into language is perhaps the most unique aspect of being human. It is sometimes difficult, painful or joyful process. It is the self coming alive and leaving itself simultaneously...»

«Bennett cranks outhis work and the work of his cronies with relentless regularity. *Lost and Found Times* features mostly poetry of the grainy, grit school. Tough but inward. Part surreal daydream, part concrete. With „Ack’s Wacks“ as a ongoing item (Al → Ackerman's tangents into real life as he imagines it) the tone is set. The tape sounds like the poems and collage read, only louder.» (About Nº 26, booklet + cassette, in: *Lightworks* [→ Burch]. *Glimmerings* [Publication review] Nº 20-21, 1990. 64 p.)


«Is it possible to describe what is do delightful about Mail Art?

What's delightful about receiving Mail Art is that it's so full of people's uninhibited expressions, off-the-cuff blurtings, or careful, lunatic constructions. It's about as close as one can get these days to a „pure“ art, one with no agenda, no career-building motives, etc. (This doesn't mean it doesn't have political or social messages – it often, even usually, does – but the functionality of that is impersonal) Anyway, receiving Mail Art stimulates my own creative processes... What I like about making Mail Art is that it's a medium in which I can either disstribute my main work, poetry, and/or do completely spontaneous things that often surprise me and serve as a source of ideas for other projects. (...)

*Lost and Found Times* is an avant-garde literary magazine that includes the occasional bit of Mail Art. It began in 1975 as a single-sheet publication of fake lost-and-found notices that was stuck under car windshields in parking lots... When the other editor died suddenly in 1978 (Doug Landies or Mr. Sensitive) I continued to publish it, gradually expanding its literary aspect. (...)

*Your use of rubber stamps is quite interesting, too. Some mail artists in the USA and Europe like to use several rubber stamps to make a (realistic) visual story out of them, but you like to combine rubber stamps which don't fit together to give some kind of message...*

...I want to make something never made before, something I, and others, will see for the first time. This is my goal in all my art and writing. Rubber stamps are a quick way to achieve this: with a couple movements of the hand, you can make a bizarre combination of images and/or words and thus have an instant experience of seeing the world as if for the first time: the world becomes new and exciting, and on continues to learn about it. On a less metaphysical plane, I enjoy rubber stamps as objects and for their potential to create works in multiples, a fascination related to my work as writer, whose works are reproduced in books, which are the ultimate „multiple“ art form. Perhaps this is a contradiction (or unity of opposites): I want to create things no one has seen before, but create them in many identical copies. Vive la contradiction!...»


<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Country</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bennink, Sylvia</td>
<td>Almelo, NL</td>
<td>Netherlands</td>
<td>1985</td>
</tr>
<tr>
<td>Bentos, Acoste</td>
<td>Montevideo</td>
<td>Uruguay</td>
<td>1985</td>
</tr>
<tr>
<td></td>
<td>^Friends – Mail Art on Video. Inv., 1986</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Berardi, Rosetta</td>
<td>Lido Adriano AR, I-48020, Italy</td>
<td>Italy</td>
<td>1992</td>
</tr>
<tr>
<td>Berezianski, Andrzej</td>
<td>Poznan / Worclaw Poland</td>
<td>Poland</td>
<td>1970</td>
</tr>
<tr>
<td></td>
<td>^Matematyka. Cat.: 19x17.5 cm., offset (yellow print), 12 p. Conceptual-visual works exhibited in the „A“ Gallery in Gniezno, Poland. 1970</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>^Periodik (Mag. for conceptual works and experimental literatue, one of the earliest artists' periodic publ. in Poland. Collaborators: → Kozlowski, →Kostolowski. 23x21 cm., phc. offset partly hand made technics as typewritten pages, hand drawings, mimeogr. etc. {~40}, 1972-75? ~2xy. #1-5?) Poznan</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>^#1, 4, 5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Berger, Udo</td>
<td>Basel – Paris, Swizztzerland- France</td>
<td></td>
<td>1975</td>
</tr>
<tr>
<td></td>
<td>^Soft Need (Mag. Literature accompagnied by vis. matter from concept artists. Cut A/4, offset. 1975?-?, bim? ~ 20#)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Berger, M.</td>
<td>!Harlekin Art!</td>
<td></td>
<td></td>
</tr>
<tr>
<td>#Bergkamer / Workshop#</td>
<td>Bergkamen, D-59192 Germany</td>
<td>Germany</td>
<td>1982</td>
</tr>
<tr>
<td></td>
<td>^Art for Surviving. Mail Art Workshop, Bergkamen 1982/-83. Cat. and anth. by original rubber stamps, edited by the Dept. of Arts and Culture, Bergkamen in cooperation with the Commune of Gütersloh, Germany in 1200 copies. Horz. 20x21 cm., offset, 70 p. for texts + 191 leaves for rubber prints.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bergmann, P. T.</td>
<td>Wien, A-1060</td>
<td>Austria</td>
<td>1982</td>
</tr>
<tr>
<td></td>
<td>^You, I and the Post (answering form to fill and send to). Inv., 1982</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bericat, Pedro F.</td>
<td>Zaragozza, E-50002 Spain</td>
<td>Spain</td>
<td>1989</td>
</tr>
<tr>
<td></td>
<td>^Mutualismo Laboral de Trabajadores Autonomos, de Servicios de la Industria y de las Actividades Directas para el consumo. (Beside Mail Art matter also artists' publications and magazines) Cat.: 24x17 cm., offset, 52 p. with large address &amp; magazine lists. Exh.: Zaragoza, 1989</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>^I. Festival / FAX, AUDISEA“. Cat.: A/5, offset, 36 p. (FAX: 976-253701) 1995</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>^Audio-Noise Project at the Gallery Berde. Inv., 2000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Berkhoff, Arthur</td>
<td>Amsterdam Netherlands.</td>
<td></td>
<td>1985</td>
</tr>
<tr>
<td></td>
<td>^Send Ashes to the Progropertivistic Movement! Inv., 1984</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Berlin, Post-Museum → Museum of Post & Telecommunication, Berlin


Recycling Mail Art. («Second hand» material from the archives of mail artists) Å
Cat. in the form of 4 accordion folders, each with 4 postcards (BW offset) + participant list (A/4 sheet), + A/3 poster in BW photocopy. Exhs. in the Bezirksbüro, Berlin, further at the Kulturhaus Potsdam, Galerie «Blick», and in the Kulturhaus «Hans Marchwitz», Postdam, 1988

Recycling Mail Art / Actions Month (Guests: G Lipinsky, H. Bartnig, P. Küstermann, H. Otto, J. Klaffki) Kulturhaus Potsdam, Galerie «Blick», March 1989


Bermejo, Mª Luz → Inismo

Berndt, John (!Monty Cantsin!) P.O. Box 22142 Baltimore, MD-21103 USA 1988

↑ 3523 N. Calvert St. Baltimore, MD-21218 ~ 1984

Smile (Neoist mag., also audio-cas. & T-shirt. Letter, digest, phc. 1984-87, #1-8)

Known issues:
SMILE (A/4 size, 10 p. 1984?)
SMILE now is never. (By Monty Cantsin / J. Berndt – A/4, 14 p. 1985?)
SMILE issue 2. (A/4, 12 p. includes 2 audiocassettes, 1986)
SMILE issue 3. The answer is the destruction of the question. (A/5, 8 p. 1986?)
SMILE issue 4 vol. «Formalism» (A/5, 16 empty p. 1986)
SMILE issue 6 vol.1 / issue 7 vol. 1 (A/4, 24 p. screenprinted cover, 1986-87?)
SMILE T-SHIRT (in small, medium and large form, by John Berndt)
SMILE (Art Strike issue with a text suppl. about the NYC Neoist apartment festival by J. Berndt. Digest size, yellow cover, 12 p. 1989-90)

K7U: Ultimatum II. – New Literature. (Brochure, letter size, phc., 20 p.)

Opening Gaps and Filling Them Up... 18x18, phc., 12 p. / Western Cell Division, Dialectical Immaterialism Press, Baltimore, 1989. (Art Strike matter)

Source: John Berndt & Graf → Haufen: The Secret of the Smile. (A/5, 4 p. n.d. / Berlin, 1987?) A brochure making known some Smile publications by J. Berndt and S. → Home. About the Smile 6/7 by Berndt: «... was initially prepared for 64th Neoist APT festival in Berlin and consequently reflected some of the concerns associated with neoism at that time...»

Literature: (Statement of SMILE, Issue Three. The Answer is the Destruction of the Question): «The modes of discourse create their own (pseudo) answers. Only illusionary movement can take place within the existing frameworks. Consequently, our actions towards revolutionary movement must find their basis in the undermining of existing (i. e. accepted) forms of discourse. To this end, we formulate (meta) nihilism as a point of departure, not because we „believe“ in it, but because it is a tentatively convenient position on the self-reflexive extreme of the mode of discourse (the „contradictionary“). We will „progress“ „beyond“ this „reference“ point only in that we intend to deconstruct the underlying capitalist power relations...»
which caused its materialization (from the historical negation of radical inertia with pseudo-leisure in the first place). We have not illusions that meaning can continue in some way to „progress“ or can be done away with instantaneously – we impassively address the illusionary „progress“ of the „human condition“ of the suppression on (in) active refusal...»

(K7U – Ultimatum II): «The package contains a booklet and a tape. Also known as Karen Eliot, Monty Cantsyn, and Charles Boyd, John Berndt is based in Baltimore, Maryland and is a graduate of the „Nuclear brain physics surgery school“ and has participated in the →„Artists' Strike“ and other cultural conspiracies. His esoteric life activities have frequently been exhibited through the twin contexts of the art world (socially sanctionned imagination). Moore often than not, these exhibitions actions have involved diverse media of information recording and playback, and have reflected a perverse philosophical concern with questions of truth and identity.»


<table>
<thead>
<tr>
<th>Bernhardt, Martin</th>
<th>c/o Noak, Karl-Marx-Platz 15</th>
<th>Greifswald</th>
<th>GDR-2200</th>
<th>1987</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>^... vom Adam zu Neuem Menschen...</td>
<td>☂ Inv., 1987</td>
<td>☂</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Berry, Carolyn</th>
<th>78 Cuesta Vista Drive</th>
<th>Monterey, CA - 93940</th>
<th>USA</th>
<th>1987</th>
</tr>
</thead>
</table>
| Literature        | «My artists books originated from skills learned as a child transposed in form onto children's school books that had been written in, stamped on, covered with cloth and nibbled by mice. The character of these old books gave me the idea to make one-of-a-kind books. My books were developed on my own and independent of any other artist or their work. (...) The memories of old family textbooks gave me the impetus to treasure, then buy and develop a from of art to combine words and form in a meaningful way. They incorporate copy art pages, original photographs, paintings, and found objects to express the fragility of life and hopefully the tenacity of existence.» (C. Berry: Statement. In: → Jackson: Books Build Bridges / Copier Art – Bookworks. Cat.: TU°NS. / National Postal Museum Halifax, 1986.168. item)

<table>
<thead>
<tr>
<th>Bertini, Gianni</th>
<th>Via Malpighi 1.</th>
<th>Milano, I-20129</th>
<th>Italy</th>
<th>1970</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>MEC (One man mag. with vis. poetry and review. 23x25 cm., offset. 1969-71, #1-2)</td>
<td>☂</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bertola, Carla / Vitacchio, Alberto,</th>
<th>Corso de Nicola 20.</th>
<th>Torino, I-10128</th>
<th>Italy</th>
<th>1980</th>
</tr>
</thead>
<tbody>
<tr>
<td>^Offerta Speciale. Ricettario di Poesia Internazionale. (Magazine for experimental / visual poetry and multimedia. 23x16 cm., offset. –60 p. 1978-, –2xy.)</td>
<td>☂</td>
<td>☂</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Prima series 1978-1987, 1-14 issues, the last five ones with the title:</td>
<td>☂</td>
<td>☂</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10) Torta da indovinare; 11) Artur Pétronio (monography); 12) Spuntino Notturno; 13) Soup of the Day; 14) Gioie della Mensa</td>
<td>☂</td>
<td>☂</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nuova series 1988-, (from the 3rd issue /Béchamel 200 copies have visual hand made by artists):</td>
<td>☂</td>
<td>☂</td>
<td></td>
<td></td>
</tr>
<tr>
<td>^# Series 1: #13 – Series 2: #12, 13, 19, 20, 21, 22, 23</td>
<td>☂</td>
<td>☂</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Read and Mail. (Poems read by their authors.) Cassette publications #1-2. 1981-1983</td>
<td>☂</td>
<td>☂</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Busta Sorpresa (Surprise envelopes with original vis. poetry works in 50-60 copies) 1984-, showed in two exhibitions in 1988 and 1990 (~20 issues)</td>
<td>☂</td>
<td>☂</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paté de Voix (Sound poetry collection on cassettes) About 10 issues from 1985</td>
<td>☂</td>
<td>☂</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Visual editions.** (Series of photocopied brochures with visual poems by the authors of the Offerta Speciale in 35 numbered copies, from 1998)

A/5, phe, 16 p.: 1) C. Bertola; 2) A. Vitacchio; 3) A. Loras-Totino; 4) F. Aguiar; 5) R. Kostelanetz; 6) C. Figueiredo

---


### Bertolino, Christian

<table>
<thead>
<tr>
<th>53 rue du Sahel</th>
<th>Paris, F-75012</th>
<th>France</th>
<th>1990</th>
</tr>
</thead>
<tbody>
<tr>
<td>^Nonotte et Patouillet (early issues by → Jocelin?)^ (Little graphzine in plastic bag with small object supplements {50}. A/5, phe. -124 p. 1986?-., ir., late issues were not numbered)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>^#1, 2</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**Literature:** "...It is almost an artists book looking like a small and nice flag, it will surely attract every bra-fetichists, featuring lots of writings, short stories and graphics, mostly humorous and surrealistic about this curious object." (Publication Reviews. In: Métro Riquet → Duvivier], #8. Paris, 1990. n. p.)

### Bertozzi, Gabriele-Aldo / Ed. Pagine, Viale Mazzini 146, Roma, I-00195, Italy 1993

^Bérénice. Rivista quadrimestrale di studi comparati e ricerca sulla avanguardie^ (Mag. for experimental and visual literature. 24x17cm., offset, ~180 p. 1993-, qu.) Ed. Pagine. Roma ^#1, 2, 3, 4

### Beurard, Patrick / Loth, Catherine

<table>
<thead>
<tr>
<th>M.E.M., 15 rue Pierre Blanc</th>
<th>Lyon, F-69001</th>
<th>France</th>
<th>1980</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cahiers de Leçons de Choses (Mag. 22x17 cm., offset, ~160-72 p. 1980-, ~2xy.)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Beveren, Peter van

<table>
<thead>
<tr>
<th>P. O. Box 1577</th>
<th>Rotterdam CN, NL-3000</th>
<th>Netherlands</th>
<th>1986</th>
</tr>
</thead>
<tbody>
<tr>
<td>↑ Herengracht 66.</td>
<td>Amsterdam BR, NL-1015</td>
<td>---</td>
<td>1984</td>
</tr>
</tbody>
</table>

^Art Information Festival. (Cat.: A/4, offset, 234 p.) Middelburg NL, Vleeshal, 1975

^Transit (Almanachs #1-5, with Brand, Jan & other, 1975-1977) See → Brand

### Bias, Lisa

<table>
<thead>
<tr>
<th>69 Etnuria, Apt. C</th>
<th>Seattle, WA 98109</th>
<th>USA</th>
<th>1994</th>
</tr>
</thead>
<tbody>
<tr>
<td>It's in the Cards. Doc. 1994</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Bidner, Michael

<table>
<thead>
<tr>
<th>P. O. Box 3, Station B</th>
<th>London, N6A 4V3</th>
<th>Canada</th>
<th>1984</th>
</tr>
</thead>
<tbody>
<tr>
<td>^Artistamp^ XI</td>
<td>P. O. Box 3. Station B</td>
<td>London, N6A 4V3</td>
<td>Canada</td>
</tr>
</tbody>
</table>

Pioneer activity in artists' postage stamps 1982-1989, also a plan for a worldwide artistamp archive with exhibitions and a catalogue publication with international validity. This has been the famous plan for the “Standard” catalogue realized fater the death of Bidner by Rosemary Gahlinger-Beaune in a strong reduced form as a CD publication. The denomenating “Standard” was used also by → Dominique (Bug Post / Bugmaster, alias Dominique Johns), but her work was more a popular handbook for the artistamp freaks.

^Statement (about Mail Art, art galleries, philately and artistamps) 80x10 cm. size computer print with additive rubber stamps. Distributed as circular by Mail Art correspondence, ~1982

^Artistampex. Known also as "Cindarella Philately" or Artistamp Exhibition. Epoch making venture for the history of the artists’ postage stamps. Poster and diverse invitation flyers and cards were distributed. Exhibition at the Forest City Gallery in London, Ontario, in Canada. June 1-9, 1984

^World Postex 86 – Artistampex / Cinderellex. Inv. to a filatelic and Mail Art event for Vancouver, Postal Station “E”, in the co-operation with the AMS.DAS graphic studio (Bidner self). Letter size leaflet with interesting theoretical text by Bidner on the back. Offset, r/v. print, 1986. (No further
Artstamps:

^Rocket Mail Artistamp^ (Block of 4 diff stamps, phc. + red rubber stamp) n.d.

^Artystamp^ (Sheet of 6.5x7 cm stamps with photographed auto-portrait. phc, on red paper) n.d.

^Mail Art Masterpiece^ (Reproduction of a sheet of 16 diff. stamps, in the first stamp an advertisement text about ongoing artists' postage stamp catalogue of Bidner, b/w) Signed A/5 sheet, 1983

^Stamp Drive^ (Sheet of 69 stamps, 1 is double sized, 18 images, phc.)

Copyright 1985-05-13 Artistamps London Canada

^RUSH Artistamps^ (Sheet of 50 selfadhesive labels with stamp images, 49 images, b/w phc.) n.d. (1980s)

^Mail Art first day of issue^ (40 sheets of diff. stamps, phc. on yellow paper) In mirror image: Artistamps M. Bidner ‘87. 07. 15

Michael Bidner died April 5. 1989. His artistamp collection and Mail Art archive was managed by Rosemary Gahlinger-Beaune, 5515 Jersey Avenue. Burnaby-BC. V5H 2L3 Canada. A large part of the photocopied documentation was going to the Artpool Archive (→ Galántai), Budapest.

Source:

«The original concept for the artistamp project grew out of a desire and perceived need for philatelic documentation of privately printed stamps by artists, specimens of which had found their way into my stamp collection. The word „artistamp” was coined to describe these items and replaces awkward usage of „artist's stamp” and „artists' stamps”. (…) On April 1, 1982 (and continuing through to 1990) I began an ambitious research program to compile a comprehensive catalogue and handbook of artistamp produced by mail artists. The cataloguing and universal numbering of artistamps worldwide is a philatelic first. (…) An artistamp data base, exhaustive in scope for the philatelist and contemporary in attitude for the mail artist, is being created using micro computer technology coupled with the Spellbinder word processing system. Soon this information will be handled by a full-feature data base management system...»

^(ARTISTAMP / AMSDAS: Background. Letter size leaflet, recto/verso, phc. on yellow paper, n.d. – 1983?)

«...The artistamp data base has grown to nearly 1000 artisampists representing almost 50 countries and it will be sometime after the deadline when I close entries to the data base for this edition at noon on April 1st before a final version will be ready for shipping. (…) As you may know, the release date for the reserved First edition of the Standard Artistamp Catalogue + Handbook (Canada + Worldwide) comprising 500 loose leaf pages with text and facsimiles in black + white packaged in a binder for shipping is a set for Noon, April 1, 1984. The book may be currently reserved until the publication date for $50 (CDN) plus shipping... A series of 5 annual supplements has been planned to update the listings... Issuing Authorities listed in the artistamp catalogue will receive: 1/ two copies of their listing as it appears in the catalogue, 2/ a list of all the participants for whom artistamp numbers have been assigned, 3/ a mailing list of the issuing authorities which is not part of the catalogue package to the public, 4/ a checklist of all the assigned artistamp numbers, 5 documentation of all the ARTISTAMPEX shows.

The inaugural ARTISTAMPEX – Cinderella Philatelic Artistamp Exposition + Bourse is being held in London, Ontario, Canada (natch) at the Forest City Gallery. (…)»

^(Computerwritten letter /circular? to Géza Pernečky with the headline: 1984 – International Year of the Artist from January 8, 1984)

Literature: Rosemary Gahlinger-Beaune: *A World of Artistamps: Remembering Michael Bid-

!Big Dada! → Varney, Ed

Bilejic, Dusan

| Zrenjanin | Yugoslavia | 1971 |
| Neuroart | (Object-accumulation mag. in A/4 size, in a lessing edition: 33–60 copies at 1-33#, but not the whole series has been realized. 1971, 3# only) |

~


Billé, Philipp

| Bordeaux | France | 1995 |
| 30 rue de la Vieille tour | Bordeaux, F-33000 | 1984 |

^Ljimit3 (Mag. with special issues in var. sizes: A/4, A/5, A/6, phc. There exist also issues as phcopied matter in envelope format in edition of 100. 1982-87, #1-30)

^#6, 7, 8, 15, 22, 23, 24, 27, 28

^Ljimit3 #24 – Carton postal. (Post card assembling in envelope, 14 parts, 14 pieces + 1 text card. {100} April 1986)

^Poqo (Mini graphzine, one artist in each issue, A/6, phc., 8 p. 1986-88, m. #1-35)

^#1, 2, 3, 4, 5, 6, 8, 9, 10, 11, 12, 13, 19, 24, 26, 27, 29, 30,31, 32,33, 34, 35

^Bizzarr (Collective graphzine, without any text. A/4, phc., ~10 leaves. 1986-, 1-8#)

^Supplement: Bazaar (One shot edition checklist by Ph. Billé, 1986)

^#1, 2, 3, 4, 7, 8

^Lettre documentaire (Theor. & informative A/4 one-sheet mag. 1987-92, ~ weekly. First series numbered as 1, 2, 3,... etc. ~180#?)

^Economy & Business / Transparitions. 25 leaves, S. P. {50} Bordeaux, 1987

^Le Chantier du Chai, slide archive. 1. catalogue, July ’87. Published by Billé as conservator in the collection 23 rue du Chai des Farines, 33000 Bordeaux. (1-317 slides: works & publications from the Mail Art network)

Cat.: A/5, phc., 8 p. Bordeaux, 1987

^Lettre documentaire, nouvelle séries: Sept. 1992-, numbered as I, II, III, IV, etc.)


~

Source: ^Catalogue de l’edition graphice photocopiée en France. (20 p.) In: Ljimit3 N° 28

^Lettre documentaire, #41 = index for N° 1-33

~

Literature: (Bizar, #1) «...is a queasy and reeling series of strong-tasting images which rely on starkness for their power. Not everything here is great or even good, but all of it has some kind of effect. There are enlarged halftones of faces which lokklike refugees or political prisoners: this has the same quality of poorly printed terrorist literature which you see on the news sometimes. Shows what has become a sort of of visual vernacular. There is a jagged drawing of a demon on a toilet and there is sansom note lettering. All the pictures are full page and printed on one side of the sheet, so this is more like a portfolio...» ( Lloyd → Dunn: Mail Review. In: PhotoStatic. N° 25-26, Summer 1987, 875 p.)


Bini, Giampiero

| Firenze, I-50135 | Italy |
| Via della Torre 90 | 1982 |

Original Art Magazine (Assembling, folio size. 1982, #1-2?)
Birjukov, Sergey

Ul. Virti 160 – 60
Tambov, 392032
Russia
1996


^Sub Alia Forma. (Book of visual poems, A/5, offset, 16 p.) Akademia Zaumi, Tambov, 1997

~


Black, Byron

? 

c/o Loompanics Unlimited. Box 1197
Port Townsend, WA-98368
USA
1986

^The Abolition of Work and Other Essays. (Book, 162 p.) Loompanics, 1986?

^The Abolition of Work and Other Essays. (Brochure, 28 p.) → Feh! Press, 1993

~

Literature: «(The Abolition of Work...) As Black describes his activities and being: „I go for baroque. I'm a lowlife hierarch, I picked the Locke and entered the Avant-Garden of Eden.“ Black's essays are what one could expect to hear if, through some quirk in the atmosphere. AM radio bands overlapped late one night and you picked up a fundamentalist preacher, an abusive call-in talk show, and an all-news station. The reception would be clear; the static results from the combination. Worth tu(r)ning into this „high priest of nihilarity“.

(Lightworks [→ Burch], Glimmerings [Print review] N° 18, Winter 1986-87, 48 p.)

Black, Jeanie / Raman, Ely

451 West Broadway
New York, NY-10012
USA
1996

8x10 Art Portfolio (Portfolio mag. with matter collected and partly also printed by the editors, like an assembling {100}. Letter size with ~30-60 leaves by ~15-30 artists, issues not dated and not numbered, 1970-72, #1-9)

~

Literature: «Factors that led up to 8x10 art portfolio. Well, there was the technical factor, having a little A. B. Dick offset press avaible... in my studio... So, in the early 1970s I was quite involved in using an offset press as a vehicle for making art... I was very involved in the idea of alternative distribution projects – as well as the general idea of using non-traditional metarials and techniques to make art.

In 1971 I contributed to Art Work No Commercial Value edited by Jerry Bowles; to Space Atlas, edited by Dana → Atchley, and → Kostelanetz's Second Assembling. In 1972 I sent stuff to Third Assembling and Bill Vazan in Montreal for Contacts. After that it began to be more and more mail art exchanges, as well as work on 8x10 art portfolio, Five Silent Songs, and other unique or (very) limited editions of various Books... I had a good connection with Fluxus. I participated in a number of Fluxus events...

So 8x10 art portfolio did have a decent art pedigree... art rather art historical. Looking through all those issues of 8x10 art portfolio I realize that our historical consciousness (or self-consciousness?) was notably absent. The issues were not numbered or dated, the contributions often not properly identified (or footnoted) and we did not include serious (academic) verbiage identifying what we were doing in the context of art. Too busy making art to write or talk about it. I am not sorry we were not more self-conscious about the conceptual edges we were pushing – just as I am not sorry, that the work in 8x10 art portfolio was not produced on „good“ paper. There is a rather magnificent esthetic integrity about 8x10 art portfolio. It was „pop“ art in the tradition of Warhol and Duchamp, in the tradition of Bianchine Supermarket, before pop art became Pop Art and was co-opted by Castelli and Co.

And it was art, art as distinct from entertainment or decoration or social display. And it went the way of so many things that were vital in the 1970s...»

(Ely Raman, 1996)

«What Ely has not included in this rather long letter is that within my memory the idea of 8x10 (the name came from the fact that I am a photographer)
came about on a night that we had a fair amount to drink and in the wee hours of the morning decided to attempt to produce a very slick version of what 8x10 later became... Each artist received one issue as recognition of their participation. The criteria (which was followed in most cases) was that the work fit on an 8½ x 11 inch piece of paper. If the artist was using „found art“ that was smaller than that size we requested that they attach their piece to an 8½x11 sheet of paper. In some cases the participating artists sent 100 copies of their piece. In other cases we reproduced the work with the use of both paper and metal plates...» (Jeanie Black, 1996)

#6 H. Hoogstraten: *The Atlas Darwing*
#7 I. & V. Bakchanyan: *Franci-American-Russian Friendship*
#8 J. Marin: *Semens*
#9 A. Labelle-Rojoux: *Projets sans suite*

Olbrich

---


---

**Literature:** «Here's one very dense alternative in print. The Anthology Doc(k)s, is thick (350 page or so) and square in shape. The content has an unrelenting quality that is very visual and very international. One finds page after page of collaged socio-politico statements, mail art material and documentation of public performance. Within the formidable and unstoppable feel to Doc(k)s there is a staunch and almost unapproachable quality. Production quality is clumsy and over-inked and while this may favorably flavor the intent of certain contents, it overly homogenizes the rest...» (Lightworks → Burch, *Art Alternatives in Print*, N° 13, Fall 1980, 51 p.)

«Talk about breadth and depth, no other magazine comes close to the vouile and diversity of works published by Doc(k)s. The latest issue is devoted to the Italian movement, impressive in its quantity and quality, with an open section for contributors from around the world, as well.» (Review in *Score*, #7. → Hill) Letter size, offset, ~1988.)


---

**'Blaster!'** → Ackerman, Al


^Are You Experienced? Love / Hate / Fear / Suicide. Cat.: 18x14 cm., offset booklet, 20 p. + 17 microfiches, 485 parts. + poster{600} of 80x56 cm. with 1018 works by ~800 authors. Exh.: Vrije Universiteit of Brussels, October, 1981

^Telegraphy. Cat.: 42x29,7 cm., phc., 12 p. {750}/ Provincial Museum Hasselt, Belgium. March-April, 1983


^B. T. S. / Aerogrammes – Commonpress Retrospective (Commonpress #56) Cat.: 821 p. on microfiches, + A/5 booklet, offset, 142 p. 570 participants. With the first bibliography (!) of the Commonpress publs. Museum Het Toreke, Tienen, Belgium. September 1984

Artstamps: (Without title) (Sheet of 20 diff. stamps / nude with postage stamps, mixed techn.) n.d. (1986?)


^Telephon-Project. 3. Oct. 89. Doc.: Photos, list, poster, etc. / Provincial Museum Hasselt. 1989

Telephon-Project. «Screams against int. art burocracy» 90' cassette in box. 1990

^Artists' Books Catalogue '90 / Administration Centre. A/4, phc., 19 sheets. 1990


Artistsamps: ^Netland (Sheet of 12 stamps, 2 images, phc. {100}) 1993?

^Netland / Put your Stamp in my Artistamp (Sheet of 12 id. stamps, phs. {100}) 1993?

^Tolerance (Sheet of 20 id. stamps, phc.) 1993?

^En dialog tussen de postbode en zijn electronische shadow alsmede / En algemene discours over MAIL ART... S. P. 120 p. {500}, 1994

^In a Memory of Ray Johnson. Doc. in the form of a death-notice: 24x22 cm, offset, 4 p. / Begijnhof, Zuivelmarkt 33, Hasselt. Febr. 22 - March 22 1995


^The Artistamp Collection, Poster of 60x42 cm, colour offset / Begijnhof, Zuivelmarkt 33, Hasselt B-3500. 1995


^Mail Art from the West. Inv. Exh. at the EU-administration, Maastricht. 1996


^Now Ray is dead I smoke Johnson. Inv. to the Gallery Brasseurs, Liege, 1997


^1001 Desks. Invitation to the City Groningen. Cat. on CD-ROM! 1998

^Ambiorix. Inv. Project at the City Torngerem, Belgium. Cat. on CD-ROM! 2000

^A Journey to Utopia. Essay also in English to the Mail Art Catalogue: L'Utopia by the Comune di Vicenza, Italy, curator: Anna Boschi.
Literature: «42.292» – on August 2, 1979, at 2 pm „Guy Bleus“ was registered in the Benelux Mark-Office at Hague (Holland) as an individual mark with the number 42.292.

Administrative Art: Instant Study – delivery of qualifications, Vrijhe Universiteit, Brussels-Pannenhuis, Antwerp. Administration – delivery of identity cards of Mars (fake Belgian I. D's) and other certificates, Pannenhuis, Antwerp-Vrije Universiteit, Brussels» (Information about T. A. C. 42.292 Administration Centre)


«...This view of the history of art refers to what has been called „art as an individual mythology“: artists realize their own history and myth. Applying this idea to the mail art network (=all mail artists together) it means the realization of a collective mythology. Here every mail artist has his/her role and function. But not one role is more true or important than another. Every judgment of value stays a mere personal judgment. It can't be generalized in the mail art circuit without injuring the democratic principle of co-partnership in mail art. A mail artist and his/her work are more or less important for another mail artist depending on the intensity of their communication and the interpersonal impressions all this.

Every mail artist must be encouraged to write his/her own mail art biography and bibliography, so that all this culminates in a collective bio-bibliography, a network of crawling signs of the mail art life. The epistemological problem, if there must always be a relation on truth between the activities and the places „where“ or the period „when“ these activities happen, stays an open issue. Anyone is free to transform the objective assumed lies of the history of art into subjective or intersubjective lies or truths.

Since the urinary bowl of Duchamp, everything can be art. Since Beuys, everybody can be an artist. It all depends on the way one looks at it, on the way one thinks. The aesthetic observation, the perception and the state of consciousness become more important than the created object. (...) More important (vitaly important) than monetary considerations, the works of art or the art fetishes are the instincts of self-preservation, the wild intuitive thinking and the process of creating. (…) This feast of questioning and answering and artistic creating, of writing and writing in margins (J. Derrida), or intellectual and artistic creating, of an art that is never finished, is the real art of this age. It finds its most important representation in the communication-art or mail art.»


Mail-art is a "pôle-mêlée" of stories, tales, recitals and reports. It is not a complete entity. The mail-art society is a virtual frame-work enclosing an artistic chaos; it is a pell-mell of reciprocity and exchange. The History of mail-art is a selected reconstruction of histories, events, facts and artifacts. Like Chronos, the god of time, was eating his own children, the eternal netland history is eating the netlanders. Well, who cares? Yet, every mail-art networker must be encouraged to write his or her own history of netland. Mail Artists art post-historical myth-makers...

...It's not that I want or don't want to publish that much. Mail-art and administration-art include publishing. Furthermore, it's always a series of coincidences. It just happens...

...Mail-art, being the mother of the internet, is a cybercity that never sleeps...


Blissett, Luther!

→ Home, Stewart: Green Apocalypse
→ Guglielmi, Federico
→ Baroni / Arte Postale: N° 75
More information about Luther Blissett: http://www.dsnet.it/qwerg/blissett/bliss0.htm
http://www.pengo.it/luther


Bloch, Julie Hagan 51 Mongaup Road Hurleyville, NY-12747-5406, USA 1996

Self carved rubber stamps since 1967, to time about 2000 stamps. Mail Art activity since the middle of the 1980s.


«...(1976-77) I began to send Mail Art to people on postcards without knowing what Mail Art was. I watercolored and drew on the cards, too. I became interested in rubberstamps that way. That led me to The Rubber Stamp Album by 2 women. (√ Miller & Thompson) I got Ed → Higgins address out of it and sent him some Mail Art... I came across a little poster for Mail Art show stapled o a tree with Bill → Gaglione's address on it. I sent him something... I also saw the work of Ray Johnson in that Rubber Stamp Album for the first time. It made an impression on me... But I didn't know I could write to Ray myself. So I didn't start with him until 1980 or so. Ed Higgins also started me with Ed Golik Golikov, an early mem-
ber of the New York Correspondence School living in Denver Colorado...

By late 78 I decided to make my activities official. I contacted my friend Kim Kristensen in Ohio, back where I used to live, and asked him if wanted to be PAN Midwest. He said OK. Michael Heaton, another guy I had been sending art to through the mail after my graduation from college moved to New York and he became PAN East. I lived in Laguna Beach California and became PAN West.

(…) Things developed ra pidly. I was very inspired by the Inter-dada 80 festi-
vial. I met → Cavellini for the first time. Also Buster → Cleveland, Ed Higgins, as I said above, as well as Bill Gaglione and other „2nd generation“ of mail artists. I also had the pleasure of meeting Al Hansen… He was in John Cage's composition class at the New School with Dick → Higgins and the other pre-fluxists and was an important contributor to the first happenings… he and Cavellini drew portraits of each other in a Pasadena coffee house...

I realized then that the Mail Art network would allow me to collaborate with people of Hansen's stature if I wanted, too. I was also very impressed with the other mail artists and the spirit of dada that engulfed the various events I attended. (…) Now here were a whole lot of people who had studied dada as I had, who valued it's anarchistic spirit and were taking actions to promote it in a new context. I was thrilled... Things changed drastically in 1982 when I moved from LA to New York. I saw a poster that said Cavellini was going to be in New York. I called the number and ended up speaking on the phone to Buster Cleveland. He said I could perform at the gig. So I was part of a bill that included many of the people I had been corres-
ponding with. One of them was Carlo → Pittore. I will never forget our initial
meeting, he was yelling to me from the bottom of a stairwell and his big smile and warm greetings were like a Welcome Home to the network...»


👨🏼‍🤝‍👨🏼 Block 11
Circle of French graphic underground artists: Bruno Charpentier / RV (Hervé Caux) / B. Bocahut, Charpentier

Block, Friedrich W. Julienstr. 8, Kassel D-34121 Germany 1996

שם

菏泽
Fox, Harry

菏泽
Barbot, Gerald

菏泽
Michael Roden)

菏泽
Edition Xex Graphix is a fertile publ. house for weird, surrealistic mini-comics, 1983-

菏泽
Xex Graphic News Letter (Review mag. with informations about comics from the USA: Digest, phc., ~40 p. 1985?-, qu.)

菏泽
^#8, 9

菏泽
Crazy Men Deluxe. (Digest, offset, 28 p.) TBH Comix, Milford / XEX Graphix, 1985

菏泽
XEX Mail Art (Mail Art compilation booklet, 23x15 cm., colour xerox cover) n.d.

菏泽
Bocahut, Bruno / Charpentier, Bruno, 51 rue E. Raspail Arcueil, F-94100 France 1985

菏泽
^Dusex (Generously edited French graphic mag. A/3 and A/4 size, phc., offset, and silkscreen. 1985-, yearly? ~5#)

菏泽
^#5

菏泽

菏泽

菏泽
Boever, Jean de c/o De Media (club, gallery), Molenstraat 165, Eeklo, B-9900 Belgium 1984

菏泽
^De Media Bulletin (Program and infomag of the club «De Media» with Mail Art news and exhibition reviews. A/3 folded to A/5, phc. 1984-, m., ~50#)

菏泽
^#1-10, 16-20, 23a, 34, #MA, 43, 44, 45

菏泽
Frontières / Mail Art Project (with Driewerf Hoera / Association Frontières)

菏泽
Cat.: A/4, offset, 68 p. Exh.: De Media, Eeklo / DRAC, 1 rue des Lombard, Lille F, 1985

菏泽
West & East – Exhibition at De Media. Inv., 1986

菏泽

菏泽
Megazine-Bulletin (Flemish review of alternative mags. & fanzins, A/3 folded to A/5, phc., 1987-, ~bim.) Eeklo, De Media

菏泽
^#1, 3, 7, 8

菏泽

菏泽

菏泽
Later exhibitions:
K. E. Osthaus Museum, Hagen, Germany. Sept. 21 - 23, 1990
De Media in Eeklo, Belgium. October 5, 1990
Confort Moderne – Poitiers, France. November 11, 1990

菏泽
Selected exhibitions and events in De Media 1984-1989:

菏泽
Ko de Jonge – John P. Jacob / Hype. February 17 - March 3
Jürgen O. Olbrich – Bernd Olbrich – Joseph W. Huber. March 3 - May 10
European Apotheosis of G. A. Cavellini (Festival). May 19.
Sjoerd Paridaen. May 11 - June 21
The Mail Art Magazine (Media Mail Art project). July 1 - August 31
Arno Arts. September 7 - October 19.
Géza Perenczy. October 20 - December 19.

1985:

Frontières (Media Mail Art project) March 27 - May 15.
Day of „Kleine Blaadje“ (Small Press Festival with G. Schraenen). April 5.
Ruggero Maggi. August 1 - September 15.
Chuck Stake's visit. October 30.
Ferenc Gögős (Hungary) – Rob Thuis (NL). October 19 - November 27.
East-West: Hommage to Shimamoto & Cohen (Media Mail Art project).
October 30 - January 10.

1986:

Robin Crozier. January 11 - February 27.
Art Unidentified (20 Japanic artists). April 4 - May 15.
The Worker's Paradise (Mail Art project by XCL Franke). August 22 - 31
Andzrej Dudek Dürer in De Media. October 10.
Artistamps (Collection of Guy Bleu). October 17 - November 11.
Anna Banana's performance. November 22.
No War in my Town (Project by Peter Küstermann). Nov. 15 - Dece. 12.

1987:

Henning Mittendorf. March 27 - April 30.
Kun Nam Baik (South Korea). May 1 - June 12.
Carlo Pittore. October 2 - May 11.
Ben Allen. November 6 - December 3.
Klaus Staeck's posters. December 4 - January 7.

1988:

Joseph W. Huber. March 4 - 30.
Paul Rutkovsky. April 1 - May 4.
Mail Art in Action (G. Bleus, Ch. François, Kode Jonge, J. v. Geluwe, etc.)
October 28.

1989:


Literature: (De Media): «Publication related to the 4-yr-old (sub-) cultural space of the same
name situated in the Flemish part of Belgium. The Small Mags Archive (SMA),
which this issue of the newsletter is mostly about, is on permanent display there at
De Media. SM archivist Bola says the role of the archive is „to assemble, organize
them & keep records & preserve them so that they can be at the service of those
who want to consult them“, „them“ being fanzines, independent artzines, under-
ground papers, alternative poetry papers, small graphic mags, etc. SMA is part of
SMN, Small Mags Network, but Bola doesn't really describe this beyond the
meaning of the word network. This newsletter alphabetically lists the names of the
1,596 small mags in SMA's inventory, but lists no addresses! (Ugh! So much for
networking!) The archive itself, he says, contains 318 different titles & about 1000
magazines (?). (...) Listed in this publication are some of the events this org. has
sponsored, a variety of musical concerts, theatre, art exhibits & performance events that make me with Eeklo was as close as Chicago from here.»


^De Media (D. → Plunkett's interview took place at De Media with Jan De Boever:
«I don't consider myself an artist. My job is being an organizer. I think good organisation is an art...») In: N D #13, 1990, 27-29 p.

---

Bogdanovic, Nenad S. Markovica 41. Odzaci, YU-25250 Yugoslavia 1996

Dovrsi Marku / Finish the Stamp. ☑ 1981 (Exh.: Dom Omladine, Odzaci, 1983) ☑

*Mail Art Communication. ☑ Cat.: with 47 parts. A/5, mimeogr. 12 p. {100} ☑
(Text: Jaroslav → Supek, serbo-croatian) Odzaci, 1983

Mail Art Works (with → Supek, J. & → Gogolyák, S.) ☑ Exh.: Baske Vode, 1983 ☑

*Netto 100 g. (Book-object in a very limited edition: Found news paper & magazine pages bound to an book) 20x14.5 cm., ~50 leaves. January 1984

*Total (Stitched A/5 assembling with issues for special themes and technics {133}. 1984-88, #1-17)

^#1, 5, 6, 8, 9, 10, 12, 13, 15, 16, 17


*Second Manifesto (Theory and info magazine, also assembling [{#4 = A/5 matter in envelope]. A/4, phc., 1984-85, 2xy. #1-4)

^#1, 3, 4 (Open Letters)

*Imprimés. ☑ Cat. form of a poster (of 35x25 cm.): offset print with participant list. Exh.: Mai 12 - September 12. Library, Odzaci, 1985

*What to do in the cellar? (with Tibor Toman) ☑ Cat.: in: Second Manifest #3
Exh.: 1. Maj Gallery, Novi Sad. 1985

*Happy New Year! ☑ Doc.: One A/4 sheet, phc. Exh.: Foto Galerija (Sava Stepanov)
+ Library, Odzaci. April 30 - May 3, 1987


Photography – Art and Communication. ☑ Fotogallery Novi Sad. 1987

*Networker Gallery Actions. ☑ Inv. to Mail Art projects in accordion form, 1996

*Man Gallery. (Mail Art performances and projejcts) ☑ Inv., 1998-2000

~

Literature: (About Total) Editor Statement: «By the beginning of February this year I received by mail a police decision, in which I was informed that the police had deprived me of a package from abroad containing 260 copies. These 260 copies were probably sent by one of my mail art friends as a contribution for taking part in my magazine Total or his participation in the fourth number of mail art magazine Second Mani-

festo. With the help of postal inspection, the police have deprived me part of contents of my packages several time. I know that because my friends informed me of the package contents. Maybe postal inspection and the police to fill up of the Big Brother archives. (Quoted in: Stephen → Perkins: Assembling Magazines. Internationale Networking Collaborations. Cat.: Half-legal, phc., 64 p. Subspace, Iowa City. 1996 /Print: 1997. 35-36 p.)


<table>
<thead>
<tr>
<th>Source: TOTAL Magazine Monography 1984-1988 (Facsimile publication of the magazine issues #1-17 on CD, 133 copies). Multimedia Art Studio Odzaci, 2000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bogdanovic, Slavko / Mandic, Miroslav.</strong> Novi Sad Yugoslavia 1971</td>
</tr>
<tr>
<td>^L. H. O. O. Q. (Cockoo-egg mag in the lit. mag. «Új Symposion» or distributed as typewritten pages, 1971-72) ^#1, 4</td>
</tr>
<tr>
<td><strong>Bohár, András</strong> Budapest Hungary 1992</td>
</tr>
<tr>
<td>^Ars Poetica / TeleFAX: Cat.: Community Centre, Kapoorov H, 1996</td>
</tr>
<tr>
<td><strong>'Bohm Art!'</strong> St. Claud, MN-56304 USA 1992</td>
</tr>
<tr>
<td>^Games '92. Inv., 1992</td>
</tr>
<tr>
<td>^Great Battles / Making Faces / Fun at Square One! / Street Machines. Inv., 1993</td>
</tr>
<tr>
<td>Bologna / artists Via republica 37 Bologna Italy 1977</td>
</tr>
<tr>
<td>Il Laboratorio (Mag. on actionism, performance and body art. A/5 offset, 1977-, m.)</td>
</tr>
<tr>
<td>«Bonanova, Atelier» La Casa del Siglo XV A. Segovia Spain 1977</td>
</tr>
<tr>
<td>°Negro Sobre Blanco. Doc. sheet with 171 parts. 16.6x12 cm., phc. La Casa del Siglo. Segova (E), 1978</td>
</tr>
<tr>
<td>Bonvie, Rudolf / Klauke, Jürgen Brüsselerstr. 1 Köln-1, D-5000 Germany 1977</td>
</tr>
<tr>
<td>Kunststoff (Mag. on actionism, performance and body art. A/5 offset, 1977-, m.)</td>
</tr>
<tr>
<td>Bonyhádi, Károly Leopold Bloom</td>
</tr>
<tr>
<td>°Bop, Mr.! Box 267 838. Chicago, IL 60626 USA 1985</td>
</tr>
<tr>
<td>°The Danger Mail Art Show. Cat.: Digest, offset, 8 p. 1985</td>
</tr>
<tr>
<td>°Summer Mail Art Show (with B. de Vallance, Chicago). Cat.: Digest, phc., 8 p.</td>
</tr>
<tr>
<td>Borba, Gabriel Sao Paulo Brasil 1979</td>
</tr>
<tr>
<td>Borillo, Mario Marseille France 1978</td>
</tr>
<tr>
<td>°Poésie Expérimentale et Communication Parallèle. Le Mail-Art. (Essay, A/4, phc., 5 leaves.) C.N.R.S. Laboratoire d'Informatique, Marseille, 1978</td>
</tr>
<tr>
<td>Börjlind, Rolf / Mallander, J. O. / Regild, Carsten Hägerstein Sweden 1974</td>
</tr>
<tr>
<td>°Vargen (Mag. for neo-dada and alternative culture. A/4, phc., mimeogr.1974-, squ.)</td>
</tr>
<tr>
<td>°Vargen (The Wolf), #5=Cat.: for the exhibition. of new forms of communication and information / Moderna Museet de Stockholm: W. Vostell, Lomholt, J. Urban, S. Hanson, E. Partum, etc. A/4, offset, 1975.</td>
</tr>
<tr>
<td>Bory, Jean-François 5 rue Cognacq-jay Paris, F-75007 France 1977</td>
</tr>
<tr>
<td>↑ 10 rue de Nesle Paris, F-75006 ~~~ 1973</td>
</tr>
</tbody>
</table>
**L’Humidité** (with René Baudouin) (Magazine on avantgarde art and vis. poetry of a sociological inclination. A/4, offset, 1970-77 qu., #1-24)

**Bosch, Phoebe / Maloney, James, Red Sky Press.** Seattle, WA USA 1986

*Sky Views Magazine* / Written = Graphic Art (Mag. All kind of new and alternative art. Digest, phc. and offset. 1986-, m.)

**Boschi, Anna** Via Asiago 23-25. Bologna, I-40131 Italy 1992

*Bottle project* (to the 100th anniversary of the birth of Giorgio Morandi). Exh.: Spazio Kaos, Bologna. 1990


> Guglielmo Marconi (radio). Inv., 1995

> Prehistory in Forli. Inv., 1996

> 30 Anni di Arte Postale. (Ray Johnson) Inv. to the Posta Italiane, Bologna, 1997

> Artist’s Books / Visual Poetry. Inv., 1998

> Happy Birithday Castel S. Pietro Terme! Inv., 1999


**Bottinelli, Bickhard! Bottinelli Art Agency, Kantstrasse 7 Kassel, D-3500 Germany 1975**


An early attempt at Mail Art show (with extreme many rubber stamp art works) with contributions of German artists as Peter Below, Horst Hahn, Mike Hintz, Uwe Kreutzfeldt, Reinhard Mahl, Robert Rehfeltd, Gerd Scherm, Horst Tress, Wulle Konsumkunst & others. Survey and invitation to further participate – with 24 black/with images (!) – in: *Magazin Kunst*, N°3, 1975. Additive lecture with slide documentation about the show and its materials by Tim Ulrichs April 20, 1976

**Boumans, Bart** Roessingsbleckweg 155. Enschede, NL-7522 Netherlands 1982

& Postbus 1440 Enschede BK, NL-7500 1986

> Care (Mag. + Assembling {75} with changed editors in var. form. 1982-, squ., 13#?):

N°1-2-3... B. Boumans, NL

N°4 ........ R. Crozier, UK.

N°5 ........ C. Echevery, CO
<table>
<thead>
<tr>
<th>N°</th>
<th>Name</th>
<th>Address</th>
<th>Country</th>
</tr>
</thead>
<tbody>
<tr>
<td>N°6</td>
<td>S. v. der Burg</td>
<td>N°7. B. Porter, USA</td>
<td>USA</td>
</tr>
<tr>
<td>N°8</td>
<td>V. Baroni, I</td>
<td>McLean, USA</td>
<td>USA</td>
</tr>
<tr>
<td>N°10</td>
<td>J. P. Jacob, USA</td>
<td></td>
<td>USA</td>
</tr>
<tr>
<td>N°11</td>
<td>B. Gaglione, USA</td>
<td></td>
<td>USA</td>
</tr>
<tr>
<td>N°12</td>
<td>R. Maggi, I</td>
<td></td>
<td>Italy</td>
</tr>
<tr>
<td>N°13</td>
<td>L. Spiegelman, USA</td>
<td></td>
<td>USA</td>
</tr>
</tbody>
</table>

^Stamp-postcard documentation. Inv. in form of request-card. 1982

^Books of Souls, Silence & Friends. Cat.: A/6, phc., 12 p. Exhibitions:
Akademic Centrum Kultury Palczyk Wrocław (W. Ropiecki).
Bart Boumans, Enschede Academy of Art, CARE mag and others.
Edited by Ko de Jonge, Holland 1983.


Le Boury / AB Sexe. (Small French graphiczine by 26 artists. {300} A/5 and A/6, phc., ~16-56 p. 1986-, about 10 #)

^#7, 8, 9, 10

Boursellier, Christophe c/o Groupe T. Z. 85. 23 rue Bayard, Paris F-75008 France 1981


Bowsza, Keith → ! Minóy!

Boyles, Denis 50 Commerce St. New York, NY-10014 USA 1977

The Journal of Art Performance and Manufacture (Mag. Art theories, new literature, etc. Letter, horz. size, offset. 1977-, m.)

Bracho, Alexis Aptdo 702, Barquisimeto, VEN-3001 Venezuela 1998

^Oxigen or Dead. Inv., 1996

^Mail Art in Tribut to Damaso → Ogaz. Inv., 1998

Bradley, Daniel 551 A Crawford St. Toronto, M6Q 3J9 Canada 1986

^Push-Machinery (Mag. 35.5x21.5 cm. and half-legal sizes, phc., 8 p. 1986?-, ~12#)

^#8, 9, 12

Bradley, Steve S. / Rutkovsky, Fran. 227 W. 1st Ave. Tallahassee, FL-32303 USA 1987

^The Figure: Alternative Visions. Doc. Half-legal, offset, 8 p. 1987


Bradley, Tony / Crowcroft, Ron. "Burford" Byways Selsey, NR Chichester, P O20 OHY, UK 1979

& 148 High St. Selsey, M. Chichester, P O20 OQE, 1979

Black Boat (Mag. Alt. literature and graphics, style of nonsense. A/5, phc. 1979?-, #?)

Brall, Artur c/o Verlag Kreisch & Großmann Frankfurt am Main Germany 1986

^Künstlerbücher, artists’ books as art: Ausstellungen, Dokumentationen, Kataloge, Kritike. (Offset, 176 p.) Kreisch & Großmann, Frankfurt, 1986

Branco, Joaquim R. Voluntarios de Patria 389 / 622, Rio de Janeiro, Brasil 1979

247 Av. Astolgo Dutra (c/o P. J. Ribeiro?), Cataguases M.G., BR-36770, Brasil 1979

\(^\#11\)

**Totem** (with P. J. Ribeiro and Ronaldo Werneck) (Offset magazine, 32x23 cm, 4 p. as monthly suppl. to the daily news «Cataguases», mostly with vis. poetry, #10-13 special Mail Art issues. 1977-80, m.)

\(^\#13\)

**Totem** N° Jan. 1980 = «arte correio» issue

**Expoarte 80.** (with Ribeiro, P. J.) [Doc. with a list of 81 parts. 25x32.5 cm., fold, offset. / Cataguases, 1980

**AR-TE** (Exp. art mag. for the Latinamerican underground. A/4, phc., 1983-, #1-3?)

\(^\#\text{laser para lazer}\) (Poemas experimentais). Edições otem, Rio de Janeiro – 1984 23x15.5 cm., offset, 64 p.

\sim

**Literature:**


---

**Brand, Jan**

<table>
<thead>
<tr>
<th>Bokhorstweg 4</th>
<th>Spankeren / Dieren</th>
<th>Netherlands</th>
<th>1975</th>
</tr>
</thead>
</table>

| **Brandao, Antonio Cesar** | C. P. 129, Santos Dumont M.G., BR-36240, Brasil | 1992 |

<table>
<thead>
<tr>
<th>Brasília visual poets, Rio de Janeiro</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Al ca So, Dayse Lacerda, Dico, Joao Carlo Sampiaio, Samaral, Sandra Moderno, Yara)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Olho Vivo / Dia</strong> (Assemblings for lettrism and concrete poetry. D. Lacerda, Dico, Samaral &amp; others. 16x16 cm., mimeogr., phc, 1974?)</th>
</tr>
</thead>
<tbody>
<tr>
<td>^Poemas (Assembling in cover of 22.5x16 cm., 1974-?, y. ?#)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Braumüller, Hans</strong></th>
<th>Osterstr. 98, Hamburg, D-20259, Germany</th>
<th>1997</th>
</tr>
</thead>
<tbody>
<tr>
<td>↑ c/o Schor, Reeperbahn 156 Hamburg, D-20359, Germany</td>
<td>1997</td>
<td></td>
</tr>
<tr>
<td>↑ Los Almendros 3898 Nuñoa – Santiago Chile</td>
<td>1995</td>
<td></td>
</tr>
</tbody>
</table>

---

500 años de genocidio y colonialismo. (Assembling book, 11.5x23 cm., horz.) 1992
Literature: «Since 1987 I had been involved in alternative local networking directed against the dictatorship of Pinochet in Santiago de Chile. Most of my local networking was performed through our artist group „La Preciosa Nativa“. The idea was rescue the origins of the indigenous cultures by generating an art movement connected with these cultures. (...) With the upcomming of festivities in 1992 meant to celebrate what used to be called the Discovery of America, I took the decision to do my part in a campaign directed against the hollow ring of these gooverment sponsored festivities. This widely supported campaign went under the name „500 Years of Resistance“. So inn 1991 I started the Origen Project... Within thisproject I edited two volumes of an assembling book under the subject of 500 Years of genocidio and Colonialism with about 677 participants per volume. Volume one was shown in St. Kilda West, Australia and was also showns as part of an installation by our group in the Museum of Contemporary Art in Santiago de Chile and in another place in Hamburg, Germany, 1992»


content], and the costs, among other things. But the service also provides mail artists a model for imitation. The creation of specific postal systems is an obvious imitation of the larger system; OR Post is an example...» In: Rubber (→ Stempelplaats), 1979/7, July


«The OR Post is a special part of my life. It is still going on. I cut my last stamp sometime in 1994, but have plans for cutting some more someday soon. The stamps are carved from vinyl technical erasers. My favORite has been Mars Stadtlter Grand erasers, but lately they have been embossing some kind of logo onto the plastic...» (From an Internet-publication, 1998)

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Country</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Breuer, Theo</td>
<td>Neustraße 2, Sistig / Eifel, D-53925</td>
<td>Germany</td>
<td>1996</td>
</tr>
<tr>
<td></td>
<td>YE! (Assembling with thematic issues, A/4 {~100}. 1993-, ~ 2xy.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Falhblatt (Contact mag. 1994-,)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brewton, Johnny / Shargel, Delia</td>
<td>Pneumatic Press, P.O. Box 170011, San Francisco, CA-94117, USA</td>
<td>1994</td>
<td></td>
</tr>
<tr>
<td></td>
<td>X-Ray (Assembling like network zine for graphic and literature {200+26}. Half-legal size with ca. 40 leaves. Also found objects. 1994-, qu.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>^=#5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brian, Gentry</td>
<td></td>
<td>USA</td>
<td>1988</td>
</tr>
<tr>
<td></td>
<td>Smile «History is the index» (Smile mutant, 1988)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Briers, David</td>
<td>15 Park Mansions, Prince of Wales Drive, London, SW11</td>
<td>United Kingd.</td>
<td>1970</td>
</tr>
<tr>
<td></td>
<td>^Pages (Mag. with fluxus, concept art, performance, exp. music, etc, contributions and info matter also from Eastern Europe and Latinamerica. A/4, offset, ~36 p. 1970-72, y., #1-3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>^=#1, 2, 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>^Typewritten contact and address list (!) as addendum to Pages #3, 1972.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>~</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Literature: «Chapter Art... This perioiodical is a seed from the semenally important Pages, an early '70s art periodical with perfect pitch. Both edited by David Briers. However, Chapter Art acts primarily as house organ for an art center of the same name. It offers clear, lucid criticism on the Wales art community as well as a smattering of reviews and tidbits from the U.S. and European arenas. If it's goal is to „fill a gap“ in presenting alternatives outside of traditional media coverage, then Chapter Art is succeeding.» (Lightworks [→ Burch], Art Alternatives in Print. N° 14-15, Winter 1981-82. 60 p.)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Country</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>^Positiv-Negativ. (Commonpress #8) 43x30.5 cm., folded to 43x15.2 cm., phc., 11 loose sheets RV, 24 participants. Black Box Werkstattgalerie, Bergisch-Gladbach, D-5060. November 1978</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Broi, Gianni</td>
<td>(Free Dog) C. P. 684. Firenze, I-50123</td>
<td>Italy</td>
<td>1991</td>
</tr>
<tr>
<td></td>
<td>^La Posta in Gioco. Cat.: + Anth., 23.5x21 cm., offset (also colour), 138 p. (A phantastic rich and interesting publication but all texts Italian only!) / Uffizi, Sala ex-Reali Poste, Firenze. November 15-28, 1990 Statements by P. Sevcik, C. Belloli, D. Daligand, A. Leagne, L. Bellini,</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

^Mail Ark '91. «Creative communication at a distance between old and new media» (Seminar / Fac. of Architecture, Univ. of Florence.) Doc. + Slides. 1991

^La Posta in Gioco II. Cat.: A/5, offset, 64 p. / Galleria Comunale d'Arte, Cagliari December 20, 1991 - January 15 1992

^Free Dog Club Statuto (with Annamaria Caracciolo) 8 xeroxed p. Firenze-Calgari, 1993

^Networker Congress Florentine Area. 7-8 May 1994. (Info matter, 4 leaves)

^Free Dog and Human Values. Inv. to exhibition. 1994

^Pele di Mondo. Inv. Exh. with Italian mail artists only. 1994


^Raymond Roussel. Network performances in Paris and Firenze by G. Broi and others. Texts and documentation photos published in the form of a A/3 RV poster in envelope of 16x23 cm. 1998-99

Brookmann, Dieter  Albeckerstr. 2 / 611. Rostock, GDR-2520 Germany 1981


Mail Art / Postkunst Exh.: in the DEWAG. Rostock, 1983

'Brotgehirn, Zbigniew! – Tristan Renaud

Brower, A. / Meier, H. c/o Showburg Arnhem Netherlands 1983

Marx Now. (Anniversary of Karl Marx) Inv. 43x31 cm, offset poster (The large Mail Art exh. was realized without a cat.) Showburg. Arnhem, 1983

Brown, Carolyn / Salzberg, Brian N.F.S. Arts Found., Block Island. Box 131, Block/Rhode Island, RI-02807, USA


Brown, Jean (The same house but a new address:) Lee, MA-01238 USA 1988

↑ Archives, Shaker Seed House Tyringham, MA-01264 USA 1980

........................................................................................................................................................................

«My husband and I started collecting the archive in 1954. The inspiration was Robert Motherwell's Dada Painters and Poets. The latter part of the archive, Fluxus, Mail Art, etc. seemed to inevitably and logically fall into the trajectory.» (Jean Brown, in a letter to Cuck Welch, May 5, 1992) «Jean Brown (*1911) was one of mail art's best friends, a great patron and spirit... (Her)
collection of over 6,000 artists' books, manifestos, Dadaist, Surrealist, Fluxus and Mail Art materials was purchased by the J. Paul Getty Center for the History of Art and the Humanities in Santa Monica» (Chuck Welch in: *Eternal Network*. University of Calgary Press, 1995.XXXII p.) The Jean Brown archive passed for the «Central Archive» for the whole international Mail Art movement. Therefore, many artists send their works and publications in a special copy to this collection in the legendary Shaker Seed House. There is a regrettable circumstance that his large and very important material didn’t have been ordered, catalogued and brought within reach for the researches by the Getty Center so far.

♫ May 1, 1994 ♫ 1994

«...So I took off for the Shaker Seed House known as the Jean Brown Archive, to savor the richness of the collection and the hospitality of this great lady... And there I was firmly esconced in the Shaker House which the Browns bought after it had been moved to that location. George Maciunas had designed the cabinetry in the archive, and there was so much to see, from artist' books to one-of-a-kinds, from visual and concrete poetry to manuscripts and correspondence. The Shaker House is a place of peace and contemplation, a resting place for all those ephemeral materials that artists seem to create by a whim and very few people get to see. Here, we have a permanent study collection, and I urge all my readers to call or write for an appointment whenever you are in the vicinity of Tyringham. Jean Brown is a gracious hostess, and you will not forget the experience...»


---

**Brown, Hoefer, D.** c/o Asuc Studio Berkeley, CA USA 1981

*Capitalism is sad.* Doc. with a list of 28 parts. A/4, phc. 2 sheets. / Asuc S., 1981

---

**Bruns, Carol / Jacks, Robert,** 134 Greene Street New York, NY-10012 USA 1978


---

**Brus, Günther** Hatscheckstr. 7/3. Vöcklabruck, A-4840 Austria 1984

*Korpus Kristi / Koitus Kristi* (Porno Mail Art mag for the contributors only – 12-15 copies. A/5, phc., ~12 leaves. 1984-, ir.)

*# 2 issues: Apr 2, & July 6, 1984.*

---

**Bruscky, Paulo** CP 850 Recife-PE Brasil 1993

*Punho* (Assembling, collected into folio size envelopes {100-200}, A/4 matter, 6-28 leaves. 1973-96, #0-5. The #0 was a mimeographed magazine)

*#0, 1, 2, 4

*Outra pedra de rosetta.* (with D. Santiago) 21x14 cm., cut magazine pages, 280 p. {161} S. P. Recife. 1974

*Int. Exh. of Mail Art.* (with Daniel Santiago, D.) 135 participants invited. One sheet of 33x21.5 cm., phc. The exhibition suspended? Recife, 1976
^Multipostais I-II. (with Xilo Ypiranga and D. Santiago,) (Postcard size assembling, ~ 20 pieces in envelopes of 20x16 / 22x16 cm. 1977-97? #1-9?)

^Informativo / Centros da arte marginal brasileira de informação... (with D. Santiago) (One sheet info mag. folio, mimeogr. 1977-78, 2#)

^10 Seismographical Sheets. Self edition – xerographical works. 32x21.5 cm., phc., 10 leaves. n.d.

^Exercicios de Caligrafia. (6 leaves, offset + finger-print, in spec. envelope {110}) 1978

^Exposiçao Int. de Sonhos. (with Santiago, D.) Doc. 31.5x22 cm., phc. One sheet with the list of 23 parts. Recife, 1978

^3x4 Show. (Postcards) Inv. on postcard / Livraria Livro. Recife 7. 1978

^Arte Correio. Doc. with the list of 48 parts. One sheet of 31.5x17 cm., offset / UNICAP. Recife, 1978

Classified Magazine. (Mag. Legal, phc. 1978, #1 only?) A xerographical imitation of newsletter's advertisement pages.

Telegramarte (with D. Santiago) (Telegramm-assembling by 16 artists in envelope of 17.5x23 cm. 1978)

1st Int. Visual Poetry Out-Door Exh. (with D. Santiago) Recife (Umbrella 1/#3) '78


^1ª Exposiçao Int. de Art-Door. (with D. Santiago) Cat.: Horz. 21.5x23 cm., offset (colour), 94 p. Prefetura da Cidade, Recife , 1981

^Genotexto (with Daniel Santiago) Cardboard piece of 14.5x12.5 cm. {50}. 1982

^1ª Exposiçao National de Libro de Artista. (with Daniel Santiago) Cat.: 16x21.5 cm., phc., 18 p.. UNICAP. Pernambuco BR, 1983

IIIrd International Out-Door Exhibition. (With D. Santiago) Inv. Recife, 1983

FAX Arte (Album {27} of the workshop «Da Xerox a Lito, Via Fax», Olinda-Pe) '91

Xerografia (Album {27} of the workshop «Da Xerox a Lito, Via Fax», Olinda-Pe) '91

—


◆Bruxelles / copy artists ? Bruxelles Belgium 1979

Digital Dance Magazine / Digital Pages (Xerogr. assembling, A/4. 1979? , #1-2?)

Bryan Bieler, Steven 7307, 6th Ave. NW. Seattle, WA-98117 USA 1989

^The Stamp Act (Rubber stamp mag., earlier as The Rubberfanzine by Rudi → Rub-beroid. Letter size, phc., 20 p. 1989-91, #1-8)

^#1, 2, 3, 4, 5, 6, 7, 8


^Augen (Multimedia zine with graphics, performances and announcements.

#1-3 edited in Los Angeles, from #5 offset print. A/4, phc & offset, ~24 p. 1986-, bm.)

^#5

Bucher, Max / Maidan, Noemi. Box 858 / Case 858. Lausanne, CH-1001 Switzerland 1975


Soft Art Press, N° 15, 1978 = International survey of Multi-Media Art Archives

Literature: «This colorful and wonderfully ephemeral publication deals with what the editors call „non static“ art... This does not imply a movement against electro-static (Xerox) art work. Rather „non-static“ art refers to certain alive alternatives which include video, mail art and performance art, among others... An excellent indicator of European fringe-flavored work in the visual arts...» (Lightworks → Burch, Art Alternatives in Print, N° 13, Fall 1980, 53 p.)

Buchholz, Willy  
Ladies: Black and White (Commonpress #28, not edited yet)  
Germany 1980

Büchler, Pavel  
94 A. Richmond Road.  
Cambridge  
United Kingd. 1988

!Bug Post! / !Bugmaster! → Dominique

Bulatov, Dmitry  
Lenin Avenue 77 - „7“ - 3  
Kaliningrad, 236040  
Russia 1996

H. & A. Museum, Klinicheskaja 21  
Kaliningrad, 236016  
 Russia 1996


^Mail & FAX project: a year of incongreous meetings. Inv., 1998

Bulkowski  
Zietenstr. 61  
Düsseldorf, D-4000  
Germany 1970

^Pro / Blätter für neue Literatur (Magazine for experimental literature and graphic. #1-12: A/4, offset print thematic issues on brown paper, from #13 mimeographic pages with a number of diverse text and graphic inserts. 1966-77, #1-27) #23

Bullard, Robin  
322 Virginia Ave.  
San Francisco, CA-94110  
USA 1988

† 255 Mt. Shasta Dr.  
San Rafael CA-94903  
USA 1982

^Highchair (Mag. Performance docs. with photos. Digest, offset, 24-28 p. 1983-84) Yearly: #1-2 only? / N° 1. Pocice–tactice, N°2. Taxi scenes... #1, 2

Bunus, Ioan  
19 rue David d'Angers  
Paris, F-75019  
France 1986

Kriegstrasse 76  
Karlsruhe, D-7500  
Germany 1984

Mail Art / graphic activity by often changed domiciles in Paris and Karlsruhe – since 1984
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Phone</th>
<th>Email</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Burch, Charlton</td>
<td>c/o Lightworks, P. O. Box 1202, Birmingham, MI-48012 USA</td>
<td><a href="mailto:lightworks_mag@hotmail.com">lightworks_mag@hotmail.com</a></td>
<td>Ann Arbor, MI-48107</td>
<td>1986</td>
</tr>
<tr>
<td></td>
<td>↑ P. O. Box 77271</td>
<td></td>
<td></td>
<td>1977</td>
</tr>
<tr>
<td></td>
<td>Lightworks (with D. Schwarz, S. Penland-Mace, E. Keller &amp; oth.) (One of the most important publ. of the post-fluxus scene: analytical texts, visual matters, photos, graphics, performances, stamp and Mail Art... First as tabloid size mag. of 38x29 cm., from the #6 cut letter size offset publ., ~60 p. Also thematic issues. 1977-90 = #1-21, but also a newer publ. in the 90s: #22, The Ray Johnson Issue, with an audio CD, dated as 1995-2000) Ann Arbor / Birmingham MI.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>^#2, 3, 4, 5, 6, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20-21</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lightworks Envelope Show. Inv. on postcard / Public Library, Ann Arbor, 1978</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Shoes – Go Anywhere You Please. (Commonpress #14) Digest, offset, 46 p., 51 participants. Ann Arbor, 1979</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>^Literature: «Lightworks, through many years... documented and illuminated the shadowy underground. Without taking sides, it has reported on most of the creative movements – sound, visual, performance – of the 1980s. Reading back issues of Lightworks is like reading a history of the alternative before it is co-opted by institutions, academic or economic. Lightworks is timely, superbly printed, diverse, energetic, creatively designed, open-minded and -hearted, vital, and inexpensive... (By Karen Holman. In: Print Reviews. PhotoStatic. N° 36, June 1989, 1340 p.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Burg, Sonja van der</td>
<td>Postbox 917, CX Den Haag, Nl- 2501 Netherlade</td>
<td></td>
<td></td>
<td>1985</td>
</tr>
<tr>
<td></td>
<td>↑ Swietenstraat 42. Den Haag, Nl-2518</td>
<td></td>
<td></td>
<td>1984</td>
</tr>
<tr>
<td></td>
<td>^Fritten-Show (with Flip Krabbendam). Cat.: A/3, offset, 6 p. {285} 1984</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>^3 Dimensional Exhibition of Afzet. Inv., 1985</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>^Journey. (8 p. xeroxed exh. &amp; action journal) / Galerie Arti-Shack, Rijswijk, 1985</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>^So Called (Postcard size unbound assembling in paper-cover with additional Mail Art info bochure, 1986-, 2-3xy.) ^#1, 2, 3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>^Nouvea Nihilisme. Exhibition of installations &amp; objects by Let Bijkersma and Martin Helm at the So-Called rooms, June 1-25, 1986 in Haag. 150 numbered copies of aspiral bound catalogue: A/5, phc., 36 p.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>^Literature: «Afzet is fine and cool. The bewst collation edition of artist-supplied art anywhere. The editors really demonstrate concern and a sense of the community they serve. Issues take on specific themes... Issue 5A deals with the phrase „looking for wordless lines“. This issue, as most, divides into 4 parts: it begins Margot’s and Sonja's</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
beautiful xerography, drawings and folding paper art. Thereafter comes the „Portrait Gallery“ wherein artist / contributors do selfportraits for inclusion. The third section called the „Palmbank“ is where contributors deal with the issue theme. A fourth section includes a listing future mail art shows around the world. Oftentimes this list is ready for wall mounting with a sewed cloth hanger. This is a glorious compilation. It takes a substantial exception from the slap-dash, thrown together anthologies.» (Lightworks → Burch; These Things Too [Print review] N° 17, 1985, 25 p.)


† 7714 Restmere Road Norfolk, VA-23505 1986

*Thermos* (Assembling in letter size, stitched, ~70 contributors in each issue {125}, also thematic publs., e.g. Vol. III/3 Absolutely no Sex, III/4 Glamour. 1982-85, #1-18) Norfolk

∧*Edgarzine / Letters to Edgarzine* (Mag. for Mail Art communication. Digest, phc., 12-16 p., 1986?-)

∧*# 3, 4, 5*

~

**Literature:** «Thermos Magazine was an artist's participatory & collaborative effort, international in scope, non-judgement in content, never consistent, always interesting, never elitist, never for sale, & never interested in being critiqued...» (E. A. Bushmiller: *Statement*. In: Sarah → Jackson: Books Build Bridges / Copier Art – Bookworks. Cat.: TU°NS. / National Postal Museum Halifax, 1986. 174. item)

«The obviousness of the paste up points to the synthesis of the issue: that is, Edgar Allen Bushmiller, ed., answers his mail in public in this form and pulls it all together with other tidbits into an extremely enjoyable volume of humor, insight, and fun stuff.» (L. → Dunn: Mail Review. In: PhotoStatic. N° 22, Febr. 1987, 706 p.)

**Butler, Russell L.** (*'Buz Blurr!*) (Caustic Jelly Post) 908 Main Street. Gurdon, AS-71743. USA 1986

Mail Art and performance art activity since 1972.

Artistamps after boxcar documentation reduced to stamp size by photocopy ~1975.

∧*Meanwhile* (*Commonpress #33*) Digest, offset, 36 p., 29 participants. 1980

∧*Artistamps: Caustic Jelly Post.* (Sheets of stamps with vry hard black and white portraits made by curious procedure with stencil print after the negatives of Polaroid images.) From the second half of the 1970s.

~


∧*BuzBlurr! → Butler, Russel*

**BWA & ZPAP** c/o Galeria Wigry. Suwalki Poland 1980

*Habitat's Range* (*Commonpress #34*) A/5, 117 p. 47 participants. 1980

**Byrd, Greg**

Slice O' Toast Prods. 10017 Renton Ave. Seattle, WA-98134 USA 1993

A large activity on artists' postage stamps by b/w and colour phc. since the beginning of the 1990s Perforation or cut perforation. Stamp types: B/W: Glue Tongue; Mars; Eat Hair; Seattle Baby Jesus Tour; Colour: Air Mail Toast Post; Possum Flip; Dead Elvis; The Arky of Toast; Great Desert Cat; Lycanthropy Post; fly by Toast Postes, etc.

∧*MARS Networking / Int. Artistamp Show.* Cat.: 10.5x13.5 cm, horz., offset, + original artistamps {200}. Slice O'Toast Prod. Seattle. September 1993

∧*Ist in the cards – the '94 MARS Expo / How would you plane the game?* Seattle
Inv., 1994

**Artistamps:**

(“Toast Postes”)

^Mars Networking (Sheet of 30 id. stamps, b/w offset?) 1993

^First Annual Catmask Ball (Sheet of stamps by semyidentical images, the coloring is animated only, colour phc.) n.d.

~

**Literature:**


<table>
<thead>
<tr>
<th>Byrum, John</th>
</tr>
</thead>
<tbody>
<tr>
<td>3505 Virginia Ave.</td>
</tr>
<tr>
<td>♦ Generator Press. 8139 Midland Road</td>
</tr>
</tbody>
</table>

^Generator (Mag. for exp. lit. Letter & half-legal, phc., 60-100 p. 1987-, y., #1-6?) ♦

^Core. A symposium on Contemporary Visual Poetry, 1993 (further → Hill / Core) ♦

~

**Source:**


**Literature:**

«John Byrum has succeeded in channeling most, and possibly all, of the various visual/verbal streams of today into a powerful river of modern sensibility... Some of the gold nuggets along the way: James Lang’s „Credo“ („I believe in Death* Diffusion Almighty*** Homogenizer of Heaven & Earth...“), Clark Coolidge's „Cogitate“ (a meditative, heart-felt piece with the triumphant conclusion „Bird at cliff, flew as good as me from you“), glittering language abstractions from R. → Kostelanetz and Peter Ganick, a penetrating, atomic essay by Bob Grumman, and too many more jewels to enumerate...»


<table>
<thead>
<tr>
<th>Byszewski, Janusz</th>
</tr>
</thead>
<tbody>
<tr>
<td>Switojerska 5 / 7,</td>
</tr>
<tr>
<td>c/o Biuro Wystaw Artystyczny w Łodzi. Łódz, PL 91-075</td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>Bzdok, Henryk</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ul. Slowackiego 12 / 4,</td>
</tr>
</tbody>
</table>

^BZZZ-carts. (Hand fabricated rubber stamps on post cards) 1970s

Put here your address and send it to another artist. ♦(Project) 1977

Artistamps: °(Bzzzcard) (Sheet of 35 diff. stamps, by red, green, bleu rub. st.) 1977

^Dear Anna (Postcard with 9 stamp images, b/w offset) 17. 01. 1984

~

**Literature:**


Cabanas, Xaime  
>c/o La Galga: Alcalde Abella 21  
La Coruña  
Spain  
1981

°O' Patacon. Cat.: 23.5x18 cm., offset, 8 p. 124 parts. / La Galga. Coruña, 1981

La Galga (Mag. with exper. lit. and graphism. 24x17.5 cm., offset, 24 p. 1981?- ir.)

«Caffè Carmagnola»  
Via del Gelso, 37  
Udine, I-33100  
Italy  
1995

Happy New Year for Luther Blissett. Poster. 1995

Cairns, Phyllis

Pembroke Press, 34 Main St.  
Newtown, CT-04670  
USA  
1986

† 99 Cross Highway  
Westport, CT-06880  
——  
1985

^You Tell Me Your Dream.  (Dedicated to the memory of Betty Ruth Curtiss.)  
Xerographical collages. 21.5x18 cm. 1985

Additive 2 „SCREAM“ buttons („SMILE“ variant?), Ø =6 cm. 1985

^The Other Times – published spрадically... (Tabloid mag. A collage of Mail Art  
announces, books reviews from the magazine underground, nice layout.  
43x28 cm., phc., 1986-, ir.)

^# Vol. 1/2

^Interior Decoration (Bookwork) 13.5x18.3 cm., phc. 8 p in form of accordion. {100}

Pembrook Press. Newtown CT, 1987

~

Literature:  
«Due to a suffocation of dexterity I am currently using found images in the form of  
photographs, objects, ephemera and rubber stamps to compose my works. Words in  
one form or another are usually incorporated. Large words which are narrative in  
nature interchange with book form. The use of the copier as a print-making tool  
both in the production and the creation of collage material is indispensable... And  
though I know that I will never escape being an artist; I hope that in addition I will  
ever cease to surprise myself, and be surprised.» (P. Cairns: Statement. In: Sarah  
→ Jackson: Books Build Bridges / Copier Art – Bookworks. Cat.: TU°NS. / National  
Postal Museum Halifax, 1986. 175. item)

Source:  
(green & black) 8p + order form. 1985. Works by Phillis Cairns:  
Synthetic Fabric, half legal, 40 p. {~200}, drawings, rubber stamps;  
You Tell Me Your Dream, see above;  
Depression, digest, 20 p. {~200};  
Things to Do Today, see above;  
Floating Heads, letter size, 176 p. (A contemporary visual narrative);  
Male Gift (one size fits all), poster size {104}.  

Caldera, Lesley M.  
("Creative Thing!")  
12331 Muir Court, Whittier CA-90601  
USA  
1982

^RANT (Div. prints like a one-sheet mag. Mostly letter size, phc. and offset.  
Also artists' postage stamp sheet. 1982?-., very ir., ~ 25#)

^#4-5, 6, 8, 10, 11b, 12, 14, 17, 18, 24-a/b,


^Fin de Año (Digest, phc. + rub. stamps & collage, 18 p. {50}) Palm Press,  
Dec. 1984

Smile (As a Rant issue, A/6, phc., 1985, #1)

Artistamps:  
^Spring 1985 (Sheet of 12 diff. stamps. Collective work of 10 artists.  
Phc. on cream colored paper.) Published as Rant #14, 1985

^Los Angeles Marathon (Sheet of 10 diff. stamps, red and black offset  
on white paper) Published as Rant #18. March 9, 1986

^Kurt Schwitters 100 years of MERZ. (Digest, phc., + rub. stamps, collage, 56 p.  
{200}) Palm Press, Whittier, 1987

^Vision of Paradise. (Offset, images in form of postage stamps, Digest, 22 p. {200})
Palm Press, Whittier, 1987

^101. Int. Mail Art Show. (La Mirada / Biola Univ.) Doc.: Poster of 43x28 cm. 1990


~


Caldwell, Robert P. O. Box 409 Iowa City, IA-52244 USA 197?

*Typewriter* (...written visual poetry. Mag. 1977- )

Calgary artists / W.O.R.K.S. 1758 Main P. O. Box, Calgary Canada 1973


«Calgary, OFF Centre Centre» ? Calgary Canada 1985

^When I was a Cowboy. Cat.: Digest, offset, 16 p. (→ Modern Realism, Dallas; AKA Gall. Saskatoon) 1985

Callahan, Brian P. O. Box 50164 Indianapolis, IN-46256 USA 1983

*Level* (Mag., also with assembling issues in bag or box {100}. Letter, 1982-? squ., #?)

~

Literature: «This Level (#4) is tubular, that is, packaged in a paper tube. In it you'll find a magick button on strings (probaly from a wormut but magical overcoat), a fucked-up freen green plastic army man with a tag which indicates an honorable discharge, plus a passel of drawings, weird poems and rantings of all sorts. The loosely-adhered-to theme of this issue is alternative publications and a listing a various addresses is included. Free-wheeling, open-ended and tangled up. Anybody can join by submitting 105 copies od something. So why not? Level 5 is to be boxed...» (Lightworks [→ Burch]. *These Things Too* [Print review]. N° 16, Winter 1983-84. 57p.)

Calleja, J. M. Apartat 133. Mataró (Barcelona) Spain 1988

↑ Cta. de Mata, 75, 7é, 2a Mataró ~-- 1982


^Poesía Experimental (with G. → Vega) (Small postcard assembling in folio of 19x13 cm. from the circle of the Grupo Texto Poetico. → Ferrando. 1981, #1-2?)

^#1, 2

^Teoria '81. *Poesía Experimental* (with G. → Vega) 14 postcards in cover of 13x19 cm. Mataró, 1981

*Capsa* (Mag. for actionism and vis, poetry in very var. size, also octagonal form of 21x21 cm. Photocopy and offset. 1982-83, #1-4?)

^O. K. (Vis. poetry in a booklet of 25x17.5 cm., 8 leaves) {48} El Crotalon, #13. Madrid, 1984

^Lopez Lopez (15.5x10 cm., offset, 16 p.) {177}. El Crotalon, Madrid, 1985


Mistures. (24x15 cm., offset, 112 p.) Pagès editors, Biblioteca de la Suda N° 5, Carrer Bobalà 4. Lleida, E-25004. / Pròlog de Jordi Coca. 1993

L'avioneta #14, (Monographical issues on the works of Calleja. Visual & concrete poetry. One sheet of 100x70 cm. folded to an accordion: (2x8x) 35x12.5 cm., offset (16 p.). 1996


~


Calvert, Peggy  
802 E. Buffalo Ave.  
Santa Ana, CA-92706  
USA  
1992

«CAMBIU» (Centros da arte marginal brasileira de informacao e uniao) c/o → Silva, Falves,  
Rua Eng. José Rocha 16 (48), Candela I. A., Natal, BR-59000  
Brasil  
1977

Camel, Joe  
c/o Gallery 210.  
Bloomington, IL  
USA  
1978

Campitelli, Maria  
Via Messina 2,  
Milano  
Italy  
1985

Taccuino Apogrofo / Also as → TRAX 1285 (Assembling for xerography in portfolio, A/4, phc., 1985-, 1-15#, the most issues not as TRAX product!)  
1985

Campos, Augusto de  
?  
São Paulo  
Brasil  
1975

Código (Vis. poetry mag. with a beautiful, and rigorous, high quality typographical finish. C. Veloso, D. Pignatari, H. de Campos, R. Bonvicino, D. Machado & others. 25x22 cm., offset, 1975-80, very ir., #1-4?)

Canavan, Pat  
?  
Catonsville, Maryland  
USA  
1979


Canadada! → Varney, Ed

Canepa, Anna / Deák, Edit / Robinson, Walter  
149 Wooster St.  
New York, NY-10012. USA  
1972

Art-Rite (One of the most known multimedia & alternative art mags. Also thematic issues. Cut letter, offset, 1973-78, ir., #1-21)  
#7, 8, 12, 13, 14, 15, 17, 18, 19

Art-Rite Artists's Books (in: Art-Rite #14, Winter 1976-77) Eds.: W. Robinson & Edit de Ak. Statements on artists' books by 50 artists and art professionals / 78 p. Texts:  
John Howell: Written art by women  
David Salle: Artists' books, a new fad  
Al Moore: About L. Katz & C. de Jong  
Rosalee Goldberg: Performance artists  
Lawrence Alloway: Book review  
Peggy Gale: Italian publications  
A. A. Bronson: Via the book of Mr. Peanut  
Naomi Spektor: 17 titles of artists' books  
Eva Sonneman: Streek-talk on artists' books  
Irena von Zahn: Art book dealer in Soho
Peter Frank: *Documenta's book policy*

→ *Art-Rite’s «Image Bank» issue, #17, 1978*

«Cannadian Correspondence Art Gallery, Calgary» → Stake

**Cannon, Terry** → Meade, Richard

**Capatti, Bruno**

Via I. Luminasi, 22.  
Medicina (BO), I-40059  
Italy  
2000

www.dadacasa.com/ah! (an internet-zine), bnet@libero.it

↑ Via Bordocchia 69.  
Dogato (FE), I-44020  
1988

**Artzine Laboratory** View. (Xeroxed mag. {200} 1987-)

^**Artzine Bulletin** (One sheet info rag, A/3 folded to quarter, phc. 1988-, qu.)

^#1, 2, 3

^**Artzine Portfolio** (Photocopied A/4 matter, 52 leaves, 1988-89)

Small- and fan-zine activity from 1987?: Diapoteka Bulletin; EW Bulletin, Mail Art archive; SSSSS; Transumanze (Pittura. Copy Art), mostly A/5 & A/6

^Choose a body area and send to... Inv., ~1990

^E-Mail Art – the first recognition. Inv., ~1994

^BXA (Bruno Xero Alteration) project – “alter & pass”. Inv., ~1995

^Send me Hands (for a fake mail art project). Ongoing project with div. docs., also as internet homepage. Brochure/Cat.: N°1., Spring 2000, A/5, phc., 8 p.

**Capdeville, Claudia**

12 rue de l’ecole de Medicine  
Paris, F-75006  
France  
1974

**Plurielle** (Mag. Concrete poetry and exp. graphic in a very stylish layout. Also hand made interventios. 27x27 cm. and A/4, offset. 1974-76? #1-7?)

**Capistrano, Franklin / Silva, Falves / Fernandez, A.**  
(COJOJNAT, Natal, Brasil)

541 Cidade Alta  
Natal  
Brasil  
1987

↑ Rua Anaro Barretto 1243.  
Alecrom  
1986

**A Margem** (Mag. for visual matter and informations. Folio size, offset. 1986-, m.)

**!Captain Cavern!** (Underground artist from Paris with an activity in the French graphism scene) 1988


→ Thielllement / I never leave you / Ed. Vitrine  
→ Renault, F. / Basic publs.

**Capuano, Guido**

?  
Ispica Italy  
1981

°Messages ’81. Doc. on 43.5x62 cm. offset / to fold, + poster, 170 parts. 1981

**Caraballo, Jorge**

Juan Carlos Gomez  
1490  
Montevideo  
Uruguay  
1986

°Signals (Comic). (with C. Padin) (Mimeographed, 16.5x10.5 cm, 20 p.) ? d.  
Caracas, 1977

°Señales. (with C. Padin) (Bookwork) 16.2x10.7 cm. phc., 24 p. Citosia (Ogaz).  
Montevideo, 1986

(Des)informacion. Digest size offset booklet, 12 p. Consists photographic diptychs, sort of before and after shots of graffiti on the sides of building...


**A Brief History of Art in Latin America.** Brochure, 8 p. 1986 «A clever and funny booklet that juxtaposes photos and text to create a sardonic political statement.» (Box of Water, #3 → Perkins,)


(Conceptual work by photos with a network character) 22.5x17.5 cm., offset, 8 p.

^**En Uruguay La Palabra „Justicia“ Significa.** Asociacion Uruguay de Artistas
Correio. Montevideo, 1987. 17.5x10.5 cm., offset, 8 p.

→ Padin, Clemente / Solidaridad Uruguay

Caravello, Steve

? ? CA USA 1974

The Mendo Do De Do. (Mag. in mini size, phc. on yellow stock, 1974-, 14 p. #1)
Introducing Mendo Area Dada. (Mag. Letter, phc., 1976-, 12 p. #1)

→ Artists and Writers Guild, Ukiah / San Francisco, April 1977

~

Literature: (Introduction Mendo Area Dada): «A collaboration with Buster → Cleveland, the Princess Kropotkin, and Polly Ester → Nations, „Mendodada was formed as a protest against the whole bullshit art trip that is happening. We are totally a performance happening and theatre trip with visuals thrown in. We have no hope or care to make money through our art. All art is a political act. Dada is everywhere. There is no division between art and life”. Reproduces several newspapers accounts pertaining to the „the Bay Area Dadaists (B.A.D.)“ defacing Christo's Running Fence with the message, „Dada s God. Dada us Love. Dada Dadas Dada.”»

Caravita, Lamberto-Lambi, C. P. Boc 24

Massa Lombarda, I-48024, Italy 1986

^Bela Lugosi's Magazine (Mag. for Mail Art. A/4, phc., ~16 p. 1986-?, #1-6)
^#3, #No. Special 1, #Erotic 1 & 2 (1986), #Videogrammi 2 (1987)
^Polaroid Show. ☐Inv. To Bela Lugosi's Magazine, Massa Lombarda. 1986
^Audio Art – use hearing protection (tapes & records) in the same year.
^Videogrammi 2. Catalogue in the form of a poster with participant list: 64x39.5 cm., 2 colours offset. Exh. at the Chiesa del Camine, Sept 20-21, 1986
^Copy Book (Assembling for A/5 Mail Art matter, in cover {100}. 1987-88, #1-4?) ☐
^#3, 4

Cardella, Joe / Schmeltzer, Barbara / Beede, Gayle / Fish, Pat:

P. O. Box 23020, Ventura, CA-93002, USA. 1988
↑ 1130 Luneta Plaza Santa Barbara, CA-93109 ~~~ 1982
↑ 39 Walter Lane Hamden, CN-06514 ~~~ 1981

^ART/LIFE Communication for the Creative Mind. The original Limited edition ☐ ☠

Monthly. (Spring folder assembling in letter size for all kind of original/ handmade image matter {200}, ca. 40 artists in each publ. Started 1981, yearly 11 issues. Altogether over 200 issues!)
^# Vol. 6/3; Vol. 7/6; Vol. 8/5;

~

Literature: «... One of the longest continuously produced artistic journal, called ART/LIFE, is published in Ventura by the man who conceived it in 1981, Joe Cardella... He began it as a four-page newsletter to friends and fellow artists in Santa Barbara in a need to communicate with other creative people. (...) The real spiritual parent of ART/LIFE is the 1960s movement, Fluxus. There is something of a fad now for Fluxus, major museum exhibitions and publications having generated increased interest during the past years or so. It is somewhat ironic that the group was nearly ignored in America in the 60s and 70s but the ideas, publications, and performances they originated have had endless reverberations since the time of the inception of the group by George Maciunas. From the beginning, one of the stated intentions of Fluxus was to create publications that were limited editions of the art made by the group associates. The Fluxkits and
Fluxboxes were multimedia presentations that were filled with a number of variously formatted two-and-three-dimensional works. (…)

Cardella was involved, tangentially, with a couple of members of Fluxus. In the early 1970s, as a young and experimental artist living and working in New York City, he became associated with a newly opened performance space called „The Kitchen“, and there he met and worked with Alison Knowles and Yohimasa Wada, two very active members of Fluxus. For Cardella it was a vibrant and seminal experience.

Coming from a major art center to a relatively small town, Cardella moved to Santa Barbara in 1978. Feeling completely isolated and out of touch with experimental art, or any that matter, he wrote a statement that became the first issue of ART/LIFE, mailed it to friends and acquaintances, and received sufficient responses to encourage him to continue.

The format of the magazine is 8½ by 11 inches, which has been invariable from the beginning. There is a three-color requirement, meaning that a submission cannot be merely a straight or unaltered photocopy. The artist must hand-color or attach something to the page to qualify it as being hand-made. Now the number of the editions is two-hundred, which means that the artist must produce his or her page as consistently as possible two-hundred-times. The editor encourages creativity, and because the subheading of the title is „Communication for the Creative Mind,“ Cardella likes to see artists responding to things they have seen in previous issues or to events in the secular world. Cardella attempts to exploit this dialogue, establishing relationship between pages that are similar in content, composition and/or color. There is never an announced theme. For example, in the fall of 1991 several artists did pages relating to Christo's Umbrellas project, and in the spring of 1992 a number of artists did personal responses to the Los Angeles riots…»


---

**Cardinas, Th. / Müller, R. / Schweizer, A.**

Genève Switzerland 1982

Gratz (Spiral bound graphzine {50}, A/4. 1982? #1)

---

**Carioca**

San Francisco, CA USA 1198

Ideas on Wheels. (Commonpress #6) Digest, 24 p., phc., 20 participants.
San Francisco, August 1978

---

**Carl, Eugene / Reese, Marshall.**

8703 Colbath Av. Panorama City, CA-91402, USA 1976

& 11805 Stonewood Lane Rockville, Maryland 20852 1976

E magazine (Mag. for exp. & sound poetry, «scores», and visuals from int. authors. Letter and cut digest sizes, offset, 1976-, ir.)

---

**Carrión, Ulises**

(Apartment / Archive) Ten Katestr. 53. Amsterdam Netherlands 1976

Other Books and So Archive. Bloemgracht 121. Amsterdam, KK, NL-1016, 1980

↑ Other Books and So (Bookshop) Herengracht 259. Amsterdam 1974

Launching the In-Out Gallery and In-Out Productions (publications). 197?

Some titles:

→ Marroquin: First help in communication. 16.5x21 cm., mimeogr. 28 p. {100}. 1973

→ Marroquin R. / Tchong, Young: Mental drawings of Equipo Movimiento. 10x10.5 cm., mimeogr. 20 p. {100}. 1973

→ Rook, G. de.: Life. 10.5x7.5 cm., phc. 12 p. 1973

→ Gibbs: Extinction. 15x10.5. cm., phc., 28 p. {25}. 1974

Sonnet(s). (Xeroxed book, 90 p.) In-Out Prod. Amsterdam, 1972

Amor, la palabra. (Mimeogr. + rubber stamps, 26 p.) In-Out Prod. A'dam, 1973
Launching the special bookshop Other Book and So, 1974

*Stamp Art Show.* (Further: G. J. de Rook). Cat.: 94 p. / Other Books and so... 1976

*Definition of Art.* (On an idea of H. W. Kalkmann) Inv. and responses. List of 344 parts. Other Books and so. Amsterdam, 1977

*Erratic Mail Int. System (E. A. M. I. S.)* Concept of an alternative system to the official post offices. Working of the service on a mimeographed A/4 sheet. 74 small parcels and envelopes remain undelivered in Ulises’ «office». Comment of the project on 7 pages. Other Books and so, 1976


*Ephemera* (with Aart van Barneveld & Salvador Flores) Mag., the classic of the Mail Art ephemera publs. Folio like size, offset with handmade applications as collages, rubber stamps or small suppls. Special issues for Carrión, Gaglione/Banana, Hungary, Brazil. 8 p. 1977-78, #1-12.

*Four Language Performances.* (Program by the Other Book and so... archive at the Holland Festival, 1977, Amsterdam with works by G. Monach, U. Carrión, G. J. de Rook, M. Gibbs. Mimeogr. + rubber stamps, 8 p.)

*Box, Boxing. Boxers* (Commonpress #5) A/5, phc., 40 p. 34 participants {300}. Amsterdam, 1978

*Mirror Box.* (11 felt leaves + rubber stamps) 18.5x18.5 cm., S. P., Amsterdam, n.d. (~1978)


*In Alphabetical Order.* (Book, A/5, offset, 48 p. {250}) CRES. Amsterdam, 1978

*Books /...the first exhibition of rubber stamp books ever held...* (with → Lomholt). Cat.: A/4, offset (colour) 8 p. / Egmont Highschool Odder DK. 1979

Proposing the *Erratic Art Mail International System – an alternative to the official Post Officces.* («The E.A.M.I.S. will carry messages in any format – cards, letters, parcels, etc., and realized in any medium – Book, cassette, tape, film, etc. The messages must reach the E.A.M.I.S. office by any way other than the official Post Office...») Amsterdam, 1978

Artistamps: *Here & Now* (Sheet of 35 id. images, green offset on white) 1978

*Rubber, Books & Post.* Doc. A/4, mimeogr. 11 leaves (A collection of rubber stamp books and publs. + the Mail Art project Postage Stamps and Cancellations Stamps by U. Carrión)/ → FMK, Budapest, Hungary, 1979

*Names & Addresses.* Cat.: A/4, mimeogr., 12 leaves (Introduction text + a collection of div. address list and like docs.)/ → FMK, Budapest, 1979

*Cancellation Stamps.* Cat.: (50 envelopes, 50 part.) → Stempelplaats, 1979

*Second Thoughts.* (Theoretical essays, 21x16 cm., offset, 70 p.) Void Distrb. Ed., Amsterdam, 1980. Contents:
The New Art of Making Books
From Bookworks to Mailworks
Rubber Stamps Theory and Praxis
Rubber Stamp Art
Mail Art and the Big Monster
Table of Mail Art Works
Personal Worlds or Cultural Strategies?
Bookworks revisited

*Artists’ Books: 12 approaches.* (with J. J. Agius). Cat.: Text: Alex de Vries
Exh.: Amsterdam, Waterland Museum (Ockerse, Kocman, etc.) 1980


^Stampa Newspaper (a one shot newspaper made by rubber-stamps only, not realized?) Inv. in form of a A/3 size print. 1980


^Yellow Mail Art. Inv. to the Yellow Art Center, Arnhem NL. 1981


°Robert and Marta. Inv. + compleet project with 93 responses. No catalogue. 1983

°For Fans and Scholars Alike. (Book, 19.7x14.4 cm., offset, 94 p. {200}) Visual Studies Workshop Project, Rochester. 1987


Φ October 6, 1989

°Sylogism. (Booklet {300}, 13x20 cm. offset, 16 p.) Events N°4. Coord.: Manuel Cuevas & Juan J. → Agius, Estampa Editiones, Madrid, 1991


°Ulises Carrión» (org.: → Schraenen, Guy, ASPC, Antwerpen) Poster of 60x42 cm., offset. / Museum Fodor, Keizergracht 609, Amsterdam. Jan.-Febr. '92

Φ 1989

Source:

^Juan J. → Agius: Catalogues of Books & Multiples. #1-13. (Concrete & Visual Poetry, Conceptual Art, Fluxus, Mail Art & Related Media, Artists' Books, Magazines, Documentations – the cats. included also the whole archive material of the Other Books and So archive by Ulises Carrión after his death.) 24x 10.5 and 24x15.5 cm., phc/offset, ~16-20 p. Genève, 1992-1996

^Juan J. Agius: The Alternative Communication: Correspondence and Mail Art. (Special items from the Mail Art part of the Other Books and So archive, a selection of 338 docs. between 1973 and 1983) A/4, 30 leaves, phc. Genève, 1996

Literature:


«For the information of our readers, Other Books & So has changed its address (Ten Katestraat 53) and now serves as an archive for artists' books, organizing exhibitions in various countries of Europe...

The shop called Other Book & So is now being managed by Karen Kvernenes, an American, and has changed its name to Art Something, 259 Herengracht... Karen writes that she will try to arouse new interest in artists' books and materials by planning more of a multimedia environment...» (The Other Book & So opened
Ulises Carrión first came to Amsterdam as a student on holiday from Paris. Born in a very small town in southern Mexico in 1941, he had studied literature in Mexico City, and then went to Paris on a grant for three years:

"...I came here (to Amsterdam) just to visit the city... and I just fell in love with it... Then, at a certain moment I really decided I'm going to live in Amsterdam. That is the place where I wanted to be... That was in 1970. I was here four years illegally and it was not a trouble for me. After four years Aart (van Barneveld) and I had the vague idea... there must be a place for books.... there must be a place for exchanging artists' books. It was a totally absurd dream because I was illegal here and we had no money at all... But we were going on the bicycle, through the streets, looking for a space. Every time we saw an empty space we went to ask the cost... And then things speeded up. I got a permit. We found a place... When we started Other Books we had zero... We needed 300 gulden a month, so let's be sure for six months. That's 1,800 gulden. Let's get this money from friends... But it turned out to be so good. Other Books could pay for itself from the first day. We work by post, that's the thing. (...)"

"...I was a writer before, in the sense that I was writing, I was using language consciously. I wanted to say things through language. But years before Other Books I stopped doing this. I kept using language but not trying to say something, not using it in a way a writer uses language. I was using language as graphics, or as volume, or as colour. In the sense that a plastic artist would use language. I never write anymore... I don't call myself a writer because I use language, as I say, from a non-linguistic point of view. I consider myself a writer in the sense that I think that my work is important for language... the fact is that my own work has taken such strange forms. One of these strange forms is not working with your person as an individual but through an institution... it could be a shop, a gallery, you can call it an archive, institute, company, group, whatever. But that means you have a sort of screen, you see. Not to cover you. Not to protect you. But to take a distance from the artist as a person. You are someone who is not acting with your own name but with, for distance, Other Book & So... it became... through talking with people and other friends who are involved in the same problems, it became evident to me that it was very important to make your work of art through a social entity... that could be a shop or gallery or whatever. (...) you are as a gallery... a bookshop... Publishing a magazine can be a work of art... You see, there is a sort of distance, and you are there, behind.

What I'm going to do now... I will start something called Other Books & So Archive... a very important part of my own work will be part of the archive... I will keep it at home... The archive already exists in the sense that I have collected in the last years, through other Books and So, quite a large amount of publications. So that's already a beginning. And then with the closing of Other Books there is a lot of material that will become part of the archive. And then, of course, the normal exchange of materials and works with friends. (...)"

Other Books & So closed on December 1st (1978), and with it the longerterm project of Ulises Carrión takes a new dimension... Other Books & So is not a business. It's a process."


"I enjoyed seeing your exhibition „Anonymous Quotations“ (Anjelierstr. 153, Amsterdam. 31 March)... There was a lot of to read in the show, not only the excerpts you selected, but also the complete letters, though some were difficult, being
photographic reductions of the originals, or in Spanish, or French. Who were the
writers? You carefully hid or crossed out the signatures, but there were some writers
I recognised. Certain details, a name, a place, pointed to people we both knew.
But that knowledge has to remain a secret. You expose enough in any case!...»

(M. Gibbs’ letter to U. Carrión. In: Artzien [→ Gibbs], #6, April 1979. n.p.)

«...Archiven zijn voor de specialisten, moelijk toegankelijk voor grote publiek. En
dit staat in scherp kontrast met een boekwinkel of galerie, plaatsen die voor iedereen
toegankelijk zijn... Is dit juist? Ik weet het niet... Ik kan de keren op de vingers van
eén hand tellen: St:Petri in Lund (Jean → Sellem), Jean → Brown Archive in
Tyringham and Hans → Sohn's Archif in Markgröningen. (...) ...antwoord op de
vraag waarom ik het archief heb opgericht en geopend: ik beschouw het als een
kunstwerk.»

(U. Carrión: Other Books and So Archief. In: Artzien [→ Gibbs], Vol. 2,
N°8, June 1980. n.p.)

(Second Thoughts): «...All but one of the texts originally appeared in various maga-
zines and catalogues during the last five years. In the meantime Ulises has revised
or expanded some his theories, and has added marginal notes. The most descriptive
eyessay is „From Bookworks to Mailworks“ which succinctly introduces these two
forms, and discusses individual works. All the other essays in the book tend to be
analytical and critical in tone. (...) ...What does the term „Mail Art“ refer to? – the activity, the medium, or the
product? Ulises concludes that it is the first, since the Postal system itself is simply
a distribution system, like galleries, or bookshops, or television and the product is
usually just an excuse to be part of the activity. Mail artists don't usually take a great
amount of care in producing their works for sending out, and they aren't particularly
attracted by exhibition or publication possibilities since these are so easily available.
It is, then, as Ulises notes, a privat cultural strategy, played out in one's own home,
one's own personal gallery and studio, and with a non-selective distribution netwok
that anyone can be a part of. Althouth there are a few (mostly self-proclaimed) Mail
Art „stars“, mail artists tend to emphasise the communality of their activity... I feel
that Ulises does not give enough credit to the importance of the spirit of cooperation
in Mail Art (...)

Second Thoughts comes at the right time: Book/Mail/Stamp Art has gene-
rated a great deal of enthusiasm and euphoria among its adherents but very little
serious analysis or criticism. It is difficult to judge an art movement that rejects
all criteria, including that of value judgement itself... but in the wider perspective of
contemporary culture there are important issues at stake... Second Thoughts takes
the trouble to raise these issues, and to relats marginal art activities to a mainstream
doctrine of discourse.»

2, N°8, June 1980. n.p.)

«Please copy by hand Proust's „A la recherche du tempe perdu“ and send it to me
before the end of the 20th century. You may use the original French text or a trans-
lation into your own language. Wichever language you use, spelling mistakes are
not accepted. A catalogue containing an integral reproduction of all entries will be
published (tentative date: 28 January 2041) and sent to all participants or eventually
to their legal heirs.»

(U. Carrión: The Hand-Written Mail Art Show. In: Arte Postale! [→Baroni],
#47, March 1984)

Ulisses Carrión: Erratic Art Mail International System. (Leaflet. Reprinted in: M.
Crane / M. Stofflet [eds.] Correspondence Art. Contemporary Art Press [→ Loeff-
ler]. San Francisco, 1984. 129 p.)


### Carrutzers, Tony

<table>
<thead>
<tr>
<th>?</th>
<th>Vermont, MA USA</th>
<th>1978</th>
</tr>
</thead>
<tbody>
<tr>
<td>^Traces (Bookwork) Letter, b/w &amp; colour xerox, 74 p. wih plastic cover. {25}. S.P. Vermont MA, 1978</td>
<td></td>
<td></td>
</tr>
<tr>
<td>^Enigma (Bookwork) 21.8x35.5 cm., b/w &amp; colour xerox, 44 p. {35}. S.P. 1979</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Caruso, Luciano

<table>
<thead>
<tr>
<th>?</th>
<th>Edition Continuum.</th>
<th>Italy</th>
<th>1973</th>
</tr>
</thead>
<tbody>
<tr>
<td>^L’Enorme tragedia del sogno. (Xeroxed publ. of 22x15.5 cm., 8 p. {100}) S. P. Continuum. 1969</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>^W la poesia. (Xeroxed pub. of 15.3x15 cm., 24 p. {100}) S. P. Continuum 1970</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Continuazione A-Z (with S. M. Martini) (Assembling by visual matter of 48x20 and 34x48 cm. (both folded) in portfolio {150}, 1973. 1# only?)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Cases, Livia

<table>
<thead>
<tr>
<th>C. Marconi 11.</th>
<th>Torino, I-10125</th>
<th>Italy</th>
<th>1991</th>
</tr>
</thead>
<tbody>
<tr>
<td>^Heaven project. (Partial Catalogue N°3.) Cat.: A/5, phc., 12 p. 1991</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### «Cassette Net»

<table>
<thead>
<tr>
<th>c/o James, Robin, P.O. Box 2391,</th>
<th>Olympia, WA-98507 USA</th>
<th>1988</th>
</tr>
</thead>
</table>

Some contacts and publications from James' book:

→ Aiello, Alessandro: Il Sorriso Verticale (Tape network with an eye to mail art). Cervignano 15, I-95129 Catania

Cinca M., Javier: Particular Motors (Audio Art Magazine) S. T. I., Apartado 956, E-50080 Zaragoza, Spain

Das / Big City Orchestra. 1803 Mission St. #554, Santa Cruz, CA-95060

Die Ind: Tape Report (Compilation). Postfach 239, A-4041 Linz, Austria

→ Dunn, Lloyd: PhonoStatic («A subtle buoyancy of pulse») 911 N. Didge St. Iowa City, IA 52245

Georgiew, Andrzej (Contacts and org. of music festivals in Poland) Ploueka 14m8, PL-01 231 Warsaw

→ Groh, Klaus: Sculpture in my garden / Talking objects. Audio Ed. Ammerland, P. O. Box 1206, D-2905 Edewecht, Germany

Guazzotti, Mario: Technological Feeling (Tape activity). Via Lorenzo 30/2, I-17100 Savona Hoffman, Zan (Tapes in release). 132 Council, Louisville, KY-4027

Jaffe, Debbie / McGee, Hal: Cause and Effect (Lists and sells of tapes) P. O. Box 30383, Indianapolis, IN-46230


→ Plunkett, D.: N D (Magazine also for cassette networking) P. O. Box 4144, Austin, TX-78765

Prescott, David: Generation Unlimited. (Germany's electronic musicians) 199 Strathmore #5, Brighton, MA-02135-5210

Rachot (Cassettes by groups in Czechoslovakia). Postboks Nr 516. Jagtvej 70, DK-2200 Copenhagen N.

SE1 / Brook Hilton. 475. 21st Street, San Francisco, CA-94121

Sound Choice (An Audio Evolution Network Publication). P.O. Box 12151, Ojai, CA-93023

→ Summers, Rod: VEC (Audio anthologies, 1978-) VEC/RS, Postbus 1051, 6201 BB Maastricht

V2 Organisation (Cassette distribution & magazines). Muntelstraat 23, NL-5211 PT s-Herzogenbosch
Other events and publications (chronological):


^Bris-Collage, Mail Muzik / Radio Banquise Broadcasting, 100,4 MHZ. Every Tuesday. Additional: 2-monthly “programmations”, with Play-List, Catalogues, Contacts, Distribution- and Radio-Data, further Magazine (also Mail Art zine) addresses. The “Bris-Collage Programmations” were A/4 flyers on coloured paper by phc. with at least 18 issues till summer of 1985. Oranized by Lucien → Suel, 102, rue de Guarbeque Berguette, Isergues, F-62330

^The Hater’s Events (4 audio performances by the Haters) → Jupiter-Larsen, 1985

^Soundportraits I-II. Airied tapes at the CRFO / Jupiter-Larsen, 1985

^What is GRRS? – Cassette Mail Art project, Hildesheim: Hope/Plambeck, 1986


^Nurnichtnur. Audio-cassettes-serles. Dieter Schlensog, Schloss Gnadalent, Kleve, A4 phc. shehts folded to 2 and staplered to bulletin of 297x105 mm., 12 pages («...engages in everything that seems to be worth. You will find musics, writings,
paintings, pictures, noises, arts & actions... this is a pool! Join and jump...»

The Nichtnurnich was published 1985-86, at least 8 issues, Kleve, D-4190.


^#1, 2

^Vital (...a thin information pamphlet, interviews, reviews of records and tapes, news... A/5, phc., 8 p. 1987?-, qu.) Frans de → Waard, NL-6534 Nijmegen

^#1, 2, 3

Literature: «There may be no better canvassing of the field than that of Cassette Conspiracy, 1988. This broadside compendium of Robin James is filled with contacts and transcribed excerpts of tapes. (Lightworks [→ Burch], Glimmerings [Print review], N° 19, Winter 1988-89, 49-50 p.)

Miekal → And & Robin James: Cassette/Working. (A mail interview, March 86)


Cassidy, Thomas M. (Music Master / Musicmaster) 5136 Lyndale Av. S. Minneapolis, MN-55419, USA 1991
4950 Bryant Ave. S. N°5., Minneapolis, MN-55409, 1976

^Impossibilists / IMPS (with → Sargent, Mark) (Magazine publs. «angst, satire, poetry», text and graphics with absurd comic, mostly by the editors. Letter and digest size, phc., 16-24 p. 1976-86, #1-22)

^#11, 17, 18, 20, 21, 22.

Musical Comedy Editions (Digest or smaller size booklets, offset or photocopied, with exp. texts and graphics) 1976


^Grimmicks 1987. (Trapezoidal colour xerox box with 34 pieces) → Xexoxial End.

~


(Syllogism: Impossibilists' Manifesto, #21 - 2/86): «Contains drawings, short narrative, and columns, all of which are unusual & entertaining c even lots of fun. „Coffee“ is an interesting piece about an extraterrestrial rape, or was it meant to imply that substituting coffee for sleep makes you see things? The sci-fi novella „Planning Ahead“ is an American Expres ad gone awry. In any event, there's much here to be enjoyed, and I highly recommend it. Musicmaster will trade art for it... Be a brick, send him a couple stamps for postage.» (PhotoStatic. N° 19½, Aug. 1986. Lloyd → Dunn: Mail Review)


Castro, Lourdes (with Christo, J. Voss, R. Bertholo & others), 71 rue des St. Pères, Paris 6e. France 1960

KWY (Very early handmade magazine, a model – by its handmade technic and „soft“ material – for the later artists' books and Mail Art publs. Started with an edition of 60, later 100 and 500, from #7-12 in 300 copies, among the late publs. also assembling issues. ~A/4, mimeographic, silk screen,
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>USA</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Caterino, Phil</td>
<td>Sacramento, CA</td>
<td></td>
<td>1976</td>
</tr>
<tr>
<td><strong>The Last Correspondence Show.</strong></td>
<td>Inv. on A/4, offset / State Univ. Sacramento, 1976</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Catriel, Luis</td>
<td>Zarate, Argentina</td>
<td></td>
<td>1979</td>
</tr>
<tr>
<td><strong>The Standard Electric.</strong></td>
<td>Inv. on a 20.5x215.5 cm. xerox and collage sheet. 1979</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cavallo, Franco</td>
<td>Via Vecchia Licola, Brescia, I-80072, Italy</td>
<td></td>
<td>1979</td>
</tr>
<tr>
<td><strong>Colibri</strong></td>
<td>– Altri termini. (Mag. for concrete and vis. poetry + texts, theories. R. Tuttle, M. Leiris, J. Furnival &amp; others. 23..5x16 cm., offset. 1979-, bim.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cavellini, Gugliemo Achille</td>
<td>16, via Bonomelli, Brescia, I-25100, Italy</td>
<td></td>
<td>1982</td>
</tr>
<tr>
<td>↑ 11, via Einaudi-Sala A.</td>
<td>Brescia, I-25100</td>
<td></td>
<td>1980</td>
</tr>
</tbody>
</table>

---


---

**Cavellini in California and in Budapest.** (Doc. A/4, 78 p., offset) Brescia, 1980

**Cavellini in California and in Budapest.** (Doc. A/4, 78 p., offset) Brescia, 1980

**Cavellini in California and in Budapest.** (Doc. A/4, 78 p., offset) Brescia, 1980

**Cavellini in California and in Budapest.** (Doc. A/4, 78 p., offset) Brescia, 1980

---

**Artists:**

**Cavellini 1914-2014** (2 blocks of 9 stamps printed on 1 large sheet, each block with id. images, colour offset) n.d.: „International Postage 030“, stamp size: 7x4 cm., „International Postage 333“, stamp size: 6.5x4.5 cm. n.d.

**International Postage** (Block of 9 diff. stamps, colour offset, selfadhesive paper) n.d.

**International Postage 333** (Block of 9 id. stamps: Cavellini with letterbox, colour offset, selfadhesive paper) n.d.

**International Postage 333** (Sheet of 9 id. stamps: Cavellini with letterbox, colour offset, selfadhesive paper) n.d.


President of USE (2 sheets identical sheets of div. autoportraits stamps, colour offset, printed over with diff. texts by black, the 2 sheets are numbered by rubber stamps) «1984 by Klaus Peter → Fürstenau»

G. A. Cavellini (1914–2014) died October 23, 1990

~

Literature: Ten Ways to Make Yourself Famous

I  Kill Cavellini or have Cavellini kill you
II  Be included in the Cavellini Museum
III  Publically praise Cavellini's process of self-historification
IV  Wear the suit or the overcoat on which Cavellini has written his biography
V  Have Cavellini write on your body
VI  Organize a Center for the Study of Cavellini
VII  Have yourself appointed chairman of the Cavellini Centennial Celebration
VIII  Write a book or an essay on Cavellini
IX  Receive a Cavellini „Round-trip“ in the mail
X  Own a work by Cavellini


J. A. Hoffberg: Cavellini Comes to California. (to → «Inter-Dada ’80», report with a number of photos) In: Umbrella (→ Hoffberg), Vol. 3, #3, 49-54 p. 1980


Cavellini. (Featuring with an interview and photos) In: Frankfurter Ideen (→ Haus), September 1981


Cazazza, Monte

Bay Area Dadaists


Nitrous Oxide. (Mag. Letter, phc. 2–22 p. 1973 / 1977, #1-2. «The only magazine held together by a paper clip») San Francisco,

Industrial News (Mag. Digest – A/5, phc. 16 / 26 / 34 p. 1979-80, #1-3) Ed. Industrial Records, Berkeley USA (#1) / London (#2-3)

~

Literature: (mr. prolong): «Subject in this paste-up collage work include movie stars, tele-
vision, child development, rape, financial solvency, and death. The work is notable for numerous photographic appearances of Cazzaza interspersed within the collage material...

*(Nitrous Oxide)*: ... contains photocopy, collage, typewritten articles or reprints from newspaper articles, a romance column, original spray paint art, printed rubber stamp impressions, performance documentation, and more. Contributions from L. Redlich, J. Bell, K. Friedman, Jukebox, R. begonia, Prof Dada, and others. A melding of Bay Area Dada with punk style not yet in public currency. Cazzaza went on to collaborate with Genesis P-Orridge in England, coining the phrase, „Industrial Music“...

Newsletter of Industrial records incorporating hard news of the record label with collage material reflecting the overall sensibility of their musical style...


«C.C.A.G.»

*The Canadian Correspondence Art Gallery* (Amy Gogarty)

Third Floor 118, 8th Ave. SE, Calgary, Alberta, T2G 0K6, Canada 1986

- *Transformation* Cat.: Digest, phc. + collage, 8 p. CCAG. June 1986
- *Total* (Exh. with the Yugoslavian magazine *Total* → Bogdanovic) Doc. One A/4 sheet, phc. CCAG. February 1987
  → Stake, Chuck

**Ceccotto, Alessandro**. Via Scarpari 1 / L Adria (RO), I-45011 Italy 1989

*New Bulletin / Mail Art Archive* (Mag. A/5, , phc., 16 p. 1989-, #?)

- *Avenue E.* (Mag. Alternative literature with images. 35x22 cm., offset, 1981-, y.)
  → #?

**Celant, Germano** → Art Metropol

*Offmedia*. (Essays about new art technics: video, disco, book. Texts Italian & English) 25x20 cm., offset, 1977

!Celebral Shorts! 5 / 143 Glenhuntly Road Elwood, AUS-3184 Australia 1990

- *The Hand Mail Art project*. Inv., 1990

**Cellini, James** 1321 Dwight Way H Berkeley, CA-94702 USA 1984

- *Rasism*. Inv., 1984
- *Art & Soul* (Mail Art mag. with black artists and black issues. Mini, phc., 1984-)
- *Idea X-Change* (Collective Mail Art magazine by →Mela, E. / →Peters, Ursula / →Patrick, Tom, 1985-, irr.)
  → #1

«Century City Educational Arts Project» → Lond, Harley

**Cepl, Gernot** Merkenicher Str. 170 Köln-1, D-50735 Germany 1988

**Chabert, Jacques-Elie / Philibert, Camille** 12 rue Faicherbe, Paris, F-75011 France 1982

- *Toi et moi pour toujours* (One of the most beautiful publ. of the French graphzine scene. Handmade A/4, offset & silk screen techn., computer graphics and texts on ~100 p. Each issue with a central theme: *L’Amour Souvage, L’Amour Inutile*, etc., also a calendar issue. Sometimes in portfolio and also with object collage. 1982-87, #1-10?)
  → #1, 2, 3, 6, 7, 10

- *Calendre 1987*. (with Marc Caro & Toffe) 32x21 cm., silkscreen, 24 p. {483?}

**Champendal, Michel**

2 bis, rue des Champs-Maillets Rouen F-76000 France 1985

*Cat Show.* Doc. A/4, phc., 4 p., + offset poster (with participant list) of 60x42 cm.

Exhibition at the bookstore of Champendal. Rouen –New York (?), 1985

**Charpentier, Bruno / Caux, RV (Hervé) / Bocahut, Bruno.**

c/o Caux, 4 Allée Peyronnet, apt. 91, Chatillon-sur-Bagneux, F-92320, France 1984
c/o Charpentier, 51 rue E. Raspail ez. A., Arcueil, F-94110, France 1983
(also: 122 rue R. Losser, Paris, F-75015)

*Pauv’Art.* (Small anthology of graphic works by Charpentier, Bruno Bocahut, K-Petcharatz and Hervé Caux) 12x12 cm., phc., 19 leaves.

*Block 11* (Mag. A/4 and A/5, also 15x15 cm. size {100-120?}. Issues not numbered and not dated. Hand made outfit. 1983-84, #1-4)

*#1984 (?) issue in 15x15 cm., Block 11, «Hors-Series», (Mag. as earlier, 1984-85, #1-3) Edition: c/o Caux

*Les ami du block 11.* (Mag. A/5 matter, phc. 1986, #1 only), anonym edition

*Dusex* (A4 + A3 size offset graphzine by Charpentier. 1987-, #1-5?) c/o Charpentier

**Chelkovski, Igor → Shelkovsky**

**Cheek, Cris**

24 Stonehall Road London, N21 1LP United Kingd. 1977

RAWZ (Mag. for vis. and exp. poetry. Cut A/4, offset. 1977-, ir.)

**Chew, Carl T.**

Triangle Post. 7023 14th Ave. N.E. Seattle, WA-98115 USA 1996

↑ 1807 90th North Seattle, WA-98103 --- 1984

Artists’ stamp activity with an interest for animals and absurd in the Triangle-Studio in downtown Seattle from about 1975. Color xerox artistamps from 1976. (*Probosidea Issue, Fun Post, etc.*) Chew developed a subscription scheme in which participants would, for 25$/ year, receive 1 sheet of stamps per month. In following years his prices went from $3 to $25 / sheet and to $225 in 1985, the final year, in which he was burned out on stamp making. From 1977 a series of collaboration works with E. F. Higgins III.

*Stamp World.* Tabloid size publ. black/red offset, 8 p. Triangle Post. Seattle, 1984

~


**Chiarlone, Bruno**

Edition «work area» Rocchetta dei Murales, 17010 Italy 1994

↑ Via Bertalotti 58 / 4. Cairo Montenotte, I-17014, Italy 1990
↑ Via M. Liberta 42. Dego (SV) I-17010 1984
↑ Cas. Post. 5. Arzago d’Adda (BG), I-24040, Italy 1981

*Minus.* Xerobook de Imagine Poetica (Mag. {100} A/5, phc. 1978-82? #1-14?)

*Corto Circuito N Zero* (Mag. A/4, phc., 1981?- m?)

*Artista professione uomo.* Cat.: A/4, phc., 60 p. 52 parts./Work Area. Parma, 1981

*Work Area.* (Xeroxed brochure, A/5, 24 p.) Cairo Montenotte, 1986

*Roman Bridge over the Bormida.* Inv.,1989

*Lithuania Independence.* Inv., ~1992

Make a New Geography of Art. Inv., 1998

Poesia Zen a Villa Faraggiana. (Curators: B. Chiarlone & Giuliana Marchesa)
Mail Art and visual poetry presented Sep 9, 2001 in the Villa Faraggiana, Albissola Marina (SV), Italy. Doc.: Two A/4 sheets by computer colour print (informations, participant list).

Chicago / artists
P. O. Box 6362
Chicago, IL-60680 USA 1984

Plaid (Mag. Xerography, drawings, poems, prose, edited by a group performance-type artists. 22x19 cm., offset + colour xerox. 1984-, ir.)

Chicago Artist’s Book Works, 1422 W. irvin Park Road
Chicago, IL-60613 USA 1992

^Book Exhibition – via Mail Art. Inv., 1992
^Winter in Chicago – send artist’s books. Inv., 1993

Chickadel, Charles
Trinity Press, Box 1320.
San Francisco, CA-94101, USA 1973

The West Bay Dadaists / Flash Art / QUOZ? (Series of neo-dada mags. edited by Charles Chickadel. All publs. appeared between May 1973 and winter 1975-76 in an edition of mini size, instant print, 8–48 p., Trinity Press, San Francisco. John Held notated in his Bay Area Dada Annotated Bibliography the following issues:
The West Bay Dadaists:
Vol. 1, Nº 1, 8 p. May 1973
Vol. 1, Nº 2, 24 p., June 1973
Vol. 2, Nº 4, 48 p., March 1974
Vol. 2, Nº 6, 40 p., June 1974

Life (Quoz?):

Flush Art (Quoz?):

Quoz?:
Vol. 3, Nº 9, 40 p., March 1975
Vol. 3, Nº 10, 48 p., Summer 1975


^Literature:

San Francisco, 1997

Chikhladze, David
11 Ninoshvili St.
Tbilisi, 380002 Georgia CIS 1995


Child, T. S.
2510 Bancroft Way, Nº 207
Berkeley, CA-94704 USA 1983

^The Monthly Bulletin (Mag. Stories, cartoons, visuals, misinformations. 18x14 cm. offset, ~8 p. 1983-, sm., ~70#?)
^#60
^Information Sickness. Inv., 1992

^Literature: «2x22C stamps per issue. In issue #41, T. S. Child the editor is himself the story in a short newspaper article entitled „Editor Arrested in Bus Assault“... „they got in a terrific argument,“ said Alfred Porter, a witness. „Finally the guy with the little magazines called the other one 'anilliterate humorless media lemming' and tried to stuff one of them down the other guys' throat“.» (Stephen → Perkins: Magazines. In: Box of Water, Nº 3, 1987)
**Chile Mail Art. Museum of Cont. Art.** (Oca, Carlos Montenes) San Diego 1476, Calle 3, 1489 Santiago-Chile

- Urgent Mail Art Show – at the Museum of Contemporary Art. Inv.-card, 1992
- Hommage à René Magritte – at the Museum of Contemporary Art. Inv.-card, 1993
- Life on Earth. Inv.-card, 1995

**China, Mail Art** c/o Michael Pollard, 221 Gulf St. Milford, CT-06460 USA 1992

  Doc.: One sheet, letter size, phc.

**Chlebowski, Philippe** (Tus Mop) 2 Cité Zola Haveluy, F-59255 France 1986

- Anthracite (Assembling on Mail Art in cover, partly printed and bound {50, 30}, A/5, ~ 20 leaves, 1986-. ir.)
  #1, 2, 3

**Chopin, Henri** The Gate House, Station Lane. Ingatestone. Essex, CM4 OB1. United Kingdom 1979

- 9 rue des Mésangues Sceaux (Sein) France 1959

**OU / Revue OU** (The classic among the concrete and vis. poetry pubs., a bridge between the old dada and the new experimental trends. Very generous presentation: 18x19.5 cm brochures or ~27x25.5 (or 27x27) cm. portfolios / boxes with unbound print matter like assembling. Often also a disk supplement containing sound poems and recorded exp. literature. Print matter mostly offset, also colour prints.

Two series: Cinquième Saison as „OU“: 1958-63, #1-19
- Nouveaux Saison as „revue OU“ / «object books»: 1964-74, #20-44

The issues:

<table>
<thead>
<tr>
<th>Cinquième Saison</th>
</tr>
</thead>
<tbody>
<tr>
<td>N° 1. Printemps 1958. 19,5x14 cm. 48 p.</td>
</tr>
<tr>
<td>N° 4. Mars 1959. „La Tour de Feu“, 19,5x14 cm. 48 p.</td>
</tr>
<tr>
<td>N° 5. Eté 1959. 19,5x14 cm. 48 p.</td>
</tr>
<tr>
<td>N° 6. Automne 1959. 19,5x14 cm. 48 p.</td>
</tr>
<tr>
<td>N° 16. Numero franco-japonais, 19x19 cm. 64 p.</td>
</tr>
<tr>
<td>N° 18. 1963. „Poésie objective“, 19x19 cm. 64 p.</td>
</tr>
</tbody>
</table>

| revue OU: |

| N° 20. |
| N° 21/22. 1963. „Pochette“ format of 27x27 cm. with a 25 cm. disk. |
| N° 22. 1964. 27x27 cm. Cover by → Gette. |
| N° 26/27. 1966. With a 17 cm. disk (R. Hausmann) |
| N° 33. 1967-1968. 19,5x19 cm. With a 217 cm. disk. |
OU:
N° 40/41. 1972. (des amis Tchèques), with a disk.
N° 42/43/44. „Dernier numéro“: With a disk of 25 cm.

^#11, 12, 17, 18, 19, 20

^Typewrites poem (A/5, offset, 16 p. {500}) ed. Hundertmark, Köln, 1982 ￼
^Illumination. (31x22 cm., offset, 34 p.) Ed. Morra, Napoli, 1983-84. ￼


Christensen, Jörgen → Schmidt-Olsen, Carsten

«Church of the SubGenius, The»  P. O. Box 140306 Dallas, TX-75214 USA 198?

SubGenius pamphlets (Para-religious publications by the church in the subculture, editor: Ivan Stang. From the pamphlet #1:)
If you are what they call 'different',
If you think we're entering a new Dark Ages,
If you see the universe as one vast morbid sense of humor,
If you are looking for an inherently bogus religion that will condone superior degeneracy and tell you that you are 'above' everyone else,
If you can help us with a donation,
then The Church of the SubGenius could save your life!

The Last Secrets of SubGenius Brand Audience Elimination/Assinilation Techniques (by Church Elders Janer Hypercleats & Rev. Ivan Stang)
San Francisco Devival Program. 1985

Literature: «...The Church of the SubGenius (CSG) parodies and uses the other religions like the use of guilt as a weapon, as a parody tool to counteract the actual destructive tendencies of all these other religions that actively practice all these kinds of mind control, and power and economic control. If they've got God sitting there waiting to throw you into a stinking abyss, our religion needs one too, so we have God come in a flying saucer, and our Hell's bigger than theirs. Its a way to comment on it in order to combat it – one of the most effective ways with humor is to become your enemy'. If the patriarchy is particularly offensive you don't ridicule it by opposing it, like the Discordian's failed because they worship Aires, where as the CSG succeed because they worship J. R. 'Bob' Dobbs, which is more patriarchal than you could ever hope for. Its the all-white all American Dad figure gone bad, or maybe he always was bad and you were just waiting for the psychotic breakdown...»
(Church of the SubGenius. Interview with «Lis, Puzzling Evidence, Gary G'Broafram and Dr. Hal, represent only a fraction of the creative productivity in which the Church inspires.» In: Unsound (→ Davenport) Vol. 3, N°4. 1986. 39-47 p.)

<table>
<thead>
<tr>
<th><strong>Chwałczyk, Jan &amp; others</strong></th>
<th><strong>Laka Mazurka 13/5.</strong></th>
<th><strong>Wroclaw, PL 51-164</strong></th>
<th><strong>Poland</strong></th>
<th><strong>1978</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Counterpoint</em> (Anthology of texts) Cat.: 1972</td>
<td><a href="#">Image</a></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Gang</em> (Mag. like anth. with conceptual &amp; alternative art from the Eastern European underground. A/4, offset, 16 p. 1978, #1 only) Biuro Wystaw Artystycznych, Wroclaw</td>
<td><a href="#">Image</a></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Ciani, Piermario</strong></th>
<th><strong>Via Latisana No 6. Bertiolo (UD), I-33032</strong></th>
<th><strong>Italy</strong></th>
<th><strong>1981</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Selfportrait</em> Postcard size Mail Art project for a TRAX-Box, see: AP! #26, 1982</td>
<td><a href="#">Image</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Défilé Elettrostatic / TRAX 0785</em> (Book about copy art, 1985) TRAX Publication</td>
<td><a href="#">Image</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Xerografie Originali</em> Cat.: 10.5x21 cm., offset, 12 p. / Centro Cult. A. Moro, Commune di Cordenons (PN). November-December 1988</td>
<td><a href="#">Image</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Vanity Fair – a Portraits Collection</em> (Corresp. distribution like one page mag. A/4 &amp; A/5, Offset. Issues numbered after the date: 301190. 1990-, ir.)</td>
<td><a href="#">Image</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Unexpected communications</em> (Corresp. distribution like one page mag. A/4 &amp; A/5, Offset. Issues numbered after the date: 301190. 1990-, ir.)</td>
<td><a href="#">Image</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Sticker News / Fansin &amp; Die.</em> (The first and smallest adhesive bulletin, A/6 Sticker-leaves, 1991)</td>
<td><a href="#">Image</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Fanzinerie 2. – Editexpo ’93.</em> Inv. to the 2nd funzine expo in Portedone, 1993</td>
<td><a href="#">Image</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Stick up the art.</em> First int. exh. of creative stickers. Poster of 63x30 cm, offset, with text by V. Baroni / Stickerman Museum. / E.O.N. Building, Via Battisti 339, Viareggio</td>
<td><a href="#">Image</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Graphic designs</em> by P-M. Ciani. Exh. at the Modern Realism (→ Held, John Jr.), San Francisco. Inv., 1998</td>
<td><a href="#">Image</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Artistamps: <em>Channel 1...</em> (Block of 6 diff. stamps, blue offset on white p.) n.d.</td>
<td><a href="#">Image</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>100% Luther Blisset</em> (Block of diff. stamps: on each one a computer animated portrait of L. B., colour computer print?) n.d. (1995?)</td>
<td><a href="#">Image</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>The Great Blisset</em> (Block of 12 stamps resulting one Blisset portrait altogether, colour computer print?) Blisset Ink. 1995</td>
<td><a href="#">Image</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>4 of my Dead Masters / R. Johnson, L. Blisset, G. A. Cavellini, G. Dubord</em> (Block of 8 stamps, 4 images, computer print?) 1995</td>
<td><a href="#">Image</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Launching the publishing house AAA / Artisti &amp; Allibratori Associati (with V. Baroni). Among the 12 first publs. authors as Stewart → Home or Luther → Blisset, further 3 artists books (in cut A/5 size) by Baroni &amp; Ciani using pseudonyms: <em>Mino Canelli: La Cultura del Caos</em> (The Culture of Chaos) with 100 different pages of typographical mistakes</td>
<td><a href="#">Image</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Erica Moira Pini: La morte del libro</em> (The Death of the Book) with 100 white pages with three pistol shots</td>
<td><a href="#">Image</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Evita B. Torroni: Tre allegri ragazzi morti.</em> 100 yellow pages, a pun on the Italian «yellow» mystery books</td>
<td><a href="#">Image</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Il mezzo e il messagio.</em> (Large artists’ postcard publication in the form of a book to cut off) Authors: Domenico Castaldi, Piermario Ciani, Matteo Guarnaccia. 21x14 cm., colour offset, 48 p. + cover. AAA. Ed., 1997</td>
<td><a href="#">Image</a></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TRAX**


^*Dal Great Completto a Luther Blisset*. (Monographical anthology with ca. 30 essays about Piermario Ciani’s art, Mail Art and editor activity by a number of authors. Themes: graphic, digitalisation, Mail Art, stickers, Stickerman publ., TRAX movement, author productions, etc. With a selected bibliography and chronology. Coordinator: Vittore Baroni.) 21x14 cm., colour offset, 256 p. + cover. AAA Edizioni & Juliet Art Magazine. 2000.


'Cicatelli, Carlo Giovanni!' (also !Cravan, Arthur!) → Chickadel, Charles

♦«Cincinnati Artists' Group Effort» P. O. Box 1362 Cincinnati, OH-45201 USA 1981
  ^*Artists' Pulp* (Mag. in diverse size: newsprint tabloid of 38.5x28.5 cm., 8 p., further also a letter size assembling issue in 1982 {100}. 1981-, ir.)
  ^(1982)

«Circle Art» East → Jankowski, M. / Perpetual Motion
  West → Public Arts in Print / Public Property

«Cirque Diverse» → Antaki

Citron, Paik c/o Basic Graphic. 116 rue du Chateau Paris, F-75014 France 1987
  ^*Underground Computer* (Booklet of A/4, horz., 9 leaves, printed on blue paper, {50}. 1981, ir.)

Ciullini, Daniele Via della Bellariva 29 Firenze, I-50136 Italy 1980
  ^*Oxidized Look* (Mail Art mag. with images, infos and texts. A/4. phc., offset, ~18 p. 1980-81, sm. #1-12?)
  ^#3, 8-9
  °Silk Arcades Avenue. (Mag. like publ. for xerography, known the issue 0 only. A/5, 10 + 2 p. 1981) Firenze
  Centre of New Sound Ways and New Visual Ways. «Send your works, magazines, audio cassettes... The Centre intends to publish magazine (June 1982) and audio cassette (October 1982), and organize a series of events (radio programs, exhibitions, etc.)...» (See: *Umbrella*, Vol. 4, #5, 127 p. 1981)
  Horror & Music. Mail & Copy Art project for a TRAX-Box, publications in the Arte Postale! #26, 1982

Clavel, Olivia → Bazooka, Group

Clavin, Hans Plein 1945 N° 16 Ijmuiden Netherlands 1977
  ↑ Dennekoplaan 11. Ijmuiden ~1970

♦♦ Subvers (Mag. with works by future mail artists, issues for «voor (onder meer) konkrete poezie», #2=«pornographic poetry» or #5=«phonographies»=disks and silkscreens. #12: «Poezie voor de ,odale liefhebber». Texts German;
French, English 24x16.5 cm., offset / colour. 1970-76, squ. #1-12)
°L’Angerie: Visuele Poëzie. (Book with collages, 134 p.) De Bezige Bij, Amsterdam

Clem, Debra

°Alien Transmissions. Cat.: / Artlink. 1981

Clerico, Hannes

°Mein Partner (with Hildegard → Weiß) Cat.: A/4, phc., 104 p. 1984

Cleveland, Buster

°OK Post / OK Post Art Dada (div. artiststamp and rub. stamp pieces in envelope) 1980
Artistamps: ^Buster Post, Budapest (Sheet of 28 diff. stamp images, red phc. on brown paper, not perforated) With → Galántai, Budapest, 1982
^Buster Post, Budapest, White (The same stamp images but by white colour on clear plastic sheet) 1982

Cline, Cheril

¬1621 Detroit Ave. #23  -"- 1981

Close, Patrick

^The Last Dance Mail Art Show. Inv.. 1986
^Intellectual Bagggage. Inv., 1988
^...and they lived happily ever after.... Doc. One sheet of 46x30.5 cm., offset, folded. May 1989

«Club Moral»

°#2, 13, 14, 15
°In Vitro. Alternative Workshop at the Club Moral, also for Mail Art. Inv., 1985

«A bi-lingual publication (English and Flemish) that is geared toward the extremities of art and music. The layout is great, with a unique fragmented style that is all their own. #10 contains articles on Gerechtigkeits Liga, Attrition, Birth (+) Fact (X) Death (-) Calendar, Regata (which is computer generated text), also reviews and contacts. Other than Force Mental the editors AMVK (Annemie van → Kerckhoven) and DDV (Danny Devos) do something called Club Moral, which is an organisation...»

°Club Moral» (Youth Centre) Kattenberg 122 (POB 60) Borgerhout / Antwerpen, B-2200
that is involved in all types of media. In *Vitro* is an exhibition organized by *Club Moral* that presents all types of independently produced cassettes, magazines, records, books, art-works, films, videos, and live performances. Some of the contributors were *Pacific 231, MB, Constrictor Magazine* (→ Aiello), *Peal-Off Label, CLEMN, 235, Angst. Camera Obscura* (→ Barbery), etc...» (Publication Listing. In: *Unsound.* (→Davenport) Vol. 2, N° 2, 1985. 42 p.)

«*Club Moral* was formed in 1981, as a performance group and as an all purpose art space. The group is a combination of various elements of media, extending DDV’s (Danny Devos) and AMVK’s (→ Kerckhoven) interest in sound and image. As a space, Club Moral was desigoned for a wide variety of events, from exhibitions to plays, performances and concerts. Until more recently the space has become an archival/documentational center, rather than a place to present live shows. Force Mental Magazine is another project that DDV and AMVK have established, publishing 11 issues to date.» (AMVK & DDV: *Club Moral*. [with featuring of performances and lives concerts – list of events in Club Moral from 1981-85]. In: *Unsound.* (→Davenport) Vol. 2, N° 3/4, 1985. 35-39 p.)

**Cobbing, Bob**

89 / A Petherton Rd.  
London, N5 2QT  
United Kingd.  
1988

↑ 262 Randolph Av.  
---  
1954

---

^*And* (with John Rowan) (A classic among the vis. poetry publs. 1954-69, #1-5, ir.  
#1?  
^#2 22.5x18 cm., offset, 28 p.  
^#3 20x16.5 cm., offset,28 p.  
^#4 24.5x19 cm., 30 p.  
^#5 assembling in portfolio {500}, 25.5x20.3 cm, ~50 p. mostly offset


Edition «*WF Folder*» (Series of very various experimental literature publs. in form of loose leaves in envelope or bound brochures) Writers Forum, London, 60s and early 1970s years

**Kurrirruriri** (Mag. 1967- y.), Writers Forum, London  
°*Whississippi: A Whisper Piece*. 20.5x16.5 cm., offset, 8 p. Writers Forum.  
London, 1969  
°*Whisper Piece*. (25.5x20.5 cm., offset, 18 p.Writers Forum (WF Folder, 6), 1971

~

**Literature:**  «WE CONSIDER that the positions enmoumerated here have been the main characteristics of the development of concrete poetry and other language arts:

1. That the linguastic signs is „arbitrary“ or „unmotivated“.
   (Plato, „Conventionalists“, Lessing, Butler, De Sassure and most linguisticians after him.)

2. That letterforms are memmaningful, „non-arbitrary“, „motivated“.
   (Socrates in Plato's *Cratylus*, „Naturalists“, Victor Hugo, Claudel, Lafciado Hearn, Kallir, etc.)

3. That phonetic sounds are meaningful, „non-arbitrary“, „motivated“.
   (Plato: *Cratylus*, „Naturalists, Hegel, Rimbaud, Mallarm, Khlebnikov, Paget, Johannesson, Marr, Sapir, Roger Brown, Kallir, etc.)

   Positions 2 & 3 are pro-mimetic and contradict 1.

4. That art/poetry is abstract. (...)  

5. That art/poetry is concrete. (...)

This largely contradicits position 4. However both 4 & 5 are countermimetic.
6. That works of art/poetry strive for autonomy. (…)
7. That art/poetry strives for origoinality/"modernity". (…)
8. That art/poetry strives towards the „primeval“. (…)

This contradicts 7, though both are modernist positions.

9. That poetry is verbal alchemy. (…)
10. That poetry is verbaé chemistry, or biology, etc. (…)

All these positions have in turn liberated language arts from certain constraints, and have led to the exploration of other areas. (…) Non-mimesis is perhaps a necessary but non-sufficient pre-condition of autonomy. Autonomy oftenleads to a new mimesis. This is why the cycle of figurative to non-figurative and back is so often repeated in the history of art... (From the „foreword“ to a forthcoming collection of facts about, statements on, and examples of, concrete visual and sound poetry, assembled by Bob Cobbing & Peter Mayer)

(Bob Cobbing / Peter Mayer. In: Kontexts, #5 [→ Gibbs]. Devon, 1972. n. p.)


<table>
<thead>
<tr>
<th>Colby, Sas</th>
<th>P. O. Box 3319</th>
<th>Berkeley, CA-94703</th>
<th>USA</th>
<th>1985</th>
</tr>
</thead>
<tbody>
<tr>
<td>°An Unusual Valentine. (Colour xerox bookwork) 9x11 cm., 8 p. S. P. Berkeley, 1979</td>
<td>⬤</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>°Textile Innovation. (Colour xerox bookwork with plastic cover) 21.7x35.5 cm., 22 p. S. P. Berkeley, 1979</td>
<td>⬤</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>°Verbal Skills. (Xeroxed bookwork) 10.2x16.4 cm.,16 p. {45}. S. P. Berkeley, 1980</td>
<td>⬤</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>↑333West End Ave.</td>
<td>New York, NY-10023</td>
<td>---</td>
<td>1988</td>
<td></td>
</tr>
<tr>
<td>↑19 Grace Court</td>
<td>Brooklyn, NY-11201</td>
<td>---</td>
<td>1981</td>
<td></td>
</tr>
</tbody>
</table>

Visual poet and correspondence artists who co-curted the first New York City visual and concrete poetry show in 1975.

^m c (with Paul Zelevansky) (High quality Mail Art compilation mag. with thematic issues. Tabloid form of 43x28 cm, newsprint, or letter size, offset. 8-12 p. 1981-84, ir., #1-7)

1 The responsibility of artist...
2 Art, money and power;
3 News and propaganda;
4 The big picture;
5 Camera ready;
6 Timeless Light;
7 Atlas.

^#2, 3, 4, 6, 7


^Sliding in Locus. A dramatic investigation within the meaning of the word. (Letter size, 22 xeroxed leaves) S. P. Brocklin, 1991

Artistamps: ^Paumonock Post (Sheet of 24 diff. stamp images, b/w computer print. n.d. (~1985)

^Janco-Dada Mail Art Show (Over size sheet of 16 stamps, 2 images, colour offset, not perforated) dada post age. n.d. (1985)

^Indianapolis Street Stamp Act (2 sheets, each of 20 diff. stamps with texts only, phc. on yellow paper, not perforated) 1991

^Dark Matter Postage Stamps (Sheet of 18 diff. stamp images, b/w computer print, not perforated) 1993

^Breathing Thin Air Winterness (Sheet of 20 diff. stamp images, b/w computer print, not perforated) 1994

David Cole died April 19, 2000

~

**Literature:** (M C): «...uses index cards as building blocks, gathering „created or found material from visual artists and poets on matters political, social and economic“ Thematic issues.» (Review in Score, #7. [→ Hill] Letter size, offset, ~1988.)


*Colectivo 3 / Post Arte* (Editor: C. Espinosa. Mag. in form of loose leaves in envelope. 1982, ir.)

*Poema Colectivo: Revolution*. Doc. One sheet of 35x21.5 cm, phc., + rubber stamp / La Pinacoteca Universitavia Puebla. April 1982


**Literature**: «Oriented principally toward the communication and less to the existencial protocols of the artistic „opus“, the Mail Art is:

- *A long distance dialogue* without intermediaries in the message, that beaks with parochialism and the short vision stimulating the comprehension and solidarity among the peoples.
- *A testimonial act* directly leagued to the near, present situations of his authors and addresses, overcoming the limits of frontiers, censure and artistic „new Waves“.
- *An artistic descentralization process* in the geographical and formal aspects, opposed to the dominant artistic centers and facilitating the multiplicity of authors since every province or city and the movement of his artworks.
- *A rejection regarding the artistic market* when every author distributes his artworks without except retribution neither the return of they which enter to multiple archives and are shown in the mere adverse conditions.
- *The information and the process* are in the centre of the creative act, but not the „opus“ for sale or speculative prestiges.»


Collins, Patricia 128 Kingston Road Teddington, Middlesex United Kingd. 1996

*Artist’s Book exchange*. Inv., n.d.

It’s in the Box. (Assembling project without fixed deadline, 1995?–)

Cologne / artists (Heinz Breloh, Eberhard Prangenberg & others) c/o Depot, Molkestr. 27. Köln-1 1971

*Nummer* (Mag. Concept art and underground art actions. A/4, offset, 36-72 p. 1971-72, #1-4)

*CONTR/azione*. Inv. in form of an accordion to “Mostra di Poesia Visiva” events, curator: G. Colonna. Sorrento, 1984

*Italian Graffity*. Inv., Exh. at the C. A. V., Agliana, I-51031, 1985

Colonna, Gaetano Via A. Sertsale, 9 Sorrento, I-80067 Italy 1986

*CONTR/azione. Inv. in form of an accordion to “Mostra di Poesia Visiva” events, curator: G. Colonna. Sorrento, 1984

*Italian Graffity. Inv., Exh. at the C. A. V., Agliana, I-51031, 1985*


Hand & Mind Books. (Series of small booklets with concrete poetry by texts and images. 14x11.5 cm., offset, 10 p. in accordion form, 1983:
An Old Saw / Freud’s recipe / Every nicht when I go to sleep. A Primer on Art Criticism. Horz. 11.5x14 cm., offset, 60 p. 1983.

Colpaert, Eric St. Pietersnieuwstraat 114. Gent, B-9000 Belgium 1981

Styff (Mag. Poetry, visual art, Mail Art. A/4, offset, ~24-54 p. #0=1979, 1980-, qu?) #0, 1, 2

Combalio, V. / Suárez, A. / Vidal, M. Edition de Termas Actuales, Genova – Barcelona / Italy–Spain 1977

Artilugi (Mag. with connections to the old avantgarde and also to the recent experimental & underground art. Tabl., 34x24 cm, offset. 1977-)

Commercio, Salvatore Via S. M. Mazzarello 46. Catania, I-95128 Italy 1975

Verticalismo (Mag. for experimental art and vis. poetry + lit. Tabloid, 34x25 cm., offset, ~30 p. 1975-, qu.) # P


Commonpress → Petasz, Pavel

Composer / Performer Edition» 2101 22nd Street Sacramento, CA-95818 USA ?

Source (A very well produced mag. in general for the avantgarde & exp. music. N° 11. / 1974: special issue for Fluxus, conceptual trends and Mail Art, guest editor Ken Friedman. Int. material, also from the Eastern European contries. Horizontal size of 27.5x35 cm., offset, ~120 p.) # 11

Concrete Poetry» → Arnold / Text + Kritik, #25 & 30

Congress» → Mail Art Congress, 1986 / Mail Art Congress, Dezentralized World-Wide, 1992

Conquest, Norman P. O. Box 1049 Bridgehampton, NY-11932, USA 1987

Letter Bomb (Mag., absurdities in image and text, dada, Mail Art, etc. Addendum: Baby Boom, a compilation booklet. Letter, phc., 1987-)

Conti, Marcello Via Michelini 1. Udine, I-33100 Italy 1980

Zeta / Rivista int. di poesia. (Mag. with Mail Art, advertisements from art publishers and exhibition invitations. 22x16.5 cm. + A/5, offset, 1980-)

Cook, Geoffrey BOX 4233 Berkeley, CA-94704 USA 1996

↑ P. O. Box 18724 San Francisco, CA-94118 1982

COOJORNAT» 541 Cidade Alta, Natal, Brasil 1977

Contexto (Suppl. to the daly news A Republica, Natal. Texts, vis. poetry, photos and alternative & exp. art. Tabloid, newssprint, 1977?-, weekly?)

Copy Art» → Appendix
<table>
<thead>
<tr>
<th>Author</th>
<th>Address</th>
<th>Country</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Corbet, Michael B.</td>
<td>BOX 155 Perston Park, PA-18455 USA</td>
<td>1996</td>
<td></td>
</tr>
<tr>
<td>Tensetendoned</td>
<td>(Assembling, 1992-, sm. ~ 30#) 1992</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Corpá, Urb</td>
<td>Los Cantos 38. Bafígas (Toledo) Spain</td>
<td>1995</td>
<td></td>
</tr>
<tr>
<td>Piedra Lunar</td>
<td>(„Moon Rock“) (Assembling for experimental literature, photos and images by way of Mail Art. Loose contribution sheets. {50} ~34x23 cm. 1984-95, sy. #0-7)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Corroto, Mark</td>
<td>(!Fa Ga Ga Ga!) Box 1382. Youngstown, OH 44501-1382, USA</td>
<td>1992</td>
<td></td>
</tr>
<tr>
<td>Mr. X. Doc. 1987</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jazz: Past / Future. Doc. 1990</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Detective / Mail Art Against Terrorism. (with Melinda Otto / Youngstown &amp; Oleg Yudin / Leningrad) Inv. / Cat.? This project has been co-organized and exhibited also in Leningrad 1991</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>^The face of the Congress / A portrait zine of the 1992 Decentralized World-Wide Networker Congress (Mag. Digest, phc., ~20 p. 1992- #1-7?)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The face of the Congress, N° 7 = Face Femail. ^#3, 4, 7</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>^Love &amp; Hate. Inv. Exh. at the Banana Rodeo Gallery, Youngstown. 1993</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Artistamps: The Heart of a Networker / Mail Artist (Sheet of 12 stamps, 2 images, b/w phc.) n.d. (1992?)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>→ Mail Art Congress / Literature: The Face of the Congress</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Corsaro, Ignazio</td>
<td>Via Chiara 149 / A Napoli, I-80121 Italy</td>
<td>1986</td>
<td></td>
</tr>
<tr>
<td>^Lo Straniero / The Stranger</td>
<td>(Tabloid of 72x51 cm., newsprint, 8 p., with all kind of art news &amp; incredible long address-lists from the alternative/underground scene from all over the world, an unsurpassed occurrence among the Mail Art pubs. More „Stranger“ exhibitions. 1986-93? 2xy. ~ 20#)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>^ (1989:) #8 , (1990:) #9, 10, 11, 12</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>^The Stranger / Paintings / Mail Art / Maffia Art (V. Mostra). Cat.: in: Lo Straniero, Anno V. N° 9. 1° 1990. (70x50 cm., newspaper, 4 p.) Exh.: Città di Campagna. May 5-20, 1990</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>^Man’s Inner Revolt / Extrangement. Doc (~ 800 artists’ addresses!) Cat.: in: Lo Straniero, Anno V. N° 10. 2° 1990. (70x50 cm., newspaper, 4 p.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>!Cosey Fanni Tutti!</td>
<td>London United Kingdom</td>
<td>1972</td>
<td></td>
</tr>
<tr>
<td>Member of the neo-dadaistic London groups Ecole de l’art infantile (→ Nations) &amp; the COUM (→ P.Orridge). Also rubber stamp activity. Very known as sex performance artist in the first half of the 1970s.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music recording and compilations with Chris Carter, also on video, since 1976, first as member of Throbbing Gristle, and following the 1981 breakup of TG, as Chris and Cosey (c/o CTI/Chris &amp; Cosey. BM CTI. London, WC1 3XX, England)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Coste, Elis. &amp; Michael</td>
<td>Pontivy, F-56300, France</td>
<td>1994</td>
<td></td>
</tr>
<tr>
<td>------------------------</td>
<td>-------------------------</td>
<td>------</td>
<td></td>
</tr>
</tbody>
</table>

**'Cracker Jack Kid!' → Welch, Chuck**

<table>
<thead>
<tr>
<th>Crane, Michael</th>
<th>Running Dog Press</th>
<th>Sacramento CA, USA</th>
<th>1979</th>
</tr>
</thead>
<tbody>
<tr>
<td>°Stamps in use. (29 cards with orig. rub. stamps) 1977</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>^Contents: Objects, Piles and Boxes. DOC: Letter size, offset, 24 p. 92 parts.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Very original Mail Art project: the exponat-objects were placed in 11 transportable „micro galleries“ (small gallery-models like doll's houses) sponsored by Micro Gallery Ltd. Open Ring Gallery, Main Art Gallery of California State University Sacramento. Travelling exhibitions in more cities of the USA in 1979.


^Correspondence Art: «More than long awaited, this book has been in the works for eons. It's good to see its fet spine on the bookshelf. (Critical thinking on mail art tends to be a thin thing and surely widely scattered.) This collection, however, reads like memory lane. The focus is mid-to-late '70s. As a result many substantial artists working in the last five years have been neglected. Nevertheless, Correspondence Art is loaded with articles from able spokespersons like Judit → Hoffberg, Klaus → Groh, Ulises → Carrión, Anna → Banana and Edgardo-Antonio → Vigo. There's general, poetical, critical and at times somewhat overlapping coverage of the art form with subset features on artists' stamps, rubber-stamps and mail art publications. Steering a tad academic, the editors haul out meticulously sociological appendices with tables and cross-references galore. Mail art changes fast in terms of participants and their doings. Maybe no book can ever deliver „definitive“. This one takes its best shot reflecting some substantial and informative vistas.» (Lightworks [→ Burch], These Things Too [Print review], N° 17, 1985, 26 p.)


«...The book is divided into four parts with articles by Crane serving to try to tie things together. Actually these articles are quite informative, and probably could have been expanded in order to reduce the repetitive bulk, much of which seem only opinionated laundry lists of poeople involved at various times. There are exceptions... Having so many voices really tends to make the book, as a whole, confusing, and far from the scholarly tone, which Crane seems to have wanted. (...) All of above does not mean that this is a thoroughly execrable and worthless book, these points are only brought out because at the time of publications, the book is already outdated, and although there is some valid and worthwhile information on the subject of Mailart contained here, this is not the definitive book it was purported to be...»

<table>
<thead>
<tr>
<th>Name</th>
<th>Address/Location</th>
<th>Year(s)</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cravan, Arthur</strong> (also Carlo Giovanni Cicatelli) → Chickadel, Charles</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Craven, Richard</td>
<td>?</td>
<td>USA 1976</td>
<td>Correspondence (The letters of Ray Johnson). Cat.: 29x24 cm., offset poster – Also a facsimile: selection of 81 from 250 letters / North Carolina Museum of Art, Raleigh NC, 1976</td>
</tr>
<tr>
<td><strong>Creative Thing</strong> → Caldera, Lesley</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cristobal, Ricardo</td>
<td>Coslada 26, Madrid-28, Spain 1974</td>
<td></td>
<td>Orgon (Mag. for post-fluxus trends, graphics, concepts, collage + stamps, partly bound assembling. A/4, offset, mimeogr, phc., etc. 1974-77, #1-3)</td>
</tr>
<tr>
<td>Crobar, K.</td>
<td>2900 C. Glascock St., Pakland, CA-94601, USA 1988</td>
<td></td>
<td>King Cobra (Graphzine, ? size, phc. 1986?- y.) «A body blow to the solar plexus, a xerox molotov cocktail in yer face. No known antidote.» (Box of Water, #4, → Perkins)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Robin Crozier (~A/5 portfolio with xeroxed and original cards of div. sizes) {100} Second Aeon Publ. Cardiff UK, 1973</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Views (Anth. like mag. 1977-80, #1-4) Sunderland Polytechnic</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>#?, #? Intermedia (The begin of publs. with xeroxed compilation matter, made by Crozier + the students of the Sunderland Polytechnic School. Later issues: Contemporary Studies, and Ghost Writers. Published as A/4 bound brochures like mags. {20-40}. 24-32 p. 1978-80, #1-3)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>White Lies (Commonpress #12) A/5, phc., 42 p., 34 participants. January 1979</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Meat Click. (with John M. → Bennet) Xeroxed bookwork, A/5, 28 p. {400} Sunderland UK / Columbus OH, 1980</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Table-project (23.5x15 cm., offset, 16 p.) Stempelplaats, Amsterdam, 1981 One Table One table. (Orig. rubber stamps, 8 p.) S. P. n.d.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Rubberstamping an apple. (A/5 booklet {40, all copies are partly original} with rubber stamps &amp; hand drawings, 8 p. on coloured paper) 1982</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Memo(random) / Memo(ry). (Endless corresp. project by exchange and collection of „add to“ A/4 form sheets) The start of the project: February 1983</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>#3, 4 To use or not to use. (6 A/5 leaves in envelope, hand drawing) S. P. 1989</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Measuring. (on the basic of ruler pieces) Cat.17 A/4 sheets, phc., in plastic bag. 1994</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Wandalust. (Booklet by César → Figueirede, graphic by R. Crozier, rubber stamps by M. B. → Corbett, „who thinks Robin Crozier is all about Wanda“) 10x7.3 cm., phc., 12 p. n.d. (1996?)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>ValhA. (with J. M. → Bennett.) 14x11 cm., phc. 8 p., on yellow paper, also copies</td>
</tr>
</tbody>
</table>
with hand interventions. Luna Bisonte Ed. Columbus. (1999?)

❖ Robin Crozier died ........................ 2001

❖ 2001

~


«(...) I had also been interested in concrete and visual poetry and towards the end of the sixties I began to make some publications of my own. But where to send them? However, in 1970 a magazine called Pages (→ Briers) was published in England... It was dedicated to promoting the avant-garde and included works etc. by some of those I had met through Something Else (Dick → Higgins) but also by numerous other creators from Europe and elsewhere that were sometimes new to me. But what was most interesting was the information section listing publications, magazines, artists, events etc. with contact addresses. So I was able to begin sending my publications out to establish contacts providing me with more contacts and so on. Soon after this a more commercial magazine Art and Artists published an article about Robert → Filliou. In it he said he was going to have an exhibition at the Stedelijk Museum in Amsterdam and was asking people to send him material that he will include in the show. (...) G. J. de → Rook visited the show and he and Robert Filliou made up pages from some of my sendings which de Rook then included in a publication he was putting together called „Bloknoot“.. So, from early 1972, slowly but surely, I became involved in the „Eternal Network“ (Filliou) which had been christened „Mail Art“ in 1971 by Jean-Marc → Poinsot who had organized the envoi action at the Paris Biennale. And then the snowball began to roll. (...)

At one time there was a rapid growth in mail art emanating from oppressive regimes – South America, Eastern Europe, etc. These „cold wars“ are now largely relaxed and so I've noticed a rapid decrease in mail art from these areas. (...) For myself and my own activity, when I first began in the seventies then I was into all kinds of things, organizing shows, projects, publications, almost like the joys of spring and a fascination with new toys. (...) „Somebody out there loves me“ was a wonderful feeling. (...)

I suppose that mail-art is as much a finding as a searching process. I also like the idea of working „with“ things, objects, structures, people. Cooperate activities. Recycling. Setting up structures that lead into unknown or unforeseen territories. Chance. Serendipity. External events molding directions. I like travelling rather than arriving. Flux. But this is talking about art. In my daily life I'm a creature of habits, of ritual.

Most mail-artists probably know you because of your emory/memorandum-project, where you ask a memory of a specific day from a mail-artists and in return send him/her someone else's memory. What was the reason for starting this project?

(...) When somebody contacts me for the first time or perhaps when I see someone who I think might be interesting or whose work catches my attention I will send them a memo/random form as part of my initial contact with them. The form request „what do you remember about... (a particular date)“. On the back of the form it says „please reply on this paper to receive another memory from someone else.“ When I receive the completed form (which can be completed any way the contributor wishes) I copy (if it is writing) or transpose (if it is visual) the contribution into series of memo books. I'm working into the book number seventy right
now and there are getting on for six thousand individual memories. When each book is filled up I mail to the Getty Archive in the USA. (...) The reason why the memo books go to the Getty archive is that when I began the project I sent the books to Jean for her to put in her archive... However, towards the end of the eighties her archive moved to California to the part of the Getty archive... In the front of each memo book is written „Each memorandom contains random memories recording times passing through Robin Crozier who here records the memories for Jean Brown and future times past.” (...) 

When I receive a mail from you, I always recognize your handwriting. It seems you never use a typewriter or even a computer. Is there a special reason? 

Well, first of all, I suppose I actually enjoy the act of writing. My hand holding the pen to make lines and marks which become words, sentences paragraph which follow my thoughts line by line. I enjoy the idea that handwriting is unique, as personal as a finger print. On the other hand I have never been very interested in mechanical things... Again I think that handwriting gives me time to think...


Csernik, Attila → Szombathy, Bálint / Mixed Up Underground

Cuba Mail Art


Inicuba (Mag. 1992-) Centro latinoamericano de Poesía Inista. → Inisma c/o Apartado Postal 6239. Ciudad Habana. 10600. Cuba


P. J. Gutiérrez: La democracia absoluta  
A. A. Biote: Así ocurrió  
C. Padín: El network en Latino-america  
E-A. Vigo: Mi manera de «armar» a Damaso Ogaz


Cunning, Sheril 1610 Jeffrey Ave. Escondido, CA-92027 USA 1986

Activity in artists' books, participating in Mail Art projects since th late 1978's, her first project was organized at Palomar College in San Diego 1978.
**Literature:** Sheril Cunning: *Handmade Paper.*


<table>
<thead>
<tr>
<th>Curnoe, Greg</th>
<th>?</th>
<th>?</th>
<th>Canada</th>
<th>1989</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Blue Book</em> (Rubber stamp book, 36.5x15.5cm., 180 sheets, numbered copies) Art</td>
<td>Metropole, Toronto.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Curry, J. W.</th>
<th>729/a. Queen St. E.</th>
<th>Toronto, M4M 1H1</th>
<th>Canada</th>
<th>1986</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Industrial Sabotage</em> (Magazine with the rank «Each page is art» Digest, phc.</td>
<td>~16 p., 1986-? , sm.)</td>
<td>#38, 42</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Literature:** (Industrial Sabotage, #30): «One of the many publications from JWCurry's prolific mixed media poetry press CURVD H&Z. Submissions range from laconic poetry with graphic import to a xerox collage which appears on the back cover. Nicely produced and an interesting collection of work from variety of contributors. Write for a catalog of publications and prices...» (Lloyd → Dunn: Mail Review. In: *Photo-Static.* N° 20, Oct. 1986, 636 p.)


<table>
<thead>
<tr>
<th>Cushman, Barbara</th>
<th>Fine Hand Prods.</th>
<th>P. O. Box 26082</th>
<th>San Francisco, CA-94126</th>
<th>USA</th>
<th>1981</th>
</tr>
</thead>
<tbody>
<tr>
<td>2661 California St. #8.</td>
<td>San Francisco, CA-94115</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Owner of *A Fine Hand*, a retail store and gallery fearering Electrostatic Art in San Francisco in the 1970s.

Spiral bound *Color Xerox Calendars* 1980-84:

*The 1980 Cooperative Color Xerox Calendar.* {250} Legal, colour phc., 15 p. (with works of the → Bay Area Dadaists) A Fine Hand Prod., S. F., 1980


*Color Xerox Annual.* Calendar {280}. Legal, colour phc., 16 p. (with works like in the years 19981-82 + contributions by Le Clair, S. Lust, M. Mollett, A. Torridzone Igloo) A Fine Hand Prod., San Francisco, 1982


**Cuttlefish, Mr.**

? Hollywood, CA USA 1978

*Letters. Inv. 1978*

**Cutrell Rutkovsky, Fran** → Rutkovsky

*C. W. Poste* → Summers, Craig

**Dako, Peter** 698/a Queen St. W. Toronto, M6J 1E7 Canada 198?

*Casual Casual* (Graphzine with Canadian and French contributors.)
Daffunchio, Jorge
Cas. De Corr. 8, Paso del Rey.
Buenos Aires, AR-1742
Argentina
1992

"My Postman – send stamps with image of your postman. Inv. with an orig. artists’ postal stamp (graphic: postman)."

Daligand, Daniel
33 rue Louise Michel
Levallois, F-92300
France
1991

"Les Fils de Mr. Hyde" (Mag. with social criticism colour, texts and visual matter from the underground. A/4m phc., -10 p. 1975-87, #1-33)
^#12, 15, 30, 32
L'art postal dedans/dehors. (with Guinochet, François). Cat. 1981
^n #
Le Timbré (Mail Art mag., with partly assembling like sheets.)
A/4 size, phc.,1983-85 As a new series: 1986-, #1-17?
^# ?, 3, 4, 5, Rimboud (1985),

Artistamps: Topolinologie (Sheet of 24 id. stamps, b/w computer print, not perforated) 1989
^n #
Daligand’s exhibition at the Milan Art Center, Inv. Milano, 1989
^n #
Project: How do you imagine the city of Compiègne? by D. Daligand Texts by E. Leroug, M-C. le Foc’h, L. Vincy, H. Fischer, R. Devichi, D. Daligand, J-N. Laszlo, C. François
^n #
Literature: (Le Timbré, 4 issues 1984-85): «A xerox magazine put out by long time mail arter Daniel Daligand. Interesting documentation from a „Rimbaud” show, writing about mail art, and mail art from Eastern Europe etc... it all seems to boil down to the quality of the contact not the quantity.» (Stephen → Perkins: Magazine Reviews. In: Box of Water, Nº 2, 1986)
^n #

Dallas Swan III.
1030 Adams St. #1C
Salisbury, MD-21801
USA
1988

"In Your Mail" (Informag. Letter, phc., 12 p. 1988-, squ.) 1988
^n #

Literature: «First issue of an infozine about „alternative publication”. The editor hopes to collect information about anything that's out there: the emphasis is on networking contacts. Send him any info you've got (including just general musings about the scene)... Swan is also interested in anecdotal material, such as: what's the strangest trade anyone's ever offered for your 'zine...» (Lloyd → Dunn: Mail Review. In: PhotoStatic. Nº 32, Sept. 1988, 1149 p.)
^n #

Dallos, László
→ Leopold Bloom

Daniel, Mario
Via S. Reparata 30 R.
Firenze, I-50129
Italy
1975

Album Operazio (Anth. like mag. with high quality paperworks, rubber stamps, etc. 32x24.5 cm. mixed techn. 1975-, m.)
^n #

^n #

Danon, Betty
Via Corvilugna 37
Milano, I-20166
Italy
1986

Dárias, Javier
c/o Sancho el Fuerte 19.
Pamplona
Spain
1980

^n #

"FOMT (Bulletin)" (Mail Art texts and contact bulletin in A/5 size, phc., 8 p.)
^n #

Dark Hopes!
151 Ballyboley Road
Larne, CO. Antrim, Northen Irelanden
1983
Darnell, Wally  
World College East Asia. Center 28 Gokoooda-Cho, Nishijujo, Minami-ku, Kyoto, Japan  1986  
↑ 839 West 4th Ave.  
Eugene, OR-97402  
USA  1984

^Mail Art Ambassadors Stamp Album (with Chuck → Welch and Darlene → Altschul) ☒
(One of the most beautiful Mail Art publication: accordion book (8x) like a book in a size of 33x23 cm. by handmade „sky-paper“ and with 18 artists' postage stamps by Welch, made as commemorative stamps to the Latinamerica trip of W. Darnell. Also an attendant brochure, text by Chuck Welch, letter size, 10 p. 1984-85

Davenport, William / Tamara F. (Freedman), 82. Harriet St. San Francisco, CA-94103-4006, USA  1988
↑ P. O. Box 883202,  
San Francisco, CA-94188-3203  
1984
↑ 801. 22nd Street  
San Francisco, CA-94107  
1983

^Unsound (Multimedia mag. with booklets & tape supplements, features, profiles, audio reviews and (also visual) publication listings. Var. sizes (~letter), phc. +offset. ~60-120 p. 1983-88, ~ 12#)  
^#Vol.1/ 1, 2, 5; Vol.2/ 2, 3-4, Vol.3/ 1, 2,  

Literature: «Here's a heavy-duty networking magazine all about outer edges, but particularly audio. There is a slew of interviews with people like Joseph Nechvatel, founder of the cassette magazine, Tellus, mail artist and TRAX cassette producer, Vittore → Baroni, and Sue Ann Harkey of „Cityzens for Non-Linear Futures“. And more. Personality profiles from „The Church of the SubGenius“ publication and cassette / record reviews. Loads of addresses and leads from strange cases the world over. Clean-looking and clearly an assiduously produced item.» (Lightworks [→ Burch], Glimmerings [Print review], N° 18, Winter 1986-87, 52 p.)

(1983-84, qu. #1-8.)
^# 8

'Dazar! / Omahaha! (Monica Dunlap) 5305 S. 122nd Street, Omaha, NE-68137.  USA  1987

Full Moon (Spiral bound assembling, letter size, 1987, #1)

Artistamps:  ^Harmonic Convergence Aug 16-17 1987 (Sheet of 24 id. stamps, phc. on yellow paper) 1987  
^Weird Dream Post (Sheet of 12 id. stamps, phc. on green paper) n.d.  
^Co-op Post by (Sheet of 12 diff. stamps, colour phc.) n.d.  
^Surpasses Reality (Sheet of 4 diff. stamps, colour phc.) n.d.  

Debris, Kristof S.  
Meersstraat 41.  
Gijzegem, B-9308 Belgium  1988

^Wall (Assembling in envelope, A/5 & A/6 matter. 1988-94, #1-9)  
^#9

^Mail Art versus E-Mail – send reactions! ☒  Inv., 1996

^#9

Literature:  «The assembling editor has a larger control over quality than most of them realize. It should be quite obvious that the package of an assembling does a lot to the overall
impression of quality. Assembling can come in all shapes and sizes and in an editor put work in that, it shows. (...) I stopped Wall for a number of reasons. First of all, I came to realize the above while working the magazine, learning from my experiences. It wasn’t like I started with a clear idea of what wanted to do, what my goal was in doing an assembling. (...) When I started doing mail art I’d read about those grand sounding assemblings that come with tapes and magazines packed in video-boxes. Old time mail artists showed me copies of what they used to do, Dr. Piotr → Akoun, for example. (Editor’s Statement / 1996. In: Stephen → Perkins: Assembling Magazines. Internationale Networking Collaborations. Cat.: Half-legal, phc., 64 p. Subspace, Iowa City. 1996 / Print: 1997. 36 p.)

Figurengedichte. Offset print from zinc-plates. 18.5x12 cm., 27 leaves, bound {50}. (Print: Axel Möbest, Bound: Thomas Lütich) {50} S. P., 1990

Unlesbar & Sprachlos. Visuelle Poesie. 25x21 cm., silkscreen, 34 leaves {50}. Autoren Ed., Halle

Calligraphic. 7 silkscreens, A/4, in envelope  {80} S. P., Halle, 1 Mai. 1990.


Multiple (Book object {4}). 15x10.5x0.5 cm, offset, collage. November 3, 1990

Collages (with G. Berchenko) A/5, 24 leaves, spiral-bound {50}, S. P., Paris-Berlin


5 Jahre UNI/vers (;). Zum 500. Jahrestag der Eroberung Amerikas. Text: B. → Milde (German) With a list of (all?) participants of the UNI/vers issues. A/5, offset, 12 p. + 1 original art print. October 10 - November 9, 1992

UNI/vers Visuelle und experimentelle Poesie international (Offset magazine, also with colour print cover. A/5, ~30 p. {1000}, 1994, #1-2)

Guillermo Deisler died October 21, 1995 in Halle 1995


Para Guillermo - nuestro amigo (→ Augenweide, Ed. N° 21) Orig. works by 58 artists, A/4, mixed techn., ~ 65 leaves, bound like assembling {60} Introduction text: Jörg → Kowalski, 1995

«...I knew Willy postally from 1967 when we interchanged our publications Ediciones Mimbre and Los Huevos del Plata and our incipient mail art. Personally, I met him in 1971 during the International Expo of Propositions to Realize, in the CAYC, Art and Communication Centre, conducted by Jorge → Glusberg. The event was curated by Edgardo Antonio → Vigo. From that moment we were friends for ever. Guillermo was professor at the Visual Arts Department of the Chilean University in Antofagasta, a northerly city. During the state-stroke by Pinochet and the Chilean Army, in 1973, Willy and his family had to escape quickly from their mother country. After a stay in Paris, with Julien → Blaine, they established at Plovdiv, a Bulgarian city and, later they moved to Halle, Germany, where he died in fall, October 1995.

In my first public opportunity, at the beginning of the V Biennal International of Visual/Experimental Poetry, curated by César → Espinosa in Mexico City, from 10th to 20th of January, 1996, I performed an homage to Guillermo, with a lecture of his poems and tales about our friendship (I recorded when Guillermo sent me Bulgarian official stamps that I bought in Montevideo for financing the OVUM’s mail)...»


Guillermo Deisler. Grafik, Visuelle Poesie, Buchobjekte. (Eds.: Bärbel Zausch & Jörg → Kowalski) Cat.: 25x17 cm. offset, 56 p. / Staatliche Galeria Moritzburg, Halle. Text by G. Deisler: Einige Ereignisse... / Some events... («...It's very important for me to say that I consider my occupation as an artist as very small
and insignificant but at the same time as one of great dignity. I mean the refusal to accept compromises with power, no matter of what kind it is, and the rejection of the use of art and the artistic work as its instrument...»). Also essays by Peter → Huckauf, Pierre Garnier, Karla → Sachse, Hans-Georg Sehrt, Clemente → Padin, Jörg → Kowalski, Hartmut → Andryczuk. 11 Januar - 23 Februar, 1997


**Delanghe, Griet / Callens, Mario.** (Demethshuis Foundation) Rijksweg 314. Wielsbeke, B-8710. Belgium 1993

^Dedicated to... International Artist’s Book Exh. by materials collected via Mail Art.


^That’s Me. (2nd int. Artist’s Book Exh. at the Demethshuis Found., Wielsbeke).

Inv., 1996. Cat.?:


^Vortice / Proyecto Vórtice (Magazine for visual literature and experimental graphic with Mail Art connections. 16.5x11 cm., phc., 16 p. Jan. 1996 -, qu.)

^#1, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 17

^Vortex3, Poesia Visual & Gráfica Experimental (With Juan C. Romero, c/o Mexico 1626 5º J. [1100] Bs. As. – Tabloid size one sheet mag, 58x41 cm., folded to 8, newsprint on rotation-paper. 1998-, qu.)

^#1, 2, 3, 4, 5, 6

^Mail Puzzle Art. Inv., 1998


^Publications, Int. Exhibition (about/with Mail Art). Inv., 1998

^Hommage a Marcel Duchamp. Inv., 1998

Barraca Vorticista. Room of projects, actions, performances & mailartists' exhibitions from April 1998 at Bacacay 3103, Buenos Aires. Among the first artists have been exhibited: G. Perneczky, E. Morandi, Hugo Pontes, E. A. Vigo, Cavellini, artiststamp show, etc. Actions by Hilda Paz, J. C. Romero & others. Proclamation for these events in the brochure:


^A + C Books. (assembling like high quality annual publication. 18x18 cm. spiral bound booklets with ca. 30 leaves edited in 60~70 copies. 1998?- )


^La Plata, Vigo’s Hometown. Inv. + Cat.: 22x17 cm., phc., 8 p. with participant list. Additionally: ~folio size folder (colour offset recto-verso print) with texts and photos about the show at the “Pasaje Dardo Rocha” in La Plata, December 2000.


**Dellafloria, David** (Art Gallery) Little Malop Street. Geelong, VIC, AUS-3220 Australia 1998

Field Studies. (Yearly publications by submitted materials like an assembling, probably also by “normal” art. Published in 100 copies, 1990s ?)
«De Media» (Club & Gallery) Molenstraat 165, Eeklo Belgium 1986

→ Boever, Jan de

Dencker, Klaus Peter Sieker Landstr. 77 Berlin, D-10247 Germany 1996

Text-Bilder. Visuelle Poesie international. (Anth.) Köln, 1972


~


Denti, Giuseppe / Baraldi, C. / → Maggi, R. Via Messina 2, Milano, I-20154 Italy 1982

^Taccuino Apogrofo / Also as → TRAX 1285 (Assembling for xerography in portfolio, A/4, phc., 1985-, 1-15#, the most issues not as TRAX product!) #13

Deprez, Bruno (CBV Gorodok), 21 B. rue des Ecoles Kain, B-7540 Belgium 1986

18 rue des Soeurs Noires Tournaiy, B-7500 1985

^Pazuzu's paper (Bound assembling, A/4, in a larger, hand painted envelope {50}, 1986, 1# only?)

Suicide / ^The Little Big Pages.. (Supplement booklets to Pazuzu's Paper, planed) as the #2 of Pazuzu’s Paper) 1986

^La Gazette de Monsieur Mose-Mose (Mail Art mag. in A/3 size, very vital outfit, phc., 4 p. 1986-87, #1-3 only?) #1, 2, 3


^Diario (Magazine size graphic, tabloid, newsprint, 1975, #1)

Despotov, Vojislav Vidakovicva 2. Zrenjanin, YU-23000 Yugoslavia 1971

Neuroart (with D. → Bijelc) (Object-accumulation mag., A/4, in a lessing edition: 33→0 copies at 1-33#, the whole series hasn't been realized. 1971) ^Underground Elevator (with → Szombathy, Bálint) (Folio magazine like assembling with typewritten matter, handmade drawings and mimepgr. A/4 leaves in a cover of 52x32.5 cm. {40 & 15}, 1971-72, #1-2)

^Pesmos (Folio magazine with matter like Underground Elevator, A/4, 1972, #1)

~


Desvois, Francis 92 rue E. Ténot Bordeaux, F-33800 France 1984

^Zero + zero = Tête à Toto. (A nice French graphzine of the fourth generation. A/5 booklets + supplements in envelope of 23x16 cm. 1984-85, #1-8) #2, 3, 4, 6, 7

Devos, Danny ? Gent Belgium 1979

°Performance by Mail (to U. Carrióñ) 1979
Club with exhibition room in which also Mail Art projects have been organized in the 1980s years by help of Jaque → Massa:


^Cat.: A/5, offset, 40 p. 1986. More about these events: → Massa.

^Your Obsession / Erotism / Society / Creation. Inv., 1985

^Foreigners in Your Country – what is your response? Inv., 1986


Virgula (A/5 assembling in envelope of 24x17 cm. Vis. poetry, graphics. 1977)

~


~


Dijk, Pier van Hengelo-Duiven Netherlands 1981

Meeting (Commonpress #31) (with Joseph, Robert) A/4, 78 p., 80 participants, {200}. Hengelo / Duiven, May 1981

^A White Sheet of Paper. Doc. 62.5x29.5 cm. poster with the list of 201 parts. Hengelo NL, 1982

Dijk, Willam van Gaisbergstr. 18 Heidelberg, D-6900 Germany 1989

↑ Bahnhofstr. 7. 1987

^Kopie-Kunst (Bound assembling like copy art mag. Not original pages! A/4, phc., 60-100 p. 1987-, qu.)

^# 2, 5

Subbild Graphzine. (A/S, phc. 1991?- #1-5?) «I am absolutely sure, that in the next ark of Noah only the little mags and zines will get a seat.»

DiMichele, Bill & Julie → Hill / Score


^The City Fortress / Orasul Cetate. (with Alexandru Jakobházy) Poster of 70x50 cm., offset / Galeria Arta, Sibiu. April 1991
Marcello Diotallevi plays mail art bank shots – shyly subversive, highly creative ricochets. He's exploring the huge, anonymous motions of the worldwide postal system by involving government handlers of the mail as unwitting collaborators. Their markings, routing and reactions to his mailed items transform and become the art. A system man all the way, Diotallevi's approaches have been these:

*Lettere al mittente*, a 1981 project (and documentation in book form) involved addressing a series of envelopes in wonderfully varied and typographically stylized ways – each impossibly illegible. The presumed sender (actually someone designated by Diotallevi) is clearly stated on the backside of the envelope. So, after puzzling over the front and marking it in all sorts of odd and interesting ways, postal officials "return" the piece to the receiver. The project teases and taunts the system and challenges the individual postal worker to deal with the extraordinary.

The 1988 project (also published as a book) is *Lettere autografiche*. Here Diotallevi loads his envelopes with a blank white sheet of paper and folded, multi-
colored carbon paper. This time addresses are legible but fake. The trip from Argentina or Madagascar and back to Diotallevi in Italy is recorded in foreign postmarks, handwritten scribbles, and various random imprints from postal processing machines. Akin to the accumulation of barnacles on a ship's hull or the making of wax rubbings, the work deals with direct, physical transfer.

Both projects examine the process of mail and its becoming art. They are gauges of elaborate incredibly intricate distribution institutions. While for most the mail is a matter of licking a stamp, dropping it in the slot and waiting for the post person, for Diotallevi it is about the marvel of movement and journey. He's sizing it all up with conceptual and graphic flair.»

(Lightworks [→ Burch], Postscript, N° 19, Winter 1988-89, 56 p.)


^Marcello Diotallevi. C'arte d'artista, grafica e libro d'artista. 21x16 cm. colour offset, 20 p. + cover. Publ. by the Giada Galleria d’Arte, Fano to Diotallevi‘s exhibition in May, 2000.


About Diotallevi's Mail Art /Copy Art:


About Kite-designs:


DiPalma, Ray 226 West 21st Street #4-R. New York, NY-10011 USA 1978

^Tux. (Orig. rub. stamps, 16 p.) 1977

^10 Cards. (Hand stamped cards in cover) S. P. 1977

^10 Pyramides (10 hand made paper sheets of 18x12 cm. hand stamped and bound with cover of 19x14 cm.) S. P. 1977

^Quatrageous Modesty. (10 sheets of digest size + covers, handwriting, handstamped) New York, n.d. (1970s)
\(^{\text{Original Confidential}}\) (6 pieces: sheets, covers, photo, handstamped pages, and collages, in a green + in a yellow cover) S. P. n.d. ~ 1978
\(^{\text{Black Stamp Book}}\) (15x10 cm., rubber stamps, 248 p.) S. P. New York, 1978
\(^{\text{Foreign Palm Works}}\) (Orig. rub. stamps, 24 p.) 1979
\(^{\text{Dreimedzwanzig Arbeiten}}\) (Orig. stamps, 54 p.) {100} Ed. Vogelsang, Berlin, 1982

\textbf{Literature:} Rubber #9, Sept. 1978 (Statement, works) → Stempelplaat


\textbf{Dirty Dog!}

<table>
<thead>
<tr>
<th>P. O. Box 210208</th>
<th>San Francisco, CA-94121 USA</th>
<th>1986</th>
</tr>
</thead>
<tbody>
<tr>
<td>(^{\text{Beware}}) (One man graphzine, images and scattered texts. Letter, phc. 1986-88, #1-20?)</td>
<td>#16, 17, 18, 19, 20</td>
<td></td>
</tr>
</tbody>
</table>

\textbf{Dixon}

<table>
<thead>
<tr>
<th>613 Bernard</th>
<th>Denton, TX-76201 USA</th>
<th>1986</th>
</tr>
</thead>
<tbody>
<tr>
<td>↑ Box 7818 NT.</td>
<td>Denton, TX-76203 USA</td>
<td>---</td>
</tr>
</tbody>
</table>

\textbf{Idle Time}

(Xeroxed Mail Art mag. bands, contacts. Half-legal. 1984-., ir.)
\textbf{Idle Time Hand Book.} Letter, phc. + hand made manipulations, 36 p. 1986

\textbf{Dogfish!}

\textbf{(Robert C. Rudine)} 3235 ½. Fairview Av. Seattle, WA-98102 USA 1997

\textit{Tui Tui,} an utopian archipelago, «won its independence 1985», is the poetical basic of the very large artists' postage stamp activity by Dogfish. He created an complete imaginary system of philatelical institutions (also a museum and a special artists' stamp department at a culture ministry) and wrote definition forms for his stamp publications. His work is the excellent embodiment of an underground coloured paraphilately which was realizable in the alternative art movement only.

\textbf{Artistamps:}

\(^{\text{Peace}}\) (Block of id. stamps, black and red print) Vitreous Humor. Postage Dogfish. n.d.
\(^{\text{Fetus Verboten 46 P}}\) (Block of id. stamps in red print) Pre-Natal. n.d.
\(^{\text{Pre-Natal 12}}\) (Oversize sheet of 81? id. stamps, black and red print) n.d.
\(^{\text{All Natals}}\) (Sheet of id. stamps, black and brown print on white) n.d.
\(^{\text{Terra Incognita}}\) (Sheet of 10 diff. stamps, phc.) n.d.
\(^{\text{Mail-Art-Land Atlantis}}\) (Sheet of diff. stamps, colour phc.) n.d.
\(^{\text{Visit of Larry Geibel...}}\) (Oversize block of 34.5x18 cm. with 15 diff. stamps, colour phc. {82}) Dogfish. n.d.
\(^{\text{1000 peace equais one new peace}}\) (Sheet of 8 large- and 8 square-formed stamps, colour phc. {30}) © Rudine 80
\(^{\text{Pre-Natal New Peace}}\) (Block of 8 horz. and 4 diagonal stamps, colour phc., {125}) R. C. Rudine 80
\(^{\text{Post-Natal 8/3}}\) (Block of 4 diff. stamps, colour phc.) 1983
\(^{\text{Post-Natal / Dupty Music}}\) (Sheets of id. stamps, brown print on yellow, orange, red and green paper) 1984
\(^{\text{Post-Natal 85 3v}}\) (Sheet of 20 id. stamps / Dippy Music, blue and red print on white paper) Harley-Dogfish / Canadada Visit. 1985
"Earth to Venus" (Sheet of 24 id. stamps, col. xerox on cream-coloured paper) Dogfish, Post-Natal. Post Office 91986. 1986

"Post-Nuptial League" (With → Harley. Oversize block of 35.5x21.5 cm. with 4 diff. stamps placed in 3 groups, which has been perforated individual. Colour phc., on special paper.) 1986


"Bicentenaire de la Revolution" (Block of 4 diff. stamps, colour offset) © Dogfish, August 1989, prod. Anna Banana

"Post Mortum / In Continuum: T. Michael Bidner" (Block of 4 id. stamps, memory of → Bidner, colour offset with golden print over {250}) Dogfish. April 5, 1989

"5th Anniversary / Independence / Archipelago of Tui Tui" (Block with one stamp, silkscreen print (?) on golden paper which has an relief print in a corner. Very special manufacturing.) 1990

"Janet & Dogfish 5th Anniversary 1990" (Triangular form stamps by colour offset) International Artt Post '90

"Taurum per cornua prehende" (Sheet of 15 stamps, 2 images, black phc. on zinabar red paper) Post-Natal XL. Dogfish. 1991

"Tui-Tui Stamp Museum" (Block of 6 diff. stamps / 2 by Harley, colour offset) Int. Art Post, Sheet 5/7, Vol. 4 No. 1 Banana Prods. 1991

International Art Post 90 (Sheets (?) of stamps in four colour offset.)
Values: 1900p, 2300p, 3000p, 5300p, 7600p, 9900p.
Banana Prods. / Luna Meridiana Prods. /Tui Tui, Dogfish, 1991

I. C. I. S. Telecom / Tui Tui (Block of 3 stamps in diff. colours)
Year 1995 PTTT

"Pacific 97 Souvenir Sheetlet" (Block of 9 diff. stamps, colour offset,
Values: 400p, 3200p, 3400p, 4000p, 6400p, 9600p, 10 Nupees,
12 Nupees, 12 Nupees = 61 N. Banana Prods. / Day Moon Press

~

**Literature:**

«The Ministry of Culture of the Archipelago of TUI TUI of The Joyous Lake announces the 1992 opening of the MUSEUM OF THE ARTISTAMP. The Museum will be dedicated at The Palace of Ministries in Zenith City, T’ing Province; TUI TUI as soon as construction be completed. The Curator – Mr. Hoipoloi Soy Ifgod – urges all those who are or have been active in this art form to keep the Museum informed of your activities and expresses his ongoing and open ended willingness to trade Artistamps from the Collection of the Museum for your work. Additional copies of your work can be donated to the Museum for inflated deductions from your Tui Tui taxes. – S. („Sticky“) Tlatetlqali – Sub-Minister for Mail Art, Ministry of Culture»

(Leaflet of the TUI TUI Foreign Ministry. Cultural Attache, 21 padcajab, 1991)

«Artistamps mimic and mine the world of the “real” stamp. Of course, artistamps are no less “real” in the physical world than the postage stamps issued by government postal monopolies. Stamps adhere to a corpus of atoms about to be cast into the mailstream; they prove by their embedded semiotics that the rate of payment for the attempt at delivery has been prepaid. George Orwell once essayed words to the effect that not even a train schedule was devoid of aesthetic intent. So it is with stamps of every sort. That is how we arrive at miniature masterpieces on paper from mere decorated receipts.

The first postage stamp debuted in May of 1840. Besides giving Queen Victoria’s Britannic subjects the edifying experience of lathering her backside with lickspittle, the Penny Black represented a revolution in communications at a distances… In the case of artistamps the parody of the State sometimes rises beyond robbing the imagebank once belonging to the State to an act of the creation of alternative nations – stamps being only the outward and visible sign. (…)

Special rates apply to mail sent to other copuntires such as ours that are members
of the General Postal Treaty Organisation (GPTO). While admiring our flag, the visitor might contemplate Tui Tui’s twofold theory of sovereignty. First, we live upon floating islands. If our independence were threatened, we can raft our islets together and move the country! Second, our buoyant little archipelago is currently situated in the territory of the Duwamish Tribe of Indians. (...) we hold the space in protectorate. And we issue stamps. Our stamps can also be considered artistamps. Why? Because, I, an artist, say so!

Shortly after Tui Tui joined the International Council of Independent States (ICIS) in 1987, I proposed a theory to categorise our nations. At that time it ran thus: The First World is the developed World; the Second, the developed socialist/communist bloc; the Third, the developing world; the Fourth, that of the submerged nationalities and indigenous peoples such as the Duwamish. ICIS members live mainly in the next two worlds: the Fifth World consists of states like Tui Tui that control or pretend to control the sovereignty of places with a terrestrial geographical basis; the Sixth World is the realm of states that are personal (idiocratic), imaginary in place, extraterrestrial, extratemporal, or purely cyberspatial. This political “Theory of Six Worlds” would mean nothing to the art history of mail art and artistamps were it not for the overlap of the practitioners of the Fifth and Sixth Worlds with those working in ther memdia of mail art and especially artistamps…»


| Dogmatic, Irene! (Nancy Mosen) | 39 Sycamore St. | San Francisco, CA-94110 | USA | 1978 |
| Dogarithms. | (Each page illustrates a different song with the word „dog” in the title. Titles lettered by using rubber stamps. Mini, ip, 16 p., S. F., 1973 |
| Rover’s Romance. | (Dogs in love, contributions by 17 artists) Mini, multilith, 20 p. |
| The Canus Book of Dog Records. | (Contributions by Ackerman, D. D. Thompson, C. Bailey, M. Scott, A. Smidt, A. Banana, R. Crozier, P. Smith, P. Fish, Dr. Brute, O. L. Nations) Mini size, ip. with 3 colour xerox variant covers. 1977 |
| Insult. | (Artists at their most insulting in word and image) Mini, multilith, 28 p. 1979 |

~


Dohring, Scott

Collective Foist, 287 Averill Ave. Rochester, NY-14620 USA 1988

↑ P. O. Box 44. Penfield, NY-14526 USA 1986

~

^Foist (Mag. with «poetry, xerox matter, collage, texts, comics, reviews, announces in a rotatory confused progressions» Half-legal, phc., ~80 p. 1986?-; ir.) ^#6, 7

~

Literature: «Only mag I’ve gotten that is not folded in the middle, this alone gives the mag a 2-for-1 feel and helps offset the standardness of the damned xerox machine. Work by all those people you’ve already heard of; Michael Voo Doo, Crag → Hill, Ruggero → Maggi, Patrick → McKinnon, Steve → Perkins, Blaster (→ Ackerman) and Tuli Kupferberg (of the Fugs). Scott is also involved quite actively with the experimental arts scene up that way, so you might want to get a hold of him. Also member of Zois (see cassette review).»
(Mega Zines. In: Anti-Isolation [→ Xexoxial], #3-4, 1987. 11 p.)

(Foist, #5) «Eclectic journal combines photos, collageworks, texts in a jumble the viewer needs to sort through. I keep coming back to it for the reading. Luke McGuff's „The King is Dead“ is about the day Elvis died and is short & sweet & enough. Patrick McKinnon's „He lives in the airport...“, numerated like the bible, tells the story of a boy whose only world is that public concourse, with its ever shifting turning overcrowds of people. All this & more: little collages & pictures with lines of text, much of it politicalcritical. A varied and good collection.»

!Dom Tom! → Garcia, Dominique

♦Domonica Republica, Mail Art: Bosch, A. / Jaen, R. Calle 24, #36. San Pedro de Macoris, DM. Dominica.

^Espíritu sin fronteras. Inv. in the form of a flyer with orig. artistamp), 1999

!Dominique! (!Bug Post! / !Bugmaster!) (Dominique Johns)

406 Letitia Eve. S. Seattle, WA-98118-1137. USA. 1990

The Standard Artist Stamp Catalogue. (An expanded catalogue published yearly in five editions since 1991 until 1996. The only listing of stamps issued by artists with extensive information and a reproduction of nearly every major stamp design in five editions 1991-1996)

Donohue, Bonnie → Mail, etc., Art


The Nice Review of the popular arts. (Mag. All possible aspects to the theme «nice», contributed by mail artists. Digest, phc. 1981, #1?)

Doury, Pascal 149 rue Chateau des Rentiers Paris, F-75013 France 1980

^Elles sont 2 sortie (Co-editor. Further→ Richard, Bruno) (Mag. partly in form of books, 1977-)
^#4, 5, 7, 8, 9, 10, 11, 12, 13, 14, 15, 19

^Théo tête de mort. (Elles sont 2 sortie, N° 12) 32x24 cm., offset, 54 p.
Les Humanoides Ass. 1983

^Otto aime Toto (Elles sont 2 sortie, N° 16?) 29x31.5 cm., offset, 22 p.
Crapule Prods. Paris, 1984

^Elles sont Sortie / Ces livres réalisés. Cat.: I-II Vol., A/6, offset 40 p. / Futuropolis in ARC / Musée d'Art Moderne de la Ville de Paris, 11 Av. du President Wilson. (A free selection of graphics only, no philological data!) May 7 - June 16, 1985


^L'age d'or de Dora Diamant (20.5x13.5 cm., offset, 92 p. {250}) APAAR + W. Théryen Edition, Reims. 1987

^Maladie d'amour (with Jean-Paul Rocher) 21x13 cm., offset, 40 p. Ed. Syros / Alternatives (Souris Rose), Paris. 1990

~

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Country</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dragar, Sreco</td>
<td>S. K. C. Marsala Tita 48,</td>
<td>Beograd,</td>
<td>1972</td>
</tr>
<tr>
<td></td>
<td>c/o Faculty of Liberal Arts / Informative Center, Ljubljana,</td>
<td>Yugoslavia</td>
<td>1970</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Project of Selective / Successive / Possibile Communication...</em> in: Groh, 1972</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Drea, Jerry</td>
<td>Los Angeles, CA</td>
<td>USA</td>
<td>1980</td>
</tr>
<tr>
<td></td>
<td>^Images and Delusions of L. A. (with Joan Borgman) ✉Inv. / Traction Gallery. 1980</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
|                      | Artistamps:  
|                      | °Selfportraits (Sheet of 64 div. stamps, phc.) n.d. |
|                      | °Bicentennial Self-Portrait (Sheet of 16 div. stamps, phc.) 1976 |
| Dressler, Uwe        | Jordanstrasse 15                  | Dresden, | 1998  |
|                      | Thaelmannplatz 48                 | Germany  | 1985  |
|                      | ↑Thaelmannplatz 48                | Cottbus, | 1985  |
|                      | °Mail Art Fete (with home exhibition) 1983 |
|                      | ^Contrast. ✉ Inv. / Jugendklub Madlowin, Cottbus, 1985 |
|                      | Frieden - Umwelt ✉ (Exh. from the archives of Dressler, Winnes, Wohlrab, Buhrow, Jesch) / Church «Schloßkirche», Cottbus. 1986 |
|                      | ^*All Bananas.* ✉ Inv. to the address: Heidelbergstr. 1, Fankfurt/M., 1990 |
| Drozdz, Stanislaw    | Ul. Warynskiego 11               | Dabrowa Gornicza-Slawkow, PL 41-316 | 1986  |
|                      | ↑Bialoskornicza 26 / 27, m. 6.    | Wroclaw, | Poland | 1972  |
|                      | °Poezja Konkretna 1967-77. Cat.: 21x23 cm., offset, 96 p. / Akademicki Osrodek Teatrny Kalambur. Wroclaw. 1978 |
| Dubolso, Edicoes     | Rua Kaquende 141                  | Sabara MG, BR-34500 | Brasil | 1985  |
|                      | Papéis Higiênicos. Estudos sobre guerilla cultural e poética de provoçao. (One page mag. with altern. publs. and graphics. ~A/4 folded to 6 pages. 1985, #?) |
| Duch, Leonard Frank  | Köpenicker Str. 143 A             | Berlin,  | 1990  |
|                      | ↑C. P. 922                        | Germany  | 1978  |
|                      | Recife,                           | Brasil   | 1978  |
|                      | °Buracoarte 2nd Ed. ✉ Cat.: 136 p., 1979 |
|                      | Post-Office ✉ (with P. → Bruscky) (Commonpress #10, no edited) 1979 |
| Dudek-Dürer, Andrzej | Ul. Kolbuszewska 15 / 1           | Wroclaw, | 1982  |
|                      | PL 53-404                         | Poland   |       |
|                      | Art & Mail Art activity as the reincarnation of Albrecht Dürer, from the early 1970s Information – Disinformation ✉(Metaphysical-telepatic activity) 1976 Open only in red light. ✉Doc. 1980 |
|                      | °Metaphysical telepatyic projects for the (yearly) anniversaries of Albrecht Dürer, 1981-88, diverse documentations, also in form of posters. |
|                      | °Metaphisical Concert – at the Studio Pohl, Bad Zwischenahn D. ✉ Inv., 1984 |
|                      | ^Andrzej Dudek Dürer 1471-1985. 16 offset print postcards with collaged motives by Dürer and Dudek-Dürer. Wroclaw, 1985 |
|                      | ^Meta... Trips... Arts... (Anthology by texts and images) S.E. Wroclaw, 1985. 20.2x14.5 cm., phc., 120 leaves. |

*What do you think of reincarnation?* Poster. 1987

---

**Literature:**
- Duncan, Brucen. *Tele Times* /Telegraph Avenue's Tight, Tuff Little Mag. (Xeroxed half-legal mag. with graphic matter by mail artists. 1978-, over 30#? )
  - ^#30

---

**Dunlap, Monica → Dazar**

<table>
<thead>
<tr>
<th>Dunn, Lloyd</th>
<th>The Drawing Legion</th>
<th>P. O. Box 227</th>
<th>Iowa City, IA-52244</th>
<th>USA</th>
<th>1993</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>^911 N. Dodge Street</td>
<td>Iowa City, IA-52245</td>
<td>---</td>
<td>1989</td>
<td></td>
</tr>
<tr>
<td></td>
<td>^330 S. Linn St. N°7</td>
<td>Iowa City, IA-52240</td>
<td>---</td>
<td>1988</td>
<td></td>
</tr>
<tr>
<td></td>
<td>^4424 E. Jefferson N°4</td>
<td>Iowa City, IA-52240</td>
<td>---</td>
<td>1983</td>
<td></td>
</tr>
</tbody>
</table>

**PhotoStatic** (One of the most important magazine publs. of the American alternative scene. Mail art, graphism, visual and audio reviews, essay and theories about the underground. Last issues in 1988-89 with an influence of the Neoism by its Karen Eliot variant; plagiarism & views about the Art Strike. Half-legal, phc. 1983-90, #1-40. New Series: 1993-, #41-42) ^# 11- 42, except 26

**PhonoStatic** (Mag. in the form of audio cassettes1984-90, #?)

**Retrofuturism** (Hypermusic review issues beside the PhotoStatic, done by the «Tape-Beatles», sporadically appearing, from #23 of the PhotoStatic in its bottom third, after 1990 anew as an autonom publ.)

**The irregular.** A recombinant xero-essay (Half-legal, phc., 28 p.) → Xexoxial Endarchy. 1985

**The Tape-beatles** (Audio-cassette mag. 1986?- )

**Plagiarism® Issue of PhotoStatic, N° 31, July 1988,** with the essays:
- Ll. Dunn: *Is Plagiarism® Necessary?*
- Anatoly Zyyxx: *Plagiarism is Only Natural. An Uncommon Viewpoint*
- Harry → Polkinhorn: *Plagiarism*
- Ge(of) Huth: *Praecisio*.
- Thad Metz: *Communiqué N° 3.*
- Meet Plagiarism®: *A Brave New Text*
- Christopher Erin: *Intellectualism vs. Emotionalism*
- Mark Rose: *Work is Your God*
- Ralph Johnson: *Plagiarism® The Tape-Beatles: Plagiarism. A Plan for your Future*

**Meet Retrofuturism** (Thesis for the Master of Fine Arts, Graduate College of The Univ. of Iowa) In: *PhotoStatic*, N° 31, July 1988, 1095-1104 p.

**Report from the Festival of Plagiarism.** (Glasgow, August 4-11, 1989) In: *Photo-Static*, N° 38, Oct. 1989, 1420-1424

**YAWN. / Sporadic Critic of Culture** (Leaflet mag. Letter, phc. 2-4 p. 1989-92, #1-38) aggressiv School of Cultural Workers. Box 162. Oaklade, IA-52319

---

**Source:**
^PhotoStatic (Checklist brochure from 1988, 12 p., with detailed description of all magazines and audio publs. of Lloyd Dunn as well as his book/let editions

---

Lloyd Dunn stopeed his publishing activity and moved to France 1994.
(selected):

DiMichele & C. → Hill: Raw War (Semirandom word studies)
Bob Gregory: The Procedure (Psychosocial realities by photography and texts)
L. Dunn: The Persistence of Vision (Video images and found text work)
Steve Harp: The Talking Cure (Psychoanalytic structures / paradigm of crimes)
L. Dunn: The Catode Ray (Xerages takes on the mass media)
A. G. → Fallico: My Existentialist Dreams (Collage patterns)
Bob Gregory: 10,000 Dreams (Found texts and found pictures)
Chris → Winkler: Cave Painting (The human figure in unfamiliar shapes)

Literature:


Lloyd Dunn: The Work of Art in the Age of Mechanical Reproduction and the Ontology of the Xerographic Image. (A hint at Walter Benjamin's 1935 article «extended to deal with machine-based arts generally, such as xerography, photocopy, video, and computer-related imaging systems») In: PhotoStatic, N° 19, July 1986 (A five pages long text divided in between a number of images)

«PhotoStatic is one of the most prolific xerox mags, around and my advice is to unreservedly take out a subscription. What you'll get is an eclecticwhirligig of images, texts, reviews, sub-texts, subliminal messages, contacts, shows, machine art and from issue #23 you get two mags. in one, for the Tape Beatles magazine RETROFUTURISM is now the bottom third of PhotoStatic. #31 is an excellent „Plagiarism“ issue. Not much else to say except that you miss this one at your own peril.» (Stephen → Perkins: Magazines. In: Box of Water, N° 4, 1988)

( PhotoStatic / RetroFuturism, edited by The Tape-Beatles): «...cranked out bi-monthly or so, this xerographic magazine has become a touch-stone within the mail community. Each anthological issue takes on themes in internationally loose, rambling ways – „Dis Ease/Disease“ (N° 22) and „Plagiarism“ (N° 31). Knockaout imagery powered by clever sensibilities. RetroFuturism rides on the bottom or outer edges within issues of PhotoStatic designed to be separate entities. It's hard for us to separate the two in any substantive way. No problem. This publication(s) a winner.» (Lightworks → Burch, Glimmerings [Print review], N° 19, Winter 1988-89, 44 p.)


Duquette, Michael Canadada Post. 3462 A. Danforth Ave. Scarborough, M1L 1E1 Canada 1990
↑ Suite 114, 975 Kennedy Road Scarborough, M1P 2K5 1981


^Canadian Union of Postal Workers – Mail Art project. Inv., 1989

^Postal Regulations – I Support the Postal Workers / The locals show. (Commonpress #42/a) Cat.: 44x29 cm., offset? 12 p. 1990

^Picket Sign Project. Inv., 1992

^Amnesty International (Artists') Stamp Show. Inv., 1993

Artistamps: Postal Regulations Mail Art Show (Sheet of 50 diff. stamps, colour phc.) A collective work, maybe instead of a Mail Art catalogue? 1981

Durisin, Igor Suerser Weg 36 Wennigsen-2, D-3015 Germany 1988
↑ Tomasikova 17 Kosice, CS-0400 Czechoslovakia 1982
Cikly (Collaged graphic series, published in Neo Vol. 2, No 4 → Kántor) 1980

(Further the circumstances of this publication → Giboda)

<table>
<thead>
<tr>
<th><strong>Durland, Steve</strong></th>
<th>47 Canal Street #47, New York, NY-10002 USA</th>
<th>1981</th>
</tr>
</thead>
<tbody>
<tr>
<td>↑ 240 S. Broadway, 5th Floor Los Angeles, CA-90012 ←←</td>
<td>1979</td>
<td></td>
</tr>
</tbody>
</table>

 Tacit (Postcard size mag. with texts and images: New York art events. One sheet, offset. 1979-, m., edited for two or three years?)

You Can Know More Than We Can Tell (*Commonpress #22*) Mini of 14x11 cm., 42 p., 40 participants. October 1979

° Consumption (Xeroxed bookwork) 9x11 cm., 14 p. Amherst MA, n.d.

**Duval, Jean-François** → Placid et Muzo

<table>
<thead>
<tr>
<th><strong>Duvivier, Françoise</strong></th>
<th>18, Allée des Orgues de Flandre, Paris, F-75019 France</th>
<th>1985</th>
</tr>
</thead>
<tbody>
<tr>
<td>^ L’Ecran Cadeneux. (Offset with text &amp; drawings / photos, horz. size, 116 p.) 1985</td>
<td>☀ ☁</td>
<td></td>
</tr>
<tr>
<td>^ Métro riquet / International Audio &amp; Visual Magazine. (Mag. {early issues: ~20, later 500 copies} Texts English / also French by (mostly) separated brochures, entitled «Traduction francaise». The interview column and publications reviews of the Métro Riquet are the best English speaking sources for the alternative art, Mail Art and fanzine scene in France in the second half of the 1980s. High quality graphism. Horz. A/5 and 25x21 cm. sizes, phc. + offset, ~60 p. 1988-90? squ., ~ #1-8) ^ #1, 6, 7, 8</td>
<td>☀ ☁</td>
<td></td>
</tr>
<tr>
<td>^ Collages (Xeroxed brochure, A/4, 16 p.) S. P: n.d. (~ 1990)</td>
<td>☀ ☁</td>
<td></td>
</tr>
</tbody>
</table>

~ Literature: Daniel → Plunkett: *Metro Riquet*. (Interview: Françoise Duvivier talks about her magazine. «Metro Riquet wants and wishes to present a kind of art, often rare, often unknown, weird and bizarre, not ordinary, which expresses life as abundance which is what I have always liked...») In: *N D* #13, 1990, 13-15 p.


<table>
<thead>
<tr>
<th><strong>Dziamski, Grzegorz</strong></th>
<th>Maximal Art Gallery Libelta 26 / 38, Poznan, PL 61-707 Poland</th>
<th>1978</th>
</tr>
</thead>
<tbody>
<tr>
<td>^ From Poetry to Poesy (<em>Commonpress #4</em>) A/5, 50 p., 39 participants. Maximal Art Edition, April 1978</td>
<td>☁ ☁</td>
<td></td>
</tr>
<tr>
<td>^ Bulletin Maximal Art (Mag. A/4 &amp; 33x23 cm., phc., 32x38 p. 1978-80, #1-3) «New tendencies, critic notes, information, few pieces of mail art» ^ #1, 2</td>
<td>☁ ☁</td>
<td></td>
</tr>
<tr>
<td>^ Art as Revolt of Culture / Sztuka jako revolta kulturowa. ☢ Cat. in the form of a poster: Horz. 48x68 cm., BW half-tone offset, images and parts. list (44 parts.) Exh.: at the Klub SZSP Nurt, Dozynskowa 9/G. Poznan. Apr 20-30, 1979.</td>
<td>☁ ☁</td>
<td></td>
</tr>
</tbody>
</table>

Φ Θ, Group (Ana Rakovic, Cedomir Drca, Vladimir Kopiocl) Novi Sad, YU-21000, Yugoslavia 1971

Communication restored across radio waves... in: → Groh, 1972

<table>
<thead>
<tr>
<th><strong>Ebel, Gerhild / Ahnert, C.</strong></th>
<th>Finoowstr. 8, Berlin, D-10247 Germany</th>
<th>1996</th>
</tr>
</thead>
<tbody>
<tr>
<td>↑ Landrain 143. Halle / Saale, GDR-4050</td>
<td>1991</td>
<td></td>
</tr>
</tbody>
</table>

^ Miniature Obscure (Mini assembling {88}, with ~ 30 contributions in a box [cubus: 12x12x12 cm.] 1991-, ir.)

^ #1
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>City, Country</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ebrecht-Umgestalter, Werner</strong></td>
<td>c/o Galerie Schollbrockhaus</td>
<td>Germany</td>
<td>1985</td>
</tr>
<tr>
<td></td>
<td>^Abgestempelt. Mail Art &amp; Stempelgrafik.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cat.: in form of 137 postcards with</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>continuous text and images, offset, 55 copies.</td>
<td>Text: Wolfgang</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ernst</td>
<td></td>
</tr>
<tr>
<td><strong>«Ecalt, Gallery &amp; Publications»</strong></td>
<td>→ Armleder</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>City, Country</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Echevery, Carlos</strong></td>
<td>Apartado Aéreo 11001</td>
<td>Medellin</td>
<td>1981</td>
</tr>
<tr>
<td></td>
<td>^Sobre Arte (with Beatriz Jaramillo)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Assembling in envelope, A/4 xeroxed matter:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>texts, vis. poetry, Mail Art, photos. 1981-82.</td>
<td>Group Março, N. Richard, A. Velez, etc.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>#3: Group Março, N. Richard, A. Velez, etc.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>#4: Texto visible, texto legible.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>#5: Lugar comun by E. Dittborn</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>#6: Manuel → Marin's rubber stamp action</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>#7: La fotografie en America. R. Kay, E. Dittborn, C. Flores etc.</td>
<td>#1-7?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>^# 1982 / Nº°7</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>^Esta la huella todavía fresca. (with Beatriz Jaramillo) 21.8x21.8 cm. phc. + rubber stamps, 8 leaves. (25).</td>
<td>Medellin, 1981</td>
<td></td>
</tr>
<tr>
<td></td>
<td>^Registro. Muestra Int. de Cultura Alternative, Arte Correo y Nuevos Medios.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Supplement to Sobre Arte, 1982 /¹#7) One sheet of 35x48.5 cm., offset.</td>
<td>Inst. de Integr. Cult. Medellin. 1982</td>
<td></td>
</tr>
<tr>
<td></td>
<td>^America en Papel. (Assembling, A/4 matter in envelope, 23 parts. {50}. 1982)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>!Edgar!</strong></td>
<td>→Bushmiller, E. A.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>City, Country</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Eeklo, De Media</strong></td>
<td>(Club) Molenstr. 165</td>
<td>Eeklo</td>
<td>1985</td>
</tr>
<tr>
<td></td>
<td>^Frontiéres.</td>
<td>Cat.: A/4, offset, 68 p. / Echs.: DRAC, 1 rue de Lombard, Lille,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>March 1985 / De Media, Eeklo, April-May 1985</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>City, Country</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Egger, Walter / Hesse, Lydia</strong></td>
<td>Arrowspire Press. 392 Halifax Road, Todmorden, OL14 5ST   UK.</td>
<td>1985</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Arrowspire Press. 164 Keighly Road.</td>
<td>Colne</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Colne, Lancashire 888 OPJ UK.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Knuckleduster Funnies</strong></td>
<td>(Mag. with anarchistic colour, A/4, offset. 1987-1988)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>!Egon! (Sören Neumann)</strong></td>
<td>Förstereistrasse 2</td>
<td>Dresden</td>
<td>1983</td>
</tr>
<tr>
<td></td>
<td>Underground home-gallery for (unofficial) Mail Art projects in Dresden:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Wartekritzeleien / Waiting Scrawl by → Gottschalk, J. 1983</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Urdeutsche Gemütlichkeit by → Stange, J. 1983</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Hommage à Wilhelm Reich by → Jesch, B. 1983</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>~</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>City, Country</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ehrenberg, Felipe &amp; Martha</strong></td>
<td>Mayor / Beau Geste Press</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Testimonios de Latinoamerica (Part one &amp; two). In: La Semana de las Artes #43.</td>
<td>Tabloid size publ. offset, 16 p. Instituto Nacional de Bellas Artes, Mexico DF. 1978</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>City, Country</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>«Eins von Hundert»</strong></td>
<td>c/o Krabbe, Peter, Wörtherstr. 22</td>
<td>Berlin</td>
<td>1997</td>
</tr>
<tr>
<td></td>
<td>c/o Krabbe, P., Rolandstr. 88</td>
<td>Köln I.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Köln-1. D-5000</td>
<td>D-10405</td>
<td></td>
</tr>
<tr>
<td></td>
<td>c/o Resch, Rainer, Brabanterstr. 33</td>
<td>Köln-1. D-5000</td>
<td>1989</td>
</tr>
<tr>
<td></td>
<td>Köln-1. D-5000</td>
<td>D-10405</td>
<td></td>
</tr>
<tr>
<td></td>
<td>c/o Resch, Karolinger Ring 36</td>
<td>Köln-1. D-5000</td>
<td>1988</td>
</tr>
<tr>
<td></td>
<td>Köln-1. D-5000</td>
<td>D-10405</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&amp; c/o Fabry, Axel, Rue de l'écaut 111</td>
<td>Bruxelles</td>
<td>1997</td>
</tr>
<tr>
<td></td>
<td>Köln, D-50969</td>
<td>D-10405</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bruxelles, B-1080</td>
<td>Belgium</td>
<td></td>
</tr>
<tr>
<td></td>
<td>c/o Fabry, Axel, Kalschauer Weg 21</td>
<td>Köln</td>
<td>1988</td>
</tr>
<tr>
<td></td>
<td>Köln, D-50969</td>
<td>D-10405</td>
<td></td>
</tr>
<tr>
<td></td>
<td>German</td>
<td>D-10405</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>City, Country</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Eins von Hundert</strong></td>
<td>Unbound A/4 assembling in spring folder with 20-25 contributors in each issue {100}, original graphics and paintings. Also common</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
projects with the American assemblings *Art/Life* [→ Cardella, USA] and *Art Works* [→ Artworks Comittee, Tokyo]. 1988-, qu.)

«Eksperimenteel-Kulturele Uitgeverij» Agrippinastraat 55. Voorburg, VE. NL-2275 Netherlands 1977

Zonnebol (Magazine for Mail Art, rubber stamp, visual poetry, and theory. Cut A/5, phc., 1977?-)

'Eleganza, Al! 393 Broadway New York, NY-10013 USA 1981

Ash. (A quickly put-together xerox journal, Mail Art, vis. poetry. Digest, 1981?- qu.)

Eleinko, Gary? Detroit MI USA 1981


Elling, Tom? ? Sweden 1979


Ely, Roger 15 b. Dorset Gardens Brighton United Kingd. 1979

P. S. / Primary Sources on the International Performing Arts (Magazine in tabloid size of 43x30.5 cm., offset. 1979- bim.)

Embo, Suzy 14 Av.. Charle-Albert Watermael Boitsfort Belgium 1975

Sionna. Notations marginales (Mag. with art, theories, photos, graphics, travestied and images. Tabloid of 40x28 cm., offset on perforated computer-paper. 1975-, qu.)

Erdély, Miklòs Virágárok u 6/B Budapest, H-1026 Hungary 1986

The Meal / The Lunch of Batu khan. (With Gábor Altorjay and Tamás Szentjóby – the first happening in Hungary) Budapest, June 1966

Last years snow and other conceptual/actionist works with nihilistic-deconstructive colour in th 70s, which made Erdély a leader figure of the Hungarian samizdat literature and underground art.

Moral Algebra. («...If everyone kills an average of two poeople, mankind can be exterminated in 32 steps...») Exh. & action in the Galeria → Foksal. Warsaw. 1972

Möbius. (A series of works and actions, also an exh. in the → FMK, Budapest) 1976

Dream Copies. (32 mm. B/W film, imagination and action) 1977

Launching the workshop and group INDIGO («Interdisciplinary thought»). 1978

°The abstracts of the thesis, Marly. (Hungarian text. / German translation in: Künstler aus Ungarn, Cat.: Kunsthalle Wilhelmshaven, 1980. 56 p.)

The Avant Garde is Dead (Exh. & actions in the Club Bercsényi, Budapest) 1983

Democratic Painting. (Parody about the «direct democracy» /Painting-action) 1984

The invisible man (postage stamps in offset, and cancelling stamps) 1982

M. Erdély died 1986


```
Literature: «...The system of extinguished values was ultimately worded in Erdély's Marly Theses. He declared that a work of art was invalidated meaning. A work of art is perceived when two empty entities, the work and the person, perceiving it – overlap, it is when the perceiver says „It is beautiful”; which is an empty statement. But by making it, the viewer can feel that some new „place” has been free within, and this, at the same time, is the feeling of freedom. The elucidation of these theses is accompanied by zeros in Erdély's text: every step forward in the logical process adds another zero to the beginning of the line. They are evident visual symbols of the notion that the description of how art is perceived is the description of nothingness. The consistent thought joins its own beginning – the statement about the emptiness of art. The last two sentences, however, differ from the first theses:
0 A work of art speaks about the affairs of the world in a way that makes the affairs of the world disappear.
0 A work of art speaks about the affairs of the world in a way that makes this speech about the affairs of the world disappear...» (Géza Perneczky: Miklós Erdély and his work... In: Erdély. 1928-1986. Cat.: István Király Múzeum, Székesfehérvár, 1991)
```

**E. R. G.**

Ecole de recherche graphic.

Bruxelles Belgium 1987

|^Exhibition Mail Art. Cat.: A/4, offset, 20 p. + 1 sheet with address list. 1987 |

**Eriksson, Leif**

Swedish Archive of Artists' Books

Box 123. Leifswäg 11, Bjärred, S-23700 Sweden 1986

My collected stamps (300 handstamped copies) Wedgepress & Cheese, Bjärred, S, ’78


°Tio nya grafiska metoder. Special publ. for xerography. A/4, 15 leaves, {300}.


The Yellow Error Mail Art Show. Cat. At Händer in Stockholm and Malmö, 1984


```
Literature: «Leif Eriksson is one of the leading mailartists in Sweden. He was been working with artists' books, mailart, rubberstamp art, stampart, electrographics etc. since 1965... In 1978 he started Wedgepress & Cheese which are the only Swedish press specialized publishing artists' books and other experimental printed matter. Up to now the press have published about 50 titles by artists from Sweden, Europe, and USA. The press also publish the art magazine Konst- och bildforskning since 1981. Parallel with the press he has The Swedish Archive of Artists' Books (SAAB), which include a large collection of international and Swedish artist' books, Swedish art magazines, mailart, rubberstamp art, and other similar artists' matters. SAAB are a non-profit organisation supporting research, artists, museums, and art schools with information and exhibition...»

^(Peter R. → Meyer: Mailed Art. Text to the invitation from 1984.)
```

**Erickson, Roger**

4996 Warren St. Brooklyn, NY-11217 USA 1978

Folding Cigar (Letter size assembling, unbound matter in cover, ca. 20 sheets by 12 artists. 1978, known the issue N°1 only)


What are y(our) rites? (with Holly Anderson) Assembling like publ. with 20 orig. xerographies of 22.5x23 cm., b/w & colour, {50}. 1981

Artists' Body of Statements / or Secrets (Commonpress #44) Poster of 90x40 cm., blue print, Cambridge MA, 1982

Colectivo-3 / Post Arte (Mag. in form of loose leaves in envelope. 1982-, ir.)

Revolucion. Doc. One sheet of 34x21 cm., phc., + rubber stamps, 121 parts. Mexico DF. → Colectivo-3., 1982

Sell®graphias (One leave mag. for internationale vis. poetry. Horz. 21.5x34 cm. folded to accordion. Phc. + rubber stamps. 1982-, ir.) Ed. Colectivo-3. #1

Poesía - Poetry / Visual - Experimental (One leave mag. with special issues for the vis. poetry in var. countries. Horz. 21.5x34 cm folded to 4 p. like leporello. Phc. 1982-, 2-3xy. ~ 12#)

Founding the Núcleo Post-Arte group (César Espinoza, Araceli Zúñiga, Leticia Ocharán, Cosme Ornelas, María Eugenia Guerra, Jorge Rosano) to prepare the «First international biennial of visual and alternative poetry»

poétrica / poexto (One sheet visual poetry flyers, letter size, phc., 1 p. folded to 4. about 1984-85)

Postextual (Vis. poetry mag. focused on var. countries, contributions also from Eastern Europe. A/4, phc., 12 p. 1986- qu.) Nucleo Post-Arte, Mexico ^ 1986/#2

Primera Bienal Int. de Poesía Visual y Experimental en Mexico 1985-86.
Cat.: 21.5x17 cm., phc., 28 p. Texts by the Nucleo Post-Arte.
Exh.: Pinacoteca of the Universidad Autónoma de Puebla.
Apr 18 - May 9, 1986

Cat.: 21.5x17 cm., offset, 8 p. /Exhs.: , National Cinetheque, National Polytechnical Institute, Gandhi bookstore, Mexico, + travelings shows: Centro Cultural «José Martí», Central Alemada.

II. bienal int. de poesía visual y alternativa en Mexico. Cat.: Letter, offset, 24 p. (Volume I.) /Exhs.: Pinacoteca of the University of Puebla, Mexico 1987-88

II. bienal int. de poesía visual y altern. en Mexico. Cat.: 27x22 cm., offset, 32 p. (Volume II.) Universidad Veracruzana, Galeria Ramon Alva de la Canal. 1987

II. bienal int. de poesía visual y altern. en Mexico. Doc.: Offset poster of 57x40 cm.
(Volume III.) Casa de la Cultura, Galería del Aeropuerto, Mexico, Conservatorio de Música, Polanco, 1987-88

^II. bienal int. de poesía visual y altern. en Mexico. Cat.: 28x20 cm., offset, 24 p.  
(Volume IV.) Capilla Alfonsoa Biblioteca Universidaria, Leon.  
December 3-15, 1987

^II. bienal int. de poesía visual y altern. en Mexico. Memoria Documental. (Theory volume: articles + «inventario documental») 27.5x21 cm., offset, 56 p.  
Org.: Nucleo Post-Arte & others. 1987


^V. Int. Biennial of Vis. & Expers. Poetry. Inv., 1995

^Bienal Int. de Poesía Visual / Exper. en el Palacio Legislativo. (Curated by Poesía Vixual-Mexico: C. Espinoza, M. A. Corona, A. Zúñiga, A. Espinoza)  
Doc.: poster of 56x43 cm., + «declaration» letter. Mexico. April 1996

Source: César Espinoza: The Biennials of Visual and Experimental Poetry in Mexico.  
(Essay with detailed data about the history of the Mexican visual poetry/visual poetry in the Mexican Mail Art and the (I-VI) biennials of visual and experimental poetry in Mexico. An English translation of the origin Spanish text in Internet publication of the Light and Dust Poets to the VI Biennial (entitled: Index for the U.S. and Canada – a cooperative presentation of the 6th Biennial, Kaldron On-Line, → Kempton, and Light and Dust Mobile Anthology of Poetry). 1998

Literature: (Postextual) «Very compact visual-verbal and concrete newsletter with an international focus. While the pieces are usually over-reduced to facilitate getting a lot in 12 pages, the choise of works is impeccable emphasizing the most exciting and innovative of language art and avoiding the cliches. Many short essay texts on subjects such as zaum and the stridentists (everything is in spanish). Anyone who is serious about the visual-verbal movement should spend some time with this...»  

(Primera Bienal...): A sizeable and comprehensive collection of b/w v/v work. The quality and variety here is stupendous, and I recognized many familiar names from all over the network, as well as many new ones. It’s interesting to note that there is also a lot of work from Eastern Europe represented too, as well as form all over the world. Obviously the focus is on concrete poetry, which seems to have evolved over the years into a sort of hybrid medium with xerage (Miekal And points this out in issues of Xerolage [→ Xexoxial]). From my experience, the networks of poetry and xerox work are inextricably entwined & therefore so are their futures. This crossflux of disciplines (or undisciplineds) gives the hybrid medium an unmatched vitality today. There is evidence for all this in this volume, and I’d encourage you all to get one.» (L. → Dunn: Mail Review. In: PhotoStatic. N° 23, April 1987, 742 p.)

Evans, John  
199 E. 3rd Street #2B  
New York, NY-10009  
USA  
1992

↑ Ave. B. School of Art. Box 1004, Stuy. Sta. New York, NY-10009  
---  
1983

~


Fabry, Axel  
Kalscheurer Weg 21  
Köln, D-50969  
Germany  
1996

& Rue de l'escaut 111  
Bruxelles, B-1080  
Belgium  
1996

Co-editor of → Eins von Hundert (1996-)

!Fa Ga Ga Ga!  
Mark → Corroto
Fakkeldij, Henk

? Utrecht Netherlands 1981

Fallico, Arturo G.

22700 Mt. Eden Road Saratoga, CA-95070 USA 1985
Via Boccaccio 123 Firenze, I-50133 Italy 1981

Headache of Fine Arts by Mail. (A few sheets assembling {200}, 1981?- #1-20)

Artistamps: ^Male Art (Sheets of stamps of 8.5x6.5 cm. with photos, phc. on yellow or ocher paper) ?
Fluxus West / Ray Johnson (Sheet of 9 id. stamps, phc. on blue) 1990

~


Fan Mail!

Box 66 Echternach, L-6401 Luxemburg 1999

^Ireland Today. ☐Cat.: A/5, offset, 24 p., with silkscreen cover, 304 parts.
Exh.: At the County Mayo Ireland, August - October, 1999

Fawcett, John S.

? Stors CT USA 1979

^Stamp Out Art. ☐Inv. on A/4, phc. / Univ. of Connecticut. 1979

«FAX Art»

Selected list of the early FAX projects organized by Mail Art / Copy Art authors (1982 - 1990):

The World in 24 Hours. (The first fax art project.) Org. by Robert Adrian. Sept. 27 - 28 as the part of the Ars Electronica. Vienna, Austria, 1982

pARTiciFAX. Org. by Lisa Sellyeh, Peeter Sepp, Mary Misner, Michael → Bidner & others with parts. from Africa, America, Asia, Australia & Europe. Collective Art X. Toronto, June 1984

TELEFAX ART. Org. by Maria Grazia Mattei, June 21 - July 1, Artz & New Technology Exh. Pavia, Italy, 1984


Machina / Memory Landscapes. Paradise. Org. by Maria grazia Mattei. Turin, Italy, 1985


Telefoto di Gruppo. September 23. Camarino, Italy, 1988


Alla Ricerca dell’ARCa (In Search of the ARC). Org. by Giovanna Colacevich. April 17. Between the studios of Agostino Milanese, Rome & Constantino Morosin, Calcata Italy, 1989


Mondo Faxo: Wall Lords of the 20th Century. Org. by Tony Coleing & Adrian Hall, October. Projects UK, Newcastle, UK & Artspace Sydney, Australia. 1989

L’Europa dei Creatori – Utopia 89 (Europe of the Gods). Org. by Philippe Helery & Giovanna


Celebration Earthday – Global Telematic Network & Impromtu. Org. by DAX, Pittsburg PA, USA. April 22 between Austria, Brasil, Canada, Japan, Portugal, Russia & USA. 1990


The Exquisite FAX. Org. by Craig Ede, St. Paul MN, USA, 1990

Fax projects in this book:
→ Árnyékkötök / → Bericat / → Bleu / → Bohár / → Bruscky / → Galántai / → Padín / → Pellini / → PTT Museum, Bern / → Ruch (Poesie Sonore) / → Tisma

~


Guy → Bleus: Telecopying in the Electronic Netland. (Essay-Statement with the chapters: The World is a Fax-Village; The myths of facsimile; Facsimile; Copy; Fax art; The first int. fax art projects; The transmitted or received telecopy is always an original; Since fax art is electronic mail art; Faxing can transform the notion of time; Opponents of telefax; From an ideoloogical or ethical point of view; To fax or not to fax is not the question.) In: → Árnyék-kötök. #16, 10-13 p. Budapest, 1996

(FAX-Statements:) Marie Paule Cassagne: Ephemerides – oeuvres fantomes (France); Lilian A. Bell: Fax Statement (English); Paulo→ Bruscky: The Fax: From the Scientific Discovery to Artistic Make. In: → Árnyék-kötök. #16, 35 & 46-50 p. Budapest, 1996; Susan Gold: Response (English); Georg → Mühleck: Fax Art, Postman and Lonesome Cowboys; Karen O'Rourke: Notes on Fax-Art (English); Marisa Gonzalez: Fax-Art: Notes for a Dialogue (English). In: → Árnyék-kötök. #19. 1997


Activity on experimental literature and artists’ books since the 1980s.

~


«Feh! Press» (Morgana Malatesta & Simeon Stylites), 200 E. Tenth st. #603, New York, NY-10003. USA

Tomy W. Arnold: «an anti-poetry 'zine»
^#3, 4, 5, 15, 16, 17

^Meshuggah ...odd opinion, insufferable folly, vacuous nonsense and lies
(Literature mag. with image illustrations, letter, phc., 1991- squ. ~15#)
^#1-14

^Stylites, Simeon: Groan (Morose Poetry) (Xeroxed publ. with an introduction by 
Blaster Al Ackerman, digest, phc., 32 p.) Feh! Press, New York, 1994

^The Blaster Al Ackerman Omnibus (Collected texts, digest, offset, 228 p.)
Feh! Press, New York, 1995

~
Source: Books etc. from Feh! Press (Leaflet with listing & featuring of publs.
Favored book authors: Al Ackerman, Bob Black, Francesca Bongiorno,
Jerm Boor, M. Malatesta, William Nesbit, Andre Savage, S. Stylites)
New York, 1995

Felipe, Francisco
Apartado156.016 Madrid, E-28080 Spain 1988

Felter, James Warren 2707 Rosebery Ave. West .. Vancouver BC  V7V 3A3, Canada 1992
^ Simon Fraser Univ. / British Columbia, Burnaby, V5A 1S6 ~~~ 1976

^Artists' Stamps and Stamps Images. Cat.: Letter, offset, 36 p. / Simon Fraser Uni-
versity Burnaby, British Columbia, Canada V5A 1S6, 1974. The exhibi-
tion was completed and shown in cities of Canada and the western
United States, and also at the Cabinet des Estampes, Museum of Art
History, Geneva, Switzerland, further at the Project Studios One (P.S.1.)
in New York City from Dec 1, 1979 until Jan 27, 1980 and at the
Museum of Contemporary Art in Utrecht. This exhibition was
the first survey on artists' postage stamps and relatives. The artists:
Canada: ............ I. Abolints, P. Bell, D. Mi Besant, The Couch House
Press (and its friends), C. Daouset, M. Dot, J. W. Felter, M.
Hayden, S. Hilman, La Group des Beaux Arts. J. Long, N. E.
Thing Co., Nelvana Limited, A. Neumann, C. Pratt, Art Rat,
H. Savage, Unknown, Graphic Design Students / Vancouver
School of Art.
France: ............ G. Ashley
Germany: ........... K. Berkhahrdt, C. Camu, B. Lôbach, D. Roth
Great Britain: ... A. Jones
Hungary: ............ E. Tôt
Netherlands: ...... D. Evans
USA: ............. D. Atchley, D. Cook, W. Farley, Fluxus, R. Fried,
K. Friedman, M. L. Heivyly, E. F. Higgins III, J. Smith,
P. Tavenner, R. Thomas, M. Wilson, R. Watts

Press Release Completion in 1979-80 for the show at the Project Studios One in
New York City (doc. in 1+4 letter size sheets):
(not included in the catalogue):
Canada: ............ J. Smith, E. Varney (1st and 2nd Int. Stamp Ed.)
France: ............. D. Evans
Germany: .......... P. Below,
Italy: ............ G. A. Cavellini
Netherlands ...... D. Evans (with further stamps)
Switzerland ...... J. Armleder, C. Gavera, J. W. Felter (with special
Helvadada stamps), G. Minkoff,
USA: ............... C. Burch, L. T. Chew, Harley, Higgins III. (with a
number of newer stamps), S. Larance, J. Smith, Al Sousa

Felter is curator of the 2nd and 3rd Biennials of the International Artistamp Exhibit at the Davidson Galleries in 1991 and 1993


With chronology of first editions, selected expositions and a bibliography.

Introductions:
→ Baroni, V.: The postage stamps’ revolt
→ Felter, J. W.: Great art must be licked!

Featuring of the following artists:
→ Banana, Anna / Artistamp News
→ Barbot, Fernand E. J.
→ Baroni, Vittore
→ Bleus, Guy (Essay: The thrill of collecting artistamps)
→ Bryson, Kenneth J. (Decatur, USA)
→ “Buz Blurr” (L. → Russell)
→ Byrd, Gregory T. (“Toast Postes”)
→ Cavellini, Guglielmo
→ Ciani, Piermario
→ Cole, David
→ De Luna, Michael Hernandez (Chicago, USA)
→ Diotallevi, Marcello
→ “Dogfish” (Robert C. → Rudine) (Essay: Cindarella in Tui Tui)
→ “Dominique” (Dominique Johns)
→ Dworski, Susan (Venice, USA)
→ Eker, Andries D. (Balkbrug, Netherland)
→ Felter, J. W.
→ Fricker, Hans Rudi
→ Grenville, Bruce (Auckland, NZ. Essay: Voyages to imaginary countries)
→ Harley (“Terra Candella”)
→ Higgins III., Ed F. (Essay: Small is big)
→ Highberger, Dennis J. (Lawrence, USA)
→ Hosszú, Michael (Paris, F)
→ Jackson, Sandy (San Diego, USA)
→ Jensen, K. Frank
→ “Joki” (Jo Klaffki)
→ Kent, Eleanor (“Fractal Post”)
→ Kholopov, Alexander
→ Lamanova, Natalie
→ Montes, Rene (Mexico City)
→ Padín, Clemente
→ Focardi, Franco Piri (Rignano sull’ Arno, Italy)
→ Smith, Joel
→ Smith, Steve (Dulfport, USA)
→ Sør-Reime, Geir (Stavanger, Norge)
→ “State of Being” (Reid → Wood)
→ Summers, Rod (Essay: Artistamps from the computer)
→ Thompson, Michael (Chicago, USA)
Varney, Ed (Essay: The artistamp anthology sheet)
Welch, Chuck (“Crackerjack Kid”)

**Artists:**
- **Canada 1974.** (Sheet of b/w stamps)
- **MRAUR 5 (Sheet of 36 id. stamps/calligraphy, b/w phc.)** n.d. (~1975)
- **MRAUR 5“ (Sheet of 40 id. stamps in triangular form, colour offset)** n.d.
- **Poster MRAUR (Sheet of 24 id. stamps, b/w phc.)** n.d.
- **MRAUR Postes 5 (Sheet of 30 id. stamps/Hindu, b/w phc., {300})** n.d.
- **Karl Schwesig Commemorative Stamps (Sheet of non-official stamps from the Camp at Gurs in Vichy France, 1941-42.)** n.d. (1989?)
- **Ray Johnson 1927-1995 (Sheet of 20 id. stamps b/w phc., {100})** additional rubber stamp: Inconsequential is... Fluxpost. 1995

**Literature:**

“The word „stamp“ as used in this exhibit refers to what might be termed the pseudo-postage stamp; that is, an alternative stamp opposed to the normal government publications designed for use in the official or government postal services of the world. Indeed, several „artists' stamps“ (as opposed to postage stamps) were issued during government postal strikes. Examples are the Blue Stamp by Yves Klein of France and the stamps of Allen Jones of England. Others appear so much like postage stamps that they have traveled through the official services, mostly undetected. (...)”

Many artists, like Carl Daouset in Canada and Dieter Roth in Germany, have produced Stamp Art as a part of a collection or folio of different works... Donald Evans makes his stamps for a personal fantasy world. He began in 1957... There are probably as many reasons why „artists' stamps“ have been created as there are artists who have created them. But the Curator, and the public, is often more concerned with the objects than the reasons, and though the reasons differ, the objects do represent a growing international medium of artistic expression.

The „history“ of Stamp Art is contemporary. FLUXUS, an international artists' group devoted to research art, explored in the 60s not only the medium of Mail Art using the government postal systems, but through FLUXPOST Projects created a para-postal system which from time to time – often with hilarious results – functioned along with regular government postal services in several nations. (...)


“James W. Felter was the first art curator to twig to the phenomena of artists using the postage stamp format as an art medium. His early research (1969-74) resulted in the first exhibition of works in this medium at Simon Fraser University's Gallery in 1974. (...) (The search) was assisted by two early mail artists who visited SFU in the early 70s, Dana Atchley... and Ken Friedman, who was involved with the FLUXUS movement. Both spread the world by telling artists to contact Felter at SFU. The resulting exhibition presented works by 35 artists and 7 artist groups from Canada, France, Germany, England, Hungary, Japan, Mexico, the Netherlands and the USA. (...)

*Profiles. James W. Felter. Mraur Post* [with many biographical details]. In: *Artistamp News* [= Banana], Vol. 6, #1, Feb. 1996. 6-7 p.)

**Fenyvesi Tóth, Árpád.** Vörösmarty u. 11. Balatonfenyves, H-8646 Hungary 1978

Launching the **Contart Edition / postal arte creativa** in 1977-78 (Contart: → Rehfeldt) 

Graphic oeuvre by the mixture of estranged comics strips and elements of the visual poetry (using instant print and rubber stamp compositions).
Send me unnecessary photos. International Mail Art Project by means of invitation postcards (please paste on the photos and return...) entitled “Contra-information” in the years 1979-80. Doc. in 1987 only.

Hand & Idea (what to be found out). Doc. 1980

^Képregények – Image stories. Invitation in the form of an accordion publ. by offset print (5x postcard). Pincegaléria Óbuda (Budapest), Sep. 1987

^The figure eyaculatio. (Mini graphzine, phc., cut A/3 folded to 8 pages. 1994-95, sm., about 15 issues, not dated and not numbered)

#13 div. issues

---

**Ferdinande, Guy**

67 rue de Eglise, Lonpré, F-59840 France 1996

^My Fairest Love Story. Inv., 1996

^We are all citizens of the world. Inv., 1997

^The Instant... Inv., 1997

^The World. Inv., 1999

---

**Ferrando, Bartolomé**

C/. Faura 11. La Eliana, E-4618 (València) Spain 1989

↑ C/. Zapadores 14-8a. València-6, E-46006 ~~~ 1977

---

^Texto Poetico (The very important assembling like mag. for experimental & visuale poetry in Spain, strong avantgarde style. “La pintura es una poesía muda y la poesía es una pintura parlante. Plutarco.“ Unbound A/5 offset matter in portfolio, 1977-89, ~y., #1-9)

^#6, 7, 8, 9

---

**Festival Poesia Experimental.** (Org. with David Pérez) Cat.: 22.5x16.5 cm, offset, 94 p. Diputación de València, Sala Parpalló. 1982


^Idazkerak / Escritura. Cat.: A/5, offset, 16 p. (with curriculum and lists of exhs. & publs. /Exhs. in València and Bilbao, Aula de Cultura. 1985

^Jocs de Lletra / Propostes Poètiques, Llibres-Objecte... Cat.: 20 sheets of 17x17 cm., offset, in portfolio, + poster of 70x50 cm. /Exh.: Galeria Postpós, March - April 1987 / Centre Cultural d’Alcoi, December 1990

^Performances Poéticas. 9 cards + text-accordion in portfolio (text by Ferrando: La performance como lenguaje). Offset, S.P. València, 1988

^1er Festival Int. de Performances i Poesía d’Acció. Orgs.: F. González, B. Ferrando, J. La Roda. Cat.:, tabloid, newsprint, 24 p. / Castell de Peníscola, València. 1989

Artists: F. Aguiar, E. Andersen, M. Anfruns, J. Blaine, J. M. Calleja, B. Ferrando, G. Fontana, C. Jerez, R. Martel, Texto Poetico (Group)

^II Festival Int. de Performances i Poesía d’Acció (Org. with Francesc González). Cat.: 30.5x22.5 cm., offset, 32 p. / IVAM, Centre del Carme, València, 1991


^IIIer Festival Int. de Performance i Poesía d’Acció. (Org. with Francesc González) Cat.: 21x22 cm., offset, 30 p. / IVAM, Centre del Carme, València, 1992


^Poesia Objecte. 2 brochures and 24 cards in plastic box of 20x12x3 cm. C. A. M. València, n.d. (1996)

^Performances Poétiques. VHS Video-cassette in plastic box. (Exercicios; In memoriam Fluxus; Sintaxi; Xifres; Sobre la informació) C. A. M. València (1996)

^Instalaciones Poéticas. Cat.: 26.5x21 cm., offset (colour), 24 p. / Sala de Exposiciones de Ibercaja, València, 1997

~

~


Ferrando, Federico c/o Coordinatore de Apoyo a la Revolucion Cubana ? 1992
Cuba no al bloqueo. Exposicion Int. de Arte-Correo. Cat.: / Montevideo, 1992

l'avioneta (Magazine for Spanish vis. & concrete literature. Monographical issues?) One sheet of 100x70 cm. folded to accordion: (2x8x) 35x12.5 cm., offset (16 p.). 1995?, m? ~18#

Ferro, Antonio ? Napoli Italy 1977


Fierens, Luc Grote Nieuwedijkstraat 411 Mechelen, B-2800 Belgium 1996
† Boterstraat 43. Hombeek, B-2930 ~~~ 1984

^Paralell International Creative Mag. (Mag. with texts and drawings & magazine reviews. Flemish. A/4, phc. 1984-, bim., #1-5?)
^# III/1, 2, 3, IV-V.

^Hommage à... Cat.: A/4, phc., 44 p. 1986-87
^Postfluxpostbooklet (Mag. A/6, phc. 1987-91? #1-22?)
^#1, 2, 3, 9, 10, 11, 20, 22

^Recycled FLUX Poems (Xeroxed brochure, A/5, 28 p.) Post Neo Publications. Melbourne. 1987

^Homage to FLUXUS. Invitation card to an A/4 project. 1988

^Children’s Mail Art. Inv., 1988

^Youth and Mail Art. Inv., 1992


~

Literature: «...my poetry has the same viewpoint as my Art, I live in a „world“ and I feel the chaos and the fragments of life and death and the feelings of joy and passion... (L. Fierens: Statement. In: Sarah → Jackson: Books Build Bridges / Copier Art – Bookworks. Cat.: TU°NS. / National Postal Museum Halifax, 1986. 7. item)

<table>
<thead>
<tr>
<th>Name</th>
<th>Location</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Figueiredo, Cesar</td>
<td>Apartado 4134 Porto Codex, P-4002 Portugal</td>
<td>1992</td>
</tr>
<tr>
<td>Writing as a potential mean of visual expression... (Postcard size communication project – visual poetry)</td>
<td>Invitation cards with poetry works, 1988</td>
<td></td>
</tr>
<tr>
<td>69 ANALgerie Books</td>
<td>(Edition of mini-artists' books by recycled graphic matter from div. authors)</td>
<td>~1995</td>
</tr>
<tr>
<td>#5 (R. Martin), #14 (N. Klassen), #22 (G. Perneckz)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>69 Livros ANALgésicos.</td>
<td>(Em Homenagem a A-J. Santos, M. de Graça Varella, G. Deisler)</td>
<td>Cat.: A/6, offset, 20 p. 1995</td>
</tr>
<tr>
<td>Filliou, Robert</td>
<td>Pouillac, Peyzac de Morestier Les Ezies, F-24620 France</td>
<td>1982</td>
</tr>
<tr>
<td>Ample Food for Stupid Thought.</td>
<td>(About Mail Art?)</td>
<td>Something Else Press, 1965</td>
</tr>
<tr>
<td>The set of ideas. (Booklet, 21.5x13 cm., offset, 16 p.)</td>
<td>Sintax Ed. Calgary, 1981</td>
<td></td>
</tr>
<tr>
<td>^Ours is a Dream without Dreamer (Manifesto. A/5 accordion, 4 p. text Germ. / Engl.)</td>
<td>Hamburg/Berlin. 1985</td>
<td></td>
</tr>
<tr>
<td>Finch, Peter</td>
<td>? Cardiff United Kingdom</td>
<td>1972</td>
</tr>
<tr>
<td>Finlay, Jan Hamilton</td>
<td>Stonypath Dunsyre Lanarkshire, Scotland, UK.</td>
<td>1988</td>
</tr>
<tr>
<td>Passport. A Morning Star Publication (16 Upper Grove Place, Edinburgh, UK EH3 8AU):</td>
<td>An interesting solution to publish diff. rubber stamps: ca. 60 orig. artists' stamps on the pages of a passport. No mail artists: Lawrence Weiner, J. H. Finlay, Titus Nolte, Herman de Vries, &amp; others. On the occasion of a visual poetry exhibition by the Finlay circle, 750 copies. 1999</td>
<td></td>
</tr>
<tr>
<td>Finnish Mail Art in the 90s:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Art Cafe&quot;</td>
<td>Aska, SF-99550 Finnnland</td>
<td>1992</td>
</tr>
<tr>
<td>^The North.</td>
<td>Inv., 1992</td>
<td></td>
</tr>
<tr>
<td>Malén, T. / Jakola, T. Kangaskatu 20, Lahti, SF-15850 Finland</td>
<td>1995</td>
<td></td>
</tr>
<tr>
<td>^The World Today.</td>
<td>Inv., 1995</td>
<td></td>
</tr>
<tr>
<td>→ Helsinki Mail Artists</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fischer, Roberto / HaHa!</td>
<td>Casserinetta 10, Lugano, CH-6900 Switzerland</td>
<td>1984</td>
</tr>
<tr>
<td>La passeggiata quotidiana alla posta.</td>
<td>(Topographic effort, Summer 1983, 83 copies)</td>
<td></td>
</tr>
<tr>
<td>Map of Lugano, phc., 42x29.5 cm., folded to 6, in an offset cover of 21x10 cm. With certificat label on the back side. 1983</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nobody is perfect. Series: Minimal Rock, n.d. (1984?) Mail Art and graphism with punk colour. 10.5x7 cm., phc., 16 p. on blue paper.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Watson. Collection „Material 16“. Lugano, 15 Mai 1984. 10x10 cm., phc., 8 leaves on diff. colour paper, spiral bound, 70 copies.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Name</td>
<td>Address</td>
<td>Country</td>
</tr>
<tr>
<td>-------------</td>
<td>----------------------------------------------</td>
<td>----------------</td>
</tr>
<tr>
<td>Fish, Pat</td>
<td>P.O. Box 777</td>
<td>Santa Barbara, CA-93102 USA</td>
</tr>
<tr>
<td></td>
<td><em>Lemurian Rumors</em>. Artist's book: Horz. 10.5x14 cm., phc., 16 p. blue cover. 1984</td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>The Big Golden Book of Flash / Tattoo</em> (<strong>Commonpress #77</strong>) Letter size, 1986</td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>The 99 Day of Narcissism</em>. Exh. at the Kunoldstr. 34, Kassel. Inv., 1986</td>
<td></td>
</tr>
<tr>
<td></td>
<td>→ Cardella, Joe = Art/Life</td>
<td></td>
</tr>
<tr>
<td>Fishbein, Sue</td>
<td>c/o Analog Prods. 146Freelon, N° 4</td>
<td>San Francisco, CA-94107 USA</td>
</tr>
<tr>
<td></td>
<td><em>The Invention of a Use</em> and <em>Post No Bills</em> two further artists' books at the Analog prods. San Francisco, 1981 (announced in <em>Umbrella</em> 4/#4, 95 p.)</td>
<td></td>
</tr>
<tr>
<td>Fischer, Allen</td>
<td>18 Hayes Court, New Park Road</td>
<td>London, SW2 3DN United Kingd.</td>
</tr>
<tr>
<td>Fischer, Hervé</td>
<td>143, Blvd. de Charonne</td>
<td>Paris, F-75011 France</td>
</tr>
</tbody>
</table>
|             | ~ Artists:
|             | K. Adamus (CZ), Albrecht/d (D), Alexander (F), Alvess (P), B. Amiard (F), C. Amirkhanian (USA), E. Andersen (DK), Anonyme (F), Arman (F), J. M. Armleder (CH), G. Attalai (H), I. Bak (H), E. Barbieri (I), Bauhaus Panchounette (F), L. Bec (F), Ben (CH), T. Berg (USA), M. Bertrand (F), P. Bettencourt (F), J. Beuys (D), Biga (F), J. F. Bory (F), J. Boursault (F), C. Boutillon (F), K. P. Brehmer (D), M. Buthe (D), G. Camesi (CH), L. Cane (F), J. Charlier (B), D. Chartny (CZ), G. Colombo (I), Fletcher Coop (USA), R. Crozier (GB), R. Cyprich (CZ), Dadaland (Bill Gaglione, USA) / Anna Banana (CDN), Ph. Dadson (NZ), J. Daumeter (D), Devichi (F), I. Dogametic (USA), O. Dressler (D),}
Galerie ECART (CH), *Ecole de l'art infantile* (GB): R. Klassnik (GB), O. L. Nations (USA), Man O’ Man (USA), Cosey Fanni Tutti (GB)
P-Orridge (GB), Felipe Ehrenberg (MEX)

J. C. Farhi (F), W. Farley (USA), R. Filliou (F), H. Fischer (F), A. Fisher (GB), R. Francken (F), C. Frazier (USA), K. Friedman (USA), J. v. Geluwe (B), General Idea (CDN), J. Gerz (D), Gilbert & George (GB), Giner (F), L. Gosewitz (D), T. J. Gramse (D), K. Groh (D), H. Preiss (D)

G. Hendricks (USA), D. D. Thompson (USA), H. R. Huber (USA)

Image Bank (CDN), Jalabert (F), R. Johnson (USA), Journiac (F)

H. W. Kalkmann (CH), On Kawara (USA), J. Kearny (GB), Y. Klein (F), J. H. Kocman (CZ), P. Kowalski (F),

N. L. Ukeles (USA), L. Beke (H), B. B. Lavier (F), C. Law (USA), L. Levine (USA), P. Lucchini (CH), B. McCallion (USA),

H. Maccheroni (F), D. Mailler (F), J. O. Mallander (SF), T. Mancusi (USA), Manzoni (I), D. Mayor (GB) D. Meyer (D), G. Minkoff (CH), Yoshi Nakajima (J), M. Nannucci (I), S. III. Oldenburg (F), M. Olesen (CH), Oxo M. F. G. C. O. (USA),

R. Palmer (USA), J. Palumbo (CDN), J. L. Parant (F), P. C. I. F. Co (NZ), G. Perenczyk (H / D), P. Peter (?), Postes (?), Peiter Post (?)

R. Rehfeldt (GDR), J. C. Romero (AG), G.J. de Rook (NL), D. Rot (D) Rubber Stamp Catalogue (USA), C. Rychner (CH)

Sarkis (TR), Schwind (B), Secret Exchange (NZ), T. Sladden (CDN), P. Smith (GB), W. L. Sorensen (DK), Soosono (F), D. Spoerri (R / D), S. Steinberg (USA), J. Steklik (CZ), H. Szeemann (CH)

Tampon-manie (?), P. Tavernner (USA), J. P. Thenot (F), A. Thomkins (CH), Tip Top Magazine (USA), Tobias (F), E. Tót (H), A. Tullio (F)

T. Ulrichs (D), J. Urbán (H), F. Vaccari (I), J. Valoch (CZ), P. Vandrepote (F), C. Viallat (F), E-A. Vigo (AG), W. Vostell (D), J. Wojnar (CZ), C. Wüllner (D), H. Zabala (AG)

*Cahier de l’Ecole Sociologue Interrogative* (Quarterly, 1980- )


~


Flores, Aaron (Victor?) *Archivo Int. de Arte Correo*. Mexico D. F. 1979

*Operacion Garage.* Cat.: 22x17 cm., offset, 28 p. 61 parts. (1st Mail Art exh. in Mexico) Mexico DF, 1979

*Vision Global* (with → Marin, Manuel and others) Inv. A/4, phc. 1 sheet. 1982
Selected (underground or Mail Art) exhibitions and events:
Exh. from the Mail Art Archive of David → Zack. 1976
The visit and Action Evening of Anna → Banana and Bill → Gaglione. 1978
New Signalistic Strip / → Fenyesi Tóth, Árpád. 1978
A Visit to Budapest / → Crosier, Robin. 1979
^Names & Addresses. Verbal, Visual and Aural Works / Lecture of → Carrión. 1979
^Rubber Books & Post / From the »Other Books and so...« archive by → Carrión. '79
Sent Art →(Mail Art Presentation) → Galántai – Artpool. 1980
→ Cavellini in Budapest. Show & Festival / → Galántai – Artpool. 1980
^Everybody with Anybody (Hung. rubberstamps, with Galántai) Cat.: 68 p. 1982
^Hungary be you (Commonpress Nº 51 by → Galántai, exh. forbidden) 1984
^Experiment Art: Print, Drawings, Photo, Collage (with int. Mail Art) Cat.: A/5, offset, 112 p. Sept. 1984
Guy → Schraenen (Antwerpen) presents his A. S. P. C. Archive. 1987
Hungary be yours (Reconstruction of the forbidden exh. from 1984) 1989


Established in 1966. Statement: «The underlying cause was the resistance to the „uniformism“ of art in Poland in the fifties as well as the conformism of the presudo avant-garde... we questioned the vality of the art exhibition, in that we demanded that it „ought to lose its secondary and neutral character in relation to the art work and ought to become an artistically active form.» (In: Three-trois, 1973)

Tadeusz Kantor's exhibitions, happenings, theories and actions in the Foksal, 1966-70
^Elimination of art from art (Manifest, 1966. Author: Wieslaw Borowski).
(In: Program Galerii Foksal PSP, 1967)
^Gallery Against Gallery (Manifest, author: Andrej Turowski) . 1973

Source: ^Program Galerii Foksal PSP. 42.5x25 & 40x25 cm., offset, 20 p. 1967.

Literature: (The Living Archives, Manifesto) «Artistic activities, when they are under way, remain invulnerable to their showing off; they also set in doubt the reasons to be percepted. An active thought wishes to exist beyond the manipulations of: artists themselves / display managers / the greedy audience. (...) 
By establishing the LIVING ARCHIVES we deny: the Laboratory of ART / the workshop for artistic ideas / as well as WE DENY ANY AND ALL FORMS

*Visual Bulletin #1.: 21.,5x17 cm., 1 sheet, recto/verso photocopied after photomontages. n.d.

OF PRESENTATION OF WORK.

WE ALSO DENY ALL THE ARCHIVES, since any archives present history. WE DO NOT PRESENT HISTORY BUT WE KEEP THE THOUGHTS ISOLATED. The LIVING ARCHIVES offer the frames which are not institutional or cultural for any artistic activity. We do not collect materials in a scientific or methodic way... The LIVING ARCHIVES set worth a model for a working, work mainaining its neutrality... The LIVING ARCHIVES are a current reaction to the artistic / nonartistic / antiartistic phenomena...» (In: Three-Trois, 1973, 24 p.)

«The new aim, or the new structure of the Gallery could only be defined in terms of the free flow of all creative endeavours. But the principle of non-interference in artistic activities seemed to be incompatible with their institutional context. The shift required not only a realization of the new state of affairs, but above all a redefinition of some organizational principles. The decision of was taken to arrange „Living Archives“, able to respond to the changes in art. That is why it was within „Living Archives“ that arose the already sore problem of artistic documentation as a new market success and an object of active speculation... The latter emphasis of „Living Archives“ and „Documentation“ was purposefully blown up in order to contest unambiguously, not the Foksal Gallery's own activity, but that of the emergence pseudo-avantgarde institutions seizing the experiences of new art and reducing them to a current concept implied in each new label, while retaining the obsolete general manifestos which allowed for the subsequent development of the Foksal Gallery outside the „established compromise“. (Gallery / Institution? In: Galeria Foksal P.S.P. Exhibition in the Richard Demarco Gallery, Edinburgh, 1979. 7 p.)


Fonseca, Lucia → Prado, Gilberto / Wellcomet Boletin

Fontana, Giovanni

<table>
<thead>
<tr>
<th>Via Colleprata 374</th>
<th>Alatri, I-03011</th>
<th>Italy</th>
<th>1987</th>
</tr>
</thead>
<tbody>
<tr>
<td>^dismisura / ^67-73</td>
<td>(with Alfonso Cardamone) (A classic among the European experimental lit. magazines, good known also in th Mail Art scene in the 1970s. 23.5x 17 cm. offset, 120-160 p. 1972-84, #1-73)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>dismisuratesti, Additive booklets to «dismisura». 17x12 cm. offset ~40 p. 1977?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>^Le lamie del labirinto (Dismisuratesti #3, to «dismisura» 54-56) Concrete poetry.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>^Audio Art (with → Frangione, N.) Cat.: A/5, offset, 16 p. + poster / Teatro della Villa Reale, Monza . 1984</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>^La Taverna di Auerbach (Mag, 1987-, y.) Alatri</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>^#1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>^Tarocco meccanico. Romanzo sonoro. (23x14.5 cm., offset, 134 p.) Supplement to the news Altri Termini, N° 14º. 23x14.5 cm., offset, 134 p. Napoli, 1990</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

^-Literature: (Dismisura, #67/73): «I wich I could read Italian 'cause this handsome magazine looks like it has some really interesting stuff, poetry, prose, visuals, national and international contacts, reviews and a whole lot more. An elegant production.» (Stephen → Perkins: Magazine Reviews. In: Box of Water, N° 2, 1986)

Fortini, Attilio
Via Dossone 2
Gandasso, I-24060
Italy
1994

Mail Art Pr. and Performance Tour.
/ Istituto Veronica Gambara, Brescia
/ Mail Art Incontramoci. Bologna, 1994

«Fotokopie, Museum für» / Mülheim an der Ruhr → Urbons, Klaus

«Found Street Press» Tomoyasu, Larry
2260 S. Ferdinand Ave. Monterey Park, CA-91754
USA
1992

↑ 14492 Ontario Cir.
Westminster, CA-92683
1989

† Tomoyasu, Larry: Photos/Story
(Experimental literature in 16 p.) 1994

† Dweller, Cliff: New World Songbook
(Headline Poem) 24 p. with exper. lit. 1994

† Kostelanetz, R.: Selected Shoerter Stories
(Broch. 4 p.) 1994

† Bennet, John Also: Typewriting in a Swimming Pool
(Br. 24 p.) / Luna Bisonte. '95

† Roodan, Nrooks: Grocery Texts
(Poems of Adhesion) Xerox, 22 p. 1995

† Shores, Michael(→ Mark, A. / American Living): Maya.
(Xerox, 16 p.) 1995

Fox, Harry (!Blood Bliss!)
1511 East Fowler Av. Suite R-142.
Tampa, FL-33612
USA
1992

↑ 8802 Ilona, #5
Houston, TX-77025
1985

Selected publs.: (All publs. have a small size ~ A6, print technic = photocopy)

^ Tomoyasu, Larry: Photos/Story
(Experimental literature in 16 p.) 1994

^ Dweller, Cliff: New World Songbook
(Headline Poem) 24 p. with exper. lit. 1994

^ Kostelanetz, R.: Selected Shoerter Stories
(Broch. 4 p.) 1994

Collage works, elaborated envelopes, artists' stamp and rubber stamp accumulation,
also in form of artists' book, and other very visual Mail Art paper works
in the 1980s and 90s years.

^ KUNST Post
(Compilation of mail matter, very visual, 20 copies only! 22x14 cm.,
phc., 16 p. 1984?-, monthly?)

^ # Nov, 1984.

Fox, Michael → Hildesheim, Goethe Gymnasium

«Fraction Studio» 13 rue Maurice Creuset.
Cesson, F-77240
France
1984

^ Minimart production.
International Series Mail Art Books.
(Mail Art publs. by
Morandi, Mittendorf, Tillier, Stuckens, Frangione, Janssen & others.
Thematic issues. A/5, phc., 16 p. n.d. 1985?-) #1 (L'animal)

Francke, Kees
Dillenburgstraat 4.
Rotterdam HB, NL-3071
Netherlands
1986

The Workers' Paradise.
Exh. Artists' College B.E.R.M.
Berlin, GDR. Sept. 1986

The Workers' Paradise.
Exh. in the Studio of → Sonntag, J. in Dresden, Nov. '86

^ The Workers' Paradise.
Inv. in the form of a colourful card / Cat.: A/5, offset,

The Workers' Paradise.
Exhibition at the Museum Schwerin – a reconstruction in the
course of the large show “Eastern Europe in the International Network”
July-September, 1996

♀ Kees Francke died June, 2002

^ A Mail Art Tribute Kees Francke
Exh. with a cat. in colour phc. (org. by Darlene
→ Altschul) at the “Raadskelder”, Sluis, NL-4524 CD. Feb, 2003

François, Charles, R. A. T.
Quai Churchill, 35.
Liege, B-4020
Belgium
1992

Sociologist working as trainig manager for Apple Macintosh, active in Mail Art since
1982 (there is well known his „Rat“ logo – the drawing of a running rat –
in form of rubber stamp or as computer drawing). R.A.T. is an acronym
for Research in Art and Telecommunication, also reffered to as R.A.T.O.S.,
Research in Art and Telecommunication On-line Service.

RATOS
(Host System: RATOS, Sysop: Ch. FRANCOIS, by appointment, also known
as one of mail art's first host operated computer Bulletin Board Ser-
vices from 1989)

RATOS
(Additional xeroxed info mag. to the RATOShost-system, A/4. 1990?-)
Artistamps: Sacred Run Net Run (Sheet of 12 id. stamps, phc. on white) R.A.T. 1990

~

Literature: «The industrial world is presently on the verge of a widespread development of the telematique. It is quite unlikely that ever completely eliminate the paper support; the paper support will simply find itself in a constant and instantaneous dialogue with the electronic medium, which will otherwise dispose of its own support (tapes). rather, it is the combination of paper support and electronics systems which will prevail in the world of tomorrow, and, as a consequence, its specific sensitivity.»


Frangione, Nicola
Via Ortigara 17 B
Monza I-20052
Italy
1987

↑

Giulianova (TE) / Padua
1981

°Osservazioni critiche sulla funzione del nervo ottico nella semiotica dell’arte. (A/5, phc., offset, 110 p.) Armadio e Officina. Monza, 1977

°The Relativity of Language as the Enigma of Art. (A/5, offset, rubbers, perforations 90 p.) Armadio Officina. Monza, 1979

°Arte marginale e socialità. Cat.: on a poster of 80x59 cm., with doc. & a list of ~170 parts. / Armadio Officina, Monza, 1980

°Snapshot. (Magazine on Mail Art basis, ~60 parts. 17.3x12.5 cm., phc. {100} 1980?-, #1-2?) Armadio Officina. Monza I, 1980

°Zen and Art (Commonpress #26) A/5, offset, 88 p., 83 participants. {100} Editions Armadio Officina. Monza, February 1980

House of Artist. Doc. One sheet of 60x84 cm., offset. 1981 Inv.,

Mail Music. Repeated invitations for cassette submissions, leastest 5 actions, ~1980-83 Inv.,
Participants get a L.P.33 at the end of every action as “catalogue”

Mail Music (Compilation on a L. P. record, 1000 numbered copies, 1982-83)

Poesie Visive... etc. (A/4, phc., 11 p. in offset cover {300})

Armadio Officina No° 5, (S. P.) 1982

Audio Art (with → Fontana) Cat.: A/5, offset, 16 p. + poster / Teatro della Villa Reale, Monza. 1984

Children and Art. Inv., 1994

Source: «The Mail Music project is of sound materials received and then compiled in a L.P. record. The pieces received are metarial such as: cassettes, sound bobbins, sound films, etc. They space in different fields, from the sound and phonic poetry to electronic music, concrete music. The compilation has character of episode unique since the pieces follow one another superimposing for a few seconds. (...) This is one of the most important projects of the sound „Mail Art“ and the first realization as a record...» (Editor’s Statement / 1982-83. In: Stephen → Perkins: Assembling Magazines. Internationale Networking Collaborations. Cat.: Half-legal, phc., 64 p. Subspace, Iowa City. 1996 / Print: 1997. 44 p.)

Frank, Joachim, Workspace Loft, Inc. 287 S. Manning Blvd. Albany, NY-12208 USA

↑ 845 Park Ave. Albany

→ 1979

Scientist, writer, visual and conceptual artists, also involved in Mail Art and in processing images by computer .

Prop (Multimedia mag. by artists of the cooperative «Workspace». Cut letter

Literature: (Prop, #9-10): «If the other back issues have as much to offer as this one, they are a bargain at $1.50 (back issues are all that's left unfortunately). The writing and visuals in #9/10 are gutaw, bizarre, political, original, the layout simple & creative. A large-type story runs in a line from pg to pg throughout the book, experimental, photos in the centerfold, strange drawings by the editor's kid, contributors notes, & a flexi disc – all inside a 28pg booklet.»


Frank, Peter
P. O. Box 24 A 36. Los Angeles, CA-90024-1036, USA 1990
1. 712 Broadway, 5th Floor New York, NY-10003 1986
2. 80 N. Moore St. #12 C. New York, NY 1979

Fluxus in New York. In: Lightworks (→ Burch), N°11-12, Fall 1979, 29-45 p. Fluxus

McPherson & Co., P.O. Box 638, New Paltz, NY-12561, 1983

«Franklin Furnace» 112 Franklin St. New York, NY-10013 USA 1980

Franklin Furnace Archive Artists’ Book Bibliography I-II-II. (1977, 78, 79) 143 + 144 + 143 unbound note cards of 10.5x15 cm., m offset {500}, 1977

Flue (At first info leaflets in tabloid size of 43x29 cm. with 4-8 p., or of 64x48 cm. in 2 p. Later voluminous magazine with catalogues and theories, cut letter size, 56-60 p. All publs. in offset. 1980-, bim., / qu.)
Editor: Martha Wilson. 1980
1. Vol.1/ 1, 2, 4, 5; Vol.4/ 3-4, Vol.5/ 2

Four part exh. devoted to Bookworks from Eastern Europe and the Soviet Union:
1.) The Romanian Contribution to Dadaism and Surrealism (Curated by Valery Oisteanu, November-December 1981)
4.) Contemporary Eastern European Bookworks (selected from the Franklin Furnace Archive by Krzysztof Wodiczko, 1982)

Mail Art Then and Now. & essay anthology. In: Flue Vol. 4, #3-4 (Winter 1984): Editorial: Mail Art Then – Ad Reinhardt and Gilbert & George

Ed Plunkett: From Pre- to Post-Postal Art
John Evans: Corresponding by Tattoo
Valery Oisteanu: Illegal Mail Art (a poetical essay)
Ray Johnson Speaks – The Way it was
Ken Friedman: Mail Art History: The Fluxus Factor
Anna Banana: Mail Art: Canada & Western U. S. A.
Carlo Pittore: N-tity
Ronny Cohen: A Conversation with Mike Crane
Fatima Bercht & Josely Carvalho: Solidarity Art by Mail.

Artists' Books: Japan. Cat.: Exh. from March 15 - April 20, Franklin Furnace, 1985


~


«Franklin Furnace, the largest public collection of material published by artists, has as its house couple issues the publication has taken on a commercial and magazine format. Plans are to have it available on a retail basis. Issues are thematic...» (Light-works [→ Burch]. These Things Too [Print review]. N° 16, Winter 1983-84. 55 p.)

(The Mail Art Then and Now exh. in the Franklin Furnace caused a very polemical discussion in the camp of the participants. More about the Franklin Furnace Mail Art Panel in New York:) → Spiegelman, Lon / Umbrella, «special exclusive mailart edition» (with the article Review of Postal Art Panel by Faith Heisler and the open letters by Carlo → Pittore, Lon → Spiegelman, Chuck → Welch, J. P. → Jacob, Ken → Friedman, R. → Saunders, Joachim → Frank, and others. In: Umbrella (retracted issue), Vol. 7, N° 2. 1984


«Lettrism and Hypergraphics... After 35 years of semiobscenity in Europe, lettrism has been rediscovered and assessed and seems to be today as a sort of Super-Futurism. Included are the first „metagraphic“ artists' books from 1950, photographs from 1953, a reconstruction of what is probably the first video installation, phonetic poems by Isou and his followers from 1845 on, and the near complete work of the first artists who worked on magnetic tape, François Dufrene, as well as more recent and contemporary works by artists from France, Italy and Germany...

(In: Umbrella [→ Hoffberg]. Vol. 9, #1. 5 p. 1986)

Franzen, Piet / SIDAC. CBK Leiden + Sidalett Studio, Hoge Woerd 77, Leiden Neatherlanes 1999

↑ Harmenjansweg 9 Haarlem, NL-2011 / P. O. Box 311, Haarlem, NL-2000, 1978

^Sema-CAHIER (Correspondence like paper-works in envelopes, sent out as a little mag. Each issue in 6 copies, altogether 350-500?}. Mostly A/4 paperworks in envelope of 22x15.5 cm. mixed techn. 1978-84, ir.?, publications not numbered, about 80 issues?)

^7 div. Issues

^Circular, Mail Art project. Inv., 1981

^Clay Stamp. Inv. completed with a bag to retour..., 1981

Art-works / art & archives. Ongoing project for the foundation of an Mail Art etc. archive in the Stadsbibliotheek, Haarlem. 1982-83.


^Brood / Bread and Dinner. Catalogue in the form of a A/3 poster, offset print, RV.
Exhibition at the Sidac Studio, Leiden, Sept 30 - Oct 31, 1999

~


**Fred & Howard's Hausfrau Haven** («Largest card store in the state»)

769 South Third. German Village Columbus, OH-43206. USA. 1987

^Fifth Annual International Mail-in Postcard Art Show. (To the Hausfrau Haven's 15th anniversary.) Invitation postcard. Maybe the only Mail Art project in which some artists could make money (Prizes: $500, $250 and $100). Columbus Arts Festival / Ohio State University. May 1987

^Sixth Annual International Post Card Show. Invitation and notifying card about the winners: Piotr Szyhalski, PL; Luc Fierens, B; Beth Soyland, USA; Susan Hessler, USA. / Hausfrau Haven / P. Library / State Univ. 1988

**French Graphism** → Appendix

Fricker, Hans-Rudi. Büro für künstlerische Umtriebe auf dem Land,

Hütschwende Trogen, CH-9043 Switzerland 1985

Exh.: Schulhaus Hütschwende, Oct 2 - Nov 13, 1982

^Mail Art Icon. Inv. (Please paint or draw or... an Icon, a saint's image...)
Cat.: A/5, phc., 36 p. 1983-84

^Tourism Review (A Mail Art mag. on Fricker's tourism idea by him self with the protocol of the so called malicious tours – the network as reciprocal visits of mail artists. A/5. offset + rubber stamps, 24 p. 1985, #1)

^Networkingmaterial. (Text and image documentation in German and English)


^Mail Art is not Fine Art it's the Artist who is Fine. (A rubberstamp book, each copy dedicated for a mail artists. Handstamped outfit, A/4, 148 p. {150}) Designbuchverlag, Cremlingen /Akt. Kunst, #12. 1987

^I am a Networker (Sometimes). Mail Art und Tourism im Network der 80er Jahre.

^Mail Art – a Process of Detachment / Mail-Art – ein Ablösungsprozess. (About Art Strike and the necessity of a Decentralized Mail Art Congress to clearing the role of the Networker. A/5, phc., English / German. 8 p.) S.P. Trogen, «The 72nd day of the Art Strike» (March 13, 1990)


^Schilder. Doc. 44x31 cm., offset, 4 p. Exh.: Kunsthalle, St. Gallen. April-May 1993

^Mail Art PTT-Museum Bern – Stampsheets in accordion book. 4 stamp sheets for the Mail Art / artists' stamp exhibition at the PTT Museum, Bern, Feb 23 -
May 29, 1994, mounted on the pages of a cardbroad accordion of 31.5x22 cm. (A collective work by HR Fricker, G. Ruch & M.V. Stirnemann)

```
Artists:  
^ICON Commemorative (Sheet of 16 diff. stamps, colour phc. {30})  
...to the mail-art friends I met in New York City Feb 1984
^Alphabet (Sheet of 56 diff. stamps, colour phc.) New York, 1984
Zaummaterial / Alphabet (Sheet of 30 diff. stamps, colour offset) 1985
^auf der Suche nach Edelweiss zu Tode gestürzt (Block of 12 stamps, dark blue/w offset) with additional rubber stamps: Damned To Be a Talent / TAMned To Be A Tourist, etc. n.d. (1986)
^First Decentralized... Congress 1986 (Oversize sheet of 24 diff. stamps, green offset on white paper) 1986
^Mail Art The Big Deal 4 (Sheet of 9 id. stamps, b/w prints with blue rubber stamps) n.d.?
^Miss Zaum (Block of 16 stamps, blue print on white paper, + indigo rubber stamps: Edition Laufender Hund, etc.) Issue 88.
^Hiroshima / USAirmail 45 (Sheet of 24 id. stamps + 4 stamp text, red and blue print on white paper) n.d. 1985-1988?
^Glasnost / Angstlos / DDR 90 (Block of 9 id. stamps, monochrom print /blue or green or red/ on white paper) n.d. (1988)
^Dbbf UFFFE (Block of 12 id. stamps, blue print on white paper) 1989
^Shozo's Issue (Block of 4. id stamps in the head of Shozo Shimamoto, blue and red phc. {30}) n.d.
^Schilder für Troisdorfer Ortekataster (Sheet of 15 diff. stamps, black and blue print on white paper, not perforated) 1997
^Shilder für Troisdorfer Ortekataster (Block/Cover of 12 diff. stamps, blue and green print on white paper, perforated) 1997
```

→ Mail Art Congress 1986 and 1992, see in the «literature», too!

```
Literature:  
«...xerox is the medium of the nomad and the poor. I am a nomad and poor (sometimes). I mark my way with copies (copier-graffity), the bookwork keeps the copies together... The image I used for this „person“ [that is the famous „shadow-head“ icon used as brand by Fricker – eds. note] comes from a fotoporation of my self. I blowed up the eyeball with two light reflexes on it and added a tie... then I distorted the image in the xerox-machine...» (H-R. Fricker: Statement.  

«Is the scissored frenzy of scribbing, glueing, rubber-stamping and passing paper from one artist to another dying down, fading off in some high tech electronic horizon? Afterall, this is the age of the FAX and Federal Express, modems moving messages out into digital space towards computer-knit bulletin boards and exchange services. Let's not even mention how expensive its gotten to mail things. Oh, screw it: Pick up the phone and make the call. H. R. Fricker, the Swiss mail artist seems to have at least some thoughts along these lines. He sees mail art as a bit mummified-maybe way past the point of it all. He ties the action of sending to mail art shows and to other mail artists as akin to mourning – that beneath the action is the realization that mail art is the forsaking of a productive role of art-making within general society. If mail art has become the process of sending regrets and second thoughts, it is of diminished meaning for him. Fricker, in 1986 along with Günther → Ruch, called for a Decentralized International → Mail Art Congress. He advocated small, informal, personal meetings between artists and a sharing of strategies and art in very direct, face-to-face ways. From it he sees a new definition of purpose evolving


<table>
<thead>
<tr>
<th>Friedman, Ken</th>
<th>Norwegian School of Management. Box 4676 Sofienberg. Oslo, N-0506. Norway</th>
<th>1995</th>
</tr>
</thead>
<tbody>
<tr>
<td>↑ Fluxus West.</td>
<td>P. O. Box 600. Canal St. Station, New York, NY-10013. USA</td>
<td>1986</td>
</tr>
<tr>
<td>↑ 66361 Elmhurst Drive</td>
<td>San Diego, CA-92120</td>
<td>---</td>
</tr>
<tr>
<td>↑ ?</td>
<td>San Francisco</td>
<td>---</td>
</tr>
</tbody>
</table>

The New York Correspondence School Weekly Breeder (An important experiment to find the best form of a Fluxus publ. It became more and more voluminous and by the end was a confusing accumulation of all kind of typographical matter. Also wrong, «dadaistic» dates of the issues, e.g. 1953. Friedman was the first editor of the zine.)

Letter size, after 1971 with changed editors:

1971= Friedman: #1-11,

1972= Stu Horn: further 12 issues,

1972-74= → Bay Area Dadaists: 7 newer issues (+ a «20th anniversary issue» in 1992) See a list of these issues → Bay Area Dadaists

International Contact List of the Arts / Fluxus West & Image Bank, Vancouver. 1972

Omaha Flow Systems / Joslyn Art Museum, Omaha, Nebraska. April 1-24, 1973. (The first large Mail Art Show with unlimited participation at all.)

Org.: K. Friedman / Inv., Docs., Literature.

*International Sources (Concept and Mail Art anth. in: Source Magazine, N° 11, 1974) → Composer / Performer Edition

Artistamps: *Fluxpost Commemorative Issue (Bloc of 25 id. stamps, offset) 1974

New Wilderness Letter (Fluxus-like mag. with graphics exclusively by the editor only. Letter, offset, ~4-6 p. {500}. 1978?-, #1-8?) Lincoln NE

*Art Café. Revue. (Fluxus like graphical mag. with drawing, photos, menus, etc. for Art Café, 151 Second Ave. New York. 1985, #1-2?)

*The Fluxus Performance Workbook. (in: El Djarida, N° 9, [G. → Nordø], Trondheim, Norge, 1990) Offset, 64 p. {2500} Artists:

...Fluxus seems to have earned a place in history. Lots of books have been published, most of them by people who aren't Fluxus artists. With Mail Art, it seems to be different. Almost all books, magazines, articles are written by mail artists...

The first people to write about Fluxus were the Fluxus artists ourselves, describing our ideas, our works (...) The second wave of writers on Fluxus was typified by Fluxus friends and enthusiasts. This included critics... curators and gallerists, archivist... By the 1990s, art historians and critics began to discover Fluxus and intermediate and make the major focus of their work. (...) Most important, the Fluxus writers knew their own history and many have been broadly conversant in general culture, culture theory and art history. This makes a qualitative difference between Fluxus and Mail Art. Few mail artists know their own history well. They tend to oppose historical writing and thinking. They are often anti-experimental and judgmental about intellectual issues, believing that scholarship, theory and intellectual process are the antithesis of the network spirit. As a result, they don't know that many of the authors writing on Fluxus have also written on Mail Art... Only a handful of Mail Art writers make sense to outside scholars. You can count them on your fingers – Chuck → Welch, Mike → Crane, Judy → Hoffman, Anna → banana, John → Held, John → Jacob. (...) Mail Art people have their own, strongly held opinions. When you combine strong opinions with a lack of historical knowledge, what outsiders write on Mail Art, can seems strange... Mail Art is a minor field for art historian and art journals. You don't get much credit for working on Mail Art but you can get a lot of anger. (...)

...I remember your reply to Guy → Bleus's FAX-project in which you explained why you don't take part in Network Telefax Art Projects. Do you take in Internet Art Projects?

No, I don't, but not for any particular reason. There haven't been many well thought out art projects on Internet... Web sites make visual art possible. But most artists using the medium aren't doing work that interests me. If the work isn't interesting, I won't take part just it's presented in cyberspace.

Since the beginning, the term „mail artist“ has been used in relation to correspondence. Now everybody is talking about „networkers“ and „networking“. Somehow I see that the focus isn't as much on art as it is on communication...

I don't use the term „networking“ to describe art... The idea of a network of people doing Mail Art correspondence art or E-mail art as „networkers“ or „tourists“ bothers me... What makes one network different than another? The focus and content of their communication. When a network begins to focus primary on the fact that it is communication, it becomes a group of pen-pals, a small-town social club...»


---

**Literature:**


---

**Fröhlich, Dirk**

* Buchlabor, Priessnitzstr. 19. Dresden, D-01099 Germany 1993
* → Buchlabor, Louisenstr. 70 b. Dresden, GDR-8060 1989
Spinne (Bookworks as assembling {20}, also in chest, as #13. Mostly A/4, ~25-30 leaves, 1989?-~50#)
^# 13, 17, #Oct-Dec. ’93,

«Fröhliche Wohnzimmer, Das» → Widhalm, Fritz

Froidefond, Bernard / → Suel, Lucien. 102 rue de Guarbecque-Berguette, Isbergues, F-62330, France 1972
^Starcrewer (Mag. Literature and poetry fascinated by irrational stuff in general and influenced by W. Burroughs and the USA underground trends especially. The first series edited by Froidefond: 1972-73, second series by Suel: 78-81, here A/4, offset, ~32 p. #1-14)
^# 12, #?,

Froidefond, Bernard & Joceline. Les-Eyzies-de-Tayac France 1976
L'Oeil Lisant (Portfolio with unbound matter like assembling, graphic with avant-garde texts & theories. Offset, 27x18 cm. 1976-, qu.)

Fruit Basket Upset 1183 E. 10th Street, Chico, CA-95928 USA 1985
Alternativ book shop / archives, also exchange “center” for many kind of visual arts, also for Artist’s Books and Mail Art projects. Connections to American and European Youth Culture.

~
^World Book Archive. Invitation & a one sheet doc. (hand coloured!) with participant list. Show at the “1078 Gallery” in Chico. 1986

Fulgor C., Silvi Via Pagino 1. Frontone, I-61040 Italy 1989
^Magic and Mystery. Mail Art Show N° 1. Cat.: A/4, phc., 20 p. (Endless project, therefore additional documents also in the next years...) Exhibitions in the Galleria Performance, Fabriano / Centro Culturale, Moie / Saletta Roveresca, Mondavio (all near to Ancona). Summer 1989

Furnival, John Route One, Box 244 Roswell, New Mexico-88201, USA 1985

Fürstenau, Klaus Peter Bergerstr. 122 Frankfurt-1, D-6000 Germany 1984
The Dictionary (Commonpress #53) 17.2x12.4 cm., 156 p., 99 participants. 1984
Artistamps: ^Cavellini 1914-2014 / President of USE (2 sheets identical sheets of div. autportraits stamps, colour offset, printed over with diff. texts by each sheet with black, the 2 sheets are numbered by rubber stamps) Marked: «1984 by Klaus Peter Fürstenau»

Furtado, Mario, CIDAC Av. Pinheiro Chagas 77, / 2° Esq. Lisboa, P-1700 Portugal 1989
^Vivere il Mediterraneo – Lisboa-Messina Doc. A/3 sheet, phc. (with Tonno Perna, Via Ettore Lombardo Peregnino 93, Messina I) 1989

Fusco, Rosario François Caixa Postal 06 Cataguases / Minas Gerais, Brasil 1986
Cataguases (Monthly supplement to the news Journal Cataguases. Strong avant garde outfit, experimental texts and alternative graphics, also Mail Art contributions. 35.5x29 cm., offset, 8 p. 1986?-., m.)

Gaard, Frank 4116. 39th Av. So. Minneapolis, MN-55406-3434, USA 1993
↑ 3131, 1st. Av. S. Minneapolis, MN-55408 --- 1992
↑ 1611 Eliot Av. S. Minneapolis, MN-55404 --- 1991
↑ 5228, 43rd Av. South, Minneapolis, MN-55417 --- 1990
↑ P. O. Box 1265. Minneapolis, MN-55458 --- 1988
↑ 133. E. 25th St. Minneapolis, MN-55408 --- 1974

^Artpolice (Epoch-making graphzine of the American underground scene. In the first
years often 43x28 cm. (double-letter) issues in offset print, sometimes as loose leaves. Later letter and digest size brochures (also in horizontal form) with litho and xerox technic and with comics like additive booklets. 1874-94, qu., with all supplements ~ 80-100#)
^ 34 div. issues 1980-1994

Literature:  «Artpolice is the bunch of Minneapolis animals that draw real good. Their stuff is gruff and low-down in the best sense of the terms. This collective of artists work like an alchemist, culling one of the lowest common denominators in visual communications, namely, comics... Thematically their strips deal with depravity and lost essence and somehow there's almost a whirling religious and pseudo-religious quality about their work...» (Lightworks [→ Burch], Art Alternatives in Print, N° 13, Fall 1980, 50 p.)

(Artpolice, Vol. 16 N°3): «The Artpolice imagery is always striking, but not only striking, lots of subjects are hidden behind these disturbing drawings of violence, sex, poverty and other items. The Artpolice graphics are always in black and white and very contrasted, uncluding such contributions as Andy Baird, Frank Gaard, Denise Monaghan, Craig Smith and many others»


<table>
<thead>
<tr>
<th>Gaglione, Bill</th>
<th>Stamp Art Gallery. 466, 8th St.</th>
<th>San Francisco, CA-94103</th>
<th>USA</th>
<th>1995</th>
</tr>
</thead>
<tbody>
<tr>
<td>↑ 2090 17th Ave.</td>
<td>San Francisco, CA-94116-1244</td>
<td>USA</td>
<td>1989</td>
<td></td>
</tr>
<tr>
<td>↑ Abraca-Dada, 2311 Lake St.</td>
<td>San Francisco, CA-94121</td>
<td>USA</td>
<td>1986</td>
<td></td>
</tr>
<tr>
<td>↑ 1183 Church St.</td>
<td>San Francisco, CA-94114.</td>
<td>USA</td>
<td>1975</td>
<td></td>
</tr>
</tbody>
</table>

Dadazine (Digest, half-legal or letter size mag. with ? issues in 1969 & 1975-78)
Daddaland, San Francisco. Some issues:

#1: 22 p., n.d. (1969?) with the rubber stamp imprint: THIS IS A SPECIAL RUBBER STAMP ART OF DADA(D)AZINE. 1969

°#1: An issue published in Fall 1975

#2: 12 p., with contributions by J. Zontal and Dawn Gaglione. 1976

#5: Offset, 8 p. (produced as an insert for a la → Mamelle publ.)

The Only Paper Today, San Francisco, 1978

Daddaland Postcard Show. Mostly Flowers Gallery, San Francisco, 1972

^VILE (Mag. 1974-78, #1-7. Editor for the issues 1-6 Anna Banana. The issues 4 & 6 have been signed by Bill Gaglione as co-editor, issue 7 was edited and published by Gaglione)


^#2, 3, 4, 5, 6.

DadalaND / bill gAgli One. (Photocopied digest size 16 p. booklet on account of the
visiting Michael Gibbs) San Francisco, n.d.

The Last Dada Manifesto. Digest, phc., 24 p. (Text attributed to Indian Ralph) n.d.


^Typewriter Stamp Poems. 21.5x16.3 cm., ofset, 10 p. {50}, Edition Book as Artwork, Schraenen. Antwerpen. 1978


Stamp Art (Rubber stamp assembling, spiral bound {150} by 57, 90, 80, 120 artists, 1981-84, #2-5) San Francisco


Artistamps: ^Networker Congress 92 (Sheet of 20 id. stamps, phc. on white paper, with additional rubber stamps) 1992

Stampzine (Start a new rubber stamp assembling, 1994-, y?)

~ Artistamps as posters or advertisements for the exhibitions in the Stamp Art Gallery or in related places:

^Picasso Gaglione: Tampon Trouvé (Sheet of 9 id. stamps, black and red on white) TAM Gallery, Tilburg. Sept. 15 - Oct. 15, 1995

^Women in the Post (Sheet of 16 id. stamp images, black and red on white, not perforated) Oct. 30 - Dec. 1995

^Ken Friedman Rubber Stamps (Sheet of 20 id. stamps, black and red on white) November 4-29, 1995

^Netlandia Event (Sheet of 36 diff. stamps , black and red on white) A. P. Owen & J. Held in the D. Mare Gallery, November 1995

^International Artistamps (Sheet of 25 id. stamps, red on white) 1-30 Dec. 1995

~ Selected exhibition catalogues & rubber stamp / Mail Art editions: (Also on the basis of the edition list «Stamp Art Gallery», offset, 20 p., San Francisco, 1996) The most publs. {ca. in 50 copies} are letter size & spiral bound, unless otherwise noted:

~ Joseph Beuys. Cat.: (Grounds of the material of the Daddaland Postcard Show in the Mostly Flowers Gallery, San Francisco, 1972) 14 p., 1992

New York Correspondance School Weekly Breeder. 20th Anniversary Issue. (Editor Tim Mancusi's introduction to the history of this zine, which played a pivotal role in the zine explosion of the 70s and 80s. Contributors Ray Johnson, B. Griffith, B. Cleveland, J. Berner, J. Evans.) 34 p. 1992

S. Gustav Hägglund: Rubber Stamp Art. (Stamp art works first exhibited at La Mamelle Art Center, San Francisco in 1981) 24 p. 1993

Graf → Haufen. (Doc. of a stamp art performance / environment exh. from Berlin exhibited anew in the Stamp Art Gallery) 39 p., 1993


Scott Helmes: Visual Rubber Stamps Poems. (Poetry activity by a large collection of 'antique' rubber stamps) 29 p., 1993,

Mike → Crane: Stamps in Use. Cat.: Half letter size, 36 p., 1995


Art from the Rim: The New York Correspondence School of San Francisco Artistamp Travel Diary. (An account of the Artists Postage Stamps exh. in Salem, Oregon and a like show in the Stamp Art Gallery, with photos & a perforated artists' stamps sheet) 28 p., 1995


Kurt Schwitters: Stamp Drawing 1918-23. (With essays by Charlotte Eisner & Geoffrey Cook + reproductions) 26 p., 1995


Serge → Segay. (Hand-carved stamps and an interview with the artist: Rubber Trip Over the Whole World) 34 p., n.d.

Endre → Tót. Cat.: with reproductions & a perforated stampsheet. 46 p. 1995

Gugliemo Achille → Cavellini. Cat.: (Text by J. Held, + rub. stamp impressions + a special stamp sheet by Gaglione) 72 p., 1995


Baba Dada: Stampsomter. Cat.: (Rub. stamps contributed by 37 artists) 54 p. 1995

M. B. Corbett: The Complete Stampworks. Cat.: (Essay by J. Held and the very large contemporary rub. stamp activity of Corbett) 120 p. 1996

Ray → Johnson: Bunny Dead. (A compilation of articles, exh. announcements, etc. to the death of Mail Art pioneer Ray Johnson on Jan. 13 1995) 112 p., 1996


Flux Post Kit 7. Cat.: (Texts by S. Perkins & B. Gaglione) 60 p., 1997

~


(Stampzine): «...I had just got back from Europe and I was in eastern countries and I saw what was going on, they were doing those type of magazines, I was aware of that, but I saw a lot of it, and I said wow! Again it was the money factor, who had money to publish? So it was a nice way to put a publications together.

Stephen Perkins: So you connect assemblings with the Eastern block?

Bill Gaglione: Most of the publications that I saw there were assembling type publications, so I was influenced by that. In the 1970s we toured Eastern Europe.

SP: Which magazines?

BG: Off hand I can't remeber, they were so obscure. Pawel → Petasz type magazines or rubber stamp magazines, → Galántai in Budapest, he showed me a lot of stuff. Again when I got back I said I wanted to do an issue of VILE, but I don't want to go through the hassle of getting the grant, actually Anna (→ Banana) did most of that. And I wanted to do color and it was strictly rubber stamps and it was a weird size. I got to give credit 'cause I had to cut each page 300 times and then stamp it 300 times. It's a really nice issue, it's thick, it's huge, I think 185 artists sent pages. Another aspect of assemblings was that I liked the collating, because I used to call all my friends and it's a nice social way to get together, instead of just sitting there drinking or getting stoned, which we did, but we worked and it was fun...
contributed got a free issue, that was a nice way of distributing that book.

SP: So had you contributed to assemblings before?

BG: Oh yea, Kostelanetz, a lot of stuff in Europe, all through my sort of quote "mail art career", I've liked them the best 'cause I always used rubber stamps, it's a real home made feel, real artsy fartsy... Then I did the magazine called Stamp Art in the '80s. Here's the first issue, we started in 1980-81 and I did five publications. It was the same thing, they were all hand stamped, that was my only requirement, I told people you can do anything you want but each page has to be hand stamped at least once, and the rest you could do anything you want.


Gagnon, Jean-Claude, Image Hunters / Chasseurs d'Images, 359 Lavigueur, Apt. 1. Quebec QC. G1R 1B3, Canada

^Réparation de Poésie (Assembling magazine in box or bag {100}, mostly with
24x18 cm. or digest size contributions. Thematic issues, each with ca.
40 contributions. Additional and unregular also digest size, photocopied,
~32 p. text-bulletins in French with info about projects, magazines, etc.
and graphic. 1991-, ~y.)
Early issues: #1 Le folklore poetique {60}.
#2 A Changing Decade {100}.
#3 Lit(e)vres d'artistes {50}.
#4 Poetic Surfaces {100}.
#5 Chasseurs d'images {100}.
#6 Poésie extraterrestre {100}.
#7 Livre d'artiste {100}.

^ # 5, 10

~


Gajewski, Henryk P. O. Box 15561 Amsterdam NB. NL-1001 Netherlands 1985
↑ c/o Box 1051, Maastricht BB, NL-6201 --. 1984
↑ Galeria Remont, P. O. Box 744 Warszawa, PL 00-950 Poland 1977

^Eliza Gajewski (Artists’ Book) 18.5x14.5 cm., offset, 40 p. {500} G. Remont, 1975
TransREMONTexpress (Infomag of the Gallery Remont, sometimes reprints from the early 70s art publications. Cut A/4, offset. 1979-?)
Children (Commonpress #20, not edited yet)
Post (Art infos, Mail Art news, etc. from the circle of the Gallery Remont. A/4 leaflet, xerox, 1980-81, #1-14) 1980
^Audio Child ’83. (cassette project) Inv., 1983

Networking Paper. Identity Communication Exchange. (Correspondence like mag.)
Mail Art matter in visual contributions and texts, sent to the participants only. Very limited edition = 15-18 copies. A/5, phc. 1985-87, #1-9?)

Amsterdam

~

Literature: «...Artists were invited to make works in book form, with no limitations other than that the work should be clear to children between the age of 4-10 years, and that it should be enlightening, not doctrinal. More than 250 artists from 29 countries sent in projects of specially designed books. The opening of the exhibition took place in May 1979 at the Palace of Culture & Science, Warsaw Polytechnic, and Galeria Remont... Several artists from Holland participated in the project (...) The following article by H. Gajewski accompanied the exhibitions in Holland...»

(Disclaimer and accompanying article to the Other Child Book project. In: *Artzien* [→ Gibbs], Amsterdam. Vol. 2, No. 1, November 1979. n.p.)


artpool@artpool.hu

Launching the *inofficial gallery* in the cemetery chapel Balatonboglár, H (1970-72) 
Launching the underground *Archive & Edition Artpool*, Budapest. (1979- )

^The Artpool Archive. (Announcement and invitation to send contributions.) A/6 size offset print accordion booklet, r/v., with 18 p. 1979-1980

^Pool Letter / Pool Window (One page infomag, A/4, xerox sometimes with manual interventions. 1980-82, #1-30)

^#1-30

^Sent Art. Doc. (Offset poster on brown paper., 51x35 cm. part. list.) → FMK. 1980

^Textile without Textile (Assembling in portfolio {300}, A/4, phc. matter, #1 only) Edited with the Savaria Museum. Szombathely H, 1980


^Everybody with Anybody (Orig. Hung. Rubberstamps{300}) Cat.: A/5, offset + orig. rubber stamps, 68 p. / FMK, Budapest. February 26, 1982


Artstamps: ^Cooperation (With G. → Lloyd. Sheet of 35 diff. stamps, colour xerox) Printed in Hungary © 1982 G. Galántai Ginny Lloyd


^#1-11


Artstamps: ^International special 73 83 (Sheet of 20 diff. stamps, colour offset)


^Art Pool's Art Tour (Sheet of 15 diff. stamps, colour xerox) 1983

^Hungary can be yours (Commonpress #51) planned for an exhibition in→ FMK, exh. & Cat.: 1989 only; 24x22 cm, offset, also colour, 30 p.) 1984

^In the Spirit of Marcel Duchamp. Doc. A/4m phc., 6 p + 1 sheet supplement / Liget-Galéria + ELTE University, Budapest. December 1987


Launching the Artpool as Artpool Rechearch Center supported by the City Budapest: Liszt Ferenc tér 10. PF. 52. Budapest, H-1277. 1992

Artpool 1992. Docs. about exhibits, events, archive activity, publications, etc...

(Spiral book, A/4, phc. + offset, 56 p., like publs. also in the next years)


Danube Connection Wien-Budapest. Inv., 1993

Network Bridge / Spielkammeret → Jensen. Cat.: A/5, phc., 28 p. / Artpool. 1994

Artpool: Networker Post. Artistamp Stamp-Sheets by the Network for the Network. (100 loose artistamp sheets in phc. reproduction by 100 invited artists in A/4 size portfolio.) 1994


Ray Johnson Memorial Space. (A/4 poster) Exh. at the Museum Ernst, Budapest, 1997


«Art Letter / AL is a Hungarian avant garde magazine of art, literatuer, architecture, music, etc... Each issue includes a summary of contents in English. AL chronicles the wide range of activities of the Artpool gallery and art archive, both projects by György and Júlia Galántai, lectures, articles, translations, films, interviews, performances etc... Tolerated by the authorities but unable to publish legally, AL seeks to continue the avant garde tradition established in Hungary during the 1920s. I'd say they're succeeding!» (Stephen → Perkins: Magazine Reviews. In: Box of Water, N° 2, 1986)


Galdamez, Jesus R. ? San Salvador El Salvador 1979

Exp. Int. de Arte Correo. Doc. One sheet of 28x40.5 cm., recto/verso, offset, with the list of 63 parts. San Salvador, 1979

Galingani, Alberto Via Sercambi 22. Firenze, I-50133 Italy 1979

Art in Opposition (A MailArt magazine with the statement: ...publicazione gratuita e anonima di espressione e comunicazione marginale, aperiodica...
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Country</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Garbin, Ornella</td>
<td>Viala Marche, 40</td>
<td>Italy</td>
<td>1997</td>
</tr>
<tr>
<td></td>
<td>Monzese (Milano), I-20093</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>^Il Diabolo</td>
<td>Mail Art Project.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Inv., 1995</td>
<td></td>
<td></td>
</tr>
<tr>
<td>^The four elements: air, water, land, fire.</td>
<td>Inv., 1998</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Garcia, Dominique</td>
<td>10, rue des Gardes</td>
<td>France</td>
<td>1990</td>
</tr>
<tr>
<td></td>
<td>Paris, F-75018</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1# 112 rue de Chateau</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Paris, F-75014</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>^01 / 02</td>
<td>(Series of computer graphic books like magazine {100}. A/5, phc. or offset? ~ 60 p. 1987-88, #1-2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>^Videoextra</td>
<td>(Offset brochure, A/6, offset, 20 p.) S. P. n.d.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2 Styles. (Horizontal size A/4 brochure, spiral bound, 32 p.) Ed. Sortie du Zine (+ Dom Tom) n.d. ~ 1990 (with Captain Cavern, Caramell, Lionel Garcia, Lombardi, Paquito Bolino, Fatalo, Veuve Clito, Y5/P5)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Garcia, E. G. / Gil, R. G. / Mata, J. L.</td>
<td>c/o Escuela de Artes Aplicadas, Soria / Castilla León, E-42004</td>
<td></td>
<td>1990</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Garcia, Frank</td>
<td>a. k. a. !Il Zozo! Terrain Vague Prods.</td>
<td></td>
<td>1989</td>
</tr>
<tr>
<td></td>
<td>44 rue De Meaux, Appt. 18.</td>
<td>Paris, F-75019</td>
<td>France</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>^LPDD / La Pomme de Discorde</td>
<td>(Graphzine, partly hand made, in A/5 size, photocopy + painting, 12-28 p. 1989-, #1-10?)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>#1, 2, 3, 4, 5, 7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Literature:</td>
<td>(LPDD, #5): «This „Duel“ issue 5 is a special meeting with Françoise → Duvivier and Jacques Abeille, both illustrating a different theme: „The woman“ and „the man“... Having this possibilities to do collages on this theme „the man“», I wanted to represent him as only a body and a piece of disgusting meat and more in reaction against the sexist images on women thru the male media. We can see Jacques Abeille presents here, the women as a bitch thru his own drawings. (LPDD, #7) «Every issue of LPDD presents verious artists, sometimes one. This issue 7 features graphics of → Leblanc, → Dom Tom, Julie Doucet and others + superb coloured by Il Zozo himself.» (Publication Reviews. In: Métro Riquet [→ Duvivier], #8. Paris, 1990. n. p.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Garcia, Patrick / Manuel, Pierre</td>
<td>CCP. 2803, 74 W.</td>
<td>France</td>
<td>1976</td>
</tr>
<tr>
<td></td>
<td>Toulouse, F-31000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>^Erres</td>
<td>(Magazine for experimental literature and art. «Scènes, textes, reseaux». 27x29 cm., ~100 p. 1976-77, #1-7)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Garnier, Ilse + Pierre</td>
<td>Saiseval, F-80540</td>
<td>France</td>
<td>1996</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>^Fibel - Eine Elegie.</td>
<td>(A/5 booklet, phc.?, 56 p. {101}) Suppl.: Bibliomanische Bei-</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>lage (on endless perf. computer-paper) Hybriden → Andryczuk, 1993</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Gaspari, Walter
- **Chiuduno, Italy**
- **1980**

*Fetiche Journal* (Xeroxed mag. for prose and concrete poetry, 17.5x12 [#0= double size], G. Fontana, F. Beltrametti, R. Kostelanetz, M. Perfetti, D. Daligand, & others. 1980. #0-5)

### Gaston, Elisabeth
- **334 Springford Road, Belfast, BT12 7AG, Northern Ireland**
- **United Kingdom**
- **1991**


### «Gay Group Lübeck» c/o Heinrich Ratkowski. Soellbrock 1, Lübeck, D-2400
- **Germany**
- **1986**

*Gay Art.* Inv. for homosexual matter in Mail Art, 1986

### Geluwe, Johan van
- **The Museum of Museums**, Bouckaerstr. 8, Waregem, B-8790, Belgium
- **1986**

*Hart Slag* Vol. II. (with → Kindt, J.) (Mag. 24.5x18 cm. & A/5 sizes. offset, 28-76 p. 1977-, qu.)


*Museums (Commonpress #40), not edited yet* (1981)

*Museums on Postcards.* Inv. (Send 2 identical postcards of an outside or inside view of museums...) 1983

*Luc De Blok...* (23.5x21.5 cn., offset, 16 p., the visual documentation of the corresp. between Geluwe & de Blok) Gent, B. 1986

*Architecture is...* Doc.: Poster, 60x42 cm, offset. / Art + Architecture, Bookshop, Jacobijnenstr. 8 Gent, B. October-November 1986

*Flamish Post-Primitivism.* (Exh. at the Foncke Gallery, Gent B) Inv., 1993

*Das Kabinett des Konservators.* Cat.: 22x17 cm., colour offset, 28 p. Essays: Michael Fehr and Filip Luyckx (German and English). / Karel Ernst Osthaus Museum. Hagen, D. 1996

### «General Idea»
- **(A. A. Bronson / Jorge Zontal / Felix Partz & others)**
- **788 King Street West, Toronto, M5V 1N2, Canada**
- **1988**

*File Magazine* was in contact with. The first *File* came out 1971, with a photo of Mr. Penaut and the Toronto Skyline from Ward's Island in the background, on the

GENERAL IDEA premiered their latest TV programme Test Tube at De → Appel (Amsterdam) on 8 November... (The whole text of this production was reprinted in: Artzien [→ Gibbs], Amsterdam. Vol. 2, N°1, November 1979. n.p.)

(FILE #28): «The Megazine FILE got a start in the early 70 as house organ for a budding coterie of artists excited about making art and sending it to another doing the same. Heady, nutso, exuberance was captured in those early, classic issues. As the editors A. A. Bronson, Jorge Zontal and Felix Partz gravitated more toward the „official“ art world so did FILE. But never too seriously. Number 28 is the first of two issues to deal with money and art and it takes all sorts of oblique shots beginning with Warhol dollar bills as endpapers and including portfolios from Barbara Krüger, Antonio Muntadas, Group Material and Richard Prince... FILE, invariably stunning in design (this issue by Alan Belcher in addition to General Idea), tweaks the nose of high falutin' art and culture. But, as a clever, pesky and precious child, it teases and torments. FILE is and has become a sort of Mad Magazine of the hot shit New York art world...» (Lightworks [→ Burch], Glimmerings [Print review], N° 19, Winter 1988-89, 46 p.)


#4. *Wonderkids* («famous artworks influenced by children's art, are completed by children of contemporary artists»). 10 + 1 envelopes of 30.5x15 cm. 100 copies? (no data) 1983

#5. *Year Plan*. 10 + 2 envelopes of 38x25.5 cm. with printed material in letter size. 100 copies, publication in 1987 only.

#6. *Stalin Test*. Co-editor: V. Bakhchanian. Contributions in 14+2 envelopes of 14x11.5 cm. by Russian artists only. 80 copies. 1986

→ Russian Underground, Moscow.

~

**Literature:** «Rimma & Valery Gerlovin are two Russian artists who now live in Vienna. They would very much like to hear from you and find out what you as artists are doing. Rimma makes objects, usually boxes in the form of cubes, which open to reveal further information inside, but also does play-poems on a wall. Valery Gerlovin makes objects, using bread, mechanical building sets, earth and toys. They recently had an exhibition in Vienna and from March 1980 they will be in the United States...» (In: Umbrella [→ Hoffberg], Vol. 3, #1, 4 p. 1980)


---

**Gerz, Jochen**

41 rue Buffon

Paris, F-75005

France

1977

↑ 25 rue Vandomme

Paris. 14-e

1968

---

**Agentzia** (with → Bory, J. F.) (Generous edited French magazine for vis. poetry.)

J. Blaine, J. F. Bory, J. Gerz, P. Garnier & others. 21x18 cm. & other very var. sizes, offset, ~60 p. 1968-, m., over 10#) Ed. Agentzia, Paris

---

**Gette, Paul-Armand.**

18, rue Bouchardou. BOT, 27-61

Paris, 10-e.

France

1966

Possible address also in Malmö (→ Malmö artists) 1966

---

**Eter / New Eter** (Very early assembling like publication with concrete poetry and visual matter {100 copies}, Collaborators: R. Altmann, Fontanel, J. P. Raynoud, Rotella, R. Sabatier, J. Spacogna, O. Svanlund and others – at the New Eter: Boltanski, Raoul Hausmann, G. J. Lac, P. Skelby, J. Valoch, Ben Vautier, Xenakis and others. Edited in Paris and Malmö, the exact assignation of the early publications is not decided in the literature. 27x22 cm., at first 20, later 6-10 loose leaves in folders.)

Eter: Malmö? 1966-1967 #1-5. May be the first issues were edited in Paris.


^Eter #1, 2 (in copies)

---


---

**Giacomucci, Ubaldo**

(Galleria Tokonoma) Via Liguria 6

Pescara, I-65100

Italy

1981

^Bambu* (Magazine & assembling {100} with changed editors. Unbound A/5 matter in portfolio/envelope, ca. 30 sheets per issue. Mail Art only. 1981-92?)

N° 0: by Ubaldo Giacomucci, Italy...................... 21 parts.

N° 1: by Ubaldo Giacomucci, Italy...................... 24 parts.

N° 2: by Robin → Crozier, England...................... 17 parts.

N° 3: by Ubaldo Giacomucci, Italy...................... 33 parts.
N° 4: by Angelo Vitale, Italy............................ 43 parts.
N° 5: by Jörg Sonntag, Germany...................... 36 parts.
N° 6: by Wally Darnell, from Saudi Arabia..... 42 parts.
N° 7: by Ubaldo Giacomucci, Italy...................... 52 parts.
N° 8: by Ubaldo Giacomucci, Italy...................... ? parts.
N° 9: by César Espinoza, Mexico..................... 22 parts.
N° 10: Mabugaboo by Angelo Vitale, Italy...... ? parts.
N° 11: ?
N° 12: by Margaret Ochocki, England....................? parts.
N° 13: by Guy Bleus, Belgium........................105 parts.
N° 14: by M. B. Corbett, USA...........................? parts.

"Polaroid art-core. N°1. (with Jean-Paul Morelle) Cat.: A/5, phc., 14 leaves, Exh.: at Nicoletta Franco, Proposte d'Arte, Verona. 1986

"Original Porno Photos (Request letter, 1986)

"Literatur: "...Never met the Italian artist Ubaldo Giacomucci, but always liked his mailings. Yet I don't know what Ubaldo really meant when he used the malay word „Bambu“ for the first edition of this assembling magazine in 1981. Anyway, Bambu is a totally new concept in the field of small press & assembling magazines. It is based on the original idea of combining a Commonpress (every participant sends as much – more or less identical – pages to the magazine edited by another artist) and an assembling (every participant sends as much – more or less identical – pages to the editor as necessary for his/her edition (can be 75 100 150 or more). The number of pages of an (Bambu) edition depends on the number of participants...»  


Gibbs, Michael (KonTexts Publ.), Overtoom 444 Amsterdam, NL-1054 Netherlands 1988

↑ Eerste van der Helstr. 55. Amsterdam 1979
↑ 31 Pinhoe Road Exeter (Devon) United Kingd. 1969

KonTexts (Mag. for experimental literature & vis. poetry. Div. sizes of 20x16, 28x11 cm., and in tabloid. Mimeogr. /offset, 1969-77, #1-10) Exeter-Amsterdam. The issues: #1, ?
#2, 22.5x20 cm., mimeogr. Concrete poetry. C. MacCarthy, B. Cobbing, D. S. Houédard, P. de VreeN. Zurbrrugg & others. {250}. Leamington Spa UK, 1972
#3, ?
#8, Tabloid, offset. Poetry in Action: H. Chopin, J. MacLow, A. Lora-Totino, G. Monach, M. Dermisache c others. {500} Amsterdam, 1976
#9-10, ~A/4, mimeogr., offset, rubber stamps, + collages.«Langwe Jart»: D. Higgins, BP. Nichol, J. L. Castillejo, E. Tót, & others {500}. Amsterdam, 1977

Baron Samedi (with Keen Graham) (Magazine. Arts, literary ephemeras. 26.5x21 cm., offset. 1973, #1-2) Exeter

Connotations. 21x15.3 cm., offset, 32 p. Second Aeon Publs. Cardiff UK, 1973

Extinction. (Booklet, 15x10.5 cm., phc., 28 p.) {25} In-Out Production → Carrión, Amsterdam, 1974

Accidience. (Booklet {125}, 100 p. Daylight Press, Amsterdam, 1975)

Scriptimages: investigations into writing and language. (with Servie Janssen, Rod → Summers & Jenne van Eeghen) (Brochure, 48 p.) Maastricht, 1975

Pages. (17.5x11.5 cm., mix. techn., ~200 p. {100}. Kontexts Publ. Amsterdam, 1976


Deciphering America: a travelling collection. (Anth., 120 p.), Kontexts Publ. 1978

Selected Pages. (Offset brochure, 48 p. {300}), Kontexts Publs. 1978

Wounded Book (Bookwork {100}, 28 p., collage + rubber stamps, Kontexts Publ.) 1979

Artzien (with Harry →Ruhé / Gallery «A») (Mag. for intermedia and alternative art + vis. poetry. Analytical texts, interviews, exhibition reviews, etc. 21.4x17 cm., mimeogr., later offset. ~36 p. 1979-82, sm. #1-25)


The Absent Words (vis. poetry, concepts, drawings), Cat.: {350} Introduction by Jörg Zutter, + Biography / Stedelijk Museum, Schiedam, NL, 1980

Some Volumes from the Library of Babel. (A/5, offset, 24 p.) Ex Libris, Amsterdam, 1982


Giboda, Igor


International Rubber Stamp Book (Bound assembling {30} for rubber stamps only, A/4, 22 p. 1983, #1) This uncommonly publication has been edited and distributed in a time, in which one all kind of network like activity was forbidden in Czechoslovakia. The publication of a second issue couldn't success more and the editor left Czechoslovakia before long. The same thing happened to Igor → Durisin, a friend of Giboda, who made an attempt with a relative publication entitled International Stamp Book. There is interesting, who sent contributions to this International Rubber Stamp Book from all over the world: J. M. Bennett, A. G. Cavellini, P. v. Dijk, Dogfish, L. F. Duch, I. Durisin, Nancy Frank, J. Furnival, B. Gaglione, Gibodada, M. Groschopp, W. Kalkman, Luis, R. Maggi, C. Pittore, Post Ov. Art, M. Scott, G. Strada, J. Tromitek, E-A. Vigo (The author of this book found a copy at Lon → Spiegelman in Los Angeles, too.)

~


Giersch, Martina & Steffen. Tharandter Str. 27 Dresden, GDR-8028 1982

Mobil ohne Auto. Doc. / Maria-church, Pirna / Church Weinberg. Dresden, 1982
<table>
<thead>
<tr>
<th>Gilbert &amp; George</th>
<th>Art for all, 12 Fournier Street, London E1 United Kingd. 1971</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Network / Mail Art like productions:</strong></td>
<td></td>
</tr>
<tr>
<td>Souvenir Package. (Cellophane enclosed card with bits of dried grass), 1969</td>
<td></td>
</tr>
<tr>
<td>^A Day in the Life of Gilbert &amp; George. 20.2x18.8 cm. offset brochure, 16 p., in a rubber stamped and addressed envelope {1000}, London. 1971</td>
<td></td>
</tr>
<tr>
<td>^Having a lovely time. Wish you were here. Lots of love (Postcard, handmade signed and addressed) London. 1972</td>
<td></td>
</tr>
<tr>
<td>«Greeting Cards» Series. (Cards with certificat texts), 1973</td>
<td></td>
</tr>
<tr>
<td>~ <strong>Literature:</strong> Mail Art „Then“: Did you know that New York School painter Ad Reinhardt and British conceptual artists Gilbert &amp; George did mail art? In: Flue (→ Franklin Furnace), Vol. 4 #3-4 (Winter 1984) «Mail Art Then and Now» issue, 3 p.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Gillet, Gamla</th>
<th>Fyristorg 6. Uppsala Sweden 1994</th>
</tr>
</thead>
<tbody>
<tr>
<td>^Mailed Art i Uppsala, Poster of 100x70 cm., offset. June-September 1994</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Gilmor, Jane Ellen</th>
<th>Cedar Rapids USA 1980</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Gini, Gino</th>
<th>Laboratorio 66. A. Naviglio Grande 66 Milano, I-20144 Italy 1985</th>
</tr>
</thead>
<tbody>
<tr>
<td>Via Montecatini 15. Milano, I-20144</td>
<td>---- 1981</td>
</tr>
<tr>
<td>^L’immagine mitica. / Arte Postale!. Doc. poster + part. list, A/4, offset. 90 artists with 200 works. / Centro lavoro arte, Milano, 1979</td>
<td></td>
</tr>
<tr>
<td>^Artists' books, fairs, exhibitions &amp; the archive «laboratorio 66», mostly in xeroxed copies, a sending to the Soft Geometry Archive, November 1993</td>
<td></td>
</tr>
<tr>
<td>^Pagine e dintorni, libri d'artista (with Emma Zanella Manara) Cat.: 21.5x21.5 cm., offset, 70 p. / Sede di Gallarate I. September-October 1991</td>
<td></td>
</tr>
<tr>
<td>^Archivio Libri d'Artista / Selected exh. Doc. 20.5x10 cm., 6 sheets / 6 exhs. in the Laboratorio 66, Milano. October-November 1994</td>
<td></td>
</tr>
<tr>
<td>~ <strong>Literature:</strong> ^Amadeo Anelli: Gino Gini: Libri. In: L'immaginazione, N° 140, I-73100 Lecce, July-August, 1997</td>
<td></td>
</tr>
<tr>
<td>Name</td>
<td>Address</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>--------------------------------------------</td>
</tr>
<tr>
<td>Glac, Mirall de</td>
<td>Poesia XXX. Apart. de Correus 426,</td>
</tr>
<tr>
<td>«Glassboro State College»</td>
<td>Art Dept. Glassboro State College,</td>
</tr>
<tr>
<td>Glaw, Johannes-Werner</td>
<td>Güthstr. 68.</td>
</tr>
<tr>
<td>Glusber, Jorge</td>
<td>Centro de Arte y Communication (C.A.Y.C.)</td>
</tr>
<tr>
<td>Gluschenko, Alexander</td>
<td>18-1-3, 1-i Peschany Per.</td>
</tr>
<tr>
<td>Gogolyák, Sándor</td>
<td>Save Pepovica 4</td>
</tr>
<tr>
<td>Goins, Brad</td>
<td>P. O. Box 2432, Station A.</td>
</tr>
</tbody>
</table>

**Glaç, Mirall de**

Poesia XXX. Apart. de Correus 426, Terrassa (Barcelona) E-08220, Spain 1992


**«Glassboro State College»**

(Bob Cardano, Attila Matusek, Des McLean, Ilene Poff & others)

Art Dept. Glassboro State College, Glassboro, NJ-08028, USA 1984

^Half-life Network (Electrocopy assembling {150}. Letter size, ~30-40 leaves in bag. 1984-, y. ~10#)
^#1, 2, 3, 4, 5, 6, 9


**Glaw, Johannes-Werner**

Güthstr. 68. Güthersloh, D-4830 Germany 1989

^Bookmarks Mail Art I-II-III. Cats.: 2x A/4 sheets / 2x A/5 sheets / A/5, phc., 20 p. 1989

**Glusber, Jorge.** Centro de Arte y Communication (C.A.Y.C.)

Elpidio Gonzales 4070, Buenos Aires, Argentina 1971

^C. A. Y. A. C. (Infomag. Letter size leaves, offset, one or more sheets for a sending. Sometimes also whole catalogues in the form of accumulation of singel leaves. 1971-77? ~weekly, numbered pages, over 800 issues)

^Art and Computers in Latinamerica. (Text: Spanish / English, 22x16 cm., offset, 34 p.) CAYC. Buenos Aires, 1973


~

**Gluschenko, Alexander**

18-1-3, 1-i Peschany Per., Moscow, 125252 Russia 1996

**Gogolyák, Sándor**

Save Pepovica 4 Odzaci, YU-25250 Yugoslavia 1995

Mail Art (Book publication), 1984


**Goins, Brad**

P. O. Box 2432, Station A, Champaign, IL-61820 USA 1985

^Raunch-O-Rama (Mag. for music anf network. A/5, phc., ~12 p. 1985?- squ. #1-18?) «Raunchy music... The beautiful is always strange (Baudelaire)»
^#9, 12, 15, 17


~

**Literature:** (Raunch-O-Rama, #14, #15): It's about time I gave this one a real review. Raunch-O-Rama keeps an eye and ear to the ground od new music (tape and vinyl), and also on performance, small press, and correspondence ecticities. The revioews in ti are
casual but that does not mean they are without insight; I admired the to-the-point-ness of it all. The preposessed stance here are anti-academic and anti-corporate art, because Goins feels there are too many strings attached in such relationships for real expression. At the same time, it does not „ignore the influence of classical and traditional popular forms of music. Interview, reviews, graphics, punchiness, informative.” (L. Dunn: Mail Review. In: PhotoStatic. N° 25-26, Summer 1987, 875 p.)

(Strixbok): “A graphic meditation on the life and failure of August Strindberg and other playboy philosophers” is basically a series of xerages which center around images of Strindberg and others in his life. The images are really nicely composed and the way the faces glare out of black is arresting. Some of the references & bits of text are lost perhaps if you don't know Strindberg (or at least they were for me) but the pages are attractive. (Un)bound looseleaf with a twine tie.” (Lloyd Dunn: Mail Review. In: PhotoStatic. N° 25-26, Summer 1987, 875 p.)

Gojowczyk, Hubertus → Goyowczyk, Hubertus

Golkowska, Wanda ← Laka Mazurska 13 / 5. Wrocław P-51-164 Poland 1996

Kalendarium for Kurt Schwitters (with M. Koscielak). 1987

Gómez, Antonio ← Apardo 186, Merida E-06800 Spain 1996

^Paint it Green. Inv., n.d.


Gomez, Edward ← P. O. Box 3208 New York, NY-10185 USA 1985

Think Art Doc. 1985

Gómez, Joaquim ← Arde Libertad 1. Merida, E-06800 Spain 1996

Gonzales, Ricardo ← Ibiza. Mail Artists

^Gossip, Mr.! ← 3 Chatsworth View, Curbar. Nr. Sheffield, S3O 1XD United Kingdom. 1990


Gottschalk, Jürgen ← Studio Riesa Efau. Adlergasse 16 Dresden, D-01067 1997
Hochschulstrasse 34, Dresden, D-01067 1997

Visuelle Erotik (planned for the Theaterclub, exhibited in Gottschalk's studio only) 1981
^Waiting / Warten. Inv., 1982
Gottschalk was sentenced to 2½ years in prison because of his Mail Art activity in the years 1984-1985
Gottschalk was expelled from the GDR into West-Germany 1985. He came back anew to Dresden in the 1990s and opened his Silkscreen Studio „Riesa Efau“ 1997.
^Phönix-project at the Siebedruck-Werkstatt / Silkscreen Studio. Inv., 1997
^The unbearable Arrogance of Money / Die unerträgliche Überheblichkeit des
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>City, State/Province/Postal Code</th>
<th>Country</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Geldes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cat.:</td>
<td>One sheet of A/3 horz., r/v, folded to two, phc. 239 parts. Text by Tony Lowes: <em>Der universelle Hunger Aufruf</em>. 1998</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>^Visuelle Erotik</td>
<td>(The old project from 1981 in an exhibition?)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Inv., 1998</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Goubert, Filip</td>
<td>Pamelstraat 49 / 5</td>
<td>Liedekerke, B-1770</td>
<td>Belgium</td>
<td>1991</td>
</tr>
<tr>
<td>^Doewa Art</td>
<td>(Assembling in cover, A/5, ~20 leaves. 1991-, 2xy.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>^#1, 2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>^Brussels sprouts-free</td>
<td>Inv., ~1992</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Goulart, Claudio</td>
<td>Zwanenburgwal 90 Sous.</td>
<td>Amsterdam, NL-1011</td>
<td>Netherlands</td>
<td>1986</td>
</tr>
<tr>
<td>^Between you and me.</td>
<td>(A/5 school exercise book with rubber stamps {40}, 18 p., Amsterdam. 1981)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>^A stamp is.</td>
<td>14x16.5 cm., rubber stamps, 36 p. {12}. Amsterdam, 1981</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gould, Dennis</td>
<td>c/o Freedom Bookshop, In Angel Alley, 84b Whitechapel High St. London, Ei 7QX, UK. 1982</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>^Riffraffpoets</td>
<td>(Poetical anarchist mag. A/5, offset &amp; litho. 1982-, #1-4)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>^# 3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Goyowczyk, Hubertus</td>
<td>(also Gojowczyk) Windmühlenstr 41. Krefeld-Bochum, D-4150 Germany 1988</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>^Worte ohne Bücher und Bücher ohne Worte.</td>
<td>Cat.: 26x21 cm., offset, 72 p.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>/ Herzog August Library, Wolfenbüttel. May-June 1980</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Greenberger, David</td>
<td>P. O Box 1230</td>
<td>Saratoga Springs, NY-12866, USA</td>
<td>USA</td>
<td>1979</td>
</tr>
<tr>
<td>^The Duplex Planet</td>
<td>(Mag. Digest, offset, ~12 p. 1979- m., over #120)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>^# 83, 91, 92</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Literature: «(<em>The Duplex Planet</em>) issues document the views and meanderings of the residents of a nursing home in Jamaica Plan, Massachusetts. The editor selects a general theme to discuss, e.g. „aversion“ in #13, and the dialog rolls on from there. It's homey and heartwarming, but also, not a little strange....» (Lightworks [→Burch], <em>Art Alternatives in Print</em>, N° 13, Fall 1980, 51 p.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>^Catherine Susan: *Overheard at America's Lunch Counters, #7. (Quotes from <em>The Duplex Planet</em> illustrated by drawings.) 14x11 cm., offset, 64 p. Cherry Stone Press, Seattle (4715 16th NE, WA-98105). 1987</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gribling, Frank</td>
<td>c/o Kunsthistorisch Instituut te Amsterdam</td>
<td></td>
<td>Netherland</td>
<td>1973</td>
</tr>
<tr>
<td>^Mail Art.</td>
<td>Cat. A/4, mimeogr. 16 p. Texts: Dutch. One of the first Mail Art exhibition with this name at all. Materials from C. Blok, A. Peetersen, H. v. Eelen, E. Wolf, Art &amp; Project te Amsterdam, Galerie J. Wein-garten. The exhibited artists were students of the university as well as known conceptual and Fluxus artists: Jan Dibbets, Gilbert &amp; George, On Kawara, the editors of the magazine <em>K.W.Y.</em> (Lourdes Castro, Christo, Jan Voss, etc.), Nam Jun Paik, Ben Vautier, etc. Amsterdam. Oct., 1973</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Groh, Klaus</td>
<td>P. O. Box 1206</td>
<td>Edewecht, D-26182</td>
<td>Germany</td>
<td>1995</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Aktuelle Kunst in Osteuropa. (Book, an image and documentation anthology. Its material was collected by the Czech artists Petr Stembera, Praha. This publ. indicated the first motivation to get to know each other and take contact with each other for the young Eastern European concept and underground artists. Its consequence was the building up of an artist network in the first half the seventies. The book was withdrawn by the editionhouse because of political reason shortly after the publication. 23x24 cm., offset, n. p., ~240 p.) DuMont Aktuell, Köln, 1972

Introduction by Groh (1971). Further essays and texts:

Josef Kroutvor: Möglichkeit, Experiment, Ideen und Kreationen (Prag, 1971)

Stano Filko: plan project art (Bratislava, 1968-69)

Gábor Attalai: L–P–C– art. (Land-, Project-, Conceptual Art) (Budapest, 1971)

Artists:

G. Attalai (H), I. Bak (H), P. Bartos (CSSR), A. Berezianski (PL), H. Bernea (R), S. Bogdanovic (YU), E. Brikičius (CSSR), M. Campulco (?), D. Chatný (CSSR), J Chwaleczky (PL), V. Cigler (CSSR),

H. Demartini (CSSR), B-S. Dimitrijevic (YU), Z. Dlubak (PL), S. Dragan (YU), S. Drózd (PL), A Dzieduszycki (PL), Grupa Ze (C. Drca, V. Kopieci, A. Raković, YU), M. Erdély (H), S. Filko (CSSR),

T. Gáyov (H), W. Golkowska (PL), Z. Gostomski (PL), M. Grygar (CSSR), P. Ilie (R), R-V. Jacoby (R), Gy. Jovanovics (H), Z. Jurkiewicz (PL),

T. Kawiak (PL), J. Kocijancic (YU), J. Kocman (CSSR), Grupa KôD (M. Mandic, S. Tisma, D. Erb, S. Bogdanovic, YU), S. Kolibal (CSSR), J. Koller (CSSR), Gy. Konkoly (H), B. Kozlowska (PL), J. Kozlowski (PL), J. Kroutvor (CSSR), G. Kulijaš (YU),

A. Lachowicz (PL), N. Lach-Llachowicz (PL), L. Lakner (H), J. Major (H), K. Malich (CSSR), M. Manatovic (YU), D. Maurer (H), L. Méhes (H), M. Michalowska (PL), A. Mlynarcik (CSSR), M. Moucha (CSSR), P. Neagu (R), R. Nemec (CSSR), D. Nez (YU), L. Novák (CSSR), L. Nusberg (UDSSR),

Grupa OHO (M. Manatovic, M. Pogacnik, D. Nez, A. Salamun, YU), Gy. Pauer (H), A. Pálfalusi (H), G. Perenczyk (H), M. Pogacnik (YU), L. Popiel /J. Fedorowiczz (PL), B. Poznanovic (YU), J. Rosolowicz (PL),

Z. Ságlová (CSSR), A. Salamun (YU), K. Sokolowska (PL), R. Sikora (CSSR), J. Steklík (CSSR), P. Stembera (CSSR), T. Szentjóby (H), M. Todorovic (YU), E. Tót (H), G. Trbuljak (YU), J. Valocj (CSSR), T. Walter (PL), H. Waniek (PL), A. Wisniewski (PL), R. Wittman (CSSR)

Reale Concepte. (Mimeogr. 12 p. + objects {50}) New Reform, Aalst B (→ Hondt), 1972

Launching the International Artists’ Cooperation, February 1972

Help! Jorge → Glusberg is wanted by the Argentinian police. Inv., 1972

I. A. C. (International Artists’ Cooperation) Informations. (Maybe the first xeroxed infomag of the international Network. Mail Art news only {300}. A/5, 4 p. 1972-77, ~bimonthly, #1-28) Oldenburg / Friedrichfehn

Ready Made Poetry at the New Reform Gallery, Aalst, B. Inv., 1973
I. A. C. (Very small «monographical» publications with post-fluxus, art language, Mail Art concept, etc. artists: «All alternative artists/authors of the 70s.»
A/7, phc., 1973-75. #1-52) Oldenburg

*Sentences. 21.3x15 cm., mimeographed texts + rubber stamps, 44 p. Edewecht, 1974


*Fluxus Briefmarken (Selected repros by xerox, 28 p.) Edewecht, 1978

*Can the Artist Help Survive? (Commonpress #13) A/5, phc., 16 p. with a yellow cover, 31 participants. Edewecht, March 1979

*A Crazy Dada Idea. Cat.: A/5, phc., 52 p. 1980

*Landscapes and Stampcapes – exhibition at the Gallery Tokonoma, Pescara I, (Giacomucci), Inv., 1983

*Papers – exhibition at the Galeria O. N., Poznan PL. Inv., 1983

*Artists Books / Künstlerbücher - Buchobjekte (with Havekost, Dierks, & Schröder)
Cat.: 19x19x26 cm., offset, 1420 p., ∆-format! / Bibliographie und Information System der Universität Oldenburg. 1986

Literature: «The forms and appearance of classical dada are dead; and the world has also changed. Much of that era is dead too.

Dada is no „-ism“; therefore, it is wrong to talk about a dada comeback. It is correct, however, to see that the great dada thought contains more than has been transmitted, or preserved in the form of objectivized relics, that is, traces of thoughts and actions which were extracted from their former context and therefore have lost their original value. Dada can and should only be seen in its global context. The era at the beginning of the century was ready for the breakthrough. For the first time human possibilities were analyzed. Dada rendered help and showed how human potentials and qualities could be utilized.

Dada lives everywhere. Dada is a philosophy of life which is not dependent upon a certain epoch. Whoever lives in dada lives as a human individual, always aware of the fact and the responsibility he has as an individual toward others...»


«...No-ism in my convinced opinion means, Mail Art never will become a special Art-Style. Mail Art just is a medium to transport art or was a super-welcome medium to transport art in depressed countries from that time when the iron curtain still was closed! Mail Art you can compare with any other media like camera or brush. All old and new fixed Art Styles or ...Ism can be transported by the postal person to person communication. So Mail Art too! And of course many single persons & groups are involved in that easy system. With Mail Art really everybody can be an artist, but – you can see – with big big differences in Quality!, because there are principles of art in any way (...)

Could you explain the thought behind „Try to Try“. It seems that „to try“ is important to you as I remember another thought of you which was „Try = Life“

To try is the permanent decision in all action of life. The human decision should not only be an animal self-reaction, it should be accompanied by thinking about all consequences and about all alternatives. So mostly there is to each human act an alternative act with similar matching situation...»

(Ruud → Janssen: The Mail-Interview with Klaus Groh. TAM Publs. Tilburg, 1994)

Groschopp, Michael

Wernigeröderstr. 44, Magdeburg, GDR-3015 1986

Lateinamerikanische Graphik und Postkunst Exh.: Insel-Galerie. Magdeburg, 1982

Groot, Jenny de

Rudolfstraat 60, Hengelo WK, NL-7553 1996

↑ Elisabethstraat 69, Hengelo, JD NL-7553 1989

Transport & Transit Junctions. Inv., 1989

^Femail Art – portrait of yourself/mother/grandmother/daughter/sister... as Queen of hearts! Inv. 1996

Guderna, Ladislaw / Varney, Ed.

2268 W. 45th Ave. Vancouver B.C. V6M 2J3 Canada 1979

Scarabeus (Mag. Graphic works and photos, mostly by the editors {200}. 18x15 cm., offset. 1979-, #1-3) Gallery Press, Toronto - Vancouver.

Artistamps: Diverse stamp sheets by b/w offset (Mail Art Guderna, Global Postale, etc.) Vancouver, 1980-1984

Guerrero, Mauricio (Artefax)


^The Tree of Life. A second exhibition (Artefax V.) in: Museo de Arte Carrillo Gil / INBA. Poster of 54x42 cm., offset. Mexico. October 1995

Guerini, Giampaolo

Stampa Alternativa. Via San Giovanni 2, Bergamo, I-24100 Italy 1979

^Théatre de Silence (A suppl. to the Stampa Alternativa by Guerini. Vis. poetry + Mail Art. 24x17 and 17x12 cm, offset, also phc. 1979?-., qu. about 10#) #2, 12

Guest, Tim

→ Art Metropol

Guglielmi, Anna

Villa Colleoni 7, Verona, I-37031 Italy 1985

Lotta Poetica (Magazine for vis. and exp. literature. Anna Guglielmi took over the editorial work of the «Nuova series» of Lotta Poetica from Sarenco and de Vree 1982. Also new outfit: texts Italian and English, 27x21 cm., offset, ~40 p. 1982-, sm.)

Further → Sarenco

~

Literature: «Lotta Poetica» products. This motherlode comes on like a freight train, carrying forward art experiments within and about the Fluxus and quasi-Fluxus modes. European with a preponderance of documentation from Italy and France with texts in English and Italian. Number 18 pulls off an exquisite interview with Ray Johnson by Henry Martin. Number 21 documents art by Brecht, Chairi and Chopin among others. The issues present the work upfront, unburdened with analysis. Oftentimes the artists' work is shown de facto or via interviews and writings. Drawback: Too often the art of the editorial board is heavily featured. Not to say that the work of people like Sarenco, Arias-Mission, Miccini, Bory, and Blaine is without charm and fascination. Sound-related art and visual poetry get special and on-going treatment. A set of LPs under the title „Radiotaxi“ is available.«

(Lightworks → Burch], These Things Too [Print review], N° 17, 1985, 27 p.)

Guglielmi, Federico

P. O. Box 744. Bologna Centrale. Bologna, I-40100 Italy 1996

The last firewirx display / Luther Blissett project. Inv. 1996

Luther Blissett / Rivista di Guerra Psichica... (Mag. 25x17 cm., offset, 36-48 p. 1995 - 1996, #0, 1-2, 3.) Distributed at Grafton 9, Bologna

Gular, Claudio / Pons, Flavio / Vera C. Barcellos & others., rua Garibaldi 782, Porto Alegre (R.S.), Brasil 1977

Nervo Optico. Publicação aberta a divulgação de novas poeticas visuais. (One sheet mag. with conceptual photos and polit art. 33x23 and 33x46 cm. leaves, offset. 1977-78, bm., #1-20?)

Nervo Optico. Publicação aberta a divulgacao de novas poeticas visuais. (One sheet mag. with conceptual photos and polit art. 33x23 and 33x46 cm. leaves, offset. 1977-78, bm., #1-20?)

Gunderloy, Mike 6 Arizona Ave. Rensselaer, NY-12144 USA 1982

Factsheet Five (Network info-mag. about all kind of alternative pubs. After a modest begin – some xeroxed pages as inforag – a very successful letter size magazine, offset, ~80 p. 1982-87 quarterly, 1987-91 bi-monthly, and altogether #1-44 in this first sequence. Since 1991 a new series with Luce Hudson and Seth Friedman as editors.)

Literature: «...this magazine of mostly mag. reviews is encyclopedic in its coverage of the incredibly diverse range of material out there. Really essential. My only criticism (and something Mike Gunderloy, the editor readily acknowledges) is that the art/visual/verbal/collage magazines dont really get a very substantive or empathetic coverage... I have just received the latest issue #26, and this situation has been ammended a bit with the addition of a 2pg column of review by Bob Grumman on experimental books, although his emphasis is more on the textual than the visual mix. C'est la vie!» (Stephen → Perkins: Magazines. In: Box of Water, N° 4, 1988)


Americans in Print. Zeitgenössische Buchkunst in der USA. (Org.: Eva-Maria Hane-butt-Benz & Beate Szerelmy) Cat.: Letter, offset, 44 p. May-June ’89

Paraguay. Exp. Latinoamericana de Arte Correo. Cat.: 22.7x17 cm., offset, 8 p. (57 participants) Text: Gutiérrez / III. Bienal de la Habana. 1989


Plages (Irregular published periodical in the form of voluminous books by mixed technics and assemblings in colourful portfolios. It is a luxerious edition of alternative paper-works, experiment texts and arts, also Mail Art. Partly signed original works in the issues. A/4 size, ~100-200 p., at the start stitched, later with loose leaves in spring folders or as box edition, sometimes with inserts or additional objects as T-shirt or accordion-inset. Edited in 700 copies, from the N° 32 in 1000 ones. 1978- qu., ~75#)

Paraguay. Exp. Latinoamericana de Arte Correo. Cat.: 22.7x17 cm., offset, 8 p. (57 participants) Text: Gutiérrez / III. Bienal de la Habana. 1989


Hahn, Blair / Kulczycky, Casanndra Los Angeles USA 1984

Yippee yi yo cahier (Assembling magazine in box or sacking bag. Letter, ~60 leaves, 1984, #1-2)

Gutiérrez, Pedro Juan APDO Postal 6239 Habana, 10600 Cuba 1996

Paraguay. Exp. Latinoamericana de Arte Correo. Cat.: 22.7x17 cm., offset, 8 p. (57 participants) Text: Gutiérrez / III. Bienal de la Habana. 1989


Hahn, Blair / Kulczycky, Casanndra Los Angeles USA 1984

Yippee yi yo cahier (Assembling magazine in box or sacking bag. Letter, ~60 leaves, 1984, #1-2)

^# 2
Hainke, Wolfgang  
Forstweg 14  Ganderkesee-2. D-2875 Germany 1988

^Angebot des Monats (A series of commercial postcards printed over by silkscreen) ☀ ☀

^Modelle / Notierungen. (Note-books of the author – 6 xerographical booklets of A/5, 36 p.) 1983

The Bremen-Kassel Connection (A collective work by W. Hainke, J. O. → Olbrich, A. → Schnyder, & Inge Trauer). 21.5x32 cm., 10 perforated sheets + 2 text sheets {50}. 1986 (→Inv. to the exh. at the Kunoldstr. 34, Kassel)
→ Olbrich, Jürgen O. / Actions and Exhibitions at the Artspace Kunoldstr. 34, Kassel

Hamann, Volker  
{Anthroart!} Kamillenstr. 10. Berlin-45. D-1000 Germany 1990

↑ Aminallee 8  Berlin-33. D-1000  ---  1988
↑ In der Lehmkaul 2. Rösrath, D-5064  ---  1980

^Anthropology (The only Mail Art magazine about an alternative anthropology with analytical texts and underground images. ~100} A/4, phc. ~80 p. 1981-82, #1-2)

^Non System Pictures Words. Collected photocopied pages with essay like texts. ☀ ☀
A few copies only. A/4, phc., 44 p. n.d. (1980?)

^Ghana Mail Art. ☝ Inv. to the Thokoke (?) Show, 1984

~


I'm a Networker, Ha Ha... (A mailart reflection by Anthroart) In: Artistamp News (→Banana). Vol. 4, #1. March 1994


↑ Investigation Department. Box 403, Station I. Vancouver B.C. V6C 2N2. Canada 1978

Artist Identification Aid Chart / Postcards. Mail actions in 1974 -76. ☀


^Mr. Ree Search Continued. (Doc. volume of the with Mail Art combined street action 1975-1979. Text by Hambleton. Two editions: the first one had an introduction in English & French, + quotations about the Mail Art by J. M. Poinso, K. Friedman, U. Carrión, the second one in English, French, German, Italian and Japanese, + English quotes about Mail Art by Crozier, Below, Zack, Rehfeldt, Hambleton, Ko de Jonge, Poinso, J. A. Hoffberg, J. Dowd, L. Thompsay & J. Miller, Tavenner, Crowcroft,
P. Carter, A. Banana, Lad. Guderna, Cavellini, Todorovic, Scott, Mappo, Spiegelman, Crane, Friedman, Cleveland, Pat Larter, F. Colpitt, Carrión, L. F. Duch.) ☑Cat.: offset, 120 p. ~300 parts. Investigation Department. Vancouver-New York, 1979

^Suicide. ☑Inv.: Two half-legal leaves, phc., invitation text with an answering- form. ☑Deadline: June 1981

~


<table>
<thead>
<tr>
<th>Hamill, Tom</th>
<th>743 Oakland #13 Oakland, CA-95611 USA 1989</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>↑ P. O. Box 603 Mechanicsburg, PA-17055, USA 1985</td>
</tr>
</tbody>
</table>

^Alea (Mag. for experimental literature with works by Kempton, Polkinhorn, Gibbs, Kostelanetz, etc. Letter, phc., ~30-48 p. 1985-, y.)

^# 3

**Hamilton, I. G.** ➞ Private World!

<table>
<thead>
<tr>
<th>Hampl, Josef</th>
<th>Werkgoup Ratlla. Hoofdstraat 51 Pieterburen, NL-9968 Netherlands 1992</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>^Ratlla-Zig-Zag-Project. ☑Cat.: A/5, phc., 12 p. / Postmuseum Munikeholm, Groningen NL, October 1992</td>
</tr>
</tbody>
</table>

^Han Psi! (Laurent Maginelle). 45 rue Vaillant-Couturier, Escaudain, F-59124 France 1985

^Heart and Soul (Mail Art mag. with A/4 and A/5 assembling issues {15 copies only!}. The brochure form: phc. + mixed techn., ~20 leaves. Sometimes thematic issues, e.g. N°7 = „Silence and Disorder“. 1986-, ir.)

^# 1, 2, 3, 4

^Hapunkt FIX! | Reisstr. 26 Berlin-13, D-1000 Germany 1985 |
|--------------|--------------------------------------------------------------------------|
|              | ^Fix News / Fair Info Xchange (Mag. with Mail Art info-matter, A/5, phc. ~16 p. 1985-, ir.)

^# 2

^Telephonbook – send me 90+9 pages from your local-telephonbook. ☑ Inv., 1985

^Fair Info Xchange Telephonbook (One shot bound assembling by pages of the local telephonebooks of the participants {99 copies, also with any varians of 32-34 p.}. A/4, mix. techn., normally 35 pages + cover, 1985)

^Recycling Mail. (“Add to and return” project) ☑ Doc.: Invitation letters and circulars.

A booklet publication was planned in fall 1986. “...I started to spread around copies of the pages of the folders. I asked people to work on these pages & return them... Some of this stuff is lost in the network...” (Circular by Hapunkt Fix, 198)

~

**Statement:** «Hallo mail-artists! Send me a number of copies of your current projects/exhibitions/archives. I'll spread them around. Hello independent labels! Send me a bunch of your catalogues. I'll spread them around as well! Hello you! Send me one IRC to get up to 100g (=1.2 lb) of information or two IRC's to get up to 250g!»

**Literature:** «Hapunkt Fix is the mastermind of FIX, Fair Info Exchange, which he describes as „a project to spread around news...“ (...) In the future he plans also to publish a FIX-Telephonbook. In his commitment to the Mail Art movement, Hapunkt is presently planning an exhibition in his apt. which will change every few weeks, a Mail Art shirt project, & The Mail Artists City Archive, in which mail artists sending him info on the geographical & social surroundings of their lives (including maps, tourist info, photographs) will receive in exchange a small book on Berlin written in English...» (West-Berlin Contacts. In: Anti-Isolation ➞ Xexoxial], #2, 1986. 24 p.)
Harding, Tim  
Wordless Press. P. O. Box 79114  
Lakewood, OH-44107  
USA  
1987

In the Mail  
(Mag. for xeroxed and collaged images. Digest, phc. 1987-, m.)

!Harlekin Art!  
(M. Berger)  
Wandersmannstr. 39  
Wiesbaden, D-65205  
Germany  
1990

Artists:  
^Geschenke (Sheet of 32 diff. stamps, b/w offset) Harlekin. n.d.  
^A Mail Art Project for the 3rd Dimension (with → Olbrich, J.) Cat.: in box of 21x21 cm. (~210 leaves of 20x20 cm., offset / + supplements.) Exh.: June 21 - July 7, 1990  
^1...2...3 Dimensions. (With Jürgen O. → Olbrich) Cat.: 24.5x17 cm., offset, 36 p.  
/ Art Nürnberg 6., Messezentrum, Mail Art Projekt. June 1991  
→ Olbrich, Jürgen O. / Actions and Exhibitions at the Artspace Kunoldstr. 34, Kassel

Harley  
Terra Candella.  
Box 2219  
Guerneville, CA-95446  
USA  
1995

↑ P. O. Box 170579.  
San Francisco, CA-94117  
- - - 1989

↑ Box 268.  
Oberlin, OH-44074.  
- - - 1985

Artstamp activity beginning with the Valentin Issue (Unicorn holding envelope) by the „Tristan Local Post“ in 1975. After a series of unicorn and selfportrait images, the inscription „Candella Pavane“ (originally the title of a shadow puppet play) appeared at the First New York Stamp Invite Issue with the participating of E. F. → Higgins III / Doo-Da Post September 1977 and on the Candella Pavane / First Issue by Harley January 1978. The „Terra Candella“ marking appeared the first time on a three stamps issue November 1978. Predominantly drawn stamp images in the 1980s (e. g. Bathers Issue, Oaxa Issue). The very first collage works by diverse fragments & patterns as dominant motives of images were compiled into the stamps at the Cleveland State Show Issue January 1982. Beginning from the 1990s, Harley used these non-figurative collages of various patterns for his stamp images very often and built up an oeuvre with high coherency. The stamp sheets have been made usually in 25 - 30 signed and numbered copies + additional prints of 50 sheets or less – both unperforated and perforated, sometimes in a reduction of 50% or 65 %. Also a number of these additional prints came into the network.

°Self-portraits. Inv. on letter size offset sheet. Also exhibition. Oberlin, 1981

First Internationale Mail Art Congress. Organized by Harley as president of the congress in Cleveland at the Image Resource Center from 1-10 April 1983. There were planned exhibitions, discussion panels and papers, as well as international exchange of information and contacts. (Invitation in: Umbrella, [→ Hoffberg] Vol. 5, #5, 125 p. 1982)


^It's in the Mail: Artstamps. Cat.: Digest, phc. (also colour), 24 p. / California Museum of Art. Luther Burbank Center for the Arts, 50 Mark West Springs Road, Santa Rosa, CA-95403. May-July 1995

~

Artstamps (very selected):

^Valentine. (Sheet of 16 stamps, unicorn holding envelope, Offset, blue print on buff paper) 10 cents. Tristan Local Post. 1975

^First New York Exhibition Issue. (Sheet of 16 stamps, unicorn holding fish. Offset, magenta & blue-green on white paper.) Tristan Local Post, Oberlin Ohio, 13 cents, First New York Exhibition, Harley Francis II. Also first day cover for the Carl Solway Gallery Show of Harley. 1975.

^Harley 1977. (Block of 14.5x18 cm. with 8 stamps, self-portrait of the
artist. Black & ochre on white paper) Tristan Local Post, 1977

*Candella Pavane. First Issue.* (Sheet of 6 diff. stamps by stylized masks. Colour xerox.) Tristan Local Post {16}. 1978

*Terra Candella.* (Block of 3 diff. stamps, mythological figures. Black, half-tone and red on var. background colours.) Tristan Local Post, 1978, Terra Candella, Shettlet $3.00

^Indian Issue. (Block of 10x6 cm. with one stamp. Black and pink on white paper, with Georgian and Armenian inscriptions) 1980, Terra Candella. (As souvenir sheet in January 1980)

^First Diplomat Mission. (Block of 16x23 cm. with 8 stamps, 2 diff. images: the artist with his wife / the artist. Black, half-tone & yellow) Tristan Local Post, de Terra Candella. Europe – 1980

^Stampworks. (Issued only on postcards of 23.4x10.2 cm, bather and palm tree. Black and turquoise on white. For the exhibition of Harley’s stampworks in the Cleveland State Gallery.) Terra Candella, 1982

^Cleveland State Gallery Show. (Sheet of 21 diff. stamps with collage images. Offset, 4 colours.) Also first day covers, January 8, 1982

^Ghost of Hiroshima. (Sheet of 16 stamps. Black offset print on cream paper) Terra Candella, 1982


^Bathers I. (Sheetlet of 9 diff. stamps. Indigo print on white.) Terra Candella $1. 1985

^Bathers II. (Block of 10x17.5 cm. with 6 diff. stamps. Red print on white) Terra Candella 50. 1985

^Post-Nuptial League (with Dogfish. Oversize block of 35.5x21.5 cm. with 4 diff. stamps placed in 3 groups, which has been perforated individual. Colour phc. on special paper.) 1986

^4 Colours Xerox. (Sheet of 25 diff. stamps, 4 patterns on each images. Colour photocopy, 4 passes process.) Terra Candella. 1986?

^Corresponding Worlds... (Block of 15.5x13 cm. with 4 stamps. Emblem and inscriptions. Offset, black, pink & yellow.) For the artists' stamp exh. in the Allen Memorial Museum, Oberlin, Jan.-Feb. '87. Also first day cover issue with rubber stamps from Oct. 15, 1986

^Oaxaca. (Sheet of 25 stamps. The artist with friend. Red print on white.) Oaxaca '88, 50, Terra Candella. 1988

^Proof. (Sheet of 16 stamp fields, from among which only 9 are fulled with diff. images. Full colored frames between the double (!) perforation. Rubber stamp: Royal Mail Terra Candella. 1988

*Argentina.* (Sheet of 25 diff. stamps with collage images. Colour offset. For Edgardo-Antonio Vigo.) Terra Candella 7. 1991

*The Year of Tibet 2018.* (Sheet of 18 diff. stamps with collage images + 3 fields for joint issue with Tui Tui graphic and text / Dogfish. Colour offset.) Terra Candella 29, 1991

*First AIDS Seal.* (Sheet of 35 stamps with diff. collage images. Colour offset.) Terra Candella, AIDS 5+5. 1991

*It's in the Mail.* (Sheet of 35 stamps with identical texts and diff. collage images. Colour offset.) For the exh. in the California Museum of Art, 1995, originally 125 sheets. Terra Candella 32. April 1995

*Ode to Schwitters.* (Sheet of 20 diff. stamps, vertical ordered collages. Colour offset.) Terra Candella 32 c. 1995

^Stampfrancisco Issue. (Sheet of 16 diff. stamps, collage images. Colour offset.) Terra Candella Exh. at Stamp Art Gallery, San Francisco. April 6-30, 1996. Also block of 16x10.5 cm. with 4 diff. stamps.

^Square within Square. (Sheet of 16 stamps with diff. collage images. Colour offset.) Terra Candella 32 c. 1997
Rubber stamps used by the Terra Candella Post Office: altogether about 80 stamps in ca. 20 years – the earliest dated one is from 1978 (Tristan Local Post, Stamp Art). Characteristic inscriptions: Bureau de Post de Terra Candella / Travelling Post Office de Terra Candella / Vienradzu Gleznотajs no „Terra Candella“ / The Netherlands Royal Diplomatic Mission of Terra Candella / Unicornorum terrae Candalae pictor / H S H Harley the painter of unicorns of Terra Candella official business / etc. Also Armenian, Indian, Cyrillic and Hebrew, etc. inscriptions with like texts which ones generally say The painter of unicorns of the land of light Terra Candella.

Source: Harley's archive from 1975-1995 is held (with works of hundreds of other artists) in the Fine Art Library of Oberlin College in Oberlin, Ohio.

Literature: Robert Rudine (→ Dogfish): It's in the Mail – Artistamps and the Mail Art Movement (About the by Harley curated exh. in the California Museum of Art) In: Artistamp News (→ Banana), Vol 5, #1, June. 1995. 3 p.

«1975 marked a major development in my stamping activities. It was the year that the late art historian Ellen Johnson, gave me the exhibition catalog from James Warren → Felter's first major exhibition of non-official stamps by artists and SFU. (...) I had never seen any mention of this vast body of work: all stamps, all art. I bundled up my stamps and covers posthaste and shipped them off to Vancouver. Consequently, my work was included in this exhibition that toured Canada, the USA and Europe. From this happenstance introduction into the Mail Art Network, my mailing list expanded to world-wide contacts with well over 2000 artists. For the first time in my life, I had some sense of a peer group...»


Harris, Dorothy Patrick → !Arto Posto!

Hartwich, Knut / Goes, W. c/o Pickstrasse / Apotheke Sellin – Rügen, GDR-2356 1986


<Harvestworks Inc.> 596 Broadway, Suite 602, New York, NY-10012 USA 198?

^Tellus / The Audio Cassette Magazine (Thematic cassettes, e.g.: Flux Tellus. 1990-)

# 24

Hasucha, Christian c/o Galerie 68elf, Bismarckstr 68 Köln, D-50672 Germany 1995

^Interventionen. Cat.: 18.5x14.5 cm., offset, 8 p. / Gal. 68elf, Bismarckstr. 68. Köln September - October 1995


↑ c/o Fürbringerstr 29. Berlin-61, D-1000 --- 1980

^Found Art. (Xerographic art) A/5, phc., 48 p. [50] with one orig. page, Artcore, ’84

^Informative Art. Cat.: A/5, phc., 48 p. [100]. 1985?

Black Mail. A series of manipulated postage stamps: all human figures have been coloured over black. Known as singel stamps as well as items in philatelic collector albums prepared by Haufen. ~1985

Smile (Neoist magazine, texts and images, partly with lettrism. A/5, phc., ~50 p. Two issues in 1986 as Volume 64 and Volume 63 – in this order!)


Mail Art Workshop / Artcore Gallery '86. (Assembling like broch., A/5, mix. techn. / handmade, 20 p. [100 numbered copies]). Artcore Ed., ACE-12. (Also as Congress '86 material) Berlin, August, 1986

Selbstportrait (Photocopy-degeneration). Not entitled, not dated (1986?), brochure of A/5 size, phc., 34 leaves.


Neoism Now Show. (Documentation to the similarly named publication) Cat.: A/5, phc., 4 p. (Address list of 99 participants who are all specified as Monty Cantsins!) Exh.: Artcore Gallery, Nov-Dec, 1986

Book Art. Inv., 1986 (Maybe, the show was not realized – no catalogue)

Die Post kreativ genutzt – Ein Abriss zur Geschichte der kreativen Postnutzung. (Mail using creative – an essay about the history of the creativity in mail traffic) 3 brochures (24 / 16 / 52 p.) with textile and images and original mail art works. A/4 size, phc., all material in an envelope. 1987

Blood & Gold (with Ines Ruf) (Postcard assembling in box {50}, 1987-88, #1-8)

1 Blood & Gold; 2 Passion; 3 Propaganda; 4 Zero / Not; 5 Body; 6 Flaming Steam Iron; 7 Neoism Now; 8 Plagiarism.

# 1-8

(Monty Cantsin:) The Possible Catalogue (Neoist matter, A/5m computer print, ~ 400 p.) Artcore Ed. ACE-16. Berlin. 1987


Space, Shuttle & Roll (Intermedia mag. A/4 xerographical brochure, 20-25 p., + audio cassette in millboard cover of 40x26 cm. {100} 1988, #1-3)

# 1, 2

Haus, Arno Ginnheimer Landstrasse 148 Frankfurt-50, D-6000 Germany 1981

Frankfurter Ideen. The magazine of the creative communication. (Mag. with design, photo, performance, Mail Art, etc. A/4, offset, ~80-90 p. 1981, #1-5)

# 4

Hausfrau Haven → Fred & Howard's

Heiden, Carola van der Niews Rijn 46. Leiden, NL-2312 OG. Netherlands 1995


Heindesign Stempel-Mekka. Böhmerstr. 18, → Eilperstr 76, → Hochstr. 73, Hagen, D-58042 1991-98

The only “rubber stamp art” shop in Germany – large offering of rubbers / store catalogues / collective and individual exhibitions for mail artists, rubber fans and children.

Exhibition room opening. Inv., 1991

Exhibitions: Art Naphro / Janet → Hofacker “The Illustrated Woman” / Sally Mericle
“Mars Tokyo / H. & A. → Mittendorf / Love Potion No°9 / Diana Arsenau, Inv., 1992

^Crazy about You. Inv., 1993
^Tim Mancusi’s rubber works. Sticker-Inv., 1994
^Opening the Eipelstrasse room. Inv., 1994
^4th International Stempel-Mekka. Inv., 1995

Heirman, Hugo / Panamarenko / Vercammen Wout, P. O. Box 138, Antwerpen, B-2000, Belgium 1967

Happening News (Mag. edited by the Antwerpen happening scene, text and image accumulation like collage. A/4, offset. 1965-66, #1-6)

Held, John Jr. P. O. Box 410837 San Francisco, CA-94141 USA 1996

↑ 7919 Goforth Dallas, TX-75238 —— 1988
↑ Gallery Modern Realism, 1903 Mc Millan Av. Dallas, TX-75206 —— 1984

Fine Arts Librarian at the Dallas Public Library, later colaborator of the Stamp Art Gallery in San Francisco. Numerous articles on Mail Art and relatives.

°Diary of Correspondence. (An index of corresponding members) 36 p. Mid York Library System, Utica NY, 1979

^Mail Art about Mail Art (Commonpress #55) Cut digest, offset, 34 p., ~400 participants. Texts by J. Held, J. P. → Jacob, D. → Zack. Modern Realism / Exh.: Richland College, Dallas, 1984

^Summer Mail Art. Inv., 1984

^Mail Art for Kids. Cat.: Letter, offset, 10 leaves. Exh.: Dallas Museum of Art in cooperation with the Dallas Public Library, Dec 30, 1984

^When I was a Cowboy. Cat.: Digest, offset, 16 p. Exh.: OFF Centre Centre, Calgary / Modern Realism / AKA Gallery, Saskatoon (1986)

Artistamp activity from 1985, mostly b/w phc. works on white or ocher paper, sometimes, the perforation doesn't follow the position of the stamp images. Also co-operative works with other artists (e.g. help in perforation).

Artistamps: ^An International Survey of Mail Art (Block of 6 id. stamps, b/w phc., not perforated) On the back side of an invitation card, 1985

^International Artists Cooperation: Mail Art Shows, 1970-1985. Cat.: Letter, phc., 146 p. (A show about shows. The resulting Cat.: / book lists about 1300 Mail Art exhibitions with notes on sources and a list of participants.)

Dallas Public Library, 1985


^Hiroshima (The Bomb). («Japan Travel Diary, July 28 - August 14, 1988») Cat.: Digest, offset, 28 p. 1988

^Tartu Shadows / Proceedings of the int. Mail Art symposium in the USSR. Cat.: Digest, phc., 12 p. / Modern Realism, Dallas. October 1990


^FAX Congress and Show. Inv. to the Dallas Public Library. 1992


^John Held at the Artpool in Budapest. Info-letter, 1994


^The Bay Area Dadaist. (An Introductory History... + Bay Area Dada, 19970-1984: An Annotated Bibliography of Primary Sources). Letter, phc., 74 p.


→ Gaglione / Stamp Art Gallery


Literature: (Int. Artist Cooperation: Mail Art Shows 1970-85): «...This is a wonderful resource for mail art researchers, even though it is a bit difficult to retrieve information because of the lay out.» (Stephen → Perkins: Catalogues. In: *Box of Water*, N° 3, 1987)


---

**Helm, B.**

C/o Kulturhaus der Energiearbeiter, Rhinstr. 139a. Berlin, GDR-1136 1988

Lecheln und lecheln lassen – Postkunts gegen verordnete Ruhe. Doc. 1988?

**Helm, Glenn**

700 W. Brown St. #10. Tempe, AZ-85281 USA 1986

^Censorship Works. (Xeroxed bookwork, mini, phc., 24 p.) S. P. Phoenix, 1986

^International Folk Art. (Letter, 10 phc. leaves + 1 colour xerox sheet) S.P. 1986

**Helmes, Scott**

862 Tuscarora St. St Paul, Minnesota USA 1982

Rubber stamp activity since 1974. Collector of antique stamps. Since end of the 1970s also in the Mail Art scene with rubber stamped interventions and poems.

^Read & Pass out. (Rubber stamped coloring book by original rubber stamps and hand written texts, a few copies only.) Letter size, ~20 leaves. 1985


---


---

**Helsinki, Mail Artists.** C/o Museum of Contemporary Art Helsinki, Finland 1992

^Mail Bang! Postipamaus! (org.: Asko Mäkelä, Ilkka Juhani & Takalo Eskola)

Supported by Post & Telecom. Cat.: 23.5x23.5 cm, offset, 48 p (cover in % form) Helsinki. November 1992 - January 1993
Világnézetiségi magazin / World-out-looking Mag. (Handmade mag. with texts and images from the underground {~30}. Texts in Hungarian. A/4, silkscreen and mimeographic, ~60 p. 1982-85, #1-6)
1. Megjelenik minden hó 14-én, 1982
2. Világnézetiségi Magazin, 2. száj
3. Hülye, aki elolvassa, 1984
4. ?
5. Henri Michaux: 3 vers, 1985
6. Úde elvágyódás, 1985
^# 1, 2, 3, 5, 6

A Stenker (Journal object in tabloid size of 59.5x42 cm., a handmade «daily news» with silkscreen and mimeographic {50}, 12 p. 1985, #1 only)

A Hejettes Szomjázók Tudatfelszabadító Hadmüvelete. (a planned and forbidden exh. in the Kisgaléria, Komárom H.) Poster/Inv. in A/3, offset, 1986

El Greco (Graphic-protfolio {83}, 12 sheets A/4., colour mimeogr. + xerox) 1992?

Hemi Post → Mittendorf

Henry, Clarice

c/o 1125 Broadway, Hewlett-Woodmere Library, Hewlett, NY-11557. USA 1985

Between the Pages Doc. Letter, phc., 2 sheets. Hewlett-Woodmere Public Library, Hewlett, April-May 1984

Herman, Christian / Holtz, Sheila

18 Benner Road, Roversford, PA-19468 USA 1995

C/o Amie Oliver, Farmville, VA-? --- 1989

† 4350 MC Pherson, St. Louis, MD-63108 --- 1984

Velocity / Estudio. Contributor-sponsored alternative arts magazine (One of the most beautiful Mail Art publ. {100} by photocopied pages and assembling matter. Every issue featured an individual contributor:
Velocity (ed. by Christian Herman): 1984-88, #1-9

^Velocity. An International Mail Art Show. Cat.: Letter size, phc., 50 leaves. 1986

Literature: (Velocity): "...One issue I have has an indispensible interview with found artist Bern Porter who's been doing it for 50 years or so, fascinating and thorough. Packed with your favorite underground visuals and ephemera. As is the case with a lot of the assemblings, you take what you get, so the notion of „editing“ is thrown out the window." (Mega Zines. In: Anti-Isolation [→ Xexoxial], #3-4, 1987. 15 p.)

"...Throughout its seven year tenure, the basic format and raison d’etre of the magazine remained unchanged. We wished to provide a venue primarily for visual artists, but also for poets, visual poets, multidisciplinary artists and writers. Media varied from photocopy to hand-colored, hand-collaged and appliqued originals, to various forms of printmaking, cut-outs, fold-ups, etc... Contributors provided 105 copies of the artwork or writing which, when received by mail, were then arranged and assembled into an edition of one hundred copies... Each issue had a featured artist – a regular contributor who agreed to provide eight to ten pages (x 105) for the „Estudio Annex.“ In addition, each issue had a cover artist, a contributor who provided front and back covers with original artwork in a variety of print media...

We received considerable feedback, generally positive, interested, and inquiring. For example, I was contacted by a young fellow involved in an Assembling magazine which exclusively featured artwork by children and teenagers. He himself was in his mid-teens and organized the entire project on his own. I found his interest and support both inspiring and gratifying.

The MailArt Network was essential to our existence and growth. Most of the
artists / contributors to Estudio had heard about us through the network and continued in it as active participants. Since mail art shows and projects usually involve a „theme“, we decided, several issues into publication, that we would utilize this idea also. Some of the themes explored in subsequent issues were „Truth,“ „Glory,“ „Money,“ and „The Goddess.“ In my opinion these were some of our best issues...


<table>
<thead>
<tr>
<th>Herrmann, Dieter P.</th>
<th>Moritzstr. 17</th>
<th>Wiesbaden-1, D-6200</th>
<th>Germany</th>
<th>1988</th>
</tr>
</thead>
<tbody>
<tr>
<td>↑ c/o Bauverlag GmbH. Postfach 1460</td>
<td>Wiesbaden-1, D-6200</td>
<td>---</td>
<td>1983</td>
<td></td>
</tr>
</tbody>
</table>

^Infrarot (High quality magazine in style of the French graphism with int. contributors. Every issue has a certain subtitle: wild pictures, bad pictures, tele-pictures, degenerated pictures, imitated pictures, etc. A/4, silkscreen and offset, 1983-88, #1-8) ^


~

Literature: «By far one of the most exciting visual arts mags. that have come through my mail for awhile. This issue (#7) devoted to the theme „tele-images/pictures“. Whoever the editors are (can't see a name) they have done a great job of pulling together some strong work from 14 contributors, presenting it full page, imaginatively and grafically, with lost of colour & silk-screened to boot! (...) 13 contributors make this (#8) issue of Infrarot magazine a perfectly decadent descent into a beautyfully silk-screened world of eros and death, with every permutation between. Another unsettling creation by the editor Dieter Herrmann.»

(Stephen → Perkins: Magazines. In: Box of Water, N° 3 & 4, 1987 & 88)


<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>^Alphabet project. / Scriptural Graphic. Cat.: A/4, with 31 silkscreen printed leaves + cover, 25 parts. Also a special edition of the Cat.: with orig. works {70}. Schwarzenberg / Annaberg-Buchholz (→ Milde), 1992</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>^# 1</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Heude, Philippe</th>
<th>!Alexandre Iskra! 16 Res la Sarette, 143. / Ave. de Hambourg, Marseille, F-13008</th>
<th>1984</th>
</tr>
</thead>
<tbody>
<tr>
<td>^L'Amateur d'Images (Magazine. Mail Art compilation by underground graphics. A/5, phc. 1984-, squ.) The first issues in 30-40 copies only</td>
<td></td>
<td></td>
</tr>
<tr>
<td>^# 5, 7</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Heyden, Carola van der</th>
<th>Kolfmakerstaag 3 / Nieuwe Rijn 46, Leiden, VE, NL-2311</th>
<th>Netherlands</th>
<th>1995</th>
</tr>
</thead>
<tbody>
<tr>
<td>^Box in Box project – 10x10x10 cm. Inv.-flyer, 1995</td>
<td>1995</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Higby, Frank

?  London United Kingdom 1977


Higgins, Dick

P. O. Box 27, Station Hill Road, Berrytown, NY-12507 USA 1984

↑ P.O. Box 842 Canal St. Sta. New York, NY-10013 1977
↑ 238 W. 22nd St. New York, NY-10011 1965

The Something Else Newscards / Newsletters (Small informations about press, authors and new publications for the friends of the editor. The news-cards often as supplements to the newsletters. An early form of the contact net between editor and readers)

The Something Else Newsletters (1966-73, #1-20)

(PHP October 25, 1998)

~


«The state of wxchanging feeling by mail is lirical art best. And since your friend cannot see your body language, it goes best if you synthesize your feeling into a set of sympathetic objects, pictures, gestalts. Encode expressively, and spin your myth. Nothing ventured, nothing gained...»

«...I have probably seen forty or fifty actual exhibitions of mail art, and NOT ONE OF THEM was interesting to see. There were good things in each of them of course, but the effect of looking at them was weak. Why? Because they did not reflect the function – they always treated the sendings as final artifacts (sometimes ranked according to the prestige of the artist). But mail art pieces are virtually never final artifacts – they are conveyors of a process of rethinking, community-building and psychological and intellectual extension. Thus it is, I think, a distor-tion to think, of mail art as a commercial commodity of any kind. Because it is typically modest in scale usually and it is usually technically simple, the finest piece may come from the greenest, newest or the least skilled artist. There is no rank in mail art so long as the artist thinks and sees clearly. (...)

I think mail art may be history – it has been with us at least since Rimbaud's burnt letters – but only a Dan Quail (a proverbially obtuse right-wing politician here) would say, as he did in 1989, that „History is Over!“ And as long as there are people-artists-living alone here and there, confronted by problems (professional, formal, human or social), Mail Art is likely to have a role to play in helping to allevi-ate those problems. What we must not do is allow ourselves to take ourselves too seriously-tendentiousness is a natural health hazard for the mail artist. The freshness and unpredictability of the medium are part of why, if mail art works at all, it really does. Just as we must always reinvent ourselves, according to whatever situations we find ourselves in, we must always reinvent our arts. And that includes mail art.»
Higgins, E. F. III. (Sam Scotland)  

*Piece of Licorice and other White Elephants. (22x14 cm., offset, 128 p.)*  

Doo Da Post. Artists' postage stamp activity which made Higgins the most known artists of this genre in the international Mail Art field. Mostly portrait images which has been painted original in oil and photographed for the colour photocopy procedure. Perforated sheets of ~16 stamps, mostly identical images. Since the 1970s.

Nudes on Stamps (Commonpress #18) Digest, 8 p. with 128 artists' postage stamps, 120 participants. DOO DA Postage Works, August 1979

^3rd International Doo Da Postage Works Show. Inv.-card, 1982


~

Literature:  

«The world of stamps beyond the latest 20-center flourishes. Artists are making their own postal-type stamps and within that arena Ed Higgins is a primemover. His highly collectible sheets of 16 commemoratives (perforated, color Xerox and 100% rag paper) are $32. @ postpaid. A mail artist series (two sheets of stamps in an edition of 200) is $40, signed and numbered. And, for all you high rollers, here's your chance for philatelic fame: portraits by commission. Ed ask for an actual sitting (no photos). For $300, you get one 16”x18” oil painting and 20 sheets of stamp. Become a part of the World Post.» (Lightworks [→ Burch], Doo Da Postage Works, Art Alternatives in Print. N° 14-15, Winter 1981-82. 57 p.)

«DOO DA, to the best of my recollection, comes from the song Camp Town Ladies, or Zippety Doo Da. I had realized ya gotta have a name of a country on it if it's gonna be a stamp, and Doo Da sounded like a good one to me... Somewhere in there, I started using the „Wingnut“ as a logo for Doo Da Post. This comes from the Midwest slang of a „wingnut“ being somewhat off the wall... I moved to N. Y. in 1976 and printed my first color Xerox stamps. Many of my early stamps incorporated reproductions of my paintings... To date I've done some 250 or so different editions of Doo Da Stamps, usually in signed, numbered editions of 100.» (E. F. Higgins III.: Stamp Artist Profiles. Doo Da Postage Works. In: Artistamp News [→ Banana]. Vol. 2, #1. August 1992)

«... I got involved in the mail art network about 1975-'76. At the University of Colorado, I was working with paintings & printmaking, working from „2-D“ objects as my models. Posters, Postcards, Play money, Stamps, envelopes, etc. I produced the first sheet of Doo Da art stamps in 1975. Right around that time a visiting artist, Edwin Golik Golikoff, a N.Y. Artist, living in Denver, told me about mail art, Buster → Cleveland, Ray → Johnson, Anna → Banana, etc. I started mailing the stamps, collages etc. around then.

What were the first reactions of the people you started to mail your works to?

That would be hard to figure, as I wasn't there, when they got their mail. Mail art is neither a wrapped gift to a friend at their birthday Party, nor a Rauschenburg, in a show, in a Museum, in a collection, reproduced in an Art Business Magazine, commented about by „Art Critics“ etc. etc. Judging from the responses, from other artists, through the mails, some of my stuff must have interested some to
respond. The many different mail artists' correspondences revealed the myriad various influences affecting these artists. Golikoff used a typewriter, & puns in many of his letters & postcards. Ray Johnson, his gray copies of drawings, gossip, & puns. His surrealist puns, sometimes understood. Concrete poetry, newspaper & picture collage, pornography, manifestos, self-documentation, self-historification, self-promotion, were some of the things sent, received, & seen in mail art show catalogues. One of these things were stamps; on the letters from real countries, artists stamps, & rubber stamps. Due to my background interest, I gravitated to corresponding, with these concerns, to other artists & shows having this as a format or main idea. (…)

I was a painter & printmaker, and carried these disciplines into my mail art activity, most notably, painting Doo Da Stamps. Often these 16" x 18" paintings were photographically reduced, and printed as sheets of stamps with the color copier, perforated, & used in mail art. As a printmaker in the traditional methods, the color copier was an explosive discovery to me. No longer did time & money restricted the imagery, edition, distribution etc. To spend 2 hours each pulling an edition of Etchings, tends to discourage mailing off a dozen or so to friends, and push one more into the $ Art Gallery system. (…)

ARTISTAMPS, like their traditional cousins, „Gov'n minted miniature prints“, share significant similarities - the main one being, I think, the imagery on them, i.e. „relating to the people, lands, ideas, nature, accomplishments, celebrations, religions, etc. of the country.“ The correspondence carried by the regular stamps, becomes the correspondence, carried by the Artistamps in mail art, that joyous dance of the muses amongst us…»


Visual works by J. W. Curry


The Bern Porter/Jürgen O. Olbrich issue with found poems and found art pieces + notes and remarks on this matter by the authors: J. R. Colombo, W. Hillgirt, C. Hill, C. Pittore, DiMichele, B. Grumman, T. Beckett, M. Duchamp, M. Melnikov)


Anthology of visual works from Portugal (essay by F. Aguiar), Mexico (text by H. Polkinhorn), Australia (text by P. Spence) and USSR (essays by G. Janacek and L. Hejinian)


New Series from 1996, «The only American magazine entirely devoted to visual poetry» (Editors: Spencer Selby & Crag Hill, in Pullman WA):

International anthology.

International anthology.

Scorebooklets (A series of digest size offset text publs. ~1216 p.) 1980s

Score Sheets/ Scorebroadsides (Series of letter size recto/verso phc.-ed leaflet publs. ~60 #) 80s

Mail Art Proposals: News – Sionews / Selfaddressed envelopes / Mail Art Cookbook.

Corporate Profile. (Xerographical works, letter, 22 p. in portfolio)


I'm. (Offset, 12 p.) Scorebooklet #2. n.d. 1980s?

Score Review (Single sheet outputs of the poetry magazine Score; letters, essays and graphics. Letter size, phc. 1980s, ~30 #)

Dict. / A reading of the dictionary... (A reading of the dictionary, illustrated)

Half-legal, phc., 50 p.) → Xexoxial, Madison, 1989

Core. A Symposium on Cont. Visual Poetry. (Responses to a questionnaire on visual poetry, edited with John → Byrum) Generatorscore Press, Mentor OH, 1993 / Mill Valley, CA. 1993. Responses / statements by the following authors:


Source:
^Score Publications^ (Leaflet with a list of booklets, broadsides & circulars, music cassettes and albums, special editions as well as with the featuring of the Score magazine issues. Book authors: Sha(u)nt Basmajian, Bill DiMichele, Peter Ganick, Bob Grumman, Dick Higgins / Harry Polkinhorn, Craig Hill, Geof Huth, Laurie Schneider, ) Oakland, 1992

Literature:
(Score): «Along with Kaldron (→ Kempton) these 2 mags probably attract the most interest from the west coast visual-verbal/concrete world. Tastefully edited with lots of white space and usually 4-6 pages by each artist (Hurrah!) and starting to run an occasional essay or 2. If the visual-verbal is your bag, begin here. Collect all these issues. (He probably is into selected trading, inquire.)»

(Score, #9): «For the past 5 years Score has served as a forum for language experiments. It is non-theoretical, non-academic and simply lays the works out for all to see. The orientation is visual poetry – a nebulous term – but Dick Higgins notes „poetry which is in the intermedium between literature and visual art.“ This issue is a beauty – tip-ins and clever overall design.» (Lightworks [→ Burch], Glimmerings [Print review], N° 19, Winter 1988-89, 45 p.)


**Hitchcock, Steve**

224 C Avenue  
Coronado, CA-92118  
USA  
1979

↑ 6266 Madeline St. Apt. 97  
San Diego, CA-92115  
----  
1977

---

**^Cabaret Voltaire^** (Mag. with neodada/Mail Art materials. Mini size of 14x10 cm., phc., ~100 p. in each issue. 1977-, qu.) Also thematic issues: e.g.:  
#2.) Mistakes & Errata; #3.) The Drawing-Completion test;  
#4.) New Music Internationale; #5.) Decadence; etc.

#1, 3, 5

°Gray Matter.  
Inv. Letter size offset sheet / State University. San Diego, 1978

Ethics and Art (Commonpress #24. not edited yet)

---

**Hofacker, Janet**

→ Illustrated Woman

**Hoffberg, Judit A.**

↑ P. O. Box 3640  
Santa Monica, CA-9094  
USA  
1995

↑↓ P. O. Box 40100  
Pasadena, CA-91114  
----  
1978

↑ Umbrella. P. O. Box 3692  
Glendale, Ca-91201  
----  
1978

---

**^Umbrella^** (A spec. magazine for int. news about art periodicals, books, artists’ books, catalogues and efemeras es well es events of the avantgarde and alternative art scene, also Mail Art section, network info exchange, etc. Letter, offset on spec. blue paper, ~32 p. 1978-84 bim., from 1985 2xy.)

# A complete collection


Umbrella Mail Art Show.  
Inv. Announced in the magazine Umbrella. 1979

°Artists’ Publications in Print, #1 & 2. Cat.: Tabloid, offset, 30 p. A. A. P. N.
Glendale CA, 1979 / 1981


Alternative Art Publishing Conference. A journal about the New York scene and the conference in the Visual Studies Workshop (→ Lyons), Nov. 5-6, 1979, Rochester. Among the featured publishers and institutions Nathan Lyons, Richard Minsky (Center for Book Arts, London), Ulises Carrión (Other Book & So), Tom Ockerse (Rhode Island School of Design), David Buchan (Art Metropole, Toronto), Dick Higgins (Something Else Press), Clive Philpott (MOMA), Martha Wilson (Franklin Furnace), Felipe Ehrenberg (Beau Geste Press, Devon), Chuck Hagen (Magazine Afterimage), Judit Hoffberg (Umbrella), the problems of art magazines, the book distribution, criticism, exhibitions, etc. Appeared in Umbrella, Vol. 2, #6, 125-131 p. Glendale, November 1979.

Freedom – Mail Art Show. Inv. Exh. at the Armory Center for the Arts, Passadena, curator: Judit→ Hoffberg. 1992


(Statement): «This is the first issue of Umbrella, which is a new vehicle for art news, reviews and resource information. We know that we cannot be comprehensive, but we are trying to give you as much news as possible in a clear, concise format.

We feel that we are presenting you with an information resource that appeals to art historians, artists, librarians, and anyone else who is interested in what is happening in this most explosive period of art development.

We also offer a means of inter-communication with our column called INFO EXCHANGE, which we are offering to you as a service. Please take advantage of this column...» (Umbrella, Vol. 1, #1, Jan. 1978)

«To paraphrase the stockbroker's ad, „When Hoffberg writes, book and mail artists listen.“ This is the motherlode. Tons of leads, reviews, contacts and good resources... In fact, all sorts of artists have been doing covers and centerfolds for Umbrella. It's a happy day when this magazine hits the inside of the mailbox. Better yet when one digs in. (Lightworks [→ Burch]. These Things Too [Print review]. No 16, Winter 1983-84. 59 p.)

«The Judith A. Hoffberg Collection of Bookworks has been acquired by the 9 campuses of the University of California and will be housed at the Art Library of UCLA in Los Angeles. The collection of over 2000 artists' books and periodicals also includes the archive of exhibition catalogs, reference tools, correspondence files, as well as information files on the growth and development of the whole field of bookworks since the early 1960s...

(In: Umbrella [→ Hoffberg]. Vol.8, #1. 7 p. 1984)


^Lon Spiegelman: Archives (about the purchasing the Judith A. Hoffberg Collection

(Umbrella) «A newsletter which reviews artist's books, magazines, and other activities. Energetic coverage of the coffee table book scene, and a little bit of the independent stuff, too.»


^Judith A. Hoffberg: *Umbrella 1978-1998, the Anthology*. (With a large collection of articles and artists' works from twenty years *Umbrella.*) 23x18 cm., offset, 164 p. Umbrella editions. Santa Monica, 1999

<table>
<thead>
<tr>
<th>Hoffmann, Klaus</th>
<th>c/o Städtische Gallerie &amp; Kunstverein</th>
<th>Wolfsburg, D-38440, Germany</th>
<th>1979</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>c/o Bonner Kunstverein. Adenauerallee 7, Bonn 1. D-5300</td>
<td>---</td>
<td>1979</td>
</tr>
<tr>
<td></td>
<td>c/o Schleswig-Holsteinisches Landesmuseum, Schleswig</td>
<td>---</td>
<td>1969</td>
</tr>
</tbody>
</table>

^Napoleon (sic!) spiel ich niemals mehr... (Napoleon-Miniaturen from the Collection Klaus Hoffmann) There is a Pre-Mail Art project which was started in 1963, may be the first «add to and return» action. Postcards with an Napoleon drawing of Louis David have been sent out to the artists all over the world. About 130 ones came back with interventions by P. Alechinsky, E. Baj, J. Beuys, L. Castro, Christo, J. Dibbets, R. Filliou, R. Hamilton, D. Higgins and many others. First exhibition in the Landesmuseum Schleswig 1969, later in 9 further museums in div. German cities. Last exhibition and catalog (A/5, offset, 24 p., text German): Bonner Kunstverein, Bonn. June, 1979

<Hoger Inst. voor Visuele Kommunikatie> Weg naar As, 50. Genk, B-3600 Belgium 1989

^20 x Communication (20 years of Stedelijk Hoger Inst.) Cat.: 20.5x20 cm., offset, 44 p. Hoger Inst., Genk, 1989

Hol, Jim / Munday, Georgette *New Agency*. 46 Denbigh St. London, SW1 United Kingd. 1979


Holter, Stefan J. Dresbacherrstr. 13. Overath, D-51491, Germany 1992

^Envelope Art. Posters of 62x84 cm and 60x78 cm., phc. 1992

^Mail Art for Hospital. Inv. with a small collage-work, 1992


↑1308, 21 St. Haleyville, AL-35565 --- 1983


^Draw the Face (1985), Describe the Missing Person (1987), “add to and return” projects by Mail Art, Invs.

^Things – 3rd Haleyville Mail Art Show. Cat.: Half-legal, phc., 12 p. Traveling show: exhs. at the Haleyville Public Library, Florence, Arab, Hartstelle, Blount County Schools, Univ. of Alabama, etc. 1986


Simulacrum (or open theme). Inv. to Art Dept., Cornell College, Mt. Vernon IA, 1989

**Holt, Helen**
Berkeley Office, 1649 Dwight Way. Berkeley, CA-94703 USA 1986

*Mail Artists' Int. 1986 Calendar. Cat.: Letter, offset, 24 p. Berkeley Office*

**Holtz, Sheila**
4350 MC Pherson St. Louis, MO-63108 USA 1988

**Estudio** (Assembling {100}, thematic issues, 1988-89, #1-5) The continuation of the Velocity and Estudio by Christian → Herman

**Home, Stewart**
BM Senior 
London, WC1 3XX United Kingd. 1991

↑ 84 / b. Whitechapel High St. London E 1 ?
↑ 11. Bromwich Hse. Houson Terrace, Richmond Hill, Surrey, TW10 6RU ?
↑ 31 Norfolk Farm Rd. Pyrford Woking, Surrey, GU22 8LH 1984


**Smile xerox** (Early attempts marked as «xerox», 1984, #1-3)

*Listed issues:*
SMILE (xerox 1) (A/4, phc. 10 p. „Lesson 2, establish the name Smile“ 1984)
SMILE (xerox 2, ritual) (A/4, 8 p. 1984)
SMILE (xerox, contents childish drawings & photoboth pictures, A/4, 6 p. 1984)

^Smile (Mag., the leading organ of the Neoism a’la «Karen Eliot». A/5 and A/4, offset, some early issues are photocopied. Analytical texts, a few images. London, 1984-89, #1-11)

*Listed issues:*
Statement / Notices / Doing the obvious is more radical than you'd imagine / Concrete poems by Home / The complete guide to becoming an avant-garde artist

Editorial / Information / Manifesto of the Generation Positiive / Observations sur le Generation Positive / Concrete poems / Ha Ha Ha or wey the generation Positive is always right / Ultimatum der generation Positive

Editorial / Monty Cantsin / The Neoist cultural conspiracy is a quest / 333 and other poems / First International Neoist Manifesto / Meaning and intention and the Neoist conspiracy / Data

^SMILE 4. (A/5, „Do it yourself“ issue, screenprinted cover only. Aug. 1984)

Addresses / The Generation Poostitive presents an examination of the work of Stewart Home / Neoism / Total Anticopyright / Great triumphs of the human spirit / Poems / The Generation Positive presents a list of names / ... the multiple name aesthetic / ... presents magazines breeding like rabbits / The Second International Neoist Manifesto of Post Positivist Revolt

Smile 6 addresses / The Third International Neoist Manifesto of Post Positivist Fluxation / The Meaning and purpose of the Neoist cultural conspiracy revelead / Monty Cantsin / First Manifesto of the Neoist Performance / Poems / Neoism / The Neoist network and the Mail Art phenomena / Smile / Saying of a famous artist and plagiarist
Addresses / Blood, bread and beauty / Neoist artefacts / Correspondence script / Stewart Home / Neoist poetry

^SMILE 8. Smile back at the ruling class (A/4, 20 p. Bottle cover 1985)
Open letter... / Poetry and revolution / Supression of reality / Artists Strike / Praxis manifesto / Towards the self referential in art / Basic banalities / marginal culture from de Sade to the present / Art or praxis? / Nihilism, philosophy without meaning

The destruction of meaning and the meaning of destruction / Beyond chaos, beyond coherence / The art of ideology and the ideology of art / From Dada to Class War / Glamour / Postmodernism in black and white / Anarchist / Empty words / Notes on context and methodology / Networking / Second Manifestation of Praxis / Conditions surrounding creativity

Desire in ruins / The refusal of creativity / Artist's placement and the end of art / Destruction in art, destruction of art / Multiple names / The avant-garde of presence / Third Manifesto of Praxis

Demolish serious culture / 20 questions you could ask about the Art Strike 1990-1993 / Reward an acognitive culture / Gender, sexuality & control / Pataphysics / Book review


^No Pity. In the tradition of Skinhead, Suedehead & Bootboys. (A/5, offset, 144 p.) AK Press, Edinburgh, 1993


→ Neoism / Literature: István → Kántor: Some of the Monty Cantsins.
→ Smile mania

~

Literature: (Smile, issue 1, 1984. Statement): «Hello and welcome to Smile the official organ of the generation positive. This magnificent new artistic movement is so avant-garde that at present it only has one member, myself. Consequently this first issue consists solely of my own work.

The basic tenets of the generation positive can be summed up in the two words „positive plagiarism“.

Consequently I encourage all readers to get the work contained in this issue published again under their own name.»
(Stewart Home in *Smile* #10, 1987): «The whole of post-modern life is mediated by a series of abstractions. Creatively pleasure, imagination, desire, all have a role to play in the maintenance of the capitalist system. The show is over. The audience start to leave. Time to collect your coats and go home. You turn around. No more coats. No more homes. Abolish pleasure. Refuse creativity. Smash the imagination. Desire in ruins. The present is absolute. Everything now!»


Grant Kester: *SMILE*. («For Neoists, to be artists on a sociaty in which „culture“ in all its forms is a primary agent of political domination is an inherently contradictionary act») In: *New Art Examiner*, Oct. 1987, 18-18 p.

(*Orientation for the Use of a Context and the Context, for the Use of an Orientation*): «Karen Eliot is a name which refers to an individual human being who can be anyone. The name is fixed, the people using it aren’t. Smile is a name which refers to an international magazine with multiple origins. The name is fixed, the types of magazines using it aren’t. The purpose of many different magazines and people using the same name is to create a situation for which no one in particular is responsible and to practical examine western philosophical notions of identity, individuality, originality, value and truth.

Anyone can become Karen Eliot simply by adopting the name, but they are only Karen Eliot for the period in which the name is used. Karen Eliot was materialised, rather than born, as an open context in the summer of ’85. When one becomes Karen Eliot one’s previous existence consists of the acts other people have undertaken using the name. When one becomes Karen Eliot one has no family, no parents, no birth. Karen Eliot was not born, s/he was materialised from social forces, constructed as a means of entering the shifting terrain that circumscribes the „individual“ and „society“.

The name Karen Eliot can be strategically adopted for a series of actions, interventions, exhibitions, texts, etc. When replying to letters generated by an action/text in which the context has been used then it makes sense to continue using the context, i.e. by replying as Karen Eliot. However in personal realisationships, where one has a personal history other than the acts undertaken by a series of people using the name Karen Eliot, it does not make sense to use the context. If one uses the context in personal life there is a danger that the name Karen Eliot will become over-identified with individual beings.

We are perhaps heading towards the abolition of the personal; perhaps everything is social and the personal (the individual) is just illusion. This area of activity must be debated, examined.»

(The *Karen Eliot* manifesto by S. Home appeared as a flyer ca. 1985-86 and reprinted in a number of underground publications in the next years, at last [without the final paragraph] in Home's *Smile* N° 11, 1989, 1 p.)


(*Smile issue 11* editorial): «Neoism was founded by Al Ackerman, Maris Kundzin, and David Zack in Portland, Oregon, on 10th November 1977. These three attempted create a situation in which a definition of Neoism would not make sense. As the movement spread across North America and Europe, Neoist activities became centred on Apartment Festivals; at first these were small gatherings held in partici-
pants homes, later they were organised around alternative galleries, cinemas and urban spaces. By the time the 64th Apartment Festival (Berlin December '86) took place, Neoism had a considerable history and the participants found it difficult to sustain the movements' anti-theoretical orientation. The Berlin festival was Neoism's finest hour but it also marked the end of the group. The Millionth Apartment Festival in New York (November '88) was a complete failure.

When Graham Harwood and Steward Home organised the First Festival of Plagiarism in London (January/February '88), they wanted to break free of the bohemian taints which were attached to their Neoist comrades. And so at the heart of the plagiarist movement there lies a polymedia celebration of those cultural practices which transgress the logic of the commodity and its exchange value. Plagiarists emphasise the collective nature of all cultural productions and the central role played by the audience in this process. Recognising that the task of revolutionary propaganda is to discredit all received ideas without offering a single alternative thought with which they might be replaced, plagiarists separate the ideas of the avant-garde from avant-garde personalities and then bring both into disrepute. Thus much of this plagiarist issue of Smile is given over to an exploration of so called radical culture from the fifties and sixties.

As well as destroying the traditions of the dead generations, we are also intent upon attacking our own power. After plagiarism comes the Art Strike, there years of silence between 1990 and 1993.

Your immortal friend, Monty Cantsin. Smile, BM Senior, London WC1N 3XX»

(In: Smile N° 11, 1989, 2 p. Remarkably Home does not make mention of István Kántor – also a founder of Neoism – in this text, who was the first user of the name Monty Cantsin.)

(The Festival of Plagiarism): «...This is a very unglossy interpretation of the events, as Home unflinchingly details the successes and failures of the many events associated with that Festival. The writing, while a bit dens, is capable of formulating arguments of real clarity and power. Home seems to be one of the main theorists of the activities that have sprung up in the wake of Neoism. These include the recent interest in plagiarism and art strike actions, ones which merit, to my way of thinging, a good deal of attention. Home addresses issues which seem terribly apt perhaps because of where the technical project of human development leaves us – with xerox machines and tape recorders and legislation against their fullest use. (A lot like a god giving us genitalia and then telling us it's bad to use them.)»

( Lloyd → Dunn: Print Reviews. PhotoStatic. N° 36, June 1989, 1340-1341 p.)

(The Assault on Culture): «...To see this book merely as art history would be incorrect. Home is an activist and intends this work to be simultaneously a description of certain models of assaults on culture, as well as an example of such an assault...»


Ian Sinclair: Who is Stewart Home? In: London Revies of Books, 23 June 1994,
21-22 p.


### Hompson, Davi Det

<table>
<thead>
<tr>
<th>P. O. Box 7035</th>
<th>Richmond, VI-23221</th>
<th>USA</th>
<th>1973</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>An International Cyclopedia of Plans and Occurences.</em> One of the first Mail Art exhibitions in the USA organized by Hompson for the Anderson Gallery, Virginia Commonwealth University in Richmond, using the correspondence network lists: fluxus, NYCS (→ Johnson), Image Bank (→ Western Front), and the I.A.C. (→ Groh). Cat.: March 15 – April 10, 1973</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### d'Hondt, Roger

<table>
<thead>
<tr>
<th>Schoolstraat 17</th>
<th>Aalst, B-9300</th>
<th>Belgium</th>
<th>1972</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>^Reale Conceppte.</em> Texten – concepten en projects van Klaus → Groh, K. (Letter, mimeogr. + collage/objects, 12 p. {50}) 1972</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Hong Kong Mail Art, LS Division, City University

Ken Koebke, 83 Tat Chee Ave., Kowloon Tong, Hong Kong

*^The Frankenstein Mail Art Exhibition* – Mail Art, haiku, limerick, questions... etc. Cat.: Digest, phc., 44 p. / Center for Contemporary Arts, Santa Fe. Inv., 1996

### Hoocker, Richard

<table>
<thead>
<tr>
<th>Santa Fe Council for the Arts, 109 Washington Ave, Santa Fe, NM-87501</th>
<th>USA</th>
<th>1983</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>^Airmail Eros.</em> Cat.: Digest, phc., 44 p. / Center for Contemporary Arts, Santa Fe. November 1983</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Horiike, Tohei

<table>
<thead>
<tr>
<th>853-2 Tadanuma-cho</th>
<th>Shimizu-City, Shizuoka-Pref., 424-03</th>
<th>Japan</th>
<th>1979</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>^Free Space for All – Step Ahead in Shizimu ’76.</em> (Co-editor: Akihiro Sakai) Cat.: 31x22 cm., instant print, 58 loose leaves. Works by 28 Japanic and 23 international artists from the Mail Art scene. (In view of the chronological development, this publ. is the N°0 of the later periodical ART communication.) 1976</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>^ART communication</em> (Mail Art periodical by matter of Japanic, European and American artists on ~30-40 loose sheets in envelope. 31x22 cm., instant print, 1977-79, #1-2?) Freedom Research Center. Shimizu City</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>^ #1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Rubber Stamp Art.</em> 21.5x14 cm., offset, 16 p. (Full page reproductions of images created by rubber stamps of Bill → Gaglione in San Francisco.) Ed. Shimizu. San Francisco, 1979</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Horobin, Pete  Data. 37 Union St. Dundee, Scotland, DD1 4BS, United Kingdom 1985


Actions. Description and distribution of documentation in the form of A/4 size photocopied sheets in envelopes. Dundee, 1981

DATA DD1 4BS. Text publication in the form of A/4 size brochure, phc., 10 leaves. The author calls himself «The principal player». Dundee, Nov. 1981

RAT ART – RAT ART TRAP – GALLERY... (4 Postcards from DATA) ~1981

^Struwel Peter Scrapbook. (A cooperative work of Robin → Crozier, Geoffrey Young, A. Barrio, Spudz/Cees Franke, Pete Horobin and Peter → Below. Below started a German children book for an «add to things and images» action in 1977. After the intervention of Crozier, Young, Barrio and Franke, in January 1981 the book was given to Pete Horobin, who destroyed it in the sense of a Destruction/Ceeation action. After this final result, the pile of loose pages have been photocopied and bound to a new book in 10 copies by Peter Below.) A/4, phc., 101 leaves + cover. Mixed Media / Kriptonic Press. Würzburg. February, 1981

Small DATA publications (14.5x10.5 cm, photocopy.):
- Severn Scripts, 9 leaves, April 1982
- Actions, Lyon. 44 p. March 1982

ACROBAT LIVE. (On the occasion of Horobin's visit at Jürgen → Olbrich in Kassel) Diary like documentation with many inserts bound to a book. A/4, phc, + inserts by mixed techn., ~100 leaves. December 1-31, Kunoldstr. 34, Kassel. 1982


^Bread Data to Bread Bank. Inv., 1982

DATA Communication / Daily Action. Diary lyke daily documentation: A/4 size photocopied leaves for each day with hand written texts, fragments of printed matter, collages, drawings, or photos about objects, cloths, body parts, etc., ~ 30 sheets in each envelope which one was printed over by offset with the title form. Monthly distribution during the year 1983.

^Smile (Neoist mag., often with correspondence material and contacts by special (completed) DATA forms by Horobin, also exh. catalogues and sociological matter. A/4, A/5, phc., 6-68 p. 1985-88, #1-9)

Listed issues:
- SMILE (A/4, 10 p. Teeth cover / different contents. 1986)
- ATTIC SMILE (A/4, 12 p. 1986)
- ^SMILE „sell your archive“ (A/4, 30 p. 1987)
- ^SMILE UB40 (A/!, 28 p. 1987

^DATAcell. (Brochure with an appeal to send «data» and with mostly graphical Neoist «data» material, A/4, phc., with orig. photos and rubber stamps, 16 p.) 25 Normand Road, Dysart Fife, Scotland. 1985

^Non-Participation Festival. (A/3 size poster with text only, phc. on yellow paper. Statement and appeal to the diverse forms of non-participation + statement of an Alternative Garden Festival in Glasgow and the Programm of the Free University of Glasgow during the Summer months of 1988) Dundee, 1988

→ Neoism / Literature: István → Kántor: Some of the Monty Cantsins.
Since the start of the Art Strike (1990) Pete Horobin is not more available. His contact-partner: 
Olbrich, Jürgen O. / Actions and Exhibitions at the Artspace Kunoldstr. 34, Kassel

**Literature:**

«Each day is an event. Each day culminates in an action. Each action is a series of gestures. Each gesture is the manifestation of concept through a medium. Each action is photocopied and distributed. Each daily action records my life. Through these daily actions I ruie my level of awareness. An awareness of time and history. By distribution each action is shared. The awareness is shared. I wish to ruie the level of awareness in others. This process I have chosen to name DATA. D – Date / A – Action / T – Time / A – Art.»

(P. Horobin: *DATA*. Leaflet. Published in *Cairn*, #5. May 1980, 9 p.)

«Pete Horobin is seeking information, pamphlets, periodicals, photographs, tapes etc. in the field of art and communication for the first private archive of Alternative Art in Scotland. He is sincere and forthright, and has done some remarkable work in mail art books, postcards and indictments of the Scottish art schools and Scottish art. Since there are no „free“ magazines with a sympathetic ear in Scotland, DATA needs more outlets. An alternative publishing system for Horobin's images, opinions, daily actions, worords and concepts, DATA uses the Mail Art Network to get his messages across...»


(Non-Participation Festival, Scotland 1988): «The Festival of Non-Participation is a decentralised cultural festival being held in Scotland during 1988. The festival will provide an open situation in which various groups and individuals can organise events. (...)»

(Only the titles of the various possibilities of non-participation):

**NON-PARTICIPATING IN SOMETHING ELSE**

Home taping evenings / Art = Non-Participation / Non-Participation = Occupation / Non-Participation = Unemployment / Fast days: Nov. 4th. 5th. & 6th. / Walking Weekend: May 28th–29th. Cicle days: July 10th & 28th. August 12th.

**NON-PARTICIPATE BY PARTICIPATING IN SOMETHING ELSE**


'Horus!' → Mounier, Patrick

**Horvath, Al** Falling Down Press, Dead Fish Prod. 
P. O. Box 99315 / Erceview St., Cleveland, OH-44199, USA 1975

*White Heap* (Mag. with experim. poetry & art, partly assembling {50}, Letter, 1975-...) 

1401 Pennsylvania Av. Philadelphia, PA-19130 USA 1986

*Words and Images: A Survey of Contemporary Artists’ Books.* (org. with Alexandra Lerner and coordinated by Michael Stueber, a travelling exh. with works by 125 artists opened at the Philadelphia Art Alliance on 18 May 1981 and showed also in the Pittsburg Center for the Arts and the Southern Alleghenies Museum of Art. An catalogue has been
published with an essay by Peter Frank.)


Vampyr: being a diary, fragments of his visit (A graphic album with Stephen Spera) 24.5 x 19.8 cm, offset, 48 p. Synapse, Philadelphia, n.d. (1980s)


<table>
<thead>
<tr>
<th>Houéard, Dom Sylvester</th>
<th>262 Randolph Ave.</th>
<th>London, W9</th>
<th>United Kingd.</th>
<th>1971</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Houser, Christina</th>
<th>2512 N.W. Marshall, #15</th>
<th>Portland, OR-97210</th>
<th>USA</th>
<th>1995</th>
</tr>
</thead>
<tbody>
<tr>
<td>^Exquisite Corpse – send 4x6 inch fragment of human body. Inv.-letter, 1995</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>^Oh Idol, my Idol... (with Terry Durst, Seattle, one shot assembling {30}, letter size, bound, 1996)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Nature is Life – Save it (International Art Project, «mail it») Doc. 1977</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Texturen. (Postcards series with „German visual poetry“) Ed. Karte'll, Berlin, 1996</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Φ Joseph Huber died 2002 in Berlin</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Huckauf, Peter</th>
<th>?</th>
<th>Berlin</th>
<th>Germany</th>
<th>?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spontanistische Collagen. Cat.: / Meta-Galerie, Berlin, 1984</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Floß &amp; Wüstung. Alphabet des Augenblicks (Offset, 36 p.) Ed. Gertraud Scholz</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Verlag Neue Freiheit Berlin (?) → Transfurism</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Huemer, Peter</th>
<th>Fichtenstr 11</th>
<th>Pasching, A-4061</th>
<th>Austria</th>
<th>1990</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Huigin, Sean O.</th>
<th>c/o Writers Forum</th>
<th>London</th>
<th>United Kingdom</th>
<th>1976</th>
</tr>
</thead>
</table>

| «Humanitarian Fond» → Zhukov, Leonid |
| «Hundertmark, Galerie & Ed.» | Brüsselerstr. 29. | Köln, D-50674 | Germany | 1988 |
| ↑Reinoldstr. 6 | Köln-1, D-5000 | --- | 1983 |

Gallery and editionhouse activity in Fluxus, visual poetry, conceptual art and diverse trends of alternative art. Since 1970s.

^Konkrete / Visuelle Poesie. Cat.: A/6, phc., 16 p. 1992
Hungarian Visual Poetry

Hunker, Tracy
P. O. Box 8421
Columbus, OH-43201 USA 1979

Testube (Magazine about art + technology, 1979- )

Huston, Mark H.

Huston, Mail Artists, Rubberstamps.
Box 740 E. 19th St.
Houston, TX-77008 USA 1987

An Envelope and its Contents. Doc. One xeroxed sheet of legal size. / Missouri Street Gallery / Montrose Art Alliance. April 1987

Hyatt, Michael
(Hyatt Gallery) 933 S. Leseur St.
Mesa, AZ-85204 USA 1986

Gallery 1331.
721 Pine St.
Santa Monica, CA-90405 --- 1984


Olympia Kalender / Mail Art, Inv. on postcard: „Olympic Games“ (1983) 1984


Ibírico!
Retablo Str. N° 1 - 4. C
Alcorcón (Madrid), E-28921, Spain 1997

AMAE Aptdo. N° 47,
Alcorcón (Madrid), E-28921, --- 1995


Universo racional. (Accordion book with additional documentations, also as flyer with 6 leaves, phc.) Alcorcón, 1993

100 años MIRO. “III. Muestra Int. de Mail Art Ciudad de Alcorcón” Cat.: 23.5x16.5 cm., offset (colour), 24 p. / ILMO. February 1994

A. M. A. E. / Asociacion Mail-Artistas Españoles. (Mag. with Mail Art infos and exhibition invitations. Also short featurings. A/5, phc., ~26 p. 1995-97, m. #1-16)


Literature:
«...In 1995 I decided to create an Association which includes the most active Spanish Mail Artists, and for this end, I consulted them, one by one, by mail (of course). The response was excellent and unanimous: They support and encourage my plan. I was greatly surprised, because of the independence which is a feature in Artists, in general... Now, AMAE is recognized in my country, where I receive a lot of information from Institu-tions which is materialized in the Bulletin, jointly to Visual and Experimental Poetry, News, a Who is Who, etc. etc. and transmitted to all the networkers in Spain and out.... One of the purposes of the Association was fulfilled....

What other purposes does the Association have?

Other purpose that AMAE be after too, is a section in his bulletin (?WHO IS WHO?), in which come out all the Spanish Mail Artists (two in each edition), and in this way, we get to know each other better. Subsequently to publish a guide with the same title, with names, addresses, phone numbers, etc. and to distribute it,
among all of us... (It's an idea that I extend to other mail artists with regards to their countries). And who knows, maybe a Mondial Guide of mail artists, why not? Probably Ruud, your mail interviews are yet the beginning... Also AMAE helps to keep in touch all the M. A. of the Kingdom.

To organize exhibitions... Actually, AMAE prepares one in SANTA DOMINGO (Dominican Republic), but not of mail art, VISUAL & EXPERIMENTAL POETRY, at the „CASA DE TEATRO“, which is the meeting place of Dominican Artists and Intellectuals... I will travel there, carrying the works of European Poets (Although most, Spanish)...

I don't think the other forms of communication, like e-mail, fax, etc. will scroll down mail art. Some people will feel at ease connecting by other forms than mail (could be since smoke signals to Tam-tams....). Mail art has its own system... The sending, the waiting for, the surprise comes on an unexpected day... but then, you touch the enveloppe which is 3-Dimensional, you'll open it, etc. etc. From the sending to the receiving, a time process (sometimes, long or short, be implicit). (...)

How involved are you in the Experimental Poetry and/or Visual Poetry?

About 20 years ago, visiting a JOAN BROSSA exhibition in Barcelona (BROSSA is the undisputed leader of the Spanish experimental Poetry), and as a Plastic Artist, I was interested by this strange way to capture and to visualize the Poetry.... And it was from then, when I began to investigate in this way... Actually I take part in all the important exhibitions of Visual and Experimental Poetry in Spain, and all over the world.


\*Ibiza, Mail Artists\ c/o Escuela de Artes Aplicadas de Ibiza, Baleares, E-07800 Spain 1988

^Estamp Ibiza. Inv.-card to the Museum of Cont. Art, 1983


\*Icarus!\ (Llys Dana publ. / Jaques Jun?) Bremen Germany 1980

\*All Ready Cut 4U.\ (Assembling like accordion publication) 1980

\*I. C. C.» / Internationaal Cultureel Centrum. Meir 50, Antwerpen, B-9000. → Schraenen

\*Idea X.Change\ (Peter, Ursula / Mela, E. / Patrick, Tom / Cellini, James) 8 Balboa Av. San Rafael, CA-94901, USA 1985


^# 1

\*Igloo, Alex (‘TorridZone!) (Dislokate Klammer) 444 Sixth Avenue, Brooklyn, NY-11215, USA 1985

P. O. Box 400, Old Chelsea Station. New York, NY-10001. --- 1978

\*Smegma\ (with Scarletina Lust) (Neo-dada magazine with Mail Art, an accumulation of images and texts, sometimes with disk-supplement. Letter and half-legal size, offset, also colour print. 1978-, y.)

\*Bob Dylan Mail Art Exh.\ Cat.: Half-legal, phc. 39 p., ~160 participants (Also was selling a T-shirt to commemorate the exhibition.) Exh.: Galleria dell' Occhio, (→ Pittore) New York. 1983

<table>
<thead>
<tr>
<th><strong>Illusion Production</strong></th>
<th>15 rue Pierre Curie</th>
<th>Mondville, F-14120</th>
<th>France</th>
<th>1982</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sensationnel le Journal</td>
<td>(Handmade graphzine by silkscreen, mimeographic, and with textile, postcards and audiocassette supplements. A/4 &amp; A/5, mixed techn. 1980= N° 0, 1982-, y.)</td>
<td>🟢 🟣 🟤</td>
<td></td>
<td></td>
</tr>
<tr>
<td>^Art Boundage. ✖️ Inv.-flyer, 1982</td>
<td></td>
<td>🟤</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Literature:</td>
<td>Ljmite, N° 28 (→ Billé)</td>
<td>🟢</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Illustrated Woman! (Janet Hofacker)</th>
<th>485. N. Oaktree Ln. „C“, Thousand Oaks, CA-91360. USA</th>
<th>1994</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rubber stamp artist with a large collection of “historical” rubbers. Artist’s postcards.</td>
<td></td>
<td>🟤 🟪</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Image Bank</strong></th>
<th>303 E. 8th Ave.</th>
<th>Vancouver, V5T 1S1</th>
<th>Canada</th>
<th>1977</th>
</tr>
</thead>
<tbody>
<tr>
<td>(by Michael Morris &amp; Vincent Trasov / a method for the exchange personnel informations and research between artists 1969-79 / associated with the → Western Front Society, Vancouver)</td>
<td></td>
<td>🟤</td>
<td></td>
<td></td>
</tr>
<tr>
<td>International Image Exchange Directory</td>
<td>(Unpaged talonbooks, a directory listing the names and addresses of hundreds of artists around the world, along with their specific requests for images and correspondence. Compiled Jan. 1970 – Nov. 1872, published also in the File Magazine #1, 2 &amp; 3 (→ General Idea). With address lists, short notes and many illustrations, booklet of 8.5x13 cm., offset, ~200 p.) Talon Books, Vancouver, 1972</td>
<td>🟢 🟤</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Image Bank Network Sampler</td>
<td>(Box format edition with 20 publs., prints and ephemera, documenting ideas &amp; fantasies) S. P. Vancouver, 1976</td>
<td>🟢</td>
<td></td>
<td></td>
</tr>
<tr>
<td>^Art &amp; Correspondence from the Western Front. Cat.: 72 p. (further → Western Front)</td>
<td>🟢 🟤</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The National Museums of Canada, Vancouver, 1979</td>
<td>🟢 🟤</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| Literature: | Art-Rite’s «Image Bank» issue, #17, 1978 (→ Canepa, Anna) | 🟢 🟤 |

<table>
<thead>
<tr>
<th>Immos, Frans</th>
<th>?</th>
<th>Amsterdam</th>
<th>Netherlands</th>
<th>1978</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;You and Me. ✖️ Inv. / Other Books and so... Amsterdam, 1978</td>
<td></td>
<td>🟢</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Vocab. English / Xaoh – Xaoh / English. (Orig. rub. stamps, 10 p.) Stempelplaats. Amsterdam, 1978</td>
<td></td>
<td>🟢 🟤</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>&quot;Inconnu&quot;</th>
<th>(Group, Edition)</th>
<th>(Bokros, Péter / Molnár, Tamás / Pálinkás, József)</th>
<th>Izabella u. 92. II. 17/a</th>
<th>Budapest, H-1064</th>
<th>Hungary</th>
<th>1989</th>
</tr>
</thead>
<tbody>
<tr>
<td>↑ Völgy u. 29/a.</td>
<td>Budapest, H-1021</td>
<td>←</td>
<td>1986</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>↑ Téglagyári út 7/b.</td>
<td>Szolnok, H-5000</td>
<td>←</td>
<td>1981</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| ^Hard Magazin | (Cartoons & graphism, A/4, offset, 1979, #1 only) Szolnok H | 🟢 |
| ^#1, 2 | Galeria Arteria (non-official exhibition & «fair» activity with all kind of alternative arts) Bercsényi-Klub, Budapest, 1983 | 🟢 |
| ^Alkalmi Eseményüjság | (Occasionally News of Events) (Polit art mag. A/4 horz., | 🟢 |
### «Inismo» in Italy

**Literature:**


### «Inismo» in Spain (Internationale Novitrice Infinitesimale / Código Universal Infinito)

#### Magazines:

**Koine** also Grafe Koine, Koiné, Koinë, Koinë-INI, KoinêINI, Koiné.
(The «central» magazine of the Spanish inism movement with visual literature, short manifests, and with featuring of exhibition or festival events. Hand made interventions by collages. ~A/5, phc. / offset, ~8-32 p. 1985-, sqw. ~30#) Editors: Duval / Molero Pryor / Gutman Figueiredo / Mª-Luz Bermejo / Morante & others. c/o Las Suertes 33 B-c, Collado Villalba (Madrid) E-284300, Spain .........................................................1985


  #Aug. 1990, #May 1991, #14, 16, 18, 19, 20-21, 22, 23, 24, 25,

**Inicuba** Centro Latinoamericano de Poesía Inista (Mag.) .........................1992
c/o Apartado Postal 6239. Ciudad Habana. 10600. Cuba

**Inizial** Revista Inista de Poesía (Mag. A/5. 1992-, sometimes identical with the Koine)

  .................................................................1992

  #1, 3 (Koine #25),


  #6, 9

**Fanz Ini** / La Fabrica de Signos (Mag. A/5, phc., 12 p. 1993-). .........................1993
c/o Antonio Pielago, San Gregorio 19. Galapagar (Madrid) E-28260

  # Marzo 1993 (#1 ?)

**Inia Kelma** / Taller Andaluces de Poesía Inista (Mag. A/5, phc., 16 p. 1993-, qu.) .........................1993
c/o Juan Orozco Ocaña, Nueva 4. Montellano (Sevilla), E-41770
c/o Pedro Romana, 1. 4º 2a Cordoba

  #2, 3, 4, 5, 6, #? from 1996

**Aina Inia** (Mag. ) ? .................................................................1999?

**Mondragon** / Taller de Poesía (Mag. A/5, phc., 6-8 loose leaves in cover, 1993-) .........................1993
c/o (Graciela Garcia?) San Francisco 3-A. Turon / Asturias, E-33610

  #1

**Zebra** / Vértice poesía inista galega. (Mag. 21x17 cm., phc., 16 p. 1993 ?).........................1993
c/o Pedro Gonzales (A Zebro Inista), Caritel (Ponte Vedra), E-36829

  #1

**Zeinue / Zeinu** (Mag. A/5, phc. 1993-) c/o Vitoria N° 19. Areta (Alava), E-01400 .................1993


  #1994/1, 2, '97/9, '98/9-10.

**Ini Vox** Revista de Prensa. (Mag. A/5, phc., 8 p. ~#1-12).............................................1999?
Exhibitions:


^Joan Miró 100 Years... Exh. et the Alcorcón Cultural Center. Inv.-letter, 1993

^Exposicion de Poesía Inista. (by KOINE, M. Prior, Bermejo, M. Bermúdez, Ibírico), 1993 Cat.: A/5, offset, 16 p. Texts: Ibírico: Vanguardia e inismo

Koine: Breve Historia del Inismo Español

Works by M. B. Fernandez, M. Bermejo, F. J. Molero Prior, Ibírico,

M. Bermúdez, M. Luz Bermúdez


^10 Años de Inismo Español. Exp. de Poesía Inista, Grafe Koine. / Collado Villalba, 1995


Publications:

^Ibírico: Rooms. (10.5x14.5 cm,horz., phc. + collages, 16 p.) Intr. by Mª-Luz Bermejo, Grafe Koine / Libros, 1992

^Zeinu(s): 1. Manifesto. 1992 (Colour offset, 4 leaves) Zeinue, Taller Vasco de Poesía, 1992

^Zeinu(s): Esto no es una crisis. 5 A/4 leaves / Marqués de Casa Riera, Madrid. 26 Marzo 1993

^Campal, Jose Luis: Gran Oferta. (Vis. poetry,12 p.) Grafe Koine / Libros.Villalba-Madrid, 1993


^Gutierrez, Pedro J.: Doce Poemas Inistas. (21x11.5 cm, phc., 14 p.) Koine/Libros, Villalba,1993

^Ocaña, Juan Orozco: Escrito en el Aire. (Phc., 8 p.) Grafe Koine / Libros. Villalba, 1993

^Ocaña, Juan Orozco: I. N. I. Signo. (Phc.,, 16 p.) Nueva 4, 41770 Montellano (Sevilla), n.d.

^Primer Manifesto Inista de Grafe Koine / La fabrica de signos. (by Ibírico, Mª Luz Bermejo Molero Prior) 4 p., xeroxed yellow paper, Collado Villalba- Madrid, 1993

^2º Manifesto Inista de Grafe Koine. (by Molero Prior?) 2 xeroxed leaves, Villalba, 1994

^Premio Inisto de Poesía / by Gabriele-Aldo Bertozzi. ( 8 p.) Koine Taller 3.

Artists: Molero Prior, M. Luz Bermejo, M. Bermediz, Ibírico. 1994

^Diaz, Lisiak-Land: Initas. (21x11.5 cm, phc., 16 p.) Grafe Koine / Libros. 1994

^Herrere, Jabier: Inista Almanatea (21x11.5 cm phc., 16 p.) Grafe Koine / Libros. Villalba, 1994


^Bermejo, Ma Luz: Marcel Duchamp y el Inismo de Molero Prior. Ed. Koine, Madrid, 1994

^Inismo & Inismi: 10 Años de Inismo Español. (20 p.) Grafe Koine, Collado Villalba / Madrid. 1995

^Barajas, Hector: Mexico Inista (Visual works only, 12 p.). Grafe Koine / Libros. February 1998

^Barreto, Jorge & Vieira, Neli (Grupo Inizil): El Inismo en Brasil (Texts. In: Ini Vox, Nº 10,
Literature:


«EL INISMO fue creado en Paris al igual que el Futurismo y el Letrismo. El 3 de enero de 1980 se reunieron en el Café de la Flore los poetas Jean-Paul Curtay, Laura Aga-Rossi, y Gabrielle Aldo-Bertozzi, con la presecia de Isidore Isou, padre del Letrismo, plantenndose desde el primer momento la busqueda de nuevos cami-
os poeticos. Aislados de los anteriores, pero coinciswentes en munchos planteami-
entos con el grupo italo-frances, se desarrolló en el Madrid de la Transicion una
nueva vanguardia, deseaosa de romper con el pasado.

En 1984 Miguel Valdivia y Francisco-Juan Molero Prior dejan la revista Rafagas, al no coincidir los planteamientos de esta publication con lo que deseaba hacer; fundando el taller de Poesía, Taller 3, junto a Maria-Luz Bermejo. A los pocos meses sacan una evista bajo el nombre de Koine, la cual se transforma en el 
vívulo de espresion del incipiente Inismo hispano, en el cual abundan los exiliados
hispano-americanos, como el caso de Maria Pilar Alberdi.

De forma táita se produjo un pacto entre el grupo hispano-americano y el
italo-frances sobre el empleo del término INISMO, as como las basca teoricas de
nuevo movimiento...»

(F. J. Molero Prior: *Origines del Inismo*. In: Koine Int, N° May 1991.)

Gabriele-Aldo Bertozzi: *Inismo Spagnolo e Argentino*. Chieti, Solfanelli, 1992

«El Inismo en lengua española se inicia con el grupo argentino, formado por Julio Carreras, Maximillano Mariotti, Estaban Olocco y Daniel Doñate entre otros. De ellos destaca Julio Carreras, creador de „Cuentos Ini“ (Roma, Lucarini Editrice, 1987) y propulsor del primer Manifesto INI Argentino. Carreras mantuvo una fuerte amistad con la también argentina, afincada en Alcalá de Henares, Pillar Alberdi.

Ella, a través de la revista „Mundo de Papel“ fue la introductora del Inismo en
España, al poner en contacto por medio de su publicación a poetas de ambos lados
del Atlántico.

Fueron por lo tanto los poetas argentinos, algunos de ascendencia italiana, quienes, en contacto con el Inismo italiano difundieron este movimiento en el área
de Lengua Española. El papel desempeñado por Pilar Alberdi y su revista „Mundo de Papel“ es fundamental al poner en contacto a Julio Carreras y a Hugo Fioren-
tino, con poetas españoles como F. Reyes, Encarna Galán, M. Valdivia o Francisco
J. Molero Prior. Mundo de Papel tuvo una corta vida, pero en sus seis números
uncluyó a poetas como Bertozzi, Moreno Marchi o. A. Merante, creándos las bases
del Inismo peninsular.

El Inismo Español aparece con la formacion en 1985 de Taller 3. Los com-
ponentes del grupo venían de otros colectivos, fanzines y revistas de la llamada
„Movida Madrileña“. A ninguno de ellos terminaba de convencer lo que estaban
haciendo en sus respectivos grupos, porlo que creyeron necesario crear un Taller de
Poesía. Huían de las politazadas revistas de la época. Valdivía y Molero Prior se
conocieron por medio de la revista „Rafagas“. Al grupo inicial se unieron Encarna
Galán y Francisco Igeño.

Taller 3 creó en ese mismo añ la revista „Koine“. El primer número publicó
una separata dedicada a la Vanguardia izaliana, que se complementaríacon otra,
varios números después. Nuevos poetas se unen al colectivo: Reyes, M. J. Blanco,

El abandono de E. Galán y la drogadependencia de M. Valdivia estuvo a punto de deshacer el grupo. Superada la crisis, Taller 3 publicó un número doble bajo el título genérico de Inismo & Inismi.

La introducción del Inismo en país portugués fue lento. Al principio simples contactos informativos entre algunos poetas y Koine, luego un puente por su inter-media entre el Letrismo portugué y el INI. Ello sucede a través de poemas como C. → Figueiredo, A Pimenta o F. → Aguiar. Juntos, los inistasespañoles y portugueses organizan en Collado – Villalba la 1ª Feria Internacional Inista. Poco después publican el II manifiesto INI español, que coincide con sendas exposiciones en Oporto y Lisboa.

Nuevos poetas se integran al movimiento: J Gutman, N. Amaro, F. Duval. En mayo de 1990 Nel Amaro y Taller 3 organizan su idea de arte embotellado y su lanzamiento al río Turón. El el verano de 1990 los inistas españolesparticipan en las exposiciones europeas con que se celebran los 10 años del Inismo en el mundo.»


«GRUPOS INISTAS ESPAÑOLES
El movimiento inista español, como lo ilustra muy bien Bertozzi, se divide en los grupos siguientes:
– Inismo Madrileño: KoinèINI. Es el primero en orden cronológico (fines de 1986-inicio de 1987), con su principal animador Molero Prior, justamente considerado fundador del Inismo Español;
– Inismo Cordobés: INIC, aparecido en 1992; La fecha final de la obra de Bertozzi es el 30 de abril de 1992, mientras tanto otros grupos se van formando, como el:
– Inismo Vasco: ZEINU (∃), cuyo Primer Manifiesto lleva la fecha 1992 (posibelmente en verano) y tiene como principal representante a Jabier Herrero.
– Inismo Gallego: Banda performantica do Sul, grupo que se ha puesto en contacto con los demás sóelo recientemente. Sin embargo, vale la pena tener en cuenta la dualidad voluntad/creación o si se prefiere proyecto/realización del grupo, aunque sea aún temprano para establecerlo....»


→ ^Ibírico: Vanguardia e Inismo. In: Exposicion de Poesía Inista. Centro Civico San Jose de Valderas, Alcorcon. Febr. 3-18, 1993 (Cat.: A/5, offset,16 p.)


«Inter-Dada '80» c/o Stephen Caravello / Susan Meier. 546 North State st. #3. Ukiah, CA-95482. USA 1980

~

Literature: «North America's first International Dada Festival will be held in Ukiah, California in May, 1980. Under the auspices of the Mendocino Arts/Crafts Economic Development project (MAED) and Mendo-Dada (MAD) the festival will be a four-day event (1- 4 May) encompassing the more dada-esque branches of contemporary arts as practiced by more than one hundred artists from Europe and the Americas.

The festival will serve two primary purposes, according to MAED spokes- person Stephen Caravello, one of which is to enhance mendocino County's blossoming reputation as an artistic community... Caravello's other motivation in helping Inter-Dada '80 is related less to economics, and more to promoting art for its own sake. (...) Chairmain for the festival, Buster → Cleveland, says that a sizable number of organizations are already lending support and planning to participate in the festival, including... Mendo-Dada, Umbrella and Wet Magazines, San Francisco's La Ma melle Gallery (→ Loeffler), Anna → Banana and Dadaland (→ Gaglione), Arturo Schwarz and → Cavellini...»


«Response to the Inter-Dada '80 Festival scheduled for next May... has been so great that the staff has been increased to handle all the mail. An International Dada Dance Contest will be held, with prizes to be awarded. Kurt Schwitters' play, Collision, will be performed, as will Ionesco's The Bald Soprano in multi-meida fashion by Stephen Caravello and Ukiah Players...


Inter-Dada Mail Art Show. (Theme: Dada in the 80s.) Organized by Buster → Cleveland. Ukiah, California. Invitation in: Umbrella, Vol. 3, #2, 1980


«Inter-Dada '84» to quote „Harry Bates“, San Francisco, September 2-9, 1984, organized by Ginny → Lloyd (Box 1343, San Francisco, CA-94101) and Terrence → McMahon (Fault Press, 33513, 6th St., Union City, CA-94587) featured a get-together-dinner at LaMamelle (→ Loeffler), two nights of performances at the Victoria Theater and in the 20x20 Gallery, and included film, video, and sound poetry evenings, a Dada fashion show and a Dada dance contest. There has been opened also an Interdada 84 Mail Art Show at the 16th Note featuring over 300 artists from over 25 countries. Besides a number of USA and Canadian artists participated same ones from Europe, too, e.g. →Cavellini from Italy, and Jürgen → Olbrich from Germany. The headquarters of the festival was at the Maelstrom Bookstore, 572 Valencia St., San Francisco.

~

Literature: ^Inter Dada '84. Letter size offset print brochure, 8 p. (first one perforated), + colour offset poster of 58x43 cm. Essays:
Terrence McMahon: Insufficient Dada
Ginny Lloyd: Who needs the MX when there's INTERDADA?
Edited by → Lloyd Prods. / The Fault Press, San Francisco, 1984

A series of reports in → Spiegelman's mailart rag. Vol. 1, #2. November 1984:
L. Spiegelman: Spiegelman leaves ½ his beard at InterDada '84. 5, 8, 20 p.
L. Alien: Mollett lands on InterDada festival. 9, 15 p.
John Leslie Fox II: Tought on InterDada '84 (with photos). 9-12, 15 p.
John → Held Jr.: A report on InterDada '84 (with a detailed account of the
festival program). 18-20 p. (A reprint of the article from Vol. 3, N°1,
Dadaultumn issue of the Newark Press by Mark → Wamaling)
Editorial: Mailart News and Notes / InterDada '84. 13 p.

«...The center piece of Interdada 84, as in 1980, was the return appearance of Cavel-
lini. Lloyd called many times to encourage him, and Carlo → Pittore, the visiting
Europe, added increased fervor as only he is wont to do. Finally the great man was
convinced. Cavellini's appearance was central to both the spirit of the Festival and
added a sense of historic continuity.

An appearance by Ray Johnson was also scheduled, but family matters
forced him to cancel at the last moment. Another „nothing“ by the father of the
movement.

Even without Johnson, this event had to be one of the liveliest, if not the
largest, gathering of mail artists at one time in the United States. A gathering that
not only celebrated the spirit of Dada inherent in mail art, but also the publication of
the first book on the artform, Correspondence Art by Mike → Crane...»

Guida al network della corrispondenza creativa. (Text: Italian) AAA

| L.S.E.L.P. (Institut Superieur pour l’Etude du Langage Plastique) |
| 31. Boulevard de Waterloo, Bruxelles Belgium 1974 |
| Exhibitions for the different alternative art forms held at the ISELP: |
| Art and Computers, 1974 |
| Chromos, 1976 |
| Humor and Caricatures, 1977 |
| Strip Cartoons, 1978 |
| The Builders of the Imaginary, 1979 |
| Artists’ Rubber Stamps, 1981 |

!Iskra, Alexandre! → Heude, Philippe

Jacks, Robert  (New York - Austin TEX - Sidney AU)
9 Bayview St. Lawender Bay, 2060 NSW Australia 1988
† Fine Art Dpt. Melbourne University, Parkville 3052, Victoria, Australia 1978

^Hand Stamped (Booklets with raster-ruberstamps, entitled, e.g.: Red Yellow Blue /
12 div. issues?
^# 8 div. issues

Stamps (Rubber stamp assembling in box of 28.5x22.5 cm. 1976-77, #1-2) New York

Literature: «Some Rubber Stamp Functions:
1. As the most convenient way to draw and reproduce.
2. The convenience of transportation and exhibition of small works.
3. As the process avoids the elitism of the professional print activity.
4. Extending the boundaries of art.
5. Making works available to everyone.»
(From a letter of Robert Jacks, dated Febr. 3. 1978. In: Rubber [→ Stempelplaats],
Febr. 1978)

Géza Perneczky: The Magazine Network. The trends of alternative art in the light

<table>
<thead>
<tr>
<th>Jackson, Leavenworth</th>
<th>P. O. Box 9988</th>
<th>Berkeley, CA-94709</th>
<th>USA</th>
<th>1991</th>
</tr>
</thead>
<tbody>
<tr>
<td>† 175 Belvedere Street</td>
<td>San Francisco, CA-94117</td>
<td>---</td>
<td>1985</td>
<td></td>
</tr>
</tbody>
</table>

^Do Not Bend / a rubberstamp romance (One tabloid sheet printed r/v. and folded to
16 pages, in a cover) S. P. n.d. (1970-s)
^Preseverance Further / Clown War 12-A. (14.3x13.7 cm., offset after rubber
stamps, 20 p.) S. P. 1976
^Anything in Parenteses can be Ignored (Text: Seeger, Judit – poetry & drawing,
digest, offset, 40 p.) San Francisco, 1980

~


«I use the copier as a printing press, and also for reducing and enlarging elements in
preparation for finished artworks. I print small, variable and personal editions...
Why do I make art? As a means of community out there whoever they may be... and
more fundamentally: because the art making activity itself is an essential part of my
life.» (L. Jackson: Statement. In: Sarah → Jackson: Books Build Bridges / Copier

Géza Perneczky: The Magazine Network. The trends of alternative art in the light

Leavenworth Jackson: Mountains and Rivers in the Mail. In: Chuck Welch (ed.):
220 p.

<table>
<thead>
<tr>
<th>Jackson, Sarah</th>
<th>1411 Edward Street</th>
<th>Halifax NS. B3H 3H5</th>
<th>Canada</th>
<th>1991</th>
</tr>
</thead>
<tbody>
<tr>
<td>† Technical Univ. of Nova Scotia, Box 1000. Halifax</td>
<td>B3J 2X4</td>
<td>---</td>
<td>1985</td>
<td></td>
</tr>
</tbody>
</table>

^Mail / Copier Art Exh. ☒ Cat.: 22x36 cm., offset/phc. 42 p. 240 parts. Texts by
Sarah Jackson, Doug Barron, Louise → Neanderland, Robert Morgan / Art & Technology Festival - TU°NS. 1985
301 parts., a lot of statements / National Postal Museum, Halifax. 1986
Texts: Francine Brousseau: Introduction
Christian Rigal: Of Books & Copiers (press / xerography)
George M. Mitchell: Re: Letterpress
Sarah Jackson: We mark our dreams...
^Copy Art Builds Bridges. (Brought over from Canada, Tchn. University of Nova
^Print Folio Book (4 leaves + 2 colour prints, 25.5x38 cm) S. P. Halifax, 1988
^Art Travels – at the National Postal Museum, Québec. ☒ Inv.-letter, 1992

~

Literature: (Mail/Copier Art. Statement): «We believe that an exhibition of over 200 entries of
Mail/COPIER ART from around the world deserves documentation. Even if modest
in scale, the catalogue reflects not only the distinctive quality of the works, but also
the friendship which ties us as free artists sharing ideas democratically trough art.
There is no judgment, no „star“ system, no elaborate evaluation... just a
searching for a successful expression which explores each individual's use of the
process, copier (electrostatic) art. Artists have a camera that prints „hard“ copy in single or full colour. They can explore scale, form, papers, collaging graphic motifs, etc., in a very personal way. Some final products can be in limited editions, multiples, bookworks, murals (you name it). The ART results by a blend of magical transformation through the medium...» (Sarah Jackson: Mail/Copier Art Exh. Cat.)

«...So when copy artists make the claim that anyone can make a Xerox image, they are, of course, correct. The real task, however, is making a Xerox image appear significant – first to ourselves, then to others. Copy artists are also mail artists or intermedia artists. They tend to allow their ideas to travel through many divers, often „instant“ forms of production. (Moholy-Nagy distinguishes between the reproductive and the productive arts. The former imitates nature, the latter creates its own.) The key to good copy art – and yes, I am referring here to work that has quality – is the means by which one discovers new ideas through the medium one has chosen to use. Good ideas do not necessarily make good copy art, and vice versa. Fundamentally, good copy art is good art...» (Robert Morgan: The Continuing Legacy of Copy Art – in the Making. In: Sarah Jackson: Mail/Copier Art Exh. Cat.)

(Books Build Bridges...): «...the curator of this show has made this catalogue an elegant bookwork in itself. By using two spines the catalogue opens up as three pages wide, a sort of triptych bookwork, that juxtaposes xeroxes of the work and the artists statements about their work.» (Stephen → Perkins: Catalogues. In: Box of Water, N° 3, 1987)

«A superbly produced catalogue. Unique spiral binding on two sides opens up to a 42-in wide centerfold! Lists addresses & statements by 301 copier artists whose works are in the exhibition, as well as many reprinted examples of the art itself. More than a glimpse into the endless possibilities of the copier art medium. If only more mail art exhibitors would put this kind of care & vision into their projects & documentation.» (by M. And in: Anti-Isolation → Xexoxial, #3-4, 1987. 29 p.)

Jacob, John P. (!Hype World Headquartier!)
2425 Rockfort Road Bloomington, IN-47401 USA 1992
↑ 45199 Depew Ave. Austin, TX-78751 --- 1988
↑ 43 W. 27th. Street. #6F. New York, NY-10001. --- 1982


^ Post Hype (Mail Art mag. The first issues in the usual one-sheet info size, later more and more voluminous. Letter & digest, phc., 4-62 p. sometimes with rubber stamps. 1982?-84, bim., ~ 10#)
^# Vol1./3; Vol.2/1, 2, 3, 4, 5; Vol.3/ 1

Artistamps: ^ Cavellini NYC 82 (Sheets of 12 id. stamps, colour phc.) jjacob 1982

^ Carlo Pittore performans la buffoneria (Sheet of 12 diff. stamps, colour phc.) jj. jacob. hype 83.


^Letter. (to «Peter» about Mail Art and mail artists as Fricker, Zack, Pittore, Cole, Gajewski, etc.) (Digest phc. matter, 12 p.) New York, n.d. ~1984

The Catalogue of Ideas (4 small bag for Life, Time, Hunger, Death / rubber stamps in a cover, xeroxed text) n.d. ~1984

Howling Mad Mail Photo of Yourself. → Inv., 1985
Artistamps:  'The Howling Mad Mail (Sheet of 36 stamps/autoportraits, 2 images, b/w phc.) JPJ '85

Shooting at Strangers. (A photo/graphic publ. on tabloid size pages of 27.5x40 or 27.5x43.5 cm., hard xerox, in plastic envelope {75}). Riding Beggar Press, New York, 1985.
Also a accordion book with the same title (8 p. xerox + rubber stamps)
S. P. n.d. ~1985

The Second Int. Portfolio of Artists' Photography. (Eastern European Artists)
Doc. Digest, phc., 8 p. + accordion folder (3x) / Liget Galéria, Budapest - New York, May 1986

Hidden Story. Samizdat from Hungary & Elsewhere (with → Várnagy, T.) Cat.:

Literature: «(Mail Art. A partial anatomy / Post Hype, Vol. 3, #1) A circumspect look at mail art. →Hoffberg, →Banana, →Johnson, →Perneczky, each write. But a capper is a complete transcript of the raucous, disjunctive panel discussions on mail art, run in conjunction with the → Franklin Furnace mail art exhibition of early 1984. Ronny Cohen, the exhibition curator, is expelled from the panel's discussion after a nasty upbranding by various members. Apperently she committed a major faux pas in the sphere of mail art by selecting only certain pieces for display rather than all received. She's additionally accused of not knowing what the hell mail art is about (other than in an academic way). This issue is for the serious mail artist who may be fascinated by other motivations, explanations and renegade dynamics. Class item.»
(Lightworks [→ Burch], These Things Too [Print review], N° 17, 1985, 28 p.)


Jacob, Steffen

Pfarrhügel 44. (Karl-Marx-Stadt, GDR-9054 →) Chemnitz, D-09125. Germany 1985

The Year of Communication. → Doc.: 1 xeroxed A/4 sheet with the list of 30 parts. Karl-Marx-Stadt, 1983


Art in Small Size. → Doc.: A/4 sheet, typewritten text by carbon copy, signed, + original rubber stamp prints.


Artistamps: Für gemeinsames Lächeln (Sheet of 14 id. stamps / map of Germany, colour offset) → Harlekin Geschenke Witzbaden. n.d. (199?)

James, Robin

→ «Cassette Net»

Janet, Janet! (Stephen → Perkins) P. O. Box 170715 San Francisco, CA-94117 USA 1990

135 Cole St. San Francisco, CA-94117 ~1985 1990

SCHISM (Mag. Mini size, phc. 8-16 p. 1985-89, #11-24) «...a flurry of karate chops to the heart of commodity culture.» (Box of Water, #4, → Perkins)
More about the single issues: → Smile mania / Schism
# 11, 12, 13, 14, 15, 16, 17, 18, 22, 24

SCHISM, reprint (Any differents to the orig. publication in the coloring of the cover
paper only. With a yellow title page for the whole series. Reprinted in the 1990s, Iowa City)

Literature: «In the wake of Jenny Holzer this little booklet lays it all on the line. Each page carries a word or two, uppercase and tense. „DRUG / TESTS: / THE / LOYALITY / OATH / FOR THE / NEW / INQUISITION“ -30- Oops, the beans are spilled.» (Lightworks [→ Burch], Glimmerings [Print review], N° 18, Winter 1986-87, 52 p.)

«Janet Janet has been a Bay Area enigma for several years now. She seems to only appear on stage, in performance, or through her provocative little pocket-magazine, Schism. Does she exist outside of these? She may be an enigma to us, but we, the world, are not enigmas to her. Is this the schism, the separation, between us? She sees what we cannot? In her latest Schism #21, she states „la culture est l'inverse de la vie“. Yet she doesn't come right out and say that; she spreads this message over eight pages, including seven images from the Paris student riots of 1968. In this world, it is a simple matter to distinguish culture from life, but the energy of an era can push culture closer to life. 1968 was one of those years. Janet Janet, extraordinary psychohistorian that she is, was there...» (Lloyd → Dunn: Print Reviews. PhotoStatic. N° 34, Febr. 1989, 1240 p.)

Jankowski, Matti c/o Circle Arts, 1439 Ocean Ave. 2 F. Brooklyn, NY-11230 USA 1983

^Perpetual Motion (Mail Art compilation magazine, also visual poetry. Digest, phc., ~16 p. 1983-)

^#22, 23

Janssen, Ruud TAM (Traveling Art Mail) Box 10388 Tilburg, NL-5000 JJ Netherlands 1996

^TAM Bulletin (Mag. A/5, phc., 1984-?, over 30#, irregular, it was available from 1987 also on Janssen's computer host)

^1984: #7, 9,10, 11, 14, 17, 18, 19,

^1985: #1, 2, 3, 4, 5, 6,

^1986: #2

^1987: #1

^Art in the Future, Snip-Xerox Proj. Cat.: A/5, phc., 27 p. 48 participants. 1984

^TAM was here. Doc. A/4, phc., 4 p. / → Melkweg Gallery Amsterdam, February-March 1985 / arteStudio → Morandi, Ponte Nossa I, August 1985


^TAM Rubberstamp Archive (Endless project - collection of orig. rubber prints. From time to time archive lists and reports, e.g.: The Rubberstamp Archive 12 p. + 3 p. list, 1984 / Rubberstamp Archive Newsletter, July 1996, 12 p., etc.)

^Selfportrait photo exchange. Inv.-flyer, 1985

^Bank Art. Inv.-flyers, 1985

Artistamps: ^tam 45 c (Block of 4 id. stamps, b/w phc., not perforated) n.d.

^l'timbre-poste pour l'trimbre (Sheet of 8 diff. stamps, phc on green paper) n.d. (1989?)

^Statements about Mail Art (Block of 16 diff. stamps, phc. on yellow paper) TAM / Tilburg. n.d. (1989?)

TBHS (Host system: TBHS, Sysop: Ruud JANSSEN, by appointment, 1990-)

History in Mail Art (A/5, phc., 32 p.) Illustrated ed. {30} n.d. (1990)

^Bureocratic Stickers from your Country. Inv.-flyer, 1990

^Fill one stamp (-field)! Add to... artistamp project. Form-page, 1991

^Xerox Selfportraits. Inv.-flyer, 1992

Artistamps: ^ Statements about Mail Art (Sheet of 16 diff. stamps, phc. on white paper) TAM / Tilburg. n.d. (1992?)

^Statements about Mail Art (Sheet of 16 diff. stamps, phc. on red paper) TAM / Tilburg. n.d. (1992?)
Statements about Mail Art
(With Made → Balbat. Sheet of 16 diff.
stamps, phc. on rose paper, not perforated) Marked: TAM / MB.

TAM. Tilburg, 1992

Some thoughts about Mail Art
(A/4, phc., ~4 leaves publications, started in 1993
1. The first set; 2. Why write about mail Art?; 3. A personal experience;
4. The Internet/1995; 5. Answering all mail; 6. Assembling zines;
16. Answering all the mail; 17. Future communication.

Electronic Mail Art
(10 letters between March 1994 and Apr. 1995, A/5, phc., 4 p.)

The Mail-Interview Project
(A5 brochures, phc., 4-32 p. started Nov. 1994):

TAM-950066 - with Klaus Groh, Germany, 4 p.
TAM-950076 - with Arto Posto, USA, 12 p.
TAM-950080 - with Rod Summers, Holland, 8 p.
TAM-950085 - with Henning Mittendorf, Germany, 24 p.
TAM-950087 - with Dobrica Kamperelic, Yugoslavia, 12 p.
TAM-950088 - with Chuck Welch, USA, 20 p.
TAM-950092 - with Anna Banana, Canada, 20 p.
TAM-950097 - with Carlo Pittore, USA, 24 p.

TAM-960103 - with Svjetlana Mimica, Croatia, 16 p.
TAM-960104 - with Ken Fridman, USA/Norway, 24 p.
TAM-960105 - with Dick Higgins, USA, 24 p.
TAM-960110 - with Ashley Parker Owens, USA, 16 p.
TAM-960114 - with Clemente Padin, Uruguay, 20 p.
TAM-960115 - with Mark Bloch, USA, 12 p.
TAM-960123 - with John M. Bennett, USA, 16 p.
TAM-960134 - with Ray Johnson, USA (was broken up)
TAM-960135 - with Jenny Soup, USA, 16 p.
TAM-960139 - with Robert Rockola, USA
TAM-960140 - with Rudi Rubberoid, USA, 16 p.
TAM-960147 - with Vittore Baroni, Italy, 28 p. (also as Arte Postale! #77)

Published in 1997:
TAM-970161 - with Julie Paquette - ex posto facto, USA, 20 p.
TAM-970162 - with Michael B. Corbett, USA, 20 p.
TAM-970167 - with Günther Ruch, Switzerland, 28 p.
TAM-970169 - with Ruud Janssen, Holland (by Carol Stetser), 20 p.
TAM-970171 - with Carol Stetser, USA, 20 p.
TAM-970173 - with Ibírico, Spain, 16 p.
TAM-970176 - with Jürgen O. Olbrich (Part 1), Germany
Secret Thoughts about Mail Art. («...Now you have the luck to read some of these...» A/4, phc., ~3 sheets, started in 1997) Also online version: <http://www.geocities.com/Paris/4947/secret.html>

Source: Ruud Janssen: Newsletter for Participants and other People Interested in the Mail-Interview Project. (4 A/4 pages + 1 order form) TAM 960106, from January 1996, it was available also on e-mail: tam@dds.nl


Literature: «(...) TAM started in 1980, and it stood then for TRAVELLING ART MAIL. Over the years the word TAM also has functioned on it’s own and got other meanings too (like Tilburg's Academy of Mail-Art and Tilburgse Automatiserings Maatschappij). I use the „firm“ or „College“ TAM als to play with the official institutes. It is funny that in the first meaning the words ART MAIL are there, knowing that I only got hooked up to the network in 1983. (...) 

Both in your interviews and in a lot of your text, you appear to spend a lot of time analysing the network rather than the individual artist or your own art, what is the reason for this?

...The interviews and texts are accessible for the network, so it is only natural that „the network“ is central in the interview. By answering the specific questions the interviewed person can decide how many details one wants to give about his/her personal life and personal art. The really personal details and exchange of art with other mail artists is mostly on a one-to-one basis. In the many interviews that have come out you can see how different the interviews go. Analysing the network is interesting for me. It seems everybody has his/her own views about the network and some mail artists even think that they have grasped the whole concept of the network. With each interview I discover that the network means something else to every specific cell in the network. (...) 

...There are also some American artists who are writing a lot of texts to establish Mail Art as an „ism“. Although this does not appear to by your aim, all texts about Mail Art help to „establish“ it as an „ism“...

...Wether Mail Art becomes an „ism“ of not, isn't at all interesting for me. Normally things are an „ism“ if the impact on our society was large enough. For me Mail Art at the moment has more become a way of life. That I use the postal system to communicate, a pen and paper, make visuals, use the computer, send out an e-mail, publish a text on the internet; it is just the need to communicate and to search for what this life is all about and what possibilities that there are. (...) In Mail Art it is for newcomers very difficult to find out what has happened since the sixties. The many books that are made are difficult to get, and also only show a very limited view. I only know very few books on Mail Art NOT written by mail artists. As long as that is so, Mail Art won't be an „ism“ as I see it. (...) 

...Surely much Mail Art is not conventional art, certainly not many square canvas for framing. The Mail Art „by-products“ such as xerox, rubberstamped
envelopes etc. are not what you would expect to find in the „traditional gallery“.
The important question is: can Mail Art itself be framed? The „by-products“ are
like photos, tickets and programmes of an event and not the event itself?

I once said „Mail Art is a search“. Of course there are „by-products“ as you
mention. The answer to your question is simple. NO; Mail Art itself can't be
framed, it is even difficult to explain to a non-practitioner what Mail Art is (...) I am not in contact with the official art world or the gallery-scene... That postal
museums are interested in Mail Art in nothing new... But the postal museums
mostly let mail artists curate the show or let them advice the museum. Nothing
wrong with a sponsor for a great show on Mail Art. But showing „by-products“
isn't what Mail Art is all about...»


«...I started with these mail-interviews 2nd November 1994. At that time I also
just switched to the use of Internet (I was working with datacommunication since 1987), and so I had a lot of communication possibilities to send out mail. I remem-
ber I just had read one of the interviews in the magazine ND with a mail artist, and
realized that I was in contact with so many mail artists without knowing their
„whole story“. In mail art you only get to see the part of the correspondents they
send you by mail. So I realized I would like to read more about a lot of mail artists,
but actually there isn't that much to read besides the books with selections others
made.

The first week I started the project I invited Klaus Groh, Robin Crozier,
Ruggiero Maggi, John Held Jr., Dobrica Kamperelic, Guy Bleus, Svjetlana Mimica,
Ray Johnson, Michael Leigh, H. R. Fricker, Rod Summers, Michael Lumb. The first
series of twelve persons. To my surprise EVERYBODY reacted, and already
8 of these started interviews are finished with a publication. (...) Till today six
series have been started and already 23 interviews are finished. This wasn't the
plan in the beginning; if a project is interesting it grows on its own. Besides the
booklets for the interviewed person and myself (the TAM-Archive) I also printed
more interview booklets for other mail artists to read, and because the interviews
are also an experiment of using the different communication tools, I am working
with the traditional snail-mail, the FAX, but also the e-mail on the Internet.


Jarvis, David

<table>
<thead>
<tr>
<th>Japan Mail Art 832-8 Kawabe-cho Hodogaya-ku Yokohama-shi Kanagawa 240 Japan 1983</th>
</tr>
</thead>
<tbody>
<tr>
<td>✤ Aardpress. 31 Mountearl Gardens London SW16 2 NL United Kingd. 1980</td>
</tr>
</tbody>
</table>
| ^83 International Summertime Mail Art Show. Cat.: 26x18.5 cm., phc., 44 p. / Hodo-
gaya Post Office, N° 24. The Kanagawa Pref. Hall, Gall. of Art, July '83 |

Visi – Poem from Alfred Austin. A/5?, 1978? 🌟
Poem – Drgs (various single sheets with poetry and drawings) London, 1975-78 🌟
Conversations with Ruth Aaboe. A/5, phc. + collage, 24 p. {150, signed, numbered}
London, 1978

Punkomik (Small Mail Art magazine with special themes for each issues. A/5, phc., 1979?-?, about 36#)

Horz. A/6, phc., 16 p. 200 numbered copies signed by Sivarajah.

Aardlynx A selection of vis. poetry – a sister mag. of Punkomik. A/5. 198?-?, #1-3?


Smile / Piss-take of Smile. AKAUCN I. D's. (Smile mutant, 5x10 cm., phc. 1985)

Artistamps: ^Aardcourt Circular (A series of sheets of 12 stamps, with diff. artists' portraits in shield, phc., not perforated) Aart Press, 1986

^Crackerjack Kid Visits Aardyerx (Block of 12 id. stamps, red phc. on white paper, not perforated) July 30, 1988 London. D Jarvis

^Transvestal Virgins (Block of 18 id. stamps, rubber print on green millimeter paper, Duchamp as Rrose Sélavy) E.O.N. 1988

^Jas!

→ Felter, James W.

Jensen, Dale
2317 B. Carleton St. Berkeley, CA-94709 USA 1986

Malthus (Magazine for visual poetry. Letter. 1986-87, #1-4)

Jensen, Deborah (from Houston)
c/o Dahl Fine Arts Center, 713, 7th St. Rapid City, SD-57701. USA 1987

^That's what I Like about the West. Cat.: Letter size, phc., 24 p. 1987

Jensen, Frank
(Ed. Spilkammeret), Sankt Hansgade 20. Roskilde Denmark 1995

^Mail Artists’ Tarot (Mag. A/4, phc., also colour pages, ~20 p. 1993?-, ir.)

^# 3, 4

^Cardmaker (with G. M. Witta & K. Smith Jensen) (Postcard assembling in the form of a brochure. 13x18 cm. horz., mixed techn., ~20 leaves. 1994?)


^What is an Ansel then? Cat.: A/4, phc., 10 p. 1995

Artistamps: ^Apa-Tarot (Block of 4? diff. stamps, b/w offset {100}) Series 2, 1994

^Universal Correspondence (Sheet of 28 stamps, 6 images, b/w offset, {36}) Free Int. Corr. Artistamp Series 6. August 1995

In Memory of Cats (Block of 12 stamps, 6 images, colour offset, {60})
Free Int. Correspondence Artistamps Series 7. n.d. (1996?)


^Missing Documentation / MA Obscurities, Mail Art projects without promised docs.


~

Literature: ^Spilkammeret. Int. archive for manticresearch / Ed. Ouroboros Manteia. (Xeroxed 8 p. info broch. about archive, publs. [as the magazine Manteia], Mail Art projects & above all tarot-, cartomancy- and playing cards: «The purpose of Spilkammeret is to collect, register, document and preserve divinatory systems like tarot, I-Ching and runes.») n.d. (1995?)

Asta Erte!: The (fake) Mail Interview with K. Frank Jensen. (Published as the #2 of the „magazine“ Mail Art Obscurities by Jensen.) A/5, 16 b/w & 4 colour phc. pages.


Jesch, Birger
Friedhofstr. 15, Blankenhain, D-99444 Germany 1996

↑ N° 6. (Later: → N° 32.) Volkmarshof GDR-6801 1984

↑ Oederanerstr. 19. Dresden GDR-8028 1980
*Please, Stamp for Me.* Inv. on paper of 10x14 cm. Dresden, ongoing pr. 1980-
*Schießscheiben-Projekt / Target-project.* In the churches of Radebeul, Meißen Greifswald, Rostock, 1981

*Please, stamp for me / Collective Collages.* Doc. / Church Weinberg. Dresden, 1982


*Wilchelm Reich Pr.* 

^Cat.: (edited 1993 only): A/4, phc., 11 leaves, with docs. of the State Security Service's researches on GDR Mail Art!

*Moon Faces.* Doc. A/5 phc. sheet with 73 participants / Volkmansdorf, 1984

*The Dark-Side of your Moon-Face – on photo portrait.* Inv.-flyer, 1985

*Your Favorite Pornography* 

^Volkmansdorf, 1984

~

^The Dark-Side of your Moon-Face


*Your Favorite Pornography* Doc.: A/5, PHC., 14 P. Exh.: (with Wohlrab) Galerie Schwamm. Weimar, March 1990


*Kleiner Nachgeschmack aus der DDR.* (Letter & objectassamblage in a box of 15x20x3.5 cm. (2x 45/audio-cass., soap. laurel leaves, etc.) 1991


*Springfoolmoon project – by a sent ceramic tile photographied...* Inv.-letter, 1998

**Jirgens, Karl**

95 Rivercrest Road 

Toronto, M6S 4H7 Canada 

1982

^Rampike* (Multimedia mag. in a very unusual form. Also contributions from Eastern Europe. 42x12 cm., offset, ~80 p. 1982-2x3y.)

^#Vol.4/2-3; Vol.5/2, 3; Vol.6/1, 3; Vol.7/3

~

Literature: «A rampike, says the dictionary, is an erect tree, broken or dead. And certainly the shape of this magazine echoes this – it's 6" wide and nearly 17" high. Anyway this issue on „propaganda“ presents all sorts of visual and writing on point. Coverage of Vito Acconci's large-scale „Instant House“ constructed of U.S. and Soviet flags, has its wall go up as the viewer sits inside, a conversation with Brion Gysin, scads of poems, photos of performance work, a smattering of mail art. A thought provoker.» (*Lightworks* [→ Burch], *Glimmerings* [Print review], Nº 18, Winter 1986-87, 51 p.)

**'Jocelin'**

2 rue Gervex 

Paris, F-75017 France 

1984

^Amtramdrum* (Well known French graphzine of the third generation. A/5, offset, 76-100 p. 1984?, #1-7?)

^5, 7

^Pygmee Comix presente Amtramdrum.* (22.5x15 cm., offset, black/red print, 32 p.) n.d. (~1985)

^Nonotte et Patouillet* (late issues by Christian Bertolino? Little graphzine in plastic bag with small object supplements {50}. Late issues without numbering! A/5, phc. ~124 p. 1986-?)

^#1, 2


^*

Ray Johnson died January 13, 1995 in New York

~

**Literature:**


*Ray Johnson.* Catalogue of the exhibition held at the Gallery Schwarz, April 5-29. Milano, 1972


*An Exhibition of the Letters of Ray Johnson.* Held at the North Carolina Museum of Art, October 31 - December 5. Raleigh, 1976

*Mail Art Then: Ray Johnson Speaks.* In: *Flue* (→ Franklin Furnace), Vol. 4 #3-4 (Winter 1984) "Mail Art Then and Now" issue, 14-17 p.


Thomas Albright: *New Art School: Correspondence and Correspondence Art.* In: M. Crane / M. Stofflet (eds.) *Correspondence Art.* 1984. 205-211 p.


«It seems like publishing is very important for you. In *mail art* a lot has been written about the book „The Paper Snake“ by Ray Johnson, which you published with *Something Else Press.* What was the story behind this specific book?»

Dick Higgins: There is no doubt in my mind that Ray Johnson was one of the most valuable artists I've ever known. He... had made hundreds or thousands of postcards-size collages using popular imagery, had also made big collages and then cut them up, sewn them together into chains, had buried the critic Suzi Gablik in a small mountain of them (alas, only temporarily), had printed various ingenious little booklets and sent them off into the world, and, since there was no appropriate gallery for his work, had no taken to sending his collages out-along with assemblages in parcel post form... But Ray could write too. He was also interested in theater and performance, had picked up many ideas from the days when he and his friend Richard Lippold lived downtown in New York City on Monoe Street on the floor below John Cage (all of them friends also from Black Mountain College), and he wrote and sent out innumerable playlets, poems, prose constructions, etc. (...) Something Else Press was founded on the spur of the moment. First I did my book „Jefferson's Birthday/Postface“ (1964). But before the thing was even printed, I decided the next book should be a cross-section of the things Ray had sent me over the previous six years... I knew the book would be hard to sell, so I didn't want to make it a Big Important Book; I chose the format of a children's book... Ray, who had at first been displeased by the project, perhaps feeling it would lock
him into a format too much, become very enthusiastic as the project developed... later he called it The Paper Snake after a collage and print he had made. He also wanted the price to be $3.47, for reasons I have never known (prices of that sort to be $3.48 or $3.98)... Such people usually felt that Ray's mailings were and should remain ephemera. There were almost no reviews, but one did appear in Art Voices, one of the most scorching I have ever seen, complaining the book was precious and completely trivial, a pleasure to an in-group...”


«Joke Project» (Seiei Jack Nakahara)

203 Tanowa N°2, 1-14-19 Tamagawa Denenchofu Setagayaku, 158 Tokyo, Japan 1984
(Toshi Onuka) 1445 Broderick Street, San Francisco, CA-94115 USA 1999

International music & art mail system of the „home taping avantgarde” to exchange music/sound/noise cassettes and art pieces/magazines or catalogues. The members of the Joke system get ID-s (identical cards) to fill it and send back with own sound/art matter to the coordinator who issued compilation cassettes / printed Mail Art publications and spread them among the Joke network. The system had an American „headquartier” in the 1990s, too: Toshi Onuka, San Francisco. The Joke Project functioned in the 1980s and 90s as an international compilation-cassettes exchange system in Japan, Northen America and in the Western European countries. Beside them, also some larger Mail Art events organized by the Joke Project were registred:

    Inv. (over size photocopied letter) with the rules of the system, 1984
    Cat.: 36x13 cm., phc., 16 p. Exh.: November 2-4, 1984

^2nd International Art & Music Exhibition. Inv. (flyer), Tokyo, 1985

^Monster from an other planet - Mail Music & Art. Inv. San Francisco, 1999

!Joki Mail Art! (Jo Klaffki) P. O. Box 2631 Minden, D-4950 Germany 1985

Postcard and artists' postage stamp activity from 1982
Artistamps:
    ^Diverse sheets, mostly by 12 identical or difference stamps, often on caricatures or cartoon like narrative themes. Colour phc.? Additional rubber stamps on the sheets: Workshop Joki, Mail Art Workshop Joki P.A.N., Joki Mail Art Post Numermando, Post as Notion Joki Mail Art

^Joki Mail Art '82. (Anthology of recent Mail Art works & graphics by the author.) 24.5x20.5 cm., phc., 160 p. + colour offset cover. Ed. Argo-Art, 1982

^Hoppla Kultur (Mail Art project after a lithography by A. Paul Webers). Cat.: A/4, offset, 48 p., 65 parts. Exh.: Kuléturszene Fabrik e. V.
Joki Pocket Cinema. Mini size booklet of 7x10 cm in style of cartoons, phc., 24 p. It was used also for letters to network-friends by completing of the graphical elements (by hand writing & other kind of interventions, e.g. rubber stamps) ~1985

^Smile (Magazine with many Mail Art and a few Neoism. A/4, offset, ~60 p. 1984-91, #1-117?)

^Hommage à Liberty (meant the famous monument from New York). Inv. 1985

^Artists’ Postage Stamp Exhibition. Inv.-flyer, 1985

^International Money Art Exhibition. Inv.-flyer, 1985


^Flag – Congress Mail Art Project. Inv.-flyer, 1986

^Happy Birthday North-Rhine-Westfalia! Inv.-flyer, 1986

^Copy Art Book (Xerox degeneration process, A/5, phc., 34 p. {30}) S. P. n.d.

^Pig Show. Doc.: Artistamp sheet with participants as pig stamps. A/4, phc., 4 p. Mailart Station Minden, September 1987


Joki died May 18, 1997

~


(Smile, #9, extra in support of 1990-93 Art Strike): «This extra issue 9 is devoted to the art strike movement as like as a regeneration project and also a challenge to face the upcoming „mail-art-stream“. Joki Mail-Art writes his own opinions without forgetting to make fun of everything. What is „Art Strike”?, I've published their manifest in the news section and let you read this text, sharing their opinions about art today, conceptually defined by a self-perpetuating Elite and marketed as an international commodity... A lot to tell and criticize about this bourgeois Art establishment, but unfortunately too much artists are more interested in being famous and getting power than experimenting art indeed, this manifest is welcome although utopian...»


Kunoldstr. 34 (→ Olbrich) in Kassel, July 7, 1982 («All documents will be opened by Ko de Jonge and be shown that day»)

^De 4 in 1 Krant. Cat.: as supplement (4 pages) with participant list (203 parts.)


^Art=Start + (a «library of contemporary art» / artists' books with the same title and size [~600 contributors] on the basis of blank books sent out to contributors by Ko de Jonge, since 1982) Cat.: A/5, offset, 40 p. Texts:

Ko de Jonge: Inleding.

Wim Beeren: Aktie.. fiktie in de kunst.

Ludo van Halem: Fluxpost! Fluxus en mail art.

René Block: 30ste verjaardag van Fluxus in Wiesbaden. (1992)

Jörg Zutter: Boekwerken van kunstenaars (documenta 6).


Harry Ruhé: Ulises Carrión (1941-1989)

Ludo Bekkers: ASPC in Antwerpen.

^Books of Souls, Silence & Friends. Cat.: A/6, phc., 12 p. More exhibitions:

Academic Centrum Kultury Palaczyk Wroclaw (W. Ropiecki), Poland.


^Wall News – paper project (for a demolition house. If walls could speek).

Cat.: Horz. 10.5x15 cm., phc., 40 p. Exh.: Last Show, Gallery Bellemans, Oosterstraat, Axel. August 1989

^Jonge meets – work at the enclosed poster. Inv.-letter + poster, 1991

^Art = Start + ... (16 exhs. in the year 1993)


Texts: Ko de Jonge: Inleding

Ludo van Halem: Fluxpost! Fluxus en mail art

René Block: 30ste verjaardag van Fluxus in Wiesbaden 1962

Jörg Zutter: Boekwerken van kunstenaars / documenta 6.

G. v d. Rook: Het boek als Kunstwerk

Harry Ruhé: Ulises Carrión 1941-1989

Ludo Bekkers: ASPC in Antwerpen

^Views on Freedom / Zicht op Vrijheid. (project for installed boxes). Cat.: A/5, offset, 23 sheets in portfolio, + supplement (poster, program, etc.) realized in Gevangentoren, Vlissingen NL. May 1995

^Everything goes to the Ocean. (with 18 invited artists in co-operation with the literature magazine “Ballustrada”, Middelburg, NL).


All contributions in colour offset reproduction (!), texts by Ko de Jonge.

Joseau, M. L. Apdo 449. Lérida, E-25080 Spain 1988

^Art, Insectes & Gnomes. Inv.-flyer, 1987

^The Sneak (Mail Art infomag., also octagonal size. A/5. phc., 8 p. 1988-, bim. #1-4?)

^#1

Jovanovic, Alexander Zmaj Jovina 12/24 Odzaci / Serbia Yugoslavia 1992

^Cage / Anti Embargo Magazine (Mag. with Mail Art matter from all over the world. A/4, offset, ~24 p. 1992-95? #1-5?)

^#1, 2, 5


^Vasco de Gamma (Mail Art like graphzine {5-10}. A/5, phc., 8-12 p. 1989, #1-11,
the issues are not dated and partly not numbered)

^#1, + 8 unidentified issues

^Akasztott Ember (Graphzine like Vasco de Gamma. A/5, phc. 8 p. 1990, #1-2) 

^#1, 2

**Juin, Jacques** (Llys Dana) (Ra) c/o Roselius, Zur Waldwiese 2/A, Gorxheimertal, D-69517 1992

↑ c/o Heiner, Kreutzstr. 20. Bremen, D-2800 Germany 1982

↑ Am Schützenplatz 191. Riede, D-2819 1987

↑ Am Banhof 1 Syke, D-2808 1979

^Sphinx / Sphynx (with → Mounier, Patrick) (Alternative art, literature and culture in a text/image collage, French. A/4 and 27x21 cm., offset, 76-140 p. 1978-82, ~1-20#)

^# 10-11

**Le point d’ironie** (Assembling + mag. 1979-80? #1-3?)

^Internat....Fool!  Ed.: A/5, offset, 62 p. Ed. le Point d’Ironic. (Editor: Ra= J. Juin)  


~

**Literature:** «Sphinx, Anatolie au Café de l’Aube and LePoint d’Ironic are three European new wave/fanzine/mail art periodicals all rolled into one special issue of Sphinx. (#12-13) It adds up to plenty of reproductions of high impact collage, rubber stamp and xerography. It’s not that the art is so good, but that this fascinating communication and exchange goes forward. Crude, exuberant, fanatic: Art trying to wiggle off the page. Also from Jacques Juin...» (Lightworks [→ Burch], Art Alternatives in Print. N° 14-15, Winter 1981-82. 58 p.)


**Jung, Kim II!** (Uwe Hamm-Fürhölter) Silcherstr. 15 München-40, D-8000 Germany 1986


**Jung, O.** 1 rue W. Chalet Paris, F-75015 France 1988

↑ 12 rue du Poitou Montrouge 1986


^ more issues

**Jupiter-Larsen, Gerald X.** P. O. Box 323 Fremont, CA-94531 USA 1992

↑ P. O. Box 42 Denver, CO-80201 1988

↑ P. O. Box 48184 Vancouver, V7X 1N8 Canada 1979

^Ocean Front (Mail Art like mag. «...intended for those interested in alternative artistic experiences...» [Statement] Letter and digest, phc. ~4-8 p. 1979-80, bim. #1-10?)

^#3

^Nihilism-Terrorism-SM. Invitation on postcard. Vancouver, 1980

**Kinky Sex (KS).** «Pornographical» zine on Mail Art basis, partly assembling with original collages from porno mags. Letter & digest, 1980-82. #1-8?

There exist issues with the phantasy numbering over 40, too!

^Destroy this piece **within one week of receiving it** (Collage mat. with porno magazines & xerox bound to a brochure, 14x19 cm., 20 p.) n.d.


Liquids from the Human Body (Assembling in envelope [150]. Letter, 1981, #1)

Haters. (17 cm. disk with 5 music pieces in cover.) Vancouver, 1981


Why I Hat the World? (Commonpress #59) Letter, 13 p., 45 participants. 1982

Nilmag (Nihilist small-mag. with sound poems, drawings or texts – about «empty envelope action» and like projects... Digest, phc., 1982-84? #1-3?)

Co-coordinator for the Commonpress (after → Petasz, P.) (1983-)

Launching the Newsounds Gallery (in connection to the band „Haters“) for collecting and presenting sound works made by the tape-network all over the world, 1985

Abnormality – cassettes only! Inv.-letter, 1985

Sound-Portraits I-II. Submissions aired on Newsounds Gallery, Apr. 9 and 16, 1985, at the Radio CFRO, 102.7 FM, 11 p.m., Vancouver. Participants:

Apr. 9: Doug J. Brown, G. X. Jupitter-Larsen, Elaine Rowget, B. C. Jensen, Tippy Gets Mad, Doreen Gray, Isomatrix (all from Vancouver), Humanoise (Lon Beach), Jeff Mullican (Los Angeles), Twa Digs Under Paris (Madison), Barry Edgar Pilcher (Ilford, UK), Hel Welter (London, UK)

Apr. 16: Ulex Xane (Victoria, AUS), Kowa Kato (Zushi, J), Merzbow (Tokyo, J), No Unauthorized (Cesson, F), Stehen Moller Rasmussen (Valby, DK), Guy Stuckens (Bruxelles, B), Jürgen O. Olbrich (Kassel, D), Falx Cerebri (Berlin, D), Luca Miti (Roma, I), Bruno Talpo (Bergamo, I), Moroandi Conspiracy (Bergamo, I), Rai (Genova, I)

The Quarternion Journal Devoted to highly abstract probabilities in art and science (with Fraser Hall & Daniel Titus) (Mag. letter, offset, 1985-86, #1-2)


The Totimorphus / text + one «not-an-image» (Digest, offset, 8 p.) S. P. 1986

The Facts on Polywawe (Text with drawings. Digest, offset, text + drawings, 12 p.) S. P. 1986

Wanted Audio Art – No Music, please! Inv.-flyer, 1987

Final. / An one act play + illustrs. about existence. (21.7x13.6 cm., offset, 12 p.) S. P. 1988

The Haters’ Colouring Book (Mini, phc., 24 p. + 1 carbon rod {250}) S. P. 1989

A basic introduction of the ’t. n. u. (17.5x17.5 cm, offset, 6 p., 3. ed. with a disk, {300}) 1990

Essays (34 Essays) (Digest, offset, 64 p.) N. D. Austin (→ Plunkett, D.) 1991

Literature: «Positive as opposed to negative destruction is the basic concept behind the performance art of the Haters, a Canadian band led by a mysterious character known as G. X. Jupitter-Larsen. He calls what he does „multidimensional destroyed music“. If Jupitter-Larsen shows up (and sometimes a no-show is part of the show) he will be part of the International Erotic Art Festival from 7-10 p.m. today in the Art Department Gallery, 772 Santa Fe Drive (Vancouver). The exhibit will represent about 35 international, national and local artists. Hater’s show have included smashing videotapes with a video camera or having a tattooist with an empty needle „tattooing“ Jupitter-Larsen’s arm.....» (Rocky Mountain News, August 4, 1986)


**«K, Group»**

<table>
<thead>
<tr>
<th>1715 Cook St.</th>
<th>Vancouver B.C., V5Y 3J6</th>
<th>Canada</th>
<th>1984</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Group K Journal</strong> (Magazine for experimental art, performance, video, etc. Letter, phc., 1974-, qu.)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Kadar, Josef /!K’dar!**

<table>
<thead>
<tr>
<th>Revue Envelope / 47 rue Fondary</th>
<th>Paris, F-75015</th>
<th>France</th>
<th>1995</th>
</tr>
</thead>
<tbody>
<tr>
<td>^Revue Envelope^ (Mag. in form of envelopes printed over with info text. Div. sizes, offset. 1988?-, ~100#) 1988</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>^#3 issues: Dec. 1993, #24, 90</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>^Revue Art^ (with Judit Nemes) (Magazine, also catalogues, for Mail Art matter. Very var. sizes, also tabloid. Offset, ~48 p. 1990?-, ir.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>^#21, 42</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>^Post-Mail-Art^, Cat.: 41.5x21 cm., offset, 48 p. / Kis Galéria, Szilfák alja 2. Hajdúszoboszló, H-4200 Hungary. August 1995</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**«Kaliningrad, City / Hist.-& Art, Museum»**

<table>
<thead>
<tr>
<th>Klinikeskaja 21, Kaliningrad, RU-236016</th>
<th>Russia</th>
<th>1994</th>
</tr>
</thead>
<tbody>
<tr>
<td>^Artistamps: Kant Perforation^ (Block of 8 id. stamps, colour offset, not perforated) City Art Museum -1724. Königsberg, 1994</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Kalkmann, Hans Werner**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>^Definition of Art. Project and exhibition at the Other Book and so^ (→ Carrión) Amsterdam, March 1 - 26, 1977</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Kallnbach, Siglinde**

<table>
<thead>
<tr>
<th>Margnardsstr. 10.</th>
<th>Fulda D-6400</th>
<th>Germany</th>
<th>1985</th>
</tr>
</thead>
<tbody>
<tr>
<td>↑ Gottschalkstr. 35.</td>
<td>Kassel, D-3500</td>
<td>~~~</td>
<td>1983</td>
</tr>
</tbody>
</table>

**Kalmus, Peter**

<table>
<thead>
<tr>
<th>Palarikova 5.</th>
<th>Kosice CS-0401</th>
<th>Czechoslovakia</th>
<th>1985</th>
</tr>
</thead>
</table>

**'Kamikaze, Joseph!'**

<table>
<thead>
<tr>
<th>Imago Verlag</th>
<th>Aachen</th>
<th>Germany</th>
<th>1982</th>
</tr>
</thead>
<tbody>
<tr>
<td>^Imago^ (Mag. with ironic reflections about art-styles, museums, politic and art. {150} A/4, handmade mix. techn. 1981-82, #1-4)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>^Bad^ (About art and art institutions. A/4, mix. techn., partly handmade. 1982-, qu.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>~ ^Literature: Instant Media^ (→ Kretschmer), N° 16</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Kamperelic, Rorica & Dobrica**

<table>
<thead>
<tr>
<th>Terazije 27 / II.</th>
<th>Beograd, YU-11000</th>
<th>Yugoslavia</th>
<th>1994</th>
</tr>
</thead>
<tbody>
<tr>
<td>↑ Milovana Jankovica 9 B.</td>
<td>Beograd, YU-11040</td>
<td>~~~</td>
<td>1988</td>
</tr>
<tr>
<td>↑ Radivoja Koraca 6 Beograd, YU-11000</td>
<td>~~~</td>
<td>~~~</td>
<td>1985</td>
</tr>
<tr>
<td>Make art no arms, I. Doc. / Noilt Bookshop, Novi Sad / Goreniski Museum Kranj / Likovni Salon, Koveceje / 1982</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Make art no arms, II. Doc. / Atelje Ars, Beograd, 1983</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Art as idea, 2nd stage. Project & exhibition. Doc. 1984


^Open World (Mail art info magazine with a large sphere of influence, a very visual collage of informations. A/5, phc. ~8-16 p. 1985- sm. ~90#)

^# 6, 7, 25, 33, 38, 50, 54, 65, 66, 77

Art as idea, 3rd stage. Exh.: Morandi, Arte Studio, Ponte Nossa. 1987

Art as Communication. (with N. Petric & V. Smokovic). Doc.

/ Mladost Bookshop, Pluda. 1988

E.G.O. / Erotic Games are Open. Doc. (over 600 participants!)

/ City Galerija, Banja Luka. 1989

Feel me (Feedback card project) Doc. 1990

^Umetnost Kao Komunikacija (20x13 cm., offset, 200 p.) Grafopublic, Beograd, 1992

^Artefact. Magazine for fine, applied & alternative arts. (with Boris Vakovic & others) (Voluminous offset mag. for alternative art, 24x17 cm., 52 p. 1994-95, ir., #1-2?) Special World Services, Majke Jevrosime 18. Beograd. '94

^Artefact, #2 / Special World Service, Word for 2. / Beograd, 1995. From the contents:

Destructio unis-generatio alternius (Od utopije do entropije)

Mail Art Network Dnevnik, 1994

Rasterivanje Mraka (Illustrated by the Mail Art exh.: Pain and Torture)

~

Literature: Daniel → Plunkett: Dobrica Kamperelic (An interview in Belgrad: «Mail Art network for me is just a solution to make contacts... interpersonal relations»)


«...if I remind well, my friend Zarko Rošulj, visual-poet, literary critic, technical editor in publishing house NOLIT (where I'm working too) gave me in 1978 some mail art invitations and introduced me with some interesting art-people/alter-artists.... Than, I've started to collaborate in/with WEST-EAST (→ Zagoricnik), international association for concrete and visual poetry, I found many addresses from alter-artists all over the world and became a mail-artist that time. My first (collective) project/exhibition has been in 1981 at Beograd's Town Library (where I've been working 1976-1977) and was named „ARS AS IDEA“. After this project I've been real mail-artist with many mail art projects, contacts, full-relationships (meetings) etc. etc. I've done over 20 mail art projects (...) and more then 60 foreign guests (performers, mail artists or just artists) from Japan, Holland, Canada, Italy, Germany, Belgium, USA, Switzerland, Norway, Hungary.... Of course, many, many meetings with (former) YU mail artists, cooperative projects under UN sanctions, isolated, frustrated....

And I'm still incarnation of an OPEN WORLD (sic!) = the title of my mail art magazine from 1985. (...) As a member of two art associations (fine artists and writers) in my country I have sometimes problems with my mail art activity (its silly activity as my friends/artists and writers understood it). I've spent very much money in the passed 15 years.... Why am I still in the mail art network? Well, because I'm still a dreamer, I'm still believing in OPEN WORLD, I prefer friendship, I like the exchange of good art ideas (materials is usually poor!) and energy.... I'm an utopist, that's a fact.

...Yes, but let me explain something about ARTEFACT. Firstly, I'm editor for Expanded Art Media (this is the title of my Section at Serbian Fine Artists Assoc.) and owners+directors are: Dragan Pavlov (sometimes networker and founder/owner of DEDALUS publishing/small-house), general-editor, Boris Vukovic (who comes from Australia), art director + designer, Pedja
Krsmanovic, technical editor/computer etc. and some young people + editors. **ARTEFACT** is NOT a typical mail art zine. **ARTEFACT** is a magazine for different art/media: literature, film, theatre, music, design... expanded media (installations, performances, video-art, visual poetry, etc.) including mail-art, too. Also its an international art review on 56 pages, not so luxus, but, you can see, on very good paper and with good design. (…) We started with **ARTEFACT** in January 1995. We have three promotions at nice artspaces with exhibitions (you participated, dear Ruud, too), performances video-art... and also we introduced the magazine on TV programs, in newspapers, on radio, etc. So, a good start, but we need money and support of artists and real art-lovers all over the world just now!»


^Kantor, István  ("Monty Cantsin")  
<table>
<thead>
<tr>
<th>Address</th>
<th>City</th>
<th>Country</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>P. O. Box 30. Stuyvesant Stat.</td>
<td>New York, NY-10009</td>
<td>USA</td>
<td>1988</td>
</tr>
<tr>
<td>1020 Lajoie Avenue</td>
<td>Outremont, H2V 1N4</td>
<td>Canada</td>
<td>1984</td>
</tr>
<tr>
<td>307 rue Ste-Catherine</td>
<td>Montreal, H2X 2A3</td>
<td></td>
<td>1982</td>
</tr>
<tr>
<td>5538 Cartier</td>
<td>Montreal, H2H 1X9</td>
<td></td>
<td>1979</td>
</tr>
<tr>
<td>4055 Madison Ave.</td>
<td>Montreal, H4B 216</td>
<td></td>
<td>1978</td>
</tr>
</tbody>
</table>

^Kantor, István ("Monty Cantsin")

^The Neo (The first large publications of the Neoism planned as a «5 years paper». Nonsens as Neoist theory, Mail Art matter, graphism, Neoist events... The last two issues [1980-81] were published with the title *Organ*. Letter, offset, 12 p. 1979-80, #1-10, + 11-12, Montreal ^#1-12

^APT '80. A Neoist Para-Festival. (→ Kantor) (Xerox, double-letter size, 2 leaves, offset?) Montreal, n.d. (It has been printed probably later than 1980) ^*

^Brain in the Mail (with → Zack, David, text) Cat.: 25x17.5 cm., offset, 78 p. «Have a nice brain wave» Vehicule Art. Montreal, 1980


^The New Neo / Organ (Mag. Letter, offset, 12 p. 1980-81, #11-12) ^*

^RCRN. Radio Centre de Recherche Neoiste (Letter, phc., 8 p.) Vehicule Art, ~1982 ^*

5th Int. Apartment Festival. NY-C. March 15-21 1982 (Xerox, 8 p.) Publ. Centre de Reserche Neoiste, New York, 1982 ^*

^(Anonym:) Neoism in the Modern Age (White rat with black glasses) (Letter, phc., 7 p.) Montreal, n. d. (~1983) ^*

_Smile_ (The «Big Smile», 1984-85, #1, made in a singel copy only) Outremont. 1984 ^*


_Smile_ / Music anth. (Poster with 3xC 60' audio-cassettes. 1985) ^*

^Start_ (Smile mutant, digest, phc., 16 p. 1986, #1), Montreal. 1986 ^*

Artistamps: Professional Neoist (Sheet of 16 perforated labels, b/w phc.) n.d. ^*


→ Rivington Academy
Neoism / Literature: *Some of the Monty Cantsins*. (In: *imMortal LIES* #2)

Literature: (Texts from the *Neo/Organ*, 1979-80):

N°1:
«do you know? the NEO is the 5 year paper, 1979-84, you know.»

«(The Theological Basis of the Red Supper): When you sit down to this Red Supper, you are not just having another meal. You are in fact symbolically partaking of the body and blood of Monty Cantsin. The supper itself represents the body; the red colour represents the blood. (...) There may be some among you who wonder why such a solemn event as a ritual sacrifice should be treated as a cause for celebration. But remember that a sacrifice is only the first step towards a ressurection. An like all the other sacrificial victims, Monty Cantsin ultimately resurrected.»

«I am an extraterrestrial nonartist from the earth. I escaped away from the total-art-suicide which was forced by two world-art-powers in 1984. I wandered about years in space & I was very glad when your Neoplanet adopted me as a son. I want to enjoy life here and take part in its creation. On earth, I saw how life can be despotism-art, censorship-art, egoism-art, terror-art. (...) You are lovely people who never heard about war-artists. Your life is to make love, bring up children, sing from the sexual organs, talk about everyday life without impurity, without restrictions, openly. This is the forst time I see the embodiment of human freedom and kindness. (...) Here is something in my hand, my only souvenir from the earth. Look at it, this is the most famous art object from the earth. Fuck art. Monty Cantsin/Kántor, 12 May 1979»

N° 2:
*(Lazer Dog’s Urban Project, Urban-war of Neoist Nazarus)*:

CSÖ (Kántor): Urban War?
LAZER (R. → Pilon): Montreal is dead...
CSÖ: ...a war without people...
LAZER: The urban project is a auto-suicide of my brain.
CSÖ: The arrow in the profile?
LAZER: It shows my way in a dead city.
CSÖ: Monty Cantsin is dead too?
LAZER: He is immortal as me and all Neoist.
CSÖ: After the urban war?
LAZER: I'll be 23 and will go to Amsterdam.
CSÖ: Is there more life?
LAZER: I've never been there before.
CSÖ: Once you were Raymond Pilon than Pilon Lazer and now Lazer-Dog.
LAZER: In the urban war Black Dog killed Lion, he has more power.
CSÖ: Is he mongoloid?
LAZER: He is neoid.»

N°3:
*(Waiting for the 80s)*: OK, here is a page in memory of the On-Night-Art-Gallery-Action which performed by the Scrap, the audience, the neighbours, the police and many others on July 18, 1979 at Galerie Auxiliaire. It was a wonderful real-no-nwave event, the gallery opened and closed in the same time. „We can do nothing more as wait for the 80s“ said Robert Berkley in 1970, before the day he died...

*New York Kex Club*:

PETYA (Peter Berger, member of the Squat Theatre in New York): Karády...
(Katalin Karády, fomuse Hungarian singer in the 30s and 40s)

CSÖ: A really rigid waltz or cold polka.
PETYA: A march from Prague.
CSÖ: Platinum, golden-blood.
PETYA: ...a metal ring, girls in black.
CSÖ: Shining, neo...
PETYA: BRIGHT MUSIC.
CSÖ: Yes, bright music.»
«Blood Transfusion Service»: Jack Nathanson – Frater Neo – joined to the Neoists in June 1979. He gives blood regularly and he is a founder-member of „Blood Center for New Arts“.

«From Monty Cantsin's comic book, R.ACTION»: ...we know nothing, nothing, nothing, look my blood, it is gold, look my eyes, look them, they are golds and my shet is gold too, I am gold as brigit Bardot's sex in the60s as well as Isidore Ducasse's adolesence, my father was a confectioner and he said me once „you shit“ and I was glad when he died as a dog in the ocean, because he was a hero and he died for me in the refinery, and I had a pick and went in a church and hewed the Holy Eucharist for him, my shit is gold as my father's medal with a naked woman on the sofa...

N°6 (Vol. 2, N°1):
«The Party»: the party is the central organization of the new overracial ideology: of the idea of international socialism / only this idea can help us step with head erect into the 80s / only the international socialist movement can save those european values which are threatened by national decadences ad classanarchies / the party is born from historical necessities / to fulfil after twenty years of genetical biological preparation of rock'n'roll / promise land / the new race needs a new solution...

N°12 (Organ, Vol. 3, N°2):
«Centre de Recherche Neoiste, Baltimore»: From dec 9th to jan 1981 I was in Baltimore, MD, USA, to work on the Neoist research network project and set up a centre in Baltimore city. In early nov 1980 I received a phonocall from Baltimore and a raspy voice informed me that it was Richard of the Krononuts and they would like to be in close communication with the Neoists. Talking 5-10 minutes on the phone, we made some very fast decisions about our future projects. One of these was my visit, including a conference on the Network plan, an apartment festival a manifestation at Pratt Central of Baltimore Public Library and many other gatherings... jan / 1981, Montreal. Monty Cantsin, researcher»


Kao, Gabor 13 rue de Lourmel  Paris, F-75015  France  1985

Karen Eliot! → Home, Stewart → Schiz-Flux Prods. → Gentry, Brian →

Karwowski, Karol ul.. Zakopianska 5/85, Lubin, PL 20-858. Poland 1986

Kasher, Brian P. O. Box 3151  Springfield, IL-62708  USA  1990
Images of Global Peace. ☸Cat.:=letter size flyer + microfich in cover. 1990 ☸
Käsmayr, Benno  Pf. 1222  Gersthofen, D-8906  Germany  1971

^Und (German subculture, review of small press editions, vis. and exp. poetry in a ~A/5 offset magazine. ~120 p. 1971- qu., nearly 20#) First editor was (ca. #1-10) Edition & Verlag für Tendenz & Experiment Boczkowski, D-3500 Kassel, Kirchlhainer Strasse 3.
^#8, 11-12

Kato, Kowa  1-2-21 Sakurayama Zushi,  249 Japan  1981

^30 Kowa Mail Board.  Inv. on postcard, offset colour. 1981
°The T-Shirt Show (Send me please your paper T-shirt work).  Cat.: 25x18 cm., phc., 20 p. (125 participants) Exh.: „Nylon 100%“ at Shibuya, Tokyo. Feb 2-16, 1982
^Paperball Project.  Doc. Poster of 82x60 cm., offset, 82 participants / «Gallery 612». Summer 1983
^Polaroid-Selfportraits received by Kowa 1985 in the Mail Art Network.  Cat.: Horz. 25.5x36.5 cm., phc., 13 leaves.
^Mail Artists’ Shows Show.  Inv.-flyer, sent out 1984-1986. (Request for whole exhibition materials from the Mail Art archives of “100-200 artists”)  


^JUKEBOX / NEPP. Free circulating media of the international mail-art labyrinth (Assembling in A/4 size, stitched, „A Mail Art magazine collected and spread by Peter Pan c/o Ulli Kattenstroth...“ 35-48 parts., {100}, 1983. Two issues were published, the first one as Jukebox edition only, the second one carried also the title NEPP.)  
^# 1, 2
^Juxbox (One page info mag, A/4, phc. 1984-, #1-5?)
^#4, 5
°Vision of an Imaginary Spartakiade at the North Pole.  Cat.: A/5, phc., 52 p.  
°Imaginärer Mail Art Kongress, West-Berlin 1986. (Also entitled: Tag des Mülls)  
Invitation and manifesto in a form of an A/4 leaflet, phc., 13 leaves, from the «Juxbox Headquarter Berlin» to a meeting and in 1 May 1986. Slogen: Waste is Mail, Mail is Waste. Also a workshop to work over the dirt has been announced. 10 parts., who didn't take part. 1986
°The Jungle of Art.  (For 18x26,7 cm. size multi-colored xerox only!)  Inv.: A/4 sheet, phc. on red paper. 1986
°Brückenkopf ins Niemandsland (Bridgehead to no man's land)  Inv.: A/4 size photocopied leaflet. Themen: nothing, also no medium or dimension. Exhibition will be hold at the Nationalgalerie Berlin in May 1989
°Nichts / Nothing – project without any medium, material or dimension.  Inv., 1989

Two pages long photocopied manifesto about the sources – as dada, futurism – and the collective character of Mail Art. Berlin, November 2, 1984

Kaufmann, Peter  → Mail Art Congress / Decentralized World-Wide... 1992
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Country</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kawan, Pakka K. / Racine, Marina</td>
<td>P. O. Box 3992, Omaha, NE-68103</td>
<td>USA</td>
<td>1988</td>
</tr>
<tr>
<td>↑ 659 Haight St. San Francisco, CA-94117</td>
<td></td>
<td></td>
<td>1980</td>
</tr>
</tbody>
</table>

*Beef Magazine* (Visuals from West Coast artists, interviews, performances, docs.
Tabloid magazine of 58x40 cm. size. Offset, 16 p. 1980-, qu., ~ 15#)
^# 12 (1983/3)

**Literature:**
«Quarterly free tabloid that relives the hippydom we thought had all but vanished. Lots of space given to visuals and west coats artists, and interviews with things like performance artists. They say they'll reprint work you send them, though in 3 mailings to them they've never taken anything so who knows.»
*(Mega Zines. In: Anti-Isolation [→ Xexoxial], #3-4, 1987. 10 p.)*

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Country</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kazuyoshi, Takeishi</td>
<td>Satsukiso, 3-11-17. Amanuma, Suginamiku, Tokyo 167</td>
<td>Japan</td>
<td>1986</td>
</tr>
</tbody>
</table>

*an Ee!* (Handmade Mail Art like mag. with visual matter using news, prints, tickets, postcards, photos, etc. 26x18 cm. 1983?- squ. #1-6?)

^Easy Editions / E³ (Horz. size Mail Art mag. {30}, A/6, phc., 24 p. 1988?-, weekly?)
^#131,95,96,97,99, 100

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Country</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>→ Peoples Republic of Poetry</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Country</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kempton, Karl</td>
<td>441 North 6th Street, Grover City, CA-93433</td>
<td>USA</td>
<td>1989</td>
</tr>
<tr>
<td></td>
<td>↑↓ P. O. Box 7164, Halcyon, CA-93420-7164</td>
<td></td>
<td>1977</td>
</tr>
</tbody>
</table>

*Open Ring* (with D. R. Wagner) (Infozine by the Open Ring galleries for vis. poetry and experimental art. Digest size, mimeographic, 1975-)

*Kaldron* (Mag. with ancient and contemporary vis. poetry in a phantastic richness,
also short articles, very important publ. of the USA vis. literature scene.
Tabloid of 44x29 cm., newsprint, ~16 p., unbound. 1977-, ~ 2xy. #1-20?)
^# 18, 19, 20

^Veneration. Precints of the 5th apocalypse. (with Michael Hannon, poems) (44.5x29 cm. tabloid, offset., 16 p.) Rainbow Resin Press, 441 N. 6th St. Grover City, CA-93433. 1980


^Access. A journal of post-literature. (with Ruth → Schowalter and De Villo Sloan)
(Spiral bound mag. for visual/verbal works with a series of theoretical writings. Letter, phc., 46 p. 1987?-, ir.) Paperbird Press, 5014 Huron Street, College Park, Maryland 20740
^#1

^Rune: A Survey. (Edited by K. Kempton & Karl Young [essay], 23x15 cm., offset, 80 p.) Light and Dust Books / Atticus Books – Membrane Press, Kenosha/Wisc. 1992

^Shadow project. Inv., 1993

**Literature:**
«Tasteful and non-fossilized, Kaldron, over its many tabloid issues remains a compendium of visual poetry and language. Each issue is an anthology of works from highly eclectic sources... It's proof positive that contrary to what many say, visual poetry is more alive and vibrant and of interest today than ever before. Kaldron's presentation gives a wide berth to editorial intrusion. Works appear in their own right.» *(Lightworks [→ Burch], Art Alternatives in Print, Nº 13, Fall 1980, 51 p.)*

*Karl Kempton, the weight/wait of inspiration* (visual works only). In: Score, #3.

(Feature, #1): «Initial issue of Access is an unusually wellproduced xerox journal devoted to „post-literature“, a term with which I am unfamiliar. This one is devoted to the work of Karl Kempton, whose diagrammatic typewriter graphics are like mazes at times, and like flow charts as others; the purpose of them is mysterious at sight, but the accompanying essay and interview, which is quite illuminating as to where Kempton's „at“ so to speak, dispell a bit of that... I'd say Access is off to a very strong start, and it'll be valuable to turn to as a source about authors of our time after they've put out a number of issues.» ( Lloyd → Dunn: Mail Review. In: Photo-Static. No. 27, Nov. 1987, 917 p.)


Kennedy, Peter & Parr, Mike. 46 & 36, Parkham Street Surry Hills, AUS-2010. N.S.W. Australia, 1972

Concept artists with large correspondence activity and Mail Art connections in the first years of the spreading of the Network. Listed products: Trans-Art collections and Idea Demonstrations: – by sound taps, photographs, 16 mm. films, video-correspondence, etc.

Kent, Eleanor (Fractal Post) 544 Hill St. San Francisco, CA-94114 USA 1996

Artstamps by comp. graphic and photographed knitted objects from the late 1980s

Keppler, Joseph 10254, 35th Avenue, S. W. Seattle, WA-98146 USA 1984

^Poets, Painters, Composers (Multimedia mag. for exp. and vis. literature. Beautiful typography, manufactured paperworks, cut poems, postcards and like as additive offering or supplements. Letter and var. sizes, offset, ~60 p. 1984-, ~y.)

^# 3

^Colin's Magazine (A special sister review from Poets, Painters... 30.5x16 cm., offset, 16 p. 1990- #1-2?)

^# 2

Literature: (Poets, Painters, Composers) «This amalgamation leans most heavily toward the first third of its title. Plenty of visual poetry and some straight verse too. What seems special in this loose, free-swinging anthology is a clean, righteous essence. It radiates sincerity with various handdone touches. One page with the word „wind“ on it is cut vertically about ripples. Number 4 is a tape featuring Henri → Chopin, Jean-Paul Curciay, Richard → Kostelanetz and Bernard Heidsieck. Posters, postcards and more available.» (Lightworks [→ Burch], Glimmerings [Print Review], No. 18, Winter 1986-87, 48 p.)

«Poets. Painters. Composers has quickly become a magazine to emulate. Not only is it finely printed (some letter press and hand printing included), but the breadth of
its contents – reviews, prose, poetry, articles, drawings, scores, photographs – is a rarity in small press.» (Review in Score, #7. [→ Hill] Letter size, offset, ~1988.)

**Kerckhoven, Annemie van.** Arenbergstraat 10. Antwerpen, B-2000 Belgium 1980

- **Public Annemy** (A very personal alternative magazine with theories and concept art. 24x21 cm. and A/4 sizes, phc., 8-16 p. 1980. #1-2 only?)
- Launching the → Club Moral, Antwerpen, organisator and editor activity from 1981.
- **Force Mental Magazine** (with Danny Devos) (Beside music, performance and lit. also alternative arts. A/4, offset, ~20 p. 1982-, bim.)
- #2, 13, 14

→ Club Moral

~


**Kern, Michael**

Mociare 1. Liptovsky Mikuláš Czechoslovakia 1989

- Conceptual and Mail Art activity in the 1980s. A large number of photo works. Michael Kern died 1995?

**Kerozen, Eugène!** 15 rue A. Néreau Palaiseau, F-91120 France 1991

- **Tetes Crues.** (Original rubber stamps, 10.5x7.5 cm., 20 p.) n.d. (~1991)
- **Melle X: Le deuxième chauchemar.** (16x6 cm., handmade drawn + coloured, 16 p.)
- {13} Hanga Roa prod., 15 rue A Néraeu. Palaiseau, F-91120. 1992
- **Pilon** (Graphic brochure, 25x21 cm., phc., 10 p.) n.d. (in early 1990s)

**Kerr, Bob**

Mildura Arts Center. 199 Cureton Ave. Mildura, AU-3500 Australia 1975

- **Canberra Telegraph** (with Terry → Reid) (Voluminous and encyclopedic «news» publication with many fluxus, post-fluxus and mail artists. Tabloid of 58x43 cm., newsprint, 16 p. 1975, #1 only?)
- **The Aukland Star.** (with Terry → Reid) (Tabloid size mag. for post-fluxus & Mail Art. 1977, #1 only?) Mildura Art Center

~


**Kholopov, Alexander** → Moscow Artistamp Collection

**Kierspel, Jürgen** Karl-Pfaff-Str. 7A Stuttgart, D-70597 Germany 1983

↑ ↓ Atelier in Keller, M. Lutherstr. 41, Stuttgart 50, D-7000 ~~~ 1985

- **'I'ne... viele Landschaften** (After an original photo from the Schäbischen Alb).
  - Cat.: Horz. 10.5x15 cm. phc. 48 p. Also doc. in form of two A/4 sheets + 2 cards / phc. and xerox. Exh.: Atelier Rolf Glasmeier, Beckersdelle 16, D-4650. October 1983
- **Money** (Second Mail Art project by J. Kierspel). Doc.: A/4 sheet folded to 3, phc.
- **Mail Art Service** (One page info mag on A/4 size sheets, often with a collection of small skurrilous images + original rubber stamp prints only. Photocopy, not dated, but numbered, ~1983-86?)
  - # 14, 16, 17

**!Kiki Bonbon! (Jean-Luc Bonspiel)** P. O. Box 524. Tour de la Bourse, Montreal, H4Z IJ8, Canada 1979

- **Dull Century** (with Napoleon Moffiat & !Zbigniew Brotgehirn! [Tristan Renauld])
  - (Very early Neoist publ. with verbal/graphical nonsenses, texts French and English. Half-legal, phc., 22 p. 1979, #1-2?)


^# 1, 2, 3

**Abolution (the text).** (Digest, phc., 8 p.) The Service Inst. of Research and Investigation / «Tour de la Bourse», Montréal, n.d. (~1980?)

<table>
<thead>
<tr>
<th>Kiraly, Iosif / Tulcan, D. Str. Giurgi, nr 15</th>
<th>Timisoara, R-1900</th>
<th>Romania</th>
<th>1982</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Trans-Idea</em> (Envelope-project)</td>
<td>☐ Doc. 1982</td>
<td>☐</td>
<td></td>
</tr>
<tr>
<td><em>Equinox.</em> ☒ Poster, stamps. 1983</td>
<td></td>
<td>☐</td>
<td></td>
</tr>
</tbody>
</table>

~


<table>
<thead>
<tr>
<th>Kiss, Ilona</th>
<th>(Hungarian Association of Book Artists)</th>
<th>Budapest</th>
<th>Hungary</th>
<th>1990</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>^In Memoriam Moholy-Nagy</em> – Artist’s Book Show at the Kunsthalle, Budapest. ☒ Inv.-letter, 1995</td>
<td></td>
<td>☐</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>^International Artist’s Book Exhibition</em> – at the “Vigadó”, Budapest. ☒ Inv., 1996</td>
<td></td>
<td>☐</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>^Künstlerbücher aus Ungarn.</em> 2 accordion like publs. with 4/4 offset colour leaves as info/invitations. For the „Frankfurter Buchmesse, 1999“, Germany</td>
<td></td>
<td>☐</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Kitasono Katue</th>
<th>Tokyo</th>
<th>Japan</th>
<th>1963</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Vou</em> (Magazine 1963-, m.)</td>
<td></td>
<td>☒</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Kindt, Jacques’</th>
<th>Groendreef 238</th>
<th>Gent, B-9000</th>
<th>Belgium</th>
<th>1977</th>
</tr>
</thead>
<tbody>
<tr>
<td>G. Gezellenstraat 25</td>
<td>Waregem B-8790</td>
<td>---</td>
<td>1977</td>
<td></td>
</tr>
</tbody>
</table>

| Klaflki, Joe | —→ Joki Mail Art |

<table>
<thead>
<tr>
<th>Klivar, Miroslav</th>
<th>?</th>
<th>Prague</th>
<th>Czechoslovakia</th>
<th>1976</th>
</tr>
</thead>
</table>
| *DIM ART First International.* Exhibition in Gallery IPD, Prague, December 1976. ☒ ☒

With the participation of Klivar and Valoch as only czech artists in this show, an exhibition was organized for visual poetry, Mail Art & other kind of experimentale arts. An unique attempt in Czechoslovakia in the 1970s! Only an A/4 offset poster is known as documentation to this event. *(DIM was adopted from Dim Dada Dim,* a greetings form bet-ween Tress und Klivar. The exhibited artists: Paulo Bruscky, Ernst Buchwalder, H. Gruber-Guthenstein, Klaus Groh, Gunnar, Horst Hahn, Miroslav Klivar, Uhhf Klose, Rainer Luck, Bernd Olleck, Paulot, Ro-mano Peli, Peter W. Reski, Rittger, H. Steinbach, A. Thomas Stöckl, B. Kelley Stöckl, Gábor Tóth, Horst Tress, Jiri Valoch

<table>
<thead>
<tr>
<th>Knepper, David</th>
<th>(‘Moo Man!’) 805 N. Alvord.</th>
<th>Evansville, IN-47711</th>
<th>USA</th>
<th>1986</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Artists’ postage stamp activity, sheets of stamp images, b/w phc. non perforated. Themes: cows, pigs, Mona Lisa, free (empty) stamps, etc. 1980s</em></td>
<td></td>
<td>☒</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Knízák, Milan**

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>City, Country</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>✎ Tulipanova 2802</td>
<td>Praha-1.</td>
<td>Czechoslovakia</td>
<td>1988</td>
</tr>
<tr>
<td>✎ Novy Svet 11.</td>
<td>Praha</td>
<td>Czech</td>
<td>1964</td>
</tr>
</tbody>
</table>

**Aktual** (Handmade magazine with texts for happenings and Fluxus-actions. A/4, mimeographic, cover with linoleum print. 1964-66, #1-4?)

**Correspondence Action:** postcards with questions & instructions sent to addressees who were found in the Prague Telephonebook. 1965

~


**Literature:**

«Milan Knízák was born in Czechoslovakia in 1940. In 1962 he started performing street and environments in Prague, and in 1964 he founded the Aktual Art group. Contacts were established with several US and European Happening and Fluxus artists, and Knizák was appointed „Director“ of Fluxus East, in which capacity he organised Fluxus Festivals in Prague. He currently (1980) lives in Berlin, having been a recipient of DAAD Fellowship, although he plans to return to Czechoslovakia soon. Milan Knízák was in Amsterdam recently for a lecture-demonstration at the → Appel, and an exhibition at Gallery «A» (→ Ruhé)...»

«...Life is always insufficient. If life is sufficient, it does not need anything to be added, it's good for itself, and you don't need art... The so-called Iron Curtain was in some ways very good. It means that we couldn't get fucked up so much, we couldn't get involved too much in the art/money and producing scene which goes on in the West, and which is horrible. The second reason is that we had to make very careful choices – if you really want to do something, it's very difficult to do it – you must choose very carefully one thing from a thousand which you are going to perform, because you must take some risk...»


**«KNUST»**

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>City, Country</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>✎ Groesbeekseweg 2 / a-b.</td>
<td>Nijmegen-NL-6524</td>
<td>Nijmegen NL-6524</td>
<td>1988</td>
</tr>
<tr>
<td>✎ St. Annastr. 1.</td>
<td>Nijmegen</td>
<td>Nijmegen NL-6511</td>
<td>1984</td>
</tr>
</tbody>
</table>

(Graphic Studio & Edition, all publications by colour mimeographic/stencil technic.)

Alfred Boland, Jan Dirk de Wilde, Dorothe Krol, Anja Rachmaf, Erik Odijk & others.

**Publications, a very selected list:**

(all item by colour mimeographic, unless otherwise noted)

^Kutlur (sic!) (Graphic mag. A/5, A/4 and 29,5x 23 cm. Offset. 1982, #1-5, all issues marked as #3!)

^# 1-5

**Westersche beschaming** (Portfolio/book series like mag. 1983-4, #1-4)

#1 = 28x20 cm, offset, 20 p. Portfolio: 30x21 cm. n.d.
#2 = 21x15 cm., offset, 12 p. Portfolio: 30x21 cm. n.d.
#3 = 15x10 cm., offset, 32 p. Portfolio: 30x21 cm. n.d.
#4 = 42 very diff. size leaves, mimeogr. Cover: 30x20.5 cm. n.d.

^Afgrijis (Graphic magazine with textfragments. A/5, ~40 p. 1984-87, #1-7)

^#1, 2, 3, 4

^Postbode Westland (11.5x7.5 cm. 48 p. in format cover of 28.5x28.5 cm.) n.d. (~1985)


^De Westerse Verslaving. (36 p. of 10.5x15 cm., and 16 p. of A/5) n.d. (~1986)
^Nord es Mord. «Jarry is dood leve de Koning Ubu, Alfred» (29.7x10.5 cm., 40 p. + cover) 1986
^WARS, No 1. «de losse band van Swaving en Siwi» (22 A/3 +24 A/4 leaves in a cover of 42x30.5 cm. offset + mimeogr.) n.d. (~1987)
^Mediaval. Kontaktorgan voor audio-visueel gehandikapten. (Books like mag. ~20-24 p., in var. sizes, 1988-90, #1-3)
^#1 = 29.2x14.5 cm.
^#2 = 21x20 cm.
^#3 = 10x7 cm.
^Ansick / Ansich. (17 mimeogr. post cards in cover) ~1988
^T. Tzara: Dicédãdet a Tzara (Knust Graphics + Tzara's text. 24.5x19cm. 82 p. + cover) 1988
^Music for deaf. (Bookwork-multiple: 6 leaves paper, mimeogr. prints + 2 plastic foils between 2 LP disks, with lack coloured) n.d. ~1988
^Oogentroost. Dageraad Banden, Nummer 1. ( Bookwork {500}. 15x15 cm, mimeographic + offset, 36 p. + cover) Uitgeverij Plaats Maken, Arnhem.
^Extrapool (Double-size and appliqued booklets like mag., ~50 p. 1989-, #1-3)
^#1 = 32x21 cm.,
^#2 = 25.5x24 cm.,
^#3 = 21.5x20.5 cm. (United Extrapool)
^#1, 2, 3
^Art Divers (Books like mag. 1989-93, #1-3)
^#1 = A/5, 48 p. in a cover of 30.5x21 cm. June 1989
^#2 = 16x16 cm. 40 p. + cover. October 1991
^#3 = «Monster Book» with 20 artists, 22 A/4 leaves in a cover of 39.5x29.5 cm., fixed by a nut and bolt. 1993
^#1, 2, 3
^Half Wit. KNUST'S Extramarginal Magazine. (38 leaves of 27.5x19.5 cm., folded, with a poster supplement of 29x57 cm. 1992)
^#1, 2
^D. Krol: Geiten (Book-object with sound-effect / 15x15.5x7 cm., paper, wood, collages, 48 p.) 1992
^Mark → Pawson: Life has meaning. (A/4, 26 p.) Knust Stencildruck, 1992


Kocman, Jiri H. Vackova 64 Brno. CZ-61200 Czech 1995
^My Activity Report (Booklets like periodical {0-20}. 13x17,5 horz., 2-4 p., mix. techn. with many rubber stamps. 1970-73, #1-15?)
^# 9, 12, 14, 15,
^Bipolar Fold Analysis (5 leaves folded & stamped in cover) n.d. ~1971
^Love (A/5 size assembling in box of 21x18x4.5 cm. 24 artists with ~ 30 leaves {30}. 1972, #1 only)
^Project for Flowers and Landscape. (20.5x15 cm. offset/photo repr., title=rubber stamped. A 3 parts portfolio {30} with an offset photo repro.)
^Stamp Activity (Rubber stamps assembling, bound {30}. A/5, 130 p. 1972, #1 only)
^Entomological Activity (3 parts portfolio of 20.5x10.5 cm. {30} with title text + butterfly-photo) 1973
^About my Butterfly. (20x15 matter, handwriting, offset/photo, rubber stamp,
> Monography of my stamps. (11x18 cm. horz. booklet with 25 or. rubber stamps, 27 p. The binding is corrugated board) n.d. (1974)


> JHK Language / Love (Paraphrase to Wittgenstein, a mini broch. in 14.3x10 cm., mimeography, 4 p. Signed copies in an edition of ?) n.d. ~1975

> JHK Micro Macro Issue. (Brochure of 30x21.5 cm., handwriting + collages + paintings, 15 p. {50}) 1975

> O papíru / About Paper Sensibility (Manuscript or catalogue text?) 1976

> 8 Pieces by JHK. (Multiple in A/4, hand stamped series of rubbers: 1 rubber stamp on each leave, in envelope /stamped. Signed publ. on account of Kocman's visit in Köln) Soft Geometry Ed., Köln. 1977

> Marbling Experiences of Three Days (14.5x10.2 cm, offset + collages, 14 p.) 1977

> Handmade books and paper-re-making book activity, mostly uniques or limited to 5 pieces, from ~1977 (about 80 pieces in the time of 1977-87)


> #: Book of one cup of tea (N°73, 1980), Book (N°92, 1981), Tea hand made paper by JHK (~A/5, s.d.)

Handmade paper activity / Marbling papers / Neu-Jahr Wünsche Papier, ~1978-

Source:


J H Kočman's self-published writings (on the basic of the Cat.: *Autorské Knihy a Papíru*, 1997:

O papíru - About Paper Sensibility, 1976
Mramovování na karagenovém mechu, 1977
Interview resp. monolog o knize. 1978
English Bookbinding terms (review of an book edition from 1979), 1985
Cajové minimum, 1981
Interview pro Jazzbulletin (s K. Srpem, jr.), 1982
Josef Váchal – knihvazac (monography), 1979-83
27 Rp (27 seceptú z makrobiotiky), 1985-86
Osoby a obsazen (supl. k Hvezdám kvelbu Pavla Reznicka. Horst, Brno, 1991)
Papípenské minimum, 1996


<table>
<thead>
<tr>
<th>Kolár, Jiri</th>
<th>4 rue Aubry le Bouchez</th>
<th>Paris, F-75004</th>
<th>France</th>
<th>1984</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>↑ 21 rue Micolon</td>
<td>Alfortville, F-94140</td>
<td>France</td>
<td>1981</td>
</tr>
<tr>
<td></td>
<td>↑ Za Skalkou 2</td>
<td>Praha 4-Branik, CS-147 00 Czechoslovakia</td>
<td>1977</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Poem r. A/4, offset, 12 p. {400}.: S. P. Praha, 1965</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Revue K (For the promotion of Czech avantgarde art published in Paris. Texts in French and Czech. 15x23.5 horz., offset. 1981 )</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


Pazdziernik (Very visual alternative mag., edited by students. Later entitled as Kwiecien or Luty. A/4, phc. 1973-, ir. #1-4?) «Organ Studia Kompozycji Emocjonalnej»

Kwiecien (with Sztukowski, W.) (Mag. like Pazdziernik. 1976, #1) |

Luty (with Sztukowski, W.) (Mag. like Pazdziernik. 1978, #1) |

Koller, Julius Kudlakova 5 / III. P-32 Bratislava, CS-84101 Czechoslovakia 1984


U.F.O. (Utopie Fakty Otázky ? = Utopies Facts Questions ?). Conceptual works and postcard actions (by graphic, collage, photo) with „UFO“-s from 1970.

Konstricte, Boris! (Boris Akselrod) ? Russia 1979

Transponance (with → Nikonova, → Segay) (Typewritten handmade samizdat mag. in the Sovietunion with exp. literature, art [also Mail Art] manifests and theoretical contents. Very few copies only. 1979-86, #1-36)


→ Nikonova, Rea / Literature / Mail Art in the USSR

→ Transfurism

«KonTexts Publ.» → Gibbs, Michael

Koroto, Mark & Angela. (!Fa-Ga-Ga-Ga!) Box 1382 Youngstown, OH-44501 USA 1991


^The Art is on the Mail(ing) – Wexner Center, Columbus OH. Inv.-card, 2000

Kosberg, Erik 3013 Holmes Av. Minneapolis, MN-55408 USA 1985

^Between the Lines (Digest size magazine, phc., ~30 p. for art, poetry, politics,
music, etc. 1985-)

Koschitz, Norbert  
Kunstpostamt.  Schwarzenegg, CH-3616 Switzerland 1986


Female Heart of Ice-Cream / Digital Networking / Mail Art Manifests. Inv., 1988

Koslow, Ed / Donohue, Bonnie  
153 Westville Street  
Boston, MA-02122 USA 1979

Mail Etc. Art. Catalogue: 64 p. / University of Colorado, 1979 (Further → Mail Etc.)

Kostelanetz, Richard  
141 Wooster St.  
New York, NY-10012 USA 1990

↑ 358 George St.  
New Brunswick, NJ-0890  
---  1988

↑ 242 Fifth St.  
New York, NY-10030  
---  1977

↑ P. O. Box 1967 Brooklyn, NY-11202  
---  1970


Assembling (with Charles Doria) (The magazine that gave the name to the whole genre, enormous influence, inexhaustible contents. Many alternative artists and e-mail artists among its contributors. Assembling in bound form (1000). Letter, mix. techn. ~100-200 leaves. 1970-86, #1-12)

Text-Sound Texts (Anth. by 100 American authors, 441 p.) W. Morrow, N.Y. 1980


«(Assembling #12) Assembling is progenitor to shelves of zines which take multiple originals, produced and financed by artists and writers, collate, bind and distribute the collected results. It's 16 years old and back after a 5 year dormancy. Since the pressrun is 1000 there's a hefty investment, especially if you are used to making art with pocket change. Anyway the tick Number 12 is heavily freighted with metro New York content. Some all-star mail artists, others unknown to this reader. Plus, the issue has a supplement on Russian samizdat art as put together by ever-productive → Gerlovins. It's easy to sail past so much in this visual collection with a definite literary bent. But then you hit Karl Young's obliterared signs such as „ARK IN EAR“ or → Bakhchanyan's collage and rubberstamping and you know you hold a winner. A wunderful and historic collection of the ofofbeat.»

(→ Burch, Glimmerings [Print review], N° 18, Winter 1986-87, 48 p.)


«Stephen Perkins: I understand that your first exposure to an assembling publication was when Dick Higgins showed you Tomas Niggl's *Omnibus News* (1969). I wonder if you can think about your first impressions upon encountering this publication?

Richard Kostelanetz: What a wonderful way to publish! I think another fact though would be the Cage „Notations“ book. The non-uniform book. Does Niggl do alphabetical?... because Cage did alphabetical. Actually I always wondered about that, because that became a sort of convention that we've kept throughout but of course it's an unnecessary convention. It interested me because as I have written, in the conventional magazine, the editors put the good stuff up front and the bad stuff at the back and I wanted to get away from that kind of thing. So we hit upon the alphabet as a medium but in retrospect I think there are other ways to do it. I would probably do reverse alphabet sometimes and out of the middle of the alphabet some other times. (ed. note: Kostelanetz is refering here to the alphabetical sequencing of the contributions in *Assembling*) (...)

SP: When people revies it some people call it a book, some people call it a magazine.

RK: But I come out of the tradition of books, as you can see from looking around the house. I wanted something with a spine, although we didn't mark the first spine, but then we marked later spines. I think of my life as being mostly making books... look at Dana Atchley, was that a book? (...

SP: Looking at the first couple of issues it obviously arises from a literary tradition but very quickly it comes as much visual as well as literary. Was that something that surprised you or was that inevitable?

RK: I consider myself both visual and literary and certainly did at that time and it didn't surprise me. I may not even have noticed it. I think it also became the nature of the thing. Karl Young in his wonderful essay pointed out that there was no cachet in publishing *Assembling*, for literary people who wanted to keep dossiers because everything was accepted and so turned off a lot of people... I think that's a really important principle. (...)

SP: Although you talk about the editorial process being open, new contributors were invited to send a sample of their work, did that happen? (Yes.) So in that sense it wasn't totally open...

RK: You had to be invited. But I must say we used to joke at the time that thank god we don't have any painful editorial meetings of whether or not X or Y should be invited or dis-invited. We never had any editorial meetings, if it looked freaky invite them! I'm sure nobody was dis-invited. People might have been discouraged or encouraged to dis-invite themselves but I don't think anyone was ever dis-invited. It's not my character to do that... (About the 1000 copies:) ...maybe we should have done 500. It became a problem that I still have to live with, it costs me $50 a month to keep those things which I hope somebody will eventually buy... (...) I think the bigness of *Assembling* put off some people, that it could be so big. I know it put off the guys who gave out literary grant moneys, "you mean you get all these guys to give you the paper free and you make a book that big..." and we said yeah, and they scratched their heads, they couldn't figure it out! (...

SP: Wasn't there an issue #13? I remember sending some work in for that and never getting a copy.

RK: Well at that time Charlie Doria was in charge, and Charlie Doria was not as good as he should have been about keeping promises. The thing I have always emphasized is that as long as I was in charge all promises were kept and I think that's why people sent so much stuff and I think that's really important in this area because you and I can think of guys who don't keep their promises... (...) I have this whole theory of Cage which is not about chance, but it's about trust. I will give you a score and trust you not to violate it. I'm not leaving things to chance I'm trusting you not to violate it. You
might do something I can't expect. I think that's very Cagean.

## Literature:


**Krabbe, Peter** → Eins von Hundert

### «KRASH Verlag»

<table>
<thead>
<tr>
<th>Jülicher Str. 24 A</th>
<th>Köln, D-50672</th>
<th>Germany</th>
</tr>
</thead>
<tbody>
<tr>
<td>1991</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

^*Lit-go's art! Art goes lit!* Krash Multiple Show. (Org.: Dietmar Pokoyski)
Cat.: A/4, phc., 46 p. Exh.: Ultimate Academy, Köln (→ Pellini)

### Kretschmer, Hubert

<table>
<thead>
<tr>
<th>Sandbergerstr. 53.</th>
<th>Darmstadt, D-6100</th>
<th>Germany</th>
</tr>
</thead>
<tbody>
<tr>
<td>1988</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

↑ Postfach 940246
Frankfurt-94, D-6000

↑ Produzentengalerie. Adelgundenstr.
München

---
1982
1981


^Künstlerbücher. Cat.: I-II-III. / Produzentengalerie, Adelgundenstr., München, 1979-80-81 {600}. All volumes in 21x23 cm, offset, 62 / 64 / 60 p.


^*Instant Media / Instant, #16.* (The *Instant* was an A/3 size offset mag. for exp. art, 1978?- qu.) Eds: F. Aumüller / T. Feicht, c/o TRUST, Wolfgangstr. 20, Frankfurt. The issue N° 16 became a special volume for the German graphzine scene and provided a usable survey about the German alternative magazines in the 70s and early 80s. Kretschmer published this issue as guest-editor.)

### «K-Roll»

<table>
<thead>
<tr>
<th>?</th>
<th>Caen</th>
<th>France</th>
</tr>
</thead>
<tbody>
<tr>
<td>1982</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


### Kropp, H. J. / Stein, P.

<table>
<thead>
<tr>
<th>?</th>
<th>Bingen</th>
<th>Germany</th>
</tr>
</thead>
<tbody>
<tr>
<td>1979</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Artfusion* (Journal-object, partly hand made, in limited edition. 33x23 cm. [N° 1-2] and A/4 [° 3-6] offset + phc.? 1979-84, #1-6)

~

**Literature:** Instant Media (→ Kretschmer), N° 16

### Kudla, K.

(Fan Club of Nurse with Wound) P. O. Box 161. Pilo, PL 64-920, Poland

~

**Silly talk from behind the iron curtain** (An illegal fanzine from Poland about
fanzines in Westen, partly reprints from them. A/5, phc., 20 p.
1984-85? #1-2?)

Kuipers, M. / Lelie, H / Mark, H.v.d.

Kuipers, M. / Stratinghweg 32 Groningen Netherlands 1977
Mark, H. v. d. / Langeniewsstraat 200 Tilburg Netherlands 1977

KLM (An international edited mag. for concepts, vis. poetry and art. A/4 size with assembling like parts {200}. 1977- ~ y.)

Kukowski, Stephan. c/o 18 Walmer Gardens London, W13 9TS United Kingdom 1973

Blitzinformation. (An elusive and often humorous quuestion-answering service realized by type written / photocopied form letters. Favoured person of this correspondence project was „Klaas Oldenburg“. Statement: Art can arrive at your home for the price of two postage stamps.) 1973 ~


Kum Nam Baik
Dept. of Design, College of Art. Sungkyumkwan Univ. Seul Korea 2000

↑ Dept. of Arts, Sung Kyum Kwang Univ. 53. 3ga Myungryundong Chongrogu, Seoul-110

Mail Art organisation activity in South-Korea, since middle of the 1970s


Kume, Lucio (!Sedicoes Seducoes!). C. P. 2828 A G Central São Paulo, BR-01051 Brasil 1989
↑ r. Tijuca Paulista 137 / c. São Paulo, BR-02020 --- 1986

^l Menos l. 24.7x22 cm., offset, 14 p. {40 signed copies}. Ed. Omar Guedes, São Paulo, 1983

^Zig-Zag Post / ZZ Post (Mail Art info zine in a very xeroxed look. 22x16.5 cm., phc. 1986-)
^#2, #1983 Book.

Kundzins, Maris
? Montreal Canada 1980


«Kunst ohne Grenzen» (Art without limits) (Junki Wehrmann, Walter Holzinger, Evelyn Doll & others)
Kupkagasse 4 / 1. Wien, A-1080 Austria 1988

^UM. Kunstzeitung (Mag. with exp. literature and xerography. Div. sizes, also A/4, phc. + collages. 1988?- squ., #1-8?)
^#6

Küstermann, Peter P. O. Box 2644 Minden D-4950 Germany 1986

^Lyrische Collagen. (Anth. of poems and graphics) A/5, phc., 36 p. Exh.: at the Heimatmuseum Lippstadt (Germany), June 6 - July 18, 1982


^Tempo Mail Art. (A project of Friedhelm Küstermann, D-4780 Lippstadt, Germany, the father of the artist.) Cat.: Horz. 13.5x20.5 cm., phc., 52 leaves. Lyrische Collagen 11. 1984. ISSN 0721-9083.

^Der große Bruder sieht dich. Mail Art against totalitarianism. (Hommage à G. Orwell) Lyrische Collagen 7. Cat.: A/5, phc. 152 p. {100} 1984

^Ein Berliner in Puriser (Commonpress #64) Spiral bound, 13x31 cm., phc., 104 p. Lyrische Collagen 9, Minden, 1985


Artistamps: Very large number of hand-made stamps in a free composition on pre-perfored sheets of 21 labels. Technic: rubber stamps, collage, drawing, writing, etc. with div. headlines as First International MA-Congress 1985/86, Erster dezentralisierter weltweier Mail Art Kongress 1986, The Congress takes place in First East Frisia, Mail Art from the Museums, etc. Since ~1985


^The Mailmen Angela Pähler & Peter Küstermann: Free Personal Deluxe Net Mail Delivery / Documentary Catalogue. (Maybe the last great surway on the Mail Art camp edited by insiders were visiting over 200 networkers all over the world and documented the meeting events during the year 1992. Large text and photo documentation, many inserts – also collage material – by the visited networkers and the editors. The book is completed by a chronological and an alphabetical index of names and addresses [ordered after countris], further by a list of quoted networking publications – ca. 150 items. A/4, phc. completed by collages, rubber stamps, stickers, orig. photos and 2 artists postage stamp sheets in each copy, ~300 p. {500}. Copyprinted in Denmark, England, Germany and Tasmania. Minden, 1992-1993

^Mail Art Book. Lyrische Collagen / Bücher-Bilder-Mail Art (A/4, phc., 18 p.) S. P. ~


(About the Free Personal Deluxe Net Mail Delivery... 1992-93 book): «Think you are the most active „tourists“ in the mail-art network. Somehow someone must publish „one big“ book about the year and about the congress including your complete and wonderful congress-tourism diary, because it is a unique and gigantic networking project never done before.» (From a letter by Guy → Bleus quoted in the book self, 5 p.)


<table>
<thead>
<tr>
<th>Kusumoto, Misao</th>
<th>Hyogo</th>
<th>Japan</th>
<th>1982</th>
</tr>
</thead>
<tbody>
<tr>
<td>Samsung A. U. Mail Art Book I. Cat.: A/4, offset, 199 p. 1982</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Kutera, Romuald</th>
<th>Wroclaw</th>
<th>Poland</th>
<th>1976</th>
</tr>
</thead>
</table>

«Kwiecien» (Student Club) → Kolasinski, G.

Kwietkowski, Gerard / Blum, Jürgen. Laboratorium Szuki Galeria. ul Linki 6, Elblag, Poland 1972

^Notatnik Robotnika Szuki (First xeroxed magazine in Poland gived informations about the Western art scene – original Polish surveys and translated texts. Cut A/4, phc., ~60 p. 1972-73, #1-5)
^#2 (1972)

Kwieitniewski, Andrzej, c/o Łódz Kaliska | Łódz | Poland | 1982 |
| Give me a dimension of your favorite... Doc. 1982 |
| Have you headaches? Doc. 1985 |

Kynce, F / Spitman, E. | Düsseldorf | Germany | 1974 |
| Schwarz auf Weiß (Mag. for the Czech avantgarde, each issue devoted to one or more artists, edited by Czech artists in Düsseldorf, Germany. A/4, offset, ~100 p. 1974-80 #1-6)
| #1 F. Kynce; #2 S. Filko, M. Laky; #3 P. Stembera; #4 J. Kotik; #5 J. Kolár; #6 Czech artists from Western Europe |

« La Mirada, Festival of Arts» Community Services, 12900 Blufield Ave. La Mirada, CA 90638. USA 1983

^It’s Grand Old – Mail Art Exhibition. Inv.-card, 1983
^Life * Art * Celebrate! – 3rd Annual Mail Art Exh. Inv.-card, 1985

« La Mirada, Biola University, Art Dept.» 13800 Biola Avenue, La Mirada, CA-90639 USA 1990

^101. Int. Mail Art Show. (with Leslie → Caldera) Doc. 43x28 cm., one offset sheet (colour), November 1990
^Searching for the Hidden - Mail Art Show. Inv.-letter, 1994

Lacer, Ronald G. | 12 Utica St. | Lexington, MA-02173 | USA | 1988 |
| ↑ 81 Park Dr. #3 |
| Boston, MA-02215 |
| 1985 |

^Euthanasia (Graphzine in punk/expressive styl, zine reviews. Letter size, the 1-2nd issues in phc., the 3-4th by offset, ~28 p. 1985-, y., #1-4?)
^#4

~

Literature: «A lively punk graphix 'zine thats packed full of weird, eccentric, naive and otherwise oddball images from a variety of contributors. Also couple of pages devoted to tape/record reviews. Lacer, the editor, encourages submissions» (Stephen → Perkins: Magazines. In: Box of Water, N° 3, 1987)

<p>| Quilt – send squares of 11 x 11! Inv.-letter, 1991 |</p>
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Country</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Lagautrièr, Philippe</strong></td>
<td>c/o APAAR 54 rue de la Glaciere</td>
<td>Paris, F-75013</td>
<td>198?</td>
</tr>
<tr>
<td></td>
<td>Inv.-card, 1992</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Christmas Memory – ornaments, toys,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>tales... Inv.-card, 1992</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Lagounaris, Astrid</strong></td>
<td>CP. 432 Succ. Victoria,</td>
<td>Westmount, H3Z 2V8</td>
<td>1983</td>
</tr>
<tr>
<td></td>
<td>Reuve Numero (Paper + textile works</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>in box of 31x23x5 cm., like assembling</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>~10 pieces in one issue. 1983-</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>, qu., #1-6?) Statement: «...C'est un livre-</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>object réalisé en collectif... En</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>general ils sont issus des ecoles</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>d'art et ont une pratique</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>professionelle diversifiée dans le</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>champ de l'art...»</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Lamanova, Natalie</strong></td>
<td>(Lamana Wooma Post) → Moscow</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Artistamp Collection</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Lambert, Robert J.</strong></td>
<td>7465 palo Vista Dr.</td>
<td>Hollywood, CA-90046</td>
<td>1975</td>
</tr>
<tr>
<td></td>
<td>Egozin. Living art (Statement:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>«...presses itself to the mirror of</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>life and strains to shape a</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>performance...» With texts and photos. Letter. 1975-</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Lambrecht, Karin</strong></td>
<td>?</td>
<td>Porto Alegre, Brasil</td>
<td>1979</td>
</tr>
<tr>
<td></td>
<td>Multiplique, Mostre, Faça, Divulgue</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Assembling in plastic cover,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>34x22 cm., 29 parts. 1979)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Langautrièr, Philippe</strong></td>
<td>183 bis av. Gambetta</td>
<td>Maisons-Alfort, F-94700</td>
<td>1984</td>
</tr>
<tr>
<td></td>
<td>Inv.-flyer, 1989</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Langenbacher, Dominik</strong></td>
<td>Gryphenhübeliweg 24.</td>
<td>Bern CH- 3006</td>
<td>1995</td>
</tr>
<tr>
<td></td>
<td>Exhibition: → PTT Museum, Bern.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>July 1995</td>
<td>FAX</td>
<td></td>
</tr>
<tr>
<td></td>
<td>FAX-WORLD-TOURISM. Project with 10</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>„meetings”, PTT Museum Bern, via FAX:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1) Fax World Tourism, Sep, 1995</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2) Fax World Tourism, Mar 1996</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3) Eurafrica, Apr, 1996</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>4) Everything everywhere takes place,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Apr-May, 1996</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>5) Euroamerica, May, 1996</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>6) Home sweet home, Nov, 1996</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>7) Global Village, Feb, 1997</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>8) Bella Italia, Apr, 1997</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>9) Where are you spending your</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>summer? Aug, 1997</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>10) Fax World Safari, Apr, 1998</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Laporte, Christian</strong></td>
<td>Lot Duran N°3. Pouydesseaux,</td>
<td>Roquefort, F-40120</td>
<td>1987</td>
</tr>
<tr>
<td></td>
<td>↑ 4 ave. G. Bizet</td>
<td>Mont de Marsan, F-40000</td>
<td>1984</td>
</tr>
<tr>
<td></td>
<td>Avant=Futur (Graphzine with French</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>poetry texts &amp; images, A/4, phc.,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>~46 p. 1983-88, #1-26</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>#25, 26, MØ (Supplement).</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>OZ-IT (Mail Art compilation by the</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>works of the int. scene. Changed</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>sizes: A/4, A/5, A/6, phc. 1984-85,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>#1-9, + one issue as #2½)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Poque Mahone (Thematic assembling</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>{30}, ~25-30 leaves in a bag of A/5</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>size. 1987-88? bim. #1-6?)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Your Naked Feet. Inv.-flyer, 1989</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Literature: (Avant=Futur) «A strong combination of text and images make up this the final issue of A-F. Edited by Christian Laporte, there is a definite erotic charge to this issue; I personally counted about 92 breasts and one erect penis, which makes me wonder why there seems to be more sexual imagery in French mags. than others?» (Stephen → Perkins: Magazines. In: Box of Water, N° 4, 1988)

Lara, Mario
37899, 3rd Ave. San Diego, CA-92103 USA 1985
† 4124, 37th St. San Diego, CA-92105 1979

Artrat (Mag. + partly assembling with rubber stamps, graphism, Mail Art, visual poems, etc. Digest size, mixed techn. 1979-)

Work in Progress. Cat.: 11x14 cm., phc., 44 p. {60}. Artrat, 1979

Things to Think about in Space. (Commonpress #37) 18x22 cm., 256 p., 197 participants. San Diego, October 1980

Construct a Situation by: (5 phase sheet of letter size, folded + text + poster in a plastic cover of 24x16 cm., {100}.

Larsen, Lulu / Almonde / Chapiron, Chr. / Sigogneau, P. 2. impasse Lebouis, Paris, F-75014. France 1976

Bulletin-périodique (Graphic mag. with the works of the group Bazooka. 46x32 cm., offset / colour offset, ~12 p. 1976-, qu. #1-4?) Paris

Lastname, Bradley
5240 S. Ingelside Ave. Chicago, IL-60615 USA 1990
† 5228 S. Woodlawn Ave. Loft 3E. Chicago, IL-60615 1986
† 932 W. Oakdale Chicago, IL-60657 1978

Bile (Neo-dada magazine with an great influence by its wonderful image-collages, the most important product of the post-fluxus graphic scene. The issues are often signed but never dated or identified by a serial number – nobody has an accurat survey about the publishing history. «Shadow-picture», «Portrait Lastname», «Chemistry», etc. issues, also an «transparent Bile» on transparent paper. Letter size, offset, ~10-16 p. 1978-82? sm.)


Literature: «Bile is a hilarious 'zine from Chicago, published by the No Tickee/No Washee Enterprises and includes on each cover a flicker eye which obviously represents the Illuminati. At any rate, it is a suberb magazine – offset from a thousand different sources for $8.00 for one year...» (New Periodicals. In: Umbrella [→ Hoffberg]. Vol.1, #6. 152 p. Glendale, 1978)

«The recently revived pictorial, Life begat → General Idea's File, which begat Anna → Banana's Vile and now in turn Bile. All except the first are artists's publications informed by dadaistic collage and fueled mostly by a network of contributing mail artists. Lastname's Bile is perhaps the loosest yet. It appears monthly...» (Lightworks [→ Burch], New Art in Print, N° 11-12, Fall 1979, 60 p.)


Laszlo, Jean-Noël
369 Avenue Marcel Castié Toulon, F-83000 France 1995
† 46 rue Castillon Toulon, F-83000 1986

Prison is made of the others. Inv.-card, 1986
<table>
<thead>
<tr>
<th>Title</th>
<th>Type</th>
<th>Details</th>
<th>Location</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Quartier of Century</td>
<td>Cat.: A/4, offset, 62 p. + poster / Musée de Salon de la Cran. Salon de Provence. May-June 1987</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Le Bagn c'est lées autres</td>
<td>Cat.: A/4, offset 48 p. / Toulon, 1987</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hommage à Joseph Beuys</td>
<td>Cat. A/5, phc., 40 p. {500} / France Telecom, 1988 / Goethe Institue Marseille, 1989</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>T-shirt Art</td>
<td>Inv.-flyer, 1989</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Timbre d'Artistes</td>
<td>Cat.: A/5, offset, 24 p. + postcards in portfolio. / ESPACE Peiresc, Rue Corneille, F-83000 Toulon. Association ART-TERRE. May 1990</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Last Words</td>
<td>Inv.-letter, 1994</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mail Art Envelopes</td>
<td>Inv.-card, 1995</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ray dit mail-L'art...</td>
<td>Doc. (15 Postcards + one A/4 text) Espace des arts, Chalon-sur-Saône F. December 1995</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Latitude 53, Edmonton. Society of Artists, 10137, 104th Street, Edmonton, T5J 0Z9 Canada 1979
Residence of artists’ society with exhibition room in which also Mail Art exhs. have been held (more about → Stake, Chuck).

Spontaneous Compulsion. Inv. by a newer curator: Cindy Baker, 1998

Leaman, Michael 12 Dublingstreet Edinburgh, EH1 3PP Scotland, UK 1990
Verlaggalerie Leaman, Aachenerstr. 12. Düsseldorf, D-4000 Germany 1975

Reaktion (Assembling in looseleaf notebooks {1000}, A/4 matter, very var. technics, ~30 leaves in one issue. An generous publ. of all kind of post-fluxus visuals collected from the action field between London and Düsseldorf. Statement: «A new periodical of the arts with a strong leaning towards visual arts and visual poetry.» 1975-, ~y. #1-7)

George Brecht: Die Reise nach Amsterdam (with A. Kayser, M. Mölzer & A. Thomkins) 39x24,5 cm., offset publ. 2x48 leaves, {1000}, 1977
Stamp out Stamping (Hand made «news» {100} by rubber stamps only. Tabloid size of 57x40 cm. 1978, #1)

~


Leblanc, Dominique 3 rue de Couples Strasbourg, F-6700 France 1981

Peltex / Model-Peltex (Graphics and Mail Art in an expresssive style, also colour silkscreen images, and with very diff. edition in 45-1000-60-50-150-100-150-200-150-? copies. Various sizes, mostly A/4, #2 is a tabloid of A/3, the #7 in A/5 only. Offset or xerox technic, 1981-90, ~y., #1-10?)


Peltex N° 8: Collection of 26 graphic booklets {80-200} in a size of A/6 with colour silkscreen cover, issues in alphabetical order:
A: Eric Adenot / Arnold Australian; B: Antoine Bernhart; C: Bruno
Charpentier / Joseph Carne; D: Guillaume Decaux / Daniel Depoutot / Francis Desvois; E: (planned); F: Guy Ferdinande / Françoise Favretto; G: (planned); H: Julie Doucet; I: Infrarot (D. Herrmann); K: Krabs / Christian Guérin; L: D. Leblanc (planned); M: Christoph Massé / Harry Morgan; N: Nice Cutter (M. Jeantieu, planned); O: (planned); P: Placid / Philippe Pissier / Kris Petou; Q: (planned); R: Roxette / Isabelle Renucci; S: Schroeter, Alain; T: Thierry Tillier, / Jérôme Tham; U: (planned); V: Anne Vanderlinden / Robert Varléz; W: Willem / Eric Watier; X: Collective issue, entitled «Classe X»; Y: Y5 P5 / Lombardie; Z: Zaza / D. Leblanc (planned)

^La Langouste (Infomag. A/4, phc., 4-6 p. 1987-, m., ~ 30#)
^#8, 9, 10, 11, 12, 13, 14, 15, 19

^La Langouste, N° 1-19 also as reprint with supplements in: Peltex N°9, A/4, 100 p.

~

Source: ^Catalogue Model Peltex, N° 5, 1990 (Featuring of the Peltex magazine issues, postage cards and other prods., distribution lists. A/5, 16 p.)

~

Literature: (La Langouste): «When you go into a restaurant and order „une langouste“, you receive some delicious sea-food, but when you order „La Langouste“ c/o Model Peltex, at Strasbourg, you receive an interesting newspaper full of good ideas, opinions about different fanzines, more especially in France. They're interested about mail-art, too, and you can find some news about different projects in the world. Ask for „La Langouste“, their sea-food is very refreshing. (And what about publications? In: Métro Riquet [→ Duvivier], #1. Paris, 1988. n.p.)


Leblanc, Steve & others. PMS Cafe Press. 107 Brighton Ave. Allston, MA-02134 USA 1990
^Version 90 (Review mag. with theoretical texts about the art + alternative art scene. 19.5x17.5 cm., offset, ~160 p. 1990-, y?, 1-5#?)
^#1

Lechner, Ute & Thurner, Hans Marktplatz 20. Landertsham & Neubeuern, D-83115 Germany 1983
^Kennkarte Mail-Art. Book-project by form cards sent out to the participants. 1983. Book: Horz. 21x31 cm., offset, 54 p., spiral bound. 500 copies

LeClair, Ishvani (!Radio Free Dada!) 2 St. Est #607. Santa Rosa, CA-95404 USA 1986
↑ 850 A Ware Ave. Santa Rosa, CA-95404 ~~~ 1982
↑ 86 FM, Piner Rd. Santa Rosa, CA-95401 ~~~ 1981
↑ 1107 E. 1st. St. N-C-, CA-92050 ~~~ 1978

^Joker. Radio Free Dada's First Mail Project. Inv.: «Remove the Joker from any of cards you have and mail them to Radio Free Dada...» 1981-83
^Inner Vision. Inv. (Archetyped visions, dreams, and psychelelic hallucinations...) 1983

Lefebvre, J. P. 18 Emptinal Emptinne, B-5363 Belgium 1978
^Amere*tune (very visual alternative mag. A/5, phc. 1978-, qu.?)

Lefebvre, Pier 3506 St-Dominique Montreal, H2X 2X4 Canada 1989
↑ 4484 Coloniale Ave. Montreal, H2W 2C7 ~~~ 1988
↑ P. O. Box 109, Station C. Montreal, H2L 4J9 ~~~ 1986
↑ P. O. Box 41, Station K. Montreal, H1N 3K9 ~~~ 1986
\textbf{^Stamp + Axe} (Allround mag. with a visual nature, also assembling issues + audio cassettes. Letter and digest sizes by phc., offset or partly silkscreen print, also rubber stamp interventions, 50-80 p. At the begin of the 90s more issues with book-object character. 1986-, squ., altogether #1-12?)  
\textbf{^# Vol.3/1; Vol.4/1; Vol.5/1}

\textbf{Literature}:  
\textit{(Stamp Axe Gra-Fix): «A fine and carefully put together packet that consists of two parts. 1) A xerox booklet (104 pgs) with a lot of good quality work from 33 contributors. 2) A more personalised envelope full of sundry items that have been combined altered and collected from various different sources by the editors, Robert Vignenult & Pier Lefebvre. Inquire about getting one!} (Stephen $\rightarrow$ Perkins: \textit{Magazines}. In: \textit{Box of Water}, N° 3, 1987)

«“Talk and Show“ is a theme in this chatty, positively-energized anthology. Its silkscreened, rubberstamped and mostly xeroxed pages present a comfortable gathering point for all sorts of mail art and notations of projects. It's loaded with contacts and leads and new directions and imagery and this issue includes a color xerox...»  
\textit{(Lightworks $\rightarrow$ Burch], Glimmerings [Print review], N°19, Winter 1988-89, 48 p.)

«My feeling is that working in this rather semidada mode is highly valid for this time we occupy & rather than seeing it as a almost nostalgic renaissance of sorts, I see this tendency as the logical development of the dada movement itself. The magazine is almost entirely visual (with a few good texts thrown in, too) and the work is culled from that network of which Pier Lfbr is the center.« (Lloyd $\rightarrow$ Dunn: \textit{Mail Review.} In: \textit{PhotoStatic}. N° 28, Jan. 1988, 962 p.)

\begin{table}[h]
\centering
\begin{tabular}{llll}
\hline
\textbf{Legrottaglie, Franco} & \textbf{Vito dei Normanni} & \textbf{Italy} & 1982 \\
\hline
\textit{The Mythical Images.} \texttt{Cat.:} 24x17 cm., offset, 24 p. 367 parts. 1982 & & & \\
\hline
\hline
\texttt{↑} P. O. Box 8 & Kuopio, SF-70151 & & 1993 \\
\hline
\hline
\textit{Aquaflora} – submit 40 copies for the Cyanobacteria International! \texttt{Inv.-flyer, 1993} & & & \\
\hline
\textit{CYANOBACTERIA}, conceptual / visual poetry project \texttt{(Correspondence doc.)} & & & \\
\hline
\textit{Cancer.com} – the Computer as environmental disease... \texttt{Inv.-flyer, 1993} & & & \\
\hline
\textit{Lemma pistia} / Fractured projections of a Gyrovague Experiment (Mag. balancing between Mail Art practice and esoteric concepts. \{100\} Cut A5, offset, 62 p. 1993-, #1 only?) & & & \\
\hline
\textit{Brio Cell} (Portfolio assembling with vis. poetry matter like the Cynobacteria project \{20\} A/4, ~20 leaves, 1994-, #1=\textit{Brio Cell Concrete Body}) & & & \\
\hline
\textit{Glossolalia} (Mag. for experimental literature, known the online version, also as ASCII file, 1995? -, \#1-10, ir.) & & & \\
\texttt{# 3-10 (printed from ASCII vers.)} & & & \\
\hline
\textbf{Leigh, Michael} & \textbf{Jones, Hazel}. \textit{A 1. Waste Paper Comp. Ltd.} & & \\
\hline
33 Shipbrook Road - Rudheath. Northwich - Cheshire, CW9 7EX, United Kingdom & & 1998 \\
\texttt{↑ 71. Lambeth Walk (M. Leigh)} & London SE 11, & & 1980 \\
\hline
\texttt{Artistamps mostly by rubber stamps – a very large collection of diverse prints in the 1980s, not perforated but with perforation patterns as frame.} & & & \\
\hline
\textit{Peace in the World or the World in pieces.} \texttt{Cat.:} A/4, phc., 12 p. 1984 & & & \\
\hline
\textit{Curious Thing} (Partly handmade mini booklets like mag. Photocopy, rubber stamps, issues not dated, not numbered \{200\}. A/6. ~8 p. 1985?-, ir. \#1-8) 1985 & & & \\
\texttt{^#?, Art Strike issue} & & & \\
\hline
\textit{Rubber Stamp Exchange. Ongoing Mail Art project. Cat.:} A/4 booklet with 15 leaves \texttt{with original rubber prints +1 sheet for participant list. Supplement:} & & & \\
\end{tabular}
\end{table}
^Thematic Compilation Tape Exchange – pudding songs, train songs, etc. Inv. n.d.
^Pulling Face. Inv.-letter, 1986
^Duplcat Documents. (A series of 10x8 cm. ~16 p. publs. with collage, rubbers, etc.)
^#12 (1988)
^Hand shaped postcards exchange – no envelope! Inv.-flyer, ~1995

Artistamps:
^Recycled (Sheet of 30 id. rubber stamped artistamp images /bicycle, indigo colour on rose paper, not perforated) n.d. (1988?)
^A.1. MAIL (Sheet of 28 id. stamp images/globe, indigo colour) n.d.
^Michael Scott 1934. 1988 (Sheet of 15 id. stamp images/text, indigo colour) 1988

~


«CuriosThing has been my main published work with issues of 200 copies, signed, numbered and rubber stamped coming out every few months on an irregular basis. Just lately I have been collaborating with other people who have a similar sense of humour and they have been called Curios Radio (with → Roger Radio), Curios Snail (with Snail Art Co.), and The Pipe Flange & Nipple Sentinel (with A Classic Pair). Other booklets have gone by various names including U-Mak-It Inventors Manual and Do Wonders Inventors Manual. Around the end of each year I also make a Christmas Catalogue which is a spoof on all those awful yuppie gift catalogues that proliferate at that time.»

«...to ask you what your „firm“ A1 Waste Paper Co. Ltd. is all about...

Well, it was soon after I had chanced upon the mail art network in 1980 at the Artlink International exhibition at the Greenwich Theatre Gallery in London that I decided I too could have a weird and wonderful nom de plume that many of my fellow mail artists had contrived for themselves. Also it would be nice to have a name other than my own attach all my mail art to so as to distinguist it from the other art I was doing at that time (Landscapes and animals in oil on canvas). I forget just how many names I'd thought up at the beginning but two I remember were Art Aches Repository and the Bad Art Delivery Service. Both remained on the back burner until I chanced upon a couple of battered rubber stamps at a flea market in London's East End – both were the address stamps for a defunct recycling firm called the A. 1. Waste Paper Company Ltd. I couldn't believe my luck – just the name I had been looking for! Not only did it sound good but could also be shortened to A. 1. and covered all aspects of the recycling ethic I had seen as a key element in the future. (...) I think most sensible people realize that RECYCLING in everyday life is very important... In art too this has become more and more important – not only from an ecological point of view but as a way of saving valuable time and money. My „archive“ consists mainly of dozens of cardboard boxes from the supermarket which are stuffed full of old mail in no particular order or design. (...) Mail is just as relaxing and therapeutic I think as sleeping, but unlike sleep I have something to show for it at the end of the day! We just had a 2 days mail strike here in London and I realized how much I missed the post when it didn't arrive – I started to get withdrawal symptoms! Yes, Mail Art is a drug! (...) I like anything to do with postage stamps and rubber stamps. So it seemed natural for me to combine the two. They are quick to apply to envelopes and one can knock out sheets for projects and such like quite easily without having to spend ages fidding around with a xerox machine. Also you can use those tiny collage
elements that don't fit into any other format. I seem to collect hundreds of these and so that's why I have so many design for rubber-stamps and postage stamps that have as yet to be turned into rubber dies...»


---

**Lelie, Herman C.**


^Part Time. (11x11 cm, rubber stamps, 6 p. in envelope) 1984 → Kuipers, K. / KLM

---

**Lengyel, András**


^Cloud Museum (Mail Art project and large correspondence material with div. rubber stamps and postage stamps) 1982

^Triangulum / Postcards. Doc. / Sztúdió Galéria, Bajcsy Zs. u., Budapest, 1982

^Natur-Geometry-ésoteric. Mail Art Pr. with small doc. / Mini Gal., Budapest, '82

---

**Lenoir, Pascal**

(Mani Art) 11 rue de Champagne Grandfresnoy, F-60680 France 1992

↑ 37 rue de Chevrierès Grandfresnoy, F-60680 --- 1989

↑ 1. rue G. Petit Andeville, F-60570 --- 1985

^Mani Text / Speed Text (Early forms of Mani Art {30}, A/5, phc. 1980-1984)

^Mani Text / Speed Text (graphzin without text, A/5, phc. 1980-84, + 87, #1-10)

^Clichés – Dessins et Collages. Horz. 10.5x11.5 cm., phc., 38 leaves. {50 numbered copies} Édition Speed text, 1983

^Mani Art (One of the best known Mail Art publ. from France, texts English. At the starting as an A/5 xeroxed zine, later unbound A/5 size assembling in envelope {60-100}. 1984-, squ., over 120#...!)

^#1-2, 4, 6, 8, 9, 10, 15, 14, 17, 25, 27, 32, 33, 45, 46, 47, 48, 67, 68, 69, 70

^Mani Art Mail Art. Doc. Poster of 60x42 cm., phc., + rubber stamps. Dec. 1985

^Ready Mail (One page Mail Art infomag, A/4 and A/5, phc. 1985?-., #1-20?)

^I am a XX. Century Artist! Cat.: A/5, phc., 16 p. in: Mani Art #8, Febr. 1986

^The Secret Life of Marcel Duchamp. (Endless project from 1990) Many docs. N°1=10 A/5 sheets, phc., in cover {120}

^Rose Sélavy – send material for the next issue of Mani Art. Inv.: A&5 form, 1992

^Rose / Eros. Inv.-flyer, n.d. ~1992


~

**Literature:** (Mani Art): «Assembled prolifically... these issues combine interesting stuff from an international roster of contributors. My personal favorite is the issue devoted to M. Duchamp's 100th birthday. This issue is focused and has a very definite point to it, something one could fault many compilation magazines for not having.» (Stephen → Perkins: *Compilations*. In: *Box of Water*, N° 4, 1988)


---

**<Leopold Bloom>** (Abajkovics Péter, Bartók Balázs, Bonyhádi Károly, Dallos László, Székely Ákos & others)

Leopold Bloom. PF. 297 Szombathely, H-97001 Hungary 1996

↑ Leopold Bloom, Váci M. u. 4. I. 8., Szombathely, H-9700. --- 1995

^Leopold Bloom (A/5 size assembling {75} in portfolio with very good collected vis. poetry and graphic materials from the int. field, ~30 leaves in one publ. Thematic issues e.g.: «XY», «End station», «Negative», «Turkish bath /
Our periodical has been named after the hero of Ulysses, James Joyce's famous bestseller, whose grandfather—according to the book was citizen of Szombathely (Hungary). Our journal grew out of the spiritual life of this city, and wants to incorporate into the universality represented almost mythologically by Joyce's name. Only our authors and sponsors, who represent the central or marginal workshops, publishers and professionals of experimental poetry, can obtain a copy. Our periodical is also an experiment to investigate if there is still existing actual exchange between artists and thinkers as intellectual honorarium and relation. The publication is a festive occasion, when the collected material will be presented in the form of an exhibition or an author's night and will be available to the public as well. Anyway one issue each year will be dedicated to 16th June and published on Bloomsday in Szombathely...


Léopold, Pierre (?) c/o Edition Dao Badao
Lausanne, CH Switzerland 1984

Timbres pour le Karenni. (Curious para-philatelic publications about the young state „Karenni“. The postage stamps have been made by mail artists on the way of a Mail Art project. Mail Art invitations also by Jean-Marc → Rastorfer) Two publications:
1) Karenni: des artistes et des timbres. (200 mail artists create postage stamps.) Ed. Dao Badao, Lausanne. A/5, colour phc. for the artists' stamps, 44 p. 1990

Leroy-Cruce
Slotsgade 25. Haderslev, DK-6100 Danemark 1984


Provinsens, Gylde, Palmer. (Drawings) Self ed. 19.5x14 cm., offset, 32 p. 1984

Emotions. (Drawings) Self. ed. 21x14,5 cm., phc (by blue colour), 32 p. 1985

Lévai, Jenő
Rudanszky u 12/b Budapest, H-1182 Hungary 1986

→ Xertox

Levi, Lea

Mail Art Exh. Inv. / Atelier Bonanova. 1977

Lévy, Olivier
32 rue des Martyrs Paris, F-75009 France 1980

Palpable (Graphzine with handmade interventions and with special themes such as television, horse, etc. A/5, phc. + rubber stamps and photos. 1980?-, ~y.)

Literature: Ljmite (→ Billé), N°28

«Liget-Galéria» → Várnagy, Tibor

Linden, Ann van der & Costes
1 rue P. et A. Fumouze L'Ile Saint Denis, F-93450 France 1990

↑ 13 rue de la Pierre Levée Paris, F-75011 1986

La Vache Bigarrée (Voluminous manufactured magazine with a lot of handwritten text pages and any drawings or impressive «hairy» scribblings, too. An example of the teenager [?] underground {30}. A/4, colour mimeo-
graphy, ~50 p. 1986-90?, 2-3xy., #1-9?)
^#3, 4, 5, 6

— Literature: (La Vache Bigarrée, #9): «Nothing can stop guys who want print themselves their work. La Vache Bigarrée is a printed 'zine with a duplicating machine (alcohol stencil) and features a lot of people in the network and the French and independent scene as Costes, Il Zozo (Frank → Garcia), F. Poincet, and many others. La Vache Bigarrée is another kind of artist book, not clean, not conceptual, but mostly untidy childish and mischievous.»

'Lion Lazer! → Pilon, Raymond

Lipinsky, Georg (“Edgar”) An der Heide, 28 Uelzen, D-3110 Germany 1987

Edgar postcards (ongoing project for intervening and completing postcards sent out)
^A look in the mirror – reflections.
^Gnomes – Zwerge.
^Das Goldene Schiff, Uelzen 1995.
^Dada lebt!

Lipman, Joel 32 Scott House, University of Toledo Toledo, OH-43606 USA 1989

Poemvelope-action (Rubberstamped envelopes as visual poetry), 1980s
^Reprint, Original, Reprint. (Xerographical work. Digest, phc., 12 p.) → Xexoxial,'84

11x30 (Mag. 30x11” / 112x76 cm. size, offset, 1 p. 1989-.) «Poetry, Fiction, Articles, Literary News & Gossip» (from the statement) «An orderly graphic approach and good production pull it all together. Hang this on your wall» (Lloyd → Dunn: PhotoStatic, N°37, 1393 p.)


^Karimbada. Arte en Carimbo – Tenkoku – Rubber Stamp (Maybe the only rubber assembling in the history of the Mail Art {150}. ~20 rubber stamped leaves in an envelope of 25x17,5 or 28x20 cm. size. 1978-79, #1-3?)
^Furo. Bookwork with cut and perforated pages, alu paper. 19.5x17.5 cm., 120 p.

Villa 777. Paraiba, 1979

^Book Xerox. Exercicios. 21x16 cm., phc., spiral bound. {21}. Recife, 1981

Lista, Giovanni ? Paris France 1979

^L’art postal futuriste. (24.5x18.5 cm., offset colour, 78 p.) J. M. Place, Paris, 1979

Liuzzi, Oronzo Via Mercato 20, Corato (BA) I-70033 Italy 1985

↑ Via Notar Domenico 34 Corato (BA) I-70033 1983

^Chiusuralampo. (Concrete poetry) S.E. 19.5x15 cm., hand written pages?, 4 leaves, 180 signed and numbered copies.

^Quattro poesie. (Experimental poetry) S.E. 21.7x10.5 cm., phc., accordion (3x), 1985

^Scrittogrammi. (Concrete poetry) S.E. 21.7x10.5 cm., phc., accordion (4x), 1985

Lloyd, Ginny Lloyd Prods. / Ed. Gina Lotta Post P. O. Box 1343, San Francisco, CA-94101, USA 1980


^A day at the races. Digest, phc., 14 p. {123}. Lloyd Prods. San Francisco, 1980

^The Monthly (News) / (Mag. Letter, offset, ~30 p. 1980- #1-4) Fem. mail art
Project React. Exhibition and publication at the Kunoldstr. 34, Kassel D, → Olbrich. Photocopied A/5 booklet, 16 p., with the reactions of the visitors to the exhibited 25 selfportrait images of the author. {60} Edition Artspace Kunoldstr. 34. Kassel. October 2 - 28, 1981

Blitzkunst. 54 Künstler von heute porträtirt und befragt (A/4, offset, 128 p.) Ed. Kretschmer& Großmann, Frankfurt, 1983

The STOREFRONT / a living art project December through November. (12 shows in 1982-83. Letter, offset, 36 p. {500}) Lloyd Prods., 1984


Gina Lotta Post. (Book publ. of artistamps, photos, rubber stamps. 20.7x15.2 cm., colour offset on the basic of colour computer prints and collages, 16 p.) Lloyd Prods. San Francisco, 1986


The Monthly will be including articles of relevance to the issue fe-mail artists face. These articles and information will not be restricted to women contributors only, but The Monthly will restrict itself to reproducing those images submitted by women. (Ginny Lloyd: The Monthly, Vol. 2, N°1)


(Gina Lotta Post): «A collection of Ginny's stamp-related art, printed multi-color with plenty of flash and day-glo. Her postal-type issues relate to various of her other projects, the artist's rocket launch in '84, and inter-dada festivals as well as a computer-drawn Marilyn and „Erotic Rubbers“ commemorative. Fun, fun, fun.»

(Lightworks [→ Burch], Glimmerings [Print review], No18, Winter 1986-87, 49 p.)


Llys Dana Mail Art

(A co-operative circle of mail artists & their publications living widespread in France, Belgium and Germany):

!Astarté! = → ?
!Horus! = → Mounier, Patrick – Beaugency / Aureille, France
!Pégase! = → ?
!Râ! = → Juin, Jaques – Syke / Riede / Bremen / Gorxheimertal, Germany
Tillier, Thierry = → Tillier, Charleroi, Belgium

~

Source: Llys Dana Mail Art. Cat.: / Book, 19.5×20.5 cm., offset, 72 p. Texts: French / German. This anonym published anthology is the only source book for this artist group. Published on the account of an exhibition? Bremen, n.d. (~1975)

~


Löbach, Bern (Hinweiser) (Designbuchverlag) Nordstr. 31. Cremlingen, D-38162 Germany 1994

^Umwelterkenntnisse. (21x22 cm., offset, 160 p., horz. size) Buche Verlag, Bielefeld, 1972


^Original Body-Prints. Inv.-letter, 1985


The artists:
M. Acosta (USA), H. Alvesen (D), V. Anding (D), L. Asche (USA), V. Bacelli (I), A. Banana (CDN), V. Baroni (I), K. Bates (UK), Badeschi & Ponzi (I), P. Beilman (USA), P. Below (D), J. M. Bennett (USA), G. Bleus (N), M. Block (USA), M. Bidner (CDN), N. Bogdanovic (YU), B. Baumans (NL), A. César-Brando (BR), K. P. Brehmer (D), S. Brehmer (D), C. Burch (USA), R. Buttler (USA), H. Bzdok (PL).
L. L. Carravito (I), U. Carrión (NL), G. A. Cavellini (I), B. Charpentier (F), C. T. Chew (USA), B. Chiarlone (I), R. Cohen (J), S. Colby (USA), D. Cole (USA), M. Corfu (F), Creative Thing (USA), Crackerjack Kid (USA), R. Crozier (UK), B. Curmano (USA), Albrecht/d. (D), E. Devolder (B), M. Dicey (CDN), M. Diotallevi (I), Dogfish (USA), L.F. Duch (BR), A. Dudek-Dürer (PL), W. Élèbrecht (D), M. Escobar (B), C. Espinoza (MEX), P. Esting (DK), A. G. Fallico (USA), J. W. Felter (CDN), Filimir (YU), P. Fish (USA), H. Fox (USA), C. Francois (B), N. Frangione (I), C. Franke (NL), H-R. Fricker (CH), K. Friedman (USA), Gy. Galántai (H), J. v. Geluwe (B), U. Giacomucci (I), G. Gini (I), R. Glasmäier (D), K. Groh (D), M. Groschopp (GDR), K. Hankell-Person (S), Harley (USA), W. Hölzer (D), J. W. Huber (GDR), A. Igloo (USA), F. Immoos (NL), S. Jacob (GDR), R. Janssen (NL), D. J. Jarvis (UK),
B. Jesch (GDR), K.d. Jonge (NL), G.X. Juppiter-Larsen (CDN), Citizen Kafka, D. Kamberelic (YU), D. Kampis (GDR), K. Kato (J), J. Keguenne (B), E. Kent (USA), F. Kerler (D), G. Kiefer (D), B. Kirkman (USA), J. Klaffki (D), Dislokate Klammer (USA), J. Know (USA), H. Kretzschmar (D), B. P. Kovács (H), P. Küszermann (D), A. Kutschler (D), K. Kux (GDR), N. Lannoo (B), G. Laughter (USA), H. W. Lee (D), P. Lee (D), M. Leigh (UK), G. Löbach (D), B. Löbach (D), R. Maggi (I), M. Avau (B), Midnight (USA), Minby (USA), D. Mojovic (YU), E. Molkow (D), E. Moroandi (I), J-A. Echevaria Myers (USA), P. Nicholson (UK), A. de Wilze (BR), A. Olbrich (D), J. O. Olbrich (D), D. Crestis (GR), J. Orta (AR), C. Padin (U), M. Pawson (UK), T. Pereira (USA), M. Perfetti (I), J. peshke (CDN), P. Petasz (PL), J. M. de la Pezula (E), C. Pittore (USA), B. Porter (USA), J. Rabascall (F), Radio Free Dada (USA), S. Random (USA), S. M. Rasmussen (DK), R. Rockola (USA), S. Rohland (GDR), S. Roman (USA), P. Roncoroni (I), M. R. Rosenberg (USA), D. Rot (CH), Rudolph (USA), W. Scholte (NL), G. Schraenen (B), E. Serfried (D), A. Sharp (USA), E. Siff (USA), L. D. Smith (USA), A. Souza (USA), L. Spiegelman (USA), The Spitter (USA), B. Sprute (D), C. Stake (CDN), J. Stange (GER), E. Hermanns (B), R. Stettler (CH), G. Stuckens (B), J. Supek (YU), R. Szeferski (PL), Patrick T. (USA), B. Talpo (I), L. N. Tammam (F), P. Tanner (USA), T. Tillier (B), B. Tisa (USA), A. Tisma (YU), M. Todorovic (YU), E. Tót (H/D), A. Fenyesi Tóth (H), H. Tress (D), G. Trommer (D), E. Varney (CDN), E-A. Vigo (AR), Victor Vicente of America (USA), L. Vilks (S), E. Walsch (USA), R. Watts (USA), R. Wilderjans (NL)

^Artists' Postage Stamps – part 2. Inv.-flyer with rubber stamp, 1986


^Museum für Wegwerfkultur. Cat.: 36 p., horz. size. Designbuch Verlag, Cremlingen


~

Source:

^Klaus-Jürgen Lebus: Umwelt, Ökologie, Ästhetische Aspekte im Werk von Bern Löbach-Hinweiser / Designbuch Verlag, Cremlingen, 1993

^Löbach / Lebus: Löbach-Hinweiser, Kunst + Ökologie. (Offset, 36 p.) Designbuch Verlag, Cremlingen, 1995


Jiri H. Kocman - ein aktueller Künstler aus der Tschechoslowakei. 1983

Henryk Bzdok - ein aktueller Stempel-, Postkarten- und Briefmarkenkünstler aus Polen. 1983

Endre Tót - From Cologne some Jecke Ding to you, everybody and nobody. 1983

Waclaw Ropiecki - Kunst als ein Weg der Selbsttherapie. 1983

Bernd Löbach: Mail Art, Rubber Stamp Art. 1985

Albrecht / Collage, Geklebtes, Mix 1975-1985. 1986

H. R. Fricker - Networkmaterial. 1986

H. R. Fricker - Mail Art is not fine Art. 1987

H. R. Fricker - Ort der Orte. 1995


Forming the group in 1979 by 4 performance and actionist artists: Janiak, Kwietniewski, Rzepecki & Swietlik. First exhibition at the Mala Galeria, Warszawa: *Das Sehen beschränkt die Kunst*, 1980 Performance Activity for photo documentation at the Art Forum, Łódz & Galeria Jaszczyry, Kraków, 1981. Connections to the international scene: Lieux de Relation „Łódz Kaliska g. t.“ in Lyon and by the magazine Tango, which publication became known also in the Mail Art scene. A great number of art works and diverse documentations about the group have been made known around of the European alternative circles by Joseph Robakowski.


^June 1981,

*Tango* (One of the most suggestive hand made magazine with nonsense and graphical actionism in neo-dadaistic style in certainly limited edition {~30}. A/4, mixed technic with many collages, ~8-12 p. 1982-86, #1-9)

~

Source:

*Performance for Film*. Film, 90'. 1980-1983.


~

To my knowledge this is the first exhibition of rubberstamp books ever held. I want to thank Niels Lomholt for giving me the opportunity to realize this project. Many of the included items were lent by Aart van Barneveld from the Stempelpiaats in Amsterdam. (U. Carrión)

Sydney's Concealment. (David is still lovable) I-II. (Texts and questionaries to complete and return to Lomholt Formular Press – search of a critical sociology.) «The use of marginal and little used questions („If you were to be an animal, which one would you choose?“ or „What does red evoke for you?“...) shows that provoked answers can be classified. In spite of the opening of the question and the „liberty“ of the answer some categories appear.» A/4 size, red and blue offset with some black pages, I-II volumes, each ~100-120 p. 1978-1979

Kunst og Kunstnere. Cat. and anthology with introduction, image contributions, texts and biographies by 6 artists, who were invited to a workshop and to exhibit into the Egmont Højskolen, Hou, Odder in Denmark:
- January 8 - 28, 1979: G. A. Cavellini,
- February 5 - 11, 1979: U. Carrión (exh.: Rubber Stamp Books),
- February 13 - 25, 1979: H. Zabala (exh.: Today Art is Prison),
- February 19 - March 25., 1979: David Zack,
- March 26 - April 10, 1979: Robin Crozier,

Each part of the book about the single artists was published earlier as separate brochure – the assembled work is perhaps the most interesting publ. by the Lomholt Formular Press. A/4, offset colour, 190 p. Printed at the art highschool «Egmont» (Texts: English / Danish). Hou, 1979

Hjørring Annual Film Festival '82 (with → Schmidt-Olsen, → Rasmussen)
Cat.: 21x20 cm., offset, 132 p. / Hjørring Kunstmuseum, March 1982

Lonholt Formular Press, Odder DK. 1983-84

In another trans / quit dressing room no. + 0. Project after the earlier specimen of questionaries to send out and collect back from artists by Lomholt. A/4,phc., 22 p. Lomholt Formular Press, 1999

~

Literature: «This is an invitation, you can participate in two ways:
- a) Fill in the formula and return. All returned material will be part of a print/show series,
- b) Fill in the formula + (video) tape. The base of this work is a series of video- programs by participating artists. The only condition: The tape must be done in a hotelroom. If you want to participate, contact us, we will pay for the hotel-room. All videotapes will be returned.»
(N. Lomholt: Invitation text to the Mr. Klein project. In: Mr. Klein. Odder, 1977)

Lond, Harley
c/o Intermedia P. O. Box 31464 San Francisco, CA-94131 USA 1974

Intermedia (Literary, artistic and education mag. Letter size and tabloid issues with special themes / N°6 in box = visual matter & texts. 1974-, ~2xy.) Edition Century City Arts Project, San Francisco

Luigetti, Serse
Via Oberdan, 52. Perugia, I-06121 Italy 1994

Via Ulisse Rocchi 3. Perugia, I-06100 ~1980

Paper (One-sheet xerographical leaflet with characteristic graphism in neo-dada style, a long running Mail Art periodical. A/4 or A/5, also reduced into postcard size. Phc. & offset. Issues not dated & numbered. 1980-, ~50#)

Postcards made in Italy. (Offset / glassy with Paper & other graphics) Giorgio Sestli Editore. n.d.
**Post-scriptum** (One-page periodic, a sister of the *Paper*, a few issues only. 198?- )

*Collage City.* Cat.: 21.5x32.5 cm. phc., 20 p. 180 parts. 1982

Artistamps: *(without title)* (Sheet of 20 diff. stamps, black phc. on rose paper, not perforated, in cooperation with C. → Stetser) Post Post Stamps, Perugia, 1985

*Stamp 1-2-3-4.* („add to and return“ type artists' postage stamp action)

*Sea.* Inv.-letter, 1985

*Signpost* (Unbound assembling matter in envelope of 36x26 cm. {100}, ~30 leaves per issue. Statement: «Materiali/immagini – Busta contenitore di materiali visivi e sonori.» 1985-87, #1-4)

*Smile* (One-sheet *Paper* edition with graphics responding to the Smile mania, 1985?)

---

**Literature:** *(Stamp):* «A Mail Art collection of artists' stamps, blank sheets are made up, sent out like chain letters each person having the choice of what to collage over & what to keep. Serse has collected some of the results in a small pamphlet, itself being ready to add to or paste up on your mail. We gotta get better copy machines to those Europeans, tho, it's hard on my eyes.»

*(Mega Zines. In: Anti-Isolation [→ Xexoxial], #3-4, 1987. 15 p.)*

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Lumb, Michael</strong> <em>(Energyman)</em></td>
<td>39 Alexandra Road Ipswich, IP4 2RL United Kindgom</td>
<td>1998</td>
<td></td>
</tr>
<tr>
<td>Flat 1, 78 Orford Street Ipswich, IP4 2PN</td>
<td>1979</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Henley project.* Conceptual works in form of photographs and drawings published in an undefined series of offset printed mini-booklets (ca. 15x11 cm.) {200, the first 20 signed}. Suffolk, 1979

*Nothing to Declare* (A/5 envelope action, «artwork on the customs...»), a conceptual and mail art like attemp {7}, returned works were exhibited.) 1980

*275 Second Class Letters.* (Mail action to the same address by permutation of postage stamps, also an exhibition with the returned items.) 1981


*Is Freedom, 1988 - 1989.* (100 packages sent to mail artists with the request to pass on and return them... with a postcard stating who sent on to...) Exh.: Christchurch Mansion / Ipswich and Maidstone Library, Kent. 1990 Doc.: A/4, phc., formed as envelope. Ipswich, 1991


*The Archive of Offensive Areas, 1988-1990.* (Sent out and returned sticker action)

*Is Freedom...* Inv.-flyer, 1990

*Invitation for an archive of mail artists’ archives.* Inv.-letter, ~1990


Madonna and Child. (A call for images. Each participant received the image with the adult head of the artist in place of the child.) Exh.: The Forefront, University College. Suffolk, 1993

Postcard activity since 1994, produced commercially or made by phc. on card stock.

Energy – The mailart journal of thoughts and ideas (One sheet magazine in form «contribute and pass-on and eventually back to editor...» A/4 folded, altogether 91 issues between 16th February and 30th November 1998)

Energy – The mailart journal of thoughts and ideas (One sheet magazine in form «contribute and pass-on and eventually back to editor...» A/4 folded, altogether 91 issues between 16th February and 30th November 1998)

Source: Lane, Brian: The Artist Publisher. Craft Council of Great Britain. 1986

Mail Art by Michael Lumb (Energyman). Selfpublished list of actions and publications with very detailed data about: Pre-Networking Mailart Works / Generated Mailart Projects / Map Documentation / Artistbooks / Zines / Artist-postcards / Artistamps / Artistmoney / Audiotapes / 1 off Multiple Artworks / Photocopy Sheets / Add Tos and Pass Ons / Collaborations / Miscellaneous / Mailart Bibliography / Published Writings. A/4, computer print, 5 sheets.


Grisalda (Magazine with concept art, Mail Art, experimental art in texts and photos. Edited by A. Schweizer. Works by Attalai, Baldesari, Buren, Friedman, Gilbert & George, etc. A/3 size tabloid, offset. 1974-, ir.)

Luschei, Glenna Solo Press, 1209 Drake Circle San Luis Obispo, CA-93401, USA 1977

Cafe Solo (Mag. for vis. poetry and exp. art. Letter size. 1977-, qu.)

Lust, Scarletina Box 400 Old Chelsea Sta. New York, NY-10113 USA 1982

Smegma (with → Igloo, Alex Torridzone) (Neo-dada magazine with Mail Art, an accumulation of images and texts, sometimes with disk-suppl. Letter and half-legal, offset. 1978-, y.)

Calendar 80. 35.5x21.8 cm., offset, 15 leaves. {500} Fallout Smegma, 1979

^Calendar 1982. (with → Igloo, Alex Torridzone) 13x10.3 cm., phc., 24 p. S. P. 1981


^About Face. (Sequence of photobooth machine / photos from N.Y.) Half-legal, offset, 16 p. {250}

Artistamps: ^No/Vice Post (Sheet of 20 id. stamps, phc. on rose paper) Special for an issue of the Pardon My Mirth Marks magazine of the artist. PMMM Edition. New York, 1982
Lyons, Nathan  
Director of the Visual Studies Workshop, 31 Prince St. Rochester, NY-14607. USA  
1985


~

**Literature:**  

Lyons, Joan  
Visual Studies Workshop. 31. Prince St. Rochester, NY-14607 USA  
1985

°*Spine.* (with Phil Zimmermann) 45.5x31.5 cm., offset colour, 1 sheet {400} V. S. W. Rochester, 1979


Mabie, Don / → Stake, Chuck

Machert, Christoph (*Machart!)  
Oberstr. 14  
Bochum-7. D-4630  
Germany  
1988

↑  
Witten  
1981


^*Homosexuality* (*Commonpress #39*) 32x23 cm., 38 p., ~150 participants. Febr. 1981

^*Merlin Machart – Mail Art / Theater in Lünen D-4670. Inv.-letter, 1986*

MacLeod, Scott  
2261 Market Street #307.  
San Francisco, CA-94114-1693. USA  
1996

*Art Strike. Karen Eliot Interviewed by Scott MacLeod* (1989). In: *PhotoStatic*  
(→ Dunn), N° 35. April, 1989. 1279-1284 p.

*The Imagined Gallery.* «...is an alternative space-time continuum dedicated to presenting and supporting for conceptual, impossible, implausible, impractical, unlikely and unwanted art. (...) The Imagined Gallery: profit without profiteering.» (Statement from 1997)

Macotela, Gabriel  
?  
Mexico DF  
Mexico  
1980

°*Paso de Peatones* (Assembling like brochure {350}, ~A/5 matter, mimeographies, rubbers, Collages, etc. by 88 contributors: J. Guinovart, Y. Pecanins, M. Try, M. Lara, A. Caro, M. Marin, R. Casamada & others)  
La Cocina. Mexico DF, 1980

!Madame X!  
3747 Roberta St.  
Los Angeles, CA-90031  
USA  
1988

↑ c/o Newspace Gallery; 5241 Melrose Ave. Los Angeles, CA-90038  
---  
1975

^*Madame X's Gazette* (Mini size neo-dada graph. mag. with «cosmic humor of mankind amok.») 14x9 and 17x11 cm. phc. and offset, 2-4 p. 1975-, ~ 30#)

^#11, 12, 13, 14, 16, 17, 18, 19, 20, 25, 26, 27

*Madame X's Time Magazine* (Offset booklet, 19x13.5 cm.1982)

*Madame X's True Love Magazine* (Mini size mag. 198?-, #1-2?)

~

**Literature:**  
«...As many mail artists know, the only address for Madame X is c/o her gallery Newspace in Los Angeles. Is there really a Madame X and who is she? In the search for her, I failed in
finding out who she is, but I know she is real, she is funny, she is ironic, she is biting, and she is fair. Madame X is a woman who lives in Southern California, who appeared on the scene in 1975 by sending work through the mails to Joni Gordon, who at that time was selling artists' books and collecting art. She recognized the urban humor, the appeal, the strong philosophy of life, the irreverence in this woman's art. Art appeared in the mailbox, sometimes small books with folded paintings, sometimes Xertox books, sometimes postcards... She uses the layout of the comic book and its tradition in her paintings, her objects and her book has the elevated satire of a Jonathan Swift. She poses as a deus ex machina, drawing to the hilt with word and line. Sometimes the laughter evokes bursts of rancor, but she is very forgiving...»

(The Elusive Madame X. In: Umbrella [→ Hoffberg], Vol.3, #1, 14 p. 1980)


Maelen, Francis van (Redfoxpress / Fan Mail) CO Mayo. Cashel-Foxford Ireland 2000

Edition Phi Box 66 Echternach, L-6401 Luxemburg 1995

Künstler sehen Luxemburg. Inv.-letter, 1995

Stamps & Stories, Mail Art '95. Cat.: 23x17 cm., offset (colour), 112 p. (Germ./Engl.) 1. Auflage: March 1995


Ireland Today. Inv.-flyer, 1999. Cat.?

Anything about the (red) fox. Cat.: A/5, phc. on brown paper, 20 p. (participant list + image material) Additionally: Postcard edition (20 cards, colour offset print, a selection from the project material edited by the “Refoxpress”, Foxford), 2000

Cult – Hero, Star, Icon, Diva... Cat.: A/5 on grey paper, phc., 24 p. «...313 artists from 35 countries have sent about 400 postcards to the theme CULT. Since las year the postcards have been shown in bookfairs in Paris, Brussels, Mainz, Frankfurt and Ghent...»

Maez Galerie Landstr. 7. Linz, A-4010 Austria 1990


Maggi, Ruggero C. SO. Sempione 67 Milano, I-20149 Italy 1985


Amazonic Trip. Invitation sheet in legal size. Cat.: 32.5x21.5 cm. offset, 6 p. Organisation and exhixbition by the Pontificia Universidad Catolica, Lima, Peru, 1981. (Dedicated to Palomo-Abel Luis, the carried off son of A-E. Vigo). The project was exhibited also at the XVI. Biennal of San Paulo, 1981

Bombardarte – tearint the in pieces! (wih additive paper-planes). Inv.-letter, 1981

Recycled Rite. Cat.: on A/4 sheet, phc. /Perugia, Italy, 1982

Some Amazonic Indians. (Selfportraits of mail artists) Doc. A/4 sheet, phc. with a list of ~200 parts. 1982. Exhibited at the Artstudio at Ponte Nossa (→ Morandi) and the same year in Belgium, Mexico and Australia.

United for the Peace (Solidarity with Poland – Mail Art project). Doc.: A/3 size participant list, phc. Show at the “arteStudio” by → Morandi in Ponte Nossa, 1982
Artists:  ^Amazon (Sheet of diff. stamps in size of 8x8.5 and 8x9.5 cm., red offset print on white paper) Amazon. Ruggero Maggi. n.d.

^Holography (Sheet of 6 diff. stamps, colour offset) n.d.

^Minimal Books. A series of very small book objects with hand written and/or rubber stamped and collaged text/imagen completing. Sent out as gift to network friends. 3.5x2.5 cm., colourful covers. ~1985

^Taccuino Apogrofo / Also as → TRAX 1285 (Assembling for xerography in portfolio, A/4, phc., 1985-, 1-15#, the most issues not as TRAX product!) ^#13


^Progetto Internazionale Sulla Pace (Anthology for the Shadow Project, 1985-86)

More exhs.: Villa de Serio, org. by E. Baj / BÜZ, Minden, org. by Peter Küstermann / Progetto Ombra, at the Laboratorio dipoesia e arti visive, Cosenza, by R. Maggi. Publ: 30.5x21.5 cm., offset, 28 p.

Texts: S. Anelli: Uniti par la pace
G. Pecini: Per un progetto internazionale sulla pace
Anelli & Grabafel: Letter about War, Peace and Something Else
T. Montranari: Le ombre della memoria
P. Küstermann: Hiroshima Schatten Projekt
U. Peters: Lettre to the Museo Italo in San Francisco


^Not Only Books – Artists’ Books & Mail Art Reviews (with Liliana Antoni).
Doc.: 35x50 cm poster, offset. Exh.: Milan Art Center, May 1989


^Non solo libri. Cat.: 11.5x11.5 cm., offset, 24 p. / CE.S. A. COO. P. & Gall. Teatro Curci, Barletta, I-70051. August 1991


^FAX project by the visual poetry “Shut” (>). ☑ Inv.-letter, 1994

^Caos Italiano. Books collected via Mail Art, exhibited at the Milan Art Center, 1998


^Amazonic Love. Small periodic (?) publ. (also with Keiichi Nakamura), A/5. Phc. 8 p. 1990s-2000

^ #5 (2000, erotic graphic)

~


«Almost one year was spent from when I spoke with some Japanese friends and artists: Fukushi Ito, and Masataka Kubota of the group SOU about my idea to realize the shadow project in the same town of Hiroshima. (...) Finally I received the first of a series of letters of various Japanese artistic/pacifist organizations. In these letters we began to determine the necessary arrangements for the project. Shozo → Shima-moto... put me in contact with the group Art Week of Hiroshima. I met the director of this group Ishimaru Yoshumici in Hiroshima at the 1st of August for an International Mail Art Symposium to which I participated and with him I discussed the last details. (...) One of the motivations for the eventual denial was the fact that, for them, the Hiroshima people wanted to forget what happened 43 years ago. Same times to sink into oblivion, especially if they dramatic memories, is almost neces-
sary, but unfortunately it can become also dangerous. (...) However, at the end, the Hiroshima Authorities conceded the permission giving some time limits (we could work from 8:30 to 11:30 only 3 hours which however were enough!) and fixing the place of the actions in a place near the Atomic Dome, dramatic symbol of the nuclear holocaust of the town. (...) At the end of the work we want to burn all the silhouettes like a sort of post-atomic purifier rite...


«Magyar Mühely» → Nagy, Pál / Magyar Mühely, No 1-100
→ Kovács, Zsolt / Magyar Mühely, No 101-

**Mail Art Congress, 1986 (Alphabetical):**


*Berlin Congress '86.* Poster with original rubber stamps, 49x30.5 cm., grey paper.


^→ Franke, Korneliusz: *Image.* Info sheet about
1) Mail Art Congress, Eeklo, August 30, 1986
2) Mail Art Congress, Berlin/GDR, September 20, 1986

^→ Fricker, Hans-Rudi: *Tourism Review* (A Mail Art mag. on Fricker's «tourism» idea – deve-
lopted as the completion of the Congress – with the protocol of the so called
«malicious tours»: the network as reciprocal visits of mail artists. A/5. offset +
rubber stamps, 24 p. 1985, #1) Trogen, 1985

^→ Haufen, Graf: *Mail Art Workshop / Artcore Gallery '86.* (Assembling like broch., A/5, mix.
tecn. handmade, 20 p. (100 numbered copies)). Artcore Ed., ACE-12. (Also as
Congress '86 material) Berlin. August, 1986

^→ Kattenstroth, U.: *Imaginärer Mail Art Kongress, West-Berlin 1986.* (Also entitled: *Tag des Mülls*) Invitation and manifesto in a form of an A/4 leaflet, phc., 13 leaves, from
the «Juxbox Headquartier Berlin» to a meeting and in 1 May 1986. Slogen: Waste
is Mail, Mail is Waste. Also a workshop to work over the dirt has been announced. 10 parts., who didn't take part. 1986

„Lyrische Collagen 20“: A/4, phc., 8p. ISSN 0721-9083

^→ Maggi, Ruggero: *Villorba (Treviso) et Villa Fana, August 12-15, 1986.* Documents in form of
a brochure, A/5, phc., 44 p. + hand interventions.

^→ Boever, Jan de: *Mail Art Congress 30. August '86. De Media.* A/4, phc., 13 leaves +
3 document photos

^Mol, Gerry de: *Zak in, zak uit: mail-art.* In: *De Morgen,* (daily news) Amsterdam. Aug 30,
1986, 14-15 p. (About the „decentralized mail-art world congress“ at De Media,
Eeklo.)

^→ Ruch, Günther: *CLINCH, No7. Decentralized Worldwide Mail Art Congress.* (A/5, phc., &
collages. 1986.) From the content:
Mail Art Congress / Decentralized World-Wide Networker Congress, 1992 (alphabetical):

«Where two or more artists-networkers meet during the congress of 1992, there a congress will take place»

^→ Baroni, Vittore: Which way to the infantile utopia? (Xeroxed postcard with this text on the back side. On the front page: «Networker Congress» direction signs into the four cardinal points. Under the signs four persons, among them also → Fricker and → Pawson, are looking for the right direction.)

^→ Bleus, Guy: Statement: The Roles of the Networkers / + Invitation to the Peripatic Congress in the Zoo of Antwerpen, 23 August, 1992 – «walking in the Zoo, talking to the elephants.» (A/4 flyer, recto/verso, phc. with a 18 paragraphys text. The last paragraph: /18/ The Network is the medium, the Networker is the message.)

Ceccotto, Alessandro: New Bulletin, #24. Congress issue (Mail Art and Congress news, the publ. by Ceccotto was announced in The face of the Congress, #4. Address: Via Scarpari 1/L. Adria (RO), I-45011

^Crackerjack Kid (Chuck → Welch): NC92° Spirit Netlink Performance / Form to keep records of «Phenomenological Spirit Experiences» as part of the Decentralized World-Wide Networker Congress 1992 (A/4 sheet, recto/verso, phy.)


^# Vol. 1/1; Vol. 2/1, 2; Vol. 3/1

^→ Fa Ga Ga Ga (Mark Corroto): The face of the Congress / A portrait zine of the 1992 Decentralized World-Wide Networker Congress. (Mag. Digest, phc., ~20 p. 1992- #1-7?) N° 7 = Face Femail. Youngstown OH, 1992 From the invitation flyer: «We ask each Congress participant to photograph, sketch, sculpt, rubberstamp, collage, etc. a portrait of their fellow Networker during or after each Congress»

^#3, 4

^→ Fricker, H. Rud/: Mail Art – a Process of Detachment / Mail-Art – ein Ablösungsprozess. (About → Art Strike and the necessity of a Decentralized Mail Art Congress to clearing the role of the Networker. A/5, phc., English / German. 8 p.) Trogen, «The 72nd day of the Art Strike» (March 13, 1990)

^→ Fricker, H. Rudi, → Crackerjack Kid & Kaufmann, Peter (Bergwissenstr. 11, Ebmatingen, CH-8123, Switzerland): Decentralized World-Wide Networker Congress 1992. (Letter size flyer with an appeal to congress, coordination and documentation questions, with the list of confirmed and planned congresses, as addendum also a
Netlink Congress and Networker Databank Congress will be announced
(Lebanon NH, USA?) n.d. (1991?)

^Kaufmann, Peter: Decentralized World-Wide Networker Congress 1992. / Form to keep
information on planned congress sessions. (A/4 sheet, phc.)

^The Mailmen Angela Pähler & Peter → Küstermann: Free Personal Deluxe Net Mail Delivery /
Documentary Catalogue. (Maybe the last great surway on the Mail Art camp edited
by insiders were visiting over 200 networkers all-over the world and documented
the meeting events during the year 1992. Large text and photo documentation, many
inserts – also collage material – by the visited networkers and the editors. The book
is completed by a chronological and an alphabetical index of names and addresses
[ordered after countris], further by a list of quoted networking publications – ca.
150 items. A/4, phc. completed by collages, rubber stamps, stickers, orig. photos
and some artists postage stamp sheets in each copy, ~300 p. {500}. Copyprinted in

^→ Lenoir, Pascal: The Secret Life of Marcel Duchamp / Welcome to the Decentralized World-
Wide networker Congress, Mr Duchamp! ☢Inv. (A/6 flyer) Grandfresnoy, France,
15 July 1992

^→ Morandi, Emilio (with P-M. → Ciani, Hans R. → Fricker, G. → Strada): Networker
with appreal-flyers, program-text, graphics, etc.)

^→ Padin, C.: El Networker Latinoamericanco. (Newsletter with information about the Decentra-
лизed World-Wide Networker Congress 1992 in Latinamerica. 22.5x17.7 cm., phe.
1992. 1-2#?)

^→ Wohlrab, Lutz & Sabine: Post-DDR Mail Art Congress in der Sonderbar (ehemaligen Art
Strike Café) Niederkirchner Str. 34, 1055 (D-10704) Berlin-12. September 12,

~

Source: The Aggressive School of Cultural Workers, Iowa Chapter ( → Dunn /→ Perkins):
Networker Congress / Statements. (Digest, phc., 16 p.) The Drawing Legion /
ASCW. Box 227, IA-52244, Iowa City, 1992.
Statements by: Rev. Paul Alchemist, Baltimore MD / Reed Altemus, Syracuse NY /
Gerard Barbot, Brooklyn, NY / Vittore Baroni, Viareggio I / Keith Bates, Manches-
ter UK / Guy Bleus, Wellen B / Hans Braunmüller, Santiago – Chile / Gianni Broi,
Firenze I / Warren Burt, St. Kilda, Australia / Albert Camus, F / Bruno Chiarlone,
Cairo Montenotte I / Piernario Ciani, Bertiolo (UD) I / David Cole. Brooklyn NY /
Mark Corroto ( → FaGaGaGa), Youngstown OH / Anna Couey, San Francisco CA /
Crackerjack Kid, Lebanon NH / Daniel Daligand, Levallais F / Wayne Draznin,
Cleveland OH / Lloyd Dunn, Iowa City IA / Eliot Cantsin, Philadelphia PA / Ever
Arts, Noordgouwe NL / Luc Fierens, Hombeek B / César Figueiredo, Porto P / Bob
Gale, USA / Marco Dimas Gubitoso, Brasil / Kristofof d'Haeseleer, Giżegem B /
John Held Jr., Dallas TX / Byron Grush, Dekalb IL / Giuseppe Iannicelli, Aless-
andria I / Dobrica Kamperebic, Beograd YU / Jim Klingbeil, Milwaukee WI /
Peter Küstermann, Minden D / Carl Loeefler, San Francisco CA / Ruggiero Maggi,
Milano I / Graciel Marx, La Plata 8A / Keith De Mendonca, Hove UK / Mit Mit-
ropolis, Athens GR / Robert Morgan, New York NY / Franz Müller, Luzern CH /
Harry Musgrave, London UK / Clemente Padin, Montevideo U / Julee Peezlee,
Boulder CO / Stephen Perkins, Iowa City IA / Carlo Pittore, New York NY / Harry
Polkin horn, San Diego CA / Bill Ray, Oxford NY / Maxie Snell, Oak Park MI /
Th. Benett / C.E.W.A.F.S., Oslo N / Andrej Tisma, Novi Sad YU / Lawrence
Upon, Sutton – Surrey UK / Pomona Valero, Pittsburg PA / Lillian Ward, UK /
Bill Whorrall, Shoals IN / Harald Ziegler, Köln D
(Two of the 53 statements:)

«The alliance of networkers is more momentous than the structure of the network. It
is not the art that is important, it is the artist. The man or woman behind the work,
that has precedence. The art is not the aim, it is the consequence of certain commu-
ication processes. That's all. (Guy Bleus)»

«I hope that the talking about mail-art is not going to be the the most important
thing in the Network. (Ever Art)

«DECENTRALIZED PROCESS
What follows this grap created by the art Strike? Was the International Mail Art Network just a shoortlived therapeutic community, enabling its members to do the work of mourning?

The Decentralized International Mail Art Congress, initiated in 1986 by Günther Ruch and myself, turned out ot be the cradle of the new artist: the Networker. More than 80 Networkers had organized their own congress sessions and over 500 like-minded visitors had attended the events which were planned according to the respective necessities and possibilities. They all shared the intention to conceive communication- and organisation systems as well as the willingness to participate at the projects of the others.

The Network of the eighties in particular, formed the sheltered setting for the process of liberation and development from the dependent to the independet Networker, who yet co-operates with like-minded Networkers.

NEW AREAS OF ACTIVITY
The networker does not move in the traditional „art spaces“ (galleries, museums, etc.). His field are the spaces between people, for Mail Art and Tourism create spaces between partners, in addition every Networker constitutes a measuring-point for the „space-system“ of the other. The Networker does not merely construct these spaces (hello, Charles François, also by means of computer connections!), he defines them, he exploits them, and establishes relationship within theses „space-systems“.

ABOUT DEFINING THE NETWORKER'S ROLE
Let's use the time and energy the Art Strike has released to prepare the World-Wide Decentralized Networker Congress 1992. The collaboration with the new generation of artists outside the Mail Art Network has to be found...»

(H. Rudi → Fricker: Mail Art – a Process of Detachment /5-6-7th paragraphs. Trogen, March 1990)


(The Face of the Congress, #3 / From our Mailbox): (...) «You can mail to some of the people all of the time, and you can mail to all of the people some of the time, but you can't mail to all of the people all of the time. Jacques → Massa, France.»

«Am I congressing? Yes. I would like but no money for travelling to meet somebody else from Mail Art Network! Sad but true! But, who knows? Anyway, all the best! Piotr Piatek, Poland.»

«Yes I am in the Congress Fever... We are all crazy and it's good. Baudhuin Simon, Belgium»

«Congress Yourself. A sticker by Piermario → Ciani, Italy»

«I don't agree with Mrs. Rea → Nikonova's statement „we don't understand people from the West, you don't understand our problems“. Everybody has (their) own problems and it doesn't depend on a country where you live... I'm sure people are able to understand each other if they want to do it... So DNC is a means for
understanding. Eugene Shashkin, Russia."

«...Computer and the other technological means give many more great possibilities but MAIL ART IS THE NETWORK! Ruggero → Maggi, Italy»

«...Sexist Bastard... What makes you think Networking is a „Man's Game“? Eh? More than 50% of my correspondents, both here and abroad, are women. Maybe you just don't live right... The elitist little group of international Mail-Artists that make the most noise are all men, but mostly by choice. So THERE! Your politically-correct mail buddy, Rudi → Rubberoid, USA»

(The Face of the Congress, #4 / From our Mailbox): «Having just from Europe to find that my name has changed. I wish to let you know that for the past 58 years and years to come, my family name (is) HOFFBERG, not Hoffman... Judith → Hoffberg, USA. / Sorry Judith, we have not editor. Can you lend us an umbrella?»

«No, besides the fact now we're in a fucking blockade – „as guilty people“ – until 6th US Army float in Adriatic Sea, we'll stay open & OPEN WORLD will start soon again!... Dobrica → Kamperelic, Yugoslavia»

«My friends wrote me that our postal service returned them their letters to us... It is postal terror... Probably you think about „mail-art heroes“ with smile, but now the smile is thing from not our wardrobe. Please smile instead of us. We invest our smiles to your bank, for far future... Rea → Nikonova, Russia.»

«We are sad to learn about Nantucket. Our brief introduction meeting was pleasant & good spirited. I want to thank you, or Nantucket,... Richar C., USA. Editor's note: In early July our dog, Nantucket, traveled to North Carolina to participate in a Networker Congress with Richard C., King Alexander of Edelweiss, Don Morgan & his dog.»

«Mail Art & Network Theories» → Appendix

«Mail, etc., Art: A Travelling Correspondence Art Exhibition.» Univ. of Colorado. Boulder, CO. USA 1979

-Mail, etc., Art. (Exhibitions in 1979-80) Cat.: (Edited by Bonnie Donahue, Ed → Koslow, Michael Becotte & Robert Fichter) 20x23 cm., col. offset, n. p. (64 p.) 464 parts. Reproductions and more essays about Mail Art in 3 sections of the catalogue. Published by the University of Colorado, the Tyler School of Art, & Florida State University. Boulder CO, 1980

~

Literature: «Mail etc., Art is an intriguing publication. Conceptually challenging, it is in many ways executed well and in as many ways severely flawed. It demonstrates the opportunities and problems inherent in the exhibition and study of mail art, and in those publications which attempt to discuss and to present an art form which over the last few decades has grown from a small underground network to a major international art movement. (...) The catalogue grew from a valuable basic idea. The University of Colorado launched a mail art show in January of 1979 at its Fine Arts Gallery. The show, over the next year, travelled from the Colorado campus at Boulder to the University of Southern Illionis, Edwardsville; Tyler School of Art, Elins Park, Pennsylvania; Florida States University in Tallahassee and back to Boulder again. It is now on a new round of travels. Participants have been welcome to send work to any and all stops of the exhibitions.

Each of the exhibiting institutions was to help with the publication of the catalogue, preparing and printing their own section... Each of the sections of the catalogue has a distinctly different look. (...) The scholarly content of the catalogue deserves attention... Ron Gasowski interviews himself in the guise of his alter ego, Marc D'Chump... R. Pieper interviews Ray → Johnson in a text which is somewhat informative (about New York Correspondence School, the major Mail Art show in Paris 1971, and the shows in Oakland, Seattle and Omaha in 1872 and 1973, etc. – Ed. note)... Jim Field's introduction... discusses the show... The final piece is a personal collection of thoughts on mail art by Barbara Jo Revelle...»
«Mail Art... Of recent exhibitions, certainly the most widely circulated and perhaps the largest is the Mail Etc. Art Show organized at the University of Colorado, it was first presented there in January of 1979. Since the exhibition has travelled to and been reinstalled at a half dozen universities and art schools across the United States. It's still moving around, too. At each stop, mail artists were invited to again contribute their work. Well over 700 artists are now represented with several thousand pieces in the total show. Out of this monumental exhibition has come a beautiful catalog. While somewhat scant in good critical essays on mail art... this document in nevertheless lush and rich with fullcolour reproductions.»

(Lightworks [→ Burch], Correspondence, N° 13, Fall 1980, 61 p.)
<table>
<thead>
<tr>
<th><strong>Manchester mail artists</strong></th>
<th>c/o 34 Goulden Road, Manchester, M20 9ZF, UK</th>
<th>1985</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 (Audio)</td>
<td>Cat.: ?</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Joseph Easthem High School</strong></th>
<th>Hilton Lane, Worsley, Manchester, M28 5SY</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>The Heart of the Computer – International Mail Art Show.</td>
<td>Inv.-flyer, 1991</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Mancini, Enzo</strong></th>
<th>Via Castagneto 14, Castellivi (FR) I-03030 Italy</th>
<th>1981</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sorbo Rosso. Trimestrale d'arte &amp; cultura alternativa (Offset mag. for intermedia art, vis. poetry, and theoretical writings. 24.5x17 cm. 1980-82, qu., #0-8?)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Mancusi, Tim</strong></th>
<th>153 Verde Court, Rohnert Park, CA-94928-2071 USA</th>
<th>1996</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 1972</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
On the evening of Dec. 21, 1974 I was on my way to Charles Chickadel's apartment to help put together an issue of QUOZ when I was stopped by the SF Police Dept. and searched on the street. In my coat pocket they found a stapler and 1 ounce of marijuana. They confiscated both and I missed assembling that issue. I'm sure the stapler is still on some officer's desk.»


*How did you get involved with rubber stamps?*

Once again, I can trace my interest in rubber stamps to Ray Johnson. He would often add to his mailings with a stamped expression, usually a one line pun referring to someone he knew in the art world. These stamps were typeset (almost always in 12pt. Helvetica) and stamped in red, blue or purple. What I liked about them was that „stamped“ look – uneven coverage, a little blurry, perfectly imperfect.

After I moved from Levittown, N.Y. to San Francisco, I worked with my cousin, Bill Gaglione in an art supply store. Across the street was Patrick's Office Supply store. It was there, that Bill and I had our first rubber stamps made. (The stamp division at Patrick's was run by Bob Grimes, who years later, would be made famous by Leavenworth Jackson). In June 1970, I had Patrick's make 3 different images of clouds I had drawn into rubber stamps. Soon after I drew 2 more, the man on the moon and the planet Saturn for Hervé Fischer's early anthology of international stamp art. It was a precursor of an industry yet to come.

In 1979 a friend, Joel Rossman, bought a small vulcanizer and we all started making stamps like crazy. This collaboration among Joel, Bill and myself led to the publication of STAMP ART which was a compilation of rubber stamped artwork mailed to contributors. The legacy of STAMP ART is that it led directly to the formation of 2 of the world's most successful rubber stamp manufacturers – Gaglione's Stamp Francisco, and the company I work for, Rossman's Personal Stamp Exchange.


*Mandic, Miroslav →* Bogdanovic, Slavko / L. H. O. O. Q.

**Mann, Ernest**

<table>
<thead>
<tr>
<th>2714, 1st Ave.</th>
<th>Minneapolis, MN-55408</th>
<th>USA</th>
<th>1988</th>
</tr>
</thead>
<tbody>
<tr>
<td>↑ 715 E. 14th Street</td>
<td>Minneapolis, MN-55404</td>
<td></td>
<td>1976</td>
</tr>
</tbody>
</table>

*Little Free Press* (Mag. for exp. literature and theory. 35.5x21 cm. offset leaves, folded. 1976-80, #1-30)

**Manuel, Jesus**

c/o Centro Cultural La General / Acera del Casino, Granada, Spain 1990

*A Federico Garcia Lorca* (with Francisco Morales & Rafael Alberti) ☒Cat.: 27x18.5 cm., offset (colour), 146 p. September 15-30 1990

**Março, Group**

(Gilda Castilloo, Mauricio Guerrero, Manuel → Marin, Sebastian & others)

<table>
<thead>
<tr>
<th>104 San Andreas, Coyoacán</th>
<th>Mexico D.F.</th>
<th>Mexico</th>
<th>1980</th>
</tr>
</thead>
<tbody>
<tr>
<td>↑ c/o Manuel → Marin, California 19-A. 104. Mexico-21 D.F.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Março / I Aniversario* (Poster size Mail Art magazine with changed title, also large catalogue parts. 93x62 cm. folded to 8, offset. 1979-81?, #1-5?)

Group Março, Mexico

*Polaroid SX-70 en Mexico.* Cat.: 20x20 cm., offset, 12 p. spiral bound. La Chinche.
Mexico DF, 1979

^#4-5


<table>
<thead>
<tr>
<th>Marioni, Tom</th>
<th>Crown Point Press, 1555 San Pablo Av. Oakland, CA-94612 USA</th>
<th>1975</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vision</td>
<td>(Concept art + actionism collected from East and West, a very informative publ. in the 80s. Special issues: #1: California, #2: Eastern Europe, #3: New York City. 34x20.5 cm., offset. 1975)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>On / Off</td>
<td>(Assembling for Mail Art matter in div. sizes: A/4, A/5, loose sheets and postcards in envelope. 1975, #1-3)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Marin, Manuel</th>
<th>Calzada de la Viga, 1416, edif. i-17 Mexico D.F. Mexico</th>
<th>1982</th>
</tr>
</thead>
</table>

^Março / I Aniversario (Poster size Mail Art magazine with changed title, also large catalogue parts. 93x62 cm. folded to 8, offset. 1979-81?, #1-5?) Group → Março, Mexico ^#4-5

^Algo Pasa (Mail Art assembling in envelope of 24x18 and 33.5x24 cm. 1981-, #1-12?) Group Arte Correo, Mexico ^#9, 12

^Ficcion. 18.5x12 cm., rubber stamps, 12 p. {100}. Self Edition. n.d. 
^En Espera. 24x16.5 cm., rubber stamps, 16 leaves. {35}. Self Edition. n.d. 
^El Desmebrado. 15.7x12.2 cm., rubber stamps, 24 leaves. {10}. Self Edition. n.d. 
^El Cuento Fantastico. (10 artists' stamps mounted on a sheet of 14.5x11.5 cm.) n.d. 
^Arte Correo, Series antologica, 1. (with J. de → Santiago) Cat.: 21x19 cm., offset + rubber, 40 p. 36 parts. / Universidad Nacional Autonoma de Mexico / ENAP, UNAM. May 1981

^Aquí I. – alternative graphic project via Mail Art Inv.-letter, 1981 
^Aquí I, 2 y 3. Cat.: 22.5x20.5 cm, offset, 8 p. /Universad Nacional Autonomia de Mexico. 1982 
^Aquí (100 postcards with orig. rubber stamps, doc. of the whole project) 1982

^Artistamps: (Without title) (Sheet of 32 diff. stamps/drawings, b/w phc.) n.d. 


<table>
<thead>
<tr>
<th>Mark, Angela / Shores, Michael</th>
<th>P. O. Box 901. Allston, MA-02134 USA</th>
<th>1982</th>
</tr>
</thead>
<tbody>
<tr>
<td>^American Living</td>
<td>(A very visual edited mag. for xeroxed images and collages only, partly colour xerox covers. Digest, phc., 32 p. 1982-88, qu., #1-25)</td>
<td>☀ ☀</td>
</tr>
<tr>
<td>^#1, 3, 6, 7, 9, 18, 19, 20, 22, 23, 24</td>
<td>☀ ☀</td>
<td></td>
</tr>
</tbody>
</table>

~ Literature: «Both of these examples of American Living (#19, #20) are literally edge to edge with collage imagery, with source material coming from elementary science books, steelpoint engravings, drawings, etc. Rather similar to Kansas College of Collage stuff. Sort of Max Ernst meets the Marx Brothers but it doesn't make that much sense. They kind of strike me like those Slacko Vorkapich montages from hollywood movies where they let him crossfade between several different picture sources to create an a syntactic mélange of loaded juxtaposition & the effect, sans context as here, is dreamlike.» ( Lloyd → Dunn: Mail Review. In: PhotoStatic. N° 23, April 1987, 741 p.)
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Country</th>
<th>Year</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marlow, Jack</td>
<td>Fehrfeld 61 / 64. Bremen-64, D-2800 Germany</td>
<td>Germany</td>
<td>1979</td>
<td>Kryptogame (Alternative lit., Mail Art and graphism. A/4, offset, 48 p. 1979-)</td>
</tr>
<tr>
<td>Marras, Amerigo</td>
<td>Kensington Arts Ass. 4 Kensington Av. Toronto, M5T 217 Canada</td>
<td>Canada</td>
<td>1975</td>
<td>Super-Vision (Marginal art, Mail Art, very visual outfit, also as catalogue for a Mail Art project. 22.5x22.5 cm., offset. 1975, #1 only?)</td>
</tr>
<tr>
<td>Marroquin, Raul</td>
<td>P. O. Box 1196, Maastricht, Netherlands</td>
<td>Netherlands</td>
<td>1974</td>
<td>°Fandangos («Fandangos isn't an art paper but an art piece...[N°5]», mag. for post-fluxus, concept and performance matter in a very visual edition. Var. sizes from A/2 to A/4, newsprint and offset, 1-64 p., not dated and not numbered issues. 1973-81, 11 issues)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>~Literature: «Fandangos grew from the International Meeting of artists held in Maastricht last year. The meeting now continues in newspaper form, edited by Raul Marroquin and Marjo Schumans. Issue 4 (titled Vandangos, by Klaus → Groh) heralds a change from silkscreen to offset production, and an improvement in the layout... Issue 5 (titled Fun-dangos, by Michael → Gibbs) is painted on blue paper, which happens to be the colour of the eyes of the interviewer of Tony Pegotti (a. k. a. Anton Verhoeven) to whom 4 pages are devoted. (...) have also a few books, produced by silkscreen, mimeo or litho methods. Titles include „The Adventure of Captain Morgan“, „Outlines“, „How?“, „Body Monuments Inc.“ (a documentation of Marroquin’s aborted attempt to perform living sculpture at the Stedelijk Museum), and „Changing Personalities“. The last-named is perhaps the best of the bunch, the others being rather slight...» (News and Reviews. In: Kontexts, #6-7 [→ Gibbs]. Amsterdam, 1975. n. p.)</td>
</tr>
<tr>
<td>Mars, Diana</td>
<td>c/o Ed. of Intermedia Research, Maps &amp; Games, 3625, 23nd St. San Francisco, CA-94110</td>
<td>1995</td>
<td></td>
<td>Bookworks. Collaboration with the Rubber Stamp Gallery by → Gaglione, 1990s</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>°Spin Traces #1-4, Key, #1. (5 cards by original rubber stamps in envelope)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>50 signed and numbered copies. San Francisco, 1995</td>
</tr>
<tr>
<td>Marsily, Anne</td>
<td>→ Schraenen, Guy / A. S. P. C.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>°The Book of Stamps. („Nur für Dienstgebrauch“). Artists’ book by original rubber stamps on white felt sheets, bound to book. A/6 size, ~10 leaves. A few copies only. 1985</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>°Environnement mediterranéen. Poster with participant list, 50x35 cm., offset.</td>
</tr>
</tbody>
</table>

↑ Cas. de Cor. 749 La Plata, AR-1900 "" 1985

Artistsamps: "(Without title) (Sheet of 4 diff stamps, each 3.5x4 cm., ochier & sepia on white) Marx Vigo's Stamps. La Plata, ~1978

Pigeons of Freedom (with → Vigo, E. A.) (Commonpress #19) 19.5x13 cm., 25 p., 24 participants. La Plata, 1979

Los codices marginales de / The marginal codices of / Ma Ma BLAnCa. («Family group assembling a myth. N° 1.») Portfolio publ. of 19x25x1 cm. with 50 photocopied leaves (compiler of texts, images, letters, photos, etc. by the «family members») + 4 sheets participant list (138 names). Confusion (ED) post año 1 – libro 1. Marginal post poetry – asociacion aleatoria. March 19. La Plata, 1980

Send a paper-flower to Soledad. («Changing-Chance project») Publication of letter fragments and texts to/about Soledad (the lonely), was it a project? Con-fusion (ed.) Marginal Mailable Editions. 1980

Mamablanca's Treasure. («You can send your marginal gifts to Mamablanca whenever you want...») Cat.: 53x36.5 cm. poster, offset recto/verso, with graphics, photos and part. list (128 artists), + Spanish/English text suppl. of 34x22 cm., phc. (200). Project: 1981. Edition: April 1982

^Fusion Post Archive – request for send in Mail Art archive materials. Inv., 1985

^Hoje-hoja-hoy (Politic, theory, poetic and communication, often with beautiful graphic supplements as folded to two or to four handmade applications. A/4 and 24.5x20 cm. size sheets, offset, phc., and rubber / wood prints. 1985-92?, #1-7?) Asociación Latinoamericana y del Caribe de Artistas-correo / Mamablanca

^#Vol.1/1, 2, 3, 4; Vol.2/5; #1990 (March), #1992 (#7)


^Pensée Abductive, Pensée Creative... Travail rapporté an Séminaire de Sémiotique et Pragmatique du Prof. Hermann Parret, faculté des Humanités de La Plata. (A/4, phc., 5 sheets) 1994

^Las Puwertas de la Trapalanda... (with Jorge Ramaller). Inv.-1997

~


Marzidovsek, Mario. Titova 39, Slov. Bistrica, YU-62310 Yugoslavia 1985

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Country</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Masic, Radomir</td>
<td>M. Tita 266-B Kula, YU-25230</td>
<td>Yugoslavia</td>
<td>1983</td>
</tr>
<tr>
<td></td>
<td><em>Art Ipso Facto</em> (Art in the consequence of act) (with Zagoricnik, F.) Doc.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Invitation: 1984, exhibition: Kranj, Ljubljana, 1984</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mason, Rainer M.</td>
<td>c/o Cabinet des Estampes Genève</td>
<td>Switzerland</td>
<td>1976</td>
</tr>
<tr>
<td></td>
<td>°<em>Timbres et tampons d'artistes.</em> Cat.: 79 p. / Cabinet des Estampes, Genève, 1976</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Massa, Jacques</td>
<td>3 rue Clemence Royer Nantes, F-44100</td>
<td>France</td>
<td>1992</td>
</tr>
<tr>
<td></td>
<td>↑75 rue de l'Oureg Paris, F-75019</td>
<td></td>
<td>1986</td>
</tr>
<tr>
<td>Matamaros, Fernando:</td>
<td>Apartado 295 San Sebastian</td>
<td>Spain</td>
<td>1984</td>
</tr>
<tr>
<td></td>
<td><em>Elementos de quedispone.</em> (Concrete poetry) Self edition. A/5, phc., 1984</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Und so weiter. Estamps donostiarras, 1.</em> (Graphic works) S. E. 11x8,5 cm., phc., long accordion size booklet (21x). ~1984</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Máté Gyula</td>
<td>Alkotmány út 39 Bonyhád, H-7150</td>
<td>Hungary</td>
<td>1996</td>
</tr>
<tr>
<td></td>
<td>°<em>13 Electrographics 1971-1991.</em> (Phcs on the basic of electromicroscope images) Cat.: Accordion like small publ. with two sheets of 15x42 cm. r/v, phc., folded to 4. Exh.: Hospital in Bonyhád H, 1991</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>°<em>Speckled Cow.</em> Inv.-card, 2000</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Gyula Máté: <em>Grafikák.</em> (Monographical anthology of electrographic works with texts, quotes and many images) A/4, offset (also colours), 84 p. Ed. Babits, Szekszárd (Hungary), 1999</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mather, Mick</td>
<td>1014 Willis Ave. Syrakuse, NY-13204</td>
<td>Italy</td>
<td>1984</td>
</tr>
<tr>
<td></td>
<td>°<em>4-U-2 Post Magazine</em> (One-sheet magazine with images like cartoons. Folded, inside page empty for personaly message. Letter size, phc., 1984, ir.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mathes, Karsten</td>
<td>Schloss Strasse 1, Box 152 Rochsburg, GDR-9291</td>
<td>Germany</td>
<td>1985</td>
</tr>
<tr>
<td></td>
<td>°<em>Castle Peace Project.</em> Inv.-card + invitation to vernisage (original photos, 1985</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Matkovic, Slavko</td>
<td>Group Bosch &amp; Bosch. Stipe Gryca 32 Subotica, YU-24000</td>
<td>Yugoslavia</td>
<td>1972</td>
</tr>
<tr>
<td></td>
<td>°<em>Sove Vukovica 18</em> Novi Sad, YU-21000</td>
<td></td>
<td>1972</td>
</tr>
</tbody>
</table>
Kontaktor (with Szombathy, Bálint) (An early assembling in envelope of 23x35 cm., with ~20 leaves each issue, vis. and exp. poetry and image matter. 1972-73, #1-2) Edition Group Bosch + Bosch

Permanent exhibitions on Mail Art, Subotica, 1973-75. Doc. 1973

WOW (with Szombathy) (Mag. partly rubber-assembl. 1974-80, #1-6)

N°1, A4 size magazine {45}, 1974
N°2, 30x41.5 cm, four colour silk screen {150}, 1974
N°3, 50x18 cm, folded, offset {210}, 1975
N°4, 30,5x45 cm, offset, info, Yug. & Hung. altern. art scene, 1975
N°5, 50x18 cm, 4 sheets r/v., int. issue, Würzburg {300}, 1976
N°6, 2 oversize sheets with orig. rubber stamps {120}, 1980

#1, 3, 4, 5, 6

Special / Unusual / Strange Material. Doc. 1985

Ragasztószalag szövegek. 19x21.5 cm., offset, 50 p. Új Symposion Füzetek, Novi Sad YU. 1989

November 2, 1994


Maue, Kenneth
P. O. Box 5001
Mill Valley, CA-94942
USA
1986

Rollmag (Magazine with contact texts only. Letter, offset. 1986?- ~ 20#)

#1987, #14, 15

This is not art. (11 cards with visual poetry in envelope) n.d.

Maurer, Dóra
Stefánia u. 18
Budapest, H-1143
Hungary
1996

Káplár u. 10/b.
Budapest, H-1024
1978

Szász Károly utca 2
Budapest, H-1024
1968

Glockengasse 22
Wien, A-1020
Austria
1986

Artillerie Platz 1/3.
Wien, A-1140
1968


August-


Mayor, David
Beau Geste Press
Langfourt Court
South Cullompton, Devon, United Kingd.
1972

Beau Geste Press Publs. (with Felipe & Martha Ehrenberg) by artists from the post-fluxus scene. Mostly mimeographed A/4 or A/5 booklets in an edition of 100-250 copies. First half of the 70s. Some items:

David Mayor: Auto book. 10.7x15 cm., mimeogr. 26 p. {50}. 1971
David Mayor: Extra: Some words and visions. A/4, mimeogr. 38 p. {100}. 1971

Mick Weaver: Dreck. (Assembling like publ.) ~A/4, ~1971
Helen Chadwick / D. Mayor: *Door to door*. ~A/5, 32 p. {250}. 1973
Allen Fischer: *Taken the Days...* 18.5x13 cm, offset colour. 16 p.  
{450} 1974
Raul → Marroquin: *How?* 20.5x17.5 cm, mimeogr. 28 p. 1974
Klaus → Groh: *Art-Impressions*. 18x13.5 cm., offset, 24 p. 1975
Jaroslaw → Kozlowski: *Lesson*. 22x16 cm., offset, 100 p, {400}.  1975
Ben Vautier: *Me Ben I sign*. A/5, offset, 34 p. {400}. 1975

^Schmuck (with Felipe Ehrenberg) Perhaps the most important European maga-
zine publication in the first years of post-conceptual age, an example
of the new independent mags. A very rich document about the time of
birth of the underground arts – and also of the Mail Art mouvements.
Edited and entitled after countries:
#1) ? Schmuck, 1972
#2) Icelandic Schmuck, July 1972
#3) Hungarian Schmuck, Apryl 1973
#4) Czechoslovakian Schmuck, January 1974
#5) General Schmuck, Summer 1974
#6) French Schmuck, November 1975
#7) Teutonic Schmuck, December 1975
#8) Japanese Schmuck, Spring 1976
Sometimes with collage technic, all issues manufactured partly by hand.
Cut A/4 sizes, offset and mimeogr. ~80 p. ~{500}. 1972-76, #1-8
^#Czechoslovakian, #Hungarian Schmuck

(with 88 participants.) Beau Geste Press, 1972.
One of the most important doc. about the taking shap of the international
network. The exh. was originally conceived as a travelling show «...with
the intention of exhibiting the published work of the many artists, non-
artists, and an-artists who have published or performed with Fluxus...»
(Introduction). In retrospect it can be proved that also representatives
of the Fluxus as well as the pioneers of the Mail Art and the other alter-
native trends have been exhibited in the Fluxshow. Among the artists:
Fluxus: J. Beuys, G. Brecht, R. Fillliou, H. Flint, D. Higgins, G. Maciunas,
B. Vautier, E. Watts... etc.
Pioneers of the network: D. Atchley, R. Crozier, K. Friedman, B. Gaglione,
K. Groh, D. Maurer, P. L. Nations, E. Tót... etc.
Vis. Poetry: H. Chopin, M. Diacono, M. Gibbs, M. Nannucci... etc.
Alternative art: J. Lennon, Y. Ono... etc.

°Framed Pieces. (Bookwork, 20.5x17 cm., mimeogr., collage, 28 p.) Beau Gest Press,  
Devon, n.d.

~

Source:  
^Beau Geste Press. A community of duplicators and printers doing discovering and disseminating... (One sheet leaflet of 33x20.5 cm., offset, n.d. ~1971) Some publications:
{150 + 30 special copies}
O. L. Nations: *Banners Death*. «A boomerang cut from a slice of cured bacon». Wirh original stencil images. {60 + 30}
Felipe Ehrenberg: *Cantata Dominical*. (Hand-colored and hand-bound)  
Mimeogr. {50}

~

**Literature:** *(Schmuck, #5 — „general” anthological issue...) News and Reviews. In: Kontexts, #6-7 (→ Gibbs). Amsterdam, 1975. n. p.*


<table>
<thead>
<tr>
<th>Name</th>
<th>Address/Location</th>
<th>City/State/Zip</th>
<th>Country</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>McCharty, John</td>
<td>1459 W. Cortez St.</td>
<td>Chicago, IL-60622</td>
<td>USA</td>
<td>1989</td>
</tr>
<tr>
<td></td>
<td>304 S. Summit, #102</td>
<td>Iowa City, IA-52240</td>
<td>USA</td>
<td>1987</td>
</tr>
<tr>
<td>McConnel, White</td>
<td>P. O. Box 2022</td>
<td>Boulder, CO-80306</td>
<td>USA</td>
<td>1988</td>
</tr>
<tr>
<td></td>
<td>P. O. Box 41487</td>
<td>Los Angeles, CA-90041</td>
<td>USA</td>
<td>1976</td>
</tr>
<tr>
<td>McInnis, Mic</td>
<td>P. O. Box 278</td>
<td>Cambridge, MA-02141</td>
<td>USA</td>
<td>1987</td>
</tr>
<tr>
<td>McKinnon, Patrick &amp; Andrea / Backen, Bud</td>
<td>1619 Jefferson, Duluth, MN-55812</td>
<td>Duluth, MN-55812</td>
<td>USA</td>
<td>1992</td>
</tr>
<tr>
<td></td>
<td><em>Suburban Wilderness Press, 430 S. 21st Ave.</em></td>
<td>Duluth, MN-55812</td>
<td>USA</td>
<td>1985</td>
</tr>
</tbody>
</table>

**Nada** *(A one-man mag. on «dada», thematic issues. Letter, phc., ~40 p. 1987-, squ.)*

^#1/5, 7, 10; 2/1, 2, 7, 9; 3/1, 2, 3, 6,

~

**Literature:** *(Nada, #2): «The title has to do with the idea that our culture is not in any way immune to the things going on in other countries, and the theme only manages to be struck in glancing blows. All the work in here is by the editor. Certainly John is an inheritor of dada, in that his works free-associate from line drawings in owner's manuals, something like the debris of Schwitters' *Merz* in booklet form.» (Lloyd → Dunn: *Mail Review.* In: *PhotoStatic.* N° 29, March 1988, 994 p.)*

**Criss Cross** *(with R. Kallweit, C. Pichert, F. Worden, C. Dijulio) (Anthological review for exp. art, actionism, performance and exp. literature. Tabloid of 40x29 cm. with newsprint, or 20x22 cm., horz. offset size, also in colours. ~60 p. 1976-, qu.)*


**Stop Looking** *(A Mail Art mag. also assembling issues. Letter, offset. 1978-, bim.)*


~

**Literature:** *(Mega Žines. In: *Anti-Isolation* [→ Xexoxial], #3-4, 1987. 14 p.)*
«Excellent issue (#12) features prose, poetry, and the sloppy graphics we've come expect from Poetry Motel. There is a wonderful essay by Kathy Brady called „Up the Pop Charts“ which ruminates on the essential cycle of popular taste and deals with the issues of this head-on. Really and truly, this issue is worth the price...»


McMahon, Terence / Teuty, Jan, 33513, 6th Street Union City, CA-94577 USA 1971

**The Fault** (Very visual mag., a lot of MailArt. 24.5x17.5 cm., newsprint. 1971-, ir.)

**The Punk/Dada issue of Fault**, edited with the Casual Abuse, contains exh. matter with collages and free contributions + a disk. Size: 33x21.5 cm. 1981

→ Interdada '84

McNulty, Dan 4040 Grand View Blvd. - Ste 67, Los Angeles, CA-90066 USA 1989

^**The Rubber Stamp Folio** (A generous edited colour offset magazine, but in a excessively late time for such a kind of rubber stamp art – the publication was stoped after two issues. Letter size, offset, 12 p. 1989-, qu. #1-2)

^#1, 2

Meade, Richard 2241 Ewing St. N°1, Los Angeles, CA-90039 USA 1980


°Show for the Eyes (with Terry Cannon). International Mail Art/Film Project.
Cat.: Offset brochure of 10.5x7 cm., with an 11x7.5x 4 cm. suppl., 73 parts. Show and edition at the Filmforum, Pasadena CA. 1982

^2nd Los Angeles Erotic Mail Art Show: Inv. (The sexual olympics... Erotic Athletics... etc.) 1984


^#1-26

Artistamps: ^Data (Sheet of 56 id. stamps, phc. on yellow paper) n.d. (1985?)

^Visual Data (40 offset images, 6x6 cm., + text in a plastic box {30}) 1986

^Visual Data (32 offset pieces + xeroxed text sheet in a mini box{60}) 1987

→ Olbrich, Jürgen O. / Actions and Exibitions at the Artspace Kunoldstr. 34, Kassel

°


Medeiros, J. Rua Artur Bernardes 761, Alecrim, Natal RN., BR-59000 Brasil 1975

**Projeto.** Poemas / proceesso & poemas experimentas. (with → Samarah)

(A/5 assebling in envelope of 18x25 cm. 1975?)

°Expoetika 77. (with Falves → Silva) Inv. on postcard, offset. Natal, 1977

°Letreio (with Falves → Silva) (Mimeographed mag. for experimental poetry and texts. Eessays about new art. 32x10.7 / 21.5 cm. 1977-, #1-4?)

°Povis (A/5 assebling for vis. poetry and Mail Art in envelope of 16x21 cm. {200}. ~30 contributors in each issue; F. A. Bitta, C. Piovani, L. F., Duch, P. J. Ribeiro, J. Branco, C. Padin, L. Yurkovich, A. Sapatola, G. Nicolai, P. Bruscky, S. Hansoon, J. Meideiros, & others. 1977-, #1-5?) Alecrim

°Arte Correio. Doc. 21.5x31.5 cm. sheet, phc. with the list of 50 parts. 1978

°The First Int. Exh. of Mail Art. (with G. Padua) Doc. 32.5x23 cm., phc., rubber stamp. 111 parts.. Alecrim BR, 1978

°Media, De» (Club & Gallery) Molenstraat 165, Eeklo Belgium 1986

→ Boever, J. de
<table>
<thead>
<tr>
<th>Title</th>
<th>Location</th>
<th>Year</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mednick, Scott A.</td>
<td>Providence, RI, USA</td>
<td>1978</td>
<td>&quot;P.O.T.V. Mail Art Exh. ☀Inv. 41.5x21.5 cm., to fold, phc. providence, 1978&quot;</td>
</tr>
<tr>
<td>Mela, E.</td>
<td></td>
<td></td>
<td>&quot;Dada-Relief Front&quot;</td>
</tr>
<tr>
<td>Melbourne / artists</td>
<td>201 Brunswick St, Fitzroy, AU-3065, Australia</td>
<td>1983</td>
<td>&quot;Fringe Network (By a coalition of non mainstream artists in Victoria. 1983?-?)&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;Literature: «Fringe Network... publishes a fascinating newsletter which gives you insight into what is really happening in Melbourne, has a lobbying service, creates mini-festivals, and does a big Art Festival annually... (Umbrella (→ Hoffberg), Vol. 6, #1, 31 p. 1984)&quot;</td>
</tr>
<tr>
<td>«Melkweg»</td>
<td>Amsterdam, Netherlands</td>
<td>1985</td>
<td>&quot;TAM was here. (by Ruud → Janssen) ☀Doc.&quot;</td>
</tr>
<tr>
<td>Melnikov-Starquist, Willi R.</td>
<td>Moscow, 117449, Russia</td>
<td>1996</td>
<td>&quot;IntellectuAll-the-Photoemotiations &amp; Hyerogliphopoetry Show (Slide-theater). Doc. 1995 ☀Photo&quot;</td>
</tr>
<tr>
<td>Memoria Pulp</td>
<td>Bachgasse 1, Meersburg, D-88709, Germany</td>
<td>1992</td>
<td>&quot;Censorship ☀Invitation, 1992&quot;</td>
</tr>
<tr>
<td>«Memory Bank, The»</td>
<td></td>
<td></td>
<td>&quot;→ Truck, Fred&quot;</td>
</tr>
<tr>
<td>Mena, Abelardo</td>
<td>Curator for Foreign Art at the Museo Nacional Palacio de Bellas Artes, Habana Vieja. 19# 1164 Apt. 5 Vdo Habana, 4 – 10400, Cuba</td>
<td>1995</td>
<td>&quot;Banco de Ideas Z. A Cuban variant of the Image Bank (→ Western Front) to collect artists' work on alternative basic. Curator: Abelando Mena (From 1994) ☀ ☀ ☀&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;Havana '95 International Mail Art Show in Memory of Ray Johnson. ☀ ☀ ☀Cat.: 21x16 cm., offset, 60 p. (Texts: A. Mena &amp; John → Held) Museo Nacional, Habana Vieja, Cuba. February 26 - March 15, 1995&quot;</td>
</tr>
</tbody>
</table>


^Int. Exhibition of Visual Poetics = Mostra Int. de Poéticas Visuals. Doc. (accordion, 18.5x20 cm. 3 parts) / Museu de Arte Cont. de Americana. São Paulo, CEP BR-18470 S.P. 1991

**Mercer Gallery** / Monroe Community College, 1000 E. Henrietta Rd. Rochester, NY-14623-5780. USA, 1988

^First International Mail Art Exh. 1988. ☞ Invitation leaflet. The exhibition has been repeated in the following years (1988-1996, too. Letter size photocopied catalogues done. The most important event in this exhibition series:

^Montage ’93 – Festival of the Images (not only collages – with electro- and computer graphic, etc.). In co-operation with the Visual Study Workshop, Rochester. ☒ Inv.-card, 1993

Mercer, Trudy  
emPo Publications, 602, 15th Ave., E.  Seattle, WA-98112  USA  1986

^Red Line Magazine (Mag. Diverse sizes, phc., 32-40 p.1986-88, ~ 9#) «...mostly poetry/prose, with a smattering of graphics/word play and a leaning towards visual poetry experimentations.» (Box of Water, #4 → Perkins)  
^#7, 16

~

**Literature:** «Hopefully there are some back issues in stock somewhere, because this fine experimental mag is just a 9-issue project, & #8 is just about out. A carefully selected number of mostly concrete & experimentale poems are presented in a different format each issue. A majority of contributors are in more than one of the past issues, a point which is no complaint. Each publication in this nebulous network seems to draw a particular wavering circle of artists within it. The issue before me (#7) is 4½ wide by 17“ long! w/some shorter size pgs inside. Editor Thrudy Mercer has selected more of her own pieces for #7 than anyone else's, & tho this might not be very democratic, it does make for an exciting & strong publication.» (Mega Zines. In: Anti-Isolation [→ Xexoxial], #3-4, 1987. 14 p.)

![Merlin! (Ivan Jelincic)](Müggenkampstr. 1, Hamburg, D-20257 Germany 1998)

↑ Klenovacak 23, Zagreb, YU-41090 Yugoslavia 1985

^Elbart 98 – the Harbor of Hamburg – Mail Art Show (with H. → Baumüller) ☒ Inv.  

![Merz Mail!](Pere Sousa. Apdo 9326 Barcelona, E-08080 Spain 1994)

^P. O. Box. (Mag. for Mail Art, visual poetry and relative matter, A/5, phc., ~40 p. 1989? – 1999, qu. #1-36) Merz Mail, Barcelona  
^#35, 36


^La tarjeta postal en el Mail Art. ☐ Cat.: A/5, offset, 8 p. c/Rec, 22, Barcelona.  
September 26 - October 13, 1995

^A cargo de Alberto Biote. ☐ Cat.: / Gal. 23 Y 12, Calle 23, N° 518 e. Habana, 1995

Texts: P. J. Gutiérrez: La democracia absoluta  
A. A. Biote: Así ocurrió  
C. Padín: El network en Latino-america  
E-A. Vigo: Mi manera de «armar» a Damaso Ogaz

^Radio Pica, 96.5 FM – send audio-tapes about Mail Art! ☒ Inv.-flyer, 1996

^Own Copy Mail – project on artistic appropriation in Mail Art. ☒ Inv.-letter, 1998

Mesciulam, Plinio  

Centro de Comunicazione Ristreta, 1975-81 (Further it in the literature below) ☒

Mohammed / Yearbook of the restricted Comm. Centre (with the gallerist Rinaldo Rotta) Three editions in the years 1978-80

~

Literature: «...Born of a Turkish father and a Genovese mother, we find a rather striking man, energetic, vital and full of life. What he has devised is a network, a system whereby as he says, „Mohammed goes to the mountain, rather than vica-versa. Mohammed goes to you.“

Starting in 1976, he set up his Centro di comunicazione ristretta (Center of restricted communication)... now he has gone far beyond 1,000 „unità“... Each „unità“ is completed in itself; but some can be connected with others, and so the network continues. According to Mohammed, „the history of art is finished, but art is not finished.“(...)

There is a spiritual content to this operation. As Mohammed says, „unità“ means unit, which to him means harmony. This leads to a creation of a world, if not the world. Someone once said to him: „You are not Mohammed, you are Allah.“ He is not trying to play God, But only serve as a medium, an intermediary between an author-artists and 12 recipients...»


«When Mohammed writes that he is only going to get out 10 or 20 piece of mail art each month in comparison to 40 or 50, there is a problem. He feels that mail art now creates the need for selection because he feels that „Mail art has ended in stupidity and in vulgarity. There are things that arrive here that I cannot print...»

(jah: Mail Art: Crisis & Concern. In: Umbrella [→Hoffberg], 4 / #2, 35 p.)

«Within the mail art cosmos, Mohammed is one fascinating, enigmatic subsystem. As a „center of restricted communication“ Mohammed acts as a transmitter of information and art – a kind of switchboard for images predicated upon a prescribed set of rules.

Here's how it works: An artist might have a message or an image s/he wishes to dispatch. In order to do so via Mohammed, the creator sends an original with the printed Mohammed masthead on it to the Center. Along with it must come the names and addresses of 12 people who are to receive a reproduction copy of the original (usually made by color xerography). Then the Center selects particular images from all received and reproductions go out to the 12 named by the artist. As well archival copies are made, two stay at the Center, another is sent to the Jean Brown Archive in Massachusetts. Each message or image is numbered and labelled as a „unità“ by Mohammed. „unità“ or unity in English is the manner in which this message reaches all those involved by the artist's wish. It is thought of as a small but discrete bit of harmony for participants to the process. Perhaps, too, Mohammed (the name of the Islamic deity) gets to „play god“. That is the artist creates and names disciples or followers, but it is all orchestrated via Mohammed. The Center „pulls the strings“ and makes the process complete.

Well over a thousand original messages have been sent via Mohammed over a three year period. Exactly who created the images and where they have been directed is scupulously recorded and published in a yearbook that one senses the depth and commitment of the Center...

Mohammed, as a process, rages against depersonalization in communication and alludes to an essence and sensitivity as to he ways in which we send becomes known to its receivers. Mesciulam, in one yearbook, refers to Noah, the makers of the Ark. In that context he sees Mohammed as a builder of lifeboats that float upon a flood of mass communication.»


Servi, E. → Avau, Roger

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>↑ Berlinès 9 – 11</td>
<td>Barcelona-22 Spain</td>
<td>1980</td>
</tr>
</tbody>
</table>

Directors: Rafael Tous & Isabel de Pedro

^Mail Art Exh. / Exposición de Tramesa Postal. ☐Cat.: 30x21.5 cm., offset, 78 p. ☐


Metrònom (A/4 assembling in bound form {200}. 1982, #1 only?) ☐
^Metrònom (Magazine also as Mail Art or artists’ books catalogue issues. Tabloid of 41x29 cm. with 32 p., and A/4 brochures, offset. 1982-86, #1-6?) ☐
Editor: Rafael Tous. Texts: Catalan / English
^#1982

Mail Art Exh. / Exp. de Tramesa Postal ☐ Cat. 1986 ☐

Mew, Tommy

? | Mt. Berry, GA USA | 1978 |

^Diary Pages (Commonpress #11) A/5, phc., 34 p., 31 participants. December 1978 ☐

Meyer, Peter R.

| Artillerigatan 56 | Stockholm, S-114 45 | 1984 |

Night Exercise (As a professional radio and television director Peter Meyer had possibilities in Sweden to create a series of programs with multimedia projects for the „Sveriges Radio“. Among 300 video artists he witnessed appearance by mail artists such as C. Schmidt Olsen, P. Below, Carlo Pittore, R. Johnson, G. A. Cavellini, G. Jupiter-Larsen, E. Higgins III., A. Banana, B. Cleveland, B. Gaglione, J. M. Bennett, G. Bleus, J. Held Jr., T. LeClair, J. Hoffberg, V. Trasov, R. Summers and many others. The Nichtexercise programs ran from 1982-1987 and the audio/video tapes of the participants were shown at the modern Art Museum in Stockholm in 1983 and in Malmö in 1984. The best documentation about this matter has been published in the Nicht-Exercise Catalogue by the New York State Council on the Arts & The Swedish Information Service at the Franklin Furnace, New York, April 1985)


^Mailartists favorit mailartists. „Tell me who your friend is, and I will tell you, who you are.” ☐ Inv. with a list of selected artists invited only for this exclusive Mail Art project: Vigo, Baroni, Pittore, Cavellini, Ray Johnson, Ivan Prajzler, Groh, Eriksson, Bleus, Spiegelman, Wirth, Dudek-Dürer, M. O. Nielsen, Rod Summers, Ruch, Schmidt-Olsen, Hoffberg, Maggi,
Mark Bloch, Mittendorf, Schraenen, U. Carrión, Crozier, Rehfeldt,
L. F. Duch, A. Banana, Bruscky, Le Clair, Quinlan, Rasmussen, J. Huber,
Frangione, Graf Haufen. ... If you were supposed to mention only 4
important mailartists, who would you chose? You can also add 4 other
names or strike names off the list.” – Exhibition planned (but not
realized) for 1985

^Mailed Art in Uppsala. ❌ (Planned to be a co-operation with the Postmuseum in
Stockholm. Invitations were sent out 1984-85, but the exh. occurred
June-September 1994 in Uppsala only.) Cat.:24x16.5 cm., offset
(also colour), 128 p. 1994

Texts: P. R. Meyer: Preface
Leif Eriksson: Mailed Art in Sweden (History)
Gummar M. Aronsson: Mailed Art (Project)
The Top 20 of Mail Art (Featureurs – the result of the “Mailartists favorit...”
project from 1985?): R. Johnson, V. Baroni, G. Bleus, E-A. Vigo,
C. Pittore, R. Crozier, G. Cavellini, A. Banana, L. Spiegelman, K Groh,
U. Carrión, R. Maggi, R. Cohen, R. Rehfeldt, H. Mittendorf, D. Zack,
C. Welch, Al Ackerman, G. Deisler, R. Summers

~

Literature: «Working many years with Audioart Peter R. Meyer started in 1980 the Night-
exercise-project in Sweden. First it was a radioprogram based upon Audioart sent
to him from 500 artists in 40 countries. He mixed it all to a series of 10 sounds-
capes, broadcast all over the world. 1984 he started to produce Nightexercise for TV,
based upon Videoart. Many of the participating artists were also connected to
the mailart network... He got interested, and when in 1983 organised the first
Audioart exhibition at Moderna Museet in Stockholm, he also showed all the
mailed art, i.e. pictures, objects etc. sent to him together with the tapes. Later he
found it logical to develop the touring exhibition to a combined Video & Audio
Mailart-show. He is now editing a book about Mailart... It will be a guide of
Mailart today, with portraits of the leading and most active mailartists, presenting
examples of all the different styles of Mailart...»
^ (Leif → Eriksson: Mailed Art. Text to the invitation from 1984.)

Peter R. Meyer: Mail Art in Commercial Radio and Television. In: C. → Welch
167-170 p.

Mici, Miz → Holmes, Mimi

Miccini, Eugenio �IALIZED Piazza Madonna Aldobrandini 8 Firenze Italy 1989
↑ Via Giovanni Caselli 1 Firenze, I-50131 ---- 1977
↑ Via dei Neri 4. Firenze, I-50123 ---- 1967

° Ex Rebus. (11x8 cm., offset, 47 p.) Ed. Techn, Firenze, 1970
° Estetica Critica Semiotica. (Offset, 208 p.) Quaderni di Techn, #45, Firenze, 1977

<Microfiche> + Mail Art

→ Bleus, G.: Commonpress 56: Aerogrammes, 1984
→ Postal Collective Depot (Mag.) Glebe AUS, 1984
→ Kasher, B. Images of Global Peace, Springfield USA, 1990

Res Ghen Ligu (Xerox? tabloid with exp. art, actionism & vis. poetry. 1981, #1 only?) 🚦
Mikolowski, Ken
3090 Copeland Road
Grindstone City MI-48467. USA
1980

*The Alternative Press* (Letter size assembling in envelope, ~1980-, #1-10?)

Milde, Brigitta
*Edition Ljub.* Adelsbergstr. 10
Chemnitz, D-09126
Germany
1996

↑ *Galerie am Markt.* Große Kirchgasse 1. Annaberg-Buchholz, (GDR-9300→) D-09456
1982

1982

---

Gallery activity: curator of the *Galerie am Markt* in Annaberg-Buchholz since 1982 - 1992 (a large program of contemporary art, graphic, visual/concrete poetry, Mail Art, etc.) Selected exhibitions:

^Postkunst für den Frieden (Postage Art for the Peace). Doc. (Leaflet like leporelo, 3x): 21x10.5 cm., offset, 6 p. Text by J. W. → Huber: *Wer nicht postet, der rostet.* The show was planned for 1985, but it has been suppressed by the authorities. The exh. ran under an other name in 1986.


^Carlfriedrich Claus: Sprachblätter. (Linguistic drawings, vis. poetry – exhibited with Klaus Sobolewski's paintings, graphics and plastic works). Cat.: 19.5x11.5 cm. horz., offset, 24 p. Text: Klaus Werner (German). 1987


^Feathers... / Federn der ganzen Welt für meinen Flug by → Deisler, G. Leaflet like accordion, 3x: 21x10.5 cm., offset, 6 p. Text: Deisler (German) Aug. 8 - Sept. 22, 1989

^Bücherprojekte der 80-er Jahre. (Artists' books in the GDR from the 1980s.) Doc. (Leaflet like accordion, 3x): 21x10.5 cm., offset, 6 p. Text by B. Milde (German). July 9 - Aug. 17, 1990


5 Jahre UNI/vers (;). *An art project about visual & experimental poetry international.* Zum 500. Jahrestag der Eroberung Amerikas. Text: B. Milde (German) With a list of (all?) participants of the UNI/vers issues. A/5, offset, 12 p. + 1 original art print. October 10 - November 9, 1992

---

Activity as the editor of the *Edition Ljub*, Annaberg-Buchholz/Chemnitz since 1987. (All publications with Mail Art character were initiated by Hans → Hess in Schwarzenberg as co-editor) Selected publications:

*Scribentismen* (Speech-poems, 25x17.5 cm. silkscreen book with 22 works, {30}) Ed. Ljub, Annaberg-Buchholz, 1989

*Scribentismen N° 2.* (21.5x15.5 cm., silkscreen publ. with 25 works. Made in an edition of 25 copies as book & of 25 ones as portfolio. Also with

^Alphabet project / Scriptural Graphic. Cat.: A/4, with 31 silkscreen printed leaves + cover, 25 parts. Also a special edition of this catalogue with original works {70}. Schwarzenberg (→ Hess) / Annaberg-Buchholz, 1992


Source:


Witata Art (Mail Art fanzine, 1989, #1-2)

<table>
<thead>
<tr>
<th>Miletic, V.</th>
<th>Novi Sad</th>
<th>Yugoslavia</th>
<th>1989</th>
</tr>
</thead>
<tbody>
<tr>
<td>Milinkovic, R.</td>
<td>Ruma, YU-22400</td>
<td>Yugoslavia</td>
<td>1983</td>
</tr>
</tbody>
</table>

^Necronomicon (Assembling in A/4 size, bound, 30 parts. 30 + 1 laves {100}. 1983-, #1 only?)

Miller, Joni K. / Thompson, Lowry c/o Workman Publishing, 1 West, 39 St. New York, NY-10018, USA 1978

^The Rubber Stamp Album («The first complete guide to the fastest-growing instant art phenomenon. It is for small children, grown-ups, artists, teachers, rubberstamp freaks and everyone else too...» (Statement). The book published material from the alternative and the Mail Art scene, too (e.g. → Leavenworth Jackson, R. E. Gasowski, Al Sousa, → Higgins III., Bill → Gaglione, Anna → Banana, Irene → Dogmatic, Ray → Johnson, Endre → Töt, Ken → Fridman, Ray → DiPalma, Robert → Jack and many others), and gived a short survey of the using of stamps by artists respectively the rubber stamp news and rubber exhibitions. Letter size, offset, 216 p.) Workman Publishing, New York, 1978

Milliken, Donald P. (!Don Milliken! / !Uncle Don!) 1306 Alabama Ave. Durham, NC-27705, USA 1993

↑ P. O. Box 411. Sunderland, MA-01375 --- 1981
↑ P. O. Box 868. Amherst, MA-01004 --- 1976

^OR (One of Mail Art's longest running publs., each issue is different in theme and looks: small booklet format, mixed technic with handmade applications, beautiful making up. Mostly mini size like A/6, offset, xerox, rubber stamps, collages, etc. 4-16 p. 1976-, ~ 150#)
Literature: «You can't knock OR. Besides it's free (at least each current edition). Every issue presents whatever Uncle Don feels like. Some are correspondence art anthologies, some are his own art. Take OR #38. It's 4 page created from folding an actual dollar bill in half and stapling it to cover. Don prefaces the issue saying, „Still think time is money? Hold onto this book; you'll have a little time on your hands“. Rye, funny bits of gibberish that somehow make sense. Generally tiny in size, xerographic in production and potent in satire.» (Lightworks [→ Burch], Art Alternatives in Print. N° 14-15, Winter 1981-82. 57 p.)

Millon, Alex 37 rue Scoumanne Strepy, E-7060 Spain 1986
^Regart (Mag. for literature, art, photo & film. A/4, offset, 26 p. 1986-, qu.) ^#2, 3, 4, 5

Milman, Estera c/o University of Iowa Museum of Art. Iowa City, IO-52242-1789 USA 1981
She established the departman of Alternative Traditions in the Contemporary Arts (ATCA) at the University of Iowa Museum of Art (150, North Riverside Dr. Iowa City) in 1982. Archive collections from Ken Friedman / Artists' Television Network, New York / The Crane-Friedman Correspondence Art Collection / The Electric Bank (artists' computer network) / The Albert M. Fine Collection, etc.
^Artifacts of the Eternal Network. Exhibition Cat.: with an introduction by Milman and an essay by → Perkins. 30.5x22 cm., offset, (accordion, 3x) 6 p. The University of Iowa Museum of Art. Sept. 6 - Nov. 23, 1997
^Subjugated Knowledges and the Balance of Power. A publication marks the twentieth anniversary of the ATCA and accompanies four exhibitions: Artifacts of the Eternal Network. Sep 6 - Nov 26, 1997
Latin American Realities. Mar 19 - Apr 30, 1999
all at The University of Iowa Museum of Art and University Libraries. Tetxs by E. Milman, Ken Friedman, Stephen Perkins & Owen Smith. Horz. 25.5x41 cm., BW offset, 112 p., spiral bound.

Minarelli, Enzo ? ? Italy 1983

Minkoff, Gérald Leo 85. Bd. Carl Vogz Genève, CH-1205 Switzerland 1986
°La Femme Magique. Cat.: {100} 33.5x24.5 cm., offset, 14 p. Galerie Zodiacia. Genève, 1966

«Minneapolis, Studio Arts Gallery» University of Minnesota
216. 21st Avenue, South, Minneapolis, MN-55455 USA 1986
^We won't open your mail → Cat.: Digest, phc., 16 p. (Curators: Gray / Potraz), Studio Arts Gallery, April-May 1986
^Picture Dictionary. → Inv.-card, (curator: Wirth?) 1988
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>USA</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minóy, The!</td>
<td>923 W. 232nd St.</td>
<td>Torrance, CA-90502</td>
<td>1984</td>
</tr>
<tr>
<td>Keith Bowsza</td>
<td>206-BS. Guadalupe</td>
<td>Redondo Beach, CA-90277</td>
<td>1983</td>
</tr>
<tr>
<td>The Haint Digest</td>
<td>Compilation mag. on Mail Art with graphics and words, mystic rattlings. 1984?–</td>
<td>☀</td>
<td>♡</td>
</tr>
<tr>
<td>Torment. ...and other diversions (rudely inspired by the evil Ida Fish).</td>
<td>BW photocopied publication of collages by texts and images + drawings</td>
<td>☀</td>
<td>♡</td>
</tr>
<tr>
<td>The Mirror</td>
<td>In memory of Tarkovsky. (14x11 cm., phc., 15 p.)</td>
<td>☀</td>
<td>♡</td>
</tr>
<tr>
<td>Miskowski, Mike</td>
<td>Bomb Shelter Propaganda, Box 12268, Seattle, WA-98102</td>
<td>USA</td>
<td>1988</td>
</tr>
<tr>
<td>Mittendorf, Henning</td>
<td>Allendorferstr. 20/b / Postfach 500365, Frankfurt D-60393</td>
<td>Germany</td>
<td>1996</td>
</tr>
</tbody>
</table>

**Source:** Bomb Shelter Propaganda Catalog 4 / 88. Leaflet with the listing of book publs.: M. Mikowski: Wasteside Development, 1987 – 1988 (2 volumes with graphic and textual experiments), Burn in the Backgound (Short fictions) / G. R. Beining: Botola (Graphics) / G. Evasion: Codine (100 poems) / L. Dunn: 66199 (Graphic iconographics) / J. Berry: Idiot Menagerie (Hallucinagens & graphics), The Pandemonium Spirit (writing & collage) as well as a featuring the isues of the Mallife magazine.

**Literature:**

«Mallife... usually has 30-40 contributors per issue all squished between 2 covers and somehow it all makes sense there. Seems to enjoy art which can't stand still on the xerox glass. Has produced 11 issues to date and who knows where it'll end. Starting to produce chapbooks as well. Though I sometimes get weary of the one-page-a-person format (I often crave extended examples rather than glimpses), I know the dilemma of receiving things from so many contracts that you think are great and having so little space. Perhaps an occasional issue with fewer people and more work by each would offset this.»

(Mega Zines. In: Anti-Isolation [→ Xexoxial], #3-4, 1987. 13 p.)

«“Since its inception in 1981, Mallife has evolved from a wry focus on the shopping center as metaphor for the greed inherent in an object oriented society, to just about anything that will float on a xeroxed page...” The magazine and the audio editions it issues opt for the wide, oblique angles drawing from a familia roster of mail artists along the lines of → Xexoxial Endarchy. John M. → Bennett, The Tape Beatles (→ Dunn, L.) among others. Like the previously mentioned, Mallife is incredibly prolific: books, tapes, the magazine, even a Mac Hypercard.»


**Von der Faszination bildernerischen Gestaltens.** (Manuscript, 3x A/4 sheets) 1981 / A later draft of this manuscript: 25 sheets, n.d.

**If still alive express it to me!** Doc. A/3, offset, one sheet / Galerie im Bunker, Frankfurt-Bornheim. November-December 1985

**Hemis + A. Book.** (Self edited book with drawings, stamps, poetry {30} by xerox & rubber stamps, 25x A/4 leaves) Frankfurt, 1985

**Hemis + A. Book / Mail-art – ein Traum von Freiheit und Liebe.** (Self ed. book {30} by xerox & rubber stamps, 24x A/4 leaves) Frankfurt, 1985

**Hemis + A. Book / Lachen.** (by xerox & rubbers, 18x A/4 leaves {30}) S. P. 1986

**Some words about my work with postage-stamps and rubber-stamps** (Manuscript in German & English, 5 + 4 x A/4 leaves) Frankfurt, 1986

**Stampprints.** Doc. Two A/4 sheets, phc. / De → Media, Molenstraat. 165, Eeklo,
Belgium. March-April 1987

^Hemi's 50th Birthday. Doc.: One A/4 sheet with graphic and part. list + original rubber stamp work as supplement. 1988


^Mail Art. (A/4, phc., 12 sheets, text German + English) Frankfurt. 1991

^Sonderangebot Drucksache. (Stamps & rubber stamps by xerox, Mittendorf's oeuvre catalogue with images, 65x A/4 leaves) S. P. Frankfurt, 1991


~


«...During this year (1980) I made holidays for four weeks in the months of July and August together with my wife Angela and our two daughters in the Atelier Artistique International de Séguret (F). There I got acquainted with various European artists. One of them, the German artist Aloys Ohlmann, introduced me to Mail Art. In the meantime we made friends with another; our friendship lasts till today. What was the reason for you to become a networker? What attracted you in the place with this thing called Mail Art?

...During my start with „Mail Art“ I only knew this word meaning to me mailing art itself or ideas about art between artists and other creative persons. As an isolated creative person, artist, I was very fascinated by the possibilities opening before my eyes through art-communication and -exchange with other creative persons. The word „networker“ became accessible for me several years later when I dealt a bit with new sciences (among other with the change of paradigms, system- and communication-theory). Then I recognized Mail Art as a special alternative Fine Art's network among all the other networks and alternative networks within the big network called world, cosmos, totality. The I accepted the net of Mail Art as my spiritual and emotional home and well of life. (...)

In the Mail Art I received from you the beginning of our exchange until today you always used self-carved stamps. Did you use this media also before you got involved in Mail Art?...

Before I did Mail Art I used for making art works several different techniques, especially drawing, painting, air-brushing, etching, pure and mixed, except among other stamping. I started with stamping, mostly using stamps self-cut carved out eraers, when I got involved in Mail Art. Martina and Steffen → Giersch, Dresden, former GDR, introduced me to this medium in 1980... I think self-cut rubber stamps are very fascinating, appealing, for the following reasons:

They are powerful miniatures... They are as art on a mass basis useful for real democratic-participative art... They rather are a poor and cheap art form multiplied to carry their short stylized, standardized up to unpersonal, stereotyped expressions... Besides that stamps and their prints can be used – and I do so – „high level art“ too, not least to demonstrate the reciprocal effects between Mail Art and itself. They effect movement and improve cognitions. The gliding along stamps prints, that are repeated, put in a row, turned around, fading, interconnected with other stamp prints or other media etc... They create open (free) interaction and communication. Rubber stamps want to be printed on different things and materials like wood, bodies, cloth, paper (documents, envelops, postcards, artistamps,...
books, boxes), etc... They contribute to create viable human i.e. ecological and oecumenical ethics… They contribute to create viability above the abyss of unperceivable reality...


Miyazaki, Tatsuo

<table>
<thead>
<tr>
<th>?</th>
<th>Kobe</th>
<th>Japan</th>
<th>1981</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Letters to Kobe. ©Cat.: 26x18 cm., offset, 12 p. 189 parts. «Portopia '81». Kobe</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Miz Mimi!

Mizukami Jun.

<table>
<thead>
<tr>
<th>2-1-1, Shirakabecho Higashiku</th>
<th>Nagoya, 461</th>
<th>Japan</th>
<th>1978</th>
</tr>
</thead>
<tbody>
<tr>
<td>Palaeo Pan Rites's Report (Mag. like publ. in various size, ~A/4, about experimental literature and other visual matters. 1975? - , ~1-100#, ir.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I Q (One sheet info magazine in over size of ~32x22 cm., offset, 1978?-, ir.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I Q, N° #2. Alphabetical anthology on Mail Art. 23.5x16 cm. offset, 140 p. 1978?</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Moadster, The

<table>
<thead>
<tr>
<th>(Your Oal, E-Z. Smith, Mallory Moad) c/o Fresno Art Council. Fresno, CA. USA</th>
<th>1993</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Kings and Queens Mail Art Show. ©Cat.: Digest, offset, 32 p. / Fresno Art Museum May 15 - June 13, 1993</td>
<td></td>
</tr>
</tbody>
</table>

MOCKreviewZ

<table>
<thead>
<tr>
<th>(Zen Sutherland) 104 Woodgatz Court</th>
<th>Sterling, VA-22170-1630 USA</th>
<th>1986</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;MOCKreviewZ (Mag. with reviews about the underground and network zines/prints only. Letter, phc., 8 p. 1986-, ir.) ^#3</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Literature: «A 'zine devoted specifically to reviews of this kind of works is MOCKreviewZ which I highly recommend. Zen Sutherland's reviews are as much about himself as they are about the work, but never mind it's good fun & actually informative. Lots of poetry work and copy art and m,ail art are reviewed here. An indispensible resource. Send stuff or 37 c to mockersatz zrox.» (PhotoStatic. N° 18, May 1986. Lloyd Dunn: Mail Review)

«...Here's a review newsletter or mostly literature... divides energies between reviewing the „zeeps“ (his word for all those post-bukowskites churning out their most gut-wrenching confessions) and starting more and more to cover the hardedge experimental publications...» (Mega Zines. In: Anti-Isolation [– Xexoxial], #3-4, 1987. 13 p.)

Moffat, Napoleon

<table>
<thead>
<tr>
<th>?</th>
<th>Montreal</th>
<th>Canada</th>
<th>1985</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Neoisme et Propaganda. La structure fidele et malheureuse. In: → Wanowitch:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Computer Graphic Conspiracy's First Report, 1985</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Neoisme et Propaganda. Parameters, conditions, limites. (with → Wanowitch)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


Dull Century (with !Kiki Bonbon! & !Zbigniew Brotgehirt! [Tristan Renauld])  
(Very early Neoist publ. with verbal/graphical nonsenses, texts French and English. Half-legal, phc., 22 p. 1979, #1-2?)

Mohammed → Mesciulam, Plinio

Mollet, Michael  
Los Angeles Dada, 1802 Washington Way, Venice, CA-90291 USA 1982

^Music Mail Art Exh. (with → Caldera, → Meade & others) Doc. in: RANT #4-5.  
Legal, 2 sheets, phc. Jan.-Febr. 1983

!Monastirsky!  
(Andrei Sumnin) Ul. Tsandera 10 – 50. Moscow, 129515 Russia 1996

→ Moscow Performance Group

«Monroe Comm. College / Mercer Gallery» 1000 E. Henrietta Road, Rochester, NY-14623-5780, USA 1988


Montells, José M.  

Doña Berta.  
Revista de Poesía (Mag. 23.5x15 cm., offset. 1982-, #1?)

Montreal / artists  
C. P. 1261. Place Bonaventure Montreal, H5A 1G9 Canada 1979

© Montyon / artists  
(Umbrella) → Hoffberg), Vol. 3, #1, 1980

Monty Cantsin!  
→ Kántor, István

→ Haufen, Graf
→ Berndt, John
→ Scott, Pete
→ TARP / Popular Anthropology
→ The Memorial Group
→ Appendix: Neoism / Some Monty Cantsins

Moore, Barbara  
Bound & Unbound (artists' book ed. & shop) 601 W. 26 St. 12th Floor, NY-10001. USA. 1998

Morandi, Emilio  
arteStudio. Via S. Bernardino 88. Ponte Nossa, I-24028 Italy 1982

^Pelo + / Pelo – (Voluminous Mail Art compilation by international contributions.  
A/4, phc. ~50-70 leaves. 1982?-87? ir. #1-13?)

^arteStudio (Info leaflets and larger brochures about Mail Art events and actions,  
also docs. of exhibition or festival activity in/by the arteStudio.
A/4, phc., 1-40 p. 1983-86?)

^Veliero – Sailling Vessel. Inv.-letter, 1985

^Theme: Time 88. (Beside Mail Art also audio, video & computer works)
Cat.: A/4, phc., 26 leaves. Exhibition in 4 stations: arteStudio  
Ponte Nossa / Bergamo / Villa d'Ogna / Bibliothec Civica Pone Nossa.  
April 9-24, 1988

^Network Mutation. (40 p. xeroxed graphic) In: Pannmag #29, July 1990 → Bloch

^Artestudio. Centro indipendente - autogestito ricerca - sperimentazione - audio -  
video festivals performances - progetti mail art. Dieci anni attivita internazionale. (Xeroxed docs. & press review, ~50 leaves) 1990

^Viva Vincent! – 100 Years of V. Van Gogh. Inv.-flyer, 1995

^Artestudio / documentation 1993 (with Sergio Morandi) ~30 leaves xerox matter

^Art Intermedia Project. (by 20 invited Italian artists, doc. on 30 xeroxed leaves)
100 anni della biennale Venezia / 100 anni della mail art / (with Giovanni → Strada & Alfio Fiorentino) Cat.: A/4, phc., 14 leaves. Exh.: Mestre-Venezia, June 1995

Artistamps: A very large activity by photocopied artists’ postage stamps in sheets or as blocks (mostly 4 images), never perforated, but often with the drawn frame pattern of a perforation. Some publications:

^Elefant Art (Sheet of id. 4 stamp images, phc., not perforated) n.d.
^In memory of Cavellini (Sheet of 42 stamps, colour phc. green/red/black, on white paper, not perforated) n.d. (1990)
^Networker Congress 92 Ponte Nossa (Sheet of 20 stamps, phc., not perforated) artestudio. n.d. (1992)
^Festa per Shozo (Sheet of 6 id. stamps, b/w phc., not perforated) 1993


Moreels, Peter → !Aukoun, Pjotr Dr.!

Morelle, Jean-Paul Cas. Post. 74, Sommacampagna (VR), I-37066, Italy 1986

^Series of A/5 booklets with collages, drawings and visual & concrete poetry, published in offset about 1975. There exist photocopied facsimile editions of these publications special for Mail Art network using date from 1985. These booklets are not entitled but numbered: from N°1 till N°10. A/5, phc., 8-10 leaves, 20 copies.
^Phc. series: #2, 3, 4, 5, 6, 7, 8, 9


^Alto. Contemporary Art Review (Stitched assembling in A/5 size, ~20 leaves {70}, Jan 1986-, qu.)
^#0, 1, 2, 3


Moretti, Alberto / → Nannucci, Mauricio, Via della Vigna Nuova 17. Firenze Italy 1973

Schema Informazione (Concept art, vis. poetry, body art, performances, intermedia. A/4, offset, 52 p. 1973-, ir.) Galleria Schema, Firenze
#1: D. Graham, D. Huebler, C. Parmiggiani & others
#2: «Returerned to Sender», V. Accorci, J. Furnival, L. Levin, etc.
#3: «Politic Art», E. Tatafiore, G. maciunas, J. Kosuth c others

Morillo, Robert ? Gray, F France 1987

^J' t' embrasse, moi aussi. (A/4 assembling for Mail Art matter in portfolio, 50 copies, ca. 30 sheets. 1987-, #1 only?)
^#1

Morozov, E. 18 / 20 - 57, Ul. Rusakovskaya Moscow, RU-10714 Russia 1996

Morse, Yves / Roberts, Patti 2700 N. Tamiami Trail Sarasota, FL-34234 USA 1989
↑ P. O. Draver A-G. Sarasota, FL-34230 1987

^Reproductions (Assembling for photocopy art in bag and in bound brochure form,
thematic issues. Letter size leaves, ~25 sheets. 1987-, 2xy., at least 6#)
^#3, 5, 6

**Moscow Artistamp Collection** Natalie Lamanova (*Lamana Wooma Post*), Alexander Kholopov

Perekopskaya ul. 11-4-30 lamana@ cnt.ru Moscow, RU-113209 Russia 1998

Artistamp activity with a large collection and some international known editions (e.g.: stamps with the images of the man-hole covers of Moscow’s sewer system by Kholopov)

^The First Moscow Artistamp Exhibition 98. Doc.: An artistamp block (as Commemorative Artistamp Issue) with an additional participant list instead of the catalogue (43 artists). Further data and documentations at the “JAS Cyber-space Museum, Canada” of J. W. → Felter. The show was “...carried within the framework of the Russian annual international exhibition «Art-Manage» in the Moscow Central Exh. Hall...” December 4-10, 1998.

~


(Kholopov: 168-169; Lamanova: 170-171 pages.)


Collective Actions


About the Studios. (Archive boxes {10}), 1982-83: about 24 Moscow artists; 1985: 11 artists

**Moscow Archives of New Art** (Assemblings with doc. in envelopes {5}, 1986-88, #1-10)

(All information from George Kiesenwalter, Moscow)

~


**Moulinier, Didier** Changed addresses, their order is not clear:

33 rue Jean-Renaud Dandicole-Bordeaux, F-33000, France ?
4 Ave. P. V. Courtier Boulazac, F-24750 ?
14 rue Albert Camus Boulazac, F-24750 ?
11 rue de la Segesse Perigueux, F-24000 ?
33 rue J. R. Dandicole Bordeaux, F-33000 ?

^-La Poire d'Angoise / LPDA (Weekly magazine with Mail Art matter and graphics. A/5, phc. ~20 p., 1984-86, about 150 issues)

^1985: #23, 24, 37, 43, 44, 45, 47, 56, 58, 59, 68,
^1986: #77, 82-83, 91, 93, 101, 103
^1987: #106, 109, 121-122

^-Tujau / Quotidien (A mini format daily [!] Mail Art news, A/6, phc., 1987-, ~ 150#)

^-74, 77, 137

~

**Literature:** (La Poire D'Angoise, #55) «English: The Pear of Anxiety... latest installment of prolific art & poetry (mostly French) journal contains some nifty expressionistic-type cartoon/drawings by a guy called Krabs. There's a lot of action in this guy's hand. Also of note: penis torture photographs which contort that organ in surprising ways that you can't help but react to. (*PhotoStatic*. N° 16, Jan. 1986. Lloyd → Dunn: *Mail Review*)

(Tujau / Quotidien): «A really interesting idea for a project. This is a daily magazine which features in each issue the work of a single artist. The mechanics of the project are like this: editor D. Moulinier sends out preprinted layout forms to folks, asking their participation in the form of filling the form with their work as well as a
bit of information about themself. Moulinier takes on the tasks of production and distribution. Voilà. Instant magazine. Because of their size, each one of them becomes a tantalizing glimpse; it's not possible to say a lot here, so much is left unsaid.» (Lloyd → Dunn: Mail Review. In: PhotoStatic. N° 23, April 1987, 742 p.)


Mounier, Patrick. → !Llys Dana!, → !Horus!, Av. St. Hoch, Hotel des Alpilles, Aureille, F-13430, France 1982
↑ 7 rue de l'Évêché. Beaugency, F-45190 France 1976

Dragon Rouge (One of the first psychodelic fanzines with hints to sur-natural, symbolism, & cabala, etc. with wide Mail Art conection. Statement: Vive le mouvement perpetuel! Vive la dictature de l'imagination! Cut A/4, offset. 1976?-77, bim.)

^Sphinx / Sphynx (with Jaques → Juiin) (Alternative art, literature and culture in a text/image collage, also Mail Art contributions. French. A/4 and 27x21 cm., offset, 76-140 p. 1978-82, ~1-20#)

^Hieroglyphes & Co. (Postcard size assembling in a small portfolio {50}, 37 parts., + 3 editor's cards. 1982, #1 only?) Aureille


!Maur! / !Post Maur! → Felter, Jas. W.

Mühleck, George
^Copy Art Exhibition – at the Kunoldstr. 34, Kassel. Inv.-card, 1986

Mukata Takamura 2-204. 1390 Koyata. Iruma-shi-Saitama Japan 358 1985
Mail Photo Show. Doc.: 2 xeroxed sheets / Kawagoe City Library. October 1985

Müller, Andreas ZEBRA Verlag, Landenbergstr. 10. Zürich, CH-8037 Switzerland 1996
^Wolga / World of Letter Graphic Art (with → Stirnemann) (Info mag. A/5, phc., 8 p. 1989- 2xy.)
^#1

Müller, Frank (!Frankie l l'Amour!) / Wyrowski, Jörg Bagelstr. 104. Düsseldorf, D-4000 Germany 1983
^#1, 3

Müller, Rudolf c/o Post offices (Bundespost) Bonn Germany 1983
^Mail Art. Kunst auf Postkarten. Cat.: 21x32 cm., offset colour, 82 p. 100 parts. {500} / Bundespost. Bonn, 1983

Mullican, Jeff 943 Menlo #5. Los Angeles, CA-90006 USA 1985
^125 Mail Artists' Fears. Cat.: Digest, phc., 8 p. August 1985
^Mind's Eye. Outdoor exhibition in downtown of Los Angeles. Inv.-flyer, 1985

!Munos, Mr.! → Renault, Frédéric
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Country</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Muñoz, Patricia L.</strong></td>
<td>Vicente Lopez 1780. Piso 3, Dept. 6</td>
<td>Buenos Aires, AR-1018</td>
<td>1988</td>
</tr>
<tr>
<td></td>
<td>°(Tickets).</td>
<td>Cat.: 35.5x21 cm. phc., 30 leaves, 22 parts. Buenos Aires, 1981</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Bridge</td>
<td>(Mag. flitting between journal and bookwork with words, poems, photos, typwritten copies, inserts. Digest, offset, 30 p. 1982- qu.)</td>
<td></td>
</tr>
<tr>
<td><strong>Munson Williams Proctor Institut</strong></td>
<td>310 Genesce St.</td>
<td>Utica, NY-13502-4799</td>
<td>USA 1989</td>
</tr>
<tr>
<td></td>
<td>°Art is long, life is short... (curator: „JK Post”)</td>
<td>Doc. Letter, phc., 12 p. 1989</td>
<td></td>
</tr>
<tr>
<td><strong>Murphy, Jay</strong></td>
<td>2425 Burgundy St.</td>
<td>New Orleans, LA-70117</td>
<td>USA 1988</td>
</tr>
<tr>
<td></td>
<td>°P. O. Box10258</td>
<td>Tallahassee, FL-32303</td>
<td>--- 1981</td>
</tr>
<tr>
<td></td>
<td>Red Bass</td>
<td>(Poetry, prose, profiles, articles, some art an resources of a political bent, partly thematic issues (#10 on Women's International Arts). Letter / offset or tabloid / newsprint issues, 72-80 p. 1981-, 2-3xy.)</td>
<td></td>
</tr>
<tr>
<td><strong>Musarra, Natale</strong></td>
<td>Edizioni Loplop. Via Provinciale 8 a.</td>
<td>Piano Tarola (CT), I-95040, Italy</td>
<td>1986</td>
</tr>
<tr>
<td></td>
<td>°Il Sorriso Verticale</td>
<td>(Bilingual Mail Art anthology with text &amp; images, in Italian and English, 17x12 cm., offset. 144 p. October 1986, #1 only?) Organisator: → Aiello?</td>
<td></td>
</tr>
<tr>
<td><strong>«Musée de la Post, Paris»</strong></td>
<td>34, Blvd. de Vaugirard</td>
<td>Paris, F-75015</td>
<td>France 1994</td>
</tr>
<tr>
<td><strong>«Museo dell' Informazione»</strong></td>
<td>?</td>
<td>Senigallia</td>
<td>Italy 1992</td>
</tr>
<tr>
<td></td>
<td>°Fe/Mail Art, Dedicato Donna.</td>
<td>Cat.: A/5, phc., 12 p. 1992</td>
<td></td>
</tr>
<tr>
<td></td>
<td>°Fe/Mail Art, Dedicato Donna.</td>
<td>Cat.: 22x22 cm., offset, 48 p. February 1994</td>
<td></td>
</tr>
<tr>
<td><strong>«Museo de arte Contemporaneo»</strong></td>
<td>San Diego 1476, Calle 3-1489. Santiago de Chille,</td>
<td>Chille</td>
<td>1994</td>
</tr>
<tr>
<td></td>
<td>°Homage to René Magritte.</td>
<td>Doc.: Poster of 45x25.5 cm., sheet, offset. 1994</td>
<td></td>
</tr>
<tr>
<td><strong>«Museum of Museums, The»</strong></td>
<td>→ Geluwe, Johan van</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Name</td>
<td>Address</td>
<td>City</td>
<td>Country</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>--------------------------------</td>
<td>---------------</td>
<td>-----------</td>
</tr>
<tr>
<td>!Music Master!</td>
<td>→ Cassidi, Thomas M.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>«Music Network»</td>
<td>→ «Cassette Net»</td>
<td></td>
<td></td>
</tr>
<tr>
<td>!Mutt, Richard !</td>
<td>R. Mutt Galleries Press, Box 377</td>
<td>Northridge, CA-91328</td>
<td>USA</td>
</tr>
<tr>
<td>!Nada Post!</td>
<td>(Victor Perez) Box 0221, College Grove Station, San Diego, CA 92115. USA</td>
<td>1984</td>
<td></td>
</tr>
<tr>
<td>^Big Brother is Watching.</td>
<td>Doc. Letter, phc., 4 p. 1984</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nader, Wladyr</td>
<td>Wertente Editora Ltd.</td>
<td>R. Monte Alegre 14434, São Paulo, BR- 05014, Brasil</td>
<td>1975</td>
</tr>
<tr>
<td>^Ecrita / Revista Meusal de Literatura (Leaflet for concrete art, graphic, Mail Art. 33x21.5 cm., offset. 1975-, m.)</td>
<td>^# Vol.1/3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nagy, Pál / Papp, Tibor / Alpá, Bujdosó, Atelier Hongrois.</td>
<td>139. av. Jean-Jaurès, Montrouge, F-92120, France</td>
<td>1962</td>
<td></td>
</tr>
<tr>
<td>^Magyar Műhely (Offset mag. for literature, since the 80s more with visual poetry, since '89 published in Hungary: Ady E. u 12, Budapest, H-1024. 1962-96, 24x18 cm, ~60 p. squ. #1-100)</td>
<td>→ Kovács, Zsolt / Magyar Műhely (Magyar Műhely, new series, #101- )</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nakagawa, Alan H.</td>
<td>459 South Citrus Ave.</td>
<td>Los Angeles</td>
<td>USA</td>
</tr>
<tr>
<td>^Visual Response League.</td>
<td>(with Lon → Spiegelman). Doc. one half-legal sheet, offset, ~ one dia-slide. 1984?</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>More about → Joke Project</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nakayama, Shigeru</td>
<td>500 Kita Amagashaki, Fushimi</td>
<td>Kyoto</td>
<td>Japan</td>
</tr>
<tr>
<td>^Frottage.</td>
<td>Inv.-letter, ~1985</td>
<td></td>
<td></td>
</tr>
<tr>
<td>^Mauve project – request for audio cassette works.</td>
<td>Inv.-flyer, ~1985</td>
<td></td>
<td></td>
</tr>
<tr>
<td>^Spring Copy '88.</td>
<td>Inv.-letter with image, 1988</td>
<td></td>
<td></td>
</tr>
<tr>
<td>^Autumn Copy '88.</td>
<td>Inv.-letter with image, 1988</td>
<td></td>
<td></td>
</tr>
<tr>
<td>^Sunrise '89.</td>
<td>Inv.-flyer, 1989</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nannucci, Mauricio</td>
<td>c/o Archive Zona, Via Marsala 4</td>
<td>Firenze, I-50137</td>
<td>Italy</td>
</tr>
<tr>
<td></td>
<td>Via San Nicolo 119. r.</td>
<td>Firenze, I-50125</td>
<td></td>
</tr>
<tr>
<td>^Black.</td>
<td>(21.5x21.5 cm. 6 silk-screens sheets with black on black print. {50})</td>
<td>Edition A, Frankfurt, 1967</td>
<td></td>
</tr>
<tr>
<td>^Timbro d’Artista.</td>
<td>Cat.: Zona, 1975</td>
<td></td>
<td></td>
</tr>
<tr>
<td>^Per conoscenza.</td>
<td>(Documentations) A/4, offset / colour, 64 p. Zona. Firenze, 1975</td>
<td></td>
<td></td>
</tr>
<tr>
<td>^Wit Wit.</td>
<td>(21x15 cm., 4 embossed &amp; silkscreened sheets) Multi Art Points, Amsterdam, 1976</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
^mèla (Mag. for experimental and visual literature. 70x100 folded to 24.5x17 cm.,
offset. 1976-81, #1-5)
^#4, 5
^Small Press Scene. (Exh. Cat.: A/5, offset, 40 p. {500}. / large bibliography, 44 p.)
°Sessanta Verdi Naturali. (33.5x11.5 cm, accordion, offset colour, 24 p.) Im Taxi-
paleis – Spagnoli / Innsbruck – Firenze. 1977
°Formato Lib(&)ro. Mostra de libro oggetti in Italia. (with L. Caruso & E. → Mic-
cini) Cat.: 64 p. / Palazzo Vecchio, Firenze. 1978
°Inbound / Outbound. Inv. on postcard, offset. Zona. Firenze, 1977
mèla post card book. (A collection of 48 postcards {1000}, b/w works of art/alterna-
tive art, appeared as a special issue of mèla, summer/autumn 1979)
°Cent livres d'artiste italiens. Cat.: A/5, offset, 27 p. BN Cabinet des Estampes.
Paris, 1981
^Art in Bookform. Zona Archive. Cat.: 13x24 cm., offset. 24 p. / Alvar Aalto Museum,
Jyväskylä, Finland. 1987
°El posible plan de lo imposible / el imposible plan de lo posible. (Billiard-ball with
the engraved title in a wood case of 9x9x9 cm.) {50} Madrid, 1990
→ Armleder / Ecart

~

Literature: "Judith A. Hoffberg: Maurizio Nannucci and Zona, Florence, Italy. In: Umbrella,
Santa Monica, 1999. 41-45 p.


^Nar, De! (V. Z. W.) Postbus 104
Brussel, B-1210
Belgium
1994


Narloc, Charles
?
Joinville
Brasil
1994

^Cidade das Florese das Bicicletas. Cat.: A/4, offset, 12 p. Two exhibitions:
Banco de Brasil, Joinville. November 1994
Galeria do Centro, Florianópolis. January-February 1995

Nation, Opal Louis & Ellen, 3952,Fruit Vale Av.
Oakland, CA-3952
USA
1990

↑ 66 Montele
Oakland, CA-94611
--
198?

↑ P. O. Box 301
Barton, Vermont-05822
---
1979

↑ S. F. Press. 74 Thomdike St. N°4.
Cambridge, MA-02141
---
1977

United Kingd.
1969

Strange Faeces (A collection of writers' and artists' works plus translation from the
French – from comic strip animation to Russian poetry. One of the most
important publications in the int. post-fluxus scene with nonsenses and
dadaistic absurd contributions. A/4, letter and digest sizes, mimeogr. +
mix. techn., also phc., ~100 p. 1969-88?, ~ 20#) Edited in London [with
Allen Fisher, Dick Miller & Pierre Joris], further in Cambridge, in
Monterrey CA, in Vancouver, in Oakland CA, etc.)

°10 pieces from: The Opal Land of the Angels. 33x20.5 cm., mimeogr. 24 p. Strange
Faeces. London, 1971
°New facts on evolution. 33x20.3 cm., mimeogr. 30 p. Strange Faeces. London, 1972
°Creation of a Nation, death of a Mind / Catalogue Eddle Warings hydrostatic...
°The tragic hug of a small french wrestler. (Mimeogr. 48 p.) Fault Publ. Union City
1977

Stabbed to death with artificial respiration (with R. E. Amos) (Coul. offset, 32 p.)

The Coach House Press, 1977

~


«Opal L. Nations was born to run. He published different numbers of Strange Faeces in Vancouver BC, Canada (#17); Penfield, NY (#18); and Cambridge, MA (#20). In a departure from the „non-judgemental“ attitude of most zines published at the time, Nations states that, „Contributions by request only.“ (John → Held, Jr: Bay Area Dada, 1970-1984: An Annotated Bibliography of Primary Sources. In: The Bay Area Dadaist. Ed. Stamp Art Gallery [→ Gaglione]. S. F. 1997)

Naud, Jean-Pierre 46 rue Lafayette, Riom, F-63200 France 1991

*An Other Philately – send false-stamps. Inv.-flyer, 1991
*Photography – thematical postcards. Inv.-flyer, 1992
*Venise – Venezia. Inv.-flyer, 1992
*A history of torture. Inv.-letter, ~1992

Neaderland, Louise 759 President St. #2H Brooklyn, NY-11215 USA 1996

↑ c/o I. S. C. A. 800 West End Ave. New York, NY-10025

*Nuclear Fan. 20x5 cm, phc., 10 leaves (riveted) in a slipcase. n.d.
*Muybridge Revisited. 19.3x20 cm, accordion book (7 p.), phc. n.d.
*Basic Elements: Earth, Air, Fire, Water. 19x17.7 cm., phc. + rubber stamps, 16 p.


*Empress Bullet. 21x24 cm, accordion book (7 p.), phc. ISCA. New York, 1982
*Sadam's Journey. 22x23.5 cm., accordion book (4 p.), phc. ISCA, New York, 1982
*The Ston Roll On. 21.3x17.3 cm., accordion book (8 p.), phc., {250}. ISCA, 1982
*The Vanishing Act. 10.7x10.7 cm, accordion book (11 p.), phc., {150}. ISCA, 1982
*A Mideast Kaleidoscop. 21.5x11.4 cm., 41 identity cards, riveted at a corner, phc.

ISCA, New York, 1983

*Scenic Tunnels. A photo-essay. 21.5x16.5 cm., phc., 28 p. S. P. New York, 1983
*Cease-fire. 7.3x11 cm., phc., 20 p. ISCA. New York, 1983
*Distress Signals. (Flipbook) 13.4x10.5 cm., phc. Bone Hollow Arts. NY, 1985
*The Heart of Lightness. (Text + images, a handstamped booklet of 22x6 cm. with 12 pieces) S. P. New York. n.d.

*La Strada. (Xerographic work, booklet,10.5x11 cm., 6 p.) Bone Hollow Arts. New York, 1986
*The Disposable History of the World. Multiple. Cardboard box with 50 news leaves foulded & cut to the size of 15.2x17.7. {?}. Bone Hollow Arts. New York, 1986
The Walls come tumbling down.

Inv.-flyer, 1991

~

Literature: «The I.S.C.A. is a kind of service organisation for xerographers. It's around to advance copier art as a legitime, collectible art form. Artists who work in this medium may join ($20 per year) and during their membership must submit 200 copies twice a year for inclusion in the quarterly. As such, the publication is a smorgasbord of ups and downs – colleged goofiness to the exquisite. However, to each his/her own... (Lightworks [→ Burch]. These Things Too [Print review]. N° 16, Winter 1983-84. 56 p.)

(I.S.C.A. Quarterly, Winter 1985) «...The invitable problem with this kind a journal is that you end up distributing a lot of dreck. There's gopood stuff here, but not enough to merit the cost that a non-member would have to pay. And I guess to make up for a lack of exercisable editorial policy, they have themes for every other issues for contributing members to adhere to. This one was „The elements: Earth, Air, Fire, and Water.“ You figure out what to make of that.» (PhotoStatic. N° 16, Jan. 1986. Lloyd → Dunn: Mail Review)

«My interest in books and printmaking goes back many years but my work as a creator of xerographic bookworks really had its beginning only five year ago when I just happened to put a photograph on the xerox machine. Ten copies later of that photograph – I was a book artist. My first book, High Falls, consisted of five xerox copies of a photograph taken in High Falls, N. Y... The photograph was of a young man jumping from the top of the falls into a deep pool at the bottom. By cropping each of the copies of this photograph so that the first showed a great deal of white sky and the last a great deal of black rock, an illusion of movement or animation was created when the five copies were strung together vertically. This was my first accordion well book. All of my subsequent books (25 to date – 1986) have each been created from altered multiples of a single image. Using this method I discovered that less (one image) was more because the image was so intensely explored.» (L. Neaderland: Statement. In: Sarah → Jackson: Books Build Bridges / Copier Art – Bookworks. Cat.: TU°NS. / National Postal Museum Halifax, 1986. 239.item)


«Fourteen years! I must confess that I never dreamed that the Society would be around for such a long time when I sent the first fanciful notice to Afterimage announcing the formation of the I. S. C. A. Devoted as the frequently accompanied by such infirmities of aging as hardening of the arteries. Denial of such symptoms would be the easiest course to follow but acceptance and action the more productive.

I need you help to revitalize our Quarterly! I must confess that I am a computer dummy. Everything there is done on a typewriter or a stone age Radio Shack computer which stores metarial on a cassette. Said machine gave up the ghost last weekend under the stress of printing the mailing labels, so I am about to enter the electronic age by purchasing my first modern computer with networking (?) capabilities, and, perhaps, even a photo program...»


Neef, Dirk de
Blekeristraat 5
Gent. B-9000
Belgium
1986

Co(rr)ections (Mimeographed mag. literature + visual matter. A/4, mimeographic handmade coloured pages. 1986-, ir.)
Nelli, Salvatore  ?  Siracusa Italy 1983
^Ripensando alla Mail-Art. ☞Doc. One sheet of 21x39,7 cm, offset. / Sala Espositiva, ☒
  Isituto Statale d'Arte, Siracusa, November 1983

«Neoism» → Appendix

Neutics, Hermann / → Nation, Opal Louis / 'Vic d'Or', P. O. Box 789, Stat. F. Toronto, N4Y 2N7 Canada 1974
^Only Paper Today (Multimedia magazine with humor, nonsense, dadaistic images. ☂ ☂ ☂ 42x29 cm., newsprint, offset, 20 p. 1974-, bim.)
^# Vol.6/1

Neutral Ground! → Close, Patrick

↑ Ferdinand-Mosergasse 39  Guntramsdorf, A-2353  1982

Nevai, Andrew  ?  Florida, NY-10921  USA 1978
^Instant Media Dispatch. The Journal of Quick-Art. (Dada, Mail Art, rubber stamp, ☉ ☉ ☉ polaroid, photocopy, colour-xerox, etc. 74x58 cm. sheet folded to quarter, offset, 2 p. 1978, #1-2?)
^#2

~

Literature: «...Soon to be called Quick, this finely produced journal in its first issue has news, book reviews, informative classifieds, a display of rubber stamps for sale, and the inside is the complete documentation of Dadaland (→ Gaglione), Anna → Banana, Buster → Cleveland and Andrew Nevai in Toronto and later in New York City this summer. Guest edited by Buster Cleveland, this second issue will be followed the first Art Fun Rubberstamp catalogue... and it looks like it is a classy journal for all those interested in mail art and now art. (New Periodicals. In: Umbrella [→ Hoffberg]. Vol.1, #6. 151 p. Glendale, 1978)

New Reform Gallery» → Hondt, Roger D'

New Wilderness Foundation  325 Spring St. Room 208  New York, NY-10073  USA 1983
↑ 365 West End Ave.  New York, NY-10024  1973

Ear Magazine (Experimental music, also Fluxus scores, rich in visual matter. ☉ ☉ ☉ ☉ A/3 tabloid, offset. 1973-, 10xy.) Editor: Varol E. Tynmon

New York (Spring Street) / artists  325 Spring St., Room 333. New York, NY-10013  USA 1985
Stroll («Outdoor Art» mag. 1985- qu.) ☬

Nielsen, Mogens Otto  Atmosphere Controlled. Tylstrupvej 43, Hjallerup, DK-9320  Denmark 1984
^Made in Brazil – “collected book” project (assembling like). ☞ Inv.-letter, 1983 ☐ ☐ ☐
^Send a Piece of Your Nature. ☐ Inv.-letter, 1984 ☐ ☐
^1984 we are all stars. Small brochure photocopied by red colour on white paper. 15.5x11 cm. cover with 2 leaves of 15x21 cm. (folded). n.d. (1984?)
^Thou Art 84. (with → Schmidt-Olsen, Carsten) Anthology of films, videos, dias, music, audio and performance works and installations by international mail artists. Program at the Jomfru Ane Teatret, Aalborg DK-9000, May 11-17, 1984. Anth.: A/4m phc. + offset, 80 p. with 90 participants.
^Pocket Museum. ☞Doc.: One A/4 sheet, phc. (Send some trash or objects from your pockets...) Exh: Sonde Århus Kunstmuseum, November 1984 - January 1985

Conceptual Laboratory Future-Enginneering. Published on small, golden signed cards ~1985 with the saying of Adorno: “Society with other qualities” and the text of the 10 Commandments of the Mail Artists:
1. Mail Artists do not care who did it first
2. Mail Artists do not care who did it best
3. Mail Artists do it for each other now
4. Mail Artists go beyond limitations
5. Mail Artists do not compete in public who does it best
6. Mail Artists do not accept awards for doing it
7. Mail Artists do not reject anybody
8. Mail Artists do it internationally
9. Mail Artists build the world network of confidence
10. Mail Artists are coming by mail

^Book Object. (Metall book form – like preserve can or box – with an opening key.)
30x22x4 cm. Signed and numbered multiples, 9 copies. n.d. (1985?)


Artistamps in div. form since 1976, also by rubber stamps. Very known pieces: ^earth-heart (Sheet of 8 id. stamps, red rubber stamps on white p.) n.d. (1976?)
^Lips (Sheet of 12 red and 12 green rubber stamped stamps) n.d.
^Film-stamps (Special stamps by sline 36 mm film images on white paper, perforated, sometimes additional rubber stamps) n.d.
Atmosphere Controlled (Sheet of 24 stamps, one image/fish in four diff. positions, a work by rubber stamps) 1986
^Strike Zero Art Revenue (Cut stamp pieces in size of 7.5x6.5 and 10.5x8.5 cm., diff. images, b/w phc.) n.d. (1990?)

→ Olbrich, Jürgen O. / Actions and Exhibitions at the Artspace Kunoldstr. 34, Kassel


Nielsen, Paul Henning / Peterson, Bent, North Information. Box 1000, Copenhagen, NV. DK- 2400 1976


North Information (A/4 info-pages. 1976-77, #1-35?)

Nieslony, Boris Boltenstr. 16 / Build. V 6. Köln, D-50735 Germany 1986
↓ Poller Kirchweg 60-66 Köln, D-5000 --- 1983

^#1, 2, 3

→ Olbrich, Jürgen O. / Actions and Exhibitions at the Artspace Kunoldstr. 34, Kassel

Niggl, Thomas Hohenstaufenstr. 7 München-40, D-8000 Germany 1969

Omnibus News (The first regulary assembling at all, a paper accumulation with «concrete art» character {1500}. A/4 volume, ~200 p. 1969. #1 only)


Omnibus Press. Publications on art, activity in the 1970s

Literature: «The Omnibus News, I – the hugest contributor-printed collection I've seen yet, as thick as a telephone directory, and containing all sorts of work, and on different sorts of paper. As with other such collections there's both very good and very bad
work (depending on one's own standards). At last there's no lack of choice. For those who are interested in names the contributors to this first (and possibly only) issue include Dietrich Albrecht, Eric Anderson, Stanlay Brown, Jochen Gerz, Dick Higgins, Milan Knizak, Herman Nitsch, Werner Schroeb, Timm Ulrichs, Ben Vautier, Wolf Vostell... Or one could say that it's a volume in which we are all ONE. Assembled by Thomas Niggl, Christian d'Orville and Heimrad Prem...

(News and Reviews. In: Kontexts, #6-7 [→ Gibbs]. Amsterdam, 1975. n. p.)


<table>
<thead>
<tr>
<th>«Nihilist Press»</th>
<th>10350 ½, Wilshire Drive</th>
<th>Los Angeles, CA-90024 USA</th>
<th>1978</th>
</tr>
</thead>
<tbody>
<tr>
<td>OK Magazine (Xerographic network publ. 1978-)</td>
<td>□</td>
<td></td>
<td></td>
</tr>
<tr>
<td>!Nikonova, Rea! (Anna Tarshis) Sverdlova 175</td>
<td>Eysk, 353660</td>
<td>Russia</td>
<td>1988</td>
</tr>
<tr>
<td>Transponance (with → Segay, → Konstrictor)</td>
<td>(Typewritten handmade samizdat magazine in the Soviet union with exp. literature, art [also Mail Art] manifest and theoretical contents. Very few copies only. 1979-86, #1-36)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>▲Transponance Transfuturismus oder Kaaba der Abstraktion. (with → Segay) (Offset, 52 p.) experimentelle texte N° 20. → Riha, Siegen D, 1989</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Artistamps: ▲Window (?) (Sheet of 16 id. rubber stamp (?) images, b/w print, not perforated) n.d.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>▲Two piggs as bycicle (Sheet of 24 id. stamp images, phc., not perforated) n.d.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>▲(Zaumnist drawing) (Sheet of 32 id. stamps, phc., not perforated) n.d.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>▲(MAMA) (Sheet of 8 stamps, on identical images the letters M &amp; A. Phc., not perforated) n.d.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>▲(Drawing with woman figure) (Sheet of 12 id. stamps, phc., not perforated) n.d.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>▲Double (Assembling with int. Mail Art and vis. poetry matter, a magazine in a form of a wonderful structured paper collage: pages cut in dif. form. ~A/5, 14x18 cm. and Δ of 29x23x23 cm. Mixed techn., ~20 sheets. 1991-, 2xy. #1-6?) Eysk.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>▲1, 2, 3, 4, 6</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>▲Mail Art Exhibition: Vacuum. Inv.-flyer, 1992</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>▲Hommage to Nikonova &amp; Segay – exhibition at the “Euterpe”, Chieri (TO), I-10023. Inv.-sheet: A/4 to accordion 3x. 1994</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

→ Transfurism


~


«...The KGB took great interest in Mail Art and began opening each of our international letters. An unsophisticated looking stamp, „Forwarded Damaged,“ was placed on each of our letters which had been torn open. Our letter took three or four
months to arrive, disappeared by the dozens or were returned without reason. Serge (→ Segay) and I knew for some time that we were taking great risks with our art activities.

When Serge and I went into Mail Art we were already active artists and poets. We had published two „samizdat“ avant-garde journals, hundreds of unpublished books, collections, articles, textbooks, thousands of poems, paintings, drawings and organized unofficial poetry readings for Leningrad audiences. We collaborated in the performance group Transfuturists (Nikonova, Segay, Konstricor, Nik). Serge and I participated in unofficial art exhibitions in Leningrad and Sverdlovsk and published a journal „Transponans.“ (…)

There were basic ideas of „Transponans“ that sharply distinguished it from the sea of Soviet „samizdat“ publications of that time. We strove towards originality in design; every issue had three formats, was handmade and vaguely resembled an airplane with outstretched wings. (…) Opponents to „Transponans“ were not only from the conservative field... but also from the field of innovators or Moscow conceptualists, socialist artists and others…»


«…The way in which mail art appeared in the former Soviet Union was even stranger. It didn't get started at all until a few people discovered Hlebnikov's futurist-dadaist legacy. It is thanks to those artists that from that experimental literature a kind of samizdat was able to develop whose fragile thread wove through the various natural samizdat fields. And since among them and the trans-futurist poets only the Nikonova-Segay couple used this material also as mail art, Russian mail art capable of speaking with an independent voice, being as it was but a weak thread, for a long time remained constricted to those two people. By the 70's a strong camp of so-called unofficial art developed, which at the time was rightfully considered to be a part of the cultural opposition. Russian mail art that sprang up a decade later, however, found no connection to that earlier development; in fact it was considered by mail artists to be a part of elite art…»


Nold, Wilfried  
Eppsteinstr. 22 \ Frankfurt, D-60323 \ Germany \ 1996

Art and Play with Rubberstamps (Commonpress #52, not edited yet)

^Schachtel Museum. Inv.-letter, 1996


^Das kosmische Kreuz. ( The Cosmic Cross) Inv.-card, 1987


Language: German only.

Nolewawa, Marcin  
Chorzowska 16 / 23. \ Bytom, PL 41-902 \ Poland \ 1991

^I. A. L. (Assembling in postcard size, ~15 pieces in an issue. 1991-, 1-2#?)

^#1, 2

«Nomad Museum, The» → Oliveira, Jose

Nordo, Guttorm  
(Art Attack) (Idiot Press), c/o Aasen. Mandallsgate 5, Oslo \ N-0190 \ Norge \ 1992

↑ Box 4536. Kalvskinnet \ Trondheim, N-7002. \ 1985

Idiot-Press publs. 1982-83:

<table>
<thead>
<tr>
<th>No</th>
<th>Title</th>
<th>Copies</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>000</td>
<td>Propaganda</td>
<td>200-250 copies</td>
<td>1982</td>
</tr>
<tr>
<td>001</td>
<td>Positio / positiv</td>
<td>~200</td>
<td>1983</td>
</tr>
<tr>
<td>002</td>
<td>Textthefe / trondheimsband</td>
<td>500</td>
<td>~</td>
</tr>
<tr>
<td>003</td>
<td>Anti-Story I</td>
<td>~5</td>
<td>~</td>
</tr>
<tr>
<td>004</td>
<td>Anti-Story II</td>
<td>~100</td>
<td>~</td>
</tr>
<tr>
<td>005</td>
<td>Psyk-psykere-psykert</td>
<td>~150</td>
<td>~</td>
</tr>
<tr>
<td>006</td>
<td>Prosessen 1-7</td>
<td>~100</td>
<td>~</td>
</tr>
<tr>
<td>007</td>
<td>DIA-verbal Schizologik</td>
<td>~200</td>
<td>~</td>
</tr>
<tr>
<td>008</td>
<td>Anti-Story III</td>
<td>~100</td>
<td>~</td>
</tr>
<tr>
<td>009</td>
<td>Das Konzept</td>
<td>~50</td>
<td>~</td>
</tr>
<tr>
<td>010</td>
<td>Anti-Story IV / V</td>
<td>~100</td>
<td>~</td>
</tr>
<tr>
<td>011</td>
<td>Syk valkpropaganda FF</td>
<td>~50</td>
<td>~</td>
</tr>
<tr>
<td>012</td>
<td>Noen blad fra min dagbok</td>
<td>~300</td>
<td>~</td>
</tr>
</tbody>
</table>


^Anti-Story (Graphic mag. {100}1983, #1-6) Idiot Press (see Idiot-Press publs.)

^#4-5,

^El Djarida / Art Attack (A very generous edited Mail Art and graphic magazine from Norway, wide spread in the network. A/3 tabl. by newsprint, and A/4 offset sizes, 24-64 p. N°6=colour offset images, N°7=Mail Art theory publ. 1985-90, #1-9, later additive issues, sometimes as exh. catalogues, e.g. #15 = H2O Mail Art)

^#1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 15

^Mirror Man (Correspondence like mag. {14} 1986, #1)

^#1


^The Fluxus Performance Workbook / El Djarida #9. (with I. Bloom, K. Friedman, Per Hovdenakk) (more → Friedman) A/4, offset, 64 p. Trondheim, 1990

**Northwest Artists' Workshop.** 117 NW, 5th St. Portland, OR-97209 USA 1979

**Westcoast Copy Machine Art.** Exh. Cat.: Letter, xerox/colour xerox, 40 p. 1979

**Nosukumo Press** GPO Box 994 - H Melbourne, AU-3001 Australia 1985

**The Carriónflower Writ** (Mag. Art by charcoal, pen and ink collage, multi lingual prose/poetry, high quality set offset printing. Broadsheet, 59.4x42 cm., folded to quarter, offset. 1985-87, #1-7?)

**Notavo, Marconi** (CAMBIU), c/o Silva, Falves, Natal, BR-59000 Brasil 1977

**Gaveta.** Arte marginal brasileira (with F. Silva) (Mag. with exp. poetry and art. 22.5x16 cm. offset. 8 p. 1977?)

**Novak, Jiri Tibor** ? ? Brasil 1980

**Book '68** (Photocopy assembling with A/4 xerox matter, 1980?)

**Novelty, Carioca** ? San Francisco USA 1978

**Ideas on Wheels** (Commonpress #6) 20.5x15 cm., 24 p., 20 participants. August 1978

**Nounce, Toby A.** ? ? USA 1978

**Slight of Hand** (Commonpress #7, not edited yet)

**Nu-Art Collectif** → Mancusi, Tim

**Nuk, Ona** Huttenstr. 71 Berlin-21, D-1000 Germany 1985

Artist of the underground scene in West-Berlin in the 1980s, xerographical works, book-art, object-art in uniques and multiples. Connection to the Mail Art Network.

**A ∀A. 4-2 Artless Artists Arthritis.** Multiple by small objects in an audio-cassette cover. 86 signed and numbered copies. n.d. (~1985)

**Zero Information.** (Circular, A/4, phc.) Invitation to a collective project with some “subprojects” as sticker action (signs of zero information), computer programs (?) and “moment documentations of itself”. (~1986)
ABBREVIATIONS

Magazines:
- m. = monthly
- qu. = quarterly
- y. = yearly
- sm. = semimonthly
- squ. = semiquarterly
- ir. = irregular
- 2xy. = yearly twice
- bim. = bimonthly
- 2-3xy. = two or three times y.

Sizes:

<table>
<thead>
<tr>
<th>Size</th>
<th>Width</th>
<th>Height</th>
</tr>
</thead>
<tbody>
<tr>
<td>A/3</td>
<td>42 x 29.7 cm.</td>
<td>~16.5 x 11.75“</td>
</tr>
<tr>
<td>Folio</td>
<td>33 x 22 cm.</td>
<td>~13 x 8.6“</td>
</tr>
<tr>
<td>A/4</td>
<td>29.7 x 21 cm.</td>
<td>~11.75 x 8.25“</td>
</tr>
<tr>
<td>A/5</td>
<td>21 x 15 cm.</td>
<td>~8.25 x 5.8“</td>
</tr>
<tr>
<td>A/6</td>
<td>15 x 10.5 cm.</td>
<td>~5.8 x 4.15“</td>
</tr>
<tr>
<td>Mini</td>
<td>~A/6 or ~A/7</td>
<td></td>
</tr>
<tr>
<td>Legal</td>
<td>14x8.5“</td>
<td>~36 x 21.5 cm.</td>
</tr>
<tr>
<td>Letter</td>
<td>11x8.5“</td>
<td>~28 x 21.5 cm.</td>
</tr>
<tr>
<td>Half-legal</td>
<td>8.5x7“</td>
<td>~21.5 x 18 cm.</td>
</tr>
<tr>
<td>Digest</td>
<td>8.5x5.5“</td>
<td>~21.5 x 14 cm.</td>
</tr>
<tr>
<td>Mini</td>
<td>5.5x4.25“</td>
<td>~14 x 10.7 cm.</td>
</tr>
</tbody>
</table>

U = Art in general / Multimedia publ.
= Artists' Books
= Copy Art
= Edition / Publishinghouse
= Graphic
= Visual and experimental literature
= Mail Art / Correspondent Art
= Music / Audio & Sound matter
= Neoism / Radicalism
= Theory / History
= Rubber Stamp
^ = A copy is located in the Soft Geometry Archive
by Géza Perneczky / ™ = J. Agius' catalogues

Inst. = Institute
Inv. = Invitation
Ip. = Instant print
Mag. = Magazine
n.d. = not dated
n.p. = not paginated
Org. = Organized by.... / Organizer
Parts. = Participants
Phe. = Photocopy
Prov. = Provincial
Publ. / Publs. = Publication / Publications
Rub. = Rubber (stamp)
S. P. = Self Publacement
Techn. = Technic / Technical
Them. = Thematic, with themes (issues... etc.)
Univ. = University
Vis. = Visual / Visuelle
Xerogr. = Xerographical (photocopied)
SOURCES:

^Archive material (artists' magazines, alternative art / literaure / exh. catalogues) from the „Soft Geometry“ archive, Géza Perneczky, Cologne (not complete, prepared yet)

° = Juan J. Agius: Livres et Multiples / Catalogues, 1992- (Predominantly alternative publications and network materials from the archive Other Books and so... by Ulises Carrión and other sources.)
P. O. Box 5243 CH-1211 Genova. Tel/Fax: 22-321.77.15  e-mail: agius.books@netsurfer.ch

 продол = (Ruud Janssen: Dead Mail Artists.) Regular updated information list by TAM/Rudd Janssen from Tilburg NL.

LITERATURE:

BOOKS:


ARTICLES:


CATALOGUES / BOOKLETS / ZINES...


Ciani, Piermario: Fanzinerie: Editoria Periodica Amatoriale. Arcinova, Pordenone, Italy 1992 (Cat.)